

operating
manual
for starship

RADIO'73



ODE/OD'/NOVN, MIDDLE FRENCH;
A SONG, A LYRIC POEM
MARKED BY NOBILITY OF FEELING
AND SOLEMNITY OF STYLE.



ODE RECORDS INC.

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**OPERATING MANUAL FOR STARSHIP
RADIO '73**

Bob D. Hamilton, Publisher

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WAIT A MINUTE

Before you go rushing into this book take a second and read over the Table Of Contents...It's about to explain each section so all your questions later on will be answered...Thank you

The book is broken down into basic sections.

First of all.....the features....They are divided into two different areas....Broadcasting (beginning on page 12 and continuing to page 126 and then picking up again at 729 and going to page 746....The second section of the features is How A Record Gets To The Public... starting with page 748 and going to the end of the book.....

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A couple of places for you to go to pick up those rating and job savers.....

THE DIRECTORY 681

We tried to think of all the phone numbers and addresses you might need if you wanted to do business in records or radio... so here's our offering...If you have more to add for the next book drop us a line... everything is in alphabetical order from A to Z.....

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USE THE POWER ...THINK.

As part of an industry that reaches millions of Americans every day, you must be concerned with your power. Our position in the record business gives us a power so easily abused that we give serious thought to how we are affecting great numbers of people, and as importantly, individuals on a day-to-day basis.



This gift was left at Philharmonic Hall in New York at a Cerebral Palsy Christmas Benefit Concert starring Genesis and String Driven Thing, sponsored by WNEW-FM and Charisma Records and The Buddah Group. Each attendee was asked to pay \$3.00 and bring a gift marked boy or girl. Over 3000 gifts and a check for \$6700 were donated to The Cerebral Palsy Foundation by the sellout crowd.

**Bangla Desh . . . Willowbrook . . . Cerebral Palsy
Use The Power . . . Think**

THE BUDDAH GROUP

ACKNOWLEDGEMENT



This is a book that has taken literally not only thousands of hours to put together but, thousands of people as well. For us to acknowledge at this time each person individually would be a book in itself. There were the radio stations, who had to take time finding out information on the lives of their air staff that they had never been asked before. . . . There were companies of all kinds contacted continuously . . . and Chamber of Commerces . . . and record companies . . . and service organizations and . . . and . . . that were asked to help with a book that couldn't really be explained. . . . For their time and faith we are humbly grateful. Likewise to those advertisers whose belief in this book as a vehicle that would be worthwhile to not only the charge, but to the concept as well. For their understanding our "ad-vertorials" and their buying space because they thought it could help both them, and the reader, we thank you. Because of them this book could reach those it might not have. For the people at the various areas and organizations who took time to explain some of the most elementary of details in our interviews while busy schedule and precedence called, we also thank you. . . . To our printer Vance and the pressure imposed on him. . . . To the staff of Creative License who took their weekends to meet deadline. . . . To the temporary staffs who worked day and night at the Watchtower, addressing, compiling, filing and figuring. . . . To our own wives and families who patiently watched us spend the holidays at our desks, while the parties went on around us. For the good wishes and the faith and the understanding and the love of all the incredible friends. . . . The ride into the wilderness was great . . . we thank you for providing the horse.

The Cavalry Comes Every Monday Morning



To bring you the true information you need to
make your radio station a success. You're safe now.

RADIO REPORT

9255 SUNSET BLVD - SUITE 411 (213) 278-2570
LOS ANGELES, CALIF. 90069

NAME _____

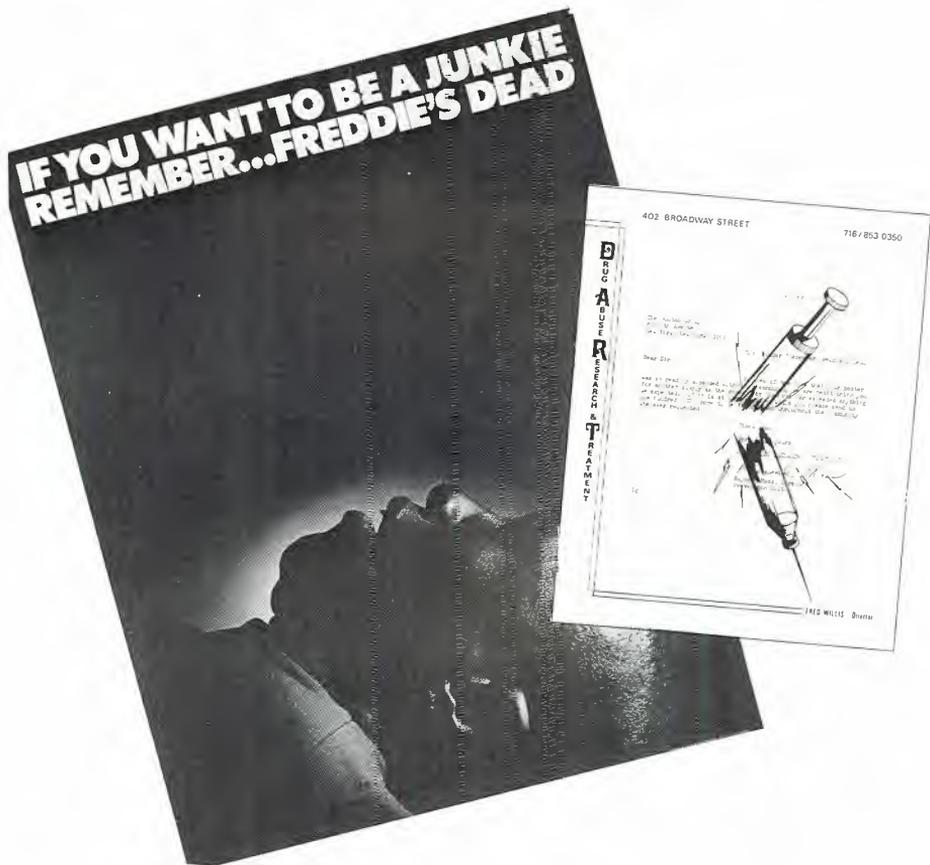
STREET _____

CITY _____ STATE _____ ZIP _____

- Enclosed is my check for \$130.00 for one year
- Enclosed is my check for \$35.00 for three months
- Send me a free sample!

USE THE POWER ...THINK.

This powerful poster, based on the SUPERFLY movie and Curtis Mayfield's Curtom Soundtrack Album, was distributed by The Buddah Group to anti-drug programs and schools all over the country. A thick file of thank you letters demonstrates the effect our 'power' had.



We at The Buddah Group ask you all to examine your position, and the power that goes with it. We urge you to use that power. . . . "to make tomorrow a better day."

**Bangla Desh . . . Willwbrook . . . Cerebral Palsy
Use The Power . . . Think**

THE BUDDAH GROUP

INTRODUCTION

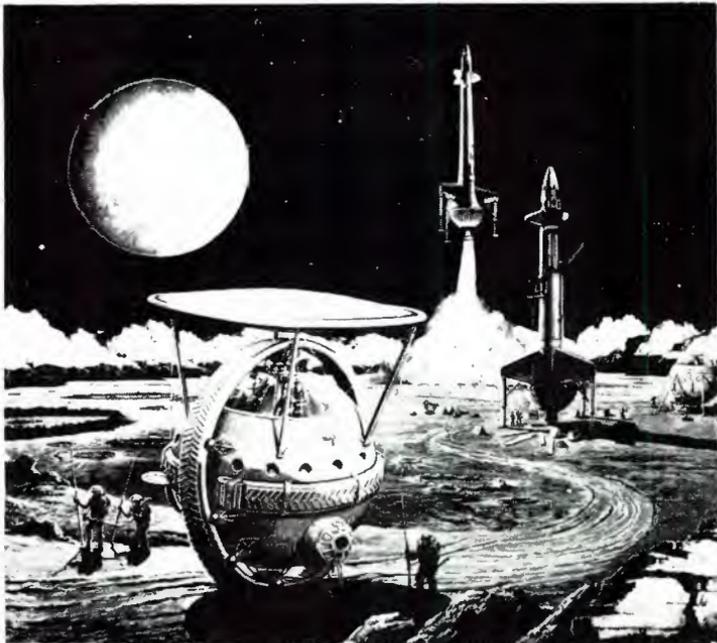


For whatever reasons sociologists and psychologists might establish . . . European or Western man has found it an inevitable part of his daily life to put before all other elements the process of "exploration" or continuing west as Horace Greeley is so famous for pointing out. . . . Certainly this country and this continent is full of history of that exploration . . . from the early Viking trips of Erick The Red . . . to Christopher Columbus . . . then into other important land explorers such as John C. Fremont and Lewis and Clark. . . . Exploration never stopped . . . it continued to march west . . . with wagon trains leaving out of St. Louis to venture into lands that only the pioneer explorers had stepped on. Before them lay jungles . . . desert . . . mountains . . . snow storms . . . lack of water . . . disease and unfriendly groups of Indians . . . possibly rightfully unfriendly . . . but, nonetheless, a burden on the man whose orientation of "the women and children in the wagons" . . . was reality and not opinion. With thoughts of a new and better life "on the other side" man has moved west. . . . In all of our pioneering ventures into new land there have been many who did not make it . . . from the tragedies of the Mayflower voyage to the

flash fire that took the lives of three astronauts "exploration" has been fraught with tragedy. . . .

Of those who made it from St. Louis to the green of California, a good percentage of them owed their success to a man they termed a "scout." The scout was the 18th century version of insurance. . . . He was usually a reformed fur trapper who had spent a lifetime of aloneness in the woods and the desert . . . he had met the Indians . . . he knew the water-holes and he had had to cure himself with herbs and mud when sickness struck. . . . He ventured ahead of the wagon train . . . found the path and reported back to the wagonmaster. It is important to note that the scout did not make the decision of the path that the wagon train would take. . . . The scout's responsibility was to do nothing more or less than inform. . . . It was the duty of the wagonmaster to take that information and consider the rest of the train in making a decision. . . . The wagonmaster chose the path. . . . The scout was merely an informer.

Today in the first month of 1973 with our environment changing at such a rapid rate it has become evident as members of the industry of the media of "sound" that indeed it is necessary for us not only to



explore new frontiers but, explore them rapidly . . . to come to conclusions that will enable this industry to relate to a desirous audience . . . a more difficult task as the months continue. Ironically the major stumbling block has been our lack of information derived from each other . . . little has been communicated to us from our elders. Which one of us really knows the concepts of radio pioneers Edwin Howard Armstrong, Tom Donohue, Gordon McLendon, Todd Stroz, Lee De Forrest, General Sarnoff, Bill Drake and other names we have heard about . . . and copied as much as possible but, still found ourselves in the middle of the wilderness so many times with no guide . . . with no understanding of how to find waterholes . . . with no direction. . . More often than not we have faked it. The world we live in now points at us. . . Never has there been so much criticism of either the record or the radio industry . . . our hiring practices . . . our lyrics . . . our service to community . . . you can keep going. . . If we are to continue westward then we must be informed of what lies immediately ahead. . . For this reason it has become necessary for the staff of the Radio Report to be born . . . and the scouts to hit the trail . . . to find

information of what is not what should be . . . so you, as wagonmaster can make a decision on which way to go.

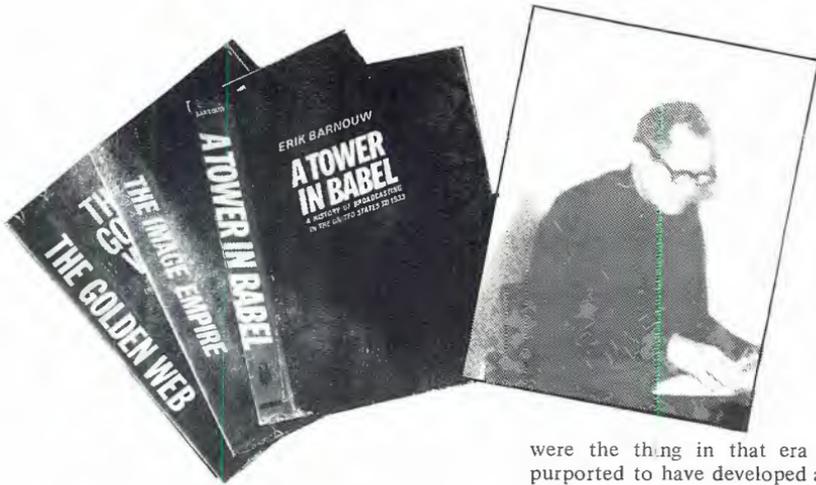
Three months ago all else was dropped . . . and airplanes became offices . . . homes became storage areas for information . . . even Christmas became a reluctant hour to waste. . .

Were it possible to spend a year or maybe even two the following information would be more complete . . . but, then again it would have followed the path of its predecessor . . . it would have also been outdated.

We felt the frustration of not being able to dig deeper . . . but, at the same time we felt the need to process immediate information. . . We entered buildings, offices, books, and magazines with no pre-judgment . . . no idea at what we'd find. . . We knew the necessity to make the information as accurate as possible.

Therefore, for your wagon train . . . the following is our humble offering . . . we have been to the woods . . . and over the mountains and past the desert . . . Here are the watering holes . . . here is the report on possible dangers ahead. . . They are offered here for your consideration and use as you see fit. Our scouting report . . . on and for Starship Radio 73.

HISTORY OF BROADCASTING



IN THE BEGINNING WAS THE WORD ...
AND THE WORD WAS WITH GOD ...
AND THE WORD WAS GOD. ...

To tell the history of sound communication as it relates to radio or music would necessitate traveling back and back to the very beginning of thought itself. ... A task we of course are unable even to begin to deal with in this short space and time. Certainly the common denominator of music and radio is the incredible drive and determination man himself has for communicating ultimately with himself. From the stone writings on cave walls ... to blocks of stones and an alphabet ... to papyrus ... to paper ... to finally the 15th century and the first reproduction of communication on a mass level. ... Johannes Gutenberg invented the type mold, which made printing from movable metallic type practical for the first time. ... The book for the public was born. ... Communication had made a great stride.

Earliest reports of sound reproduction date back to as early as 1490 B.C. when a statue of Memnon was reported to have said "good morning" through the use of air being blown through specially constructed chambers. Even prior to Gutenberg, Roger Bacon (1267) was working on the idea of communicating on a mass level through the process of electricity ... talking automatons

were the thing in that era and Bacon is purported to have developed a talking head. He was imprisoned for dealing in black magic. The mid-sixteenth century was another developing stage for electronic communication with Giovanni Battista Della Porta writing on communicating with magnetism ... he called his phenomena "sympathetic telegraph." In 1649, Cyrano de Bergerac described a talking book, almost practical in fact, in his "Comique en Voyage dans la Lune." Various experiments with electricity continued throughout the next 200 years with such experiments as Franklin's famous kite flying episode ... proving that the lightning flash from cloud to earth had a similar electric charge to that contained in the previously invented Leyden jar ... (the exact origin is unknown, but the Leyden jar was the first means to store electricity known to man). ... Franklin in 1752 mused over the possibility of communicating from man to man by using electricity.

With various experiments continuing, one of the more significant was the discovery and proof of Samuel F.B. Morse that electronic signals could be carried by wire.

It is about this time that the history of the record and the radio as communicators take different forms and paths on their trek to 1972 ... only to culminate again and again ... in the common world of communication.

From Hertz, to Marconi, to DeForrest, to Armstrong . . . Radio . . .

Various books on the history of broadcasting have been written in one form or another . . . most of them on specific personalities such as Marconi or DeForrest . . . or on the entertainment aspects of the 30's and 40's. No book was ever extensive or inclusive in the area of radio history as an industry or entity until 1961 when Oxford University Press approached Columbia University Professor Eric Barnouw . . . a former actor, radio writer and finally head of the radio, television, and film department of the university, and asked him to compile a complete accounting of broadcasting. Ten years later Barnouw supplied Oxford University Press with three sections . . . A Tower of Babel . . . he called the first book . . . a history of radio from the beginning to 1933. . . . We spoke to Barnouw in his office at the University in November. . . .

BARNOUW: "Oxford University Press came to me and asked me if I would like to do a 3-volume history of broadcasting, which I had never considered doing. . . . That would be an arrogant thing for anybody to say . . . I want to write three volumes . . . and I hadn't thought of myself as a historian anyway . . . but, after thinking about it for two months I decided this is something I would rather do than anything else I could think of. So I got a couple of special leaves to do it . . . and a couple of foundation grants to travel around. . . . I spent a number of months in Los Angeles . . . staying in the Beverly Hills Hotel which gave a certain status and made it possible to interview people at Fox, Paramount, etc. It was an important place to stay out there. . . . I got my Sony recorder and a steady stream of directors and writers chatted about what was going on . . . I spent about ten years on the whole thing. . . . I had two leaves during that period . . . totally about a year and a half. Of course I had in a way been gathering material about this since 1931 or 1932. . . ."

The first line of Barnouw's initial volume is a quote from the Bible . . . "and they said . . . 'Let us build us a city and a tower, whose top may reach unto heaven, and let us make a name.'" (Genesis 11:4) **BARNOUW:** *I was shocked to find out that Columbia University library was just a gold mine of information. . . . I wanted to follow*



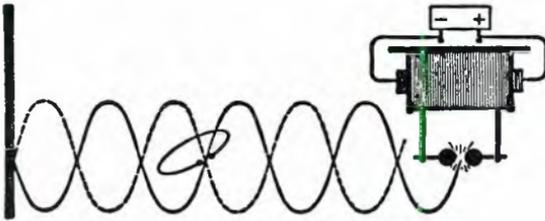
One of the original rock and roll jocks...Lee DeForrest broadcasting from his station in New York in 1907



Marconi

up different sides of the story ... Alan Nevitts a historian, started the idea of a broadcast history. ... He used a wire recorder in '48 and '49 to interview people like Lee DeForrest, people at Westinghouse and General Electric, etc. All those interviews had been transcribed and thousands and thousands of pages were in the library. ... Many of those people were dead by the time I arrived ... so I had the papers at my disposal. It amazed me ... what I found out. ... A lot of the people talking there felt it was an opportunity to say things that had never been put out by the public relations department ... that

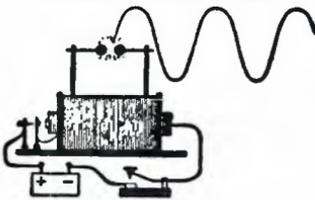
might mean something later. So much of the stuff that appears in print ... if you rely on the trade press for the history of an industry you're lost. I went through every issue of Broadcasting ... almost the same with Variety ... also through Radio Broadcast that started in 1921 or 1922. It sounds like a chore but, once I got started I didn't want to stop. ... We'd be going on a trip somewhere and I'd say let's stop at so-and-so, there's somebody I want to talk to that was involved in so-and-so. ... I was always dropping in on old radio pioneers. So it became something that pushed me. ... I didn't have to push it.



"1888: With the simple apparatus above, Heinrich Hertz, a young German physicist, made the epochal discovery of electromagnetic or radio waves. Electrical sparks oscillating between the two metal balls, at left, sent out waves of high

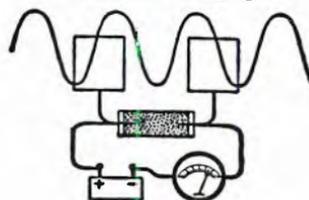
frequency alternating electricity into space. The invisible waves were detected a few feet away by the open copperwire loop, at right, which sparked in resonance with the metal spheres when properly positioned in the wave train."

SPARK-GAP TRANSMITTER



1896: Guglielmo Marconi, a young Italian-Irish experimenter, succeeded in transmitting Hertzian waves over a distance of two miles with the apparatus above. He added to Hertz spark-gap transmitter a high earth grounded aerial, which sent the waves rippling out over the earth. He substituted

COHERER RECEIVER



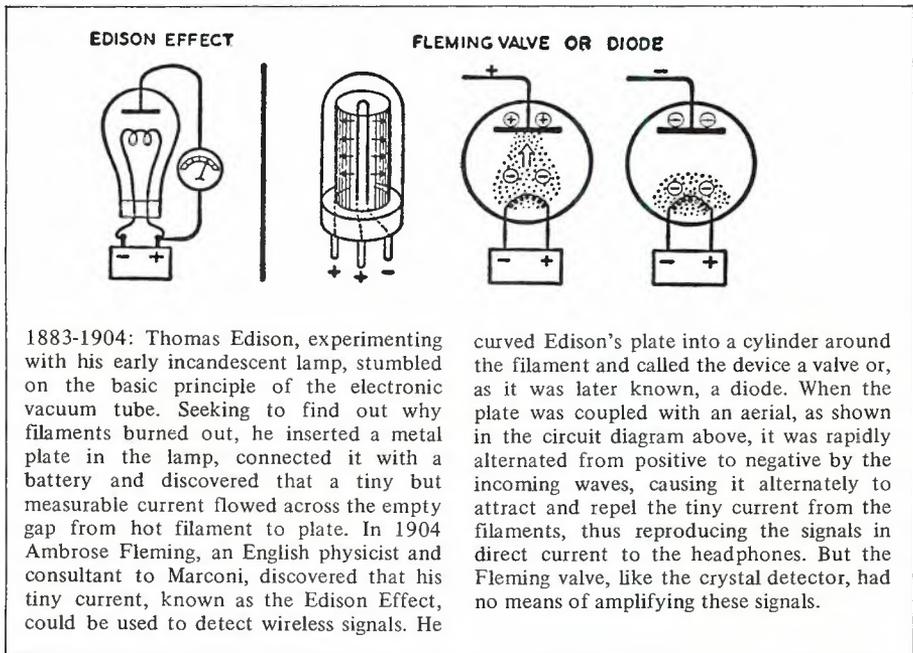
for the wire loop receiver a more sensitive device called a coherer ... a tube of loose metal filings that cohered and passed a weak current when struck by electromagnetic waves. In 1901 Marconi sent the first wireless message across the Atlantic.

BARNOUW: The best source on Marconi is his book . . . a beautifully written book called My Father Marconi . . . and there were some little bits of things in the old history collection.

It is here that we will insert one of the many places that radio and the record coincide. . . . The man's name was Thomas A. Edison. . . . In 1877 Edison applied for a patent on his tinfoil phonograph. The first words his little machine utter are Tom himself reciting "Mary Had a Little Lamb."

on guard about that. Someone in California who worked with DeForrest told me he knew Mrs. DeForrest well and she lived in Los Angeles . . . He said that Mrs. DeForrest still gets a check from AT&T for no particular reason . . . I wasn't able to check this and I didn't use it but, he said that they felt they had done her dirt . . . and were making restitution.

BARNOUW: Marconi was never interested in radio . . . he was interested in the dots and dashes and he really never got much



1883-1904: Thomas Edison, experimenting with his early incandescent lamp, stumbled on the basic principle of the electronic vacuum tube. Seeking to find out why filaments burned out, he inserted a metal plate in the lamp, connected it with a battery and discovered that a tiny but measurable current flowed across the empty gap from hot filament to plate. In 1904 Ambrose Fleming, an English physicist and consultant to Marconi, discovered that his tiny current, known as the Edison Effect, could be used to detect wireless signals. He

curved Edison's plate into a cylinder around the filament and called the device a valve or, as it was later known, a diode. When the plate was coupled with an aerial, as shown in the circuit diagram above, it was rapidly alternated from positive to negative by the incoming waves, causing it alternately to attract and repel the tiny current from the filaments, thus reproducing the signals in direct current to the headphones. But the Fleming valve, like the crystal detector, had no means of amplifying these signals.

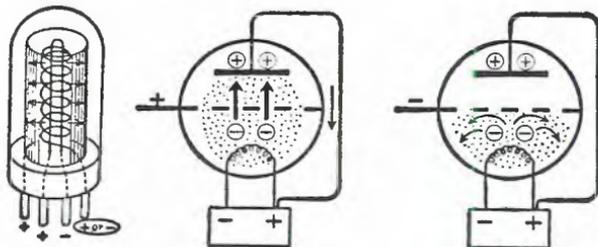
BARNOUW: A lot of stuff in the old history collection about Lee DeForrest . . . part of the story on him was from his biography . . . which never got very much of anybody's attention. The problem with Lee DeForrest was he never became part of the RCA or the AT&T empires . . . so that AT&T acquired his patents . . . part of it by trickery . . . anytime RCA or AT&T puts out historical reviews of anything they don't mention him . . . NBC and RCA don't mention Armstrong either. So, you get this tremendous overemphasis on Sarnoff's memorandum of 1916 where he has ideas that have been argued by DeForrest for ten years already . . . so you have to be kind of

beyond that. DeForrest was just passionately interested in music that runs through everything. . . . He kept on visualizing it . . . almost all of his early statements were about music . . . how marvelous it could be if people everywhere could hear music . . . he was doing a complete station in 1916 in New York City . . . and in that he broadcast phonograph records. He gave credit to the companies for giving him the records . . . he broadcast news items and he used the New York Journal American and gave them credit . . . he also had speeches . . . His mother was a suffragette . . . So . . . it was a combination of music, news and public service . . . He did

do selling on the air ... he kept on promoting radio and selling his own equipment ... He was twitted later on ... because he himself had used it for personal purposes. ... In 1946 at the fall meeting of the NAB, DeForrest wrote a letter to the editor of the *Chicago Tribune* directed at broadcasters where he said:

"What have you gentlemen done with my child? ... You have sent him out in the

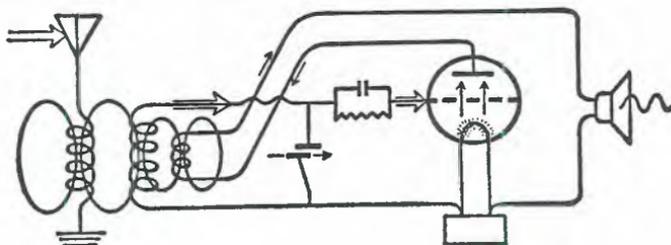
streets in rags of ragtime, tatters of jive and boogie woogie, to collect money from all and sundry for hubba hubba and audio jitterbug. You have made him a laughing-stock to intelligence, surely a stench in the nostrils of the gods of the ionosphere, you have cut time into tiny segments called spots (more rightly stains) wherewith the occasional fine program is periodically smeared with impudent



1906: The American inventor Lee DeForrest added a third and controlling element to the Edison-Fleming vacuum tube device ... a spiral wire or grid placed between the filament and plate, as illustrated above. This was called an Audion tube or triode. When the tube's grid was coupled to an aerial, as in the circuit diagram at right, the grid acted a control

shutter under the alternating positive-negative charges of the incoming waves, alternately passing and shutting off the current flowing from filament to plate to produce a replica of the incoming signals in the plate-to-headphone circuit. In some way this slightly strengthened the signals, but the triode's action was so little understood that initially it was little used.

REGENERATIVE CIRCUIT



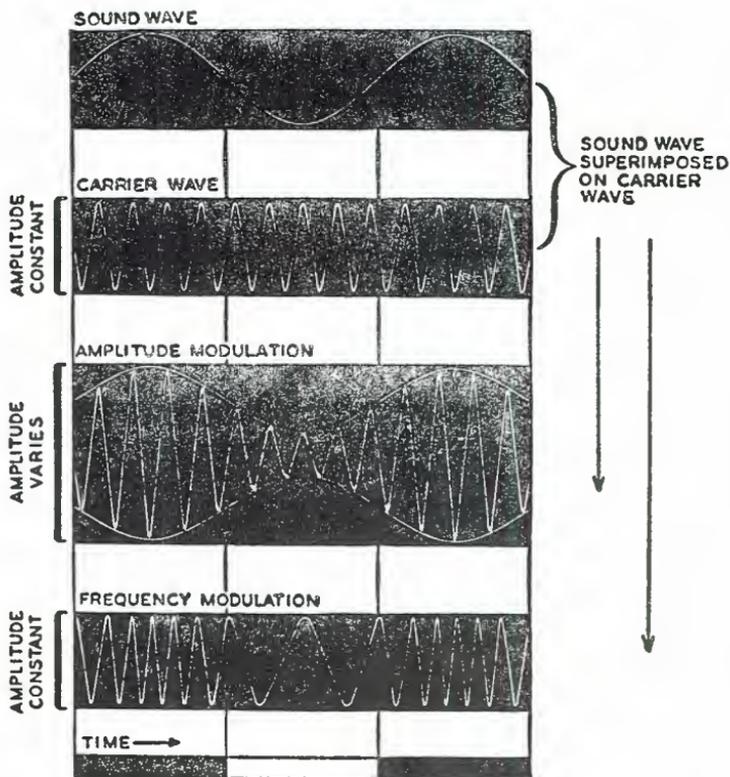
1912: Edwin Howard Armstrong, an undergraduate at Columbia University in New York, invented the regenerative or feedback circuit, diagrammed above, in which DeForrest's tube was suddenly revealed as a powerful amplifier as well as generator of electromagnetic waves. Closely studying the tube's action, Armstrong discovered that if part of the plate's output current was fed back and tuned into the

grid, it reinforced and built up the strength of incoming signals to the grid as much as a thousand times. He also discovered that when the feedback was adjusted beyond this point of maximum amplification, the tube suddenly changed from a receiver to a transmitter, rapidly oscillating the current from filament to plate to send out electromagnetic waves of its own. With this dual purpose circuit, still the basis of all radio transmitters, modern radio was born.

insistence to buy and try.”

He and Edwin Armstrong . . . these are both people who were victims of more successful entrepreneurs. Armstrong was sort of frozen out by Sarnoff and DeForrest the same way. But, they hated each other.

BARNOUW: I quoted a book called *Empire in Communications* by a fellow called Harold Ennis . . . who was Canadian and a guy from whom McLuen got a good many of his ideas . . . it's an extremely learned book. It goes from the communication of



RADIO WAVES: Up to 1933, all radio waves were of the character shown in the top three strips of the diagram above. A sound wave was superimposed on a station's carrier wave by varying or modulating the carrier wave's power or amplitude (the up-and-down swings of the wave), thus molding the carrier into an exact replica of the sound wave's undulations. This is known as amplitude modulation. In 1933 Armstrong found a way to use an entirely different form of modulation. Instead of varying the carrier wave's amplitude, he varied only its frequency (the number of waves in a time interval) to produce the form of frequency-modulated wave shown in the bottom strip.

different empires from the Egyptians on. It's not an easy book to read because he insists on following up every detail ... but, the general theme of it is that every new medium that's come along has tended to assist in the development of some new monopoly ... that this has determined the nature of the society. Now he says that original communication was on stone tablets ... papyrus came along and was more portable ... and became the instrument of what was good and what was great. ... The power of the pharaoh was suddenly shared with a bureaucratic army of people that could write ... and made it possible for instructions to be sent over a large country. ... He goes through great detail to illustrate the power of papyrus ... and how it fell into the hands of dissident groups. ... In the Middle Ages he goes to the extent of explaining how there was a lack of knowledge because of the shortage of parchment ... most of it went into the monasteries and they recorded the things that were important. ... That which was good and that which was great became dependent on what went on parchment ... and became mankind's heritage ... everything else became forgotten or wasn't noticed ... but, that monopoly was upset by the arrival of paper ... and then came printing ... and the things that got printed were a lot of things that weren't on parchment. So an entirely different class suddenly rises to power ... now he follows that until he died in the 1950's ... with the subject of radio ... what happened since electronic communications have come along ... first of all they've been enormously important to military affairs. ... I never realized that the Russo-Japanese war was won by the telephone ... how the Japanese understood the importance of the telephone to military affairs ... how they had lines going to every part of the battlefield ... the Russians had nothing like that. So the British had control of the under ocean cables and ... this particularly annoyed the American Navy. They didn't know about the victory in Manila Bay until Admiral Dewey sent a speedboat to Hong Kong, from which over ocean cables controlled by the British, the news came across the Atlantic. The British knew about it long before Washington did. Then Marconi's invention came along. This invention meant they were no longer dependent on the ocean cables. The Navy

immediately became interested in Marconi. There's hardly a weapon now that isn't electronic. ... Radio is the first medium that cannot be directly supported by its audience ... so the question of financing came about. ... A sponsor has to intervene ... either a product or the government. ... So, I found that rather interesting.

The question of the first radio station on the air has never been solved ... Barnouw discusses the possibilities in his first book ... including the election night returns of the Harding election on KDKA in 1920 ... complete with the first commercials. There were many milestones on every level broadcasting that, if all covered would fill not just 3 volumes but libraries. ...

Here are just some of them.

CHRONOLOGY OF BROADCASTING

- 1887—Hertz proves existence of radio waves.
- 1897—Marconi develops the wireless.
- 1907—DeForrest invents the three element tube.
- 1912—Edwin H. Armstrong invents feedback circuit.
- 1918—Armstrong invents a second circuit ... the supernetrodyne.
- 1920—Detroit News 8mk and KDKA go on the air with election returns.
- 1921—Stations begin to crop up all over US ... with announced schedules. ...
- 1922—500 radio stations licensed in one year.
- ASCAP demands royalties from radio stations for play.
- First World Series game broadcast over WGY and WJZ.
- 1923—NAB formed to resist ASCAP.
- 1925—RCA permits announcers to use names.
- 1926—NBC formed.
- 1927—CBS formed ... Radio Act passed; Federal Radio Commission formed.
- 1928—RKO formed.
- 1929—Amos 'n Andy hit the airwaves for the first time.
- 1930—First ratings taken by Crossley (telephone calls).
- 1932—Eddie Cantor becomes most listened to show according to ratings. ...
- 1933—Roosevelt's first "Fireside Chat."
- 1933—Armstrong invents FM ... demonstrates it for first time publicly.
- 1934—Communications Act is passed ... FCC is formed ... Mutual Broadcast System

is formed.

1937—Programming continues with drama, news and live music . . . Mae West makes first radio appearance.

1938—Orson Welles broadcasts “War of the Worlds.”

1939—First FM station on the air at Alpine, New Jersey . . . started by Edwin Armstrong. . . BMI established as a rival to ASCAP.

1942—Radio becomes main source of war information.

1944—Beginning of disc jockey programming.

1946—Television sets go on sale to public.

1947—First Jingle I.D. on the air at KLIF, Dallas.

1948—Freda Hennock becomes first woman FCC Commissioner . . . The 33 and the 45 appear . . . Beginning of black radio stations.

1950—Edward R. Murrow begins Hear It Now on radio.

1951—Television begins widespread distribution among public . . . radio listening begins to drop. . .

1953—Disc jockey music, information and

public service becomes radio’s forte.

1950—Todd Story and a jukebox in Omaha and the birth of top 40.

1951—Alan Freed begins on WJW.

1953—Todd Story on the air at KOWH in Omaha and WTIK in New Orleans with new top 40 concept. . . KLIF on the air with top 40 a few months later. . . Dick Clark begins American Bandstand on ABC.

1954—Alan Freed moves to WINS.

1955—Elvis Presley hits top 40 radio scores heavy upswing.

1958—KFWB goes on the air with “Color Radio” picks up a 45 share in 3 months.

1959—Murry The K starts on WINS.

1961—Bill Drake joins KYA.

1964—Drake format starts at KHJ. . . Beatles storm the world—music begins change.

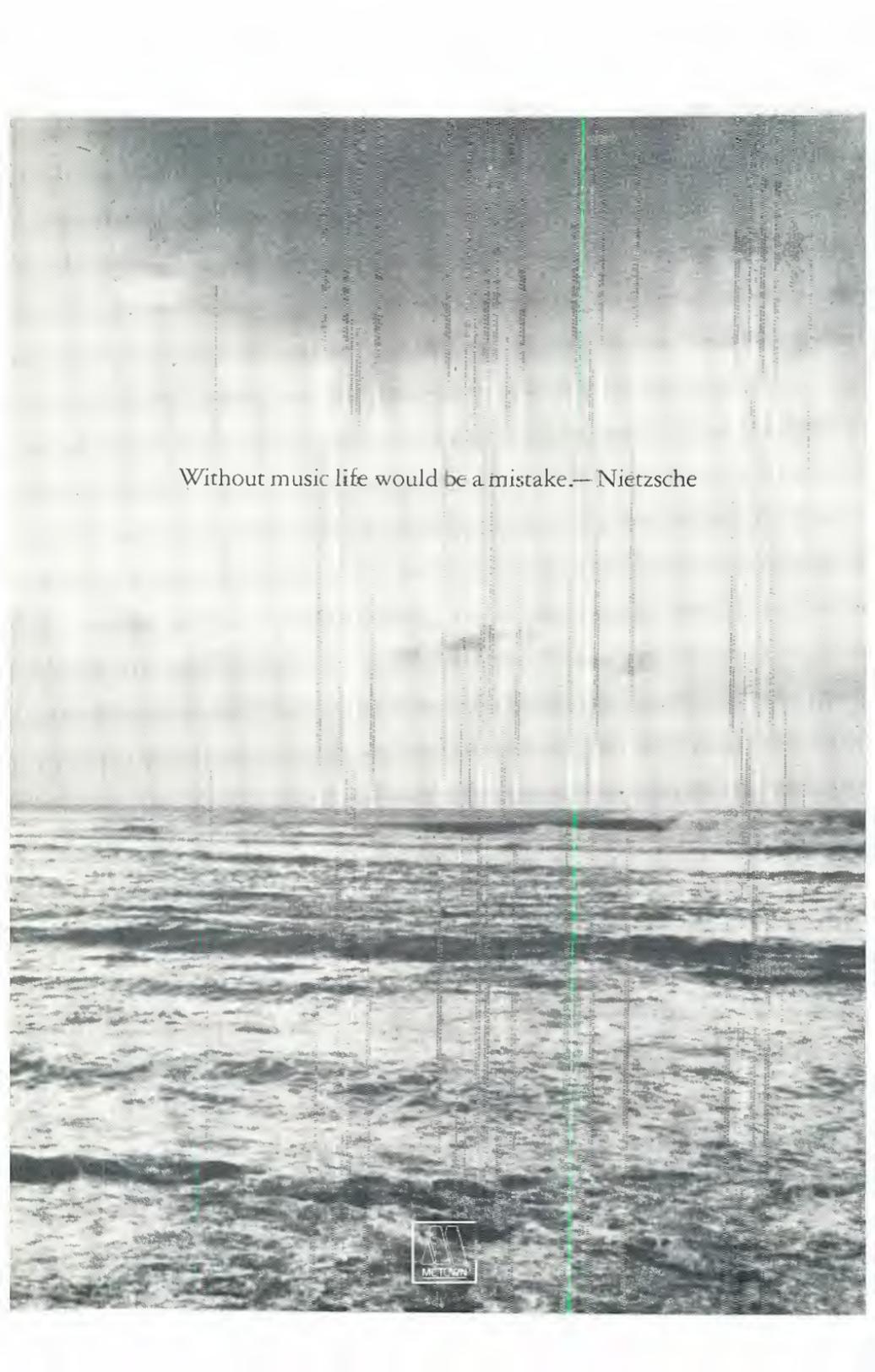
1967—KMPX begins folk rock format.

1971—KDAY goes on the air with progressive music on AM.

1972—ABC-FM format begins. Grabo ratings. . . “O” format sweeps country. . . Ben Hooks, first black, appointed to FCC.



EDWIN HOWARD ARMSTRONG
& HIS PORTABLE RADIO



Without music life would be a mistake.— Nietzsche



THE FCC



Following formal meeting, members of FCC (l-r), Hooks, Richard Wiley, Charlotte Reid, Chairman Dean Burch, Nicholas Johnson, H. Rex Lee and Robert Lee, pose for photographer.

The story of any radio station begins with the Federal Communications Commission. Radio at first came under the auspices of the Federal Trade Commission . . . but, as it grew it became necessary for an agency to devote full time to radio regulation. AT&T, GE, RCA and Westinghouse had controlled radio generally from the start . . . charges of anti-trust violation prompted Congress to pass the Radio Act of 1927 and the Federal Radio Commission was formed. In 1934 another communications act was passed and the Federal Communications Commission was formed . . . a 7-member body appointed and approved by Congress. The Communications Act of 1934 is still the general base of radio laws today, with jurisdiction over all of broadcasting . . . AM, FM, TV, CATV, satellite, etc.

Applying for a radio station is a complicated and costly affair, if your aim is a commercial station. Step number one is hiring an attorney and engineer in Washington specializing in broadcast matters . . . the Capitol city is full of them . . . and various directories are available to aid in picking one out. The general steps of putting a station on the air . . .

1. Find and select an available frequency . . . this is generally done with help of your Washington based engineer.

2. Next is the "application for authority to construct a new broadcast station or

make changes in an existing station . . . Form 301 they call it. . . This form requires information about the citizenship and character of the applicant, as well as his financial, technical and other qualifications . . . plus details about the technical apparatus, and the service proposed to the community.

3. Giving local notice of application through advertising in the newspaper or some other accepted means of letting the community know.

4. The commission then accepts or rejects the application . . . then gives notice 30 days later . . . if it has accepted the application. It's here that other competing applicants may file for the channel. . . Competing FM applications may be filed up to the day the initial application is ready for Commission consideration.

5. Finally a notice of hearing is held on the license and the Commission gives the licensee a 60-day warning the hearing is coming.

6. If the application is granted a construction permit is issued . . . call letters are chosen. Construction has to begin no less than 60 days after the grant and 6 months is given for completion.

7. The final step is to apply for the actual license on Form 302 . . . showing compliance with all terms set forth in the original application and the construction

permit. If all is cool the first program test is allowed on the air.

If you just would like to get a station on the air and don't care whether or not it makes money, then there is a small portion of the FM band which was set aside for commercial-free operations; and due to some recent easing of restrictions concerning these frequencies, it is possible for small concerned groups to have their own small broadcast outlet. Lorenzo Milam, owner of KTAO in Los Gatos, California, among other stations has written a book he calls "Sex and Broadcasting" which details the means by which you can put your own 10-watt station on the air ... the book is available by writing Milam at the station.

There are currently seven commissioners of the FCC and the following is a list and biography of each one ... Dean Burch is chairman....

A radio station comes before the Commission every three years for renewal of its application ... a fact that keeps owners of radio stations in a tizzy.... A fear of the FCC as a big sort of bear ready for attack is prevalent in just about every station. The Report spent a day at the FCC in Washington, talking to everybody from Commissioner Lee to PIO Officer Leonard Wienless to the workers in the coffee shop ... one such discussion took place with the PIO Officer Leonard Wienless.... It was here that one began to notice why some of the problems in communication between broadcasters and the FCC.... This was the Office of Public Information ... a pre-set up appointment and the text of our talk....

REPORT: Could you explain a little about what the FCC is ... and the various departments?

WIENLESS: Well, we have a whole series of little bulletins that have specific terms about the FCC available ... they break everything down.

REPORT: I saw a phone directory that had

HOW THE FCC OPERATES

The Chairman and the Commissioners

The Commission functions through a chain of command headed by the Commissioners with specific operating responsibilities delegated through 11 offices and bureaus.

The Commissioners operate as a unit, supervising all activities. They hold

all the departments in the FCC....

WIENLESS: I can give you an old one....
REPORT: Okay ... what about rules and regulations of the FCC? Where could I get all of those....

WIENLESS: From the government printing office ... but, I wouldn't guarantee anything. We make no commitments about the printing office these days....

REPORT: What about a master list of all stations ... you keep a list to look at ... how can I obtain a master list myself?

WIENLESS: Those listings are put out by Broadcasting and TV Digest ... we have nothing like that ... except on file for our own use ... you can look at it.

REPORT: What does this office actually do? What is its function?

WIENLESS: What does this office do? Well, essentially it's a news operation ... The Commission runs through countless different items every week ... It's this office job to get out news releases....

REPORT: So if I need any information from this office I can get it, right?

WIENLESS: Yes.

REPORT: What about your contact with radio stations ... how do they find out about rules changes, etc.

WIENLESS: They get the information from state broadcast associations.

REPORT: What if you're not a member of that?

WIENLESS: When there are important rule actions the Commission will get out a release to all licensees ... but, that's not that often ... It has to be something real significant ... It's assumed that the licensee will subscribe to any number of publications and services and keep abreast that way ... but, we don't send the stuff out....

REPORT: How many people work in this office?

WIENLESS: 12....

REPORT: How about a bibliography of books about radio?

WIENLESS: You might try our library....

regular weekly agenda meetings, executive sessions and special meetings to act on Commission matters. Commission action may also be taken between meetings by "circulation"—a procedure in which a document is submitted to each of the Commissioners individually for consideration.

The Chairman presides at all meetings of the Commission. He coordinates and organizes its work and represents it in legislative matters and in communications with other Government departments and agencies. If the Chairman is absent or the office is vacant, the Commission designates one of its members to act temporarily as Chairman.

The Executive Director

The Executive Director coordinates activities of all staff units. He is directly responsible for internal administrative matters including personnel, budget planning, and implementation of the Public Information Act of 1966. He also provides general direction for the Secretary and the Public Information Officer (see below). The Executive Director reports directly to the Commission and works under the supervision of the Chairman, assisting him in carrying out the Commission's organizational and administrative functions.

The Chief Engineer and the General Counsel

The Chief Engineer and the General Counsel advise the Commission on engineering or legal matters involved in establishing policy and implementing it. The two act in regulatory areas that exceed the responsibility of a single bureau. They also act in international communications matters. The General Counsel coordinates preparation of the Commission's legislative program and represents the Commission in the courts.

The Operating Bureaus

Five bureaus conduct the principal operations of the Commission.

The Broadcast Bureau regulates broadcast stations and related facilities.

The Cable Television Bureau administers and enforces cable TV rules, gathering information and advising the Commission on cable matters generally. The Bureau also licenses private microwave radio facilities used to relay TV and other signals to the cable system.

The Common Carrier Bureau regulates wire and radio communications common carriers.

The Safety and Special Radio Services Bureau regulates all other radio stations, except experimental stations, including amateur stations and others engaged in communication for safety, commercial, or personal purposes.

Each of these bureaus is responsible for developing and implementing a regulatory program, processing applications for radio licenses or other filings, considering complaints, conducting investigations, and taking part in Commission hearing proceedings, as well as for other duties in its area of responsibility.

The Field Engineering Bureau detects violations of radio regulations, monitors radio transmissions, inspects stations, investigates complaints of radio frequency interference, and issues violation notices. The bureau maintains field offices and monitoring stations throughout the United States. It examines and licenses radio operators, processes applications for painting, lighting, and placement of antenna towers, and furnishes direction-finding aid for ships and aircraft in distress.

Hearings and Review

The Office of Hearing Examiners, the Review Board, and the Office of Opinions and Review are responsible for decisions in hearing cases. The Hearing Examiners preside over hearing cases and issue Initial Decisions. Most Initial Decisions are subject to review by the five-member Review Board, a permanent body composed of senior Commission employees. Initial Decisions may also be reviewed by one or more Commissioners designated by the Commission. In such cases, the Board or Commissioner issues a final decision, subject to Commission review. In other cases, the Initial Decision is reviewed directly by the Commission. The Office of Opinions and Review assists and advises the Commission in the review of Initial Decisions and in drafting final decisions.

The Secretary

The Secretary signs the majority of the Commission's correspondence, orders, permits, licenses, and other instruments of authorization, and is custodian of the Commission's seal. He receives papers mailed to the Commission and filed with it. He is responsible for the preparation and custody of permanent records of Commission actions, and for official dockets of hearing and rule making proceedings, insuring their accuracy, authenticity, and completeness. He maintains the legislative history of Commission Rules, and comprehensive library and dockets reference facilities. He is responsible for publication of documents in the *Federal Register* and *FCC Reports*, and for printing of Commission Rules and Regulations.

The Public Information Officer

The Public Information Officer is the contact point for the press, industry and public, and is responsible for distributing information on Commission actions. He issues daily news releases and public notices on Commission activities, prepares the *Annual Report* and other pamphlets and booklets on Commission functions, provides for mail and in-person information services, and organizes exhibits and displays, among other activities. He also provides a program of internal information services for the Commission.

FCC Commissioners

DEAN BURCH, CHAIRMAN--Republican. Born Enid, Oklahoma, December 30, 1927. Named Chairman by President Nixon, September 16, 1969, sworn in October 31, 1969. Was in private law practice, Tucson, Arizona, 1959-69. Chairman, Republican National Committee, 1964-65. Legislative and Administrative Assistant to Arizona Senator Barry Goldwater, 1955-59. Assistant to Arizona Attorney General, 1953-55.



ROBERT E. LEE--Republican. Born Chicago, Illinois, March 31, 1912. Appointed Commissioner by President Eisenhower in 1953. Reappointed by President Eisenhower in 1960 and by President Johnson in 1967. Was auditor before joining Federal Bureau of Investigation as Special Agent in 1938. Served as Administrative Assistant to J. Edgar Hoover at FBI, and as Director of Surveys and Investigations for Appropriations Committee of House of Representatives.



NICHOLAS JOHNSON--Democrat. Born Iowa City, Iowa, September 23, 1934. Appointed to Commission, 1966, by President Johnson. U.S. Maritime Administrator, 1964-66. Private practice, Washington, D.C., 1963-64. Acting Associate Professor, University of California Law School, 1960-63. Law clerk to Supreme Court Justice Hugo L. Black, 1959-60, and U.S. Fifth Circuit Court of Appeals Judge John R. Brown, 1958-59.

H. REX LEE--Democrat. Born Rigby, Idaho, April 8, 1910. Appointed to the Commission in 1968 by President Johnson. Was Assistant Administrator, Agency for International

Development before joining the Commission. Economist, U.S. Department of Agriculture, 1936-37, 1938-42. Extension Agent, University of Idaho, 1937-38. Executive Assistant to the Director, then Chief of the Relocation and Evacuee Property Divisions, War Relocation Authority, 1942-46. Assistant Director, U.S. Office of Territories, 1946-50. On loan as Special Consultant, U.S. State Department, 1949. Associate and then Deputy Commissioner, Bureau of Indian Affairs, 1950-61. Governor of American Samoa, 1961-67.

CHARLOTTE T. REID--Republican. Born Kankakee, Illinois, September 27, 1913. Nominated to Commission July 21, 1971 by President Nixon. Sworn in October 8, 1971. Member of Congress from 15th C.D., Ill. 1962-71. Interior and Insular Affairs, Public Works, Appropriations, Official Conduct Committees during five terms in Congress. Congressional Member, Kennedy Center Performing Arts, 1963-66. Professional singer with National Broadcasting Company 1936-39.

RICHARD E. WILEY--Republican. Born Peoria, Illinois, July 20, 1934. Nominated to Commission November 30, 1971, by President Nixon. Sworn in on recess appointment, January 5, 1972. Appointed FCC General Counsel September 29, 1970. Partner in Chicago law firm of Burditt, Calkins and Wiley, 1969-1970. Assistant general counsel, Bell & Howell Company, Chicago, 1968-1969. Faculty member, John Marshall Law School, Chicago, 1963-1970. Chairman, Young Lawyers Section, American Bar Association, 1969. Member, ABA House of Delegates, Commission on Campus Government and Student Dissent. Founding editor-in-chief, "Law Notes," legal quarterly. National Officer, Federal Bar Association.



BENJAMIN L. HOOKS--Democrat. Born Memphis, Tenn., January 31, 1925. Nominated to Commission by President Nixon, confirmed by Senate May 30, 1972, sworn in July 5, 1972. Practiced law in Memphis, 1949-1965. Assistant Memphis Public Defender, 1961-1964. Shelby County (Memphis) Criminal Court Judge, 1965-1968. Ordained Baptist Minister 1956. Named pastor, Middle Baptist

Church, Memphis, 1956, Greater New Mt. Moriah Baptist Church, Detroit, Mich., 1964. Co-founder, Mutual Federal Savings & Loan Association of Memphis, Vice-President 1955-1969. Producer, host, panelist on public affairs television programs on Memphis stations.



William B. Ray - 11 years with the FCC...
Chief of Complaints and Compliances.

The sergeant-at-arms of the FCC is William B. Ray, chief of complaints and compliances . . . It is through him that all violations of the station come on their way to the commissioners. . . .

RAY: What we do in here is receive all complaints, comments and inquiries on broadcast subjects . . . and we answer them and explain commission policy, the statute, the rules . . . most complaints never really allege a violation under the law. They merely express what you might call a program preference or dissatisfaction with a program which would require us to assume the role of a censor if we complied with their wishes. When the complaint indicates there may have been a violation of some Commission statute, rule or policy or if it raises questions about the character qualifications of a broadcast licensee then we investigate it . . . either by means of correspondence, which we frequently do, or by use of the field engineering bureau. We ask them to tape the station for a specific length of time and we may also ask them to go . . . and pick up the program logs of the station after they've taped them so we can compare with what the tape shows. If, for example, we had an allegation that the station was carrying far more commercials than it represented to the Commission that it was going to carry, that might be done or if we had an allegation that the station was broadcasting lottery . . . or engaging in obscene language, we might have a tape and listen to that, although under Supreme Court rulings, of course, most of the things

that people complain about under the heading that we term obscenity, indecency, or profanity . . . we just use that for all such complaints whether they actually allege what would legally be found to be obscene or indecent or not . . . Most of those complaints merely refer to matters of taste as far as we're concerned, unless there is a clear violation of Section 1464 of the Criminal Code, which is the indecency statute, then we're not going to intervene in the thing, it's a matter of taste and we're not going to set ourselves up as the arbiter of taste and we suggest they take their complaint to the station involved. Those complaints that cannot be investigated by letter or by use of the field engineering bureau, we send field investigators out to make field investigation . . . in either event we will either rule on staff basis under delegated authority or if we think if it's a matter the Commission should consider itself we will write up a report to the Commission which goes to them over the name of the chief of the Broadcast Bureau and also contains a recommendation for Commission action and attached to it is the legal document that we feel is necessary to carry out the recommendation . . . it might be a forfeiture or a hearing order on the renewal application or a revocation hearing or it might be the grant of a short term renewal of license or it might be a letter of admonition or it might be a recommendation that in order to clarify something which has not been perhaps made clear before, or we think a lot of broadcasters do not understand then, the commission issues a public notice clarifying it . . . its policies or interpretations of its rules, that is.

The Commission was required under the Communications Act of 1934 to make rules to carry out the intent of that act . . . So it has a great many rules . . . This (Communications Act of 1934) is just a small part of it . . . and of course the Commission rules on a lot of other things besides broadcast matters. The Broadcast Bureau has approximately 1/6th of the Commission's total personnel . . . a lot of

people don't realize that. If you're a broadcaster you should have the act itself and a great many documents that have been issued from time to time ... such as our primer on political candidates ... another on fairness doctrine matters ... another on sponsor identification ... There have been a great many publications that have been put out by the Commission over the years to interpret the law ... You can obtain them over at our information office for one place. The best way to keep abreast is by reading the trade press ... Broadcasting Magazine, TV Digest. ...

We have told broadcasters time and time again that for the price of a long-distance call, they can get informal staff opinion on any problem they may have."

(Ray's background: Started in the newspaper business ... left it when the paper he was working on in Chicago went out of business ... got a job with NBC first as a publicity writer, then head of their publicity department, then as the head of their news department in Chicago ... then "became disenchanted with" the way things were going at NBC at the time ... started a one-kw station in Ames, Iowa and operated it for a couple of years ... "found that running a one-kw station in a city that size was largely a sales job ... your sales problems took so much of your time you didn't have time to devote to programming and public interest ... a lot of people have found that" ... sold the station ... and joined the Commission 11 years ago.)

"Every broadcaster in the land at that time ... and largely true today I guess dislikes the Commission because it merely causes him trouble ... Some of them realize what the Commission does, has to be done ... they don't object to it ... in fact, a surprisingly large number of broadcasters are never detected by us in any violation ... and are not the subject of complaints in any way ... that's what a lot of people don't know. Most broadcasters are trying to make money ... but, they're trying to carry out their obligations... There are three commissioners that are specifically interesting right now ... because of their representation of diversification. First there is Robert E. Lee, the longest term member of the Commission ... Nicholas Johnson who is spending his last few months on the Commission and Ben Hooks the Commission's newest member.

We spoke with all three. ...

We expected our conversation with Robert

E. Lee to be one of social decisions of the FCC ... instead he was in a mellow mood and ready to talk ... and he told us of his life. ...

ROBERT E. LEE: Well, my father and mother were born in Ireland and they came over here about the turn of the century and he became a cop in Chicago ... there were five of us ... very poor ... we ate but, he raised five of us on a patrolman's salary ... I got my college largely at night school at DePaul ... I finished 3 years at night ... with a year of law school. Then, I went into the hotel business ... I'm an accountant professionally ... I went to St. Louis, was auditor of a little hotel there ... got married while I was there ... Went back to Chicago as an auditor with an accounting firm there ... and I applied in 1938 to the FBI. I was accepted and entered on duty January 10, 1938 ... was assigned to Richmond, Virginia ... where I had a lot of fun with my name ... Robert E. Lee ... I was news ... in fact I was so much news that they transferred me ... and I went to Newark ... then I got back to Chicago as an agent ... worked on a lot of the major cases ... the remnants of the Dillinger gang and a lot of bank robbery stuff ... a lot of bank embezzlements ... I was an accountant and I kind of specialized in that ... Then in '41 they transferred me to Washington ... I was put in charge of recruiting ... I don't know how many agents I hired in the next years ... then I became chief clerk of the FBI ... and then Congress wanted to get an expert financial staff ... and they asked Hoover if he'd loan them somebody to head a staff and Hoover sent me to the hill and I worked for the House Appropriations Committee ... and was chief of the staff and organized studies of all the government departments over the next 8 years ... I had people working for me like Morey Stance ... Secretary of Commerce ... a lot of very prominent men ... and they called me in those days ... "The Dollar Detective" ... I was very young and eager and got a lot of publicity ... and dug up a lot of stuff ... gave these departments fits ... it's the sort of thing I'm complaining about now ... but, when you're young you do this. I didn't give a goddamn about anybody ... then of course I got to know the politicians quite well on this particular job and I also got to know Senator Joe McCarthy ... we were very good friends ... I introduced him to his wife ... I arranged the adoption of their child ... My wife was matron of honor

at their wedding ... separate story ... very interesting ...

But, then I thought that what the Congress needed was to use the general accounting office for this kind of budget study ... I was fearful that the Congress would develop another big beauracracy ... and it was my notion that it was a study of seasonal nature ... and I thought it was a waste. So the congressmen that were influential bought this idea. ... At the same time the deputy controller general dropped dead ... his name was Yates ... so these congressmen felt that I should be appointed; and Eisenhower came in ... January of 53 ... so 98 members of Congress endorsed me and sent letters to the White House ... Unbeknownst to me, apparently Eisenhower had a deal and had promised the job to somebody else ... he held it for 15 years ... his name was Whitesell ... I had to be in Europe on an assignment and the White House called me and suggested I expedite my return ... and I went over to see Sherman Adams and he said, "We're going to appoint you to the FCC." The appointment process is interesting ... I've since learned that it's probably the most practical way. You would think at first blush you should find a communications guy ... the reason that becomes difficult is that if he is in the industry he is somewhat suspect of maybe being partial ... so I think the president goes through a process of what they call trial ballooning. They leak out a name and get the reaction to the guy ... and then they oppose him ... so they often pick a guy right out of the air. As a matter of fact I said, "I'd like to think it over." Adams said, "You'd better let me know ... like tomorrow morning." I didn't realize what an important job it was ... So I called my political friends and they said, "For God's sake, grab it." So on Monday morning I went over to the White House and saw Eisenhower and he chatted with me ... told me he'd get hold of Milton and talk to him about educational television. I wrote to Milton and he never responded ... never answered my letter. You know I'm a responsible guy; I don't know why he wouldn't answer the goddamn letter ... (laughter) ... So I was sworn in that same day. I was a very controversial appointee because of my friendship with Joe McCarthy ... I was one of the few commissioners where they had a roll call vote. It was nothing personal ... they

challenged me on my qualifications ... but, they were using the tactic they condemned McCarthy for ... guilt by association. He was a friend of mine, that's all. I didn't necessarily agree with what he did or didn't do. But, they would get up on the floor and say, "He's a fine young man and if he were going over to the general accounting office ... that's where he belongs ... I'd be for him" ... But, really it was McCarthy ... I knew that. So, I was confirmed ... 25 senators voted against me ... 7 years later I was re-appointed by Eisenhower ... I had another roll call vote ... One reason I got by was Lyndon Johnson was a friend of mine and he was in the senate. Lyndon was a guy who led a rather precarious life ... politically ... and he had lived that kind of a life ... He wouldn't re-appoint you ... He would ... but, he would keep you on the hook ... You'd say, "Do I have a job or don't I?" So, I sent to him a resignation ... my term was expiring June 30th ... that was '67. I had another deal ... and I didn't know what I was going to do ... So about the 25th of June I get a call from the White House ... Lyndon's aide at the time ... I remember ... My wife died about three months ago and she was sickly ... but, she had a hell of sense of humor ... So I was going to the White House and we had two cars and I took the good car ... the Bonneville ... So, she called me up and asked ... "Did you take the Bonneville this morning?" I said, "Yeah." She said, "Why did you do that? You know I might want to use it." I said, "Honey, I'm going to the White House and if I have my car, they arrange a pass for you and you get in the gate ... and I don't want to take a cab." She said, "I don't care who you're going to see ... just be sure and bring some milk home." So, I went over there ... and this guy shook hands with me and said, "Come this way, Commissioner" ... and he took me in the other room and there's Lyndon Johnson. He said, "Bos, what's this about you wantin' to resign?" I said, "Mr. President, I'm at your pleasure." "Now that's settled," he said, "let me show you around, and let's talk." So when he comes back he says, "Marvin, get that name up there." So, the name went up the next day ... and that was a real pleasure that particular confirmation ... you know you have to have a hearing and they're after you, you know. You go up before the Senate ... the Interstate Commerce Commission ...

My first time I was up for three hours on the stand . . . all that about Joe McCarthy and so on. Senator Pastore this time presided over the hearing and he just asked me a couple of technical questions and then turned to the gavel and said, "If there's anybody else that wants to say anything about this great man, let me hear him now." And he hit the gavel and walked out.

Partisan politics? No, not much in this agency . . . what they do have is congressman will have constituents that are concerned with . . . say . . . VHF . . . or land mobile people . . . So the congressmen want to know that my philosophy is going to help them. If you're smart, the new guys always say, "Well, I haven't had time to study them . . . but, the next time around you have to put yourself on the line and they try to get you stuck with a position . . . and often you don't recognize it . . . and six months later something comes up and you say, "Jesus Christ, this is what they were (pushing me on). That testifying before the house or senate is probably the toughest part of any job . . . and also as a student of government it's very necessary . . . because whatever action I take in the Commission . . . I'm the old pro now . . . I've served longer on this Commission than anyone here . . . and the only one in history is Hyde, and there's only one guy in Washington that's ahead of me in all the agencies in Washington . . . and that's only 28 days . . . so I've been around and I know this general maxim . . . 'Power Corrupts' is quite true . . . You've got to worry about somebody . . . you've got to account to somebody . . . and the only one we account to is Congress . . . so anytime we make a decision I'm always saying to myself . . . "How do I explain it, if I'm asked about this" . . . So, I've got to have a logical reason . . . Many things are subjective . . . so I say . . . "This is my best judgment, Senator" . . . So it's a good thing . . . because if you didn't have that, there would be a lot of hanky-panky going on . . . but, in this business . . . too many people are watching . . . so I agree it's a good thing . . . but, it's the toughest part of the job . . . You have practically no rights . . . I couldn't go on the stand and take the Fifth Amendment . . . You must answer . . . You have no counsel to object to what they ask . . . You have to answer . . . You're under considerable pressure because you can ruin a whole career in one damn day . . . Who was it . . . Wilson, who said . . . "What's good for

General Motors is good for the country" . . . That was it . . . So long . . . goodbye . . . So that's about it . . . I like what I'm doing . . . It's a hell of an interesting place . . . there's no particular book you can read because it's changing so fast . . . communication. . . .

That's the beginning of Robert E. Lee...more of this discussion in the Radio Report.

The following is a reprint of further conversation with Commissioner Lee.

Q. We were talking about changes you've seen...

LEE: Yeah...change comes...I can see a lot of things happening...All the more changes you know. I'm completely off that obscenity thing although there's a lot of women giving us a lot of trouble on it...But, it just didn't fly...bothered me, but I don't think there're enough people really concerned about it. I did a few speeches on it...obscenity...and I mentioned some records for example...I mentioned some that I thought were drug oriented. I got a lot of pushing around on it and not very much support...I don't consider myself puritanical...I'm practical...I think it offends me...my standards for the air...I've always explained that I'm one of the best dirty story tellers around...but not on the air...There's a place to do these things...But I think to that extent, maybe I'm not attuned to the times.

Q. What do you consider obscenity?

LEE: Nobody can answer that.

Q. I mean you personally...not as a Commissioner so much?

LEE: I think the best description was really the Supreme Court case...I've forgotten the name of the case..."If it arouses pruient interests it's obscene." Now there isn't much that arouses pruient interests or tastes in me but I suppose that a lifetime of raising kids and what not I've lived with standards that were considerably higher than what now seems to be acceptable...and I accept that as change. I've talked to a lot of young people about this...you know...and they'll use a word like "fuck"...they don't really mean anything evil about it...and after all

what is it...it's no big deal...It would offend me on the air but I can't defend my offense at it.

Q. There was an instance where a station played a record and one day got a call from someone in an FCC field office and said "We're getting a lot of complaints...you ought to take it off the air"...and of course, the manager of the station freaked and pulled the record off immediately...the station was coming up for license renewal by the way...

LEE: The guy at the FCC shouldn't do that...

Q. How much does that kind of thing affect license renewal?

LEE: It depends on the substance of the complaints. I suppose if over a three-year period we got a smattering of complaints it wouldn't make much difference. If it were an avalanche...a constant thing we could conceivably...although I can't recall a case where we've done it...set it for hearing. You know we can't just take a license away...a lot of people don't understand that. You're a licensee and you're breaking our rules or doing something...Seven Commissioners can't issue an edict to take it away...There's a thing called the administrative procedures act that guarantees you a hearing before we can take it away. We have to designate a judge...We have them here...We do it all the time...They take testimony and cross examine...it's all on a public record...and then it comes to the Commission. People say they're worried about their license...it's not a willy nilly thing. It takes a long time.

Q. How does that exactly work...would you explain that?

LEE: Take a hypothetical case...and we've had a few. Our inspector goes out and finds a lot of violation of our rules. M a y b e t e c h n i c a l . . . m a y b e non-technical...They didn't keep the logs right...they do this or that. The way we inspect a station...generally our guy goes into town unannounced and he listens to the station and the next day he goes in and sees how they recorded on the logs what he listened to. If we have a situation

like that they have to come back and write up an item with all the evidence they produced and bring it to the full Commission and we vote on it...and if we think there's enough there that might result in a revocation we designate it for hearing, at which point a hearing examiner...now called an Administrative Law Judge, is appointed. He checks with Counsel and whatever other parties are interested. Stenographers are there...transcript is prepared...takes a long time...conferences and then, for some reason or another, they have to discontinue the hearing for two months...somebody's sick or something. This whole process takes two to three years. Then the hearing examiner writes what he calls an initial decision...he recommends something...say to take the license away. This comes to the Commission...we can either say "No, we won't take it away" or "Yes, we affirm the hearing examiner" and we take the license away. He can even then go to court, which of course they always do...they go to the Federal District Court of Appeals. Anyone that you're going to take a license away from...even if he's going to ultimately lose it...if it's a good license, it pays him to delay it. So, I would say off hand it would take us three years...kind of minimum...assuming he fights it all the way. Now, he spends a lot of money in the process and he makes a judgement of whether it's worth it or not...plus his good name...If he loses his license he is probably out of broadcasting for the rest of his life.

Q. Is there a possibility that that's going to change...that it's going to be five years?

LEE: Every session of Congress there's movement to extend the period to five years...which I would vote for. Our other services...all the other licenses that we issue are all five years. But the broadcast license it's specified in the Act is three years. We cannot change that. I don't think the complexion is right for it now. There were better times in years past and it still didn't make it. I think this is a bad time. All these congressmen...they're kind

of mad at the media...the networks...television you know...Not really for good reason. I think by and large the media in the news reporting job, which is the bone of contention...I think they do quite a responsible job. They offend a lot of people...and there is some bias...I mean everyone's bias. The way the guy delivers it...you just can't get rid of that...but by and large I think they do a pretty good job...and there are rules of the game...If you think you've been libeled chances are they'll give you time to respond...Although they don't legally have to if it's a news program. I think the licensees know that we're around. They don't want the groups challenging them in three years...This is a big thing now...groups get together in big cities. They file a competing application against your station...they have a right to a hearing...Just as you have if we're going to take it away from you. And then we have to compare you, who are running this station with the guy who says he'll do a better job...and we have to weigh this.

Q. All things considered equal, why the guy who owns the license gets to keep it...right?

LEE: That certainly would be my response. That's a bone of contention at the moment. The courts have ruled on some of these things. I think that's the way it should be and that's the way it's always been, but this age of consumerism and so on...There's a tendency on the part of the courts to refer more and more to the fact that the license belongs to the people and you don't really have a property right in it. I don't agree with that...I don't know...The lawyers could probably make quite a case out of it...but I think you do have a property right in it...If you've had it for 10, 15 years...and you've spent your life in it...I think you do have something...and now you're paying a fee to get the license, which I think makes another point. The biggest problem that the broadcasters have are the competing applications. It makes it more complicated for us and we're in more contact with the consumer groups. There are people always

organizing somebody for a cause.

Q. We were talking about change...there seems to be a sprinkling of long hair and beards in the FCC...

LEE: It was worse a few years ago...I was offended at the first on rush of long hair...I associated it with the trouble makers and all that...and I got to interviewing a lot of kids you know...young people coming in here. I'm permitted to hire a law student on a limited basis...to do a special study for me...I did one on the ratings...Gal did a real good job for me...and I had one of these kids with long hair...a few years ago. I said, "What's with the long hair?" He said, "Is it important?...Is it really?...You want to know if I'm qualified or not?" I never asked him anymore. But, to older people change becomes a little offensive...it's changing fast...The media has a great deal to do with that too...maybe more than we even imagine. You know for example I was born and raised a Catholic and I find all the changes in the Church pretty offensive to me. But as I stop and analyze it, it's something that must happen, and I must be in a group that has to suffer, because it's come too quick. The mass has changed...they used to say it in Latin. Well, I don't necessarily understand Latin, but listening to a lifetime of this...wherever I went in the world I was hearing the same thing at Mass. That's all different... sometimes they've got a guitar player up there...and they're trying to get the young people up there...then you have to turn around and shake hands with everybody...I don't feel like I'm going to Church anymore...

Ben Hooks is the newest member of the Commission...the first black member and in his office overlooking the city of Washington...we talked...

BEN HOOKS: As I have traveled around the country I've found your estimation at what the average broadcaster thinks about the FCC is true...You know "we can't buy a paper clip without the FCC saying...why're you doin that?" The average broadcaster

looks at the FCC at best, as Big Brother and at worst as an enemy...But, at the FCC I really think we have entirely different attitude. I think we want to see broadcasting be responsible, effective, and good public servants as the law requires but, with no intent of making them go beyond the path of duty...But, I think you're right at how we're viewed out there. (Discussions of whether or not Hooks is starting one-sided toward blacks). Well, you know my feeling is expressed in dissent in the Omaha, Nebraska cases and in the case coming up from Florida about an application for a station and my position is simply that broadcasters are licensed to serve the public...and part of the public is the black public and for too long we have forgotten that in America. It's not just saying broadcasters are guilty...anybody that is rational and reasonable and honest would admit that black folk have gotten the short end of the stick in this country...Where as recently as 12 years ago you couldn't use the same water fountain in the South...Got on a bus and had to ride on the back end...couldn't use certain restrooms...couldn't stay in hotels...Why? Didn't have the right to public accommodations...citizens of this country...who for years were denied the right to stay in a public inn. The Jim Crow laws...the fact that you couldn't vote in a Democratic primary. It doesn't take a great historian to note that there has been discrimination against black folk. The so-called Golden Age of Radio...you're probably not old enough to know about it...but, read the books and find out...what black performers were present in the Golden Age of Radio? I don't think you can find one. Then ask what writers were being used? So when anybody says that black folk haven't caught hell, they're just lying. When a Commissioner, be he black or white addresses himself to inequities I expect to get criticism...don't mind it...it was Truman who said "If you can't stand the heat, get out of the kitchen"...But, no amount of heat is going to tear me from what I think the path of truth is. Broadcasters if they're honest, will recognize the fact that they haven't treated black folk right...look at the employment statistics...look at the programming...any way you spell it...and I continually raise that issue...It doesn't mean at all that I'm not concerned about all the

other things that come before the Commission...that may or may not have racial implications...I'm not up here just dealing with the black issue, I'm dealing with all the issues that come before the Commission and I'm interested in the whole range of problems. But, I will not close my eyes to the problems of black people in this country.

(There are 21 black owners of radio stations in the country...the discussion turned to that.)

I can't say that that's necessarily been a fault of the Commission...There are many historical reasons for that...There may be those who say the Commission could have been more active in those lines...but, it's a historical development. How many major banks...or major anything is black owned...So when you get right down to it's been that the black people have been on the side track economically. Radio is primarily a business for those who own and operate it. The lack of black capital...the fact that black people historically have been kept out of the operating position of radio meant they didn't have a skill...technical skill. I think the Commission can help by pointing out that it will be fair...that it is concerned...that black people who invest their money...as a private enterprise manner, can consider they'll receive absolutely fair treatment...based upon their performance and not their race...

(Then the question of black employment) Well...if they don't have any black employees and don't have an affirmative action program to ensure that they will...they ought to be fearful...because it's just not an FCC regulation. It's been passed by Congress of this country who believes in equal opportunity employment. This is not something the FCC has done on its own...Congress has mandated this. I think if I were a radio station owner and I were accused of emitting pollution in the air through some method I would be concerned about the Environmental Protection Agency telling me to cease and desist...I think if I were a radio station owner and had 50 employees...20 for that matter...and had no black or minority employees or women employees in meaningful positions that I would be concerned because it means that you're not following the law...the law requires that you have an affirmative action program to ensure that everybody has a fair

shake at your employment and if they're not doing that they become law violators and every law violator ought to be fearful...I wouldn't dissuade that fear...On the other hand if they're making an honest and sincere effort to be an equal opportunity employer then I don't think they have to be fearful...

(What about training?)

Well, I'm sure it's true that it's hard to find black people who are qualified...if you don't employ people in the industry for 50 years and then when you do you say you can't find anybody how the devil do you expect to find anybody? There's no question in my mind it's been like most things in America...find a lily-white field...So all of a sudden Congress says, "Employ black people"...Okay great...then my question is where are the qualified? That's like saying that if you have a law that says that black folk have to ride in the back end of a streetcar and if the back end of the street car were constructed differently than the front end so that you had to learn how to...you know...sit differently, then all of a sudden you say, "All right, there's no more law against black folk not riding in the front end." But, black folk don't know how to ride in the front end...they ride like they're riding in the back end." Well, how the devil do you expect them to ride in the other end...until they're trained. You've shut people out! Why is it so difficult for people to understand...you've shut people out of an industry... meaningful participation...all this time...now you open the door and you want them to walk in as qualified as folk who've been training for the last 20 years...It doesn't make sense...My answer is "qualifiable" black people are not in short demand...So take some of the money you make and use it to train some black people...Corporations are going to have to have some social sensitivity...And again this is the law of this land...If you don't mean to obey the law, say "I'm a law violator."

Nick Johnson is spending his last few months of a stormy outspoken career as Commissioner...We talked about what had been done during his term...what he would have done differently...and what he's going to do...June 30th.

I don't have any plans in July...I'm not panicked about it...I've got some obligations to my kids...I gotta get enough money for them...and I'll do that...but, I don't have

any grand design at what I want to do...

(Changes and accomplishments in the past)
It's difficult to talk about one's own accomplishments particularly so close to the time...but, it's also a little immodest and a little inaccurate...I don't know if anyone can get a very good fix on themselves...And besides there are so many other people involved in it...I've had 50 or 75 people thru this office in the time I've been here as students or interns or permanent staff people...legal assistants that change every year. So to say that anything is my accomplishment is a misconception...and people outside the office too...Take for example an organization like Action for Children's television...now Action for Children's television is certainly wholly consistent with everything I've been trying to do in the time I've been here...It's an effort to improve programming in general...it specifically is directed at children...it involves a citizen's movement...It just started with 3 women on their own in Boston who got this thing going. There's no way that I can say that's my accomplishment. I didn't know those women...I didn't encourage them...and it was only after that thing had gotten started that it ever came to my attention...so it would be inaccurate and presumptuous and everything else to say I'm responsible for it. But, I would suspect that they would probably say that I had something to do with that...that they read my book...or they had become more conscious of the fact that as human beings they had some legal rights and some political power in this equation of broadcasting reform...and I would suspect that a lot of the groups around the country that have gotten organized in hundreds of cities across the country would say they were influenced in one way or another by the knowledge that I existed or by something that I had said or something I had brought to their attention...not directly but, something I had published or whatever. That's the problem I've had in defining whatever I've achieved. I would want to say and I would say, that one of the things I set out to do and one of the things I've succeeded in doing is to raise the level of public awareness of the significance of mass communication in all aspects of their lives and their awareness of their legal rights in regard to the way this industry operates...and their political power and how

they can go about exercising that power...because I think that's basically healthy for everybody involved including those in the broadcasting industry. I think that the responsible broadcaster knows that he wants to be closer to his audience...he wants to know what they want...and to the extent he can accommodate them...he wants to do so. I think one of the most frustrating things that any communicator confronts whether he's a newspaper reporter or disc jockey or book author or whatever, is the lack of response that you get at what you do. It's easy to deal with response; what's hard to deal with is lack of response. You wish that people were more involved and would respond more...I think the responsible broadcaster wants that...and to have an alert citizenry and audience is ultimately going to make his job easier rather than harder in ultimately serving and programming and also in making a profit...because if you've got the people community involved you got them listening and if you've got them listening you can sell them to an audience...it's as simple as that. I would say that's one thing I set out to do that's been done...

A second and related thing is to turn on the academic community, the research community, the foundations, the business community generally, to the importance of communications in government, to the importance of communications policy research and analysis. There again the things that have been done by Ford Foundation, by the Rand Corporation, by the various schools of communication around the country...those are their achievements...they're not my achievements...but, I've encouraged them...I've prodded them...I've praised them...I've criticized them...I've gone to speak at their conferences and their schools...I've corresponded with them and I've sent them material...Mary Ann is just putting together a list of appearances of one kind or another and she's up to over 700 and she's just coming into '72...I've done a lot of that...and those have been the two things I've been trying to do...just raise the awareness of everybody in the country to the importance of communication in their lives...to make communications a thing...a concept...an institutional function throughout our society that people think about...that it's something on a check list that you go through...so people are aware of

communication and don't just accept it.

Here in this building itself I've urged emphasis on improved management and administration of the agency...information reporting systems...personnel assessment systems...just kind of basic first semester business school stuff and I never went to business school but, when I was Maritime Administrator and panicked at the prospect at the age of 29 of having to administer a \$500 million dollar a year program I wrote to some of my friends at the Harvard Business School and said...“Please help, send me some books in a hurry” and they sent them back by return mail and I read them and did what they said. Well, nobody at the FCC has read them and did what they say. It's not that it's mal-administered it's just not administered. It's not true we do the job badly we just don't do it at all. That's largely because it's a multi-headed agency and you don't have 4 out of the 7 commissioners who know or care about management administration...what it is and why it's important and how it would make their lives easier or better and what the consequences are at not doing these things. We don't have priority systems...we don't have statement of purposes or goals...we don't have agency missions...we don't know what programs or projects we have going on...we don't have any deadlines by which they're supposed to be done...we don't know when our major people are going to retire...we have no personnel training program to train the new people we're hiring because we're not hiring any...we don't know what skills we need, because we haven't identified the tasks that are being performed. You mentioned the PIO office...that's our show piece man...that's the best we've got...you should just drop into any office at random and ask people what they're doing and why...You can do that almost any place in Washington...so that's one of the things I've tried to do...and I've made some progress in that regard...Budget process is improved somewhat...We are now able to identify some of the costs associated with some of our programs...We've now got this through congressional pressure and my urging. We now require that those who use and benefit from the Agencies facilities are at least paying fees sufficient to provide the agencies budget...so we're no longer going to the taxpayer to get them to pay for the operation of the FCC...I think that's an

improvement.

(What would you have changed if you could start all over?)

There are those who say, "Oh you could have been much more effective if you had gone about it in a different way...if you hadn't been so critical...and if you had tried to work more closely with it. Well, I tried that the first six months I was here...I'm not a hell-raiser by trade...I come out of a very straight, disciplined, conformist background. But, I found that that just wasn't getting anywhere...that people who had tried that, weren't making any progress...that they were getting worked down...that nothing was happening...and the bad guys were always winning and it was getting worse and worse...and I quickly concluded that either I sell out...and just go on and get a job in the industry like everybody else and rip off as much as I can personally out of this effort or I'm going to have to change tactics. So I did. But, as I say, that was a deliberate decision...it didn't have anything to do with my own psychology or personage....

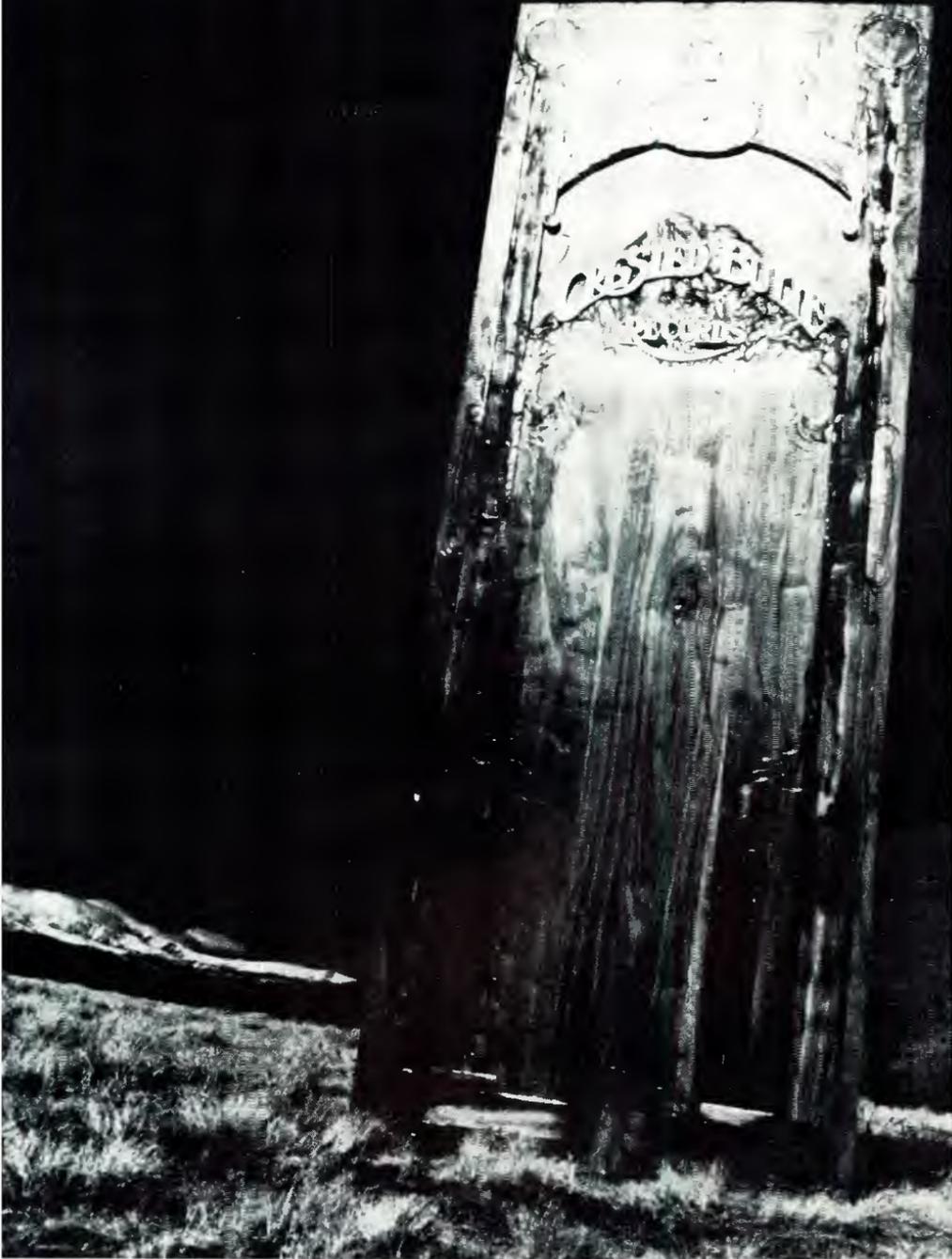
I don't think I would change anything really...most of what I did at the time was very deliberate...I was aware of what I was doing...I don't think I was at any moment, that I can recall, out of control...just engaged in a frolic of my own...or just saying something for the hell of it...If I were going to give you a long detailed serious answer to that question I would have to sit down and really go back over the whole record...but, I can't off hand...there isn't something instantly called to mind...as a great disaster.

(Political aspirations?)

People say all kinds of things about you...I trust that I've at least laid aside those charges of political aspirations with my decision not to run for the Senate in Iowa...The long and short of it is to the extent that I do think I have something to contribute to the political process and social change and it is because I kind of represent the individual speaking his mind and the need for people like that in our society...and once you run for public office...once you start trying to get money you inevitably change...and it seems to me we have enough guys like that.

are civil service employees...they spend so long on the job...they get a raise...almost none of them...including the Commissioners knows much about radio in and of itself...The public information is the blight of them all...but, complete...It knew nothing of the public...information...or even obviously offices...and it is here in this building at 1919 M Street Northwest that the decisions of America's broadcasting is decided...with no broadcasters, no anthropologists, no psychologists, or sociologists...but, by lawyers, politicians and engineers...as one aide asked in the elevator..."Are you going to expose the FCC?"...The answer is..."It's already exposed itself."

The story of the FCC ends with a spice of personal observation...Here is an agency of several hundred people...almost all of whom



CRESTED BUTTE IS FRESH AIR

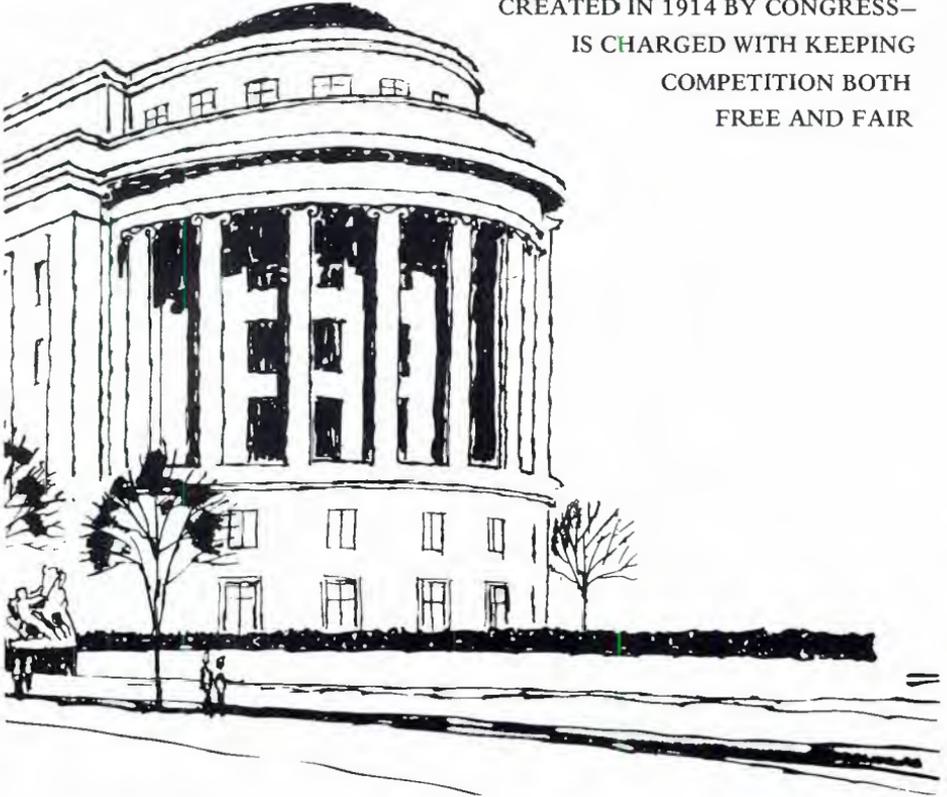
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THE FTC

THE FEDERAL TRADE COMMISSION—
CREATED IN 1914 BY CONGRESS—
IS CHARGED WITH KEEPING
COMPETITION BOTH
FREE AND FAIR



Not since the formation of the Federal Radio Commission in 1927 has the Federal Trade Commission really had much to do with broadcasting...but, across town traffic from the FCC building to the FTC building has increased of late...Perhaps Nicholas Johnson himself was much responsible for the concern of what was being aired by the FTC...but, he would probably owe it all to evolution. Besides Johnson's speeches and various other quotes in the press he probably made as big an impact on the nation with his first book...a discussion of the rights of the public to media access. (How to talk back to your television set.) Add to that the psychologically frightening books of people such as Vance Packard with his *The Hidden Persuaders* and the continuous rise of minority groups and broadcasting and equally as much advertising has come under the fire of an

irate public. Largely because of the criticism of Ralph Nader, the president appointed a Commission to study the effectiveness of the FTC...Headed by Miles Kirkpatrick an attorney in Philadelphia, the Commission issued its findings on September 15th of 1969. The beginning of page two began...“Turning to specific areas of FTC efforts, we find first that in the field of consumer protection, the agency has been preoccupied with technical labeling and advertising practices of the most inconsequential sort. This failing derives in large part from a detection technique which relies almost exclusively on the receipt of outside complaints. At the same time the FTC has exercised little leadership in the prevention of retail marketing frauds. We recommend a new and vigorous approach to consumer fraud. The FTC should establish task forces in major cities to concentrate

exclusively on this problem." That began 119 pages of suggestions, charges, and facts on the current state of the FTC. The Report was complete and convincing enough to give Miles Kirkpatrick the chairmanship of the FTC, September 15, 1970. Since then things have not quieted down on Madison Avenue in New York. From the day Kirkpatrick took over, the FTC has made such unprecedented victories over advertisers as forcing the sugar industry to run disclaimers on previous ads that claimed sugar as an aid to losing weight...pushing other challenges against Chevron gasoline, Coca-Cola and its product Hi-C and various other products. Most of the fireworks revolved around the Bureau of Consumer Protection.

As in the case of the FCC the Commissioners are appointed by the president...only instead of 7 here you have 5, appointed for a term of 7 years. There are 3 bureaus of the Commission...the Bureaus of Competition, Economics, and Consumer Protection.

The Public Information Office is headed by David H. Buswell...a man appointed by the chairman of a Commission that obviously understands the power of the media...Buswell covered every base...presented every piece of information anyone could to read and contemplate within a year...Broadcasters will find themselves welcome on the phone there in personal inquiries or by phoning every day at their recorder phone and getting the latest news of happenings...at the FTC...202-962-4289 24 hours a day....

Buswell excused himself from a talk with commission meeting attendees to let us know he wanted us to talk with Gerald Thain, the Assistant Director for National Advertising. Thain has in his department 30 attorneys for a look at what's taking place with the public...The offices were unlike any other government office...There was a feeling of aggression and intelligence at the Bureau of Consumer Protection....

Gerald Thain is young, aware and knowledgeable with machine gun like answers to question after question about advertising...He wasn't there for his health....

THAIN: There are certain areas where the law's going to have to be developed. What is unfair in 1972 given the methods of advertising and the knowledge of advertising may not be the same as what was unfair in



Jerry Thain - Advertising is his responsibility.

1905 because the Supreme Court has said that. That's true not only because of different methods of advertising, that's also true because of increased knowledge...I was mentioning awhile ago about consumer research...We now have a very small but, nonetheless is the fact that it is there...consumer research expertise being built up in the Commission...A couple of people now and getting a couple of more...People that are experts in looking at advertising...not what did someone intend to say...or what did the message say...from the standpoint of the lawyer looking over as he is pouring over the contract, but, from the standpoint of what is the consumer perception of this message.

If you're talking about measurement of perception, I think that's a little more concrete than psychology. When you talk about psychological motivation advertising, I look at it more from the standpoint of use of things that are unrelated to the product, not necessarily to sell the product but, to gain attention...and then present a sales message. That's an area that the Commission is not likely to be in for some time. There are more concrete problems still being grappled with at least in the sense of trying to win these cases. I think we've made some great strides forward but, we have to group our forces and win these cases such as Wonder Bread,* such as the other cases where we're seeking corrective advertising, like the cereal case. The analgesics case is very significant...essentially in those cases we're asking for two years of corrective advertising and we're also asserting that when you advertise a product like an aspirin or a similar analgesic, you cannot advertise so-called differences that are not of any significance. In other words we're saying,

"It's true enough from a scientific sense that aspirin is aspirin is not true"....There are differences between aspirins, some have more water, longer shelf life...there are other differences that can be measured between aspirins but, what we say is there is no therapeutic differences between aspirins and that makes all the difference in the world. If you haven't got any therapeutic significant differences you cannot speak of such differences which may exist as being therapeutic difference. If you have a product that may relieve a certain technical condition called "nervous condition"...and I'm not conceding there is such a technical condition, but, let's assume for the purpose of argument that there is...you cannot advertise that in such a fashion that you make people believe that you can relieve what people think of as stresses of the ordinary life...tension in the non-technical sense.

Local independent radio advertising? Well, there's one thing they have to be aware of, certainly in the terms of national advertising...We simply haven't got the resources to crack down on local stations...it would be a parking ticket situation and we're concerned with bank robbers...but, they should be aware of the fact that the regional FTC offices are looking for the kind of program that would be focused in on regional advertising...regional practices....Your local TV stations or local radio stations may well fall under the scrutiny of one of those programs. The way we've reconstructed the regional offices...now, they're a little autonomous...in effect little regional FTC offices working on their own.

Last October Thain in a speech before the International Conference on Consumerism, meeting in London said, "I want to state my personal view of the proper role of advertising in an economic system based on competition, such as that of the US. I believe that the proper function of advertising in such a system is to provide

information or, more fully, to provide relevant meaningful information about the advertised product from which consumers may make a rational determination as to whether they wish to buy the product. To the extent that advertising fulfills this function, it is performing properly. To the extent that it is not performing that informational function, it is not performing its proper role. This view of advertising seems to me to be quite basic, yet in my own country, I have occasionally been met with cries of outrage from some members of the business and marketing communities when I stated this view. Their response was that the purpose of advertising is to persuade, not inform. My response has been that persuasion is surely appropriate when it is persuasion based on meaningful product information. Personally, I find it somewhat disturbing that so many people involved in American advertising consider the terms "to inform" and "to persuade" to be mutually inclusive. It would seem to indicate little faith by some in any meaningful difference between the products they advertise and competing products.

As if to echo the attacks of the Federal Trade Commission on advertising the advertising agencies shut their doors...they wanted no cameras...no tape recorders and no visitors....Eleven different agencies in LA and New York turned down the Radio Report's request to simply find out how an advertising agency works. John Crighton, president of the American Association of Advertising Agencies, which headquarters in New York, gave approval for an interview, but, as a second thought, did some heavy checking and finally made a call to the Radio Report to clarify our position on "counter-advertising"...we told them this book had no position.

*Several weeks after this interview, the courts threw out the Wonder Bread case because of lack of evidence.

FCC COMMISSION

A. EVERETTE MacINTYRE

Mr. MacIntyre was appointed to the Federal Trade Commission on September 26, 1961, for a term expiring on September 25, 1968. In 1968 he was reappointed for another seven-year term expiring on September 25, 1975.

A Democrat, Commissioner MacIntyre was born February 3, 1901, in Alamance County, North Carolina.

He attended public schools in North Carolina and received an A.B. degree from the University of North Carolina (Chapel Hill) where he majored in economics. He earned an L.L.B. degree from the George Washington University Law School (Washington, D.C.) and later pursued graduate studies in economics and political science at the same university.

Mr. MacIntyre joined the legal staff of the Federal Trade Commission in 1930, shortly after being admitted to the bar. During the next 25 years he served as attorney examiner, review attorney, senior attorney, principal attorney, and chief of the Division of Antitrust Trials in the Bureau of Litigation until 1954; then as legal adviser on antimonopoly cases until 1955. He also served as a member of the FTC Planning Council and of its Administrative Procedure Committee.

In 1955 he resigned from the FTC to accept the position of staff director and general counsel of the Select Committee on Small Business, U.S. House of Representatives. In this capacity he directed staff studies for the House Small Business Committee and its subcommittees into a wide range of problems affecting trade and commerce, particularly with reference to the effect of such problems on competition and small business firms.

Earlier (in 1935) he served as chief counsel (on loan from the FTC) to a special investigating committee of the House of Representatives in the conduct of an investigation of big scale buying and selling. That investigation produced much of the evidence that was considered by the legislative committees in their studies of bills, out of which the Robinson-Patman Act developed.

DAVID S. DENNISON, JR.

David S. Dennison, Jr., was sworn in as a Federal Trade Commissioner on October 19, 1970. He was nominated by President Nixon to be a member of the Commission on September 22, 1970, and was confirmed by the Senate on October 13, 1970. His seven-year term expires September 25, 1977.

At the time of his appointment to the FTC, Mr. Dennison was senior partner in the law firm of Dennison, Wern & Turner in Warren, Ohio.

Born July 29, 1918, in Poland, Ohio, Mr. Dennison served in the 85th Congress (1957 and 1958), representing the 11th District of Ohio. His House memberships included the Committee on Post Office and Civil Service, Special Committee to Investigate Campaign Expenditures for the House of Representatives, 1958; Manpower Utilization Subcommittee, and Subcommittee on Civil Service Retirement.

Commissioner Dennison attended public schools in Warren, Ohio, and was graduated from Western Reserve Academy in Hudson, Ohio, in 1936. He received an A.B. degree from Williams College in 1940, majoring in government and political science. He obtained an L.L.B. degree from the Western Reserve University School of Law in

1945 and was elected to the Order of the Coif.

During 1942 and 1943, Mr. Dennison was a volunteer ambulance driver with the American Field Service, serving in Libya and North Africa.

With the exception of his service in the 85th Congress, Mr. Dennison was in private law practice in Warren, Ohio, from 1945 until he joined the Federal Trade Commission. He served from 1951 to 1956 and again from 1963 to 1968 as special counsel to the Attorney General of Ohio. In 1959 he was a consultant to the United States Civil Rights Commission.

MILES W. KIRKPATRICK

Miles W. Kirkpatrick was sworn in as Chairman of the Federal Trade Commission on September 15, 1970. He was nominated to be a Federal Trade Commissioner by President Nixon on August 11 and was confirmed by the Senate on August 24. He succeeded Caspar W. Weinberger, whose unexpired term on the Commission he will fill (until September 25, 1976).

Mr. Kirkpatrick was born June 1, 1918, in Easton, Pennsylvania. He received his A.B. degree from Princeton University in 1940 and his LL.B. degree from the University of Pennsylvania Law School in 1943.

Following Army service Mr. Kirkpatrick joined the law office of Morgan, Lewis & Bockius, Philadelphia, and continued this affiliation until his appointment to the Federal Trade Commission. He was a partner in the firm for many years.

PAUL RAND DIXON

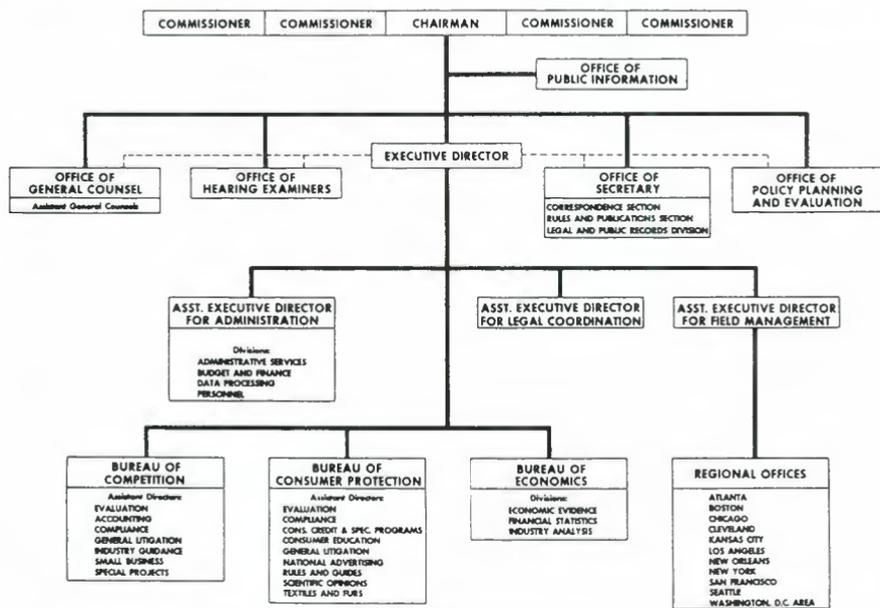
Paul Rand Dixon was appointed Commissioner and Chairman of the Federal Trade Commission on March 21, 1961, for a term expiring on September 25, 1967. He was reappointed on September 25, 1967, for a full seven-year term expiring on September 25, 1974. He served as Chairman until January 1, 1970.

A Democrat, Mr. Dixon was born September 29, 1913, in Nashville, Tenn., the son of James David Dixon (deceased) and Sarah Munn Dixon.

Mr. Dixon attended public schools in Davidson County, Tenn., and received an A.B. degree from Vanderbilt University, Nashville, in 1936 and an LL.B. degree from the University of Florida, Gainesville, in 1938.

He joined the FTC in July 1938 as a trial attorney and subsequently engaged in both antimonopoly and antideceptive practice work. In February 1957 he joined the Senate Antitrust and Monopoly Subcommittee as Counsel and Staff Director. He assisted the Subcommittee in developing and focusing the attention of Congress and the public on important problems in the field of restraints of trade, including administered prices in many major industries. On March 21, 1961, he rejoined the FTC as Commissioner and Chairman.

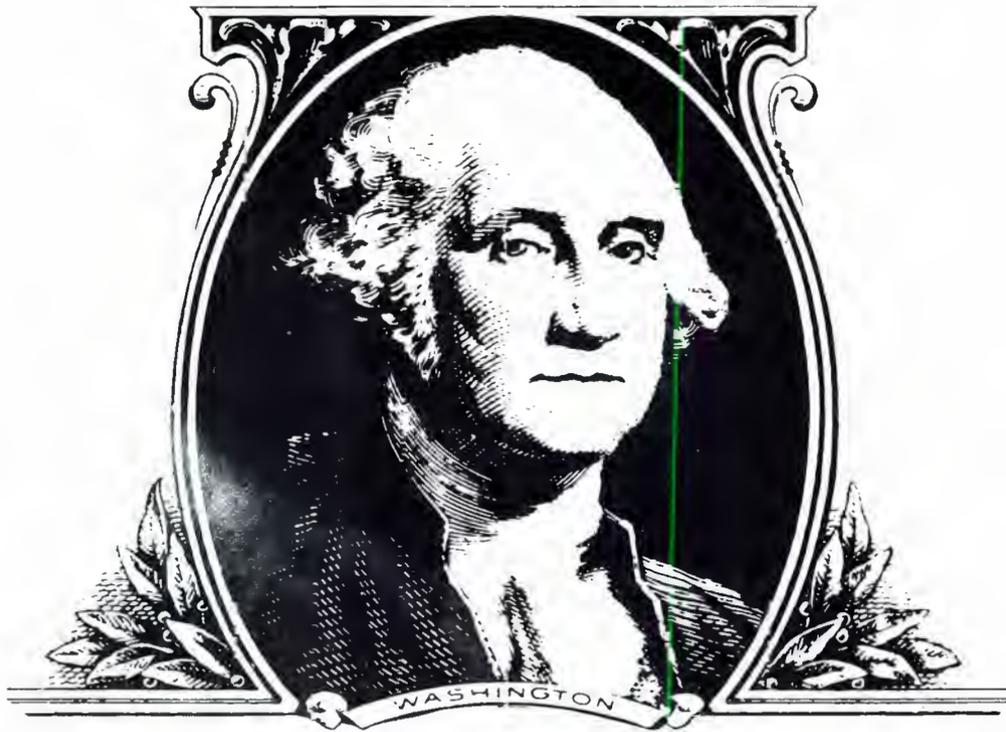
FEDERAL TRADE COMMISSION



Just like a critic...Here the FTC reviews the commercials and records their findings.



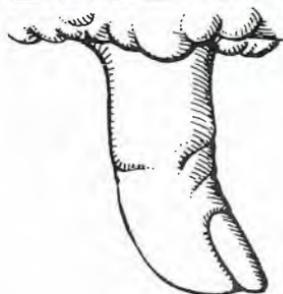
Boxes and packages dot corners of Bureau of Consumer Protection.



**HE WOULD HAVE
WANTED IT THIS WAY.**



ARE YOU NOW, HAVE YOU EVER BEEN, OR WILL YOU BE A MEMBER OF BLUE THUMB?



IKE AND TINA TURNER · DAVE MASON
CAPTAIN BEEFHEART · T-REX
LENNY (Original B'way Recording)
GABOR SZABO
HOODOO RHYTHM DEVILS
BEN SIDRAN
DANHICKS AND THE HOT LICKS
MARK-ALMOND
THE LAST POETS
ARTHUR ADAMS
NATIONAL LAMPOON
HUGH MASEKELA
PHILIP UPCHURCH
THE POINTER SISTERS
SYLVESTER & THE HOT BAND
TOM RAPP · THE CRUSADERS
LEON RUSSELL (Via SHELTER)
FINNIGAN AND WOOD
SAL LICATA
STEWART LEVINE
DAVID RUBINSON
LOUIS (FLASH) NEWMAN
TOMMY LIPUMA
BOB KRASNOW

THE NATIONAL ASSOCIATION OF BROADCASTERS

In 1923 broadcasting was just beginning to walk...it had been but, three years since KDKA had gone on the air with their first program and much of what was happening was without direction. There were no precedents set...everything was new. Ironically the first broadcast organization that was formed was a result of a music organization...ASCAP was pushing hard and winning royalties on songs broadcast on the air...an immediate financial burden on an industry that had yet to realize big profits. After many meetings among broadcasters about ASCAP demands which, by the way, were being negotiated individually with each station, they formed an organization to fight ASCAP collectively....They called the organization the National Association of Broadcasters...choosing as its first managing director Paul Klugh, veteran of battles against ASCAP by the piano roll industry.

Today the NAB is the largest of the broadcast related organizations...listing 4,000 members...mostly radio but, certainly well endowed with TV station members. The printed purpose of the NAB is to "represent the industry before Congress, at the White House and before administrative agencies. It has sparked industry action to acquaint the public with the effectiveness of radio and television...not only as informational and entertainment media, but as unexcelled channels for helping move the nation's goods and services and thus keeping the national economy humming."

Just a few blocks from the FCC is the NAB building in Washington...an ultra-modern structure on the corner, with much the same look of the AAAA in New York...An afternoon there and our guide was Charlie Stone...now head of Radio Services....

CHARLIE STONE: I grew up in the South...got into radio in Birmingham, Alabama...about a year later went down into Florida and stayed there about 23 years...got into an ad agency there finally...wasn't my cup of tea...got involved in aspects other than radio and television...and I decided I wanted to get back into pure broadcasting...so I came with NAB about 12 years ago...I came in 1960 to reactivate the Radio Code...they had a code of ethics for many, many years but, had no enforcement procedures...no monitoring...or real effective self-regulatory program...so I



CHARLIE STONE

cranked that up...stayed with that for about 7 years...and was transferred to vice president of Radio...last year through a complete reorganization of NAB wherein they established 3 executive vice presidents...one for public relations, for station relations and one for government relations...and I became station services coordinator which is what I'm doing today. It's a little bit of everything...I'm the staff liaison of the small market radio committee, the secondary market television committee...the Commission's Emergency Broadcast System. I work with a committee we have; the NAB recording industry association liaison committee. I represent NAB on the National Coordinating Council for Drug Education...I work with the clearing house for drug abuse...and in those two areas I'm primarily interested in NAB acting as conduit to get to stations information on materials that have been made available by private industries or individuals as it relates to programming spots...or whatever...on the air material.

I would say the NAB was formed originally as a lobby organization...to bring to the attention of the Senate Commerce Committee...and similar communications committees in the house and senate as well as the Commission itself the various aspects of this industry...be it administrative procedures...programming aspects...engineering..."

Members of the Association set the policy and make the decisions on industry-wide matters through the Board of Directors.

The Board of Directors is composed of

representative radio and television broadcasters who are elected by their fellow members. This Joint Board is subdivided into a Radio and a Television board, each with its own chairman. The Joint Board also has its own chairman.

NAB also has an extensive committee structure which enables it to draw upon the specialized knowledge of its members in considering industry problems and in making recommendations to the Board of Directors.

In all, some 15 standing committees and an average of four special committees each year provide guidance to the Board of Directors and the NAB staff in their work for the broadcasting industry.

Since 1923 the Association has held annual spring conventions attended by the industry top management. Later additions to the convention are the Broadcast Engineering Conference and the exposition of broadcast equipment.

Each fall six conferences are held throughout the country for management and for those station executives who will be managers of the future.

In addition to its headquarters in Washington, NAB maintains Code Authority Offices in New York and Hollywood.

CHARLIE STONE: Candidly, radio does not have the problems that television has...Radio has been a member of the family for 50 some odd years...people get irritated with a facet of radio here and a pocket there...but, as an industry it's kind of like your left hand...it's there...but, who's going to argue with it...I've found over the years that about the only thing that irritates people about radio is the quality of the voice of whatever they're listening to...or if it's a lousy band...but, they blame it on the band...not on radio...or on the announcer...but, on radio...

The radio membership in NAB is based on gross revenue of the station and it ranges all the way from a low minimum of about \$10.50 a month to a high of about \$450 dollars a month...it's a graduated scale based on...from nothing to \$25,000 dollars to \$50,000, etc. Television is different...it's based on the rate card...

Vince Wasilewski was elected president of the NAB by the board...he began quite some time ago in the legal department of the association, then went into the government relations department...became executive vice president. He was elected by

the Joint Board...That board is elected by constituent broadcasters...We have the nation broken down into 17 districts graphically...and there's a board from each district...additionally there are 8 board positions on an at-large basis, which would represent size of markets...and the radio board has its 25 elected board members and 4 representing the 4 national radio networks. So actually the board is made up of men who are nominated by and elected by their constituents in their own areas...It's a ballot process...we're in the process of one right now."

The three areas pretty well define the work of the FCC...just named a few months ago as vice president for government relations was Grover C. Cobb. It's Cobb's job to help with getting the government and the FCC to make changes favorable to broadcasters. As much as anybody the NAB is taking some credit for the changes in laws on the local level with elimination of 1st ticket announcers...meter readings so frequently, etc. Prospects for the move of license renewal from 3 years to 5 years is a possible move in Congress this year. Discussions of beefing up the area of government relations at the NAB are prevalent also at the point.

On a tour of the NAB we visited every office...saw one particular department solely for the keeping of files on every action by the FCC...an engineering department that looked adequate in its knowledge of engineering...a library that was guarded by a lady that seemed as much interested in her books as she did broadcasting... "The library is for the use of broadcasters and occasionally students...but, they have to make an appointment."

The public relations department...or stations services seems adequately supplied with people and budget to send out such brochures as Machine Accounting for Broadcast Stations...the small market exemption for small market broadcasting stations; careers in radio; radio news; awards, citations and scholarships in radio and television.

The NAB is also involved in various areas of research...a special department takes care of various projects related to ownership, programming, public attitude, etc. The aspect of radio sales is carefully not stepped on, though management is its membership.

The NAB is not apparently penalized in any way by lack of budget...the mail

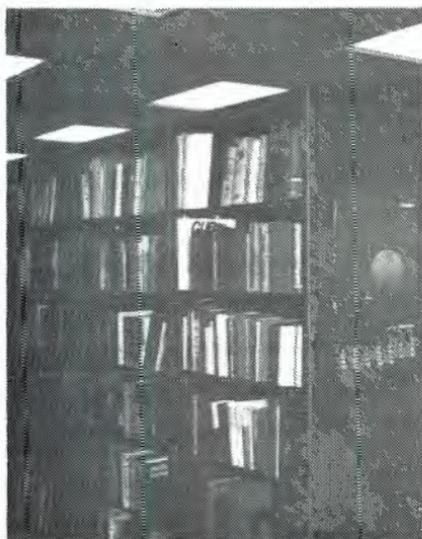
room...accounting department, etc., seem to have everything they need to work...People are also in ample supply...fully half of the staff were not in on our tour...explanation for that, not apparent...but, no holiday or special project seemed to be in progress except for a small seminar that was to take place the next day.

The bottom two floors of the five-story building had been rented out...in the lobby the new Broadcast Pioneer's Library is being put together...hopefully a total look at preceding years in broadcasting that will be available to NAB members and broadcasters.

Everything in the building was management and broadcasting oriented...Broadcasting in the terms of the entity itself....there was not a discussion of formats, or ratings...except perhaps briefly with Charlie Stone...who seemed to be the one person in the building concerned with the reality of the radio station...other discussions were on "broadcasting."

Of particular interest in the building was the Radio Code office...about five offices together in one corner...two girls were located in one office listening to tapes, monitoring stations...We were told that a monitoring service in Chicago picks up various air checks and sends them to the Radio Code office to see if they've violated the Code in any way....

The Code was established in the 40's obviously as a self-regulatory body of broadcasting...one can be a member of the Radio Code and not be a member of the NAB. They too supply information and plenty of brochures on a code of broadcasting and acceptance of everything from astrology to abortion to advertising regulations. They send out a monthly newsletter to let them know about various new problems that might come up. It costs 75% of the highest one minute rate published in SRDS per month. We were told, when asked what were benefits to a station for joining...."For one thing the station is identified in SRDS as a member of the Code. They get that. They get services of the staff...In case they have any problem in continuity acceptance...we can become the heavy without getting into a hassle with a client on a local basis. They can say, "We are a Code station subscriber so, I want to make sure this is acceptable under the Code"...We get into the act and say, "No, you can't say that...or we need documentation." So we become the heavy



LIBRARY

and the guy gets a better commercial that might otherwise just slide through...and then our monitoring program can be very beneficial to the station...we try to occasionally do a program log and a tape on the same day...What we can do there is to not only supply management with any possible Code violation...but, also a stop watch count of any commercial advertising matter...The commercial will be sold and logged as a 30 but, the announcer ad libs a 60...but, this is a good way to bring to the talents attention that the guy bought 30...give him 30...and don't give him all that free advertising...We then contact the station...We might also spot some kind of logging error...or make some recommendations to modify the logs to make it easier. The tendency is to insert more information than is necessary on a log...a lot of things."

In its own way, because of the attorneys and the engineers and the budget at the NAB it was an obvious answer to the FCC and its attorneys and engineers...under Wasilewski there is again an energy moving the broadcasting industry in its relations with the public and the government...but, for sure it was obvious...no cure all for broadcasting...or broadcasters ill...and doesn't look like it will be.

WQXI AM & FM

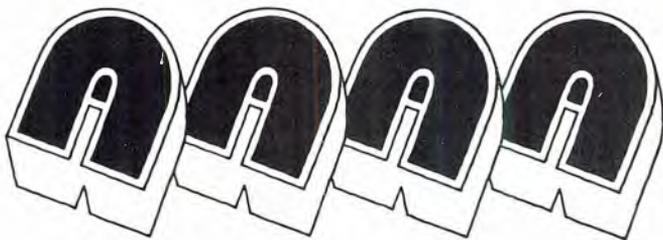
WSAI AM & FM

WWDJ

KIMN

KKDJ

pacific & southern broadcasting



The AAAA was first formed in 1920, some 30 years after the Sherman Anti Trust Act and the beginning of the FTC. The AAAA sports power, with 371 member agencies containing all the "biggies" such as J. Walter Thompson and Young and Rubicam as members. The plush, sterile office appearance of the AAAA is as different from the cold, essential only, too much paper work appearance of the FTC as the views that separate the two. It looked as if about 40 or 50 people worked in various areas of the AAAA, although the figure could be off a bit. They sported a well manned, uniform library dealing with just about every aspect of advertising one would like to know about. As in most trade associations they were amply supplied with brochures and releases about advertising and the Ad agency business. It was obvious from the start that the office was not used to long hair and blue jeans, but, after a bit of a recovery, Crighton was polite and total business in a rap that lasted but an hour. A gentleman sat in on the discussion that if one didn't know better one would think he was an attorney. He said very little except to add a point here and there. Crighton worked in a large office in the Pan Am building that overlooked the entire city . . . it gave you the feeling that you were looking at the world while you thought about how to reach them with media advertising. Crighton of course wasn't too crazy about corrective advertising . . . or the FTC for that matter. His thoughts from a previous speech: "In 1938, through the Wheeler-Lea amendments, the Commission was given powers over false, deceptive and unfair advertising. Again, the grant of power was largely conceived as insuring competition and protecting competitors from unfair devices. As we shall see, false, deceptive and unfair have from time to time acquired new or experimental meanings. When the FTC staff arrives at a concept like

"corrective advertising" . . . that is, advertising which corrects or contradicts previously published advertising claims, it is working beyond its legal powers, or so many lawyers think."

In the discussion with FTC's Thain, he had pointed out that most ad campaigns were no more than six months long . . . by the time the FTC won a case in court (which in a good many cases took as long as two years) all that would come out of it was a cease and desist order. The steps of corrective advertising would supply some muscle to make advertisers think twice about deception.

Crighton again pointed out that "the only three cases in which advertisers have agreed to corrective advertising all resulted from negotiated settlements. No case involving corrective advertising has yet emerged from the hearing examiners; none has yet been tested in our federal court system. For a variety of reasons, advertisers accepted the FTC staff proposals." The three instances that Crighton talked about were Profile bread, Ocean Spray Cranberry



President

*John Crighton (1973)
A.A.A.A., New York

juice and the sugar association. Crighton goes on . . . "Profile was to put 25% of its advertising into corrective ads for a year. Its

commercial attracted great attention, and the FTC was criticized for Profiles artistry. The Cranberry group's corrective advertising agreement—also 25% of its advertising—drew a blast from the Wall Street Journal, which said that the corrective statement explained that the advertising never meant what the advertising never said, and accused the FTC of losing its sense of proportion."

The National Advertising Review Board was formed in 1972 by the industry itself, to regulate advertising before it got to the FTC. There were cases of corrections, but still a question of whether or not the NARB would be worth the trouble it has taken to set up . . . they actually have no power . . . just recommendations.

The radio industry was hit with losses because of rulings of the FTC. Pimple creams and other teenage cosmetic substances received enough heavy blasts to deflate time buy budgets for radio aimed at teens. As a result the eastern half of the US felt a decline in advertising in the young adult-teen areas that were hurtful to what looked like a good increase revenue year.

Crighton's attitude was summed up in a speech last November . . . "The agency business will survive. First because of attitude. That transplanted Briton, Alred North Whitehead, once wrote that 'the prosperous middle classes, who ruled the nineteenth century, placed an excessive value upon placidity of existence. They refused to face the necessities for social reform imposed by the new industrial system, and they are now refusing to face the necessities for intellectual reform imposed by the new knowledge.' Now, while I believe agency people cherish placidity as much as anyone, they operate in an avant garde business. It is important to understand the changes in the product market and selling psychology and the wants and needs of the public. As a business we welcome change."

Crighton cited three other reasons the ad agency business would survive . . . "realism, perspective and professional pride. . . . It takes talent and discipline to produce effective advertising. It is not the product of committees, administrators, or the civil servants. Advertising survives. It may adapt but it survives. And the main reason is, too many people need it . . . consumers, business, and increasingly . . . government. We look forward to the future, not with apprehension but anticipation."

HOW AN AD AGENCY WORKS

IX. HISTORY AND DEVELOPMENT OF THE ADVERTISING AGENCY

To appreciate how far agencies have come, we need look back only to the 1880s when there were less than a dozen advertisers who spent as much as \$100,000 a year; the largest magazine was the *Century* with 186,257 circulation; the leading advertisers were sellers of patent medicines; no "advertising agent" (he was then mainly a space broker) maintained a copywriter!

In those early days, publishers found that their white space was not particularly salable. When they talked with prospective advertisers, a usual reaction was "I might buy some space, but what would I say?" The need for another service—planning of a comprehensive campaign, writing of copy, creating of layouts, etc.—was becoming apparent.

However, publishers found that they could not successfully prepare advertising for competing manufacturers. Could two soap manufacturers, for example, both go to one publisher and each rely on him to prepare an effective competitive campaign? Obviously not.

Hence, about 1880 the service agency began to evolve, and it developed rapidly during the next twenty years. By about 1900 the service agency was offering expert and specialized service both in planning the advertising program and in executing it. Its service had reached the professional stage. Creative activities were stressed. The role of the agency had become that of increasing the effectiveness of the client's advertising—making advertising pay the advertiser. The agency had become an *advertising agency* and the greatest single growth factor in our economy.

WHAT ADVERTISING AGENCIES ARE

An advertising agency is—

1. an independent business organization
2. composed of creative and business people
3. who develop, prepare, and place advertising in advertising media

4. for sellers seeking to find customers for their goods and services.

An agency may do things related to advertising and to help make the advertising succeed, but if the agency does not prepare and place advertising, it is not an advertising agency.

Now we come to an extended explanation of how agency people acquire the knowledge necessary to their work and of how they perform the agency's functions.

First, how do agency people acquire:

1. A knowledge of the factors of distribution and sales and their methods of operation?

This knowledge usually comes by a combination of study, reading, and experience—especially experience, since factors and methods vary so widely from industry to industry and also are constantly changing.

Few agencies are masters of all; many are specialists in just a few or even one.

Agency people are constantly visiting and studying retail stores, garages, filling stations, banks, restaurants, hotels, railroads, busses, and airlines, all the myriad and complex activities of the business world.

They travel with salesmen, talk with clerks, visit consumers in their homes, always probing, always studying, always seeking up-to-date knowledge of distribution, sales, and methods of operation which they need to know.

2. A knowledge of media?

Hundreds of magazines, each with a different combination of characteristics; thousands of business publications serving different business fields; thousands of newspapers, daily and weekly, each serving its geographical area; the national TV and radio networks and the hundreds of TV stations and thousands of radio stations serving local areas; outdoor plants where traffic congregates; car cards in busses, subways, taxi-cabs, trains, and stations; all these and more—window and store displays, direct mail, premiums, and sampling—all are included in what agencies need to know about the available media and means which can be used to carry their clients' messages to potential customers or trade factors.

Media are also constantly changing and require continuing study by hundreds of agency specialists and researchers who do nothing else.

There is much more information about

media—both quantitative and qualitative—in the U.S. than in any other country in the world.

Formulating a Definite Plan

The most important function and the high point in agency operation is the making of the advertising plan.

The first half of the agency's work consists of making the plan; the second half, putting the plan into operation. If the plan fails to work, everything fails.

Recommendations

In the plan, the agency makes its recommendations to the client as to—

1. Market or markets to be reached;
2. What distribution changes to make, if any;
3. What needs to be done about prices and discounts, if anything;
4. What media channels in general to employ in carrying the message to the customer and channels of trade;
5. What appeals to employ;
6. What to say—what is the appropriate message in each channel;
7. What merchandising factors—salesmen, dealers, distributors—need to be contacted, educated, and brought into the work.

Media Selection

Sometimes the plan precedes any media selection. At other times, some selection of media is made and is included in the plan.

Media selection is the choosing of channels of communication through which to distribute the advertising message.

These channels must be geared to the market: Whom should the advertiser try to reach? Is it women? Is it men? Is it people in all income brackets? High income, low income, middle income? Where do they live? What kind of people are they? What do they read, listen to, or look at?

After the agency, with the client's approval, has decided on the media channels to be used, copywriters and art directors for print media, and TV and radio creative people put the advertising message into words and pictures.

Agency creative people aim first to get the attention of the reader or listener, then to hold his interest, arouse his desire for the product or service, and finally, get him to buy it, to prefer it or perhaps just to recognize it.

Contracting for Space and Time

Once the decision has been made as to the media to be used, when and in what amount, the agency contracts with the publisher or broadcaster or other media owners for the space or time desired.

There are some generally accepted principles in the agency-medium relationship. Some of the principles usually followed are:

1. Agencies are usually solely liable for payment to media. If an advertiser fails to pay the agency, it is the agency's loss, not the medium's.

In the rare eventuality that the advertiser pays the agency but the agency fails to pay the medium, it is the medium's loss.

The medium looks solely to the agency for payment and thus the advertiser is protected against having to pay twice for the same advertising.

It is important to note that the agency contracts for space or time with the medium in its own name as an independent contractor.

In its relations with media the agency is not legally the agent of its client and the word "agent" or "agency" is here, in a legal sense, a misnomer.

2. The medium usually publishes all its rates and usually represents that the rate at which it contracts with the agency is the lowest rate at which the same service under the same conditions can be secured from it at the time the contract is entered into.

3. The content of advertising prepared by the agency is subject to approval by the medium but the latter may not change the content of the advertising without the agency's consent (which in turn, of course, regularly involves the client's approval).

HOW AGENCIES GET PAID FOR THEIR WORK—SOURCES OF AGENCY COMPENSATION

Nearly all major media—newspapers, magazines, television, radio, business publications, outdoor plant owners, and transit advertising companies—allow commissions to advertising agencies, which media recognize individually.

Large advertising agencies receive, on the average, a little over 75% of their income in the form of commissions allowed by advertising media, about 20% from the agency's own percentage charges on purchases (which they specify and/or supervise for their clients), and 5% in fees of various kinds for special services. Among medium-sized agencies the corresponding figures are 70%, 20%, and 10% and among smaller agencies 60%, 25%, and 15%.

Agency service charges and fees are arrived at individually by agreement between each agency and client.

The principle of media allowing commissions to agencies is the sparkplug incentive for agencies. It is probably the most important single thing in the advertising business in the United States.

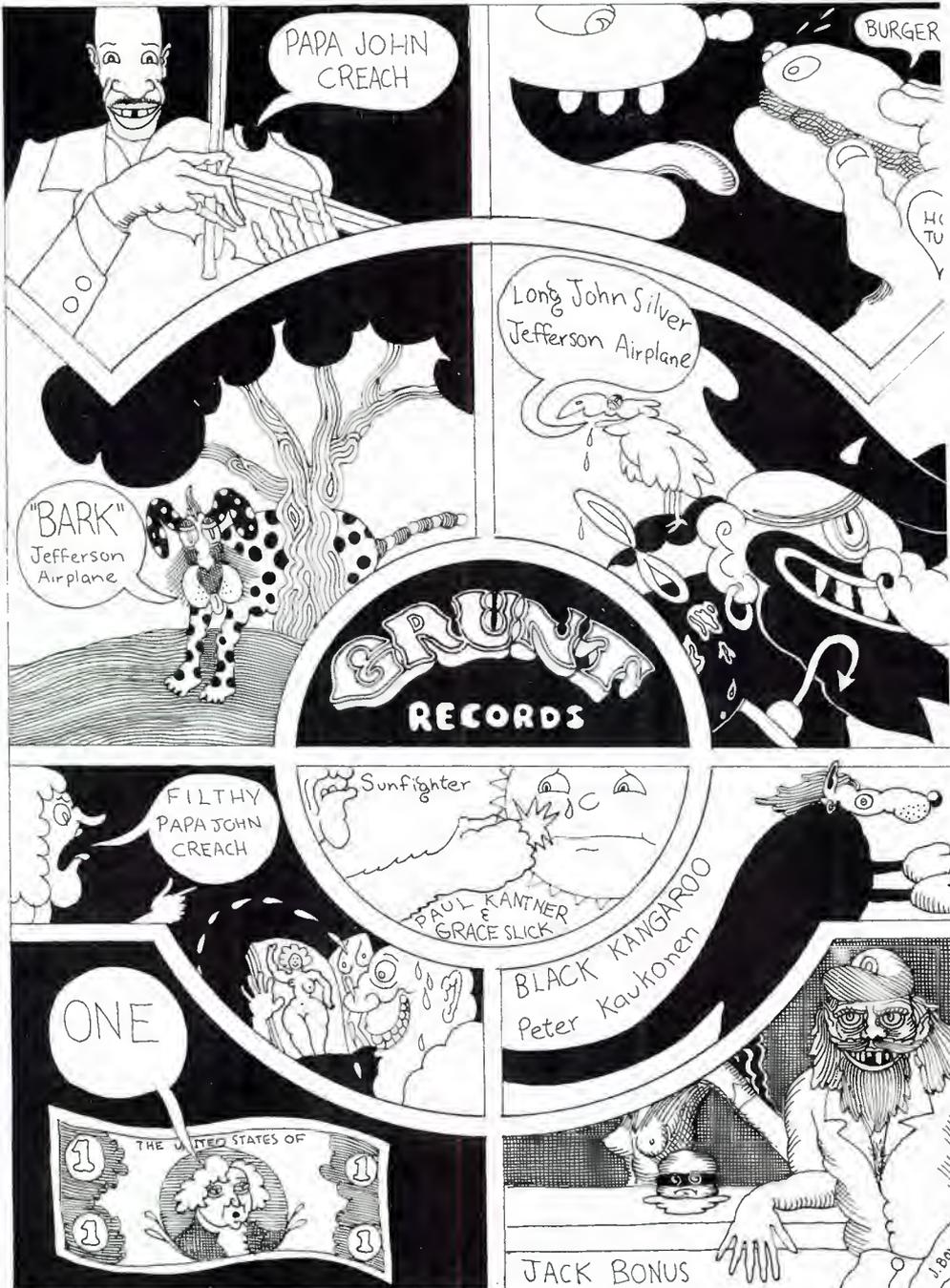
It makes agencies dynamic—because advertising agencies do not get paid until after the advertising is conceived, produced, approved, run, and collected for.

In 1967 advertising agencies employed about 75,000 people in the United States and served more than 17,000 national or regional advertisers and many additional thousands of local advertisers. They handled a total annual volume of business of approximately \$7.58 billion and had gross income of approximately \$1.2 billion.

Of the latter amount about two-thirds is paid out in salaries and other compensations to those who work in the business.

The remaining third covers rent, traveling, taxes, and other costs and, with good fortune and sound management, a reasonable profit.





PAPA JOHN
CREACH

BURGER

Long John Silver
Jefferson Airplane

"BARK"
Jefferson
Airplane

GRUNGE RECORDS

FILTHY
PAPA JOHN
CREACH

Sunfighter

PAUL KANTNER
&
GRACE SLICK

BLACK KANGAROO
Peter Kauhomen

ONE

THE UNITED STATES OF

JACK BONUS

J. Bow

RAB

From the NAB, FTC, and FCC in Washington to another kind of center of radio—New York—home of advertising agencies—reps—the AAAA and the RAB, Radio Advertising Bureau, and in addition on the way a cab driver talking about broadcasting, New York Yellow Cab Driver-Philosopher Elwood Dorchester. We taped his rap.

ELWOOD: Yesterday I was watching the Mike Douglas Show. A family show? Had Stiller and Meara on and they were making some small talk about when they were separated for a week for one reason or another. They got back together and the first thing she had to show him was the night gown she bought and somebody asked her if it was a pretty night gown. She says, "What's the difference? It was off in two minutes." I mean, that sort of crack, you know, it sounds funny if it isn't a family show. Kids are watching four thirty in the afternoon, five.

(Did you turn it off?)

No, I didn't turn it off. I didn't have kids in the house.

(Would you if you'd had kids in the house?)

Yeah.

(How do you think that kind of programming affects children?)

What, turning it off?

(No. A comment like she made?)

Well, it just makes—let me put it this way. You try to teach your children a certain moral code that you think is the best for them, that reflects your experience, your life and all that, and then when you hit something like this here, that goes counter to what you're trying to make, if they see somebody else doing something else, well, immediately when it's done on television—children are so much more susceptible to anything they see like that. They don't question it, take it as it is, and when they see it in a visual way—to talk about—it reflects on them.

(What are morals?)

Morals are simply what I said they were, your experiences boiled down to what you think are the best things for you. Morals are different with different people. At least you have the right and privilege to have your own morality and teach it to your children. When they grow up they may find themselves faced with another morality but, when they're in the formative stages, it's not only your right, it's your duty to teach them the moral code and invest in them by—always say simply this, "Anybody can do anything they want as long as I'm not forced to watch it or participate in it. But I have the freedom of choice." But, when you're faced with something like this Mike Douglas thing, it throws you.

The RAB is put together on a classy level, with plush carpets, everything new, painted, in order, plenty of facilities, and budget. And like the NAB, FCC, AAAA, they believe in brochures. The promotion department is no busier than the research department. Every armament that the salesman needs to walk in to an agency or supermarket with a pitch for radio advertising under his arm, the RAB supplies. As a result, they are the leading organization in the programming area, even bigger than a bar at a convention. The programming ideas flow through here. President Miles David is an aware broadcaster. Shortly he will have ready a complete study on psychographic audiences in radio. The RAB is dealing with the public while the RAB is talking to the government.

The RAB started as an offshoot of the NAB back in the forties. You'll hear a lot of reasons why it started but we could surmise as well as anybody that an impending television surge became more evident and

the NAB didn't have time to sell radio to what had become a strongly allied Madison Avenue—and it was time to have somebody there, somebody separated from the “Service to the Public” image that needed to be sold to the FCC and congress.

Bill is head of promotion for RAB and we started talking with him. “We have two things that we primarily do. One is to sell national and regional advertising on radio. We have about eight salesmen, plus we have guys in the field. They call on agencies and advertisers and supply them with the latest statistical data on radio and then the other half of the job is to create sales tools that individuals can use. A guy can join RAB; dues are about the same as NAB. It depends upon how much he charges advertisers, based on his rate. We have about 1500 members now. We have an FM service too. We do a monthly newsletter on how FM advertisers use radio. We work with the NAFMB on that. Anything we can do to further radio as an advertising medium. We have about 60 people here with offices in L.A. and Chicago.”

The RAB has various conferences and orientation campaigns that give broadcasters various ideas on how to sell—success stories by mail—monthly bulletins.

Miles David is the president of RAB—He tells its story

RAB started as perhaps a \$200,000 very thin organization—but today it has a budget of somewhere in the neighborhood of \$1,850,000. We call on the advertisers and the agencies—more often the advertiser to fight the battle for radio against other media and it is a battle. Radio does not sell itself. Very few times do advertising agencies ever make an effort to sell radio. In a sense, radio is the medium that you basically have to reacquaint people with. In 1972 you still had the problem of letting people know that over this 20 year period, radio has evolved as the newest of the media. It is that. Radio is not a medium that has a great deal of continuity with the medium of 1942 or 1932. It is essentially a medium that was born in the 1950's.

The kind of service that your book represents would never have been thought of in the 30's when radio was essentially television. Radio used to be television. All that television did was come along and add literalness through photography, but it took

over the programming forms of radio. It really has added little. It's continued them.

Today radio is the part of media which is innovative; which, I think, is telling the future—because radio has the selectivity—the reaching out to people as very individual people—the fitting in of life styles. Radio, in a sense, invented psychographics before the word was invented. The word was invented about five years ago by a fellow named Dr. Emanuel Denby—and Dr. Denby simply came up with something that radio's programmers had hit upon at least five years before—where they could say, “Hey, a radio station could reach out to the same demographic as another radio station, but pick up people with a totally different life style and manner of thinking.” That's more what psychographics is all about. It says that we could measure the income and the age and the number of children of John Smith, and next door to him have Tom Jones, the same characteristics; the same demographic description; but Smith could be a fellow who sits around very still, very passively, sitting and watching his television set for a nice five hours a day while the man with the same income could be going on trips, could be going long distances, could have various hobbies and activities and spend his money in an entirely different way. He is different—he must spend differently. Well, radio, in a sense, had discovered that years ago, that you could program to different things inside people. That's what you're still doing. That's essentially psychographics.

The future is, in every indication, a continuation of diversity to self fulfillment. Since you get self fulfillment—since we're all different from one another, you get more variety in the way people live and think and experience things; and radio stations fit that. That's the great strength of radio—because they vary their programming to fit different types of people and their needs, their style, their personality, the content of programming and the sheer fact that there are so many radio stations. If you had as many radio stations as we do have and they weren't all different, then they would be concentrating on one human being. If radio stations broke down basically into just, say two or three radio stations—then they would compete with the people who wanted those two or three radio stations. As it is, radio competes for everybody—because each of them is trying

to find a part of the population.

There's a tendency on the part of programmers or, for that matter, really management in radio to think that we've discovered all the kinds of formats that there are. I don't think that's so. Sometimes there is a little hardening of the arteries. Sometimes radio station people become as conservative as those people in media that is less flexible. I don't think we ought to have a hardening of the arteries in our business, because we are the medium of responsiveness, of alertness, or sensitivity—and I think that there will be a new format! I think there will be new formats that will grow far beyond some of the programming ingredients that we have today. I think there could be a children's format, a humor format, whatever. . . .

There is some highway service broadcasting now that I've heard about. When you are on that highway now, you can pick up something that is specifically going on in that area. I think that's commercial, but I believe, in this case, that they supply you with a unit and you give it back to the toll booth—or something like that.

I don't think you can be in the business of selling radio or relating to an enlarging market for radio or increasing its professionalism and not think about programming. But I think that over-simplification of radio is wrong. Somebody said that somehow FM will take over music and AM will have personality, sports and news—voice transmission for AM and music for FM. I don't think that anybody can predict exactly how it's going to go over the next 10 or 15 years, because the nature of radio, it seems to me, is that the fellow who programs best and promotes best is the fellow who builds a strong station. I think that a station that is in the AM spectrum might come along tomorrow and suddenly create something in the music area and the promotion area and take it all away from the guys who, in theory, have a signal that carries music a little better. I just don't think that technology of the signal is the whole story. For one thing, the sets don't have the technology to match the signal. We still are certainly not in an era where the gigantic sets around are as good as an FM signal is good. I think that technology will change that. There is going to come a time as the years go by where the actual physical set will get better and better

even though it's still small or even smaller. We're still not dealing in an era where, on the transistor radio we're dealing with, a loud speaker can do a lot of deciphering of fidelity. I think that the real battle is in terms of ingenuity of programmers and management in devising the strategy for that station—how they promote—and how they communicate to the public.

I think that radio stations are often a mystery, or at least not as clearly defined as they ought to be. Some radio listeners do have a very intense sense about why they listen to a particular station. But others are very vague in an understanding of what radio stations offer to them. You talk to a consumer and you say, "Why do you listen to a particular radio station?" They can't tell you—some can and some can't—but a lot cannot tell you. I think that's bad. If stations are not defining themselves then they are really not as strongly established with the consumer as they ought to be. But, more than that, they could be reaching out to a larger audience. We could have a larger audience in radio than we have today. We could have more people listening to radio for more hours a day if they really realized the diversity that was available to them in radio. People in L.A. do not realize the feast that has been put in front of them. They have to turn the set on and search the dial. We have not done a good enough job promoting who we are as individual stations. We have not done a good enough job on the air. We have not used other media enough. While we have tremendous audiences, very high penetration, it could be higher. We could have a higher daily penetration than we have.

How do you get people to sample you?"

Like John Crighton of AAAA, who came there from advertising Age Magazine, Miles David came to RAB from Sponsor Magazine, one of the leading trade papers of broadcasting at that time, came to RAB as head of promotion, then became president 7 years ago.

The 1500 members elect a 30 member board of directors from various facets—continuing to grow a good deal with still some time to go. But with Miles David and the staff there and their work, it looms its head as the largest organization in the country concerned at all with radio programming—all of that from a sales organization.

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SERIES

You will not believe your ears
Totally unique; Totally effective; Totally TM.

THE MOST IMITATED IDEA OF THE YEAR
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ALBERT GROSSMAN
PAUL FISHKIN
MARC NATHAN
BOB MELRIS
SUSAN PALMER



RATING SERVICES



FILE FOR COMPUTER TAPES...

THE RATING SERVICES

Then through the FCC, NAB, RAB, FTC and whatever other initials you want to talk about when speaking of things of the future nothing will bring you more down to earth than the initials ARB... or the word Pulse... or if you please Hooper or Trendex. For on a day to day basis of radio, the little books that find their subtle way through the mails and into the hands of broadcasters and agencies alike are the final note... and the loudest. These are commonly call "the ratings". The subject is so vast that to attempt to write about it with any validity is a mad undertaking, so we'll cop out now and tell you that what you'll read here is but a scratch on the surface of a deep well that contains enough numbers to mean millions of dollars and careers up in smoke or lights to thousands of industry personnel. The importance of the ratings cannot be over-emphasized. With the growing competition of every business, the numbers... whatever they indicate, are a part of 1972, and promise to be more of a

part of 1973. The ratings have gained enough power and recognition to be the entire subject of a speech of Commissioner Robert E. Lee of the FCC last November before a fall conference of the NAB in St. Louis.

LEE: Ratings... audience measurement... ARB and ADI, HUT and Cumes. The subject is ripe for discussion... everyone who reads Time magazine or listens to Dick Cavett knows about ratings. And the only people who seem satisfied with the rating system are the big winners. ARB, the Neilson Co., and the ABC Sports Department."

Lee told the Radio Report that he had staff members researching the rating system but, even with such a powerful speech criticizing the services admitted that he didn't have a better answer, and that's generally the answer to the rating problem... if it be one.

In New York on Madison Avenue and in national agencies in LA, Detroit and

Chicago, it is generally agreed that the leader and most important rating service for radio is ARB. Second by an arbitrary figure of 60-40 is Pulse Inc. On the local level ARB seems to have the edge because of their larger organization . . . brought on by the fact that they also measure television . . . Pulse does not, therefore is not as visible in the industry as ARB. A 3rd rating service has always been a part of radio, and at one time was the most important, CE Hooper is still alive and a revival of the company has just come about and promises action in 1973.

There are many differences between the three rating services for radio . Far from the bottom of the pile is methodology . . . ARB uses the Diary method . . . Pulse, the in home interview and recall method . . . and Hooper, the coincidental survey.

The history of all three is vague.

CE Hooper worked for Starch (a man concerned with magazine readership measurement) in the 30s. With the growth of radio listening, Claude or Clyde Hooper (nobody seems to know) began the first service to measure radio. His strength was immediate and continued until the end of World War II. With the advent of the Portable radio, out of home listening became important. With the telephone as the only basis of research, Hooper lost validity. Because of low cost, Hooper again came on with his methodology as radio moved from network to local. It didn't last long because of more effective and informative methods of Pulse and ARB. Under Bob Atkinson and Frank Stisor, Hooper hung on until Atkinson left. In 1971 the end of a four year declining sales curve reached the bottom, total gross being a mere \$131,000. Today Hooper is owned by Starch itself and has appointed a former ad man (among other gigs) named Tom Cox to head the division. Cox has changed the approach of selling the service and it continues to pick up more subscribers.

Pulse was started in 1941 by Dr. Sydney Roslow, using the personal interview technique. At the time the big rating service was Hooper. By this time radio ownership had increased to about 90% while telephone ownership was less than 50% . . . personal interview technique included the people in the non-phone homes. Roslow was a psychologist, is still living and still is active in the company.

ARB started in 1948 with its diary



THE HOOPER LEADERS

method, by whom or how doesn't seem to be available.

All three rating services are located in New York . . . Hooper has its computers and telephone interviewers in New Jersey . . . ARB has its plant in Beltsville, Maryland and Pulse headquarters everything right in Manhattan. We visited with Tom Cox of Hooper, Bill McLenaghan of ARB and Richard Roslow of Pulse.

In the Grand Central building at the top, Hooper is located in a three office complex, the sign on the door said STARCH.

COX: We got a new chief executive officer at Starch and he did what most executive officers do . . . He'll go to a guy that's knowledgeable in a certain area and there are normally 3 questions: "Should I kill that area of the company?" (because it was a big loser). "If I don't kill it, should you run it?" and three "If you run it what will you do with it?" I told him "A. you shouldn't kill it because you need the interviewing staff all across the country. B. Yes, I would like to run it. I would like to solve its problems. C. I don't know the answer." So I went around to as many people as I could get to talk to me in the radio business—I went to reps—I went to broadcasters and I went to agency people. I asked a lot of dumb questions. I figured that the only way to find out anything was to ask a lot of dumb questions and let these people tell me what they knew. So, I listened and I listened and I asked questions. I argued and I fought and

got screamed at and everything else. I was learning but, I wasn't translating anything I was learning in the radio business in action. I didn't know enough people in the business and I didn't know about the business and I didn't know about seasonality and I didn't know the delivery cycle of Pulse and ARB and I didn't know the radio programming problems. I didn't know a goddamn thing that would help me call up the broadcaster in Baltimore and say "here's how I'm going to help you." What I was learning was what we wanted to do with the product—not be any type of competition to Pulse and ARB but get completely out of this area of ratings for the purpose of ratings, but ratings for the purpose of a programming tool to tell you two weeks after I talked to you what's happening in your market. We have certain assets, and this is quite frankly why we have done what we've done. We have certain assets, one of which is speed. If it is positioned right in the market—at the right price—and with the right sales approach it's a very valuable programming tool. The trouble is that no one is going to pay \$800 a month for a programming tool when on an annualized basis they can pay that for ARB which is a sales tool. So if your position is right price wise, it's a valuable tool. So I changed the price structure down to make it equitable for a GM to use it in his decision making and just got more customers . . . minimum of three stations in each market . . . \$250 per month per station. In July and in August we surveyed maybe 11 markets and in November 26. We've gone from 17 clients to over 70 clients.

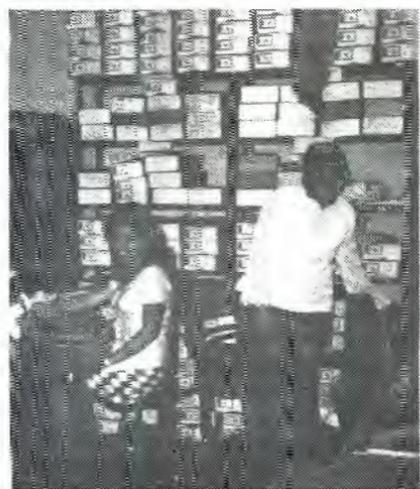
There is a specific Hooper methodology as far as questionnaires are concerned. We use a guide card. With Hooper there is no flexibility. It's almost as if it was a tape. Now if I'm a personal interviewer and I'm going to ask you about radio, I advise you by a variety of things—the clothes I wear—I'm straight—you're a freak—that type of thing. There are all of these little problems. With the telephone, these things are minimized. So the way we train people is very specific. They quote what we say. They have a card in front of them. It never changes. There is absolutely no interviewer bias which is always a problem. What we ask, essentially, is four pieces of information about listening. In detail here's what happens: The person answers the phone. "Hello"—"Hello, I'm a member of the



FRONT OF PULSE OFFICE



RICHARD ROSLOW



Key-Punching Questionnaires at PULSE.

A. Please name all the radio stations you can think of regardless of how much listening you do. (Ask this of every respondent)

1. Stations Heard in Past Week

Which radio stations (show list of AM & FM stations) did you (ask of each respondent) listen to or hear at home or away from home anytime in the past week since (mention today)? (Ask for Mon.-Fri. and Saturday-Sunday.)

Be sure to record AM or FM stations.

2. Stations Heard in Past 5 Mid-Week Days

Did you listen to or hear station (ask for each station heard in the past 5 mid-week days (Mon.-Fri.) between 6 AM-10 AM, 10 AM-3 PM, 3PM-7 PM, 7 PM-12 Mid., 12 Mid.-6 AM?)

Place ✓ in boxes to show when heard.

3. Stations Heard Yesterday

Record below all radio listening for each respondent to each station heard yesterday. Ask: What radio station did you listen to or hear any place — at home or away from home — anytime yesterday from the time you got up in the morning until you went to sleep at night?

Respondent	1. Stations Heard in Past Week				2. Past 5 Mid-Week Days					3. Yesterday				Out of Home					
	Part Week Anytime	A M	F M	Mon.-Fri.	Sat.-Sun.	6 AM-10 AM	10 AM-3 PM	3 PM-7 PM	7 PM-12 Mid.	12 Mid.-6 AM	From	A M	P M		To	A M	P M	In Home	
																			a.
																			b.
																			c.
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BE SURE TO ASK QUESTIONS EXACTLY AS WORDED IN CORRECT ORDER

HELLO:

This is Surveys Unlimited calling long distance from New York City. Is this the home of

_____ at _____ (Read from questionnaire) yes no dk

1. Do you remember if someone visited your home several weeks ago to ask about radio listening? _____ yes no dk
2. Was the interviewer there on a Weekday, Sat., Sun., about _____ in the evening? yes no dk
3. Our information shows that your home reported (listening) (no listening) to radio station(s) _____ Is this correct? yes no dk
4. Are there _____ persons in your family with a man about _____ years of age? (number) yes no dk

WHEN APPLICABLE

5. Were you asked to look at a page which showed radio stations and names of programs? yes no dk
6. a) Were you asked which newspapers you read? yes no dk
b) Did you report that you read _____ yes no dk
7. What city or town do you receive your mail through? _____
8. Do you remember if your interviewer left a "Thank You" card explaining our visit? yes no dk

IMPORTANT

WIFE _____
HUSBAND _____
OTHER _____

SON _____
DAUGHTER _____

VALIDATED BY _____

Hooper radio research firm; I'd like to ask you some questions about radio listening." First question is "What radio station were you listening to when the phone rang just now?" Then, maybe they know the call letters, they may not know the call letters, they may not have been listening, but, assuming everything is yes up until now, "What call letters?" Would you walk to the radio and give me the dial position?" "What were you listening to?" They can say "music, a guy's name, an air personality, all news" or whatever. This is a four way cross check to validate. Then, we ask the same questions about 15 minutes ago, and then we ask them their age and their sex and in some cities where it's important, we ask them their race. The way we ask it is "Would you mind telling us if this is a black or a white household?" They're already into the swing of the interview and it's asked in such a way that it doesn't turn them off. One of the marvelous things about the telephone is that you can ask so many questions before the person gets pissed off. You're almost through the interview by the time the guy has a chance to realize his dinner's getting cold or whatever. That's a very big technique if you ask the questions

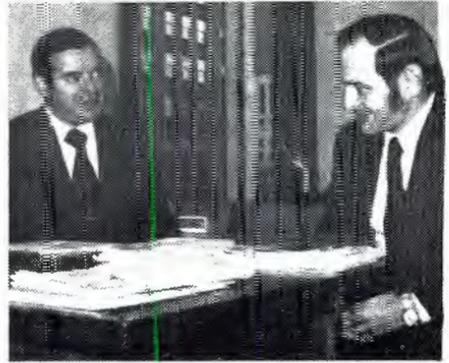
this way, if you don't come on and say, "Would you mind?" You don't do that. You say, "This is the Hooper Company. We're going to ask you some questions. What are you listening to right now." People spit it out. There's a very high degree of protection. You don't ask them their names or their address because the telephone numbers are pre-selected and listed on these sheets for that quarter hour and she just goes down that sheet and dials those numbers very automatically and very rapidly. Now, 50% of the time she dials the telephone there's no answer or it's busy. We dialed 120,000 numbers in November, we talked to 60,000 households. That's a hell of a lot of completions. Now we ask these questions. If there is no about listening to radio when you called, you ask about 15 minutes ago. If that's no, you ask about 2nd set now and 2nd set 15 minutes ago. There are always four areas that you must complete. That gives us our average quarter hour listening. Interviewers work for two hours and stop and then another two hour block and they stop. Our interviewers are randomized, the phone book is divided completely mathematically by the number of interviewers and then in each of those



FRONT OF ARB'S BELTSVILLE, MD. BUILDING

areas it's sub-divided again according to interviewers. You know how many hours have to be done so we know how many numbers have to be pre-listed, how many quarter hour pages have to be set up before the interviewing starts. So, we use a random selection procedure. There are certain biases within a phone book. You could spend a whole lot of time talking to Cohens. These type of things have to be minimized. The only bias that we can't eliminate are the names that aren't in this book, which are usually higher income families that are not listed or people who don't have telephones. All the others are mathematically minimized by these rotation procedures. Allright, so what it comes down to is we tell the interviewer, "You'll be interviewing Wednesday morning at ten, you'll start your calls on page 480." This is all given to them from our home office in New Jersey. They have nothing to do with this. We sit down and randomize. They get a sheet that says you start on 480, the next time you interview, you start on page 12. They start right there with the first name—double listings, professional listings and business listings are not selected.

Now, what is very important here is how is all this checked on? How do we actually know this person is actually doing that interview? We know that an interviewer can make 60 calls an hour, 50 to 60 dialings, of which 50 percent are completed calls. That's how we can compute a number of dialings for any station that wants to know. They send the last name of the last call back after they're through interviewing, so you have qualitative control factor. Everything is done



Bill McLanaghan & Ted Shaker at ARB office in New York.

in New Jersey, goes back to our home office. Therefore, we know that that block was called. We do standard day parts—7-10, 10-2, 2-7, 7-10. We use 3 or 4 interviewers per market. Once you get all that dialing done, unlike any other co-incident interviewing we know of, we do not allow the interviewers in the field to make any decisions at all. For instance, if she's recorded on the log sheet that the respondent did not know the call letters but, gave the dial position and the program name, we use programming rosters in New Jersey to assign that to WXYZ. We do not give our interviewers a list of signals heard in market, dial positions or anything. We don't want them to know anything about radio because if they did they might vote for their favorite station by mistake or consciously so the results of all this work is mailed back to us. We have 5 ladies who have been doing

this for years and years and years and are very good at it, who take the sheets and they have a list of dial positions and the list of signals heard in market and all the programming information that's been returned by the radio stations, not just the client but all the radio stations in a market and ask them to send us their programming rosters. So we go through a process of coding and editing, coding being a computer function, editing being a function of station placement to be as precise as we possibly can—another quality control check. In other competitive services, they add up the numbers and call them into the supervisor and the supervisor calls them into the home office and the home office puts the report together. We don't allow that because we think there is too much chance of mistake, too much chance of bias. It slows down our delivery but, it means we feel a more precise product.

We emphasize in every single call to a client that what we're showing him is a trend so we would be amiss if we didn't be mighty careful about quality control.

We survey for a whole week—Monday through Friday.

There are a variety of other things that we do.

Delivery to the station on the Hooper usually comes in two weeks.

Pulse Incorporated is located in mid-town Manhattan, business offices and computers all in the same building. The stacks of books, papers, questionnaires and filing cards are everywhere. In the upstairs business office, it is quiet. Few phones are ringing, little sign of any frantic action. Downstairs, clerks, machine operators munch at their desks. The son of Dr. Roslow is now a vice president in charge of something or another but, no one can give a better story on the history and the workings of Pulse.

RICHARD: Pulse was started by Dr. Roslow. He started the company at the time with the personal interview technique and the reason he started with that technique, the big rating service was Hooper. I think in 1941 you must have had maybe 40-50% ownership of telephones in the U.S. and of course you had radio ownership that was up to maybe 90%. So with the personal interview technique that included people in the non-phone homes, you'd come up with

a completely different set of numbers in just doing a survey from people in just phone homes. Now, today, we have gone full circle. We have probably 90 or 95% telephone ownership in the U.S. today, but, you still can't use the telephone for sampling because we're talking about 30% of the population that have unlisted phone homes and we're finding out that there's a difference in the life style and the media habits and the purchasing habits of people who have listed phone homes versus unlisted phone homes so if you do a survey in radio and your sample is only based on phone homes that are listed you find that people listen to different formats predominantly in listed phone homes as opposed to unlisted phone homes even with a different set of numbers. So we're still back to personal interviewing.

Look—we're going to conduct a survey of all the people in the family that were present at the time of the interview. "What time did you wake up in the morning? Did you have your radio on? What were you listening to? Did you have breakfast? Did you have a cup of coffee? Was your kitchen radio on? What did you listen to when you had breakfast this morning? Did you go to work? Was your car radio on? What did you listen to? What about at work? You know he might say, "I work at a gas station. I've got AAAA on all day long." What about when you came home from work? and we talk to mama. Did you go marketing? Did you use an automobile? Was the radio on in the car? What did you listen to? And we talk to the teenagers. What did you listen to? What about when you come home from school. What did you listen to?

Dr. Roslow's invention—our bag, the Pulse bag is all of a sudden you come to a spot in the interview where the respondent says. "You must be crazy. How do I know what I listened to? The clock radio went on at 7 o'clock this morning, the radio was music, it was news, it was country western, it's rock, it's information; I don't know what I was listening to." The interviewer then says. "Okay, here's a roster of every radio station in the particular market, programming names, identifications." and the respondents look at it and say. "My clock radio went on at 7 o'clock, that's what I listened to. The Home of the Good Guys, that's what he said, the mighty 690, that's what he said or the Johnny James

show, that's what he said." And that's where we pick up the listening where the people just may not have recalled during the past 24 hours what they listened to on the radio. All the radio listening? You will never get all the radio listening. People will still not remember everything but, it's still the personal interview and it's still the aided roster technique.

This is a programming tool, it's not just a selling tool . . .

We do interviewing at night and you don't normally get just an average housewife who'll want to go out at night and interview so most of them are a very professional group of people who not only work for us but, will work for most of your big research companies throughout the United States. They'll do election prediction, advertising research, etc. Every Pulse interviewer is trained by the local supervisor. They're trained, pre-tested, they're briefed. They spend a lot of time in training. When we're doing a survey two, three, four times a year, they may be interviewing, at the most, 40 weeks of the year. It's still what we call a part time job. So when we say that they're full time employees, they're not full time employees in the sense that they don't work everyday but, they do work for us as much as 10, 20, 40 weeks a year.

We've learned over the years a few things we do differently. People ask me "what kind of people are the interviewers?" They're mostly women, the average age about 35 or 40 years old. On the other hand I was in San Francisco recently and met some of the interviewers and when we interview in parts of the University town near Berkeley, we've got interviewers with natural hair styles, because an interviewer with a shirt and tie isn't going to have great rapport in this particular neighborhood. We've got the black interviewer in the black neighborhoods, you've got the Spanish speaking interviewers in Spanish neighborhoods and so on.

Pulse surveys about 250 markets per year. Now, the major surveys, New York, Chicago, L.A., San Francisco, they're done 6 times a year, the very tiny markets done once a year. We've got a guaranteed list of I think 160 markets and then we normally do 100 markets on special order, so conservatively I'm saying we do 250. Some markets we do 4 times a year, the next group 3 times a year and the next twice a

year.

Pricing? It varies tremendously, depends on the kind of support we get. For example the lowest rates, (this will surprise you) are probably paid by the stations in the major markets, because they are co-operatively supporting a survey. We have 12 radio stations in New York that support the service so each station paying their share probably pays less per study than a station in Green Bay, Wisconsin where I only get two or three stations to buy it. We have a pricing structure that depends on whether a station is an AM only. An AM/FM combination. An FM only, or a day timer or a full timer. So, all stations in the markets pay the same rate if they have the same kind of facility. The lowest cost I believe comes in at around, for an AM station or an AM/FM combination, you lowest survey costs come in at around \$1800. And probably as high as \$2700. Your FM stations—at the present, an FM station gets a fairly healthy discount, although if you look at some of their numbers, I think we ought to discontinue that, really. We need so much money per market, so we kind of divide it up among all the stations.

Interviewers per market? The physical size of a market has no bearing on the sample size. Many people ask, "What percentage of the market do you interview? 1%, 3%, 1/10th of 1%?" That has no relationship. The important thing is whether the sample size represents the population. If we did a survey of New York and if I stood on the corner of 125th street and Park Avenue right in the middle of Harlem or in Los Angeles; if I stood in the middle of Watts and we interviewed 10,000 people that would be a very impressive sample size. But, what would it measure? We'd be measuring 10,000 people in Harlem and would in no way represent the market. Or if I stood on a college campus and interviewed 25,000 students all 18-24, I've got a tremendous sample size but, it doesn't represent anything but that particular college campus. So the important thing is that you've got a sample of rich people and poor people, black people and white people, young people and old people who are in a proper relationship to what the market is made up of. Really, and I think this will surprise you, the important thing in measuring a market is the number of stations in the market. Because if I interview

a thousand people and their responses are divided over 3 radio stations, it's a very simple market to measure. Dayton, Ohio is a very simple market to measure because it's got a limited number of signals in the market and I think, a limited number of signals coming into the market. Denver, Colorado is a very difficult market to measure because there must be 60 stations in that particular market. Los Angeles is impossible because there must be 80 stations coming into that market so you're dividing up the response among 80 stations so that becomes important. The number of counties is also important. You want to do a certain number of interviews in each particular county.

The important factors are the number of stations in a market and also the amount of money we're getting to support a survey. The more stations we have in a market, the bigger the sample size.

In the New York office where we produce the books we have about 200 employees. Of course we may have thousands of interviewers over the country. We have sales offices in four cities, but, all the production is done out of New York. We got IBM 370 computers supposed to come in any day. They deliver a computer like we deliver a book. Stations claim they wait forever. The big complaint about Pulse is that we always take a long time to produce a report and of course the broadcast industry is interested in speed. But, we're not as interested in speed as accuracy. When we get through with a survey, we make sure that every aspect of that survey has been covered, that all age groups, counties, ethnic population has been covered. If it's not, we go back into the field and pick that up. Dr. Roslow says he's more interested in producing an accurate survey than he is in just speed. From a sales point of view, I'm interested in speed. From a sales point of view, I want to get numbers out fast. Our competitor ARB has a survey technique. They mail diaries on a specific date, January 2, and on February 10th, all the diaries that come back are then processed. But, suppose they don't have an accurate sample of 18-24 and generally they don't, we'll go back and pick it up.

Ethnic weighting? We do. If there is a Chinese programmed station for example we'd worry about it but, if there is no one programming to a specific segment of the

population, we're really not going to worry about it.

A survey in a major market is spread over at least (in a major market) over 10 weeks. This means that really the survey becomes in part not quite hypo-proof. It's very difficult to hypo a Pulse survey because we're interviewing over 40 weeks a year, so if you're going to run a contest on a radio station, you're going to have to do it all year round if you're going to influence a Pulse survey. That's the philosophy of doing long surveys. Many stations don't like that idea. They want the four weeks and out but, a four week or five week survey, it's capable to hypo with a contest.

The most important radio survey service in America is the American Research Bureau. ARB is essentially located in New York, with approximately 400 people housed in the Beltsville, Maryland with another 200 full time staff employees New York, Chicago, Atlanta, Dallas, Los Angeles and San Francisco. ARB itself tells its story . . .

The first ARB radio market reports were produced in 1949, the year in which the American Research Bureau was founded as a broadcast audience measurement organization. Far ahead of their time, these early radio surveys were designed in recognition of radio's undeniable mobility. As in the ARB reports of today, individuals were surveyed rather than households.

Little impact was made in those early years with what seemed then to be too radical an approach. At least two events, however, served to reactivate interest in the ARB personal diary method of reporting listener activity. The advent of the transistor brought on a proliferation of portable radios while the number of automobile radios multiplied many times over. In addition, the 1963 congressional hearings into audience survey practices revealed startling ineptness and glaring deficiencies in the radio research process which formed the basis for the commercial services then available. Radio listening habits had been revolutionized, and there was obviously no adequate method for estimating either the size of the demographic characteristics of the audience.

At this point in time ARB re-entered the field of radio audience measurement. More than a decade of use had proven the diary method for compiling television market reports. Intensive field testing of various

formats produced a personal diary method for seeking out and estimating the number of persons who listened to radio whenever and wherever that listening occurred.

In 1967 the American Research Bureau became affiliated with Control Data Corporation, a worldwide computer manufacturer and data processing company. A new wing on the ARB home office building, completed in 1968, houses the Control Data Corporation Model 3300 computer.

ARB's primary function is to conduct regularly scheduled surveys of radio listening in the top 152 radio markets, in order to report the estimated size of the audience.

ARB's customers are radio and television stations, advertisers and advertising agencies, program producers and a number of other businesses directly related to television and radio broadcasting. These clients put ARB reports to a number of different uses in the planning and scheduling of programs, and in the buying and selling of commercial time.

Pulse selects its sample size by location of households and interviews the household. As major a difference as methodology is the selection of the sample between Pulse and ARB. ARB selects its "frame" this way.

"The sampling frame consists of residential listings in those telephone directories applicable to the survey area. The reasoning supporting the use of telephone directories for sampling purposes includes the following points; (1) It can be demonstrated mathematically that a properly drawn sample of residences, on the average, will contain individuals in the same ratio of age and sex as that which exists in the (total population of the area). (2) Although telephone directories do not include non-telephone homes and homes with unlisted telephone numbers, the fact that telephone directories are normally the only up-to-date listings of homes extensively available for sampling purposes, makes them superior in our opinion to other older and less complete listings that might include some non-telephone homes."

After the sample is obtained, utilizing the computers at Beltsville, the ARB co-ordinator in each area is contacted to let them know the survey is being started and to get their interviewers ready. (The interviewers in this case aren't really interviewers but, more public relations

people since the diary is the methodology). A letter is then sent to each of the homes that will be used letting them know that their name has been selected and asking them to participate. They also are given the phone number of ARB in Beltsville, with an invitation to call collect if they have any questions. The letter also promises that the results will be totally confidential and that their name will be given to no one. The local interviewer then calls the home to see if they will participate. If they agree (and 85% do) they are sent a diary. The usual time for a full survey is four weeks. But, no home reports for more than one week. Each member of the family is sent a diary which is small enough for the pocket so that it can be carried around. Another call from the interviewer comes to find out if the home got the diary and if they have any questions. Near the end of the week another call comes with an inquiry to see how it's going and a reminder to send the diary back into Beltsville. The interviewers never see the diary. 98% of all the "interviewers" are women. The diaries go back to Beltsville and are checked and keypunched and fed into a computer. An independent accounting firm audits surveys continually.

Ted Shaker is president of ARB and vice president in charge of radio is Bill McLenaghan. Bill joined ARB in 1962 as Assistant Research Manager, and participated in the original radio research which lead to the production of the first ARB Radio Market Report in 1964. He spent 7 years in Beltsville, as Manager of product verification, Radio Product Manager and Manager of Product Services. In 1969, he transferred to the New York sales division as a Regional Sales Manager and later in the same year became Vice President of Radio Station Sales. In 1972, he was appointed Vice President in charge of the entire Radio Division. At lunch in New York's Lincoln Center we watched the ice skaters and McLenaghan talk about ARB.

McLenaghan: Cost per station for the survey is figured on its open non-fixed one minute rate published in SRDS. There are brackets for one minute rates. If the one minute rate is between 50 and 75 dollars he pays "X", between 76 and 100 he pays another price, etc. It doesn't have anything to do with the number of stations in the

DATE: 11/28/14

TIME: 11:00 AM

AVERAGE QUARTER-HOUR Listening Estimates

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AVERAGE PERSONS - TOTAL SURVEY AREA IN HUNDREDS

AVERAGE PERSONS - METRO SURVEY AREA IN HUNDREDS

SHARES - METRO SURVEY AREA

STATION	TOTAL SURVEY AREA IN HUNDREDS					METRO SURVEY AREA IN HUNDREDS					METRO SURVEY AREA SHARES				
	1500	1530	1545	1555	TOTAL	1500	1530	1545	1555	TOTAL	1500	1530	1545	1555	TOTAL
94	26	10	10	51	48	20	4	4	21	23	1.4	0.2	1.7	1.8	2.9
118	38	57	51	83	289	48	64	89	97	346	57	7	10	3	10
32	3	7	4	3	18	2	2	2	3	10	0.3	0.1	0.2	0.3	1.1
29	1	4	4	3	6	1	1	7	8	16	0.4	0.3	0.8	0.8	1.6
17	2	2	2	11	11	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
47	2	2	2	14	14	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
150	1	13	22	14	55	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
18	2	3	3	9	20	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
24	2	3	3	7	15	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
24	3	3	3	10	23	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
62	3	8	10	3	37	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
648	10	15	51	44	201	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
37	5	2	2	2	9	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
28	2	3	4	4	9	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
254	17	43	54	54	110	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
882	22	70	141	133	445	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
70	0	5	6	3	25	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
39	1	4	1	3	20	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
43	1	4	1	3	20	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
430	47	38	60	42	172	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
18	1	2	1	1	7	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
34	4	2	1	1	7	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
29	2	1	1	1	4	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
20	1	1	1	1	4	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
24	1	1	1	1	3	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
313	55	16	17	7	100	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
24	2	1	1	1	3	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
940	180	50	24	12	273	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
79	16	1	4	3	31	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
33	1	4	1	1	13	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1
22	5	2	2	2	11	1	1	1	1	1	0.1	0.1	0.1	0.1	0.1

AVERAGE PERSONS & SHARE ESTIMATES

AVERAGE PERSONS is the number of persons who listened at home and away during a given quarter-hour.

AVERAGE PERSONS × NUMBER OF SPOTS = GROSS IMPRESSIONS

TOTAL LISTENING IN METRO SURVEY AREA is the sum of listed stations plus "OTHERS" (which is not shown).

SHARE is the percent of actual listening audience that listened to each station. (Average Persons ÷ Total Listening in Metro)

NON-METRO PERSONS is obtained by subtracting the Metro estimate from Total Survey Area Estimate

1500	1530	1545	1555	TOTAL
4201	288	402	1840	3140
337	329	2159	558	

market. See, when you predicate your prices on the number of stations that will sign up, what you do is penalize the other stations in the market for your poor salesmanship. You go to the guy and say, "It's gonna cost you six grand, but, if I'm lucky enough to sell another one it'll only cost you three. We go in there and say, your price is whatever it is. Let's say it's \$2500, that's what the rate card says. That's what it is. That rate card applies to all markets of similar size, of which you are one of them. If you are the only station in the market, that's still a guaranteed rate. It won't go down but, it won't go up, because of a poor salesman that can't sell anybody else in the market. And that's a big advantage to a station.

We originally chose the markets that we would survey based on the amount of national regional spot radio going into the markets. Now there were some markets that we surveyed that we had absolutely no support for the service and minimal buying done in these markets so we dropped the markets and picked up other markets that were most exciting for radio. Every year there is some change around 140 to 160 and there's a flip-flop in there but, we don't automatically add and drop markets every year. But, we look at what markets are coming in there—to that top 150—and if we see a market in there for a couple of years, why, we also look at the number of stations coming into the market.

Stations in smaller markets have come in and said, "I want to buy the service." And what we say is "Okay, we've got to have this much money in order to be able to do it and make a modest profit." And in that kind of situation that is not on the syndicated list, we will tell them, "If you can enlist the support of some other stations, with our help but, with your help also, we will reduce the price." That's a very business like way of doing things. Because I'm not going to add a market, charge him \$1100 and pay \$7,000 out of our pockets to do it. So we work together to get the money.

Distributing it as part of our package to agencies is a great advantage.

Advertising agencies—and how they buy? They use total survey area to figure cost per thousand, they also use it for selection of stations. An agency might look at the metro for selection of stations but, even in that they could go wrong. The kind of station that's ranked fourth or third in the metro and number one in the total survey area.

Now if he's got a 60 dollar rate and the other station in the metro only has got a 55 dollar rate, chances are that the guy with the higher rate has got a lower cost per thousand from the way he delivers the total. It depends upon your product, whether or not you're going to come up with the total area or the metro. If you've got a jeweler that's got 3 outlets in the metro area then it's not going to do any good for him to buy the total area stations but, really it depends on the pattern. If people come into the market to buy, if it's a market like Wichita let's say, people outside Wichita are going to come into Wichita to buy because they have no place else to go. But, in Washington D.C. for example, with suburban shopping centers like they have, they're not necessarily going to advertise on a station that's fourth in Washington and number one on the total survey area which includes Baltimore, because the people in Baltimore aren't going to come into Washington for that jeweler.

ARB is audited by the Broadcast Rating Council, by the same kind of accounting firms that are there when they have the Academy Awards, you know, Price-Waterhouse, Ernst and Ernst, companies like this also audit the rating companies, Pulse included, Nillson, ARB. We pay them to audit us, 50-100 grand a year. They come in and take a random sample of what market they want to look at. We can't tell them what we want them to look at. They go through that from head to toe and they look at everything. Now I couldn't sit there or no one else could sit there at ARB and design a survey area that didn't meet a certain set of rules. We have rules for designing survey areas, specific rules that spell it out. It's sent out to all radio stations that are clients of ours and each criteria is followed."

When you get to be number one in whatever it is, if you've got competition you start taking criticism. The question of whether or not the criticism is founded becomes the point. With their increased strength in the marketing surveys, ARB has taken some shots that have bypassed the other rating services. Commissioner Lee pointed at ARB more than any other survey in his speech. In 1972 one of the shots was taken by two black oriented radio stations in Philadelphia charging racial imbalance in their methodology of selection. "The blacks were left out," they said. McClenaghan

would not talk about the philly situation per se but, when asked about selection of audience and there being a possibility at his company not making their selections right, replied:

McClenaghan: ARB has got ethnic procedures in over 65 markets in radio. It costs us almost twice as much to have ethnic measurement as opposed to straight diary method. It would be foolish to invest in almost more than half the markets that we survey if it didn't have some effect because we're not doing it for Show and Tell. We're doing it because it's right and what we do is, we go into a zip code and if 35% or more are non-white we'll go into that area. In order to have a market where you're going to do this you've got to have a 20% black or Spanish or if there's not 20% you've got to have a station programming full time black or Spanish with at least 15% penetration because if you institute a control and it's much under it doesn't make much difference. Well, when we go in there and we implement these controls it's true that we cannot reach a black family that has no telephone however, we are reaching black families and they are listening to black stations. I don't know whether that's atypical. They are listening to black stations as well as other stations but, black stations in particular. The point is, that the people we reach who are black because we've asked them their race on the telephone, because our data from an empirical viewpoint told us they were black, because if you look outside the area they are not listening exactly to the same proportion of these black stations as they are inside the black areas, and that's black areas according to the census and the criticism is made that 35% or more are non-white, you're getting all white, you're interviewing only the white people in that mixed area, alright? Some of these are 99% black areas, some are 35% black and white, but, when you look at the listening in these areas it's listening the way you expected it to be listened to. The judges being the black stations we show it to. We say, "This is what it looks like inside this zip code. Does that make any sense in this area here?" They say, "Yes," now we are continuing in a number of ways to refine the black measurement because, many black stations have publicly said that no rating service correctly measures the ethnic audience and it's important to us to get a proper representation of everyone, so



ARB's Computer Room in Beltsville, where billions of pieces of data are processed to produce ARB Reports. All computers are by CDC (Control Data Corporation).

we are continuing to experiment. ARB spends in radio over a quarter of a million dollars in research a year of one kind or another in order to support the product or to develop new products. We don't talk about failures, who does? Duront doesn't make it known about their failures. If they spend a million dollars a year and only one thing works, they may credit one research project that cost them 10 grand. Everything tells you something. If you try something and it doesn't work, you don't have to try it again because you know why it doesn't work, if you'd done the thing right in the first place. But, I think that the black stations that have talked to us, that we've sat down with, showed them what we're doing, showed them how they look, understood and I can tell you that in some of the markets we measure we are criticized because our ethnic estimates are too high. That's the irony. The real irony."

Arb, Pulse and Hooper and much more to understand and a reason, because as competition grows there has to be a scoreboard somewhere, records kept and the buying habits for agencies beseeched with fractionalization of audience have to be keener at their buying habits. And through it all, stands the Dollar Detective, Commissioner Robert E. Lee of the FCC with words in the closing of his St. Louis speech that stung the ears of all the rating believers: "Those who play the numbers

game and win, like the game. Those who play and lose, yell "Foul." Amidst all the cheering and yelling it is sometimes forgotten that, while ratings mean revenue, those little numbers really mean people. Public interest programming is people programming, not numbers programming. Broadcasters should pay attention to the people, whether they speak through little numbers or letters or whatever, and use that information remembering that the sum of the minorities is frequently greater than the majority."

THE BROADCAST RATING COUNCIL EXPLAINS WHAT IT IS . . .



The Broadcast Rating Council oversees the activities of the broadcast rating services to be certain they meet standards of research integrity and performance, that they fully disclose what they do as they prepare their measures and that they do

what they say they do.

The need for such a system of self-regulation and monitoring has probably existed since private professional research firms started measuring media. The need became critical in the early 60s as ratings assumed a more and more vital role in the programming of broadcasting and in the advertiser-agency evaluation of broadcasting. Serious questions were asked about the methods these research firms used and about the accuracy of their results. These questions reached a reverberating climax in 1963 hearings by a Congressional Committee and its concerns about certain weaknesses and shortcomings in the audience measurements.

Broadcasters saw that if their audience measures were to be dependable—and accepted—they would not only have to be more accurate but they would need to be accredited as accurate. The industry needed a body to monitor the independent private rating services and provide both broadcaster and advertiser confidence in the data they report. In 1964, BRC was formed to be this body and provide this confidence.

Under NAB leadership, the following organizations joined as members and financial supporters of the Council with each represented on the Board of Directors: American Broadcasting Company
Columbia Broadcasting System
Nat'l Association of Broadcasters (5 board members)
National Broadcasting Company
Radio Advertising Bureau
Station Representatives Association
Television Bureau of Advertising

Full cooperation has come from the American Association of Advertising Agencies, the Association of National Advertisers, and the National Association of

FM Broadcasters, each of which sends liaison observers to Council meetings.

The immediate need in 1964 was assurance that rating services were doing what they said they were doing.

This became BRC's first job. Later it would expand its scope to work for improvement in the quality of audience measurement by these services and provide better understanding of the applications (and limitations) of rating information.

BRC's accreditation relies upon voluntary compliance and cooperation of the individual rating services.

The key aspect of BRC activity is the auditing of the actual workings of the various ratings services. Independent CPA firms are employed by the BRC to make the audits. They use a criteria: (a) the Minimum Standards for Broadcast Research of the BRC and (b) the detailed answers to a BRC questionnaire regarding exactly what methods and steps are employed by the service. Reports summarizing audit findings are supplied to the BRC. The Executive Director then may make suggestions or recommendations to the service for corrective action or improvement of procedures. In the event of material departures from the above criteria the Executive Director has the responsibility of recommending suspension or revocation of a service's accreditation.

AUDIT STEPS

One can better appreciate what is involved in an audit by this outline of what the auditors examine:

SAMPLE DESIGN—universe sampled, sampling frame, specifications for name selections.

SAMPLE IMPLEMENTATION—extent to which predesignated sample is achieved. Actual name selection or household selection, call backs, substitutions, etc.

INTERVIEWERS—Interviewer experience and training, supervision, controls.

FIELDWORK—verification of interviews and participation in accordance with sampling plan, confirm internal verification procedures.

QUESTIONNAIRE HANDLING—check flow from receipt through to data processing.

EDITING AND CODING—are rules reasonable and well documented; uniformly understood and followed; are controls

established and implemented to insure against errors of omission or commission.

DATA PROCESSING—examine weighting procedures, key punch verifications, check computer program by independent tabulations.

PUBLISHED REPORTS—check reports and procedures to ascertain no deviations in printed output from figures developed by data tabulations.

AUDITING PAYOFF

Audit costs, which are paid by the ratings services but borne ultimately by subscribers, totaled \$165,000 last year. In that year, our auditors (Ernst & Ernst and Touche Ross & Co.) in the thoroughgoing review which they conduct to check every step of each rating service:

- Covered 74 radio and TV markets

- Expended 1,800 man hours of time of professional auditors, computer system specialists and statistical consultants.

- Used hundreds of hours of computer time.

CONCLUSION

Broadcasting, among all media, has earned the major share of audience attention and of national advertiser media investment. Network and station programmers find audience data an important factor in discerning how best to serve their audiences. Advertiser decisions to use broadcasting have been based upon their knowledge and their agency's detailed analyses of radio and television audiences. The key to this increased use of broadcast media increased success from this use had been the skillful application of audience measurement information, information that requires both broadcaster and advertiser confidence.

Every measure of everything has limitations. Knowing them is part of the requirement of becoming a professional. Working to make these limitations known and clear—and as limited as possible—is the job of BRC. To serve its audience, a medium must know its audience. To reach this audience, an advertiser also needs to know. To help both be more certain of what they know—and don't yet know—and to provide independent assurance of the integrity of rating services is the task of the Broadcast Rating Council.

IRV IVERS



IRV IVERS

The salesman of a small radio station, the salesman of a black radio station, the salesman of a country, and the salesman of a major market top forty station— Irv Ivers, station manager of KHJ.

Irv grew up in Canada, took a copywriting course, worked in an ad agency, became a disc jockey, then into television production, and finally, sales for both television and radio. He talks about sales from the standpoint of a major market station.

“There are different ways in which radio stations will structure their sales

departments. It's uncommon for a station to have a general sales manager, a local sales manager, and a national sales manager. There are some stations that do that. More realistically, I think you'll find stations that have a general sales manager and then a local sales manager or a national sales manager. I know of stations which have a general manager and a general sales manager. The general sales manager is usually responsible for local sales and the general manager is very active in national sales, so that depends on the individual station.

Local sales and national sales? The most apt description that I can give you is one of geographics—anything that is in the metropolitan market is considered local

sales and is covered by a team of local salesmen. Any advertising dollars originating from any other city outside the metro—and it's usually by tradition a 50 mile radius, but I think that depends again on the station and the rep and whatever contractual they come up with.

We have a unique situation at RKO in the fact that we use our own reps—RKO. They work in the same way that any representative organization does. They could not financially support all those offices simply based on the billing for one station. They must have other stations. Our representative organization represents all the RKO stations and, in addition to that, some non O&O stations, all of which are non-competitive in the respect that they are not in the same market.

The job on a daily basis of a sales manager or station manager . . . I spend an awful lot of time thinking in the car; there isn't enough time to think creatively so I do a lot of it in the car, or I'm listening to KHJ or listening to the competition to determine what they're doing. When I listen to the competition, obviously my ears perk up when I hear a commercial on a competitive radio station that I am not familiar with. But, for the most part, I try to listen to the overall structure of the station to see if I can get any kind of reading on what they're really trying to do with their format. I listen to the personalities and what they say and the kind of impression that they're giving to their audience about their radio station. I'm not that concerned with the kind of music they're playing, only in the sense that it can determine the kind of format in most cases.

We have an awful lot of contemporary stations here and an awful lot of format changes during the course of any given six months period. When I say format changes, there are subtleties that have occurred with some stations and I think it's important for us to be attuned to those subtleties—subtleties in music, for example—going from hard rock to perhaps compromising that and all of a sudden they're top forty. We do it, too. We have to be aware. Those are some of the things I listen for.

I usually start my day in the office with the telephone ringing—most probably one of my reps. I speak with them at least daily. The communication is very important. It's a little surprising to me that here we are in

radio, probably the most dynamic communicative force of any medium on a direct basis with an audience, and that the people in our business don't communicate enough.

A radio time salesman . . . I think a good radio salesman doesn't sell time, he sells ideas. For example, while it's true a lot of advertisers buy radio on the basis that they have already decided to spend their budget on radio and they have done the creative and are simply going through the process of buying time, not expecting more, other than our audience will buy their product and register in the cash register. We are also attempting on a day-to-day basis, to sell radio as a medium. There are still an awful lot of advertisers, in our market and throughout the country, who don't understand radio and don't use it and don't buy. Well, we think our salesmen should be creative enough to sell an idea that will encourage that advertiser to use radio and to use KHJ. Otherwise, if your salesman is simply selling time and they're only talking to those advertisers buying time—they're not selling time. They're taking orders.

Relationship with programming? . . . If a commercial comes into the station that the PD doesn't think should be run, then we talk about it. He will usually call me and tell me why he thinks it's bad. I will listen to it—I will call the salesman in to listen to it. Obviously, if I agree, we just don't carry it. If I do not agree with him, I will then discuss it with him further and first determine if there are any changes that can be made with the client's approval. That will still allow us to carry the commercial without it being offensive. But, for the most part and in general terms, my attitude is very simple—if it offends—if there is the slightest indication that our audience would react to it because it is a bad commercial—then, invariably, we would not carry it. I have very few head-to-head confrontations with the program director. By the same token, you related your question very specifically. As to how the program director would feel about it, I have to tell you that you would be surprised at the number of commercials that get turned down without the program director ever becoming involved.

Remember that the most important element that we have to protect is our audience. They judge us for our sound.

KHEN



Miles David, the president of the Radio Advertising Bureau, expressed a great concern over the lack of communication between management and programming people in radio 1972, a sentiment consistently echoed by programming people who constantly reiterate that they're underpaid, that management does not understand or respect them. A radio station is a unique establishment in the sense that within its walls lie sales, management, artists both on and off the air, newsmen, technologists, accountants, and other completely diversified divisions. The understanding and respect of one division for another is necessary for the effectiveness of a radio station to be felt in its market. There is doubt that any radio station employee, no matter what his division may be, would dispute the need for a unified effort. Every radio station is set up differently in one sense or another. Employment ranges from as little as three

full time people in the small, small markets to over 500 in the well established major market operations. Yet, in almost all of these stations there are certain common denominators—there is a signal—there is a control room. Most radio stations in America rely on advertising and its effectiveness to continue paying the light bill and the salaries.

In practically every radio station in America there is one person responsible for everything. He may be the owner or hired by the owner. He may do nothing more than set policy and check the P&L's each month or he may do all of that plus an air shift and a good many hours on the street selling his "air" to merchants. He is the manager.

In the past few months with tape recorder running, we journeyed into as many different kinds of radio stations as we could, to get a diversified view on radio: small market, medium market, large

market—black stations, country, religion, top forty, progressive. . .

We started our scouting report by contacting Debbie Jackson, a 23 year old Oklahoma native, who is the youngest writer on the Henryetta, Oklahoma Daily Free Lance. We asked Debbie to do a story on their local station in the 6500 population city—KHEN. We not only wanted the story on KHEN, we wanted it from the viewpoint of someone who listens to it and knows it as her radio station. The following is her report.

KHEN

By Debbie Jackson

The key to succeeding with a small town radio station, according to Mike Stephens, station manager and president of KHEN AM & FM in Henryetta, Oklahoma is personal service.

He ought to know.

The 38-year-old native of Ada, Oklahoma has spent half his life involved in radio and television broadcasting.

Running a small town station is probably one of the most demanding jobs in the whole broadcasting industry.

Henryetta, population 6500, is located in eastern Oklahoma at the intersection of two major arteries—Interstate 40 and the Indian Nation Turnpike. Largest employer in the town is PPG Industries, with 600 workers. Fifteen miles to the north is Okmulgee, a bustling city of 15,000, boasting the nationally known Oklahoma State Tech School, two other glass plants, an oil refinery and furniture manufacturing plant.

Only four stations operate in the four county area within the listening range of KHEN, but the Henryetta station is the only one with AM and FM frequencies.

The AM frequency, 1590, has a range of 50 miles. The FM, 99.5, has a listening radius of 100 miles. In fact, KHEN is the strongest non-metropolitan station in Oklahoma.

Seven persons are employed at the station.

Stephens acts as salesman, reporter and business manager rolled into one.

He broadcasts all local football and basketball games whether at home or away, and covers city council, school board, and chamber of commerce meetings.

A typical day for him goes like this:

8:50 a.m.—arrives at station.

9–10 a.m.—he's on the board for an hour with the "Coffee Talk" show.

10 a.m.—downtown to call on advertisers.

11:30–12:30 p.m.—on the board again.

12:45 p.m.—downtown again to see merchants about copy changes, new ads, etc.

4:30 p.m.—back to the station to tie things up and write last minute stories for the 5 o'clock news.

5:30 p.m.—go home.

His wife, Joy, does the billing, writes spots and organizes the log.

Craig Smith, chief engineer, is "on the board" seven hours a day beginning at 6 a.m. He also helps maintain the log and takes care of the transmitter.

Mack Roberts is the advertising salesman, doubling as announcer and newsmen.

Three other part time employees also do announcing and other chores.

"Practically everybody is an announcer," according to Stephens.

The station was purchased in 1971 by Stephens and his partner, Bud Roberts.

It was founded in 1955 by Henryetta newspaper publisher, J. Leland Gourley. He operated the station at a loss the last three years before selling it.

"A radio station, like a newspaper, requires the personal management by the owner. And one man can't adequately run a radio station and a newspaper in a small town at the same time," Gourley said.

The station had been losing \$1,000 a month for three years before Gourley sold it to Stephens and Roberts for \$135,000.

Stephens feels that the increase in listeners—he says the number has tripled since the new owners took over—is due to "personal service."

"People like to hear their names on the radio, and the names of their friends and people they know," he said. "We have things like the community bulletin board, swap shop, and 'Coffee Talk' that people like to hear. We don't try to be the Okmulgee radio station or the Okemah radio station. We just try to serve Henryetta."

News coverage is another area stressed heavily. The station and the local daily newspaper are often involved in the healthy sport of trying to scoop each other on stories of local interest.



Engineer — GRAIG SMITH



Mike Stephens, Station Manager and Mack Roberts, Ad Salesman and son of Partner, Bud Roberts.

Editorials?

"We don't have editorials very often, because that would tend to diminish the interest in them. But when something really warrants it, we're not afraid to speak out," he said.

The broadcaster did just that recently when a squabble between two school administrators broke out.

"It caused quite a bit of uproar at the time, but it's good to get these things out in the open. By the way, now the whole thing

has blown over and everybody is friends again," Stephens said.

The format is typically "small town." The music is middle of the road, running from soft rock to Frank Sinatra and country and western.

The programming contains a lot of talk, too. Network newscasts, Paul Harvey comments, UPI news and local happenings are used. Even obituaries phoned in from local funeral homes are of interest to the station's listeners.

The station operates a full seven day week beginning at 6 a.m. to midnight on the FM on weekdays. On Sunday, hours are 8 a.m. to midnight, with local church services, gospel music and Dallas Cowboy football games filling up most of the schedule.

One thing that puts KHEN above the usual small town station is that it has interesting programs about local things.

A recent feature went into the background of how the local Lions Club was organized. Subject of a more provocative piece was the high school football team's 0-10 record this past year. It included taped interviews with the players, getting their ideas.

"In the future, we're planning a show where people call in and just talk about anything they're interested in, complaints, or whatever," Stephens said.

Stephens first got into radio work in his hometown of Ada, where he was an announcer on both the radio and television stations. In fact, he holds the honor of being the first man in Oklahoma to be videotaped.

From there, he moved to Russell, Kansas, where he operated a small radio station for ten years before coming to Henryetta.

What do local people think of the station?

"I like to listen to it because you can find out about what's going on here. And the music isn't so heavy on the rock and roll like all the others," said one woman.

A businessman said, "KHEN has the biggest listening range of any station around here. We get a lot of rural people coming in to buy something they heard about on the radio."

Apparently, the formula of "personal service" works. The partners originally planned to pay out the note on the station over a ten-year period. But now, things are looking so good, they expect to have it paid for in six or seven years.



LYLE RICHARDSON - KUDE



LYLE RICHARDSON

About an hour and a half south of the cocktails and ad agencies and memos of Los Angeles is what would be described by some as "small" market and by others as a "medium" market usually depending on whether you work there or not. Oceanside, California is the home of KUDE... 500 watts directional at 1320... on AM, operating 19 hours per day. Programming basically top forty. The station also has a sister FM'er that is showing up in the San Diego rating with its automated beautiful music format. There are 19 full time employees there. Lyle Richardson is the station GM and part owner. He talks about his market and his problems.

I honestly believe that we have the toughest market of any place in the United States. First of all it's the toughest for listeners because we have umpteen hundred signals coming in on top of us, everything out of Los Angeles, everything out of San Diego—so we have a helluva tough job competing for the listeners. The boys back in Washington can sit back there all day long and say what we must do to please the listeners. Well, ~~as~~ you and I know it's what the hell the listener will listen to. They're not going to listen to a bunch of garbage coming from the United Nations or the so-called public service programs that the

Government would like for us to carry, in many instances. The public—damn it—they're pretty bright. They know what they want, they want to listen to a lot of music. They want to listen to news that's pertinent to them. We have to compete with listeners with the major stations that can afford to spend a whole lot more money programming than we can, because they take in a lot more money. Then as far as the Fairness Doctrine is concerned we have more facets to serve because a station in LA or San Diego can say, "There are 50 stations sitting here, we're serving that need and they're serving that need and they're serving that need, etc." We sit here and we have to serve every need of all facets of the people in our coverage area, because we're the only ones that are here to serve them. And so our educational programming—the type of music that we play, so many things that we have to consider that where there are 15 or 20 stations to divide up this service they have an easier time.

The job of General Manager? Fighting ulcers. Primarily, there is only one reason why a radio station is on the air. And all the do-goodies can say what they please, there's only one reason for a radio station to be on the air and that is to make money. We aren't here for any other reason and neither is any other commercial radio station in the United States. So, you're primary responsibility is to see that your time gets sold, so you can pay the salaries and meet the overhead and put a couple of bucks in the bank if you're lucky. Then to do that you have to be on the air, so you have engineering involved, to see that you're putting out the best signal possible with what you have to do it with, and keep it there. We have one chief engineer that is a doggone good one, and his responsibility is to put out the best signal that he possibly can, and meet all the requirements of the commission. We never have any problems of the inspectors coming to our station at any time.

Then of course, it's hard to break all of the departments apart. Programming then is of course just as essential as the rest of your departments. If you don't have the programming that people will listen to, your sales department will not be able to continue to sell the advertisers because they're not getting any results.

I wish that I could spend a lot of time everyday with one department, but, you can't. Some departments require more time some days than others. You spend a heck of a lot of time with your program director and programming, especially in a market like this. You set the overall format and the policy and expect him to carry it out. In a market like this you do not allow, at least I don't, allow any format changes or policy changes. He is not authorized to make those changes without an okay from me. Now, he will make suggestions and he will make some changes, but basically it's an agreement between the two of us and he carries it out. Same with sales, same with engineering, same thing in every department. My program director hires his own people. My sales manager hires his own people. You hope you find the right people and so far we've been finding very good people. Our biggest turnover is in program directors. The reason for that? I think it's very simple. We've been fortunate enough in many instances to find good enough people that they eventually advance right on away from us and go to bigger markets. I'm all for them. I'd hate to see them sit here and do the same thing for the rest of their lives when they have the talent to go into better things. Although I've been very fortunate in my sales manager. He likes the small area. I inherited him 13 years ago. He was a salesman here and I think it was my first act as a general manager to make him the sales manager and he's been in that capacity ever since. You can grow more in that capacity in a small market than you can maybe in some of the other departments.

Salaries? For disc jockeys? Compared to what? Difficult thing to say. I would love to be able to pay my people more than I do in all of my departments. I think as we grow, that we'll be able to do so. One day I hope that my people will be the envy of the industry and the other citizens of the town. "You work at KUDE, I wish I did." And that day's fast coming. Ted Brown my program director—I think he is probably making more money now, than the average guy his age, in this size of market. Sure there are guys in larger markets making more money, I would imagine. But, for this size market I'm sure Ted's doing very well. Matter of fact, I gave him a raise today that he doesn't even know about yet. He'll find it in his paycheck tomorrow. Quite frankly I



LARRY THOMAS



TED BROWN



THE SALESMEN

don't pay much attention to what the other guy does, I have my policies, my way of thinking and so far they've been very successful so I'll continue on my path. There are not very many stations in markets our size that have made the progress that we've made. So I'm not going to look over at the station in Timbucktoo to see what he's doing and base my thinking on his—let him base his on mine.

Richardson then agreed to a picture and a tour of the station. First stop over was his obvious pride and joy—the engineering room, where his beautiful music automated system was being watched by Chief Engineer, Barry Foster.

Numbers and duties of Engineers will vary with the size of the station and the size of the market. Some stations will have as many as a half a dozen or more technical Engineers, plus some stations have engineers (members of IBEW or NABET) running the board for the disc jockeys, depending of course on the union contract. In a station like KUDE, there is only one engineer. He's chief cook and bottle washer. His job is basically the same wherever he's located. The engineer's duty is to keep the station on the air with the best signal possible and to make certain that all the equipment in the station is running properly and all the rules of the FCC followed. He usually has had some schooling somewhere, college, or a technical trade school, Barry Foster explains.

"Well, it depends on the market for sure, basically it's to take care of all the equipment that's there also I have to maintain the automation of the FM. Education? I didn't go to any school. I got my first ticket just through self education. We're directional all the time. But, we don't have to have someone on duty all the time now, we still have a bunch of first tickets around but, they're not important anymore. We've got four first and three thirds now. Daily routine is largely to change tapes and clean heads on the automated equipment, check the general operation and keep everything ready in case there's an inspection. Go to the transmitter and make sure everything is okay there. That's about an hour and a half trip over there. Usually I just take a look at the thing and make sure everything is working properly. And still there. Maintenance of everything is the main thing. I'm very critical. Take a personal

pride in the overall sound of the station. When that signal goes out and the guy at home is listening to it, he should have no reason to criticize it."

From ten AM to two PM, Ted Taylor plays records, commercials and raps. Immediately after getting off the air, he moved into the production studio and began recording commercials for use the next day or the day after. We interrupted his work to ask him what life as midday man at KUDE was all about.

"I've been in radio twelve and a half years. I started at WISM in Madison, Wisconsin. I worked the midwest, the eastern Albany-Schenectady-Troy area which is my home area. I worked in Los Angeles at KFI and I worked in Ventura and San Diego at "Q" and at KGB, then Denver (at KIMN) and now here. I had every intention of staying there and the end result of what they told me was that they were going to eliminate the news director's position, because they could no longer afford to pay that kind of money to a department head that was no longer needed. Out of the 12 years I've been a news man for 8 of it, I work from ten AM to three PM and production from 3 to 6. Lunch? No, don't have time usually. They have to have spots done in there and they're pretty tight now, because it's Christmas. The most money I ever made? AT KGB I was making about \$325 to \$350 at the peak. The least? About \$75 a week. That was being paid to me at WTTN at Watertown, Wisconsin. Yeah, I'm married—four children. Did it ever occur to me to get out of radio? Yeah, four times, five times. I drove a truck before I did this but, I had to get back in, I can't stay out. In news I've got things to say. In programming I'm learning and learning and I feel there's a lot more to be learned. I don't want this to go on and not be a part of it. It's important to me because of the contribution factor. I listen to radio stations today and I hear news like it was being done in 1954 and 1955. Nobody's relating to anybody. About the most relatable sound now is KDEO. There's things that have to be done in the news area and I want to make those changes but, you need the freedom. Something's got to be done and I want to be part of it. How do you find a gig when you're out of one? Every time I put my effort to it I've never really had too much trouble, except you pick up things like \$600

a month you know. You start going to stations and sending tapes."

The sales manager of a radio station the size of KUDE is responsible for it all. He's generally got two or three salesmen working under him but, he's on the street just as if they weren't around. Larry Thomas is sales manager of KUDE and he talks about his job there.

"I have complete charge of all local sales. Now in a station this size approximately 85% of our sales are local. We sell directly to the retail merchant. Also during the last couple of years I've been selling ad agencies in the San Diego market and to a lesser extent the Los Angeles market. Our representative handles everything, theoretically in Los Angeles, Seattle and New York, but there's always some things that they don't handle so I do call on some of the agencies."

"One of the biggest problems with selling to retail merchants in this size market is that it is very difficult to get trained radio time salesmen when you're located between two metropolitan areas as we are here, Los Angeles and San Diego. The reason being simply that we cannot compete pricewise for professionals. In other words if they have enough experience to hire, they prefer to go to San Diego or Los Angeles where they can make more money. They can make good money here but, it takes a building up period. They basically work on a commission basis; salary plus 10% of the first three thousand dollars plus 15% of anything over \$3,000. So basically speaking, it means that they have to get a \$3000 base before they really are in gear. That's figured on a month to month basis. In my particular case it's working out beautifully. I guess I'm a real oddity in the United States in that I've been at this one station for 16 years, as a result I can pick up the telephone and call people and handle a heck of a lot of business on the telephone that a new salesman can't do. I have three salesmen besides myself and Lyle Richardson does some regional type selling also."

"Newspapers are our biggest competition on the retail level. We only have one daily here and we're very fortunate in this particular market because they only have a circulation of 16,000. This is great for us. It's a good little newspaper and they do a good job getting advertisers but, it helps us tremendously because actually the RAB



MARILYN



TED



BARRY

report which gives the audit bureau circulation on the daily here, they have a 52% penetration in the city zone of Oceanside and then if you add the retail trading zone to it, they have a total of 24.6 or something like that. It leaves about 75% of the homes not touched by the paper."

"Selling is always humping, always. We're a member of the local clubs. It's important to be a part of the community, this is important in any selling situation."

"Programming people? My relationship here has been excellent, I don't know. I guess I've been lucky again but, maybe it's because they know I've been here so long. I've been here longer than anybody and so consequently they seem to be easy to get along with. One thing I have made a cardinal rule and I stick to it and I explain it to anybody that starts here. You see, we sell by spec tape. This is our mode of operation. In other words, our salesmen will write 3 speculative commercials each day and then we will process those through our copywriting department and 24 hours later 3 speculative commercials will appear on his desk on a tape and then he'll take this on a tape machine out and he will put a presentation with it, and he will sell this. Now I have told the announcers, "Look, in order for a salesman to do his best job at selling, he must be sold on that product himself. He must be sold on that tape that you put on his desk. So if he's not sold on it then he's not going to sell it as well as he could if he were sold on it. So, my whole point is this, I started in this business as an announcer, so I know how these boys feel and I tell them this, but, I don't care if the salesman is one hundred percent wrong as far as your thinking in the delivery that he's asking for—you still do it his way. If he comes to you and tells you, "Look I don't like the delivery on this, I want you to do it this way, let's make it more conversational, let's make it more hard sell, let's make it more Borax". Anything he wants. No, a jock doesn't get paid for that at our station. In other words, it's included in his salary. Once in a while we have an announcer, that in his mind, he does everything right and he can't be asked to do anything over or to do it differently and he doesn't last. He just doesn't last, it's that simple. On the other hand, the majority of the announcers, if you start with them this way, if you explain to them from the very beginning that you respect their position,

their feeling on a commercial but, this is a case where the customer is always right, in this case it's a salesman. Whether he's right or wrong, he's right because he's got to do the work. So I feel that an announcer, if he's truly professional, can recut things and recut things until they're right. Now, this is not a big problem often, it comes up once in a while but, by and large I don't have a great deal of trouble with the talent. Maybe that's because that's where I started myself. I have empathy for the announcer because I have stood in his shoes."

Larry then took us into the sales room where two of his salesmen were selling "Christmas greetings" to merchants on the telephone. The greetings sell for somewhere in the neighborhood of 5 or 10 dollars and Larry told us that he'll sell one thousand this year. They are then read back on the air during the holidays.

Every radio station has to have someone that writes copy. In most cases about all the copy that's written are commercials. Major stations will have a barrage of copy writers. The smallest station's copy might be written by the same guy who sold it and wrote up the logs, besides his four hour air shift. At KUDE they have one copywriter, her name is Marilyn Corley. She explained her job:

"I'm the continuity writer. I really didn't have much training, I went to college and just took general courses, you know, majored in music and then went on to journalism school at night and then I didn't know what direction I was going and somebody introduced me to the copywriter course at Columbia School of Broadcasting, so I took it and got a job at WHBS in Huntsville, Alabama, as a continuity writer working for peanuts, about 25 dollars a week. It hasn't improved that much over the years, of course this was a lot of years ago. Cost of living wasn't that high. I paid about 6 dollars a week in a boarding home. From there I went to WCPO in Cincinnati and I hated that because I'm not a big town girl. I got a letter from Yazoo City, Mississippi. I had never heard of that place. WAZF and it just intrigued me and I liked my experience in the south, so I took it, that's where I met my husband. We married and eventually bought that station and operated it.

I came here in 1963 when our marriage broke up. My parents live here, applied around, picked up various jobs like advertising and PR, walked the streets of San Diego and then I started looking for

radio stations. But, most stations in San Diego, all of their copy is written by agencies or their salesmen write the copy, they wear several hats. So I came here and shortly after I talked to Lyle Richardson, he had an opening and I took it.

I enjoy my job. Usually the order for copy comes through the salesmen. They'll go out and they'll sell advertising to a client, and they'll bring it back to me with a sheet. They'll have start date, the name of the client, end date or TFN (Till further notice). Whether it's to be a 10, 30 or 60 second spot. Whether it's to be live or tape, and they'll chop a few basic ideas or maybe they'll bring in a whole gob of material to me, they'll bring notes on a brown bag paper or if they happen to have note paper, they might type it and they'll say, "take it from there" and I write the commercials. It's over the years and just recently I wrote to RAB and asked them "Please send me some ideas" We have 14 different car dealers. We have about 12 different restaurants and about 5 of them are pizza parlors. Now you try to come up with a different sounding idea for each pizza parlor and for each Mexican restaurant, you know, I mean "how many oles!" can you say and how many times can you say, "greatest food south of the border." Lately I've been writing for both AM and FM and the FM, since our ratings are doing so well, Lyle insists that the copy be changed automatically every two weeks whether the sponsor orders it or not, to give it a fresh sound, that's a big chore.

We're in our peak season right now and it's a madhouse, writing for 4 different salesmen and a lot of times a client himself will call in that I've known over the years and say "Marilyn, I'd like to change a

couple of things." My average day over the holidays is to write about 15 pieces of "60's", 14 "30's" and some ten second spots. I'm not a touch typist either, I'm a hunt and pecker. I do a good 150 pieces of copy a week about 8,000 or so a year. It's a challenge.

RAB really helped. They sent me a whole tape of pizza parlors, but, no Mexican restaurants. The frustrating thing about it is that I come out arbitrarily and change the image of any given client. They'll have a set way of doing things so I'll have to follow that pattern in writing their copy. The things from RAB were really very creative, but, I couldn't use them.

I can't go to Dixon Ford and say, "let's try this." They have to go through the salesman. I work hand and glove with everybody in the station. The salesmen and the jocks. The jocks get uptight when I make a mistake in the live copy and they're justified because it throws them when they come across a mistake while they're reading. I wished that I could be allowed to be more creative. It's great fun when I've got some particularly difficult one to figure out. That's another thing, I write spec tapes. I know the first of the year we'll have a slight slump and I have to come up with an idea that they can tape and take out to a prospective client and sell. It's always a pleasure when they sell one that's just bought the way it was written."

There were other people at KUDE, we didn't get to talk to because of the time. The traffic director, the program director, the news director, they were all working and all a part of the grass roots far from the conventions and the plush offices... KUDE, Oceanside, Radio 1972.

KFWB**ALL NEWS**

Hard to believe that we'd ever write these words, certainly when you want to date back to KFWB, 1963, but the station is one of the few in Los Angeles that doesn't have a music department. We took a stroll through KFWB, all news, 1973 and took some shots so you can get a little idea of what it's like today.



TRAFFIC



ON-THE-AIR



CONTROL ROOM



CART ROOM

To be committed to the romantic view that you can keep doing it again and again takes some doing, even for the faithful.

Yet, we at King Records with a record of discovering artists, building stars and beginning trends aren't satisfied with the legendary label. It's infinitely more appealing to live it. Profitable too!

So to the list of King legends such as Billy Ward and The Dominoes, Hank Ballard and The Midnighters, Little Willie John, Earl Bostic, Bill Doggett, Wynonnie Harris, Annie Laurie and James Brown; add Little Royal, Reuben Bell, Barbara Burton, Ronnie Prophet, Eddie James, The Patterson Twins, Boot and Ben E. King; they've joined the legend making family.

A lot of people were responsible for the King legend — some are still around. Guys like Hal Neely, President and Jim Wilson, Vice President, Sales. Then there are our "professionals"; Bob Riley, Mike Kelly, Bob Patton, Tom Ray, Leroy Little and "Hoss" Allen. They handle promotion and are responsible for keeping the legend alive.



KULF - MOR



If there is a nebulous term in radio it certainly is MOR. Most stations in the U.S. call themselves MOR than any other format. We asked Bob Greene of KULF to give us an idea about what "MOR" means.

KULF is a "Contemporary, M.O.R., personality" radio station . . . which in itself says nothing more than whatever your particular interpretation of the above semantic terms is.

If there's a trouble with "M.O.R." . . . it's the way most people think of "M.O.R." as what it isn't rather than what it is. No, we don't rock . . . but, no, we don't have a segue serenade going. We don't want to alienate our adult target audience, so we don't play this, and we don't play that.

The very nature of the music which we carefully and sometimes purely subjectively pick and play on KULF in itself will not

give this station identity. If we hung our hat solely on music, we'd get a few comments like . . . "Oh, it's a nice station, they play a little of this and a little of that." Unfortunately, we do, indeed, get some comments like that but they get fewer and fewer with each passing month. That doesn't relegate music to a lower importance for KULF, rather there are other things that are simply more important here than at many other stations . . . even other "M.O.R. personality" stations.

We've hired GREAT people here, and I don't throw out that word very freely. There's a great deal of reference to "Talking to an audience one to one" in radio these days, (It's overworked but very valid) . . . and our people really DO it! Within the framework of our format . . . our basics . . . our foundation, there's room for intelligent

flexibility. The reason our people are so believable in the first place is that they're APPROPRIATE. If it's funny they laugh . . . if it's wild, they may scream, if it's gentle and soft . . . that's how they approach it. Then on top of it, they're able to approach our format, each in his own unique way. Jim Tate does a show that's got a good amount of guffaws and cornball, but he balances it off well with enough human-ness so that the empathy with his audience is fantastic. Ron Morgan is clever, somewhat dry, and topical. Hal McClain is our resident, East Texas style Will Rodgers type . . . he can relate a story from his boyhood and make it a warm and interesting work of art. Our afternoon drives are filled with clever, innovative, super imaginative humor by Joe Bauer . . . and most of it's about Houston, even though Joe's only been here a couple of months . . . he's got it all.

We've got Jim Shannon (he really took that name before it was one of those "in" names). He's young, talented, and very human. Gary Hoffman's got one of those voices so many of us wish to hell we had . . . and he really knows how to use it. Jeff Mack's all nights, and I've never heard anyone who's as smooth and still keeps it happy and up all night.

That covers personalities in the usual sense, but we have news communicators who are as vital to our operation's success as any other element. David Fowler is News Director, and also does the reports on Jim Tate's morning show. He's stylized . . . always informative, usually entertaining, sometimes provocative. There is interaction between Tate and Fowler, and it really comes off!

We have a plane doing traffic reports . . . Don Janeczek in the "kulfbird", morning and afternoon drive. He uses his own name . . . God forbid if it was Danny O DeeJay or another Chuck Morgan or something. The nature of his name, his personality and all, simply adds to the already valid service the info provides Houston. We also have reports from a meteorological service on weather, which is more important in Houston than about anywhere else.

Our kind of radio station has to keep building image, and the building process is a slower one than one might see in a top forty turnaround, but the effect becomes almost logrhythmic once you really do become a

vital radio station. KULF is a definite entity in Houston. We gear all we do to Houston, and MUCH of what we do may not be easily transferred to other markets (specifics obviously). BUT, the idea of a believable, dynamic, identifiable, air communicator should apply to anyone anywhere in ANY format (short of designed non-personality).

Specifically, in music, we play a great number of "gold-oldies-what have you . . . about 40-50% of each hour. They may go back as far as 1956, and include the current but not any longer regularly played 1972's. We don't currently program album product, but a great percentage of the singles we play are yanked off somebody's latest lp.

Jingles . . . we have some custom Pams . . . very basic, they wear well . . . are there to IDENTIFY. We're trying to get away from the myopia that plagues so many of us in radio, who think that people are as concerned with, involved in and aware of radio's subliminal aspects as we are.

We do some unorthodox things and take some chances. If you don't, you probably won't make any mistakes, and you probably won't be noticed either.

P.S.

To add a happy comment to my lengthy but otherwise dis-jointed comments on KULF...the book is in, and we're elated!

Jim Tate's got the mornings in great shape for us:

No. 1 total adults 25-49 TSA with 20,800 avg. pers. ¼ hr...against KILT's 19,400.

No. 2 total adults 18-49 TSA with 32,100 against KILT's 39,900

No. 2 total adults 18-34 TSA Midday with 13,800 against KILT's 14,800

In all, it's looking mighty fine...and the fact that KYOK (R&B) looks fantastic in the book indicates a sampling that would definitely be bad for us...indicating we may be a hell of a lot better than the figures even show.

Houston ARB nights are really screwed up...a classical FM, KLEF (old line & stuffy...not contemporary approach to classical) came in super strong 18-49...they must've done a 3-4 diaries out type thing.

WWRL & BLACK

JERRY BOULDING



"Anybody who says the black man hasn't been ignored by radio over the years is just lyin', that's all." So stated Commissioner Ben Hooks, as we talked about the FCC and his role—and a glance at the records will pretty well bear out Hooks' statement. There was the Amos 'n' Andy show, starting back in the late 20's, but the mention of it today will pretty well make any black man cringe. Amos and Andy were played by Charlie Correll and Freeman F. Gosden—two white men! Their portrayal of blacks was the picture white people had of them—hardly what one would call "Black programming." Again, in the early 30's when musical shows were in the spotlight, a number of black orchestras and singing groups were broadcast regularly—such as the Southernaires. Marian Anderson and Dorothy Maynor appeared occasionally but, as the drama shows started happening, the black performer didn't—unless it was an occasional bit part in the role of servant or chauffeur—and then the performer was given the role only "if he sounded black." The first black radio performer of any significance was Eddie "Rochester" Anderson—again the servant role—again "he must sound black."

In 1948 the beginning of black programming took place. This account from *The Golden Web*, by Eric Barnouw: "Amid intimations of death, radio began to interest itself in the Negro. Magazines like *Ebony* were attracting advertising because they were found to reach a buying public not touched by "white" media. The years 1948-52 saw an eruption of "Negro radio stations," aiming at the same market,

mainly through "rhythm and blues" music. Most of these stations, while using Negro talent and seeking a Negro audience, were white owned; but there were exceptions. WSOK, Nashville, had several black shareholders. WERD, Atlanta, was wholly Negro-owned—apparently the only such station in 1951. It had been bought for \$50,000 by a Negro certified public accountant and his son. To their surprise, many white job applicants came forward. In 1951, the twenty member staff included six white men. The station found that 20 per cent of its listeners were white. In some communities the Negro oriented stations were not so well received. In Birmingham, the WEDR antenna tower was, at one point, destroyed by a white posse. WDIA, Memphis, had angry phone calls when it opened in 1948, but the protests subsided. Stations in many parts of the country began in the late 1940's to schedule black disc jockeys, some of whom became commercially successful. In 1951, Joe Adams at KOWL, Santa Monica. . ."

Estimates today of fully black programmed stations go from 300 to 500. The 1970 census lists the U.S. population at 22,580,289 blacks in America—about 11 per cent of the population. Of the 7500 or so radio stations in America, 21 of them are owned by blacks. One television station in America is black owned. NATRA is the organization of black programming people—and its strength continues to grow. At the same time the NAB has established a department concerned with increasing black ownership and under the guise and urging of Commissioner Hooks, a department

concerned with fairness to blacks in radio station employment has been set up in the FCC.

There are 2,168,000 blacks in New York State—the largest black population for any state in the U.S. and in Queens, New York (about a 15 minute ride across the bridge from Manhattan) resides one of the leading black programmed, black market directed radio stations in America, WWRL. The station, which has a tight formatted sound with a fairly short black music oriented playlist, pulled at 2.4 overall (M-S 6 a.m. 12 mid) in the last ARB, scoring their highest metro share in the 25-34 male category—fourth in the market behind WNBC, WABC and WCBS-FM. The station is owned by Sponderling Broadcasting, a publicly owned company that lists among its assets 9 radio stations, 2 TV stations, 33 movie theatres and an ad agency—and they just acquired Modern Tele Service, a company that provides films and commercials for television. WWRL has 32 employees. Marc Olds is general manager and Jerry Boulding is program director. Black man 1973? Jerry Boulding talks about his audience and how it differs from the white man.

white man.

“Black radio developed because of the need—somewhere in the fifties. At that time there was a wide area of difference between what the white and black people listened to—although there were some crossovers. There were aesthetic differences. The kind of thing the black people listened to and danced to and enjoyed and played at home—the problems of the blacks were different than the whites. For example, more black people listened to radio (and this is true even today) than could read, which means that we were and are a major source of information. The kind of music that we play is not limited to, but includes a great deal of black music from black artists which, from the artists' standpoint if it were not for black radio, many of them would not have developed into some of the superstars that they are.

The black... Today he's not as different from the white as he was once. Although he's different enough to be able to appreciate his culture and his music and the fact that he feels very comfortable with his brothers talking his language at his radio station. Even today, there are many blacks who, although they can get jobs, cannot

look forward to the kind of opportunity they could if they happened not to be black. The average woman today is a housewife—let's say over 20. Unlike her white counterpart, whom she may work for as a domestic, she's a great deal more involved in her home. She has to watch her budget, therefore it's of great interest to her if she can save some money when she shops—not just commercials—but, the whole idea of avoiding consumer fraud.

The average income of the black in most cities is less than the white, the only difference being Washington, where they have a lot of government employees. Let's say the average income in New York is \$10,000—the black income around 7-or maybe 6.

There are differences upon differences of whites and blacks. We've got to talk about the demographics—the difference between the old blacks and the young blacks—the difficulties they have at home—how they're changing. The music is bringing everybody together because if it's a hit and they like it, it can be Blood, Sweat & Tears or Al Greene, and they all love it. There are so many differences that are good differences—positive differences. There are still a few negatives around.

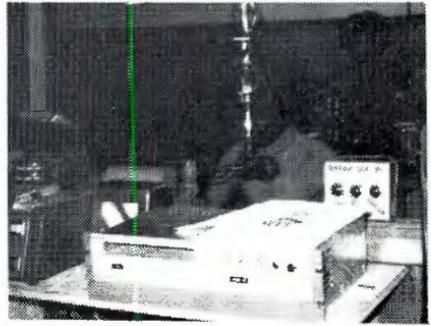
See, the basic difference changed in 1968 when King was killed. Blacks found that they were driven back into their own identity whether they wanted to be or not, which meant that if you had a close and dear white friend, you could only associate with him but so much in the company of your black friends, and vice versa. More than that, the other situation—there was a fear that was instilled into a lot of white people by blacks that went around screaming and shouting and shaking their fists. The idea was, you know, they had an excuse now to say some things that they could never say before. I'm not saying it was good, but it happened. There is a difference between the young black who wants freedom—or whatever he wants from life now, and is willing to pay for it by going to jail—and he got to jail and tried to change that—and you have, hence, Attica. You have what we call the black revolutionary. You have different kinds of revolutionaries: there's nationalism—the nationalist feels that whatever is necessary in order for blacks to get what they feel is peace, he'll do, and no cost is too great, other than losing their life. They'll threaten, and go to

jail. The Muslims are a form of nationalist—their own unique form. They're more separatists. They want everything separate. In other words, they feel that all white people are blue-eyed devils and there's no place in our society for anything but blacks—and there's no such thing, other than Black Muslims, and they still don't accept the whole Muslims.

I mean, there are a lot of differences because you can break it down a number of ways. The major difference between the young black and the young white today is not really that great. Because the young white has accepted the fact that our hair texture is different, our skin color is different, but our life style is pretty much the same. We have to strive to get an education. We all enjoy dancing. Maybe we do have a natural rhythm but, you know, we're not going to scream and holler about that. The only thing that I think still sticks in the minds of their parents—they're afraid of inter-marriage and the fact that you can hook up two races and that may be a problem. Economically, it's still a big, big problem to take a lot of blacks off welfare, and children who are born as welfare babies and grow up in that kind of environment situation and listen to the black stations—the WWRL's—they have to have a little encouragement. It's difficult for WABC, for example, to do the kind of encouraging that's needed today, even if they were aware of the need for it. We are... we reflect the community—we mirror what's happening—we have to be responsive to the kind of thing that's going to affect people's jobs and lives. If there's a new building going up, such as has been proposed here in Queens, and there's some feeling about the people that live there because they don't want any low cost housing because of the kind of people it brings, then we have to be responsive to that.

Our attitude might be different than that of the white press. If it necessarily must be, then we have to take a stand. We have to kind of make people aware, even between the records we play, of things such as black history—hence, we have a series called Profiles in Black. The black kids, we hope, will develop a thirst for knowledge that will make them go to the library and maybe do a little studying.

Herein is the difference. White people came over to this country as migrants. Black



ON THE AIR AT WWBL

people came over as immigrants. Now, there's a difference between the top of the ship and the bottom of the ship. If you came over in the hold, or on top, and it's a catching up process and, while we're making great strides, there's still a long way to go, and black radio has to be responsive to that. In other words, we can't just take some black records and use top forty techniques to program them and get over. That's not enough.

Today's black kid is a lot sharper than those of a generation ago—or even five years ago. He's interested in things other than music, besides still being interested in music. He's not easily fooled or easily led. We can't do the Uncle Tom thing on the air any more. It's hard to run commercials for Aunt Jemimah or Uncle Ben's Rice, because the very title is condescending to him. We don't run them.

The black kid is very interested in ecology—black ecology—which is a little different than white ecology—black ecology begins with cleaning up your house and then your neighborhood, and then from there. Sure, he's interested in what's over here—water pollution and all that—but he lives in a polluted neighborhood. Rats and roaches are very common—infestation is common.

Something happens, and this is the final difference. When the kid grows up and he gets into his early 20's and has to make a decision at the kind of life he wants—and there are a lot of choices...one is the hustler's choice. He can try to rip somebody off, get over, and he keeps doing that or gets caught and goes to jail, because eventually that's gotta happen. If he's academically qualified, he may go to school, may learn a trade. If that happens, there's probably a

change and he no longer listens to the WWRL's—because he feels above it, and to a large extent, he may be. He probably will listen on occasion—if there's a crisis—or something that affects him as a black man. He's got a job, so he's not interested in job opportunities. He's been able to get the rats and roaches out of his house, so that has no meaning for him. He's aware of consumer fraud—so he's changed—so we lose him, but we get his kids—and we still get a lot of women. And, too, 35% of our audience is non-black."

How does a man work his way from Harlem to the program director of a station like WWRL? Boulding again talks about his own life.

"I grew up in New York, like everybody else. I ran track and got lucky and went to college. Otherwise, I'd have gone through the same problems that the people I knew while I was going to school had. I got into radio because I went to a school that, at the time FM was new, had an FM radio station and I just went in and dug it.

My father was a janitor. My mother used to do hair. We all worked. I had a brother and sister. My sister is married. My brother is a chemical engineer in South America. He, too, was lucky. He played football. I was too small for that, but I was fast—kind of came from running away from the ass beatin's they used to lay on you if you couldn't have a big gang. When I grew up in New York, that's when the gangs were big, you had to join somebody's gang or everybody would whip your ass. You couldn't go anywhere. It wasn't a matter of choice—you didn't have any. I've seen gangs come and get my brother out of the house at three in the morning—just knock on the door and tell my father, "Send him out."—and they sent him back all bloody. . . . but he had to go and he knew it. This is what it was. You lived in constant fear. It was funny, because you had very little to lose but your life.

I was constantly reminded on radio—and television as it came into its own—of what "it" should be. In *Love of Life* and *Search for Tomorrow*, you saw things like dishwashers and frost-free refrigerators and you wondered why it is that nobody in the neighborhood you knew ever had one. I listened to radio—everything—*The Green Hornet*—Henry Aldrich—you know. The

proudest day of my life was when I got my own radio, which was his old radio.

The black athlete was the only way to go to school, so I had no money. I had to figure out what I wanted to do when I got out. I didn't want to do the things that most people who went to college did, which was to teach school, become a doctor . . . even when a black came out of a good school. . . . when they came out, they still couldn't get jobs—not the kind of jobs that their white counterparts got. You began to wonder if all the value that was placed on education was really meaningful. . . . or was there a difference between whether you were black and did everything right or white and only did a few things right?

I found radio because I felt that this was something I could do, and I wanted to contribute something. Interesting thing is, there was no real difference in the way people were treated. My first job—WISR in Butler—I was a tape jockey. I used to put tapes on and give station breaks. And, you know, you had to learn all the things that everybody in radio had to learn and if you knew them, you just knew them.

Now, the difference there was that getting out of college and having a little knowledge of radio was not enough to get me the kind of jobs that other people who did the same things would get. The people would always look at you as a black man first and a broadcaster second. They weren't hiring a broadcaster, they were hiring a black man—and I used to get the constant excuse from even well-meaning general managers and program directors who would say, "If it were my decision, Jerry, you know I'd do it tomorrow and I just don't think I can get away with it." I used to say to myself, "What are they trying to get away with? All I want is a chance to use the skills I've acquired to use." Made me very bitter. This was 1954.

But, things happened. I got a job at a black station in Pittsburgh—WIOI. In those early days we were doing a hell of a lot of work like taking the flag down and emptying the trash and a lot of other things that nobody thinks announcers have to do—but, that was part of the job. There was very little emphasis put on professionalism, to the point where you had to hide what you knew, because whoever was in charge you became a threat to, especially if he was black. It was a very cold situation when I started in radio. Blacks didn't take

vacations, because when you came back, you had no job. There was no security—no unions—no contracts—the people who hired blacks felt we were all the same—and we all talked to one another. There was very little to do except be a disc jockey. He was not going to get a chance to be a program director or general manager or go into sales—other than sell their own shows—for which he usually didn't get full commission."

WWRL, with its 32 employees, has about half black and half white—two black salesmen and two black engineers. The general manager and the music director are white—four of the secretaries are white. . . all the disc jockeys are black.

Most good sized radio stations in larger markets have what they call a public service director—or a public affairs director. With WWRL being as close and specialized to its audience as it is, the job takes on an even more intense importance. Jerry took us on a tour of the station from the small production studio next to his office, to the sales office, to the music library where Norma Pinella has worked for years, to the office of Bob Long—known at WWRL as Public relations director. He was on the phone when we came. He finished his call and turned to explain what he did.

"The community relations department is involved with dealing with community organizations and people on the community level who see a need for the radio station to relate to their problems. There are people who are trying to do things and they want to get their thing promoted on the air. There are people who have public access programs—half hour, fifteen minutes—some of it is being used as a reward system in things like high school. We have some programs that are coming out that are produced by high school students in Brooklyn. They're involved in a communications workshop, and one of their projects is a fifteen minute program that will be on the air every other week, which is an incentive for getting the kids involved in that. There are just a lot of community organizations with a lot of needs.

I have only been here a short time—came here from Signal Publications—they do paper back books and some teen magazines.

I also do a two way talk show, 9 to 11 Saturday night—Tell It Like It Is."

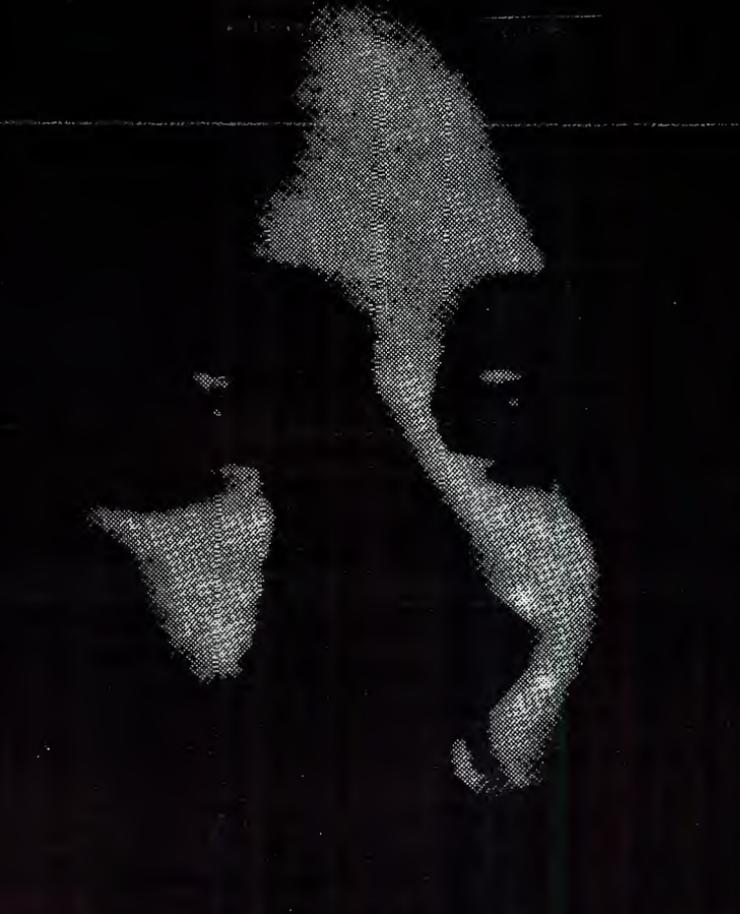
We walked from there to the production studio—to the control room—to the news room—and out WWRL—Jerry Boulding—disc jockeys and newsmen and salesmen and engineers. Somebody said, "Radio is people," people who concentrate their energy day after day—for what? For a signal that is heard, maybe in this case, by a young man who wonders about why nobody he knows ever had a dishwasher or a frost-free refrigerator. A communication for a couple of million—WWRL.



PRODUCTION AT WWRL



BOB LONG & COMMUNITY RELATIONS



a company that is expending its efforts in bringing
the black experience in music to everyone ...
to all markets ... to every corner of the world.

THE STYLISTICS

CHAKACHAS

MAXINE BROWN

CONGRESS ALLEY

DONNIE ELBERT

JOE WILSON

THE SOFT-TONES

**LITTLE ANTHONY &
THE IMPERIALS**

MALCOLM DODDS

THERE IS NO BEAUTY WITHOUT SOUL ...

 **AVCO**

NATRA

THE NATIONAL ASSOCIATION OF TELEVISION AND RADIO ANNOUNCERS is a service organization that seeks to promote an exchange of information and experience to create a healthier climate of opinion among organizations and individuals who are primarily concerned with:

COMMUNICATIONS
PHONOGRAPH RECORD PRODUCTION
RADIO AND TV STATIONS
ADVERTISING AGENCIES
NEWS MEDIA
EDUCATIONAL PROGRAMS

Seventeen years ago an organization of radio announcers was formed in New York, called the National Association of Rhythm and Blues Gospel and Disc Jockeys of America—shortened to NARA.

Today the organization is called NATRA, National Association of Television and Radio Artists. WVCN Manager Lucky Cordell is executive secretary of the group and he explained its function:

"It's a service organization that seeks to promote an exchange of information and experience to create a healthier climate of opinion among organizations and individuals who are primarily concerned with Communications, Phonograph record production, Radio and TV stations, advertising agencies, news media, and educational programs. NATRA's functions are educational and professional. It is a non profit organization whose revenues are derived from membership dues, promotions and other activities directly related to the industries involved, along with our annual national convention revenue."

Last year several hundred black broadcasters met for their 17th convention in Philadelphia with such notables as former Cleveland Mayor Carl Stokes, FCC Commissioner Ben Hooks, and Rev. Jesse Jackson of Operation Push, in attendance. The organization under the leadership of Lucky Cordell and President Curtis Shaw (WABQ, Cleveland) along with Chairmen of the Board, Georgie Woods (WDAS,

Philadelphia) took on new meaning and new energy this year. The discussion of "black ownership" and need to improve conditions for announcers was more than talk, underway on the projects for visible action in the future.

The group in Philadelphia, debating for the first time in our history.

Back at the first meeting 17 years ago, Jack Gibson was elected President. Their first "affair" was at the Sutherland Hotel in Chicago. Leonard and Phil Chess and Jon Abrea who was at Vee-Jay at the time helped them put it together.

By 1968 NATRA had fallen into disrepair. The planned membership increase failed by the early enthusiasm that had failed to materialize as quickly as hoped. "We didn't feel that we were being encouraged. I guess that's what brought it down," remembers Ken Knight. "Sure we all tried to make it work but, we just didn't have the chance to get enough of the guys that we needed. All of us had to hold down regular jobs and we didn't have enough funds to go along with, so it fell apart for a while."

A turning point came the next year. "We all met in Detroit then," remembers E. Rodney Jones. "Barry Gordy was just beginning his career then. I can't remember all who were there but, I do recall Barry was there along with Tommy Smalls, Dave Dixon, Jack Gibson, Ken Knight, Chuck Scruggs, Bill Summers and myself. We all

men in Detroit to get NATRA back on its feet. I don't really know what happened to it before that, but I guess it just got out of hand."

WLCW's Bill Sumner was elected president. Jack Gibson recalled he was so dedicated that I think he gave up the enthusiasm that we needed."

The following year the convention came to Detroit. It was a success.

NARA became NATRA in 1956.

Today, through all of its problems, its disputes, its disappointments, it stands as the largest, most powerful organization of radio announcers in the U.S. Its membership and direction is black but, certainly an example of what radio people can do and do for. An example for the people that have seemed to be scattered all over the place. NATRA has. Not only the fact that people such as Luther Lee, Lebaron E. Lee, George Woods and others on and off the air made it happen.

It's not just rocks nothing but the way. Such people bear their emergency assistance fund, monthly newsletter and new communication to be among themselves and for probably the most needed, the new young person getting into broadcasting.

As Cordell stated, "All NATRA members have the assurance of the total support of an organization that is ready and willing to lend its assistance wherever and whenever possible."

COUNTRY - KCUB

THE KCUB BUNCH RADIO 1290

Florida, Georgia, North Carolina, Tennessee, Texas, travel through any of these states with your radio on and you'll find out just how powerful country radio is, to the country. Florida, for example has 57 radio stations that broadcast at least some country music. Texas has 93, and the sound called country is not confined to just those states and the southern areas. New York State for example has 16 stations playing country at some point through their broadcast day, and their listeners are far more than what you'd expect from the supposed southern-southwestern oriented sound. Even Alaska with its limited number of radio stations has KYAK broadcasting exclusive country with its 50,000 watts. In upper midwest regions such as Michigan there are 19 country stations, two of them, WDEE and WEXL in Detroit, itself. In all there are about 800 radio stations in the U.S. programming at least some country music. (In 1963 there were but 65.) Of these, WJJD in Chicago, WBAP in Dallas, WPLO in Atlanta, WDEE in Detroit, WIRE in Indianapolis and KAKE in Wichita are but a few that can tell heavy rating and audience success stories. "Country music is a consciousness, not a format," stated Mike Nesmith, who had devoted all his time now to country music with his Countryside records label and studio in the L.A., San

Fernando Valley. Chris Lane, who now lists 65 stations on his automated Big Country programming series, said that it was about 1963 that the industry and the ad buyer found out that the audience "wasn't just bare-footed on relief type audiences."

Lane, himself is probably as responsible for the growth of country music on radio today. A former top forty jock and programmer, Lane took his format ideas and his belief that there were more than "barefoot etc." people out there that liked country and he went to KAYO in Seattle in 1962, with a disciplined country sound. "Plough heard about us," Lane said, and it was then that WJJD in Chicago was born. The rating increases were dramatic. "Modern Country" it was called. The format idea spread and became the basis of the growth of country radio. Country music had actually been second, only to classical music as far as radio's "first" are concerned. In the late 20's, Edwin Craig, the son of the principal owner of the National Life and Accident Insurance Company who had been a "ham" enthusiast sold his father on the idea of starting their own station. He had particularly enjoyed a late night show called "The Coon Sanders Night Hawks" out of Kansas City. His father and the company board of directors agreed to, what became WSM in Nashville. Encouraging the talents

of local musicians, WSM soon created "The Grand Ole Opry" a show that still is listened to, through syndication, today.

Another important outlet was WLS National Barndance, which broadcast from there beginning in 1932.

While country music through the communication of Lane finds itself "formatted" as a general rule, it is still "country." The short playlists that have been adopted by top forty radio have not been, nor are apparent. Most stations list from 50 to 100 current singles on their playlist.

KCUB in Tucson, Arizona calls itself Modern country and in describing their music policy they state: "We tend to be extremely mod with our music. For instance, in our "oldie" library we play such artists as Rick Nelson, Roy Orbison, Buddy Holly, Elvis Presley and other such artists. During an average hour we play 9 current hits and 7 "oldies." Of those 7 "oldies" the majority are from the 1969 thru 1972 years. Our playlist generally contains about 70 current singles. We don't play albums. I generally confer with promotion men by phone, but they're welcome to stop by anytime."

That part about no album play, by the way, is unusual in most country stations.

Jim Sloane is general manager of KCUB, its owners are listed as Rex Broadcasting Incorporated, program director is Mike Mitchell and music director, Mel Ballinger. As in most stations this size, both Mitchell and Ballinger are on the air. The station sports a 3 man news staff and Ballinger is also news director. The station lists its target audience as 25-49 men and women.

In speaking of the future of radio for 1973, Mitchell stated: "Speaking as a country music programmer I believe country music stations around the nation will continue to increase their listenership and erode the numbers from various formats. The quality of music classified as "country" will become even "slicker." Modern country music, even today, is making an impression on pop artists; witness the fact that many songs making the pop chart today have a modern country sound. I think the thing which will separate rock and country stations will be the presentation the personality projects on the air. The year 1973 should indeed be very interesting."

Speaking of his on the air staff, he stated: "KCUB air personalities are

GRAND OLE OPRY
FUNNIEST—GREATEST—BEST OPRY YET!
ON AIR STEADILY SINCE 1925
 The Solemn Old Judge George Jay is going to Hollywood in June to make another Grand Ole Opry Movie.
 Thousands From All Over Alabama Coming For This Big Treat

AT
TEMPLE THEATER
SUNDAY, MAY 2nd
Show at 1:30 and 4:30 No Admission

YOU'LL ROAR WITH LAUGHTER—YOU'LL THRILL WITH THIS FAMOUS SHOW
 Big Cast Includes Nationally Famous Music and Opry Network Stars IN PERSON

SOLEMN OLD JUDGE—GEORGE JAY.
Nationally Loved Opry Original

SENATIONAL GEORGIA PEACH PICKERS.
Great Opry Network Band and Singers

LYNN DAVIS' NATIONALLY FAMOUS SUNSHINE HILL BILLIES AND BENEVOLENT VALLEY BAND
Starts from Columbia Network with rib-ticking comedy
PRESENTING PRETTY MOLLY O'DAY.
Former Radio Player and Singer

HARD ROCK GUNTER.
Male Country, Singer and Musician

MARION SUMNER.
Creek Fiddler

LYNN DAVIS.
Former Fiddler and Singer, Singing, Playing Old-Time "Fiddle, Banjo, Guitar, and Drums"

EDDY ARNOLD.
"Bottles" Network Singer and Musician on "Old-Time Fiddle, Banjo, and Music Performer"

ZEKE PHILLIPS.
And His Famous Banjo Band.

THE FORTY-NINERS.
Cornetists, Singers, Fiddleists, and Other Music, Famous History and Negro—Masters of String Music and Fiddle

McKINNEY SISTERS.
Duo and Trio, the pretty Birmingham radio stars, play, sing and dance for little number, singing and guitar songs and hymns.

ROBERT LUNN.
Famed Telling Blue Star of Radio and Opry Network and TV
Near Last in Stringline Years

PAUL HOWARD.
Popular Network Opry Singer and Musician

MILO TWINS.
Multi-talented Singers and Musicians

AND HILL BILLY MUSIC AND SONGS
Over 100 records created Grand Ole Opry in Birmingham letters
Get Your Tickets Here At

PIPER'S DOWNTOWN ICE CREAM STORE at ARROW SANDWICH SHOP (across from Greyhound Bus Station)
No Reservations—Come to All-First Come, First Served

Sunday Afternoon—Temple Theater
AFTERNOON SHOWS AT 1:30 AND 4:30



ARTHUR SMITH

experienced veterans in broadcasting, with five of the six having served in top positions in the radio industry. The least amount of time one has been in the Tucson market is 3½ years, which makes their names extremely familiar. All have been able to attain high ratings in the market. Each personality is heavily involved in community activities. With experience, community involvement and proven rating records it is obviously a "winning team."

With such former rock and roll, B&B Entopeneurs, as Mike Nesmith and Atlantic's Jerry Wexler, getting into the field, the face of country is certainly beginning to change. Nashville while it still be the country music center in the U.S., is giving some of its recording power away to such out of the way places as Austin and Tyler Texas, and even Los Angeles. "Country music is a consciousness" that apparently is more than "bare-foot and on relief." 1973 will indeed "be a very interesting year" for all—certainly not least of all "country."

BILL MEEKS



There have always been companies whose main existence was to supply some service or another to radio stations... equipment manufacturers with their tubes and ASCAP with their music have been around with a bill at the end of just about every programming day... As a majority the services were sales ideas for the sales department or new little stiluses for the begudging engineers... In 1972 as never before that changed... there was the Beatle story and the Elvis Presley story... Bill Ballance syndicated and Charlie Tuna voiced programs... not to mention other notables as Jimmie Rabbitt, Bob Foster, and Jay Stevens. The automated programming of Shulke and Bonneville rolled... programming DB moved hard... Pams and TM joined in... and they were only the beginning. If jingles are dying (and we're not so sure) programming syndication is flourishing... and so are stations. The number of new stations coming into a given market are astronomical... and with them come deleted numbers in the ratings... and a higher competitive factor. It's been eight years since Bill Drake started at KHJ... 1972 as much as anything was the year of the service... the programming service... Buzz Bennett, George Burns, Chris Lane and Chuck Blore and Ken Draper, Ted Randall, John Rook, and Russ Barnett picked it up... Graham Richards continued in radio as well as Mike -----scoring in Milwaukee and Cleveland. The emphasis of radio finally got around to programming in 1972... and the story of 1973 is even stronger... personnel is the biggest

problem and professional help is needed. They've been called the radio doctors but, more in line they're the radio firemen... for they usually enter the game after the ratings have suffered... after the billing has begun to look a little on the lean side... and if they are firemen... those syndicators and salesmen and advisory experts then the old chief on the team is a dude by the name of Bill Meeks. His programming aid service dates back to the forties. He was at KLIF with his little tools when Gordon McClendon took over. His jingles dotted the airwaves of KFVB in the early sixties and they remain on such stations as WABC today. A tour of PAMS (Production Advertising Merchandising Service... "One day you're going to name something and you say... Hey!") was surprising... about thirty full time employees were cutting various jingles in two different new looking studios... one was a group of older singers doing the standard—just what you'd expect type jingles while another studio was well endowed with long hairs and talent hanging over two mogues discussing a concept... the studio was dark but, the control room was full... the people there were obviously more into what they were doing than how they were being rewarded... another aspect of PAMS was their new beautiful music service they call escape... another was a syndicated automated programming service that worked with oldies... PAMS also was getting into the equipment business... a new building across the street housed the equipment company... Bill

SALSE



Meeks from an army band back in the forties in radio in his home at Dallas has been through just about all of it . . . PAMS in Dallas has been and still is the center of program directors coming in with their new ideas . . . their search for help . . . and Meeks has surprisingly joined them all . . . and counts change as the most important product. MEEKS: PAMS started in 1951 . . . I grew up here in Dallas . . . went into the army . . . got out and went back into playing as a staff musician . . . got into arranging and writing and continued to go to North Texas on a part time basis . . . then I went to work for WFAA . . . and left there to go over with this young fellow that was going to start a new radio station . . . Gordon McClendon . . . I had heard him doing baseball games over in Palestine, Texas. It's the only time I had been interested in baseball . . . hearing him doing those baseball games . . . it was fantastic. They were all re-creations, but, it was fabulous . . . the way he would explain the game and all I became interested. Later I heard he was going to start a new station here and I thought . . . "Gee, I'd like to tie up with something like that" . . . because at that time WFAA was very old fashioned . . . all square station, you know. So I went over and said who I was and that I'd like to join his firm and all that and I could bring talent with me. From WFAA . . . "Great" . . . we entered into an arrangement, so I had a radio show . . . in fact I had two . . . one was supposed to be sort of pop and one was sort of country . . . and had a little band and vocal group and everything . . . the country

group was more successful so we continued it . . . and there for a while KLIF was sort of country-rock . . . back in '48 and '49. McClendon at that time had never gone the record route . . . he got me to sell, so I went into sales and did pretty well . . . so I gradually got out of the music business and got into the radio business . . . and in '51 I had a chance to open my own advertising agency with several big accounts so I did . . . continued to do the production thing as a sideline . . . and also played in a night club at night. That's when we started doing some jingles for radio stations . . . nobody wanted them . . . they thought it was an unnecessary evil . . . I had the idea though that we should furnish the radio stations with all those things that newspapers were furnished with in those days . . . mat service, commercial art work, anything that stations needed, whether it be building audience or what. I was trying to get them to buy these station identifications at the time . . . and the first eleven stations that went with me went on a part trade-part cash basis. It was a long gamble on my part. They'd pay me like \$500 cash and some spots . . . but, what happened was that the first ten or eleven stations that had them on the air for a while zoomed up in ratings . . . so it proved that it was making those stations highly identifiable as compared to the other stations . . . back in those days nobody had any jingles on whatsoever. Sure, we were the first jingle company.

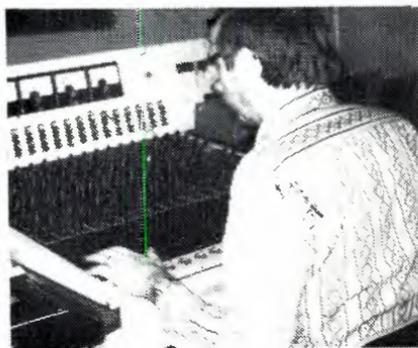
Those were tough days for Meeks . . . his wife answered the phone at PAMS and did the billing . . . it was a new concept and it was hard to sell.

MEEKS: Top forty radio was a boon to us . . . in fact we wouldn't do business with anyone unless they were a top forty station . . . and at that time we would only deal with one station in each market . . . then it was a very worthwhile thing. KLIF didn't get around to top forty radio until about 1954 . . . I don't know that you could say that either Storz or McClendon was first . . . as far as "Top Forty Hits" Bill Stewart who was working for McClendon did say, "Don't play any more than top forty hits." Gordon used to go on the air with all those long dry newscasts and I was the one who got him to go down to five minute newscasts. PAMS really got going about 1956 and it was then that so many other companies got in the business with us . . . through '58 and '59 . . . Tom

Merriman got in then . . . and Pepper came along. In 1960 I decided to go hell bent for leather and try to beat everybody no matter what I had to do . . . and that was the beginning of the variable logo. Every radio station got a logo that was . . . the whole idea was that each call really should have each own logo . . . I hear stations right now and hear three stations with the same logo . . . and what they're using the jingles for now is pacing and for the excitement . . . but, you can do this and still have your own logo . . . your own identification . . . Series 14 . . . were strictly logos . . . we called them dramatic signatures . . . nearly everyone now goes for the type of logo that ends on the fifth . . . that ends going up . . . and we said we'd do no other logos than that . . . because this gives you a little happier feel . . . a little more power . . . the end up of that is that everybody has finally gone that general direction and everybody has got the same type of logo . . .

The mistake that I really see radio stations make right now is that we've gotten too smart for the room . . . we've played one up-manship to the point where you can ask the public what they really want and we're not giving it to them. If you would play today's jingles to a bunch of people and they'll say . . . "Uh-uh, I don't like that" . . . We've done audiographic testing at North Texas with Dr. Turrichi and over and over I can see that what we're doing . . . they don't like . . . we'll build a logo that they don't particularly want or like . . . and there are certain things that they like. I think more research is needed to find out what they like . . . I think quite often the program director says, "This is what I feel they want" and he may think he's got a real good feel of the market but, I'm not too sure that he always does. I think he looks at the ratings of other stations and says, "Hey, I better do that." and I don't think that's the way to do it . . . completely . . . I think that's a barometer and a guide . . . there are other things that you can do to . . . because there are hungry people that are always going to find a way to do something . . . i.e. the Bill Ballance show . . . these hungry people always find something new right out of left field . . . new things to do. That's a problem with our business we'll do a real good job for a station . . . they're tickled to death . . . and next year they don't want to change. No

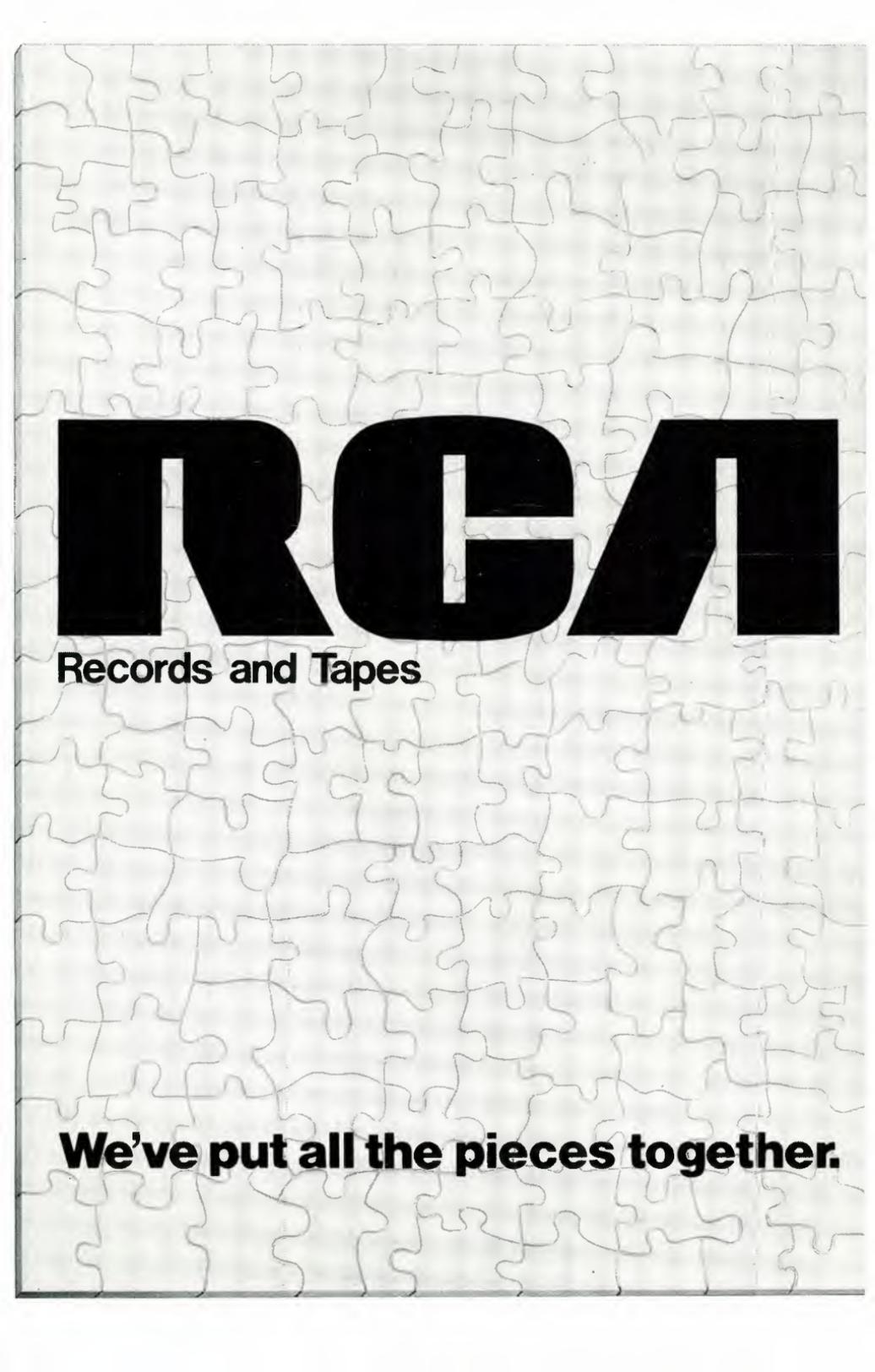
matter how good the music might be or how great the ideas might be they're afraid to change. You can get so predictable with your radio station that you finally lose out. I'll predict right now that many radio stations that ran these huge contests in this last rating period . . . in the next rating period they're going to lose their shirt. The audience out there aren't stupid . . . they may have been at one time but, they're not now. Kids more often will know more about what you're playing than you do.



IN SESSION

Progressive stations? We've talked . . . and we've been very close to it with one or two . . . putting jingles on . . . logos are wrong for that kind of station . . . but, a melodic type situation and maybe even a non-key feeling type situation would be perfect for them. You can go from record to record and never lock in on something that heavy . . . if they had guitarist sitting in the studio . . . singing like little headlines . . . what I'm saying is a very fine delineation of all these radio stations . . . they're gradually getting more and more that way . . . for a progressive station to have logos . . . that's wrong . . . but, if you had a guitarist sitting in the studio that played something that was identifiable and that the listener liked, he'd be proud of it . . . he'd say, "That's my station." Our business is like our letterheads . . . it says who you are, what you are and the style of what you do. I don't think the logo is right for progressive stations.

The older you get the more you wish to reflect . . . and I'm not going to do that . . . somebody's going to come in, if you do, and wipe the slate clean and teach you a whole new lesson . . . you've got to keep changing.



RECA

Records and Tapes

We've put all the pieces together.

NAFMB

Some people called him "Buzz," others called him "Major." Basically, he's known as Edwin Howard Armstrong, electrical engineering professor at Columbia University, and "occasionally, I do inventions."

Perhaps you have never heard of "Buzz Armstrong, but there is little doubt that anyone reading this article has been affected by him in a more subliminal way.

The story of Major Armstrong is best told by beginning at what some people construe as the end, while those who know would understand its relativity to the beginning, January 31, 1954.

The following quote was written in the book "Man of High Fidelity," by Lawrence Lessing.

"Sometime on that Sunday night of January 31, 1954, he wrote a two page letter to Marion Armstrong which, in its full contents, must remain in that last private file to which even common men are entitled. Its gist, however, was that he found it impossible to understand how he could have hurt "the dearest thing in the world to me." "How deep and bitterly I regret," he said, "what has happened to us." His solvency was assured, he wrote, "especially if the telephone company and RCA come through anywhere near making good, for they know they have been using my invention." He wrote of heartbreak and of the time when they were "happy and free." Finally he wrote: "God keep you and the Lord have mercy on my soul."

He was completely and neatly dressed; in hat, overcoat, scarf and gloves. He did not walk out of the door, however, but out of the window, thirteen stories above the street, falling from the last high place to which he would ever climb. His body was found by a building maintenance worker the next morning, lying on a third floor extension overlooking the river. Above him in the gray February sky, the sooty seagulls plied their usual bear over the leaden East River, and around him stood Manhattan's once shining towers, from which all magic had fled, drab and gray in the light of mid-century."

There are many more entries in the brilliant story written by Lessing on the life story of Armstrong and we thank him for his immediate permission to use any and all of a book and a man that has gone past the

majority of broadcasters in these severities—certainly in his real effect upon us all.

Again from Lessing:

"On October 6, 1914, a little less than a year after filing for his first patent, Armstrong was issued U.S. Patent No. 1,113,149 on the regenerative receiver circuit, a patent as historic as the first Bell Telephone patent and as clearly decisive in the development of the modern world.

The significance is that they marked the practical beginnings of the age of electronics. For the first time, with great clarity, force and a minimum of mathematics, the physical action of the three element vacuum tube was correctly explained. The December paper Armstrong wrote conclusively proved that when a negative charge was applied to the grid, the plate current decreased, and when a positive charge was applied, it increased, demolishing DeForrest's theory that no alternating current was to be found at the plate. For the first time, a characteristic engineering curve was diagrammed to show how the tube amplified."

A few years later, Armstrong was to proceed with his inventions—the super heterodyne circuit and the beginning of radio as we know it today was a result. DeForrest, considered the father of modern radio, could not and would not have made it happen, without the final steps added and revised by Armstrong.

Through the first world war, Armstrong continued his work and in 1922 he was quoted, "The biggest problem that I can see is the elimination of static. That is a terrific problem. It is the only one I ever encountered that, approached from any direction, always seems to be a stone wall. I suppose, however, that static will be done away with sometime." Altogether, in the nearly twenty years that he pursued the problem, Armstrong chased, as he later expressed it, "more will-o-the-wisps than I ever thought could exist."

There was only one characteristic of a radio wave besides amplitude that could be significantly modulated or varied, and that was its frequency—the number of complete wave cycles or undulations passing a given point per second. Frequency modulation had been tried many times in radio over the years and all the textbooks pronounced it

useless for the transmission of intelligence. But, Armstrong was never bound by textbooks. Where the signs "Impassable" and "Keep out" were thickest, there he liked to plunge in to see for himself. In 1925, along with other ideas on which he was working, he began a fresh exploration of frequency modulation.

Again Armstrong took up a technique regarded as of little value and transformed it into a new communication system of great beauty and utility. He did this by setting out, as in his early experiments of the vacuum tube, to investigate frequency modulation more thoroughly than anyone had done before. Apparatus for producing frequency modulation had been crude and unreliable. The major therefore set out to develop, for the first time, a transmitter and receiver system that would give as nearly perfect, controllable and measurable a form of frequency modulation as could be achieved. Even with this near perfect system, however, he discovered that, up to a point, the textbooks had been right. Frequency modulation waves, treated like amplitude modulated ones, would not work. It was at this point in 1932 that he conceived his revolutionary idea, going against all orthodoxy. Instead of transmitting his waves over a narrow band of frequencies, he would allow them to swing over a very wide band of frequencies. When he did so, he found that frequency modulation became capable of transmitting intelligence with a clarity and a lack of distortion and interference unknown in amplitude modulation. Thus by a combination of new apparatus, without which such results could not have been obtained, and a new idea, Armstrong created an entirely new radio system.

"The invention of the FM system," he wrote, "gave a reduction of interfering noises of hundreds of thousands of times. It did so by proceeding in exactly the opposite direction that mathematical theory had demonstrated one ought to go to reduce interference. It widened instead of narrowed the band. And it employed a discarded method of modulation which also, in learned mathematic treatments, had been demonstrated to be totally useless or greatly inferior to amplitude modulation.

This concept was first revealed in Armstrong's historic demonstration of FM in 1935."

The years were dotted with conflict,

conflicts that spent over 50 years in the courts with some 21 litigations against those who had stolen patents of Armstrong. He won every case. Or rather he and his predecessors. He died never having known that he had finally been given credit for his concepts and inventions. As equally difficult as the theory was the lack of the establishment to deal with the new static free, superior type of radio called FM. Despite all of his experiments and papers and proofs of the adequacy of FM, Lessing writes:

"In January, 1936, the FCC made its first annual report to congress on the progress of radio and communication in 1935, with technical advances reported by its chief engineer, Charles B. Jolliffe. There was no mention of FM. But Jolliffe's report did contain a statement to the effect that the very high frequencies (in which both FM and television were operated) were of limited value because the service range in this region would be only a few miles, probably of the order of two to ten miles. This, despite proof in Armstrong's FM paper of November, 1935, supported by recordings of actual broadcasts, that transmissions over 80 miles or more had been achieved.

All through this period the only FM station intermittently on the air was Runyon's low powered amateur station W2AG, which was kept going so that Armstrong could still demonstrate FM to anyone in the industry willing to listen.

When, early in 1939, Armstrong finally got the Alpine station on the air, with full power, the vapors of the opposition were blown away like night mists before the morning sun. FM performed with a clarity, fidelity, and reliability never before heard in radio. It had cost the inventor well over \$300,000 to prove the point, but proved it was. With the call letters W2XMN, a great new pioneering signal in radio communications went out over the airwaves.

By 1941 there were over 500 FM station applications on file with the FCC and over twenty five licensed FM manufacturers.

"In May, 1955, almost as a last ironic funeral wreath, the name of Armstrong was added to the pantheon of great men in electricity and communications by the Union Internationale des Telecommunications in Geneva, Switzerland, a body devoted by international charter to the advancement of world communications. Only four other

Americans appear on this roster of twenty names: Alexander Graham Bell, Samuel F. B. Morse, Michael Pupin, and Nikola Tesla.

This was the end of the adventure that began in an attic under the wide American sky at the hopeful turn of the century, and that found itself mired in despair by those collective forces which, growing up on the power of industrialism, pose something alien and inimical to the promise that is America. To see the life of Howard Armstrong whole, in its tremendous mixture of achievement and adversity, prodigality and despair, is to witness the crushing growth of those forces on a scale new in U.S. history. About the life itself, there clings an old-fashioned, intransigently American air, clean and bitter as the smell of oak leaves in autumn. It is one of the great American tragedies of our time. Altogether, his patents and papers still comprise the basic and essential literature of radio communications.

Almost all of the above was by permission of Lawrence Lessing, author of "Man of High Fidelity" who, when told of the purpose of this book, answered with, "Use anything you want to—they should know about Edwin Howard Armstrong," Our thanks.

By 1950 there were 732 FM stations on the air 1960, it increased to 912. By 1965 there were 1,565. At the end of 1971, there were 2,368 and by December 27, 1972 the FCC reported 2,950 FM stations broadcasting in the United States. Major Anderson died when there were less than a thousand stations broadcasting.

For the calendar year 1971, FM reported an increase in revenues over the previous year of 35.5% reaching a level of 115 million dollars.

Also in 1971 it was reported that 54% of the 53 million radio sets sold were either FM only or Am/Fm combination, that was up from 8% only ten years before in 1960.

In July of 1971 Pulse did a survey of FM penetration in the U.S. noting such cities as 95.3% in Detroit, 89.1% in Toledo, 89.6% in Macon, 84.2% in Los Angeles, 82.4% in New York. At the latter end of 1972, another study indicated that 80% of the homes in the U.S. were hit by FM radio. Listenership too, was up. In ratings of listenership taken by ARB in October/November of 1972 in Denver, the average share of the FM radio station was 3.0 while AM's grabbed an average share of 3.7. In 1972, such stations as

WMYQ-FM in Miami, KLOS in Los Angeles, and WCBS-FM in New York just to name a few were as competitive as their AM counterparts listener wise in the younger demographics while the beautiful music formats of companies such as Shulke's Stereo Radio Productions were continuing to increase their audiences, picking up number ones in more than one category and market.

Ted Bates advertising in its study released March of 1971 reported the following about FM. 1. Station growth is leveling off. 2. Top market FM set penetration is just about doubled during the last half of the 60s. 3. FM advertisers are particularly attracted to the top markets. 4. FM audience growth is where it's needed most. In those days parts and demographic categories where it has been weakest 5. Housewife time is a more apt designation for FM than AM.

In a study done by the NAFMB in 1972 it was found that MOR still dominates the FM format 21.4% with a heavy growth of beautiful music stations (19.3% up from 13.7% in 1970). Country and western in third place with 10.6%, Block programming 10.3%, contemporary 9.7%, Top forty/hard rock up to 5.7% from 3.3% in 1970, progressive rock 4.1% (although the survey stated, "It is generally believed in the industry that the progressive rock format ranks higher in dominance than is reported in this survey." As mentioned earlier, the evolutionary aspects of radio programming (rock in particular) and a definition of terms may account for the distinction). The National Association of Progressive Radio Announcers states they believe there are about 150 stations in the U.S. programming progressive, most of them FM.

The remaining formats included (according to the survey)—religious 3.7%—Classical 2.8%—Jazz, ethnic or R&B 1.7%.

As far as commercial content and trends of the stations the report stated. "It was generally believed several years ago that as the FM medium became more popular and prosperous that the commercial clutter generally prevalent on AM stations would be found on FM.

With the significant increase in FM advertising revenues, we wanted to determine to what extent advertising "clutter" was currently evident.

The statistics based on stations reporting are:

Auto Radio Set Sales, 1960-1970¹

(Add 000 Units)

	AM	FM and FM-AM	Total	% FM and FM-AM
1960	6,432	NA	6,432	-
1961	5,568	NA	5,568	-
1962	7,249	NA	7,249	-
1963	7,946	NA	7,946	-
1964	8,002	311	8,313	3.7
1965	9,401	636	10,037	6.3
1966	8,741	653	9,394	6.9
1967	8,586	941	9,527	9.9
1968	11,141	1,369	12,510	10.9
1969	10,262	1,677	11,939	14.0
1970	8,941	1,437	10,378	13.8
1971	10,891	2,614	13,505	19.4

¹ U.S. produced Auto Radios.

NA—Not Available

Source: Electronic Industries Association (EIA)

Growth of Operating FM Stations Broadcasting in Stereo

Year	Total FM Stations	FM Stereo	% in Stereo
1963	1,120	239	21.3
1964	1,181	279	23.6
1965	1,343	350	26.1
1966	1,515	477	31.5
1967	1,708	610	35.7
1968	1,850	731	39.5
1969	2,018	787	39.0
1970	2,126	1,014	47.7
1971	2,256	1,353	60.1

Source: FM Atlas and Station Directory

FM STATIONS FINANCIAL DATA — 1960-70

(In Millions of Dollars)

FM STATIONS OPERATED BY NON-AM LICENSEES

Year	Total FM Stations Reporting	Total FM Revenues (Millions)	Number of Stations Reporting	Revenues (Millions)	Expenses (Millions)	Income
1960	789	9.4	218	5.8	8.2	(2.4)
1961	938	10.0	239	7.1	9.7	(2.6)
1962	993	13.9	279	9.3	12.5	(3.2)
1963	1,071	16.3	294	11.4	14.6	(3.2)
1964	1,175	19.7	306	12.8	15.8	(3.0)
1965	1,381	24.7	338	15.7	19.0	(3.3)
1966	1,575	32.3	381	19.4	22.7	(3.3)
1967	1,706	39.8	405	22.6	26.8	(4.2)
1968	1,888	53.2	433	28.3	32.3	(3.9)
1969	1,961	67.4	442	33.4	38.9	(5.5)
1970	2,105	84.9	463	40.6	46.8	(6.2)

Average number of commercial minutes per hour: 7.

Average number of spots per hour: 10
The largest reported spot load was 11 minutes per hour from jazz/R&B/ethnic, with the smallest being 4 minutes from modified contemporary.

While the growth of FM stations is obvious at this point, it has been almost as hard a struggle as Armstrong himself went through. Broadcast Management/Engineering magazine in February of 1971 reported that while FM stations were up in revenue (67.4 million) losses were the highest in the last 10 years, reportedly 9.4 million dollars in losses. FM revenues reported in 1959 were 5.7 million dollars, a far cry from the 1971 figures of 115 million. No figures are available on the profit picture of 1972, but word on several stations who billed as much as a million and a half dollars with profits as much as \$500,000. In 1969, of the 442 stations reporting profit and loss statements, 306 of them (independents) reported losses. The average loss was about 25,000 dollars a year. Independents of course have it a little tougher than the FM stations with sister stations of either television or AM. Fully two thirds of the FM stations have sister AMers.

The National Association of Frequency Modulation Broadcasters is located in New York City in a small three office suite. Abe Voron is president, but the offices are generally run by Janet Fischer, along with her three assistants working part time. The history of the NAFMB is a little unclear. It apparently started somewhere in the 50s, was begun by a group of FM station owners to aid their case in Washington. Ed Kinahan was and still is legal counsel and secretary of the organization. He, along with the board of directors, was the NAFMB. There apparently were no full time employees. In 1961, the NAFMB opened offices in New York. At the time Jim Shulke was the active president of the organization and its aim changed from being a legal type organization to a sales oriented organization. "Its purpose was to have someone to call attention to the industry of the existence of FM radio. One of the projects of member stations in those days was the deal they made with Magnavox reportedly. Member stations ran commercials for little or no money and Magnavox paid for it by sending their money to keep the NAFMB alive.

Current president Abe Voron is a former FM station owner and his job is generally



JAN FISHER

working as a PR man for the FM stations, keeping in touch with larger radio promotion organizations as NAB and RAB, although there is no official alliance with any of these organizations.

There are about 270 FM stations who belong to the NAFMB with about 30 other associate members. Stations are charged according to monthly gross income, the largest of which pay but 45 dollars a month to belong. The basic reason according to Jan Fisher, of the existence of the NAFMB is to try to "help FM stations become more successful and this in turn leans in the area of dollars". The organization as a result spends a good deal of its time today keeping advertisers, ad agencies, and reps informed on "FM as a good buy."

In addition, Jan and her staff send out a monthly newsletter, along with various other bits of information from day to day on successful promotions run on stations, articles and studies done on FM radio, etc. There is continued correspondence coming into the office. "I answer every letter," and stations will call from time to time for help with problems from sales to programming to engineering.

"People think we have a staff of thousands as big as the NAB at least. So sometimes it's funny. I'll get a call from someone asking for the research department and I'll say, 'Just a moment,' and put them on hold for a second and come back and say, 'Yes, may I help you?'"

The NAFMB also holds a convention annually, always in the same city just prior to the NAB convention. "Our convention isn't very big and it's always very sales oriented. Again the biggest problem of FM stations is dollars."

In a discussion of itself the NAFMB lists as its accomplishments over the past twelve years, establishment of stereo standards; promotion of stereo, throttling of SCA piracy, virtual elimination of prejudice against FM at the agency level, promotion of FM set penetration, change in survey and reporting methods of ARB and Pulse establishment of AM-FM non-duplication ruling by FCC, defense of FM band against land mobile users and others, elimination of SRDS plan to put FM stations in a separate book, published first FM Resource Book; arranged for first large national FM buy, created national "Drive with FM campaign", made Armstrong Awards NAFMB feature, established continuing dialogue with auto manufacturers and auto receiver manufacturers, introduced All-Channel Legislation in Congress, and on and on and on.

Currently the NAFMB says it's working on:

- *Passage of All-Channel Legislation
- *Protection Against Dangers of CATV
- *Pressure on Detroit to make FM Auto Receivers Standard Equipment
- *Small Market Sales and Promotion Help
- *Elimination of "FM" Suffix in SRDS
- *Protection of STL Bandwidth
- *De-Regulation of Radio
- *New "Drive with FM" Campaign
- *Active Participation on the Broadcast Rating Council
- *Improvement in FM Audience Reporting by ARB and Pulse
- *New Campaign to Convince National Agencies to Buy "FM—The Uncluttered Medium"
- *Increased and Accelerated Flow of Sales and Promotional Information
- *Six Regional Seminars in all Sections of the U.S.
- *Availability of Good FM Converter for NAFMB Member Stations

We had dinner with Jan Fisher and her husband Loring who works with the Bonneville Programming Company and through the rap about the growth of FM we asked about the need for FM receivers in automobiles and what was being done in this area as far as Legislation or some other program was concerned.

"FM stations for a long time felt that their savior was going to be an FM set in every car. This was going to bring them everything they wanted. They could even sell drive time. And to prove how valid their concern is, about six months ago, the FCC came up with an estimated figure of about 20% penetration in cars which according to my calculations is just about right. I figure about 21%. There is quite a wide differential between AM and FM sets in cars. The primary reason for this differential, according to the NAB, is that there is a very high cost of putting an FM set in his car."

A clarity was then brought about of the term "FM Set Penetration." 80% penetration means that the home has an FM receiver in it, FM capability. It could be an AM/FM radio. Automobile radios are not considered in this figure. That set, by the way is most likely a stereo system that is in one part of the house rather than in the kitchen or bedroom.

In New York for example in a study from Pulse for WRFM it was reported that 55.7% of the FM sets were in the living room with the bedroom second and the kitchen third. The increase of FM listening however is shifting the type of set being sold with the AM/FM clock radio now being the hottest selling receiver item.

As Janet stated, the hope of the FM broadcaster is again that legislation will come down from Congress ruling that all radios manufactured whether they be in cars or not, be AM-FM combinations.

Janet's husband Loring, himself an admitted "FM buff" continued the discussion.

"It would be a tremendous opportunity for all FM broadcasters if some legislation were passed. But, it's not going to be 'stop all things today,' and 'tomorrow this is in effect.' But, it's over a three-year or a five-year period kind of thing in respect to FM and the automobile. But, I say, what is happening, the FM broadcaster is having a hard time getting the attention of agencies. We don't call it morning radio listening, we call it morning drive so that the FM broadcaster says, 'Gee, it's morning drive and the only way I'm going

to crack this thing is to be in automobiles.' CBS radio just released a report that indicated that a relatively small percentage of morning drive time actually, being in automobiles. Being in the automobile is not really the answer to the problem. The question is 'What is the audience seeking in the morning and who's providing it?' So consequently with an All-Channel bill, there will not be a tremendous panacea for the FM broadcaster. There is a lot more that can be done, specifically the FM broadcaster needs to simply create a sufficient demand for what he is doing to result in a person saying, 'I will not have an automobile unless it does have an FM radio, regardless of what it costs. The value of it is so great to me that I'll pay that price.' But, the FM broadcaster really isn't creating that demand."

(In Los Angeles, the most automobile oriented city, a recent study showed that the average commuter spends 90 minutes a day in his car. Average of 900,000 cars on the LA

freeways between 7 and 8 in the morning.)

The end of this story is that the possibility of legislation that it would require automobile manufacturers and set manufacturers in general to have each radio made to have both AM and FM receiver capabilities were running around Congress for a good many years now but, in each case the lobby on the other side of the fence has been stronger and the bill has been turned down. Prospects this year are brighter, there is word that the bill will be re-introduced with stronger senate and house support. Maybe this is the year. But, whatever the outcome, the story of FM radio is worth the time from the dedication to Buzz Armstrong, to the continued growth in every way of FM—more stations—more sets and maybe as Loring Fisher said, and as RAB's Mile David said, and as so many radio dedicated people have said, "The broadcaster needs to create a sufficient demand for what he's doing."

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- *ESCAPE--Beautiful music automation and the demos you need
- *PAMS ELECTRONICS--- Every piece of equipment you need for your automation...whatever the programming may be....
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We are the music-makers
And we are the dreamers of dreams,
Wandering by lone sea breakers,
And sitting by desolate streams;
World-losers and world-forsakers
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world forever, it seems.

— Arthur O'Shaughnessy: Ode

THE PEOPLE FROM CAPITOL



KMET



B. MITCH REED

KMPX, 1967, Tom Donohue. They called it folk-rock and then they called it underground. Some used the term acid whatever it was for whatever reason it came, it was successful, successful insofar as ratings are concerned. Pulling good demographic shares in the Bay area, 1968 KPPC, in Los Angeles, purchased by the owners of KMPX, the National Science Foundation, 1968 and 1969, FM free form, progressive, underground, began to flourish. "Big Daddy" Tom Donohue, 1964 had marked the end of the KFWB top forty reign in LA and 1965 had meant the beginning of KHJ and the Drake format. B. Mitch Reed was the morning man on KFWB. He had started in the 50s as a jazz jock. He was a hit on New York, a smash in LA. "BMR, you're leader!"

In 1969 KMET, a Metromedia FM'er in LA turned its programming over to the New San Francisco sound, Tom Gamache, the first night jock on the station and was generally recognized as the first of the underground jocks, doing his shtick in Boston in 1965.

B Mitch Reed, made the switch too. He talks about it and KMET:

"There was a revolution, we thought, five years ago in 1968. I left KFWB because I knew there was a whole new thing happening. I was getting sick and tired of playing 12 commercials an hour and not getting to play a record longer than 3 minutes. We were living close to David Crosby and David was and still is a close friend. He comes up to me one day and says, "Hey man, you guys are doing it all wrong." I said, "What are we doing wrong

David?" He says, "Well, you know there's a new sound coming out of San Francisco." I said, "Yes, we're well aware of that." He said, "You're playing the airplane and you're playing the dead, and that's good. But, we're going to break the bounds and you better start breaking the bounds."

This was the beginning of the height of the bad news out of the war, I mean we were really getting involved in that fucking war. And the free speech movement had begun in 1960, but, it was just coming to the fore in the mid 60s and there was a firmert going down. I said, "Look no longer will I refuse to work with a Stephen Stills or will he refuse to work with me because of contracts. Contracts were very tough, you know, you couldn't do it, so you crossed the line. David said "Make it good news radio" I said, "What do you mean good news radio?" "We want to play music and we want our news to reflect and we want to play longer than 3 minute cuts, we want to play 7, 15, 10 minute cuts." "Hmmm, that was revolutionary."

This was '65, we're talking about. '66 it was beginning to happen. '67 it was Monterey. By '68 we knew there were a lot of folk out there digging a lot of different things. The age of innocence was gone we thought. Because Kennedy was gone, but, there was still hope for us. So, what happened in music was primarily a revolutionary thing and we tried to reflect it and spin off of it with a lot of be-ins, love-ins, and so the movement was "There's a revolution coming". We're all going to be love people." Not so much the hate, which by that time was really dead and nobody

knew it. So Donohue and I were together one night and I said, "What do you want to do?" and he said, "I think I can take over that station in San Francisco and you look for a station down in Los Angeles that we can get." I said, "Why?" He said, "because the revolutions coming." I said, "right, the revolutions coming."

We really went into it for that purpose. It was an underground thing. "Fuck you, we're not going to play 16 commercials an hour, we're not going to play 2½ minute records, we're going to play 8 commercials an hour." Whoever came up with the idea, I don't know, it was really half of what we were doing as a whole. So it worked, and we got to play rock, it was great! It was phenomenal, to get on KPPC and start that! The audience was there waiting. "Great we've got the Free Press and now we've got you."

It was fun. What was interesting is that it was started with the old farts of radio. The ones who had been trained in top forty, Donohue and myself primarily and people like Tony Pigg and people of that nature and then the street people came in; Steve Segal, the Don Halls, and in San Francisco, Edward Bear and Dusty Street. Kids who had never been involved in radio and never had any experience, but, they knew music, they knew more music than we knew, they were great and they still are. Ah, but, we learned from them and they better learn from us—discipline. The discipline that they are learning is "Now." They did not learn it then, we learned their freedom, which we loved, because they were completely free spirits, there was no format, no book of rules and regulations saying you have to do this and you have to do this on the clock or on the pie at 5 after or 20 after.

Now the revolution is over. We didn't have a revolution, we didn't want it very much, we went to the barricades a few times through 69 and 70 but, what has happened now is that the audience that was very esoteric, who knew about rock, Joan Baez, Judy Collins and all that number, have broadened out, so, we had to have a rock. You could never lose the beat. You had your Beatles who were already passe and your Stones who were becoming passe, then you got your Credence Clearwater and your Ledzeppelin and that broadened the audience even more. It became a thing whereby we got frustrated at times. We kept saying, "I want to turn you onto this." We were the

head of a whale with the whole body of the whale underneath the water. Sometimes we reached too far for them (the audience).

At the same time this was happening, the people with money started saying "Wow, there's KPPC that was billing \$700 a month in November 1967 and was billing \$40,000 a month in February of 1968, "Hmmm, that's phenomenal, it's a money maker." So it became legit. It became big biz again, so we found ourselves once again back in the bag we had left but, we said, "Okay man, we can play your game, you leave us alone and let us be creative artists and let us be freaks, your long haired freaks and we will make you money." So they decided to love the long haired freaks. You can see your long haired freaks floating around the LA Times now, or the New York Times. So, we're back into the familiar thing, that's the key into the trip of don't take me too far. "Do I recognize that?" "Oh, yes, I do, I'll stay with you." We're back to the push button thing. There were once five stations cutting up this market. There are now 15 into rock in one form or another. Now what is the game we're playing? We're playing the game of the ratings all over again, but, it's not that bad. When it becomes really rigidified, when they start saying "You play this and this and this," then it ain't no more fun, we're back in trouble. But, you have to deal with the ratings.

You survive for what? To survive to get away? To survive to fight another day, I think is a better way to do it and hope that our jeans and our adrenalin will be up to the task when the time comes again and maybe we can inspire some young ones that come along and that's what scares me, where are the young ones?

From his house in Malibu, to Wilshire Boulevard in Los Angeles, B. Mitch had left KMET for a stint as morning man at KRLA. A couple of months ago he and Michael Hunter returned. He now does afternoon drive while Hunter does mornings. The studios of the station are not exactly what you'd expect, you forget that KMET is the sister stations of KLAC. The lobby is reminiscent of the lion and the lamb laying together. KLAC is an LA version of country, while KMET is long hair, blue jeans and beards. KMET is upstairs, except for the control room and studios which are located down on the same level with KLAC. There is little co-operative offices between the two stations and nowhere is there any sign of

uptightness from either end of the spectrum regarding the other. B. Mitch Reed enters the station about 9:30 AM, walks through the lobby with sunglasses on, punches the elevator, with but a nod and a mumble. Ten minutes later we meet him in his office upstairs. The station is relatively quiet, neither positively or negatively noisy. B. Mitch is Director of special projects.

There are about 22 people here. That's a rough estimate. What has happened is that we're all doubling over. Michael is the PD, he's on the air. I'm Director of special projects plus work with the sales department in developing things that they can sell, plus being on the air.

We advanced into General Manager Dave Moorehead's office. Michael Hunter joined us after getting off the air.

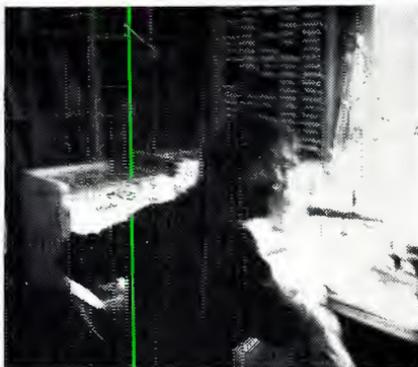
Moorhead talked about the station:

KMET used to be KLAC-FM, automated Alto-Fonic, then it was girl power, all girl disc jockeys, automated, then it was split, Mitchell and Donohue, 4 hours a night on tape out of San Francisco, "Underground Sunshine." Then 4 hours of Mitchell live and 4 hours of Donohue tape, then it became the machine, Mitchell and Donohue, Mitchell and the machine. In '68 it was Jazzbo, Mitchell and the machine, then it was the machine, then the strike in '69. Engineers strike which AFTRA had to respect, then we had Mitchell and the machine. Then we got Steve Siegal, Mitchell and the machine. There was a point that scared us all, for nine months the machine was getting ratings you wouldn't believe. We rigged it so you could pre-announce and back announce, but, it was from carousel to carousel, anyway, we went totally live in June of '72.

The ratings are growing. As for the October-November, I made the decision right in the middle of it to change everything. Mary Turner moved to nights, Richard Kimble to middays. Mitchell in the afternoon, Michael in the morning.

Music, first of all when I came back, music on the station was basically obscure. It was an extension of the personalities that were then on the air and they were obscure personalities and they wanted to be obscure personalities. They did not want the music to compete with them.

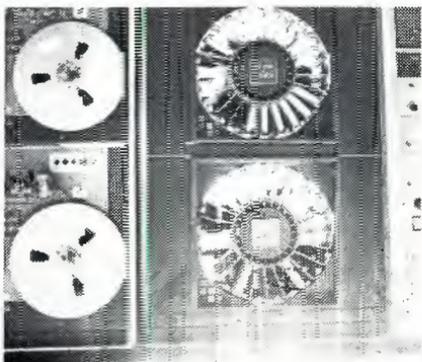
We're trying to reach 18-34, not just male. People, teens are getting older too, the 16 year old now is listening to KLOS; we



RICHARD KIMBLE



GM - DAVE MOORHEAD



THE KMET "MACHINE"

pick up some 17 year olds, familiarity, we're picking up more women. Our music, no teeny-bopper, no quasi bubblegum, transitional music, let's face it. Most people grew up with rock and roll. The 12 to 19 year-old of KFVB is now the 21 year old of KMET, we hope, or should be. The radio station has to become more fun, more entertaining, people have forgotten this, we're in the entertainment business. We're a service station, we have to provide the information. We have to provide the assistance and the aid but, we also have to provide the entertainment. Because our society being our society, it's not a charity operation. In other words Metromedia has poured a good couple of million into this operation in its lifetime, to get a good radio station. We have a responsibility to all sorts of people. We have a responsibility to serve our listeners as best we can. We also have a responsibility, me, since I'm running the joint, to send something back to the stockholders to justify their spending all this money over all these years because there are a lot of little old ladies whose annuity is Metromedia stock and they look for that check every quarter. They don't have any social security. As it is in any business, you combine the two. Fortunately, with our company when the responsibility conflicts with the profit, the company 'ops' for the responsibility. They're big enough. They can. In other words they do have that much awareness. With all companies I've worked for, large and small, over the last 20 years, this is the best. For a lot of reasons. They will swim with you longer than anybody else.

KMET did not make any money in 1972. I project it will in 1973. However, because of the governments price freeze, unless I get a price increase there's no way I can. You gotta understand that it's the corporation as a whole. AM stations, FM stations, TV stations.

Sales with this format, you've got to get the agency business. For a long time, we kind of got into a reverse snobbery at this station, with the fact that the credibility of the radio station is also dependent on the sound of the commercials on the air which essentially is true.

I was on the air PD and that was hard, because all of your input and it's a dangerous kind of radio. I mean, I can screw up a good radio station if they've got

phones in the booth and if I've got enough people, if they've got enough lines and I've got enough people. Even a rigid format you can color their presentation. You can psyche a good jock, especially in a personality situation, you can just blow his day. Sometimes in the top forty days we used to do that, you got a gigantic morning man that lives off the telephone, you got enough nice sexy female voices to call him up in the morning and a couple of people loaded for bear to sarcastically blast him before 6:30 in the morning. He's finished for the rest of the day. That's why I used to, in top forty, pull all the phones out of the booth, your music was done, you were executing a different kind of personality radio. You didn't want to bounce back off the listeners. We now have 4 salesmen and the general sales manager, plus Metromedia has its own sales firm. Anyway, my idea on commercial influence as a banker pointed out to me, "Our commercial may not fit your format the same way it wouldn't fit a classical music format, which we can understand, but, he said, when you tell us that we can understand it, but, don't tell me that you, who believe in equal rights for everyone and are continually spouting it, with your sense of social justice, that we don't have the right to present our story whatever it may be. Give us a fair shake and don't make it an exhorbitant rate, don't charge us ten dollars a spot more than you charge the next guy because by your own argument, that's not fair. I was talking to Donohue about that. He told me somebody asked him in San Francisco, about "would you take the Bankamericard on the air?" "Of course, we took the Bankamericard in 1970" Remember? Of course they tailored it to our market.

But, we do try to limit it to 8 interruptions an hour. 8 spots whether they're 10's or 30's or 60's. If the price freeze goes the way that all good price freezes should, and if the advertising community realizes the value, then we'll be able to charge a unit price whether it's a 10, 30 or 60. If you want a 10 second spot that's your prerogative. But, you pay the unit price.

Now, you take the cost of running this radio station in round figures is \$100 an hour 24 hours a day, 7 days a week. If I am sold out at our average spot cost, then I could make \$60 dollars an hour optimally. The problem is first of all that you're never

sold out. When people talk about a sold out position, you can figure 70% so automatically that gets the revenue down to \$112 an hour. That's 12 dollars an hour raw profit. Prior to commission, take out 15% for agency commission and you're losing money. And we're going to extraordinary expenses such as what we're doing with rebuilding right now, you have to have a Metromedia there. The other thing is that these kind of stations are best run by professionals. There have been some good street people and the street people started because in San Francisco where Mitchell and Tom were, they couldn't afford to hire

announcers. But, the people that have been the best examples and proponents of the new type of radio are those professional, preferably top forty type people. Mitchell, Donohue, Tony Pigg.

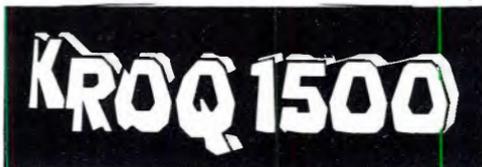
KMET is facing the AM progressive sound of KDAY, KLOS with its top forty type progressive radio and heaviness all around KMET with its professionals and its waiting for the price freeze

The new radio is now almost five years old, FM is growing and the numbers are spreading out. Moorehead, B. Mitch, Richard, Mary, Michael, them all looking at 1973.

Congratulations to us . . . for another coup

JAMES TABER
has joined the "ROQ" Revolution
as Director of Programming/Operations

The revolution is on 1500



... Are you?

 NAPRA

National Association of Progressive Radio Announcers Inc.

Of and for employed progressive radio announcers
To provide regular intra-membership communication
For the furthering of the progressive radio form
Establishing a prestige non-profit professional organization
Not a union, political or management relations group

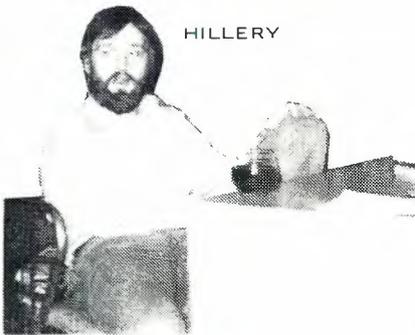
Besides the NAFMB, another organization on the other side of the country is interested primarily in FM radio, although the method of broadcasting is of less concern than what is being broadcast to the National Association of Progressive Radio Announcers. About a year ago, three young men came up with the idea: Jerry Longden, Hillary Hicks and Jim Ladd. Jerry had been in radio since 1963, working for eight stations in those years. He now works weekends and swing at KLOS besides working with NAPRA. Hillary Hicks studied broadcasting at the University of Michigan, spent a year working for an L.A. based ad agency, then later was involved in a public relations company before dropping into NAPRA. Today to keep up while NAPRA grows, he free lances his writings for various

people. Ladd is a full time announcer on KLOS. He's national secretary of the organization.

The purpose of NAPRA listed at the top of its charter reads: "Of and for employed progressive radio announcers to provide regular intra-membership communication. . .for the furthering of the progressive radio form. . .establishing a prestige non-profit professional organization, not a union, political, or management relations group.

If you are an employed progressive radio announcer, you are entitled to active membership in NAPRA. Active membership means you receive:

1. A vote on the institution of policy within the organization
2. Direct access to information from



HILLERY



JERRY

NAPRA, available to members only

3. The privilege of presenting your opinions, whatever your philosophy, to other NAPRA members individually and to the membership as a whole

4. Opportunity to participate in organizational activity and the origination of NAPRA activities

5. A subscription to the NAPRA newsletter

6. An active membership card We met with Hillary Hicks and Jerry Longdon at the NAPRA office (which doubles as the living quarters for both). The two of them rapped back and forth on a lot of things, starting with FM.

JERRY: We're not only talking about two different kinds of formats and music. We're also talking about two different mediums. We're talking AM, and we're talking about FM. See, not only was "progressive" kind of restrained and held back because of the music and the philosophy, but mainly because of the frequency—FM. There are a lot of things that go to contributing to why FM didn't make it then. For one thing, FM originally was a thing that most AM stations, KNX, KABC, and the others—when FM frequencies became available, they said, "Yeah, let's get one because it's available and hang onto it." What they did to kind of ward off the competition to their own stations—they simulcasted. Who, in 1955, was going to go out and spend \$80 for an FM mono receiver when they could get the same program on AM? Now, they recently passed a law saying that you had to separate your programming. You could not simulcast unless it was in extenuating circumstances. That was the beginning.

HILLARY: They were giving away FM licenses like gum balls before that. They needed to open up this vast new area. It didn't mean anything. It's still vast. There are still vast areas of the broadcasting band that are open, you know—that have not been developed for any purpose whatsoever. The government controls them, you know. . for aircraft and police calls and stuff. So they opened up a whole new area with FM, and then came stereo. No money down, two dollars a week, get yourself a transmitter, that was about what it was.

The three men publish a monthly newsletter ("it's not exactly monthly, money's a big problem with that"). The newsletter gives space to members who want to talk about something or another. Each issue features a disc jockey from each region, including his entire tape communication for that month. Also, free classified ads for situations wanted and personal items related to radio, free announcement of job openings, hiring announcements, etc.

To join NAPRA you really have only one qualification, to be concerned with progressive radio. The charter calls for you to be on the air, or a non-voting member if you're off the air. There is no fee.

Some 150 stations have supplied about 400 members so far. The two men speak of NAPRA as if they were waiting for something to happen: HILLARY: Money to operate? We could use it, but we've got funding programs going on, for a publication, advertising. It's in its formative stage right now. We have the materials and everything, and we're interviewing people for the job. We're also working on donations

from wealthy individuals, as opposed to taking something out of these progressive radio announcers, who are not very wealthy and not earning what they should be anyway. Looking hungrily through the window at the AM guys on the other side, you know, that make four times the salaries, so we said, 'Why get them? We'll find some other sources.' All they have to do to join is read over the charter and the card and sign it. We don't usually solicit members. They just come through the mail, through hearing about it somewhere. Record companies also help us. They get inquiries. It calls for progressive announcers. The word 'progressive' is pretty nebulous, right? So we approach it from that standpoint. It's progressive radio—and it's progressive radio announcers. If a guy is an unemployed progressive announcer and he's employed at a top forty station and he identifies where our trip is at, he's certainly welcome to join. JERRY: What that really comes down to is where your head is at. When they join, they really don't have to do anything. They can involve themselves as much or as little as they want.

We then wanted to know a little bit more about the term "progressive."

HILLARY: We talk about consumers and things like that. We like to be champions of the progressive idea. There has been a general tendency to overlook or to hide from the progressive thing—with its growth out of the underground, people still think that it's underground. 'Underground' is an old term for the market that progressive grew out of.

JERRY: Like in the mailer that you read, we tried to keep pretty much with the music, because calling one station 'progressive,' one station 'underground' or another one 'free form' takes on a lot of different connotations—like KPFK or another station that's all talk, in the progressive direction, are what we consider to be progressive stations.

HILLARY: It's more of a consciousness than it is a format. When we say 'progressive intentions' I like to think of a progressive person as being one that has a higher consciousness and an awareness.

JERRY: NAPRA doesn't have just one singular purpose. There are several. Considering how long progressive radio has been around and what it's been responsible for—what it involves—that portion of the

business of the media that it comprised and the recognition that it's given—the place it has—those are all factors in that here we have a major part of the business, the industry, that's out there and that's functioning, that is responsible for these major differences that come about in the radio business, especially in the area of contemporary music and, for the most part, goes overlooked—and has for some years. Look at Dylan. Dylan wasn't a top forty star, but look how popular he is.

HILLARY: It's broadcasting and music—I'd like to make that point—there's more to it than music. How ever many millions of dollars that are invested in radio—in the physical stations themselves—there's also a record industry every year that, according to Billboard's 1970 figures—and these were practically depression figures—doing a billion, seventeen million in record sales and 165 million copies of singles. So 90 per cent of that is album sales—and progressive radio is responsible for a whale of that. The progressive artist, see—Neil Young sells so many millions of albums. He's not being played in the top forty. Progressive radio—call it what you will—it's a general thing and elusive to identify as far as naming it right down, but, for the most part, we have this thing going on out there, meaning the progressive end of the business, for the most part unestablished, gone overlooked, and it needs a bit of solidification—and we're boosters for all of this. Look at progressive rock and progressive radio and where it is—and then look at top forty. Top forty is evolving so fast, they don't know where they're going. Progressive radio, by definition, is an evolution—progressive—on-going—progressive. So you couldn't say what the end result is going to be—or should be.

JERRY: Myself and Jim Ladd have been criticized with our connection with involvement with NAPRA because they say KLOS isn't a progressive station. Our argument to that or our response to it is that this isn't an organization of radio stations—it's announcers—and I can't agree—I think that KLOS is a progressive station, probably the most progressive that's on right now. They say, 'Well, how come you don't play this or you don't play that?' and there are reasons for that which I won't go into, but I think that's kind of looking at the wrong end of the scale. The way I look

at it—look at and consider the music that we don't play that could take a bit of direction. HILLARY: KMET is even more so that way. There are things they do play—they play a lot of blues.

JERRY: There are records that are number one across the country that we don't play.

HILLARY: And KMET doesn't play them either—and doesn't play a lot of things that KLOS plays. There could be an argument made to say that KMET is more progressive, but I don't think so. I think it's a different kind of progressive.

JERRY: I'll take that a step further. It's

not only the music we don't play, but the issues and the things we don't get into. I'm the first one to cop to the fact that KLOS is not turning people on—on where they should be at, and where society should be at—and maybe we really shouldn't take on the responsibility of doing that. But, we're not turning them off either. We are initially an entertainment and advertising medium. That's the trip.

HILLARY: I've located about a dozen free form stations left—about a dozen real free form—the rest are formatted in some way or another.

SRP CITY AFTER CITY

Many cities have one great radio station that plays
BEAUTIFUL MUSIC

In most major cities that great radio station is an SRP subscriber. Number one in Phoenix, number three in Philadelphia and Baltimore, number seven in Miami, number four in Cincinnati, number one in Washington Beach, Grand Rapids and Colorado* and more.

*Based on most recent NAB surveys, persons 18+ 6 AM-12 mid. at area average 1/4 hour.

CONTACT THE SHUCKLE FOR COMPLETE RATING SUMMARY
Here's Good Productions Ltd. 36 East 67th Street
New York, N.Y. 10021 Tel. 980-3300 ext. 22

ABC-FM

Certainly of the new types of formats introduced in 1972, none was more successful than the top forty-progressive type sound of the ABC-FM stations. While describing any format on paper is difficult the station basically played current and old albums geared to the 18-24 set (or older depending on psychographics) that were familiar. Hard core underground and bubblegum type (description again) were eliminated. The music was carefully balanced and research entered a field that normally had been known as "free form."

The rating increases were immediate in most places and their success spread into station after station, outside the ABC

ownership group.

As successful as any of the stations was ABC-FM owned WRIF in Detroit, where 19 year old Lee Abrams was program director. One ARB showed them an absolute number one in the market in the teen area. A feat that was astounding. While they dropped to second in the market in a later book their numbers continued to show strength. Last December, Abrams resigned to work into some other stations as a consultant and programmer, but, still regarded the FM change of ABC highly. We asked him to write an article, giving his views of the format and the set-up.



ABC-FM by Lee Abrams

ABC-FM is a division of the American Broadcasting Company, a corporation which owns ABC Records, ABC-TV, ABC Theatres and numerous other properties. Like most corporations, it is profit motivated in executing formulas which will yield the greatest long-term economic success. In 1971, ABC-FM decided on formatting progressive rock on their seven owned and operated stations. This was the conclusion that followed a few expensive years of experimentation in free-form and automated progressive. The primary reason

for choosing the formatted route was based on the extensive research and analysis, headed by Allen Shaw, VP c/o the FM Division and Bob Henebery, ABC's resident programming consultant. It was found that, like most formats, there are clear-cut directions a station must take to be economically successful, so they decided why not find these directions and use them in their seven facilities. One by one, in late 1971, the ABC FMers switched over to a format. KAUM/Houston was instantly very successful as was KLOS/Los Angeles, but the other five were a bit slower. The main reason for these two stations doing well but the other not so well was figured to be program directors. Tom Yates at KLOS and Bruce Breeding KAUM had the "right idea" but the others really didn't and intended to fight the formatted approach because of their free-form background or be unable to execute the format and exhibit proper control over the staff which was necessary. So ABC-FM scouted around for programming people. Dwight Douglas, WDVE, and myself were added around the turn of the year. Later on Jim Davis from WOR-FM took over Chicago's WDAI and Tom Krinsier was promoted from jock to PD at KFFX. So most of the stations had good PDs who were aware of what to do and generally how to do it. The method of interviewing to get a programming position is thorough. I met with Allen Shaw once and we exchanged general views. Later I met with Bob Henebery and Allen Shaw for more specific meetings. Both men have excellent administrative backgrounds and

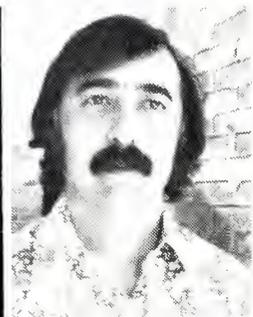
**We can't take the
aleness of making
programing decisions
off your shoulders**

nobody can



**but we can provide the
information that will
make the
answer clearer . . .**

united artists records



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information men

Sharing an audience is like sharing your bank account; wouldn't you like to know who you're sharing it with?

ARB Radioscope tells you which other stations you are sharing your audience with during an average week. This includes not only your two or three format competitors, but all the others that are battling you for the listener's attention.

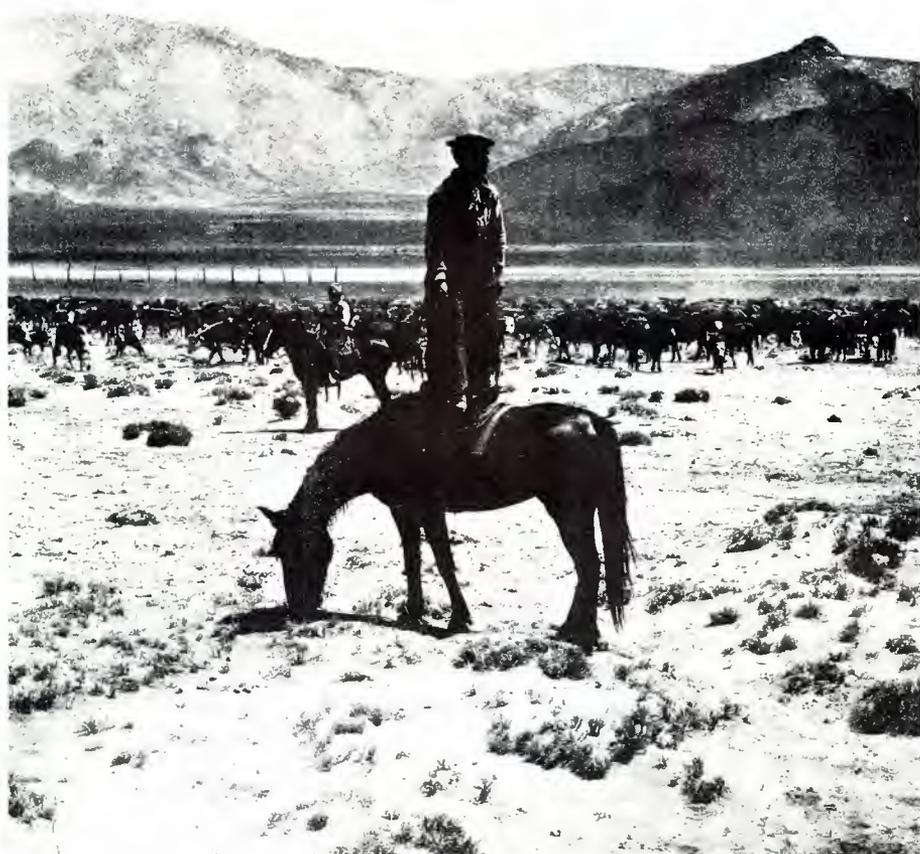
ARB Radioscope lists the call letters of the other stations your audience listens to during an average week by demographic groups. There are no audience data involved.

These are only a few of the special ways ARB can help solve your programming problems. For more information, get in touch with an ARB representative.



American Research Bureau
A Subsidiary of Control Data Corporation
New York Chicago Atlanta
Los Angeles San Francisco Dallas

Week by week . . . 1972



THE WEEK OF ...



HIT SINGLES

LW TW

1.	1.	AMERICAN PIE	Don McLean
2.	2.	BRAND NEW KEY	Melanie
3.	3.	SUNSHINE	Jonathan Edwards
4.	4.	DAY AFTER DAY	Badfinger
5.	7.	I'D LIKE TO TEACH	New Seekers
6.	6.	YOU ARE EVERYTHING	Stylistics
4.	7.	HEY GIRL/FLIP	Donny Osmond
13.	8.	LET'S STAY TOGETHER	Al Greene
8.	9.	SCORPIO	Dennis Coffey
14.	10.	CLEAN UP WOMAN	Betty Wright
-	11.	I'D LIKE TO TEACH	Hillside Singers
-	12.	HAPPY X-MAS	John & Yoko
-	13.	HEY BIG BROTHER	Rare Earth
11.	14.	RESPECT YOURSELF	Staple Singers
10.	15.	ALL I EVER NEED IS YOU	Sonny & Cher
12.	16.	WHERE DID OUR LOVE GO	Donny Elbert

HIT ALBUMS

1.	CAROLE KING/Music/Ode
2.	DON McCLEAN/American Pie/UA
3.	LED ZEPPLIN/Atlantic
4.	CAT STEVENS/Teaser & Firecat/A&M
5.	WINGS/Wildlife/Apple
6.	SANTANA/Columbia
7.	ISAAC HAYES/Black Moses /Enterprise
8.	SLY STONE/There' A Riot/Epic
9.	ELTON JOHN/Mad Man Across The Water/Uni
10.	CHICAGO/At Carnegie Hall/Columbia
11.	CAROLE KING/Tapestry/Ode
12.	THREE DOG NIGHT/Harmony/ABC Dunhill
13.	MOODY BLUES/Every Good Boy/Threshold
14.	HUMBLE PIE/At The Filmora/A&M
15.	FACES/A Nod Is As Good As A Wink/WB
16.	BOB DYLAN/Greatest Hits Vol II/Columbia
17.	GRAND FUNK/E Pluribus Funk/Capitol
18.	VARIOUS ARTIST/Bangla Dosh/Apple
19.	WHO/Meaty, Beaty, Big & Bouncy/Decca
20.	ORIGINAL CAST SUPERSTAR/Decca

JANUARY 3-10

Radio Programming

Pulse and ARB's from 1971 culminate with Minneapolis ARB showing KDWB leading WDGY...both falling well behind WCCO in overall numbers...In Phoenix KRUX takes number one overall followed by KOY second in the ARB, KRIZ on the other hand leads the Pulse book over KRUX...In New York, WABC afternoon drive man Dan Ingram scores heavy Pulse numbers with a 22 in his segment...WABC overall wins both Pulse and ARB with WOR pulling in second overall numbers...

KWWL in Waterloo, Iowa issues a press notice that they'll not be running any more Army Spots as PSA's...with latest word that ARMY is running heavy newspaper campaigns...

Scott Manning leaves KJR for KERP in El Paso.

Scott St. James, morning man at WPOP splits for KSD in St. Louis...

Danny Davis names program director at KRIZ...

Radio Report begins country section under the guidance of KBBQ jock Jimmie Rabbitt...

Radio Management

Clay T. Whitehead, director of Office of Telecommunications Policy, says danger of expanded national service in public broadcasting is that it might lead to another BBC...centralized control rather than local control of radio...

CBS broadcast group economics expert David Blank predicts 72 will be a better year than 71 for radio...In addition economist Richard O. Doherty predicts highly impressive gains in ratings and revenue for FM radio in 1972...

CBS abandons marketing of its electronic video recording system...at a loss of 8 or 9 million dollars...

The FCC

Richard Wiley, chief counsel of the FCC expected to be named commissioner in first part of January...

Mark Evans of Metromedia begins campaign to persuade broadcasters to back Broyhill bill in Congress asking for five year renewal terms...rather than previous three...

KLIF sold to Fairchild Industries by Gordon McLendon for 10-1/2 million dollars...

KWBB in Wichita sold to KTOK Inc...\$425,000...

FCC adopts resolution on the career of late David Sarnoff... stating... "the communications world has lost a prophet and a guide,...a dreamer and a doer..."

In The Advertising Business

David J. Mahoney, chairman of Norton Simon, Inc. named Adman Of The Year by Advertising Age magazine...

Advertisers looking at 1972 with optimism with major concerns being the current economic squeeze, pricing, new regulations, consumer pressures, media costs, efficiencies, etc.

Food & Drug Administration will check out sodium carbonate levels in Procter and Gamble's Spic and Span and Colgate's Octobon to decide if label warnings should be required...

Cigarette manufacturers announce a substantial increase in sales in 1971 despite lack of broadcast advertising...

Music Business

Anticipation by Carly Simon and Without You by Nilsson making first shots at breaking into "hottest records of the month"...

Glen Gallichs, board chairman and co-founder of Capitol Industries dies at age 61...

David Clayton Thomas announces his departure from Blood Sweat and Tears...

Rumors of a new political movement involving John Lennon, Yoko Ono, Jerry Rubin and recently released Rainbow Party Chairman John Sinclair...

In The World

Rumors that John Connally might be vice presidential candidate replacing Agnew buzz around Washington...

Discussions of San Diego as site for Republican convention continue...

Democrats meet plus phone bill overdue since 1968...AT&T threatens no service for Democratic convention unless something is worked out...

North Vietnam steps up air defenses against US as battles rage in the sky...

Stanley Kubrick releases new film...A Clockwork Orange...

JANUARY 10-17

Radio Programming

Dick Casper vice president of Bartell Broadcasting refuses to sign new contract...and walking with him is highly successful KCBQ program director Buzz Bennett...and 4 jocks, a newsman, traffic director and research co-ordinator walk with him...

John Rook resigns from Draper Biore programming service...no plans announced...

KLIF continues dominance in Dallas ARB just released...

KGW wins Portland, Oregon ARB in both metro and total survey area...

WMAK scores an overall 20.2 in metro shares...far ahead of second place WSM (12.3)...

Jay Clark leaves PD position at WTRY to program WPRO in Providence, R.I...

Perry Murphey resigns programming position at KCBS-FM to take over general manager's position at WYXE in Madison, Wisconsin...

Broadcast Management

Edward Little Sr. named president of Mutual Broadcasting Companies...

NAB expands board to allow representative of networks...

Radio spot sales reported to be continuing upward trend...

Cigarette sales increase despite lack of broadcast exposure ...

In The Advertising Business

Ralph Nader announces that he'll begin a two year study of companies and organizations that are doing things right...to use as comparisons...

US District Court in Detroit is scene of suit against Bayer aspirin asking damages (1,500,000 dollars) for false advertising...suit is filed by Detroit attorney John Toomey on behalf of some Detroit consumers...marks first time that advertiser has been hit with suit that asked for compensation...

Hexachlorophene attacked by FDA & FTC...bad news for advertisers...

In The Music Business

Dick Clark announces the beginning of production on a film called Ten Years Of Rock...will be done in a year and a half...including stories on 200 pop stars...

Paul McCartney in an interview with KFRC says he's just waiting for complete release from Beatles...more interested, he says in his new group...Wings...

American Pie by Don McLean continues in number one spot...one of the hottest records in 71-72 period...broadcasters run various contests tying in with song...

Hurting Each Other by the Carpenters fastest growing new record of the week...

In The World

US steps up bombing assault on Vietnam...withdrawal of troops continues with 22,000.

Automobile manufacturers announce that because of new anti pollution laws 1976 automobiles will be \$600 to \$1,000 more than 71 cars...

Muskie, Humphrey, and Kennedy named front runners in nomination for president on the Democratic side...

Maurice Chevalier dies at age 83...

JANUARY 17-24

Radio Programming

New Year programming changes finally hit radio...Charlie Tuna resigns at KHJ...no plans announced...Robert W. Morgan returns from KHJ and takes his place...Joe Sullivan resigns his position at WMAK...announces he'll be in the concert booking business...John Records Landecker resigns from WIBG and Bill Bailey leaves WWDJ...both will join WLS...Mike Michaels leaves PD spot at WEAM to go to Puerto Rico...Jack Gale resigns as PD at WPDG and George Montgomery is named to replace him...Jay Thomas is named PD at WAPE...replacing Jack McCoy...and Jack Shaw is named new program director at WORD in Spartunburg...

Broadcast Management

NAB board meets in Miami...most important news coming out of meeting is restructuring that will put some of responsibility to senior executive vice president Grover Cobb...

Several LA licensees report interference from Mexican station...ZEGM a station that originates part of its programming from LA...

Financial data for the year 1970 is released by the commission this week with FM revenues being the big story...their revenues increasing 25.9 percent over a year ago...FM's still reported a net loss of 6.2 million dollars...AM stations while reporting a billing increase of 4.7 percent show a net profit decline of 7.9 percent...all still much better than TV spot sales decline of 18.0 percent...

The FCC

FCC points out to broadcasters in a decision that in meeting the Fairness Doctrine, one must be careful not to inhabit the speakers with the opposing view...

FCC reports that 270 stations changed hands in 1971...almost the same as 1969...

Section VI of various broadcast application forms which licensees use to file equal employment opportunity programs has been amended by the FCC to not only include minority ethnic groups...but, women as well...

WKYC-AM-FM sold to Nick Melati...sale price 5.5 million dollars...still to be approved by FCC...

The Advertising Business

NAB urges FCC to ignore FTC's recommendations that FCC consider counter advertising a means of balancing controversial or misleading ads...

Levine Incorporated Ad Agency leader denies that Chet Huntley will be joining the firm...rumors were that Huntley was negotiating with Levine and American Airlines simultaneously...

NBC president Julian Goodman criticizes suggestions of counter advertising in a speech in Hollywood, California before Hollywood Radio & Television Society...

With hexachlorophene under fire by FDA, several advertisers including Ultra Ban hit with commercials that point out their product does not contain hexachlorophene...

Various agencies start to get ready for first primary to hit in six weeks...

In The Music Business

D. James Barrett conducting a study at Southern Colorado State College on the effects of rock music on young people says "it speeds up their heartbeat..."

Promotion changes continue in the record business as well as radio...Mike Papale leaves national promotion director position at Stax for a shot at Playboy Records...Andy Schwartz leaves Buddah...and the industry...Jim Saltzman, national promotion director of UA splits there for St. Louis promotion job with another company...

Jackson Browne releases first album on Asylum...

In The World

Preparations begin for President Nixon's first visit to Peeking scheduled for next month...

John Lindsay and Edmund Muskie beginning to emerge as top runners for Democratic nomination...

Japanese Prime Minister Eisaku Sato and President Nixon meet in the Western White House in San Clemente...Theme of meeting is mistrust...US makes small concessions on Okinawa...

Night club comedian BS Pulley dies at age 61...

JANUARY 24-31

Radio Programming

First major overhaul of RKO programmers takes place this week...Sebastian Stone moving to KFRC from WOR-FM...Mel Phillips moves from WRKO to OR-FM...Paul Drew leaves for WGMS...supposedly to take the station top forty...only question left is who will take over at WRKO as PD...

Pulse released in Spokane...KJRB winning two to one over second place KSPD...

WHBQ under PD George Klien pull their best Pulse numbers ever...grabbing off overall number one numbers...with WDIA second and WMPS third...

Stations begin to get hot with campaigns to register young voters...

KHJ public affairs director Art Kevin in a speech before LA's Town Hall criticizes administration's attitude toward news reporting...stating...“If these assaults on the credibility of the news media continue...the day of the dictatorship will be at hand...”

SEAM informs the record industry through a memo that their employees will no longer accept dinners, lunches or other meetings with the record man picking up the tab...Christmas presents and concert tickets also prohibited...

Broadcast Management

NAB shake up, as a result of Miami meeting...along with Grover C. Coss taking over second in command over Wasilewski...William Carlisle moved from VP-TV to VP, station services...Charles Stone from VP-radio to chief of field services...Alvin King from chief of field services to field manager, west coast. Wasilewski stays on as president...

With growing barter practice (trade-outs) FCC states it will issue guidelines on how bartering is to be done in next couple of weeks...

Elton H. Rule named president and chief operating officer of ABC...He succeeds Leonard Goldenson in that position...

WBRC-AM-FM sold to Mooney Broadcasting from Taft for reported 2 million plus dollars...

WBAI-FM (New York) refuses to submit a document on an Albany, New York bombing...station had gotten letter tipping it that bombing would be held...letter was broadcast over station but, not turned over to Grand Jury...

IBEW walks out at WTOP...

The FCC

Chairman Dean Burch's letter to NAB joint board chairman that he has instructed FCC executive director John M. Torbet to work closer with NAB in possibly forming an ad hoc radio broadcasters committee to study FCC policies, rules and procedures...

Discussion of possibility of replacement commissioner for retiring Robert Bartley beginning to point at black replacement...first name in the hat is Judge Ben Hooks of Memphis, Tennessee...

FCC releases newspaper joint interest list...231 companies announced as owning both stations and newspapers...53 one station-one newspaper cities are named...

Broadcast station totals released...4355 AM's...2304 FM's...479 educational FM's...

The Advertising Business

FCC Commissioner Dean Burch asks price commission for rulings to clarify the right of broadcasters to adjust rates as circulation changes...

Pritchard, Inc., Advertising Agency proposes possibility of placing ads on postage stamps...an idea that would net postal people upwards of 100 million dollars a year...Postal official says that difficulty would be implied government endorsement of a product or company...

National Advertising Review Board has its second meeting...with controversy of whether or not political advertising should come under its wings...

Financial disaster looming for ad agency Lennen & Newell with movement of Lorillard account (12 million dollar multi-media) out of the agency...

In The Music Business

Osmond Brothers splash with what may be their biggest hit...Lazy River coming on at 11 first week...

Singer Carole King named Los Angeles Times Woman Of The Year...

Columbia and Warner Brothers announce joint issuance of historic Carnegie Hall and Hollywood Bowl concerts...a tribute to Woody Guthrie...

Warner Brothers releases first album by new group...America...

In The World

President reports Federal deficit at 35 billion dollars...annual proposed budget is introduced 20 billion dollars in the red...making Nixon one of the biggest deficit spenders in history...

Senator McGovern begins to emerge as heavy rival for Democratic nomination...Muskie, however, is still considered the front runner...

Unemployment continues to be a problem with latest figures at 6.1 percent...highest since 1961...

THE WEEK OF ...



HIT SINGLES

LW TW

1.	1.	WITHOUT YOU	..... Nilsson
6.	2.	HURTING EACH OTHER	..... Carpenters
11.	3.	DOWN BY THE LAZY RIVER	..... Osmond Bros.
5.	4.	PRECIOUS AND FEW	..... Climax
3.	5.	NEVER BEEN TO SPAIN	..... 3 Dog Night
8.	6.	JOY	..... Apollo 100
2.	7.	LET'S STAY TOGETHER	..... Al Green
10.	8.	ANTICIPATION	..... Carly Simon
4.	9.	AMERICAN PIE	..... Don McLean
16.	10.	DON'T SAY YOU DON'T	..... Beverly Bremers
15.	11.	STAY WITH ME	..... Faces
9.	12.	CLEAN UP WOMAN	..... Betty Wright
13.	13.	BLACK DOG	..... Led Zeppelin
20.	14.	LION SLEEPS TONIGHT	..... Robert John
-	15.	SWEET SEASONS	..... Carole King
-	16.	DAY AFTER DAY	..... Bad Finger
-	17.	BANG A GONG	..... T. Rex
-	18.	EVERYTHING I OWN	..... Bread
-	19.	MY WORLD	..... Bee Gees
17.	20.	YOU ARE EVERYTHING	..... Stylistics

HIT ALBUMS

1.	DON McLEAN/American Pie/UA
2.	VARIOUS ARTISTS/Bangla Desh/Apple
3.	CAROLE KING/Music/Ode
4.	CAT STEVENS/Teaser & Fire Cat/A&M
5.	LED ZEPPELIN/Atlantic
6.	CHICAGO/At Carnegie Hall/Columbia
7.	ROLLING STONES/Hot Rocks/Rolling Stones
8.	FACES/A Nod Is As Good As A Wink/WB
9.	ELTON JOHN/Mad Man Across The Water/Uni
10.	EMERSON, LAKE & PALMER/Pictures At An Exhibition/Cotillion
11.	WINGS/Wild Life/Apple
12.	YES/Fragile/Atlantic
13.	ISAAC HAYES/Black Moses/Enterprise
14.	SLY STONE/There's A Riot Going On/Epic
15.	ALICE COOPER/Killer/WB
16.	CAROLE KING/Tapestry/Ode
17.	BAD FINGER/Straight Up/Apple
18.	BOB DYLAN/Greatest Hits Vol. II/Columbia
19.	TRAFIC/Low Spark of High Heeled Boys/UA
20.	GRAND FUNK/E. Pluribus Funk/Capitol

JANUARY 31-FEBRUARY 6

Radio Programming

ARB released for Milwaukee...WOKY wins overall with WTMJ a close second...

Scotty Brink former disc jockey at such stations as WLS and KHJ and most recently a programmer at KELP in El Paso is named program director of WRKO...

Johnny Canton moves from music director to program director at WDGY in Minneapolis...

KNUZ votes to join AFTRA...negotiations beginning...

Broadcast Management

Committee to determine goals and direction of the National Association of Broadcasters was named Friday, February 4th with Richard Dudley, former commissioner, as chairman...

Increased use of radio and television advertising by retailers (up to 20% of budgets) was described by Howard Abrams, retail specialist for Cox Broadcasting...

On February 6th, stations instituting on-going news interview programs using incumbents to office may not be exempt from equal time requirements.

The FCC

Broadcast complaints decreased in December...FCC reports a total of 1,276 complaints from the public; a decrease of 250 from November...

WCCO's request for a change of transmitter sites set over for hearing...problem of interference with application of WNYC in New York...if granted...

The Advertising Business

Lennen & Newell in a last ditch effort to stay in business has had a meeting with its creditors, reportedly offering 50 cents on the dollar for their three million dollar debt...agreement is predicated on support of employees however...agency has asked its people to stay on at sizable pay reductions...

Group W goes to court in an effort to collect \$300,000 allegedly due them from schedules placed by defunct middleman buying service...US Media International...

FTC charges Kellogg, Quaker Oats, General Foods and General Mills have corner 91 percent of the cereal market by introducing at least 150 new brands in the last ten years...Case also challenges truthfulness of ads...

Dancer-Fitzgerald-Sample pick up 7 million dollar Florida Citrus account...

The Music Business

Sweet Seasons by Carole King immediately jumps on charts at number 15...

Horse With No Name by America is released...

NMC takes over raching White Front's 38 outlets...

Pirate battle continues, record business at war...

Miami police seize 109 tapes from bootleggers...

Mercury Records sold to Polygreen...

In The World

Richard Nixon delivers State Of The Union address to Congress...TV cameras noted that Hubert Humphrey and Edmund Muskie were on hand, but, George McGovern was out campaigning...

Howard Hughes alleged biography may not be at all...investigation of a possible hoax to collect \$650,000 in royalties is beginning to be uncovered...

Polls say that McGovern's getting Democratic nomination is a 50 to 1 shot against...while Jimmy The Greek in Vegas says it's going to be Muskie...

Trial of Philip and Daniel Berrigan charged with plot to kidnap Henry Kissinger comes up this week in Harrisburg...

Medical researchers report irreparable damage to the ears of young people listening to rock music...

President's Commission on marijuana reports 24 million Americans have broken the law by smoking marijuana...

THE WEEK OF . . .



HIT SINGLES

LW TW

1. 1. WITHOUT YOU Nilsson
3. 2. DOWN BY THE LAZY RIVER Osmond Bros.
3. 3. HURTING EACH OTHER Carpenters
4. 4. PRECIOUS AND FEW Climax
6. 5. JOY Apollo 100
14. 6. LION SLEEPS TONIGHT Robert John
8. 7. ANTICIPATION Carly Simon
5. 8. NEVER BEEN TO SPAIN 3 Dog Night
15. 9. SWEET SEASONS Carole King
10. 10. DON'T SAY YOU DON'T Beverly Brumley
11. 11. STAY WITH ME Faces
7. 12. LET'S STAY TOGETHER Al Green
9. 13. AMERICAN PIE Don McLean
18. 14. EVERYTHING I OWN Bread
19. 15. MY WORLD Bee Gees
17. 16. BANG A GONG T-Rex
- 17. FLOY JOY Supremes
12. 18. CLEAN UP WOMAN Betty Wright
- 19. WAY OF LOVE Cher

HIT ALBUMS

1. DON McLEAN/American Pie/UA
2. VARIOUS ARTISTS/Bangla-Desh/Apple
3. CAROLE KING/Music Jode
4. ROLLING STONES/Hot Rocks/London
5. LED ZEPPELIN/Atlantic
6. CAT STEVENS/Teaser Firecat/A&M
7. ELTON JOHN/Madam Across The Water/Uni
8. FACES/A Nod Is As Good As A Wink/WB
9. CHICAGO/At Carnegie Hall/Columbia
10. YES/Fragile (Atlantic)
11. PAUL SIMON (Columb i)
12. WINGS/Wild Life (Appli)
13. EMERSON, LAKE & PALMER/Pictures at an Exib. (Cotillion)
14. NILSSON/Nilsson Schmilsson (RCA)
15. MALO (WB)
16. CHEECH AND CHONG (Ode)
17. CAROLE KING/Tapestry (Ode)
18. OSMOND BROS./Phase I (MGM)
19. JAMMING WITH EDWARD (Rolling Stone)
20. BADFINGER/Straight L (Apple)

FEBRUARY 7-14

Radio Programming

ARB announces several new radio services designed to make buying and selling of radio time easier...

Scott Christensen named program director at WIST...

Johnny Bridges named program director at KXOL...

Charlie Stone named PD at KOIL...

13 members of Black Caucus in Congress asked for equal time to respond to the President's State Of The Union message...

Broadcast Management

FCC follows US Court of Appeals decision that broadcasters may not completely rule out editorial advertising...as the battle on the fairness doctrine continues...

Virginia Association of Broadcasters give award to President Nixon for distinguished service to broadcasters...citing his continued efforts in understanding between the White House and broadcasting...

Hearings begin on public broadcasting...closest scrutiny of PB's life...

The FCC

Applications by Friendly Broadcasting Company...for renewal of licenses for WJMO and WLYT-FM have been designated for hearing by the FCC...several possible violations were considered...

Advertising Business

FTC sought ad claim proof from 16 makers of cough and cold remedies in its most extensive orders yet...ad substantiation program is 6 months old...

Folger's Coffee expansion causing nervous switches of coffee sellers...

L&N continues to try to stay in business going after new clients...

The Music Business

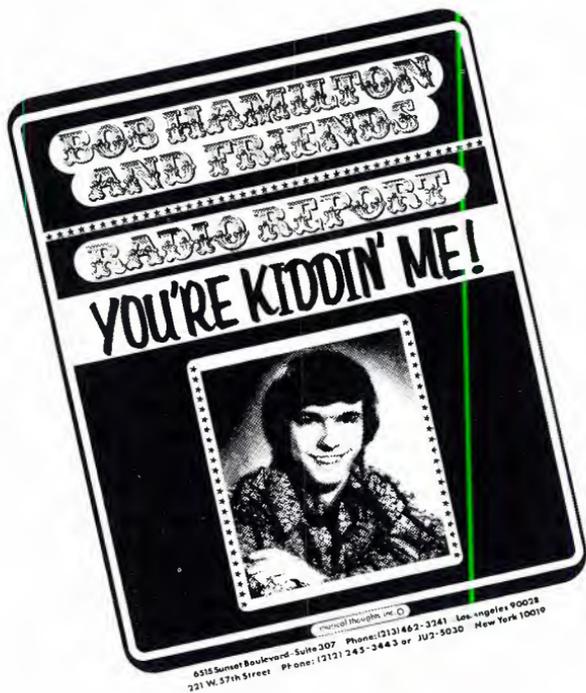
In The World

President Nixon reveals that Henry Kissinger has conducted 12 secret peace negotiating sessions with the Vietnamese...

Howard Hughes supposed biographer Clifford Irving admitted that he had lied last week...his wife signed the name HR Hughes to withdraw from a Zurich bank in the amount of \$650,000...

Shirley Chisolm announces she will be a candidate for President...

THE WEEK OF ...



HIT SINGLES

LW TW

2.	1.	DOWN BY THE LAZY RIVER	Osmond Bros.
3.	2.	HURTING EACH OTHER	Carpenters
1.	3.	WITHOUT YOU	Nilsson
6.	4.	LION SLEEPS TONIGHT	Robert John
4.	5.	PRECIOUS AND FEW	Climax
14.	6.	EVERYTHING I OWN	Bread
5.	7.	JOY	Apollo 100
19.	8.	SWEET SEASONS	Carole King
7.	9.	ANTICIPATION	Carly Simon
15.	10.	MY WORLD	Bee Gees
16.	11.	BANG A GONG	T-Rex
-	12.	HEART OF GOLD	Neil Young
9.	13.	NEVER BEEN TO SPAIN	3 Dog Night
19.	14.	DON'T SAY YOU DON'T	Beverly Bremers
10.	15.	WAY OF LOVE	Cher
17.	16.	FLOY JOY	Supremes
13.	17.	AMERICAN PIE	Don McLean
-	18.	ROCK AND ROLL LULLABY	B.J. Thomas
11.	19.	STAY WITH ME	Faces
-	20.	MOTHER AND CHILD RE-UNION	Paul Simon

HIT ALBUMS

1. DON McLEAN/American Pie (UA)
2. VARIOUS ARTISTS/Bangla-Desh (Apple)
3. CAROLE KING/Music (Ode)
4. ROLLING STONE/Hot Rocks (London)
5. LED ZEPPELIN (Atlantic)
6. CAT STEVENS/Teaser & Firecat (A&M)
7. FACES/A Nod Is As Good As A Wink (WB)
8. ELTON JOHN/Madman Across The Water (Uni)
9. CHICAGO/At Carnegie Hall (Columbia)
10. NILSSON/Nilsson Schmilsson (RCA)
11. YES/Fragile (Atlantic)
12. MALO (WB)
13. PAUL SIMON (Columbia)
14. EMERSON, LAKE & PALMER/Pictures At An Exhibit. (Cotillion)
15. CHEECH & CHONG (Ode)
16. OSMOND BROS./Phase II (MGM)
17. AL GREEN/Let's Stay Together (Hi)
18. JAMMING WITH EDWARD (Rolling Stone)
19. BREAD/Baby I'm A Want You (Elektra)
20. WINGS/Wild Life (Apple)

FEBRUARY 14-21

Radio Programming

Ron Jacobs, former successful PD at KHJ announces that he's joining KGB as program director...
 KTSA leader in Pulse taken in San Antonio...
 NATRA announces a national membership and reorganization drive...
 KPCC in LA airs a two-hour War Of The Worlds-type show on a California earthquake...

Broadcast Management

Vincent Wasilewski picks up increases in salary bringing him up to \$100,000 a year...
 Nick Johnson supports PBS budget requests in speech to Harvard Law School...
 McAnn Ericson starts buying advertising for its clients dealing in radio and TV time...
 KHJ asks FCC to take away facility of Mexican station XEGM in the LA area...because of interference...

The FCC

Wholesale renewal of licenses in Alaska, Guam, Hawaii, Oregon and Washington by Commission brings strong dissent from Nicholas Johnson...
 KSFO has been notified of a \$2,000 fine for willful or repeated violation of the rules by failing to log sponsorship identification announcements...
 In a personal attack on a professor on a talk show on WWJ...FCC says that its stations responsibility to notify man he's been attacked personally on the air...WWJ in Detroit draws \$1,000 fine for failing to do so...
 News that Nick Johnson is thinking about resigning to run for Senate hits grape-vine, in Washington...

Advertising Business

General Motors fires Wells, Rich Green ad agency from account and asks for bids...
 Lennon & Newell execs begin to head for exit door...headed by William C. Lyddan, president for past two months...
 Cartridge cassette companies hit the advertising trail for first time...

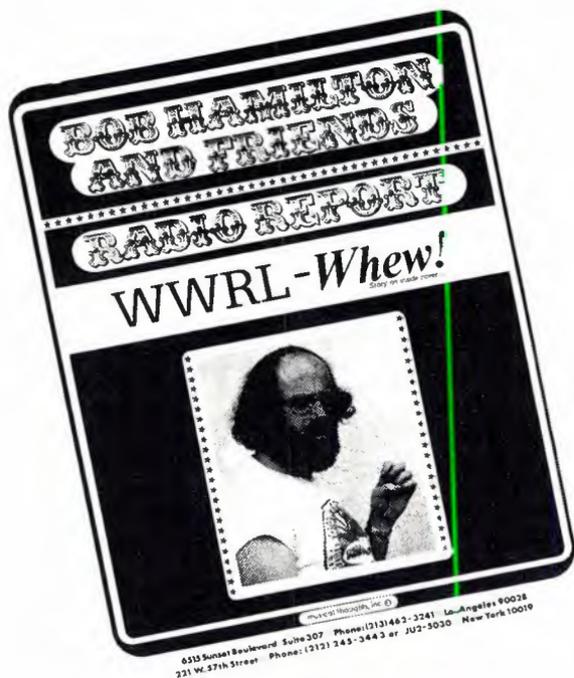
The Music Business

Heart of Gold by Niel Young slams onto the charts...
 NARM convention works on anti-piracy campaign...
 CHFI-FM asks government for permission to broadcast discrete quad...

In The World

1972 Winter Olympics held in Japan...
 13 demonstrators die in Londonderry...killed by British troops...day known as Bloody Sunday...
 Vietnam continues...

THE WEEK OF ...



HIT SINGLES

LW TW

4.	1.	LION SLEEPS TONIGHT	Robert John
1.	2.	DOWN BY THE LAZY RIVER	Osmond Bros.
6.	3.	EVERYTHING I OWN	Bread
2.	4.	HURTING EACH OTHER	Carpenters
3.	5.	WITHOUT YOU	Niisson
5.	6.	PRECIOUS & FEW	Climax
12.	7.	HEART OF GOLD	Neil Young
7.	9.	JOY	Apollo 100
11.	11.	BANG A GONG	T-Rex
18.	12.	ROCK AND ROLL LULLABY	B.J. Thomas
-	13.	HORSE WITH NO NAME	America
20.	14.	MOTHER AND CHILD REUNION	Paul Simon
13.	15.	NEVER BEEN TO SPAIN	3 Dog Night
10.	16.	MY WORLD	Bee Gees
16.	17.	FLOY JOY	Supremes
9.	18.	ANTICIPATION	Carly Simon
-	19.	RING THE LIVING BELL	Melanie
-	20.	JUNGLE FEVER	Chakachas
-	21.	PUPPY LOVE	Donny Osmond

HIT ALBUMS

1.	DON McLEAN/America Pie (UA)
2.	VARIOUS ARTISTS/Bazgia Deth (Apple)
3.	CAROLE KING/Music (Dede)
4.	ROLLING STONES/No. Rocks (London)
5.	LED ZEPPELIN (Atlantic)
6.	NILSSON/Niisson Schmi-sson (RCA)
7.	PAUL SIMON (Columbia)
8.	AL GREEN (HI)
9.	YES/Fragile (Atlantic)
10.	EMERSON, LAKE & PALMER/Pictures (Cotillion)
11.	OSMOND BROS./Phase 1 (MGM)
12.	FACES/A Nod Is As Goc J As A Wink (WB)
13.	ELTON JOHN/Madman Across The Water (Uni)
14.	BREAD/Baby I'm A Warm You (Elektra)
15.	MALO (WB)
16.	CHEECH & CHONG (Ods)
17.	CHICAGO/At Carnegie Hall (Columbia)
18.	JAMMING WITH EDWAF D (Rolling Stone)
19.	ARETHA F./Young, Gifted & Black (Atlantic)
20.	DRAMATICS/Whatcha' See (Votl)

FEBRUARY 21-28

Radio Programming

Pulse is out for New York...WWRL doubling it's ratings in places...Dan Ingram at WABC continuing to be New York's highest rated show...

KYA and KFRC battle out for top contemporary ratings in San Francisco...Latest Pulse puts the two stations neck and neck...

New computers installed at Beltsville...as ARB continues expansion...

Pulse out for Dallas...KLIF continues commanding lead...

Music Business

Horse With No Name by America breaks into two twenty...hottest record of the week..

Niel Young releases new album...

Paul McCartney out with new single...met with non-chalance...

RCA announces plan to beef up west coast operation...

MCA reveals they'll re-package 100 albums this year...

Sal Ianucci named VP at Playboy...

Broadcast Management

Forces begin to gather to oppose counter advertising suggestion of FCC...US Chamber of Commerce joins fight on broadcasts side...

Word is that license renewals will probably be lengthened, eventually...but, not this year...

Planned format change at WGMS met with opposition by listeners...FCC called in...

ASCAP & Radio License Committee unable to agree on negotiations...

The FCC

Dean Burch lets go with attack on Nicholas Johnson, calling him irresponsible...a term later used by Commissioner Robert E. Lee to give his feelings on Johnson...

WJJZ, Mt. Holly, New Jersey fined \$2,000 for rules violations...generally in the area of keeping up logs...

FCC fines KYMN-AM-FM (Inglewood, California) \$5,000 and renews station for one year because of a failure to report time brokerage agreements...

Metromedia attacks FCC for what they call their "Incomprehensible Disregard" for a broadcasters "sincere" efforts toward responsible programming...this in letter requesting re-evaluation of its ruling on Fairness Doctrine complaint against its Kansas City TV station...

The Advertising Business

Volkswagen raises ad budget 30 percent to get back some of its lost sales...

Advertising Age magazine announces a study to determine public's attitude toward advertising...

Doyle Dane Berbach announces drive for new business to make up for loss of Lever Brothers account...that was worth...better than 16 million dollars worth of business...

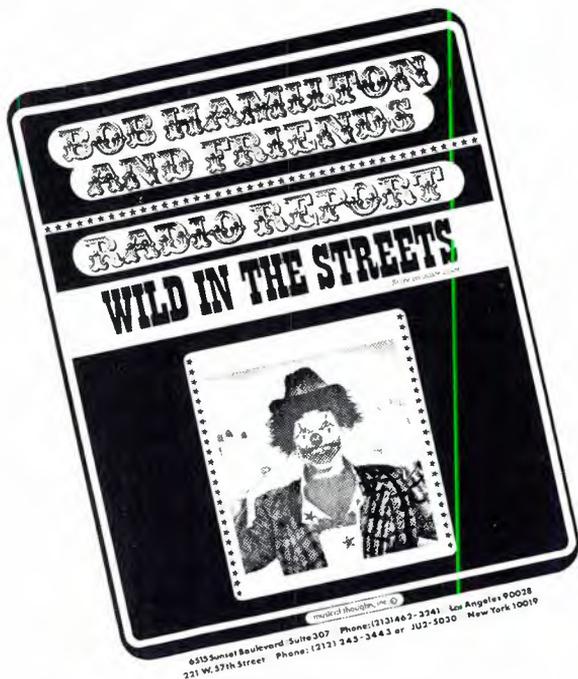
In The World

Whole Howard Hughes autobiography story turns out to be a hoax...Life Magazine which had backed Clifford Irving's story announced it was not a true autobiography of Hughes...

China trip of Nixon has Taiwan in a quandry...applications for passports more than double a year ago, out of the tiny island called Nationalist China...

Military manpower costs soar from 20 billion in 1968 to 41 billion in 1968...but, war costs themselves are down...

THE WEEK OF ...



HIT SINGLES

LW TW

7.	1.	HEART OF GOLD	Neil Young
1.	2.	LION SLEEPS TONIGHT	Robert John
13.	3.	HORSE WITH NO NAME	America
3.	4.	EVERYTHING I OWN	Bread
21.	5.	PUPPY LOVE	Donny Osmond
10.	6.	WAY OF LOVE	Cher
2.	7.	DOWN BY THE LAZY RIVER	Osmond Bros.
5.	8.	WITHOUT YOU	Nilsson
14.	9.	MOTHER AND CHILD REUNION	Paul Simon
8.	10.	SWEET SEASONS	Carole King
12.	11.	ROCK AND ROLL LULLABY	B.J. Thomas
6.	12.	PRECIOUS AND FEW	Climax
9.	13.	JOY	Apollo 100
20.	14.	JUNGLE FEVER	Chakachas
4.	15.	HURTING EACH OTHER	Carpenters
-	16.	I GOTCHA	Joe Tex
11.	17.	BANG A GONG	T-Rex
19.	18.	RING THE LIVING BELL	Melanie
17.	19.	FLOY JOY	Supremes
-	20.	WE'VE GOT TO GET IT ON	Address Bros.

HIT ALBUMS

1. DON McLEAN/American Pie (UA)
2. PAUL SIMON (Columbia)
3. VARIOUS ARTISTS/Bangla Desh (Apple)
4. CAROLE KING/Music (Ode)
5. NEIL YOUNG/Harvest (Reprise)
6. ROLLING STONES/Hot Rocks
7. NILSSON/Nilsson Sch Nilsson (RCA)
8. BREAD/Baby I'm A Want You (Elektra)
9. AMERICA (WB)
10. YES/Fragile (Atlantic)
11. LED ZEPPELIN (Atlantic)
12. AL GREEN (HI)
13. MALO (WB)
14. OSMOND BROS./Phase II (MGM)
15. ARETHA F./Young, Gifted & Black (Atlantic)
16. EMERSON, LAKE & PALMER/Pictures (Columbia)
17. FACES/A Good As At Good As A Wink (WB)
18. ELTON JOHN/Madman Across The Water (Uni)
20. CHICAGO/At Carnegie Hall (Columbia)

FEBRUARY 28-MARCH 6

Radio Programming

Change at WWDJ — Nick Anthony made station manager, Mike Phillips upped to program director. Bwana Johnny out from the station, in Miami waiting for the right gig to happen...

Announcement of Radio Report Clinic in Philadelphia comes this week — staff will include: American Bandstand host, Dick Clark, comedian, George Carlin, Cannon Ball Adderly, Harry Chapin & Michael Nesmith...

Peter May out as program director at WMYQ-Miami — Young joins WMYQ where he will do afternoon drive

Music Business

I Gotcha by Joe Tex bangs on to the chart at number 16...

Roundabout by Yes Hits Records That Will Be Hits first week — Crazy Mama J.J. Cale also hits records that will be hits...

Grammy Awards ahead — radio stations begin to contest in conjunction...

John Stanton shifted from National promotion director of Capitol Records to national marketing co-ordinator. A replacement for Stanton not named as yet...

Broadcast Management

A public opinion survey conducted for the NAB 2 years ago released last week has found all media including radio and television are drawing increasing critical appraisals from the general public...

Presidential candidate Shirley Chisholm refused an invitation to a Washington press organization's dinner claiming the membership "is symbiotic of the racism and sexism which prevades the news industry."

Walter Winchell dies at age 74...the syndicated news columnist turned radio newscaster in 1932...

The FCC

WKKR in Pickens, South Carolina ordered to forfeit \$1,000 for repeated violation of the rules by failing to file an annual financial report on time for the years 1968-1969...

KRZE, Farmington, New Mexico incurs \$1,000 fine for repeated violation of the rules for commencing operation prior to its licensed hours.

Barter and trade-out arrangements have been exempted by the FCC from rules requiring broadcast licensees to file time brokerage agreements with the Commission.

FCC changes rules in regard to FM's...they now are required to operate no less than 12 hours a day...

The Advertising Business

Advertising age magazine reveals that 624 agencies build a combined \$10,535,500. In 1971 a new record for advertising agencies...

So far under FTC ad substantiation plan, 50 advertisers have been asked to substantiate their claims...

Lennen & Newell ad agency appears before bankruptcy referee Judge Roy Babbit in bankruptcy proceedings...

Young & Rubicam reported as largest 1971 advertising agency according to billing...Baton, Barton, Durstine & Asburn come in second and Ted Bates third...

In The World

President Nixon makes first trip to Red China...

THE WEEK OF . . .

**BOB HAMILTON
AND FRIENDS**

RADIO REPORT

**ROBERTS SPLITS
K TSA**



**ELE COMMISSIONER
NICHOLAS JENSEN
ONE OF MANY ADDED
TO PHILADELPHIA
CLING STAFF**
By Joe B. ...

**STEIN OUT AND
OTHER CHANGES
KAPLAN IN BUREAU**
By Joe B. ...

**MIKE NEWMITH
SPEAKS OUT ON
MANAGIANGA SICHORIN**
By Joe B. ...

**WASC MOURNING
SPEAKS OUT ON
LATEST PHS SC**
By Joe B. ...

JACK HOLZMAN & MO AUSTIN

6513 Sunset Boulevard Suite 107 Phone: (213) 462-3741 Los Angeles 90028
221 W. 57th Street Phone: (212) 245-3443 or JU-5030 New York 10019

HIT SINGLES

LW TW

- | | | | | |
|-----|-----|--------------------------|-------|---------------|
| 3. | 1. | HORSE WITH NO NAME | ..... | America |
| 1. | 2. | HEART OF GOLD | ..... | Neil Young |
| 5. | 3. | PUPPY LOVE | ..... | Donny Osmond |
| 9. | 4. | MOTHER AND CHILD REUNION | ..... | Paul Simon |
| 6. | 5. | WAY OF LOVE | ..... | Cher |
| 2. | 6. | LION SLEEPS TONIGHT | ..... | Robert John |
| 14. | 7. | JUNGLE FEVER | ..... | Chakachas |
| 4. | 8. | EVERYTHING I OWN | ..... | Bread |
| 16. | 9. | I GOTCHA | ..... | Joe Tex |
| 11. | 10. | ROCK AND ROLL LULLABY | ..... | B.J. Thomas |
| 7. | 11. | DOWN BY THE LAZY RIVER | ..... | Osmonds Bros. |
| 8. | 12. | WITHOUT YOU | ..... | Nilsdon |
| 20. | 13. | WE'VE GOT TO GET IT ON | ..... | Address Bros. |
| 12. | 14. | PRECIOUS AND FEW | ..... | Climax |
| 10. | 15. | SWEET SEASONS | ..... | Carole King |
| 17. | 16. | BANG A GONG | ..... | T-Rex |
| — | 17. | ROUND ABOUT | ..... | Yes |
| — | 18. | GLORY BOUND | ..... | Grassroots |

HIT ALBUMS

- NEIL YOUNG/Harvest (Reprise)
- PAUL SIMON (Columbia)
- AMERICA (WB)
- NILSSON/Nilsdon Schmilsson (RCA)
- DON McLEAN/American Pie (UA)
- VARIOUS ARTISTS/Bangla Dash (Apple)
- CAROLE KING/Music (Ode)
- ROLLING STONES/Hot Rocks (Rolling Stone)
- YES/Fragile (Atlantic)
- BREAD/Baby I'm A Want You (Elektra)
- LED ZEPPELIN (Atlantic)
- MALO (WB)
- OSMOND BROTHERS/Phase III (MGM)
- JIMI HENDRIX (WB)
- ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
- EMERSON, LAKE & PALMER/Pictures (Cotillion)
- FACES/A Nod Is As Good As A Wink (WB)
- AL GREEN (HI)
- ELTON JOHN/Madman Across The Water (Uni)
- CHEECH & CHONG (Ode)

MARCH 6-13

Radio Programming

Dick Starr and Sherry Smith leave WINZ, Miami...

KSTT grabbed the number one slot in the new Davenport Pulse with WQUA coming in second...

The new Pulse for Baltimore shows WBAL taking morning and middays with WCAO taking afternoon drive and nights...

Ken Dowe leaves the station manager's position at KLIF to work in the McClendon office in Dallas...

Music Business

B.B. King teams up with famed criminal lawyer F. Lee Bailey to form the Foundation for the Advancement of Inmate Rehabilitation and Recreation...

Creedence Clearwater Revival has finished their new album...Mardi Gras...

Joe Cocker tour starts next week in Madison Square Garden...

Broadcast Management

The FCC has approved the sale of WERX, Wyoming, Mich. to Stuart Paul Noordyk for \$115,000...

NBC given 20 days to show how they will present the opposing views to ads for large-engine autos and leaded gasoline...

1971 radio revenue figures released showing radio up to 1.36 billion dollars overall. Television revenue slipped during the year...

Gateway Broadcasting threatened with losing the licenses of WYDD-FM, Pittsburgh and WKPA, New Kensington, Pa. by the FCC for fraudulent billing practices...

Advertising Business

Robert Choate attacks the ads for children's foods before a Senate Consumer Subcommittee, saying they distort nutritional values...

Two executives at Leo Burnett warn stations they need to correct sloppy billing practices before getting tough with ad agencies that are slow in paying...

Robert L. Edens, Jr. unexpectedly exits Foote, Cone & Belding...he was GM of their Chicago office...

In The World

Nixon does not receive quite the fanfare he expected on arriving in Red China...

Funds for Radio Free Europe cut off by the U.S. Congress...

Father Daniel Berrigan and Angela Davis are both released on bail...

THE WEEK OF . . .



HIT SINGLES

1. 1. HORSE WITH NO NAME America
2. 2. HEART OF GOLD Neil Young
3. 3. PUPPY LOVE Donny Osmond
4. 4. MOTHER AND CHILD REUNION PAUL Simon
9. 5. I GOTCHA Joe Tex
7. 6. JUNGLE FEVER Chakachas
5. 7. WAY OF LOVE Cher
10. 8. ROCK AND ROLL LULLABY B.J. Thomas
6. 9. LION SLEEPS TONIGHT Robert John
- 10. ROCKIN ROBIN Michael Jackson
8. 11. EVERYTHING I OWN Bread
13. 12. WE'VE GOT TO GET IT ON Adrissi Bros.
17. 13. ROUND ABOUT Yes
- 14. FIRST TIME EVER I SAW YOUR FACE R. Flack
- 15. A COWBOY'S WORK IS NEVER DONE Sonny & Cher
- 16. BANG A GONG T-Rex
18. 17. GLORY BOUND Grassroots
- 18. BETCHA' BY GOLLY WOW Stylistics
12. 19. WITHOUT YOU Nilsson
- 20. IN THE RAIN Dramatics

HIT ALBUMS

1. 1. PAUL SIMON (Columbia)
2. 2. NILSSON/Nilsson Schmilsson (RCA)
3. 3. AMERICA (WB)
4. 4. NEIL YOUNG/Harvest (Reprise)
5. 5. DON McLEAN/American Pie (UA)
6. 6. VARIOUS ARTISTS/Bangla Desh (Apple)
7. 7. BREAD/Baby I'm A Want You (Elektra)
8. 8. YES/Fragile (Atlantic)
9. 9. ROLLING STONES/Hot Rocks (Rolling Stone)
10. 10. JIMI HENDRIX (WB)
11. 11. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
12. 12. CAROLE KING/Music (Ode)
13. 13. LED ZEPPELIN (Atlantic)
14. 14. OSMOND BROTHERS/Phase III (MGM)
15. 15. MALO (WB)
16. 16. AL GREEN (HI)
17. 17. CAROLE KING/Tapestry (Ode)
18. 18. STYLISTICS (A&W)
19. 19. EMERSON, LAKE & PALMER/Pictures (Catalion)
20. 20. FACES/A Nod Is As Good As A Wink (WB)

MARCH 13-20

Radio Programming

WGMS will stay with classical music programming, KRO VP Ross Tabor reluctantly announced...

Pulse for Chicago shows WLS leading overall!...followed closely by WGN...WCFL and WVON in a tie for third place...

Jack London replaces Buzz Lawrence as PD at KPRC, Houston...Lynn Sauer takes over as MD at KPRC...

The first "Progressive Rock" station in the country switched to MOR, KMPX-FM, San Francisco. Tom Donahue, who shaped the station, is programming KSAN-FM in the same city...

Music Business

Rockin' Robin by Michael Jackson bursts into the top twenty at number eleven and Roberta Flack comes in at number fourteen...

The Canadian Recording Manufacturer's Association announced plans to hold a \$75,000 Maple Music Junket to promote Canadian record product to the world...

NARM holds convention in Bel Harbor, Florida...

RIAA President Gartikon vows pirate war...

Broadcast Management

Pat Paulsen files a petition in the US Court of Appeals to protest the FCC's ruling he is not a bona fide candidate for the Republican nomination for president...

The FCC approves the sale of Time-Life stations to McGraw-Hill for 69.3 million dollars despite the protests of Black and Chicano groups...

Rumors are flying that Nicholas Johnson will soon announce his intention to run for a Senate seat in Iowa...

Spending on media time buying by political candidates starts picking up...

The Advertising Business

N.W. Ayer & Son's merges with Rink Wells Associates to strengthen their positions as midwest ad agencies...

Philco-Ford dropped the word "noiseless" from their ads, but questions why the FTC allows others to still use it...

In The World

Nixon returns from Red China amidst mixed reaction...

A Gallup Poll shows Americans favor desegregation, but not busing...

Jack Anderson takes aim at ITT-Republican Party financial arrangements...

George McGovern and Paul McCloskey reveal their campaign contributors, but other political candidates do not follow suit...

THE WEEK OF . . .



HIT SINGLES

LW TV

- | | | | |
|-----|-----|--------------------------|-----------------|
| 6. | 1. | FIRST TIME EVER | Roberta Flack |
| 1. | 2. | HORSE WITH NO NAME | America |
| 4. | 3. | GOTCHA | Joe Tex |
| 13. | 4. | BETCHA BY GOLLY WOW | Stylistics |
| 5. | 5. | ROCKIN' ROBIN | Michael Jackson |
| 2. | 6. | PUPPY LOVE | Donny Osmond |
| 9. | 7. | IN THE RAIN | Dramatics |
| 11. | 8. | A COWBOY'S WORK | Sonny & Cher |
| 10. | 9. | ROUND ABOUT | Yes |
| 3. | 10. | HEART OF GOLD | Neil Young |
| 7. | 11. | MOTHER AND CHILD REUNION | Paul Simon |
| 15. | 12. | SUAVECITO | Maljo |
| 20. | 13. | DAY DREAMING | Aretha Franklin |
| — | 14. | FAMILY OF MAN | 3 Dog Night |
| — | 15. | JUNGLE FEVER | Chakachas |
| — | 16. | CRAZY MAMA | J.J. Cale |
| — | 17. | DOCTOR MY EYES | Jackson Brown |
| 19. | 18. | GIVE IRELAND BACK | Paul McCartney |
| 14. | 19. | WAY OF LOVE | Cher |
| 8. | 20. | ROCK AND ROLL LULLABY | B.J. Thomas |

HIT ALBUMS

- | | |
|-----|--|
| 1. | AMERICA (WB) |
| 2. | NEIL YOUNG/Harvest (Reprise) |
| 3. | PAUL SIMON (Columbia) |
| 4. | NILSSON/Nilsson Schmilsson (RCA) |
| 5. | YES/Fragile (Atlantic) |
| 6. | BREAD/Baby I'm A Want You (Elektra) |
| 7. | DON McLEAN/American Pie (UA) |
| 8. | JIMI HENDRIX/In The West (Reprise) |
| 9. | AL GREEN/Al Green (HI) |
| 10. | CAROLE KING/Music (Ode) |
| 11. | VARIOUS ARTISTS/Bangla Desh (Apple) |
| 12. | MALJO/Maljo (WB) |
| 13. | ROLLING STONES/Hot Rocks (Rolling Stone) |
| 14. | ALLMAN BROTHERS BAND/Eat A Peach (Capricorn) |
| 15. | ARETHA FRANKLIN/Young, Gifted & Black (Atlantic) |
| 16. | LED ZEPPELIN/Led Zeppelin III (Atlantic) |
| 17. | KENNY ROGERS/Ballad of Calico (Reprise) |
| 18. | ELTON JOHN/Madman Across The Water (Uni) |
| 19. | DRAMATICS/Whatcha See (Volt) |
| 20. | OSMOND BROTHERS/Phase III (MGM) |

MARCH 27-APRIL 3

Radio Programming

Neil McIntyre replaces Mike Harvey as PD at WPIX...

ARB for San Francisco shows KYA making inroads on KFRC, especially in teens. KGO was number one in total and metro survey areas...followed by KCBS, KFRC, KABL, KSFO and KYA...

Both WRKO and WMEX dropped in total persons in the new ARB. WMEX gained in teens and WRKO gained in men 18-34...In total survey area, WBZ was number one, followed by WJIB, WRKO, WEEI, WHDH and WMEX...

The Chicago ARB showed a gain for WLS and a loss for WCFL...WLS picked up teens and was number one overall...then WGN, WBBM, WIND, WVON, WAIT, WCFL...

Music Business

Terry Knight files a five million dollar lawsuit against John L. Eastman in the Grand Funk Railroad defection matter...

Jackson Browne breaks into the top twenty with the group's first hit, "Doctor My Eyes."...

Larry Douglas returns to RCA as national singles promotion director from Epic...

Broadcast Management

Nicholas Johnson decides not to run for the Senate from Iowa, even though he feels the incumbent can be defeated...

Doubleday Broadcasting reaches an agreement with four Chicano groups...the groups announcing they will withdraw license renewal challenges against Doubleday stations...

An effort by radio stations to get a reduction in rates from ASCAP seems to be in vain...ten percent appears to be the maximum reduction...

The Advertising Business

The second phase of a campaign, "Help Unsell The War," has started under the direction of David McCall, President of McCaffrey & McCall...

CBS Radio Spot Sales launches a campaign to keep national advertisers from using spot radio and then turning away...

Giant Food Stores start a campaign advising consumers unhappy with high food prices to buy something else, like turkey, fish or cheese...

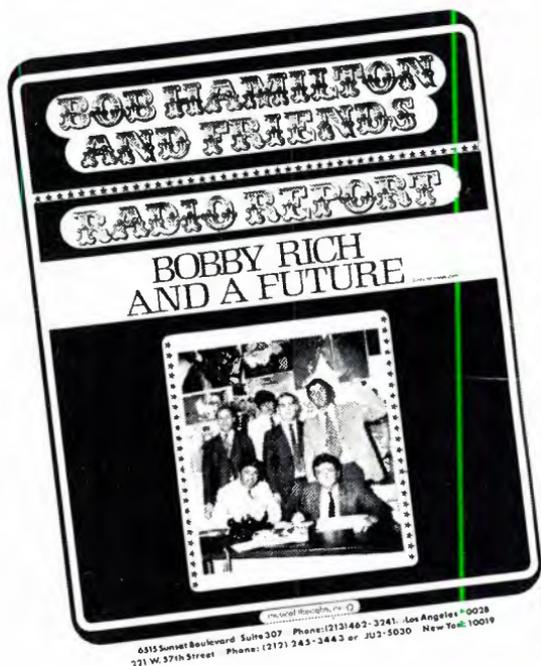
In The World

The first National Black Political Convention is held in Gary, Indiana and attracts some 8,000 people...

Marshal Lon Nol swears himself in as President of Cambodia...

An administration task force reports \$31.6 billion over the next nine years will be required to curb the industrial pollution of the 25 industries most heavily affected...

THE WEEK OF ...



HIT SINGLES

LW TW

1.	1.	FIRST TIME EVER	Roberta Flack
5.	2.	ROCKIN' ROBIN	Michael Jackson
2.	3.	HORSE WITH NO NAME	America
3.	4.	I GOTCHA	Joe Tex
7.	5.	IN THE RAIN	Dramatics
4.	6.	BETCHA BY GOLLY WOW	Stylists
8.	7.	A COWBOY'S WORK	Sony & Cher
14.	8.	FAMILY OF MAN	3 Dog Night
13.	9.	DAY DREAMING	Aretha Franklin
6.	10.	PUPPY LOVE	Donny Osmond
12.	11.	SUAVECITO	Malo
12.	12.	DOCTOR MY EYES	Jackson Brown
—	13.	BACK OFF BOOGALOO	Ringo Starr
18.	14.	GIVE IRELAND BACK	Paul McCartney
16.	15.	CRAZY MAMA	J.J. Cale
—	16.	VINCENT	Don McLean
10.	17.	HEART OF GOLD	Neil Young
11.	18.	MOTHER AND CHILD REUNION	Paul Simon
—	19.	SYLVIA'S MOTHER	Dr. Hook
—	20.	HOT ROD LINCOLN	Commander Cody

HIT ALBUMS

1.	AMERICA (WB)
2.	NEIL YOUNG/Harvest (Reprise)
3.	YES/Fragile (Atlantic)
4.	PAUL SIMON (Columbia)
5.	NILSSON/Niisson Schmisson (RCA)
6.	BREAD/Baby I'm A Want You (Elektra)
7.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
8.	DON McLEAN/American Pie (UA)
9.	ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
10.	MALD/Malo (WB)
11.	AL GREEN/Al Green (HI)
12.	VARIOUS ARTISTS/Bangla Desh (Apple)
13.	CAROLE KING/Music (Ode)
14.	ROLLING STONES/Hot Rocks (Rolling Stone)
15.	JIMI HENDRIX/In The West (Reprise)
16.	ROBERTA FLACK/First Take (Atlantic)
17.	KENNY ROGERS/Ballad of Calico (Reprise)
18.	LED ZEPPELIN/Led Zeppelin III (Atlantic)
19.	DRAMATICS/Whatcha See (Volt)
20.	OSMOND BROTHERS/Phase III (MGM)

APRIL 3-10

Radio Programming

Los Angeles ARB shows significant gains for KLOS and KGfJ, due in large part to their inroads in teen demographics...KHJ dropped overall, especially in teens...KKDJ stayed about the same...KRLA dropped while KMET pulled much better numbers...

Steve Stafford replaces Bob Green as PD of KWNR...

Bobby Rich leaves KSTT after four-and-a-half years as PD...

No surprises in New York ARB as WABC and WOR dominate...

Dave Laird names PD at WMPS as Roy Mack leaves...

WMAL tops the Washington ARB...followed by WOL, WPGC, WTOP, WJMD, WGAY...

Music Business

Two novelty songs break into the top twenty, Sylvia's Mother by Dr. Hook and Commander Cody's Hot Rod Lincoln...

Broadcast Management

Rumors are rampant that Doubleday Broadcasting will buy KDMB...

A Federal District Judge refuses to dismiss suits against NBC, ABC, and CBS brought by BMI...

A committee backed by the Radio Advertising Bureau (called GOALS) will seek better ways to persuade 18-24 year olds to participate in audience measurement surveys...

The Advertising Business

A Pulse conducted study for ABC-FM Spot Sales shows the 18-34 age group much more highly involved with media than other groups, especially electronic media...

A complaint was submitted to the National Advertising Review Board against Johnny Cash's commercials for American Oil and Chrysler-Plymouth. Complainant Benny L. Kass charged that Cash nor the companies involved could substantiate the claims made...

In The World

George Meany and three other labor leaders walked off Richard Nixon's Pay Board...

Britain announced it would take over complete political control of Northern Ireland...

By a vote of 84-8 the Senate approved including sex discrimination under the Equal Rights amendment to the Constitution...

THE WEEK OF ...

ROB HAMILTON AND FRIENDS

RADIO REPORT

ANDERSON PANICS INDUSTRY

THE HITS

TW	LW	SON	ARTIST
1	1	FIRST TIME EVER	Roberta Flack
2	2	ROCKIN' ROBIN	Michael Jackson
3	3	IN THE RAIN	Dramatics
4	4	I GOTCHA	Joe Tex
5	5	FAMILY OF MAN	3 Dog Night
6	6	A COWBOY'S WORK	Cheer
7	7	DAY DREAMING	Aretha Franklin
8	8	BETCHA BY GOLLY WOW	Stylistics
9	9	DOCTOR MY EYES	Jackson Brown
10	10	SUAVECITO	Malo
11	11	BACK OFF BOOGALOO	Ringo Starr
12	12	VINCENT	Don McLean
13	13	HORSE WITH NO NAME	America
14	14	HOT ROD LINCOLN	Commander Cody
15	15	SYLVIA'S MOTHER	Dr. Hook
16	16	GIVE IRELAND BACK	Paul McCartney
17	17	BABY BLUE	Badfinger
18	18	PUPPY LOVE	Donny Osmond
19	19	LOOK WHAT YOU DONE	Al Green
20	20	OH GIRL	Chi-Lites

ATTENTION GRINGO
THE FIRST OF TWO PARTS OF THE CLASSIC OF
Ride
THE RON JACOBS
A NEW VIVA VIVA Recording

Credence - Badfinger - F. Knight
spotlight this week's music!

(IN CREDENCE RECORDS ON PAGE 157)

6315 Sunset Boulevard • Suite 307 • Phone: (213) 467-3261 • Los Angeles 90028

HIT SINGLES

LW	TW	SON	ARTIST
1	1	FIRST TIME EVER	Roberta Flack
2	2	ROCKIN' ROBIN	Michael Jackson
3	3	IN THE RAIN	Dramatics
4	4	I GOTCHA	Joe Tex
5	5	FAMILY OF MAN	3 Dog Night
6	6	A COWBOY'S WORK	Cheer
7	7	DAY DREAMING	Aretha Franklin
8	8	BETCHA BY GOLLY WOW	Stylistics
9	9	DOCTOR MY EYES	Jackson Brown
10	10	SUAVECITO	Malo
11	11	BACK OFF BOOGALOO	Ringo Starr
12	12	VINCENT	Don McLean
13	13	HORSE WITH NO NAME	America
14	14	HOT ROD LINCOLN	Commander Cody
15	15	SYLVIA'S MOTHER	Dr. Hook
16	16	GIVE IRELAND BACK	Paul McCartney
17	17	BABY BLUE	Badfinger
18	18	PUPPY LOVE	Donny Osmond
19	19	LOOK WHAT YOU DONE	Al Green
20	20	OH GIRL	Chi-Lites

HIT ALBUMS

1. AMERICA (WB)
2. NEIL YOUNG/Harvest (Reprise)
3. PAUL SIMON (Columbia)
4. YES/Fragile (Atlantic)
5. NILSSON/Nilsson-Schmilion (RCA)
6. ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
7. ROBERTA FLACK/First Take (Atlantic)
8. BREAD/Baby I'm a Want You (Elektra)
9. DON McLEAN/American Pie (UA)
10. MALO/Malo (WB)
11. AL GREEN/Al Green (MII)
12. VARIOUS ARTISTS/Banga Desh (Apple)
13. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
14. WAR/All Day Music (UA)
15. JIMI HENDRIX/In The West (Reprise)
16. DRAMATICS/Whatcha See (Volt)
17. CREAM/Live Vol. II (A-Zantic)
18. SONNY & CHAR/Kapp
19. ROLLING STONES/Hot Rocks (Rolling Stone)

APRIL 10-17

Radio Programming

Jack Anderson unloaded his first blast against "a new payola scandal in the billion dollar record industry." Reaction was immediate and widespread...

New Pulse in New York shows WPLJ strong at nights with a 7...

KYA, KFRC and KGO tied in overalls in the new San Francisco Pulse...They were followed by KABL, KSFO, KCBS, KDIA, KSAN...

WWOM-FM, New Orleans changes its call letters to WIXO and will rock under Tony Delaney...

Danny Davis resigns PD slot at KRIZ to return to KHOW...

Music Business

Badfinger returns to the top twenty with "Baby Blue," as does Al Green with "Look What You Done."...

Broadcast Management

Pacific and Southern Broadcasting announced a plan to merge with Globetrotter Communications...the total assets involved being 32.3 million dollars...

National Association of FM Broadcasters were told at their meeting in Chicago that FM car radio penetration is 20 percent and should reach nearly 40 percent this year. John Richer is re-elected President of the NAFMB...

The FCC announced that effective May 1, the absolute limit on positive peaks for AM stations is 125%.

The Advertising Business

The Navy announces it will buy no broadcast time in its recruitment campaign...plans are to use only print media...

A once-powerful ad agency, Lennen & Newell was declared bankrupt in New York...

Ralph Nader, speaking before the American Marketing Association, urged companies to use competitive advertising to attack another company's deceptive claims or product deficiencies...

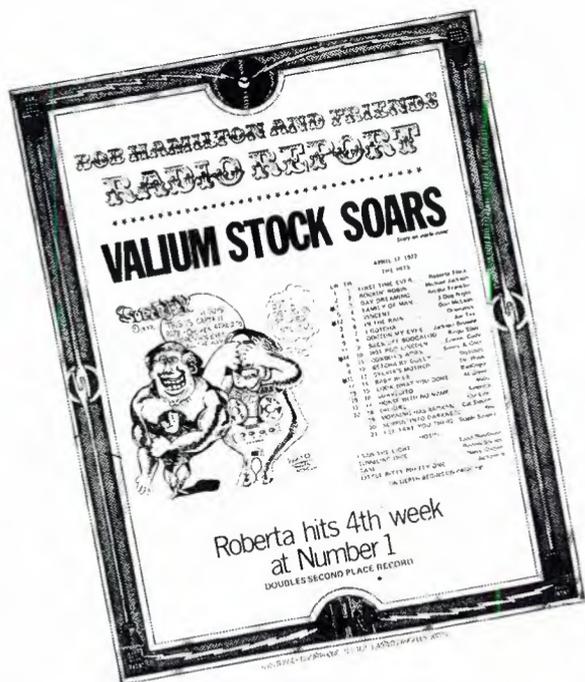
In The World

The new Federal Election Campaign Act has gone into effect with the toughest requirements ever for financial disclosure by candidates...

Federal Judge Stephen Roth held firm in Detroit on his decision that busing should be utilized to achieve racial integration...

Burt Reynolds invades the centerfold of Cosmopolitan, quickly entrenching himself as the heart-throb of every American female...

THE WEEK OF . . .



HIT SINGLES

LW TW

1. FIRST TIME EVER Roberta Flack
2. ROCKIN' ROBIN Michael Jackson
3. DAY DREAMING Aretha Franklin
5. 4. FAMILY OF MAN 3 Dog Night
12. 5. VINCENT Don McLean
3. 6. IN THE RAIN Dramatics
4. 7. I GOTCHA Joe Tex
9. 8. DOCTOR MY EYES Jackson Brown
11. 9. BACK OFF BOOGALOO Ringo Starr
14. 10. HOT ROD LINCOLN Commander Cody
6. 11. A COWBOY'S WORK Sonny & Cher
12. 12. BETCHA BY GOLLY WOW Stylistics
15. 13. SYLVIA'S MOTHER Dr. Hook
17. 14. BABY BLUE Badfinger
19. 15. LOOK WHAT YOU DONE Al Green
10. 16. SJAVECITO Maio
13. 17. HORSE WITH NO NAME America
20. 18. OH GIRL Chi-Lites
19. 19. MORNING HAS BROKEN Cat Stevens
20. 20. SLIPPING INTO DARKNESS War
21. 21. I'LL TAKE YOU THERE Staple Singers

HIT ALBUMS

1. AMERICA (WB)
2. NEIL YOUNG/Harvest (Reprise)
3. PAUL SIMON (Columbia)
4. YES/Fragile (Atlantic)
5. ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
6. NILSSON/Nilsson Schmilsson (RCA)
7. ROBERTA FLACK/Fir's Take (Atlantic)
8. AL GREEN/AI Green (WB)
9. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
10. DON McLEAN/American Pie (UA)
11. MALO/Malo (WB)
12. DONNY HATHAWAY/Live (Atco)
13. VARIOUS ARTISTS/Bangla Desh (Apple)
14. BREAD/Baby I'm A Wa it You (Elektra)
15. STYLISTICS (A&O)
16. JIMI HENDRIX/In The West (Reprise)
17. WAR/All Day Music (UA)
18. CAROLE KING/Music (3de)
19. GODSPELL (Bell)
20. GRAHAM NASH & DAVID CROSBY (Atlantic)

APRIL 17-24

Radio Programming

Wolfman Jack leaves XPRS for L.A.'s KDAY 7 to Midnight show, bumping out China Smith. Ted Randall to consult XPRS on R&B, and Roger Christian also leaves XPRS for syndicated projects...

Paxton Mills comes to 100,000 watt KNUS, Dallas, as music director, testing KLIF...
KROY first in Sacramento Pulse, KRAK second...

Music Business

Al Cory named National Promotion Director of Capitol Records, replacing John Stanton, who becomes trouble shooter...

Breaking into Top Twenty this week, War and the Staple Singers, with "Slippin' into Darkness" and "I'll Take You There" respectively...

Broadcast Management

KDWB sale to Doubleday in Minneapolis reportedly for 3.25 million dollars...

Pending FCC approval, Fairchild buying WPBC in Minneapolis...

Nixon endorses profit motive in broadcasting, via Herb Klein

The Advertising Business

Miles David of RAB feels aural broadcast medium can sell advertisers \$2 billion by 1976...

FTC plans to renew complaints against analgesic makers refuting claims of effectiveness and speed...

Reasonable access provision of new NAB guidelines for political advertising under debate...

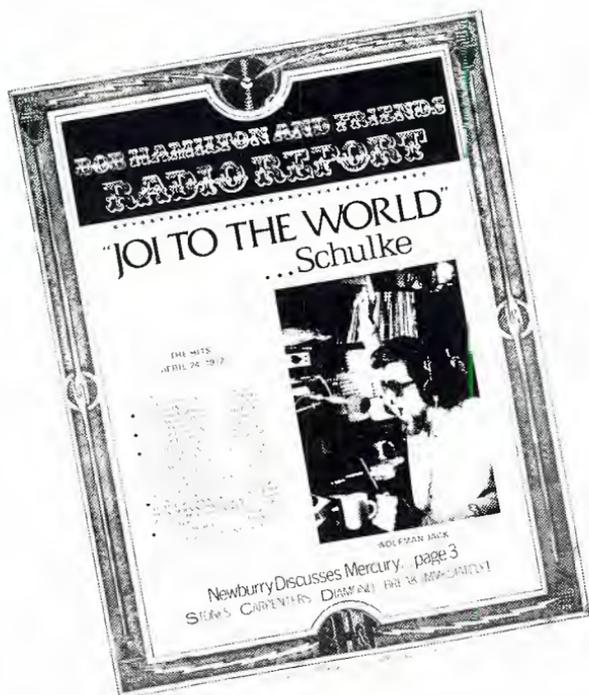
In The World

Democratic nomination race now a three-way sweepstakes with McGovern, Humphrey and Muskie...

LBJ has heart attack one year after resuming smoking cigarettes...

Adam Clayton Powell dies at 63 of cancer...

THE WEEK OF ...



HIT SINGLES

LW TW

1.	1.	FIRST TIME EVER	Roberta Flack
5.	2.	VINCENT	Don McLean
4.	3.	FAMILY OF MAN	3 Dog Night
3.	4.	DAY DREAMING	Aretha Franklin
9.	5.	BACK OFF BOOGALOO	Ringo Starr
2.	6.	ROCKIN' ROBIN	Michael Jackson
8.	7.	DOCTOR MY EYES	Jackson Brown
10.	8.	HOT ROD LINCOLN	Commander Cody
6.	9.	IN THE RAIN	Dramatics
15.	10.	LOOK WHAT YOU DONE	Al Green
13.	11.	SYLVIA'S MOTHER	Dr. Hook
7.	12.	I GOTCHA	Joe Tex
14.	13.	BABY BLUE	Badfinger
12.	14.	BETCHA BY GOLLY WOW	Stylistics
18.	15.	OH GIRL	Chi-Lites
21.	16.	I'LL TAKE YOU THERE	Staple Singers
11.	17.	A COWBOY'S WORK	Sonny & Cher
19.	18.	MORNING HAS BROKEN	Cat Stevens
20.	19.	SLIPPIN' INTO DARKNESS	.War
-	20.	TAXI	Harry Chapin
-	21.	TUMBLING DICE	Rolling Stones

HIT ALBUMS

1.	AMERICA (WB)
2.	NEIL YOUNG/Harvest* (Reprise)
3.	ROBERTA FLACK/First Take (Atlantic)
4.	YES/Fragile (Atlantic)
5.	PAUL SIMON (Columbia)
6.	ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
7.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
8.	NILSSON/Nilsson Schmilsson (RCA)
9.	MALO/Malo (WB)
10.	AL GREEN/Al Green 'HI)
11.	DONNY HATHAWAY/Live (Atco)
12.	DON McLEAN/American Pie (UA)
13.	BREAD/Baby I'm a Want You (Elektra)
14.	GRAHAM NASH & DAVID CROSBY (Atlantic)
15.	CAROLE KING/Tapestry (Ode)
16.	STYLISTICS (Avco)
17.	CREAM/Live Vol. II (Atlantic)
18.	WAR/All Day Music (UA)
19.	DRAMATICS/Whatcha See (Volt)
20.	HISTORY OF ERIC CLAPTON (Atlantic)

APRIL 24-MAY 1

Radio Programming

KLOS gets a 9 in the Pulse at night in Los Angeles, again showing strength...
KCBQ in San Diego gets a 15 in the Pulse, with six stations tied behind, all with a 7...

Music Business

Carole King's Tapestry now over 4.5 million copies in the U.S., 6 million world-wide, outselling any Beatles album ...

San Francisco Sheriff Richard Hongisto gets David Crosby Graham Nash and others to perform a benefit for county-jail prisoners...KSAN broadcasts...

Harry Chapin's "Taxi" and the Rolling Stones' "Tumblin' Dice" move into the Top Twenty...

Broadcast Management

ROP to be the first company to comply with the FCC's one-to-a-market rule properties in several cities where it owns TV-AM-FM situations...

Ben Hooks named first Black FCC member...

NBC announces plans to sell its radio stations...

Community activists groups promised extensive participation by Starr Broadcasting as chain buys KABL stations in Bay Area...

FCC holding inquiry into suggested cable radio rules...

The Advertising Business

Commerce Dept. says ad spending in 72 for all media could reach 22.8 billion dollars...

Stern Concern law firm gets free time on NBC for Senator Fred Harris of Oklahoma and six farm groups to answer railroad-sponsored ads supporting the Surface Transportation Act :60 spot produced for the effort...

In The World

U.S. reacts to Communist offensive in Indochina with heavy bombing of Haiphong Harbor...

Gang killings in Brooklyn...

Justice Dept. files anti-trust suits against CBS, NBC, ABC and Viacom claiming television monopoly...

THE WEEK OF . . .



HIT SINGLES

LW TW

15. 1.	OH GIRL	Chi-Lites
2.	VINCENT	Don McLean
1. 3.	FIRST TIME EVER	Jackson Brown
5. 5.	BACK OFF BOOGALOO	Ringo Starr
8. 6.	HOT ROD LINCOLN	Commander Cody
10. 7.	LOOK WHAT YOU DONE	Al Green
11. 8.	SYLVIA'S MOTHER	Dr. Hook
4. 9.	DAY DREAMING	Aretha Franklin
16. 10.	I'LL TAKE YOU THERE	Staple Singers
21. 11.	TUMBLING DICE	Rolling Stones
3. 12.	FAMILY OF MAN	3 Dog Night
18. 13.	MORNING HAS BROKEN	Cat Stevens
6. 14.	ROC'KIN' ROBIN	Michael Jackson
19. 15.	SLIP'IN' INTO DARKNESS	War
13. 16.	BABY BLUE	Badfinger
— 17.	LITTLE BITTY PRETTY ONE	Jackson Five
14. 18.	BETCHA BY GOLLY WOW	Stylistics
20. 19.	TAXI	Harry Chapin
12. 20.	I GOTCHA	Joe Tex
— 21.	DIARY	Bread
9. 22.	IN THE RAIN	Dramatics

HIT ALBUMS

1.	AMERICA (WB)
2.	ROBERTA FLACK/First Take (Atlantic)
3.	NEIL YOUNG/Harvest (Reprise)
4.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
5.	PAUL SIMON (Columbia)
6.	MALO (WB)
7.	YES/Fragile (Atlantic)
8.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
9.	GRAHAM NASH & DAVID CROSBY (Atlantic)
10.	DON McLEAN/American Pie (UA)
11.	DONNY HATHAWAY/Live (Avco)
12.	AL GREEN (HI)
13.	NILSSON/Nikson Schmilsson (RCA)
14.	CREEDENCE CLEARWATER REVIVAL (Fantasy)
15.	CAROLE KING/Tapestry (Ode)
16.	BREAD/Baby I'm A'Want You (Elektra)
17.	GODSPELL (Bell)
18.	HISTORY OF ERIC CLAPTON (Atlantic)
19.	WAR/All Day Music (UA)
20.	CAROLE KING/Music (Ode)

MAY 1-8

Radio Programming

Heavy top 40 battle shaping up in Chattanooga between WGOW, WDXB, WFLI...programmed by Bill Scott, Bob Todd and E. Alvin Davis respectively...

Tom Donahue supposed to be leaving KSAN to work with Dave Moorehead, the new GM of KMET...

Jack McCoy copyrights the Last Contest...

WDAS, under LeBaron Taylor, sues ARB for two million dollars, listing 25 different grievances...

WNIC, Detroit (formerly WKNR) going beautiful music...

Music Business

Paul Fishkin, of Bearsville Records, credits the Communicator Network with breaking Todd Rundgren's "I Saw The Light"...

Rolling Stones tour begins in San Francisco June 6 and ends in New York July 26...

Big benefit at Winterland in San Francisco for the California marijuana initiative...

Chi-Lites' "Oh Girl" vaults to number one single in the country...

Broadcast Management

KMEN, San Bernardino sold by Val Jon to Fanfare Corporation...

FCC reportedly getting ready to ease restrictions on first-class license requirements...

FTC Chairman Miles Kirkpatrick moves to obtain more control over advertising...

Advertising Business

Television networks reject spots about defective Chevrolet engine mounts...

Thomas Adams, Chairman of Campbell-Ewald, calls for those opposing certain ads to substantiate the claims of deception...

In The World

The U.S. dramatically steps up the air war in Vietnam...

George McGovern decides to enter Ohio primary...

Apollo 14 crew lands on the moon...

THE WEEK OF . . .



HIT SINGLES

LW TW

1.	1.	OH GIRL	Chi-Lites
2.	2.	I'LL TAKE YOU THERE	Staple Singers
3.	3.	VINCENT/FLIP	Don McLean
4.	4.	HOT RCD LINCOLN	Commander Cody
11.	5.	TUMBLING DICE	Rolling Stones
8.	6.	SYLVIA'S MOTHER	Dr. Hook
7.	7.	LOOK WHAT YOU DONE	Al Green
4.	8.	DOCTOR MY EYES	Jackson Brown
13.	9.	MORNING HAS BROKEN	Cat Stevens
3.	10.	FIRST TIME EVER	Roberta Flack
15.	11.	SLIPPIN' INTO DARKNESS	War
—	12.	IT'S GOING TO TAKE SOMETIME	Carpenters
—	13.	LITTLE BITTY PRETTY ONE	Jackson Five
—	14.	I SAW THE LIGHT	Tod Rundgren
5.	15.	BACK OFF BOOGALOO	Ringo Starr
—	16.	CANDY MAN	Sammy Davis
—	17.	SONG SUNG BLUE	Neil Diamond
—	18.	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
21.	19.	DIARY	Bread
9.	20.	DAY DREAMING	Aretha Franklin
—	21.	NICE TO BE WITH YOU	Gallery

HIT ALBUMS

1.	ROBERTA FLACK/First Take (Atlantic)
2.	AMERICA (WB)
3.	NEIL YOUNG/Harvest (Reprise)
4.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
5.	PAUL SIMON (Columbia)
6.	MALO (WB)
7.	GRAHAM NASH & DAVID CROSBY (Atlantic)
8.	YES/Fragile (Atlantic)
9.	AL GREEN (HI)
10.	DONNY HATHAWAY/Live (Aveco)
11.	CREDENCE CLEARWATER REVIVAL (Fantasy)
12.	DON McLEAN/American Pie (UA)
13.	WAR/All Day Jusic (UA)
14.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
15.	STAPLE SINGERS/Beatitude (Stax)
16.	NILSSON/Nitson Schmi sson (RCA)
17.	STYLISTICS (Aveco)
18.	CAROLE KING/Tapestry (Ode)
19.	HISTORY OF ERIC CLAPTON (Atlantic)
20.	HUMBLE PIE/Smokin' (A&M)

MAY 8-15

Radio Programming

Despite poor signal, KUDL makes inroads on WHB in new Kansas City Pulse...

After ten years of programming KMPC, Russ Barnett resigns...Mark Blinoff becomes acting PD...

John Rook returns to the city of his greatest triumph, Chicago, to program his former competitor, WCFL, as a consultant...

Robert E. Lee leaves WCFL, where he was acting program manager...

Music Business

Atlantic Records announces no blocks of tickets for Stones' concerts to radio stations...limit is two per customer...

First annual San Francisco Bay Area Festival will be held next month by George Wein, who does the Newport Jazz Festival...

Sammy Davis, Jr., breaks into the top twenty with his biggest record ever, "Candy Man"...

Broadcast Management

Twenty-six license renewal challenges filed in the State of New York...

Burns Nugent named stations-relations Chief of NAB...

Ninety broadcasters voted to have the NAB put pressure on Richard Nixon to make the next FCC Commissioner a broadcaster...

Advertising Business

Ocean Spray ordered by the FTC to run corrective ads on their "food energy" claims...

Dean Burch says FCC should consider limiting political spots to five minutes in length...for the next election...

National Citizens Committee for Broadcasting pressures NAB to establish a policy for handling political advertising abuses...

In The World

Willy Brandt narrowly gets a vote of confidence...

Edmund Muskie drops out of the race for the Democratic Presidential Nomination...

North Vietnam starts on yet another offensive...

THE WEEK OF ...

BOB HAMILTON AND FRIENDS
RADIO REPORT
 MAY 15, 1972
 THE HITS

LW	TW		Chi-Lites
1	1	OH GIRL (3rd week)	Staple Singers
2	1	I'LL TAKE YOU THERE	Neil Diamond
3	2	SONG SUNG BLUE	Commander Cody
4	4	HOT ROD LINCOLN	Rolling Stones
5	5	TUMBLING DICE	Dr. Hook
6	5	SYLVIA'S MOTHER	Cat Stevens
7	7	MORNING HAS BROKEN	Bread
8	8	DIARY	5th Dimension
9	8	LAST NIGHT I DIDN'T GET TO SLEEP	Carpenters
10	9	IT'S GOING TO TAKE SOMETIME	War
11	10	SLIPPIN' INTO DARKNESS	Todd Rundgren
12	10	IT'S GOING TO TAKE SOMETIME	Sammy Davis Jr.
13	11	I SAY THE LIGHT	War
14	12	I CAN'T BE WITH YOU	Jackson 5
15	12	CANDY MANN	Don McLean
16	13	NICE TO BE WITH YOU	Love Unlimited
17	13	LITTLE BITTY PRETTY ONE	Roberta Flack
18	14	VINCENT	Al Green
19	14	WALKIN' IN THE RAIN	Jackie Brown
20	15	FIRST TIME EVER	Billy Preston
21	16	DOCTOR MY EYES	
22	16	OUTA SPACE	

DEPTH BEGINS (IN PAGE 19)

GEORGE BURNS
RESIGNS FROM P.B.S.

RECORD BIZ
REACHES HEAVY LOW

BARRY GROSS
SPLITS ABC-DUNHILL

Neil Diamond
Skyrockets

How Do You Do
Records That Will Go High

JOHN BUTLER

WOODY ROBERTS

SCOTTY TRIPP

HIT SINGLES

LW TW

1.	1.	OH GIRL	Chi-Lites
2.	1.	I'LL TAKE YOU THERE	Staple Singers
17.	3.	SONG SUNG BLUE	Neil Diamond
4.	4.	HOT ROD LINCOLN	Commander Cody
5.	5.	TUMBLING DICE	Rolling Stones
6.	5.	SYLVIA'S MOTHER	Dr. Hook
9.	7.	MORNING HAS BROKEN	Cat Stevens
19.	8.	DIARY	Bread
18.	9.	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
12.	10.	IT'S GOING TO TAKE SOMETIME	Carpenters
11.	11.	SLIPPIN' INTO DARKNESS	War
14.	12.	I SAY THE LIGHT	Todd Rundgren
16.	13.	CANDY MANN	Sammy Davis
21.	14.	NICE TO BE WITH YOU	Gallery
13.	15.	LITTLE BITTY PRETTY ONE	Jackson Five
3.	16.	VINCENT	Don McLean
17.	17.	WALKIN' IN THE RAIN	Love Unlimited
10.	18.	FIRST TIME EVER	Roberta Flack
7.	19.	LOOK WHAT YOU DONE	Al Green
8.	20.	DOCTOR MY EYES	Jackie Brown
21.	21.	OUTA SPACE	Billy Preston

HIT ALBUMS

1.	ROBERTA FLACK/First Take (Atlantic)
2.	AMERICA (WB)
3.	NEIL YOUNG/Harvest Reprise
4.	PAUL SIMON (Columbia)
5.	JETHRO TULL/Thick as a Brick (WB)
6.	MALO (HI)
7.	ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
8.	JANIS JAPLIN/In Concert (Columbia)
9.	DONNY HATHAWAY/Live (Avco)
10.	AL GREEN (HI)
11.	GRAHAM NASH & DAVID CROSBY (Atlantic)
12.	STAPLE SINGERS/Baititude (Stax)
13.	YES/Fragile (Atlantic)
14.	STEPHEN STILLS/Manassas (Atlantic)
15.	HUMBLE PIE/Smokin' (A&M)
16.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
17.	CREFDENCE CLEARWATER REVIVAL (Fantasy)
18.	DON McLEAN/American Pie (UA)
19.	CAROLE KING/Tapestry (Ode)
20.	WAR/All Day Music (UA)

MAY 15-22

Radio Programming

George Burns, group programmer for Pacific and Southern, resigns...will go into consulting...
 Russ Barnett announces he too will go into consulting...
 WDRQ becomes an FM rocker in Detroit...Al Casey programming and Andy Wilson doing the music...
 Gerry Peterson named PD at KRIZ...
 Boston Pulse shows rating gains for WRKO and WMEX...
 Allan Mitchell named PD of KDKA...

Music Business

Ira Trachter leaves the Billboard chart department for a research post with MGM Records...
 Barry Gross resigns as national promotion director for ABC-Dunhill to form a new, unannounced label...
 Billy Preston breaks into the top twenty with an instrumental, "Outta Space," as does Love Unlimited with "Walkin' In The Rain,"...
 For the first time, the Communicator Network adds two records at once:...the Eagles' "Take It Easy" and Procol Harum's "Conquistador."

Broadcast Management

A national survey on FM set penetration shows Detroit the leading city with a 95 percent penetration, followed by Dayton, Ohio and Lansing, Michigan. Michigan and Ohio are the leading states. Fresno showed a gain of 60 percent...
 Arthur McCoy, President of Pacific and Southern, regains . and exchanges his stocks for KYXI and KHOU-TV...

Advertising Business

The Advertising Council should take on more of today's sensitive problems, says its President Robert Keim...
 The City Manager of Miami Beach tells Media officials they will have to pay rental fees for equipment left after the Democratic National Convention...
 An FTC Hearing Examiner rules it's not necessarily deceptive that the odds weren't specified nor all the prizes awarded in a Blair Corp. pre-selected sweepstakes...

In The World

J. Edgar Hoover dies at 77 and is replaced by L. Patric Gray...
 While Chrysler was on trial for price cutting, Ford and G.W. were charged by a grand jury with conspiring to refuse to cut prices...
 Pulitzer prizes were awarded to the New York Times for publishing the Pentagon Papers and Jack Anderson for general muckraking...

THE WEEK OF . . .



HIT SINGLES

LW TW

2.	1.	I'LL TAKE YOU THERE	Staple Singers
3.	2.	SONG SUNG BLUE	Neil Diamond
1.	3.	OH GIRL	Chi-Lites
9.	4.	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
6.	5.	SYLVIA'S MOTHER	Dr. Hook
14.	6.	NICE TO BE WITH YOU	Gallery
8.	7.	DIARY	Bread
13.	8.	CANDY MAN	Sammy Davis, Jr.
10.	9.	IT'S GOING TO TAKE SOMETIME	Carpenters
5.	10.	I SAW THE LIGHT	Todd Rundgren
12.	11.	TUMBLING DICE	Rolling Stones
—	12.	TROGLODYTE	Jimmy Castor Bunch
21.	13.	OUTA SPACE	Billy Preston
7.	14.	MORNING HAS BROKEN	Cat Stevens
17.	15.	WALKIN' IN THE RAIN	Love Unlimited
11.	16.	SLIPPIN' INTO DARKNESS	War
4.	17.	HOT ROD LINCOLN	Commander Cody
15.	18.	LITTLE BITTY PRETTY ONE	Jackson Five
19.	19.	LOOK WHAT YOU'VE DONE	Al Green

HIT ALBUMS

1.	ROBERTA FLACK/First Take (Atlantic)
2.	JETHRO TULL/Thick As A Brick (WB)
3.	NEIL YOUNG/Harvest (Reprise)
4.	AMERICA (WB)
5.	JANIS JOPLIN/In Concert (Columbia)
6.	MALO (WB)
7.	PAUL SIMON (Columbia)
8.	AL GREEN (HI)
9.	GRAHAM NASH & DAVID CROSBY (Atlantic)
10.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
11.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
12.	DONNY HATHAWAY/Live (Avco)
13.	STAPLE SINGERS/Beatitude (Stax)
14.	STEPHEN STILLS/Manassas (Atlantic)
15.	CREEDENCE CLEARWATER REVIVAL (Fantasy)
16.	CHI-LITES/A Lonely Man (Brunswick)
17.	WAR/All Day Music (UA)
18.	YES/Fragile (Atlantic)
19.	HISTORY OF ERIC CLAPTON (Atlantic)
20.	GODSPELL (Bell)

MAY 22-29

Radio Programming

The Canadian Association of Broadcasters names CKLG, Vancouver, the Am, FM and News station of the year for Canada...

Jimmie Rabbit joins Drake station KHJ in Los Angeles. Walt "Baby" Love returns to WOR-FM, New York...

KNX-AM, a CBS outlet, to endorse political candidates...

Music Business

Terry Fletcher becomes National Promotion Director for ABC-Dunhill, succeeding Barry Gross, Dennis Laventhal named head of Sales and Promotion combined, and Julie Zimand put in charge of Sales...

Near riot occurs in Vancouver as tickets for the first of the upcoming Rolling Stones tour go on sale...

Staple Singers' "I'll Take You There" hits Number one...

Rolling Stones' "Exhile On Main Street LP released...

Broadcast Management

Cost of Living Council rejects NAB plea that radio and television advertising be exempt from price controls...

Bernard Mayes, chairman of National Public Radio says public radio is growing strong amidst general renewed public interest in radio...

Advertising Business

American Advertising Federation hold convention in Washington, D.C., concerned with consumer credibility and tightening Federal controls...

Head of American Association of Advertising Agencies urges news media to give better balance in reporting complaints on advertising...

Miles Kirkpatrick, Chairman of the FTC, urges advertisers to challenge each other advertising claims...

FCC proposes new rules forcing sponsor-identification of political advertising to greater accuracy and truth...

In The World

Haiphong Harbor mined...

Nixon prepares to visit Moscow...

Survey for the Commission on Population Growth and the American Future concludes that almost half of all single American girls become non-virgins before they are 20...

Whole Earth Conference held in Stockholm, Sweden...

THE WEEK OF ...

BOB HAMILTON AND FRIENDS
RADIO REPORT

WMBL & MIKE JOSEPH PLANNING FORMAT CHANGE
 MEMPHIS MUSIC AWARDS THIS SATURDAY
 PART TWO- BILL DRAKE'S EARLY LIFE

MAY 29, 1972
 THE 1970s

LW TW

1	SONG SUNG BLUE	Neil Diamond
2	NICE TO BE WITH YOU	Gallery
3	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
4	I'LL TAKE YOU THERE	Staple Singers
5	TROGLODYTE	Jimmy Castor Bunch
6	CANDY MAN	Sammy Davis Jr.
7	DIARY	Bread
8	OH GIRL	Chi-Lites
9	IT'S GOING TO TAKE SOME TIME	Carpenters
10	SYLVIA'S MOTHER	Dr. Hook
11	OUTA SPACE	Billy Preston
12	I SAW THE LIGHT	Todd Rundgren
13	WALKIN' IN THE RAIN	Love Unlimited
14	TUMBLING DICE	Rolling Stones
15	AMAZING GRACE	Royal Scots Dragon Guard
16	MORNING HAS BROKEN	Cat Stevens
17	I NEED YOU	America
18	IT'S TOO LATE	Cornelius Bros. & Sister Rose
19	SLIPPIN' INTO DARKNESS	War
20	I BEEN LONELY FOR SO LONG	Fredrick Knight
21	HOW DO YOU DO	Mouth & Mac Neal

LEAN ON ME
 TAKE IT EASY
 (IN DEPTH BEGINS ON PAGE 18)

NEIL DIAMOND
 NEIL DIAMOND
 NEIL DIAMOND

**Eagles Record Breaks
 Rocket Man, Wayne Newton
 Double Points**

HIT SINGLES

LW TW

- SONG SUNG BLUE Neil Diamond
- NICE TO BE WITH YOU Gallery
- LAST NIGHT I DIDN'T GET TO SLEEP 5th Dimension
- I'LL TAKE YOU THERE Staple Singers
- TROGLODYTE Jimmy Castor Bunch
- CANDY MAN Sammy Davis Jr.
- DIARY Bread
- OH GIRL Chi-Lites
- IT'S GOING TO TAKE SOME TIME Carpenters
- SYLVIA'S MOTHER Dr. Hook
- OUTA SPACE Billy Preston
- I SAW THE LIGHT Todd Rundgren
- WALKIN' IN THE RAIN Love Unlimited
- TUMBLING DICE Rolling Stones
- AMAZING GRACE Royal Scots Dragon Guard
- MORNING HAS BROKEN Cat Stevens
- I NEED YOU America
- IT'S TOO LATE Cornelius Bros. & Sister Rose
- SLIPPIN' INTO DARKNESS War
- I BEEN LONELY FOR SO LONG Fredrick Knight
- HOW DO YOU DO Mouth & Mac Neal

HIT ALBUMS

- ROBERTA FLACK/First Take (Atlantic)
- JETHRO TULL/Thick As A Brick (WB)
- NEIL YOUNG/Harvest (Reprise)
- AMERICA (WB)
- JANIS JOPLIN/In Concert (Columbia)
- ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
- ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
- DONNY HATHAWAY/Live (A&M)
- AL GREEN (HI)
- STAPLE SINGERS/Beatitude (Stax)
- PAUL SIMON (Columbia)
- STEPHEN STILLS/Manassas (Atlantic)
- PROGOL HARUM/Live (A&M)
- WAR/All Day Music (UA)
- MALO (WB)
- GRAHAM NASH & DAVID CROSBY (Atlantic)
- CREDENCE CLEARWATER: REVIVAL (Fantasy)
- HISTORY OF ERIC CLAPTON (Atlantic)
- JEFF BECK GROUP (Epic)
- CHI-LITES/A Lonely Man (Brunswick)

MAY 29-JUNE 4

Radio Programming

Allen Dennis returns to WMAK in Nashville, after a year at WKGN in Knoxville...

WZUU becomes the tenth mass applier to enter the Milwaukee market, consulted by Mike Joseph...

Rolling Stones Magazine announces "Rolling Stone of-the-Air" radio programs for FM progressive rock stations...

Music Business

WCFL in Chicago somehow gets 100 Rolling Stones concert tickets...

"Take It Easy" breaks big for Eagles...

Breaking into the Top Twenty, "I Been Lonely For So Long" by Frederic Knight, and "How Do You Do" by Mouth & MacNeal...

Broadcast Management

Twentieth Century Fund releases report that the First Amendment does not assure freedoms, and legal methods are necessary to preserve press rights...

National Citizens Committee for Broadcasting announces it is instituting a national study of political advertising on radio and television for 1972...

WDSU-AM-FM New Orleans, for some 25 years the radio voices of the Stern family's Royal Street Corp. sold to Covenant Broadcasting Corp. for 1.5 million dollars...

NAB begins \$24,000 ad campaign extolling virtues of broadcast advertising...

FCC denies a motion by Friendly Broadcasting Co. for reconsideration of a January hearing order directed against the license renewal of its WJMO-AM — WLYT-FM Cleveland Heights, Ohio for various alleged failures...

Corporation for Public Broadcasting asks FCC for rule changes that would permit more extensive service on noncommercial radio stations...

Winners of the Alfred P. Sloan Highway Safety Awards for 1972 are WEEI-AM-FM Boston, KRMG-AM-FM Tulsa, WJAG-AM-FM Norfolk, Nebraska. NBC took the network award...

Advertising Business

An attorney for the Standard Oil Co. of California charges that the FTC harmed his client by quietly dropping complaints against the additive F-310, claiming that Standard was not given an opportunity to refute the allegations...

In The World...

George Wallace shot in Laurel, Maryland...

Prosecution rests in Angela Davis case...

John Connally leaves post of Secretary of the Treasury...

THE WEEK OF ...

BOB HAMILTON AND FRIENDS
RADIO REPORT

JUNE 9, 1972
THE HITS

LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22

SONG SANG BLUE Neil Diamond
NICE TO BE WITH YOU Gallery
LAST NIGHT I DIDN'T GET TO SLEEP 5th Dimension
TROGLODYTE Jimmy Castor Bunch
OUTA SPACE Billy Preston
CANDY MAN Sammy Davis, Jr.
I'LL TAKE YOU THERE Staple Singers
IT'S TOO LATE Cornelius Bros. & Sister Rose
WALKIN' IN THE RAIN Love Unlimited
OH GIRL CHI-LITES
AMAZING GRACE Royal Scots Dragoon Guards
I NEED YOU America
SYLVIA'S MOTHER Dr. Hook
LEAN ON ME Bill Withers
HOW DO YOU DO Mouth & Mac Neal
DIARY Bread
IT'S GOING TO TAKE SOMETIME Carpenters
I BEEN LONELY FOR SO LONG Frederick Knight
TUMBLING DICE Rolling Stones
I SAW THE LIGHT Todd Rundgren
HOW CAN I BE SURE David Cassidy
ROCKET MAN Elton John

DREW, ROOK, BURNS & BENNETT
AND THE YEAR OF THE CONSULTANTS
THE REAL MEANING OF BEING ROCKIN' ROBIN
(REVEALED IN THIS ISSUE FOR THE FIRST TIME EVER)
"HOUND DOG" DOESN'T MEAN ATTACK

Big Boy
The Great Friends Interview
Alex Cooper Scores 200 Sales

ROYAL SCOTS DRAGOON GUARDS
AMERICA
DR. HOOK
BILL WITHERS
MOUTH & MAC NEAL
BREAD
CARPENTERS
FREDERICK KNIGHT
ROLLING STONES
TODD RUNDGREN
DAVID CASSIDY
ELTON JOHN

AMAZING GRACE Royal Scots
I NEED YOU America
I WIND YOU Dr. Hook
SYLVIA'S MOTHER Bill Withers
LEAN ON ME Mouth & Mac Neal
HOW DO YOU DO Bread
DIARY Carpenters
IT'S GOING TO TAKE Frederick Knight
I BEEN LONELY Rolling Stones
TUMBLING DICE Todd Rundgren
I SAW THE LIGHT David Cassidy
HOW CAN I BE SURE Elton John
ROCKET MAN Elton John
IN DEPTH BEGINS ON PAGE 181

HIT SINGLES

LW TW

1. SONG SANG BLUE Neil Diamond
2. NICE TO BE WITH YOU Gallery
3. LAST NIGHT I DIDN'T GET TO SLEEP 5th Dimension
4. TROGLODYTE Jimmy Castor Bunch
5. OUTA SPACE Billy Preston
6. CANDY MAN Sammy Davis, Jr.
7. I'LL TAKE YOU THERE Staple Singers
8. IT'S TOO LATE Cornelius Bros. & Sister Rose
9. WALKIN' IN THE RAIN Love Unlimited
10. OH GIRL CHI-LITES
11. AMAZING GRACE Royal Scots Dragoon Guards
12. I NEED YOU America
13. SYLVIA'S MOTHER Dr. Hook
14. LEAN ON ME Bill Withers
15. HOW DO YOU DO Mouth & Mac Neal
16. DIARY Bread
17. IT'S GOING TO TAKE SOMETIME Carpenters
18. I BEEN LONELY FOR SO LONG Frederick Knight
19. TUMBLING DICE Rolling Stones
20. I SAW THE LIGHT Todd Rundgren
21. HOW CAN I BE SURE David Cassidy
22. ROCKET MAN Elton John

HIT ALBUMS

1. JETHRO TULL/Thick As A Brick (WB)
2. ROBERTA FLACK/First Take (Atlantic)
3. ROLLING STONES/Exile On Main St. (Rolling Stone)
4. NEIL YOUNG/Harvest (Reprise)
5. AMERICA (WB)
6. ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
7. ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
8. JANIS JOPLIN/In Concert (Columbia)
9. WAR/All Day Music (UA)
10. DONNY HATHAWAY/Live (Atco)
11. STAPLE SINGERS/Beatitude (Stax)
12. AL GREEN (HI)
13. PROCOL HARUM/Live A&M
14. CREEDENCE CLEARWATER REVIVAL (Fantasy)
15. HISTORY OF ERIC CLAPTON (Atlantic)
16. CHI-LITES/A Lonely Man (Brunswick)
17. STEPHEN STILLS/Mansions (Atlantic)
18. MALO (WB)
19. PAUL SIMON (Columbia)
20. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)

JUNE 5-12

Radio Programming

George Lorenz, known as "The Hound Dog," died at 52. He had been a disc jockey, radio station owner and tip sheet writer...

Jack Woods leaves KHOW to program KFMB, San Diego...

WXLW, Indianapolis moves into more of a top 40 format...

San Francisco, being inordinately hilly, has poor FM reception...

Music Business

Despite the ban of block sales, some radio stations managed to get as many as 150 tickets for Stones concerts...meanwhile the Stones add a fourth concert in Los Angeles...

David Crosby and Graham Nash announce their first tour in almost a year...

Bill Withers breaks into the top twenty with "Lean On Me"...his first hit since "Ain't No Sunshine"...

Broadcast Management

The merger between Pacific and Southern and Globetrotter Communications seems to be off...

The U.S. Court of Appeals overturns FCC decision to deny equal time for Shirley Chisolm...

FCC Commissioner Richard Wiley says drastic extensions of the Fairness Doctrine are incompatible with free enterprise broadcasting...

Advertising Business

RKO radio representatives will drop 14 FM outlets it represents within 60 to 90 days...

Faberge assigned their products and broadcast media buying responsibilities to Young & Rubicam...

Thomas Eagleton introduces a bill into the Senate to limit campaign advertising to the three weeks before primaries...

In The World

Richard Nixon visits Russia...amidst cries from the right he's a communist and the left that he's insincere...

George Wallace's assassin Arthur Bremer was discovered to have been stalking Richard Nixon...

The Supreme Court upheld the ancient common law principle that a jury's verdict must be unanimous to convict...

THE WEEK OF ...



HIT SINGLES

LW TW

5. 1. OUTA SPACE Billy Preston
4. 2. TROGLODYTE Jimmy Castor Bunch
1. 3. SONG SUNG BLUE Neil Diamond
8. 4. IT'S TOO LATE Cornelius Bros. & Sister Rose
14. 5. LEAN ON ME Bill Withers
3. 6. LAST NIGHT I DIDN'T GET TO SLEEP 5th Dimension
15. 7. HOW DO YOU DO Mouth & Mac Neal
2. 8. NICE TO BE WITH YOU Gallery
9. 9. WALKIN' IN THE RAIN Love Unlimited
12. 10. I NEED YOU America
11. 11. AMAZING GRACE Royal Scots Dragoon Guards
6. 12. CANDY MAN Sammy Davis, Jr.
22. 13. ROCKET MAN/Elton John
14. TAKE IT EASY Eagles
15. DADDY DON'T YOU WALK SO FAST Wayne Newton
18. 16. I BEEN LONELY FOR SO LONG Frederick Knight
7. 17. I'LL TAKE YOU THERE Staple Singers
10. 18. OH GIRL Chi-Lites
19. 19. LAYLA Derek & The Dominos
20. SYLVIA'S MOTHER Dr. Hook
21. 21. HOW CAN I BE SURE David Cassidy
22. 22. BRANDY Looking Glass

HIT ALBUMS

1. ROLLING STONES/Ewile On Main St. (Rolling Stone)
2. JETHRO TULL/Thick As A Brick (WB)
3. ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
4. NEIL YOUNG/Harvest [Reprise]
5. ROBERTA FLACK/First Take (Atlantic)
6. PROCOL HARUM/Live (A&M)
7. ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
8. AMERICA (WB)
9. JANIS JOPLIN/In Concert (Columbia)
10. HISTORY OF ERIC CLAPTON (Atlantic)
11. AL GREEN (HI)
12. STEPHEN STILLS/Mamasas (Atlantic)
13. STAPLE SINGERS/Bearitude (Stax)
14. DONNY HATHAWAY/Live InAtoe
15. WAR/All Day Music (UJA)
16. GRAHAM NASH & DA /ID CROSBY (Atlantic)
17. PAUL SIMON (Columbia)
18. DONNY OSMOND/Portrait of (MGM)
19. CREEDENCE CLEARWATER REVIVAL (Fantasy)
20. CHI-LITES/A Lonely Man (Brunswick)

JUNE 12-19

Radio Programming

Shake-up at WLS with Larry Lujack and Chuck Buehl leaving...Tommy Edwards and Dick Saint move in...

KOL fired GM Dick Curtis and PD Rosin Mitchell unexpectedly...Rich Fitzgerald resigns from the station...

Jimmy Rabbitt lasted four days at KHJ before betting the ax from Ted Atkins...who called it a lack of communication...

Turntable hits are a reality, according to research done by Dr. Tom Turrichi...

Jimmy Hilliard of WIBC will consult CFTR in Toronto...

KCBQ pulled the biggest ARB in the history of the station...KGB meanwhile dropped in the San Diego book...

Music Business

Bob Krasnow takes over as VP of A&R for Famous Music...

Eric Clapton emerges with his first hit since the days of Cream as Derek and the Dominoes do it with the long version of "Layla,"...

Broadcast Management

CBS president Charles Ireland dies after his second seizure at age 51...

The Nixon Administration delivers thinly veiled threat to the Corporation for Public Broadcasting that they will not help them get financing...

The FCC approved the sale of WFMB and WFMB-FM by Time-Life to Rayhall Communications...

Advertising Business

Drug companies begin campaign to de-emphasize sleeping pills...

Bristol Myers passes FTC test of claims with underarm deodorant ads...

Mennen announces first deodorant containing Vitamin E...

Post Office says it may put off rate increases...

In The World

Richard Nixon ends his visit to Moscow with few new revelations...

Arab terrorists kill 26 Israeli's inside a Tel Aviv airport...

Supreme Court rules neither Federal Law or the U.S. Constitution prevents a state from cutting back child welfare payments...

THE WEEK OF . . .



HIT SINGLES

LW TW

5.	1.	LEAN ON ME	Bill Withers
4.	2.	IT'S TOO LATE	Cornelius Brothers
1.	3.	OUTA SPACE	Billy Preston
13.	4.	ROCKET MAN	Elton John
7.	5.	HOW DO YOU DO	Mouth & MacNeal
2.	6.	TROGLODYTE	Jimmy Castor Bunch
3.	7.	SONG SUNG BLUE	Neil Diamond
15.	8.	DADDY, DON'T YOU WALK	Wayne Newton
10.	9.	I NEED YOU	America
—	10.	TOO YOUNG	Donny Osmond
19.	11.	LAYLA	Derek and The Dominos
14.	12.	TAKE IT EASY	Eagles
8.	13.	NICE TO BE WITH YOU	Gallery
22.	14.	BRANDY	Looking Glass
16.	15.	I BEEN LONELY	Frederick Knight
6.	16.	LAST NIGHT	5th Dimension
12.	17.	CANDY MAN	Sammy Davis, Jr.
11.	18.	AMAZING GRACE	Royal Scots
9.	19.	WALKIN' IN THE RAIN	Lova Unlimited
—	20.	CONQUISTADOR	Procol Harum

HIT ALBUMS

1.	ROLLING STONES/E ile on Main St. (Rolling Stone)
2.	JETHRO TULL/Thick As A Brick (WB)
3.	ELTON JOHN/Jonky Chateau (Uni)
4.	PROCOL HARUM/Live (A&M)
5.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
6.	NEIL YOUNG/Harvest (Reprise)
7.	ROBERTA FLACK/First Take (Atlantic)
8.	HISTORY OF ERIC CLAPTON (Atlantic)
9.	JANIS JOPLIN/In Concert (Columbia)
10.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
11.	STAPLE SINGERS/Beatitude (Stax)
12.	STEPHEN STILLS/Maassas (Atlantic)
13.	WAR/All Day Music (UA)
14.	CHI-LITES/A Lonely Man (Brunswick)
15.	DEREK AND THE DOMINOS/Layla (Atlantic)
16.	AMERICA (WB)
17.	AL GREEN (HI)
18.	DONNY HATHAWAY/Live (Atco)
19.	ARETHA FRANKLIN/Amazing Grace (Atlantic)
20.	BILL WITHERS (Sussex)

JUNE 19-26

Radio Programming

Jimmie Rabbit leaves KHJ in Los Angeles after four days; Sharon Nelson, KHJ's music director for six years, leaves; Johnny Williams takes over Rabbit's spot...

Steve Brown, longtime VP of STarr Broadcasting, leaves and comes to L.A....J.J. Jordan takes over as group program director of the Omaha based group...

The Advertising Business

Colgate becomes first company to change an ad because of NARB...

Xerox-FTC case comes to an end with Dupont promising better testing methods of products...

Advertising Council and National Council For Women begin heavy controversy...

In The World

McGovern the front runner for the Democratic nomination with primary victories in California, New Jersey, New Mexico and South Dakota...

Angela Davis acquitted...

THE WEEK OF ...

BOB HAMILTON AND FRIENDS RADIO REPORT

W4 SOLD TO STARR
FM #1 IN PHOENIX
MORE HEAVY
RECORD COMPANY CHANGES



JUNE 26, 1972
THE HITS

LW	TW	ARTIST	ALBUM
1	1	Bill Withers	Lean On Me
2	2	Cornelius Bros. & Sister Rose	It's Too Late
3	3	Elton John	Rocket Man
4	4	Mouth & MacNeal	How Do You Do
5	4	Looking Glass	Brandy
#14	5	Derek and the Dominos	Layla
#11	6	Wayne Newton	Daddy Don't You Walk So Fast
8	7	America	I Need You
9	8	Donny Osmond	Too Young
10	9	Eagles	Take It Easy
#12	10	Billy Preston	Outa Space
11	11	Fleck & Hathaway	Where Is The Love
12	12	Gilbert O'Sullivan	Alone Again
#-	13	Neil Diamond	Song Sung Blue
7	14	Alice Cooper	School's Out
#-	15	Jimmy Castor Bunch	Troglodyte
6	16	Luther Ingram	Don't Want to Be Right
#-	17	Procol Harum	Conquistador
18	18	Frederick Knight	I Been Lonely
19	19	Hollies	Long Cool Woman (In A Black Dress)
#-	20	Sammy Davis, Jr.	Candy Man
17	21	(DEPTH BEGINS ON PAGE 19)	

Bill Withers Super #1 Second Week

Positives On Osmonds,
Donna Fargo, Sailcat,
and Tower of Power...
New RTWBH

HIT SINGLES

LW TW

1	1	Bill Withers	Lean On Me
2	2	Cornelius Bros. & Sister Rose	It's Too Late
3	3	Elton John	Rocket Man
4	4	Mouth & MacNeal	How Do You Do
5	4	Looking Glass	Brandy
14	5	Derek & The Dominos	Layla
11	6	Wayne Newton	Daddy Don't You Walk So Fast
8	7	America	I Need You
9	8	Donny Osmond	Too Young
10	9	Eagles	Take It Easy
12	10	Billy Preston	Outa Space
3	11	Fleck & Hathaway	Where Is The Love
-	12	Gilbert O'Sullivan	Alone Again Naturally
7	13	Neil Diamond	Song Sung Blue
15	14	Jimmy Castor Bunch	Troglodyte
-	16	Alice Cooper	School's Out
17	17	Luther Ingram	Don't Want to Be Right
20	18	Procol Harum	Conquistador
19	19	Frederick Knight	I Been Lonely For So Long
-	20	Hollies	Long Cool Woman (In A Black Dress)
17	21	Sammy Davis, Jr.	Candy Man

HIT ALBUMS

1	ROLLING STONES/Exit on Main St. (Rolling Stone)
2	JETHRO TULL/Thick As A Brick (WB)
3	ELTON JOHN/Honky Chateau (Uni)
4	PROCOL HARUM/Live BA*TM
5	ROBERTA CLACK & DONNY HATHAWAY (Atlantic)
6	ROBERTA CLACK/First Take (Atlantic)
7	NEIL YOUNG/Harvest (Reprise)
8	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
9	WAR/All Day Music (UA)
10	ARETHA FRANKLIN/Amazing Grace (Atlantic)
11	CHEECH & CHONG/Big Bambu (Ode)
12	HISTORY OF ERIC CLAPTON (Atlantic)
13	JANIS JOPLIN/In Concert (Columbia)
14	STAPLE SINGERS/Beatitude (Stax)
15	DEREK AND THE DOMINOS/Layla (Atlantic)
16	AL GREEN (Hi)
17	SIMON AND GARFUNKEL/Greatest Hits (Columbia)
18	AMERICA (WB)
19	ROYAL SCOTS/Amazing Grace (RCA)
20	CHI-LITES/Lonely Man (Brunswick)

JUNE 26-JULY 3

Radio Programming

Sharon Nelson leaves MD slot at KHJ...

Bob Noonan named PD of KISN for the second time...

Tom Donahue remains at KSAN following rumors he would leave and the staff would go with him...

Music Business

Five songs break into the top twenty...as the Hollies return for the first time in years with "Long Cool Woman,"...

Terry Fletcher leaves national promotion job with ABC-Dunhill...

Bob Cullen is replaced by Larry Cohen as president of Playboy Records...

Red Schwartz leaves Avco for special projects at UA...Steve Rudolph replaces him as head of promotion...

Chris Jonz named national promotion for Scepter...

Broadcast Management

WWWW-FM, Detroit sold by Gordon McClendon to Starr Broadcasting for \$750,000, far below the expected value...It is believed it's part of a prior or pending deal...

Ross Taber, VP of RKO General, believed to be getting new post within the company soon...

The ANA and RAB sponsored a radio workshop in New York...

The Advertising Business

Wrigley's Spearmint gets new ads...

At an ANA-RAB workshop, Jerry Della Femina blasts agencies for writing radio spots that don't sell, using humor as an excuse for effective advertising...

National Advertising Review Board persuades Colgate-Palmolive to drop its "go organic" ads for Bright Side Shampoo...

In The World

Gen. John D. Lavelle testifies that he conducted illegal bombing strikes in the Indochina War...

Democratic Convention portends to be dominated by youth and minorities...

Word of protests within the Soviet Union increases...

THE WEEK OF ...



HIT SINGLES

LW TW

1.	1.	LEAN ON ME	Bill Withers
13.	2.	ALONE AGAIN NATURALLY	Gilbert O'Sullivan
5.	3.	BRANDY	Looking Glass
2.	4.	IT'S TOO LATE	Cornelius Bros. & Sister Rose
4.	5.	HOW DO YOU DO	Mouth & MacNeal
6.	6.	LAYLA	Derek & The Dominos
7.	7.	DADDY DON'T YOU WALK SO FAST	Wayne Newton
12.	8.	WHERE IT THE LOVE	Flack / Hathaway
10.	9.	TAKE IT EASY	Eagles
3.	10.	ROCKET MAN	Elton John
17.	11.	I DON'T WANT TO BE RIGHT	Luther Ingram
9.	12.	TOO YOUNG	Donny Osmond
16.	13.	SCHOOL'S OUT	Alice Cooper
20.	14.	LONE COOL WOMAN (IN A BLACK DRESS)	Hollies
11.	15.	OUTA SPACE	Billy Preston
18.	16.	CONQUISTADOR	Procol Harum
—	17.	DAY BY DAY	Godspell
14.	18.	SONG SUNG BLUE	Neil Diamond
8.	19.	I NEED YOU	America
—	20.	HOLD HER TIGHT	Osmond

HIT ALBUMS

1.	ROLLING STONES/Exile on Main St. (Rolling Stone)
2.	JETHRO TULL/Thick As A Brick (WB)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	PROCOL HARUM/Live (A*M)
5.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
6.	CHEECH & CHONG/Big Bambu (Dde)
7.	ROBERTA FLACK/First Take (Atlantic)
8.	HISTORY OF ERIC CLAPTON (Atlantic)
9.	SIMON AND GARFUNKEL/Greatest Hits (Columbia)
10.	BILL WITHERS (Sussel)
11.	JANIS JOPLIN/In Concert (Columbia)
12.	NEIL YOUNG/Harvest (Reprise)
13.	CARPENTERS/A Song for You (A&M)
14.	ARETHA FRANKLIN/Amazing Grace (Atlantic)
15.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
16.	STAPLE SINGERS/Beatitude (Stax)
17.	WAR/All Day Music (UA)
18.	DEREK AND THE DOMINOS/Layla (Atlantic)
19.	CHI-LITES/A Lonely Man (Brunswick)
20.	STEPHEN STILLS/Manassas (Atlantic)

JULY 3-10

Radio Programming

Charlie Van Dyke moves to mornings at WLS and Larry Lujack takes over afternoon drive at WCFL...

Buzz Bennett to do 30-day advisory stints with KDEO and KRIZ...

WIST stunningly beats WAYS in the Charlotte ARB...

WJAS rumored to be going top 40 in Pittsburgh...

WDIA pulls a solid number one in new Memphis Pulse...

Hudson and Harrigan finally break up their morning duo at KILT, as Harrigan splits to KFMB...

Music Business

Gil Bateman and Terry Fletcher open "Sensitive Care Productions."...they will specialize in everything...

Mark Stewart of KASH offers Eugene, Ore. as a test market for new records...

TV special announced with Beachboys, Sha Na Na, Joe Cocker, Richie Havens, Melanie on NBC-TV during prime time...

Leon Russell kicks off his 56 city-tour in Philadelphia...

Sal Marino resigns bartending position at Martoni's...

Stiff Bootlegging law is passed in England...

Broadcast Management

Stations must pay old ASCAP rates pending the outcome of litigation...

National Black Network missed its second scheduled attempt to get into actual operation...

Advertising Business

The Nixon Administration is irate over ad in New York Times calling for Nixon's impeachment...

Democrats decide not to include a counter-advertising plank in their national platform...

Chicago becomes second major market to ban phosphates in laundry detergents...

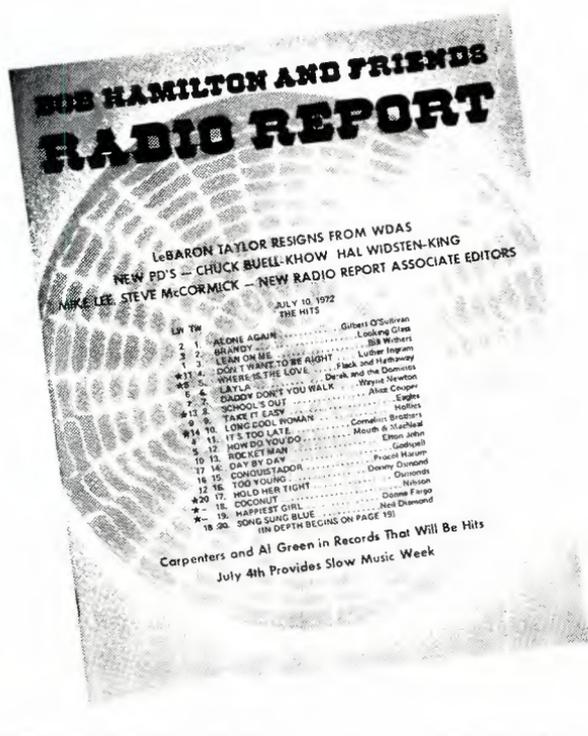
In The World

George McGovern wins the California Democratic primary...

Five states declared disaster areas as Agnes rampages all over the East Coast...

Four of the people involved in the Watergate Affair are revealed to be agents or operatives for the CIA...

THE WEEK OF . . .



HIT SINGLES

LW TW

- | | | | | |
|-----|-----|------------------------------------|-------|------------------------------|
| 2. | 1. | ALONE AGAIN NATURALLY | ..... | Gilbert O'Sullivan |
| 2. | | BRANDY | ..... | Looking Glass |
| 3. | | LEAN ON ME | ..... | Bill Withers |
| 11. | 4. | I DON'T WANT TO BE RIGHT | ..... | Luther Ingram |
| 8. | 5. | WHERE IS THE LOVE | ..... | Flack & Hathaway |
| 6. | 6. | LAYLA | ..... | Derek and The Dominos |
| 7. | 7. | DADDY DON'T YOU WALK SO FAST | ..... | Wayne Newton |
| 13. | 8. | SCHOOL'S OUT | ..... | Alice Cooper |
| 9. | 9. | TAKE IT EASY | ..... | Eagles |
| 14. | 10. | LONG COOL WOMAN (IN A BLACK DRESS) | ..... | Hollies |
| 4. | 11. | IT'S TOO LATE | ..... | Cornelius Bros & Sister Rose |
| 5. | 12. | HOW DO YOU DO | ..... | Mouth & MacNeal |
| 10. | 13. | ROCKET MAN | ..... | Elton John |
| 17. | 14. | DAY BY DAY | ..... | Godspell |
| 16. | 15. | CONQUISTADOR | ..... | Procol Harum |
| 12. | 16. | TOO YOUNG | ..... | Donny Osmond |
| 20. | 17. | HOLD HER TIGHT | ..... | Osmonds |
| - | 18. | COCONUT | ..... | Nilsson |
| - | 19. | HAPPIEST GIRL IN THE WHOLE USA | ..... | Donna Fargo |
| 18. | 20. | SONG SUNG BLUE | ..... | Neil Diamond |

HIT ALBUMS

- | | |
|-----|--|
| 1. | ROLLING STONES/Exile on Main St. (Rolling Stone) |
| 2. | ELTON JOHN/Honky Chateau (Uni) |
| 3. | JETHRO TULL/Thick As A Brick (WB) |
| 4. | PROCOL HARUM/Live (A&M) |
| 5. | ROBERTA FLACK & JONNY HATHAWAY (Atlantic) |
| 6. | CHEECH & CHONG/B-g Bambu (Ode) |
| 7. | HISTORY OF ERIC CLAPTON (Atlantic) |
| 8. | SIMON AND GARFUNKEL/Greatest Hits (Columbia) |
| 9. | CHI-LITES/A Lonely Man (Brunswick) |
| 10. | DEREK AND THE DOMINOS/Layla (Atlantic) |
| 11. | ALLMAN BROTHERS BAND/Eat A Peach (Capricorn) |
| 12. | ROBERTA FLACK/First Take (Atlantic) |
| 13. | BILL WITHERS (Sussex) |
| 14. | ALICE COOPER/School's Out (WB) |
| 15. | NEIL DIAMOND/Moods (Uni) |
| 16. | NEIL YOUNG/Harvest (Reprise) |
| 17. | JANIS JOPLIN/In Concert (Columbia) |
| 18. | ARETHA FRANKLIN/Amazing Grace (Atlantic) |
| 19. | AL GREEN (IH) |
| 20. | WAR/All Day Music (UA) |

JULY 10-17

Radio Programming

Hal Widsten replaces Buzz Barr as PD of KING. Mike Rivers takes over Widsten's programming responsibilities at KGW...

Chuck Buell named PD at KHOW...

El Paso ARB shows KELP in a very dominant position, followed by KHEY and XELO...

Music Business

Mike Nesmith forms Countryside Records with help of Jak Holzman...Elektra will distribute the label...

Donna Fargo scores with the first country cross-over record in a long time...top twenty with "Happiest Girl in the U.S.A...."

Broadcast Management

28 of 36 Philadelphia broadcast stations are hit by a license renewal challenge on basis of race discrimination in employment...

J. Walter Thompson opens its seventh regional buying office in San Francisco...amidst criticism from many reps...

Representatives of the State Department and FCC travel to Mexico City to try to stop interference from Mexico's FM signals...

Advertising Business

A Yale Law professor opposes setting up a governmental agency for consumer protection because it would raise prices of products...

George McGovern gives strong personal support to truth in advertising regulations...

National Organization for Women tells Ogilvy & Mather executives they're reinforcing false impressions of women...

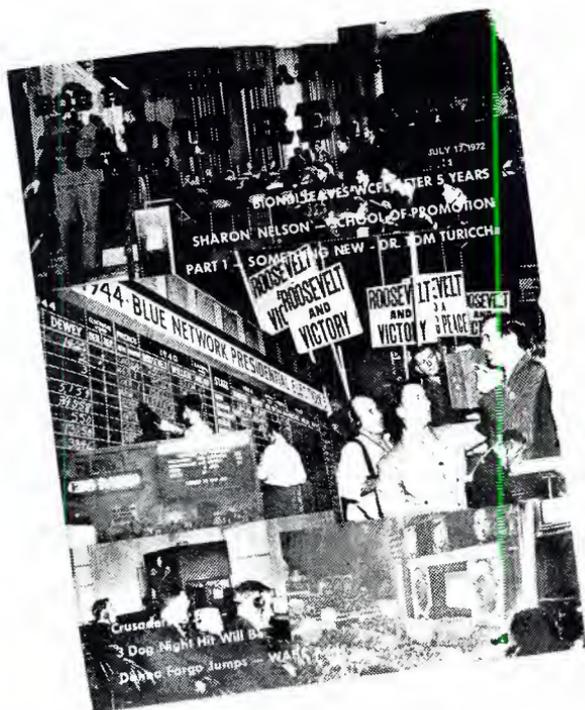
In The World

Supreme Court rules the death penalty constitutes cruel and unusual punishment, which is unconstitutional...

Martha threatens to break up with John Mitchell unless he gets out of politics...he steps down as Nixon's campaign manager...

Wall Street makes usual election year gains...

THE WEEK OF . . .



HIT SINGLES

LW TW

1.	1.	ALONE AGAIN NATURALLY	Gilbert O'Sullivan
2.	2.	BRANDY	Looking Glass
3.	3.	I DON'T WANT TO BE RIGHT	Luther Ingram
4.	4.	WHERE IS THE LOVE	Flack & Hathaway
5.	4.	SCHOOL'S OUT	Alice Cooper
10.	6.	LONG COOL WOMAN	Hollies
3.	7.	LEAN ON ME	Bill Withers
6.	8.	LAYLA	Derek & The Dominos
14.	9.	DAY BY DAY	Godspell
10.	10.	HAPPIEST GIRL	Donna Fargo
7.	11.	DADDY DON'T	Wayne Newton
9.	12.	TAKE IT EASY	Eagles
15.	13.	CONQUISTADOR	Procol Harum
11.	14.	IT'S TOO LATE	Cornelius Bros.
13.	15.	ROCKET MAN	Elton John
17.	16.	HOLD HER TIGHT	Osmonds
18.	17.	COCONUT	Nilsen
12.	18.	HOW DO YOU DO	Mouth & MacNeal
-	19.	GOODBYE TO LOVE	Carpenters
-	20.	I'M STILL IN LOVE	Al Green

HIT ALBUMS

1.	ROLLING STONES/Exile on Main St. (Rolling Stone)
2.	ELTON JOHN/Honky Cat (Uni)
3.	JETHRO TULL/Thick As A Brick (WB)
4.	ROBERTA FLACK & CONNY HATHAWAY (Atlantic)
5.	PROCOL HARUM/Live (A&M)
6.	CHEECH & CHONG/Bic Bambu (Ode)
7.	SIMON AND GARFUNKEL/Greatest Hits (Columbia)
8.	BILL WITHERS/Still Bill (Sussex)
9.	HISTORY OF ERIC CLAPTON (Atlantic)
10.	SANTANA AND BUDDY MILES (Columbia)
11.	DEREK AND THE DOMINOS/Eat A Peach (Capricorn)
12.	NEIL DIAMOND/Mood (Uni)
13.	CARPENTERS/A Song For You (A&M)
14.	ALICE COOPER/School's Out (WB)
15.	DEREK AND THE DOMINOS/Layla (Atlantic)
16.	ARETHA FRANKLIN/Greatest Hits (Atlantic)
17.	JANIS JOPLIN/In Concert (Columbia)
18.	AL GREEN (Hi)
19.	CHI-LITES/A Lonely Man (Brunswick)
20.	NEIL YOUNG/Harvest (Reprise)

JULY 17-24

Radio Programming

KTKT takes the Tucson ARB with KAIR coming in second...

KOME-FM, San Jose witnessed the collapse of their 90 foot tower...

WGLD begins utilizing a newsblimp...

Ray Dennis replaced as PD... of WXLW by Dennis Strinney...looks like a swing back to MOR...

Music Business

Concert attractions draw 100,000 to WIXY Appreciation Day...

Charles Greene, president of Greene Bottle Records, announces he's suing Famous Music for more than 25 million dollars...

NARM will conduct an all-industry drive to get financial support for record retailers wiped out by Agnes flood...

Florida anti-piracy law held unconstitutional by Federal District Judge...

Advertising Business

Political consultant Joe Napolitan says George McGovern should use strong anti-Nixon ads, as Nixon will probably attack McGovern...

ITT-Continental Baking opens defense to FTC charges that false uniqueness claims were made for Wonder Bread and Hostess Cupcakes...

In The World

500,000 Vegas recalled by Chevrolet...

Clark MacGregor replaces John Mitchell as Nixon campaign manager...

Japan changes leaders...

Fischer-Spassky battle raging...

THE WEEK OF . . .

BOB HAMILTON AND FRIENDS RADIO REPORT

JULY 24, 1972
BIG BATTLE IN
HONOLULU
CHANGES AT WCAR
ARBs END



THE HITS

LW TW

1	1	ALONE AGAIN (3rd Week)	Gilbert O'Sullivan
* 2	2	LONG COOL WOMAN	Hollies
3	3	BRANDY	Looking Glass
4	4	DON'T WANT TO BE RIGHT	Luther Ingram
5	5	SCHOOL'S OUT	Alice Cooper
6	6	WHERE IS THE LOVE	Flack & Hathaway
7	7	DAY BY DAY	Godspell
8	8	HAPPIEST GIRL	Donna Fargo
9	9	I'M STILL IN LOVE	Bill Withers
* 10	10	LEAN ON ME	At Green
11	11	LAYLA	Derek & The Dominos
12	12	CONQUISTADOR	Procol Harum
13	13	GOODBYE TO LOVE	Carpenters
* 14	14	DADDY DON'T YOU WALK	Wayne Newton
15	15	COCONUT	Niisson
16	16	HOLD HER TIGHT	Osmonds
17	17	IT'S TOO LATE	Cornelius Bros. & Sister Rose
18	18	MOTORCYCLE MAMA	Sailcat
* 19	19	ROCK & ROLL PART 2	Gary Glitter
20	20	HOW DO YOU DO	Mouth & MacNeal
-	21	STILL A YOUNG MAN	Tower of Power

3rd Week for O'Sullivan
New Rod Stewart LP

This Week

Bee Gees, Bread, Max Davis,
Argent Hit RT/WB

HIT SINGLES

LW TW

1.	1.	ALONE AGAIN NATURALLY	Gilbert O'Sullivan
2.	2.	LONG COOL WOMAN (IN A BLACK DRESS)	Hollies
3.	3.	BRANDY	Looking Glass
4.	4.	I DON'T WANT TO BE RIGHT	Luther Ingram
5.	5.	SCHOOL'S OUT	Alice Cooper
6.	6.	WHERE IS LOVE	Flack & Hathaway
7.	7.	DAY BY DAY	Godspell
8.	8.	HAPPIEST GIRL IN THE WHOLE USA	Donna Fargo
9.	9.	I'M STILL IN LOVE WITH YOU	Bill Withers
7.	10.	LEAN ON ME	At Green
8.	11.	LAYLA	Derek & The Dominos
13.	12.	CONQUISTADOR	Procol Harum
19.	13.	GOODBYE TO LOVE	Carpenters
11.	14.	DADDY DON'T YOU WALK SO FAST	Wayne Newton
17.	15.	COCONUT	Niisson
16.	16.	HOLD HER TIGHT	Osmonds
14.	17.	IT'S TOO LATE	Cornelius Bros. & Sister Rose
-	18.	MOTORCYCLE MAMA	Sailcat
-	19.	ROCK AND ROLL PART II	Gary Glitter
20.	20.	HOW DO YOU DO	Mouth & MacNeal
-	21.	STILL A YOUNG MAN	Tower of Power

HIT ALBUMS

1. ELTON JOHN/Honky Chateau (Uni)
2. JETHRO TULL/Thick As A Brick (WB)
3. ROLLING STONES/Exile on Main St. (Rolling Stone)
4. ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
5. SIMON & GARFUNKEL/Greatest Hits (Columbia)
6. CARPENTERS/A Song For You (A&M)
7. BILL WITHERS/Still Bill (Sussex)
8. CHEECH & CHONG/Eight Bamba (Ode)
9. ALICE COOPER/School's Out (WB)
10. PROCOL HARUM/Live (A&M)
11. CHICAGO/Chicago V (Columbia)
12. HISTORY OF ERIC C. APTON (Atlantic)
13. ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
14. SANTANA & BUDDY MILES (Columbia)
15. NEIL DIAMOND/Moods (Uni)
16. LEON RUSSELL/Carry (Shelter)
17. AL GREEN (Hi)
18. DEREK & THE DOMI VOS/Layla (Atlantic)
19. TOWER OF POWER/Eump City (WB)
20. ARETHA FRANKLIN/Amazing Grace (Atlantic)

JULY 24-31

Radio Programming

After some twenty-five years at the station, George Irwin named PD at KFJZ...
 C.J. Jones fired as programmer of WCAR...replaced by Paul Christy and Dave Prince...
 KAKC, Tulsa no longer to be consulted by Drake-Chenault...
 KKUA slightly tops KGMB in Honolulu ARB...

Music Business

New Rod Stewart album out...
 Third week at number one for Gilbert O'Sullivan's "Alone Again Naturally"...
 MGM signs distribution pact with Amaret...
 David Geffen announces Byrds will cut a new album...

Broadcast Management

FCC announces stepped up scrutiny of renewal applications in light of possible employment discrimination...this time women...
 Cox Broadcasting buys KFI for 15.1 million dollars, a new record high for a radio station...
 Alan Henry, VP for Sonderling Broadcasting, charges ARB with serious errors in samr.ing Blacks...

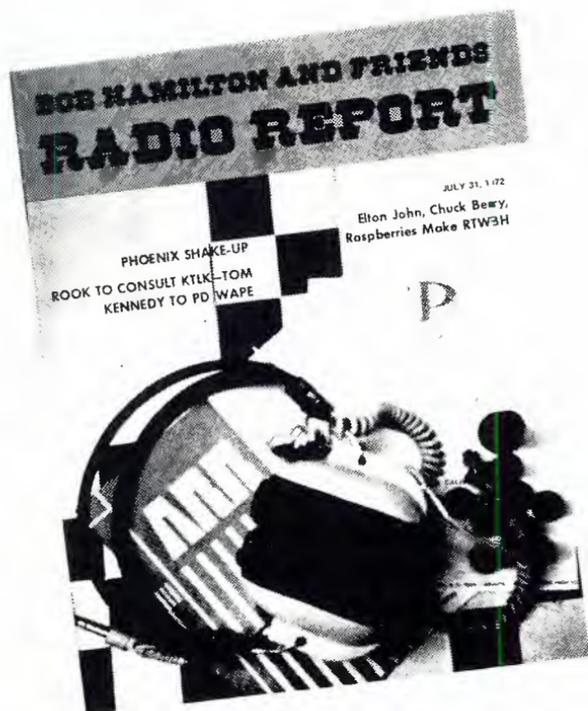
Advertising Business

The Nixon re-election campaign will take some of the emphasis away from broadcast advertising...
 E. Wyatt Hicks at 46 takes over mammoth J. Walter Thompson...
 Proctor & Gamble advertising bill soars to 200 million dollars...

In The World

George McGovern sweeps to the Democratic Presidential nomination in Miami...
 Thomas Eagleton selected by McGovern as running mate...

THE WEEK OF ...



HIT SINGLES

LW TW

- | | | | | |
|-----|-----|--------------------------|-------|---------------------|
| 1. | 1. | ALONE AGAIN | ..... | Gilbert O'Sullivan |
| 2. | 2. | LONG COOL WOMAN | ..... | Hollies |
| 5. | 3. | SCHOOL'S OUT | ..... | Alice Cooper |
| 9. | 4. | I'M STILL IN LOVE | ..... | Al Green |
| 3. | 5. | BRANDY | ..... | Looking Glass |
| 7. | 6. | DAY BY DAY | ..... | Godspell |
| 8. | 8. | HAPPIEST GIRL | ..... | Donna Fargo |
| 4. | 9. | DON'T WANT TO BE RIGHT | ..... | Luther Ingram |
| 6. | 10. | WHERE IS THE LOVE | ..... | Flack & Hathaway |
| 19. | 11. | ROCK & ROLL PT. 2 | ..... | Gary Glitter |
| 15. | 12. | COCONUT | ..... | Nilsson |
| 10. | 13. | LEAN ON ME | ..... | Bill Withers |
| 18. | 14. | MOTORCYCLE MAMA | ..... | Sailcat |
| - | 15. | HOLD YOUR HEAD UP | ..... | Argent |
| 11. | 16. | YOU'RE STILL A YOUNG MAN | ..... | Tower of Power |
| 12. | 17. | LAYLA | ..... | Derek & The Dominos |
| - | 18. | CONQUISTADOR | ..... | Procol Harum |
| - | 19. | BABY DON'T GET HOOKED | ..... | Mac Davis |
| 14. | 20. | DADDY DON'T YOU WALK | ..... | Wayne Newton |

HIT ALBUMS

1. ELTON JOHN/Honky Chateau (Uni)
2. CHICAGO/Chicago V (Columbia)
3. ROLLING STONES/Exile On Main Street (Rolling Stone)
4. JETHRO TULL/Thick As A Brick (WB)
5. SIMON & GARFUNKEL/Greatest Hits (Columbia)
6. ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
7. ALICE COOPER/School's Out (WB)
8. CHEECH & CHONG/Big Bambu (Ode)
9. EMERSON, LAKE & PALMER (Capitol)
10. SANTANA & BUDDY MILES (Columbia)
11. BILL WITHERS/Shill Bi (Sussex)
12. CARPENTERS/A Song For You (A&M)
- 13.
14. NEIL DIAMOND/Mood: (Uni)
15. PROCOL HARUM/Live (A&M)
16. 3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
17. TOWER OF POWER/Bump City (WB)
18. ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
19. AL GREEN (Hi)
20. ARETHA FRANKLIN/Amazing Grace (Atlantic)

JULY 31-AUGUST 6

Radio Programming

Tom Kennedy leaves WRKO to program WAPE...
 John Rook to be program consultant of KTLK...
 Chuck Bjore to be program consultant of KIIS...
 Re-organization of ABC may affect some of their radio programmers positively...
 Paul Drew named as program consultant of KAKC with Scott Seagraves taking over PD duties...

Music Business

Bill Graham announces he will be doing some benefit rock concerts for George McGovern...
 Rolling Stones so loud in concert, they allegedly cause pain to the ears of those attending...
 Mac Davis finally makes the top twenty with "Baby Don't Get Hooked On me"...

Broadcast Management

Doug Cox leaves GM slot at KPPC to devote more time to his positive thinking lectures...
 San Diego stations request immediate FCC action to curb American-owned Mexico located FM stations from booming into the city...
 FCC approves sale of KBTR, Denver amidst much controversy about the station changing from an all-news format to country music...

Advertising Business

The FTC gives Congress a book that allegedly rates advertisers in four product categories in terms of their ability to substantiate their claims...
 Advertising agency profitability hit a ten-year low in 1971, according to a 4A study...
 FTC charges A&P with running false ads, as non-available foods were listed...

In The World

George McGovern hits the Presidential campaign trail...
 Frank Sinatra appears before the House Select Committee on crime...
 Spiro Agnew announced as a returnee to the Nixon management team, amidst speculation he might be dumped...

THE WEEK OF ...

BOB HAMILTON AND FRIENDS RADIO REPORT

AUGUST 1972

THE HITS

LW	TW	ARTIST	TITLE
1	1	Gilbert O'Sullivan	ALONE AGAIN (5th Week)
2	2	Hollies	LONG COOL WOMAN
3	3	Carpenters	GOODBYE TO LOVE
4	4	Al Green	I'M STILL IN LOVE
5	5	Alice Cooper	SCHOOL'S OUT
6	6	Donna Fargo	HAPPIEST GIRL
7	7	Looking Glass	BRANDY
8	8	Gary Glitter	ROCK & ROLL PT. 2
9	9	Argent	HOLD YOUR HEAD UP
10	10	Luther Ingram	I DON'T WANT TO BE RIGHT
11	11	Nilsson	COCONUT
12	12	Sailcat	MOTORCYCLE MAMA
13	13	Godspell	DAY BY DAY
14	14	Bread	GUITAR MAN
15	15	Tower of Power	YOUR STILL A YOUNG MAN
16	16	Mac Davis	BABY DON'T GET HOOKED
17	17	Flack & Hathaway	WHERE IS THE LOVE
18	18	3 Dog Night	BLACK AND WHITE
19	19	Daniel Boone	BEAUTIFUL SUNDAY
20	20	Jim Croce	YOU DON'T MESS AROUND

GOODBYE
TO THE HOLLYWOOD BOOGIE
THE GENERAL FREAKS OUT
SINGING TELEGRAM DIES
ABBAY RENTS

Boone, Croce Pass By RTWBH into Hits
O'Sullivan Close to All-Time High

Sunday Mirror

The Top
Disturbances
of No. 10

**END OF A
MAD WEEK**



SA LUNSDAY IN THE PARK
BACKSTAIRS
IN DEPTH BEGINS ON PAGE 18!



HIT SINGLES

LW TW

1	1	ALONE AGAIN NATURALLY	Gilbert O'Sullivan
2	2	LONG COOL WOMAN (IN A BLACK DRESS)	Hollies
3	3	GOODBYE TO LOVE	Carpenters
4	4	I'M STILL IN LOVE WITH YOU	Al Green
5	5	SCHOOL'S OUT	Alice Cooper
6	6	HAPPIEST GIRL IN THE WHOLE USA	Donna Fargo
7	7	BRANDY	Looking Glass
8	8	ROCK & ROLL PART II	Gary Glitter
9	9	HOLD YOUR HEAD UP	Argent
10	10	I DON'T WANT TO BE RIGHT	Luther Ingram
11	11	COCONUT	Nilsson
12	12	MOTORCYCLE MAMA	Sailcat
13	13	DAY BY DAY	Godspell
14	14	GUITAR MAN	Bread
15	15	YOUR STILL A YOUNG MAN	Tower of Power
16	16	BABY DON'T GET HOOKED	Mac Davis
17	17	WHERE IS THE LOVE	Flack & Hathaway
18	18	BLACK AND WHITE	3 Dog Night
19	19	BEAUTIFUL SUNDAY	Daniel Boone
20	20	YOU DON'T MESS AROUND	Jim Croce

HIT ALBUMS

1	ELTON JOHN/Honky Chateau (Uni)
2	CHICAGO/Chicago V (Columbia)
3	ROLLING STONES/Exile On Main Street (Rolling Stone)
4	JETHRO TULL/Thick As A Brick (WB)
5	LEON RUSSELL/Carney (Shelter)
6	SIMON & GARFUNKEL/Greatest Hits (Columbia)
7	ALICE COOPER/School's Out (WB)
8	CHEECH & CHONG/Big Bambu (Ode)
9	SANTANA & BUDDY MILES (Columbia)
10	BILL WITHERS/Still Bill (Sussex)
11	ROD STEWART/Never A Dull Moment (Mercury)
12	EMERSON, LAKE & PALMER (Cotillion)
13	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
14	CARPENTERS/A Song For You (A&M)
15	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
16	NEIL DIAMOND/Moods (Uni)
17	PROCOL HARUM/Live (A&M)
18	VAN MORRISON/Saint Dominic's Preview (WB)
19	TOWER OF POWER/Blump City (WB)
20	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)

AUGUST 7-14

Radio Programming

George "Boogaloo" Frazier, MD of KYOK in Houston is shotgunned, in poor condition...
 KBBQ Burbank to become KROQ, programmed by Johnny Darin, with Charlie Tuna doing a show, J. Paul Huddleston with news...
 George Burns to consult WFAA in Dallas...
 Chuck Blore consults KILS, Los Angeles...
 J.B. Stoner buys racist political ads in his race for U.S. Senate in Georgia. FCC upholds his right to do so, citing Section 315...

Music Business

Columbia convention held in England, Donovan back with the label...
 Jim Croce's "You Don't Mess Around," Daniel Boone's "Beautiful Sunday" and 3 Dog Night's "Black & White" all hit the Top 20...
 Stones at Madison Square Garden — last concert of tour...

Broadcast Management

Citizen Committee to Keep Progressive Rock asks U.S. Court of Appeals in Washington to prevent WXEZ (formerly WBLN-FM) in Syracuse, Ohio from becoming MOR under new management, by asking for reversal of a July FCC decision...

FCC backs up Mission Denver Broadcasting in not forcing KBTQ to remain all-news format despite petitions Lakewood Broadcasting Service and Colorado Citizens for Broadcasting station had become C&W...

FCC hearing examiner concludes that WSTC-AM-FM was biased toward the Republican mayoral candidate in Stamford, Connecticut in 1969, violating non-censorship and equal opportunities provisions of Section 315; Examiner Isadore A. Honig recommends a \$10,000 fine instead of license revocation...

Storer Broadcasting buying more stock in Delta Airlines following Delta absorption of Northeast Airlines...

Joint Media Committee, a coalition of five news organizations including the Radio Television News Directors Association, announces its recommendations for newsmen's privilege legislation...

FCC preparing to take action on 12 pressing matters aimed at simplifying regulations dealing with technical requirements...

Advertising Business

VP of McCann-Erickson Agency, Robert J. Coen, predicts 1972 is the beginning of a five-year boom in advertising spending...

In The World

Tom Eagleton dropped from McGovern ticket as VP candidate...

Controversy continues on McGovern's economic stand...

Bobby Fischer leads Spassky 3-1/2-2-1/2 in national chess championships...

Mayor Daley confirms opposition to McGovern in Speech in Chicago

THE WEEK OF . . .



HIT SINGLES

LW TW

1.	1.	ALONE AGAIN	Gilbert O'Sullivan
2.	2.	LONG COOL WOMAN	Hollies
3.	3.	GOODBYE TO LOVE	Carpenters
8.	4.	ROCK & ROLL PART 2	Gary Glitter
6.	5.	HAPPIEST GIRL	Donna Fargo
9.	6.	HOLD YOUR HEAD UP	Argent
4.	7.	I'M STILL IN LOVE	Al Green
16.	8.	BABY DON'T GET HOOKED	Mac Davis
9.	8.	BLACK AND WHITE	3 Dog Night
—	10.	SATURDAY IN THE PARK	Chicago
14.	11.	GUITAR MAN	Bread
7.	12.	BRANDY	Looking Glass
11.	13.	COCONUT	Nilsson
15.	14.	STILL A YOUNG MAN	Tower of Power
5.	15.	SCHOOL'S OUT	Alice Cooper
—	16.	BACKSTABBERS	O'Jays
20.	17.	YOU DON'T MESS AROUND	Jim Croce
19.	18.	BEAUTIFUL SUNDAY	Daniel Boone
10.	19.	DON'T WANT TO BE RIGHT	Luther Ingram
12.	20.	MOTORCYCLE MAMA	Sailcat
—	21.	RUN TO ME	Bee Gees

HIT ALBUMS

1.	ELTON JOHN/Honky Chateau (Uni)
2.	CHICAGO/Chicago V (Columbia)
3.	ROD STEWART/Never A Dull Moment (Mercury)
4.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
5.	LEON RUSSELL/Carrey (Shelter)
6.	ALICE COOPER/School's Out (WB)
7.	ROLLING STONES/Excite On Main Street (Rolling Stone)
8.	CHEECH & CHONG/Eng Bambu (Ode)
9.	VAN MORRISON/Sai vi Dominic's Preview (WB)
10.	NEIL DIAMOND/Moods (Uni)
11.	SANTANA & BUDDY MILES (Columbia)
12.	BILL WITHERS/Siri Bii (Sussex)
13.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
14.	CARPENTERS/A Song For You (A&M)
15.	JETHRO TULL/Thick As A Brick (WB)
16.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
17.	EMERSON, LAKE & PALMER (Cotillion)
18.	TOWER OF POWER/ump City (WB)
19.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
20.	NILSSON/Son of Schrilsson (RCA)

AUGUST 14-21

August 14-21

Radio Programming

KROQ Burbank lineup announced by PD Johnny Darin. It includes Charlie Tuna, Sam Riddle, MD Jay Stevens, Steve Lundy, Jim Wood and Jimmie Rabbit...
 Bartell Broadcasting, New York, announces changes in personnel. KSLQ-FM to rock in St. Louis...
 Don Imus, morning man at WNBC New York appears with Robert W. Morgan on KHJ, Los Angeles, gets his KDAY appearance with Wolfman cancelled...
 Rick Carrol PD and Chris Schrieffer, librarian, resign from KNDE in Sacramento. Also leaving are disc-jockeys Neale Blase and Greg Mondy...
 KCBQ gets Pulse ratings in the 17-18's range in San Diego, with a huge teen audience...
 Pulse in New York shows everything still the same WABC on top with afternoon drive lead of 22...
 NATRA convention in Philadelphia...

Music Business

The Raspberries' "Go All The Way" becomes Top 20, Elton John's "Honky Cat" comes into Top 20 at Number 13...
 Oldies Show with Frankie Avalon, Cornell Gunter and the Coasters, Gary "U.S." Bonds, the Five Satins, Danny and the Juniors and Bobby Lewis appear without pay as the first official event of the Republican Convention in Miami...
 New York Supreme Court bars John L. Eastman and the Eastman law firm from representing Grand Funk Railroad in court since they ought to be called as witnesses according to the Court...
 Gilbert O'Sullivan tops the charts and sweeps the peak of major market Top 40 playlists, making "Alone Again" the first record to do so since the Beatles era...
 Robert Stigwood Organization to launch label...
 CTI Summer Jazz Festival held at the Hollywood Bowl...

Broadcast Management

FCC task force in process of developing Phase II of its "de-regulation" project, to begin early next year with regional conferences in the field. All rules in "Part 73" of FCC rules and regulations would be fair game for licensee participants with FCC Broadcast Bureau experts...
 Nicholas Johnson of the FCC charges that the White House is creating a domestic "Voice of America" and asks Sen. John Pastore of the Senate Subcommittee on Communications to investigate...
 NAB asks FCC for clarification of operator requirements for AM stations employing directional antennas...
 Broadcast industry's political arm, the National Committee for the Support of Free Broadcasting, holds first meeting in Washington...
 NAB discovers "oversight" in FCC regulations, which would allow use of FM translators in forbidden ways (to relay signals for competitive purposes in new markets)...

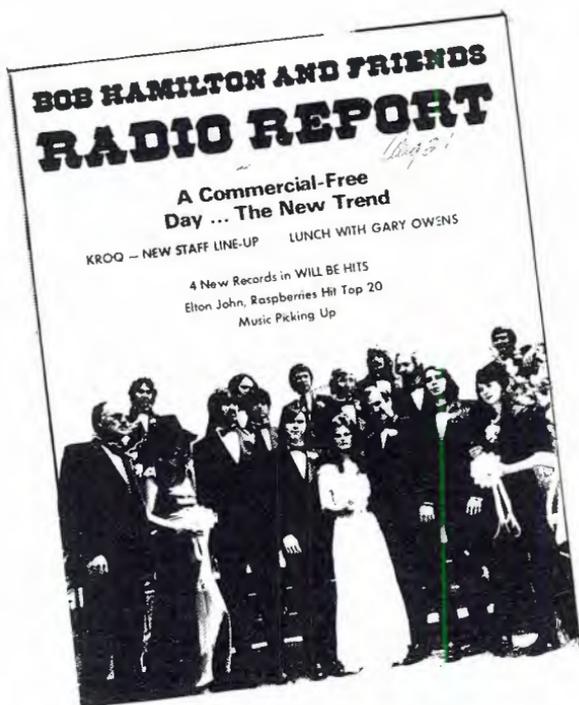
Advertising Business

Figures from 10 AM's and 7 FM's in New York show advertising gains of \$1.78 million in first half of 1972...
 RAB and Radio Expenditure Reports show that among the Top 100 advertisers in network radio during '71, those leading are GM, STP, Ford, Colgate-Palmolive and Sterling Drug...

In The World

Senate passes bill outlawing "Saturday Night Specials"...
 McGovern trying to woo old-line party support...
 Jewish vote swinging to Nixon...
 Nixon leading McGovern by 23-25 points in polls...
 President Nixon's lame duck congressman, John Schmitz' is the American Party presidential nominee, says he'll win...

THE WEEK OF ...



HIT SINGLES

LW TW

9.	1.	BLACK AND WHITE	3 Dog Night
4.	2.	ROCK AND ROLL PART 2	Gary Glitter
8.	3.	BABY, DON'T GET HOOKED	Mac Davis
10.	4.	SATURDAY IN THE PARK	Chicago
1.	5.	ALONE AGAIN (NATURALLY)	Gary Glitter
6.	6.	HOLD YOUR HEAD UP	Argent
16.	7.	BACKSTABBERS	O'Jays
2.	8.	LONG COOL WOMAN	Hollies
11.	9.	GUITAR MAN	Bread
3.	10.	GOODBYE TO LOVE	Carpenters
5.	11.	HAPPIEST GIRL	Donna Fargo
7.	12.	I'M STILL IN LOVE	Al Green
-	13.	HONKY CAT	Elton John
14.	14.	YOU'RE STILL A YOUNG MAN	Tower of Power
21.	15.	RUN TO ME	Bee Gees
17.	16.	YOU DON'T MESS AROUND	Jim Croce
18.	17.	BEAUTIFUL SUNDAY	Daniel Boone
12.	18.	BRANDY	Looking Glass
-	19.	GO ALL THE WAY	Raspberries
13.	20.	COCONUT	Nilsson

HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ELTON JOHN/Honky Chateau (Uni)
3.	ROD STEWART/Never A Dull Moment (Mercury)
4.	LEON RUSSELL/Caney (Shelter)
5.	CHEECH & CHONG/Big Bambu (Ode)
6.	ROLLING STONES/Exile On Main Street (Rolling Stone)
7.	EMERSON, LAKE & PALMER (Cotillion)
8.	NEIL DIAMOND/Moods (Uni)
9.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10.	ALICE COOPER/School's Out (WB)
11.	JETHRO TULL/Thick As A Brick (WB)
12.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
13.	VAN MORRISON/Saint Dominic's Preview (WB)
14.	CARPENTERS/A Song For You (A&M)
15.	SANTANA & BUDDY MILES (Columbia)
16.	BILL WITHERS/Still Bill (Sussex)
17.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
18.	TOWER OF POWER/3ump City (WB)
19.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
20.	NILSSON/Son of Schmilsson (RCA)

AUGUST 21-28

Radio Programming

- Chuck Azzarello named PD of CHLO, St. Thomas, Ontario...
- KSLQ, part of the Bartell Chain, hits the air in St. Louis...
- Dave Diamond leaves as PD of KCBS-FM, San Francisco...
- CKLW, Detroit! moves into new studios 1640 Ouelette, Windsor 14, Ontario...
- Obscene Steven Clean on KMET, Los Angeles, runs a prisoner request show, gets 1,200 responses from cons...
- Ed Richards leaves WIBG PDship in Philadelphia...
- NATRA convention takes stand against payola...

Music Business

- "Everybody Plays" by the Main Ingredient meets "Play Me" by Niel Diamond, Chuck Berry's "My Ding-a-ling", "Burning Love" by Elvis Presley, and "Ben" by Michael Jackson as first week entries in the Top 20...
- Terry Knight gets \$1 million attachment against Grand Funk...
- John Lennon, others do Charity Concert for Retarded in New York...
- "Jesus Christ Superstar" gross announced at \$62 million...
- Rolling Stones tour made \$4 million gross...

Broadcast Management

- WPOP Hartford, Connecticut sold to January Enterprises, which is owned by Merv Griffin...
- WHBQ, Memphis, sold to Southern Broadcasting...
- FCC refuses to reconsider its authorization of the sale of KJCF-AM, Festus, Mo., despite a Justice Department contention that it would lessen news competition in Festus...

The Advertising Business

- Top 100 advertisers spend \$4.9 in 1971...
- Top 100 advertisers buy 61.7% (over 39 million dollars) of all network radio advertising, 59.3% (over 205 million dollars) of all spot radio advertising purchased...

In The World

- President Nixon renominated by the Republican Party...
- Qui published by Playboy empire as self-made competition for competitor Penthouse, which competes with Playboy...
- Oscar Levant dies...
- Administration releases 111 page "World Opium Trade" study...

THE WEEK OF . . .



HIT SINGLES

LW TW

1.	1.	BLACK AND WHITE	3 Dog Night
3.	2.	BABY DON'T GET HOOKED ON ME	Mac Davis
4.	3.	SATURDAY IN THE PARK	Chicago
7.	4.	BACKSTABBERS	O'Jays
2.	5.	ROCK AND ROLL PART 2	Gary Glitter
9.	6.	GITAR MAN	Bread
13.	7.	HONKY CAT	Elton John
5.	8.	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan
6.	9.	HOLD YOUR HEAD UP	Argent
-	10.	EVERYBODY PLAYS	Main Ingredient
16.	11.	YOU DON'T MESS AROUND	Jim Croce
15.	12.	RUN TO ME	Bee Gees
8.	13.	LONG COOL WOMAN	Hollies
19.	14.	GO ALL THE WAY	Raspberries
17.	15.	BEAUTIFUL SUNDAY	Daniel Boone
10.	16.	GOODBYE TO LOVE	Carpenters
12.	17.	I'M STILL IN LOVE	Al Green
-	18.	PLAY ME	Neil Diamond
11.	19.	HAPPIEST GIRL	Donna Fargo
-	20.	MY DING A LING	Chuck Berry
-	21.	BURNING LOVE	Elvis Presley
-	22.	BEN	Michael Jackson
13.	23.	YOU'RE STILL A YOUNG MAN	Tower of Power

HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	LEON RUSSELL/Carney (Shelter)
5.	CHEECH & CHONG/Big Bambu (Ode)
6.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
7.	SANTANA & BUDDY MILES (Columbia)
8.	NEIL DIAMOND/Moods (Uni)
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10.	ALICE COOPER/School's Out (WB)
11.	ROLLING STONES/Exile On Main Street (Rolling Stone)
12.	EMERSON, LAKE & PALMER (Cotillion)
13.	JETHRO TULL/Thick As A Brick (WB)
14.	CARPENTERS/A Song For You (A&M)
15.	GILBERT O'SULLIVAN HIMSELF (MAM)
16.	VAN MORRISON/Saint Dominic's Preview (WB)
17.	BILL WITHERS/Still Bill (Sussex)
18.	TOWER OF POWER/Eump City (WB)
19.	AL GREEN (Hi)
20.	SUPERFLY (Sussex)

AUGUST 28-SEPTEMBER 4

Radio Programming

KHOW's rise to Number 1 in the Denver Pulse causes changes at the competition...

WCBS in New York acquires John Gehron, will now play current music with oldies. Dick Bossi leaves...

WOR-FM, in D.C. has applied to change call letters to WROQ...

KMPX-FM, San Francisco, the first "underground" station, becomes MOR...

Music Business

"Saturday In The Park" by Chicago, "Backstabbers" by the O'Jays, and "Run To Me" by the Bee Gee's, all into the Top 20...

"Alone Again Naturally" by Gilbert O'Sullivan Number 1 for the sixth week...

Dutch Artists union (ANOUK) seeks to expell the Beach Boys from Holland, fearing mass-immigration of American artists if the group takes residency...

"The Midnight Special" rock music show on NBC-TV with pro-voting message, with David Clayton-Thomas, Helen Reddy, Linda Ronstadt, Everley Bros. and others...

Broadcast Management

Don Imus, WNBC New York morning man to be managed by Jack Thayer, who hired Imus for KXOA in Sacramento and WGAR, Cleveland. Imus will do a pilot for an ABC-TV series for David Susskind...

Sale of Time-Life's KFSD-FM (formerly KOGO-FM) in San Diego jeopardized as FCC decides to hold hearings to consider claims that new management should not be allowed to change the format...

FCC denies request by a citizen group to save progressive broadcasting that protested the format change accompanying the sale of WXEZ-FM (formerly WGLN-FM), Sylvania, Ohio...

Eastminster Broadcasting Corp.'s WOTW-AM-FM to be the subject of FCC application hearings on nine issues including false billing and logging, and use of the station for personal gain...

Broadcasters planning discrete four channel quadraphonic transmission instead of the more widely used matrix system told by FCC in rulings responding to a request by KLOL, San Francisco, that such use requires authorization from the Commission...

The Advertising Business

Pepsi drops plans for "smilin' majority" theme, keeps "live, give" theme for advertising...

NAB shown advertising campaigns for two feminine douches and two menstrual items...

In The World

George McGovern pressures Tom Eagleton off the Democratic ticket and takes on Sargent Shriver...

Tenth anniversary of the death of Marilyn Monroe...

Word comes out that Howard Hughes seems to have been bilked for up to \$50 million by swindlers of all kinds...

THE WEEK OF ...



HIT SINGLES

LW TW

1.	1.	BLACK AND WHITE	3 Dog Night
3.	2.	SATURDAY IN THE PARK	Chicago
4.	3.	BACKSTABBERS	O'Jays
2.	4.	BABY DON'T GET HOOKED	Mac Davis
10.	5.	EVERYBODY PLAYS	Main Ingredient
7.	6.	HONKY CAT	Elton John
5.	7.	ROCK AND ROLL PART 2	Gary Glitter
14.	8.	GO ALL THE WAY	Raspberries
6.	9.	GUITAR MAN	Bread
-	10.	BEN	Michael Jackson
11.	11.	YOU DON'T MESS	Jim Croce
21.	12.	BURNING LOVE	Elvis Presley
18.	13.	PLAY ME	Neil Diamond
20.	14.	MY DING A LING	Chuck Berry
8.	15.	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan
9.	16.	HOLD YOUR HEAD UP	Argent
12.	17.	RUN TO ME	Bee Gees
-	18.	GARDEN PARTY	Rick Nelson
13.	19.	LONG COOL WOMAN	Hollies
15.	20.	BEAUTIFUL SUNDAY	Daniel Boone
-	21.	LONELY BOY/WHY	Donny Osmond
-	22.	USE ME	Bill Withers

HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/New or A Dull Moment (Mercury)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	SANTANA & BUDDY MILES (Columbia)
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11.	ALICE COOPER/School's Out (WB)
12.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
13.	ROLLING STONES/Exile on Main Street (Rolling Stone)
14.	SUPERFLY (Sussex)
15.	JETHRO TULL/Thick As A Brick (WB)
16.	GILBERT O'SULLIVAN/HIMSELF (MAM)
17.	CARPENTERS/A Song For You (A*M)
18.	TOWER OF POWER/Bump City (WB)
19.	TEMPATIONS/All Directions (Gordy)
20.	NILSSON/Son of Schmilsson (RCA)

SEPTEMBER 4-11

Radio Programming

Chuck Blore and Ken Draper split their successful partnership in program consultancy...
 Paul Cassidy resigns as GM of KHJ, Los Angeles...Dwight Case, VP and GM of KROY to replace...
 Bobby Ocean named to morning show at KFRC, San Francisco...
 Pulse makes KDKA number one with a 26 overall in Pittsburgh...
 Sonny Melendrez comes to Los Angeles to program KIIS for consultant Chuck Blore...
 KPRI, San Diego progressive rock stations, boosts power to 50,000...
 FCC Complaints and Compliance Chief, William B. Ray, hints at public hearings on payola...

Music Business

"Black & White" Three Dog Night smash is number one for third week straight...
 Into The Top Twenty: "Garden Party, Rick Nelson; "Lonely Boy" Donny Osmond; "Use Me," Bill Withers...
 First issue of 75,000 "magazines on a disc" from Buddah sell out...

Broadcast Management

Starr Broadcast Group agrees to purchase National Science network's WNCN-FM New York for about \$2 million dollars...
 Socialist Labor Party files complaint with FCC asking for equal time from CBS and Mutual Networks, after winning time from ABC and NBC...

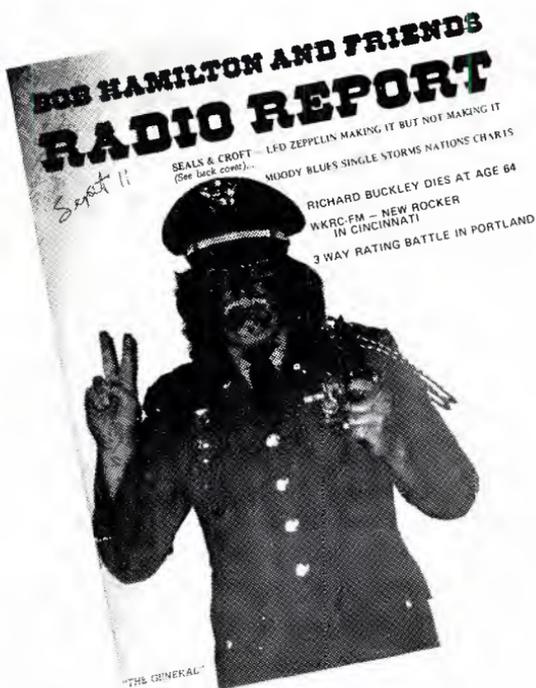
The Advertising Business

National Airlines to keep "Fly Me" campaign, allocating almost \$10,000,000 for it in 1973...
 FCC Commissioner Wiley says there is nothing innately evil about an advertising message in opposition to counter advertising...

In The World

Chou En-lai reveals that China's former heir-to-Mao, Lin Piao, was killed escaping in a plane, which crashed in Mongolia while headed for Russia...
 Sammy Davis, Jr., hugs President Nixon at the White House...
 GOP convention closes, having gone like clockwork...

THE WEEK OF . . .



HIT SINGLES

LW TW

1.	1.	BLACK AND WHITE	3 Dog Night
3.	2.	BACKSTABBERS	O'Jays
5.	3.	EVERYBODY PLAYS	Main Ingredient
8.	4.	GO ALL THE WAY	Raspberries
12.	5.	BURNING LOVE	Elvis Presley
10.	6.	BEN	Michael Jackson
2.	7.	SATURDAY IN THE PARK	Chicago
4.	8.	BABY DON'T	Mac Davis
14.	9.	MY DING A LING	Chuck Berry
6.	10.	HONKY CAT	Elton John
22.	11.	USE ME	Bill Withers
-	12.	NIGHTS IN WHITE SATIN	Moody Blues
13.	13.	PLAY ME	Neil Diamond
18.	14.	GARDEN PARTY	Rick Nelson
7.	15.	ROCK AND ROLL	Gary Glitter
21.	16.	LONELY BOY/WHY	D. Osmond
9.	17.	GUITAR MAN	Bread
-	18.	YOU WEAR IT WELL	Rod Stewart
-	19.	POPCORN	Hot Butter
20.	20.	BEAUTIFUL SUNDAY	Daniel Boone
11.	21.	YOU DON'T MESS WITH HIM	Jim Croce

HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	LEON RUSSELL/Carney (Shelter)
5.	SANTANA & BUDDY MILES (Columbia)
6.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
7.	CHEECH & CHONG/Big Bambu (Ode)
8.	SUPERFLY/Curtis Mayfield (Sussex)
9.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10.	NEIL DIAMOND/Moods (Uni)
11.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
12.	ALICE COOPER/School's Out (WB)
13.	CARPENTERS/A Song For You (A&M)
14.	JETHRO TULL/Thick As A Brick (WB)
15.	CHUCK BERRY/Liv' London Session (Chess)
16.	ROLLING STONES/Exile (Rolling Stone)
17.	GILBERT O'SULLIVAN/Himself (MAM)
18.	BAND/Rock of Ages (Capitol)
19.	VAN MORRISON/Saint Dominic's Preview (WB)
20.	TOWER OF POWER/Bump City (WB)

SEPTEMBER 11-18

Radio Programming

WKRC-FM becomes the third rocker as it joins the Cincinnati market. Chris Bailey will be PD...
Strike ends at WCHB Detroit with negotiations beginning...
KCBQ in San Diego gets new lineup...
KPRC and KYOK tie in Huston in Pulse ratings...

Music Business

"Knights in White Satin" single by Moody Blues comes onto Top 20 at Number 12. "You Wear It So Well" by Rod Stewart and "Popcorn" by Hot Butter onto the chart...
Terry Knight files \$15 million countersuit against GFR...

Broadcast Management

RTNDA announces study that shows that women are getting more involved in news. 23% of 95 stations surveyed employ one woman, 9% employ two or more...
FCC rules that KTLK Denver, owned by Action Radio, Inc., must undergo a hearing for its license renewal for a wide variety of alleged violations...

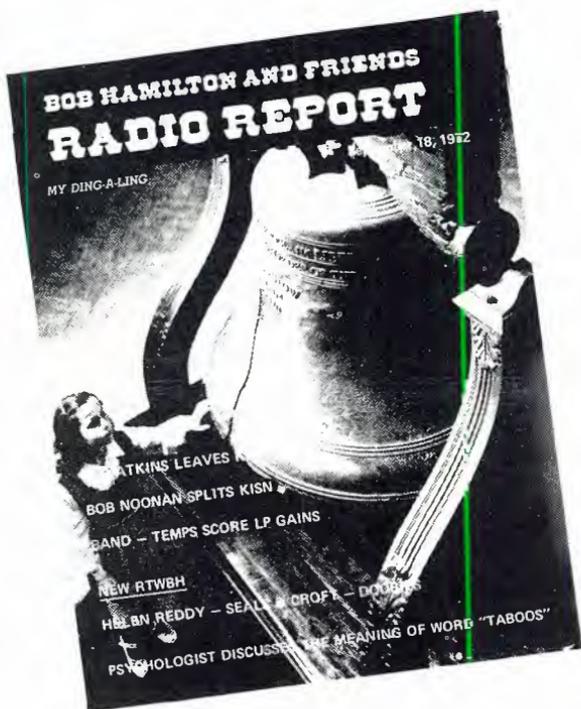
Advertising Business

R.J. Reynolds files suit against Paul Ropp, Ltd. for its Camouflage cigarette papers design which they claim resembles that of Camels...
Coffee market said to be eroding, soft drinks now the favorite, according to ad man John C. Maxwell, Jr., VP of Oppenheimer & Co...

In The World

Summer Olympics begin in Munich; Mark Spitz gets famous...
McGovern begins campaigning all over again, after the Eagleton affair...

THE WEEK OF . . .



HIT SINGLES

LW TW

3.	1.	EVERYBODY PLAYS	Main Ingredient
5.	2.	BURNING LOVE	Elvis Presley
4.	3.	GO ALL THE WAY	Raspberries
6.	4.	BEN	Michael Jackson
1.	5.	BLACK AND WHITE	3 Dog Night
11.	6.	USE ME	Bill Withers
12.	7.	NIGHTS IN WHITE SATIN	Moody Blues
9.	8.	MY DING A LING	Chuck Berry
2.	9.	BACKSTABBERS	O'Jays
7.	10.	SATURDAY IN THE PARK	Chicago
8.	11.	BABY DON'T GET HOOKED	Mac Davis
14.	12.	GARDEN PARTY	Rick Nelson
10.	13.	HONKY CAT	Elton John
13.	14.	PLAY ME	Neil Diamond
18.	15.	YOU WEAR IT WELL	Rod Stewart
16.	16.	LONELY BOY/WHY	Donny Osmond
19.	17.	POPCORN	Hot Butter
-	18.	I CAN SEE CLEARLY NOW	Johnny Nash
15.	19.	ROCK & ROLL PART 2	Gary Glitter
-	20.	GOODTIME CHARLIE	Danny O'Keefe

HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	LEON RUSSELL/Carrey (Shelter)
5.	CHEECH & CHONG/Big Bambu (Ode)
6.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
7.	SUPERFLY/Curtis Mayfield (Curton)
8.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
9.	NEIL DIAMOND/Moods (Uni)
10.	SANTANA/Buddy Miles (Columbia)
11.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
12.	ALICE COOPER/School's Out (WB)
13.	BAND/Rock of Ages (Capitol)
14.	VAN MORRISON/Saint Dominic's Preview (WB)
15.	GILBERT O'SULLIVAN/Himself (MAM)
16.	MOODY BLUES/Days Of Future Passed (Threshold)
17.	CARPENTERS/A Song For You (A&M)
18.	CHUCK BERRY/Live London Session (Chess)
19.	JETHRO TULL/Thick As A Brick (WB)
20.	TEMPTATIONS/AH Directions (Gordy)

SEPTEMBER 18-25

Radio Programming

Ted Atkins resigns as PD of KHJ in Los Angeles...
 PD Bob Noonan exits KISN, Portland...
 WCBS-FM's ARB is 3.6 with oldies format, scoring past usually strong stations...
 WMAL tops book in Washington with 11.8 ARB...
 KDAY, KLOS, KMET, KKDJ show significant gains in L.A. market for FM...
 KFRC on top in San Francisco with a 6.3...
 Pulse shows WIXY battling WERE in Cleveland...
 KNUS-FM crowding KLIF in Dallas Pulse ratings...

Music Business

"I Can See Clearly Now" by Johnny Nash, and "Good Time Charlie" by Danny O'Keefe into the top 20...
 Music Operators of America convention in Chicago discusses growing number of artists that don't record singles, plus FM airplay exposure for songs not available to jukebox programmers...

Broadcast Management

NAB executive committee decides to have a conference aimed at interested minorities in investing in broadcast station ownership...
 CBS Radio Network Affiliates Association holds meeting in Phoenix...
 FCC Commissioner Nicholas Johnson's new book "Test Pattern For Living" suggests alternative life style to corporate methods, "without dropping out."
 FCC asked by WKXI-FM, Jackson, Miss. to prohibit the sale of WJMI-FM to Tri-Cities Broadcasting, which already owns WOKJ in that market, claiming the chain does not possess the character qualifications to merit a second facility...
 FCC Chairman Dean Burch says there is no government conspiracy to muzzle radio-TV journalism...
 Electronic Industries Association reports sales of AM sets down 11.4%, sales of FM sets climbing, up 18.7% for the first eight months of 1972...

The Advertising Business

Warner Records launches TV ad campaign in conjunction with T-Rex tour...
 Marketing expert E.B. Weiss says life styles are changing in America, and that advertising must change soon or be passed by...
 Confidants feminine ads approved by NAB...
 American Dairy ads turned down by NARB...
 President Nixon supports SAG in TV re-run controversy...

In The World

William Boyd, 77, ("Hopalong Cassidy") dies...
 Massacre of Israeli athletes by Arab terrorists in Munich at the Summer Olympics shocks the world...
 Watergate bugging becomes a major campaign issue...

THE WEEK OF . . .



HIT SINGLES

LW TW

4. 1.	BEN	Michael Jackson
2. 2.	BURNING LOVE	Elvis Presley
1. 3.	EVERYBODY PLAYS	Main Ingredient
7. 4.	NIGHTS IN WHITE SATIN	Moody Blues
6. 5.	USE ME	Bill Withers
3. 6.	GO ALL THE WAY	Raspberries
8. 7.	MY DING A LING	Chuck Berry
5. 8.	BLACK AND WHITE	3 Dog Night
12. 9.	GARDEN PARTY	Rick Nelson
9. 10.	BACKSTABBERS	O'Jays
10. 11.	SATURDAY IN THE PARK	Chicago
11. 12.	BABY DON'T GET HOOKED	Mac Davis
13. 13.	I CAN SEE CLEARLY	Johnny Nash
15. 14.	YOU WEAR IT WELL	Rod Stewart
— 15.	LISTEN TO THE MUSIC	Doobie Bros.
20. 16.	LONELY BOY/WHY	Donny Osmond
17. 17.	POPCORN	Hot Butter
20. 18.	GOODTIME CHARLIE	Danny O'Keefe
14. 19.	PLAY ME	Neil Diamond
13. 20.	HONKY CAT	Elton John

HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	LEON RUSSELL/Carney (Shelter)
4.	ELTON JOHN/Honky Chateau (Uni)
5.	SUPERFLY/Curtis Mayfield (Curton)
6.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
7.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
8.	SANTANA/Buddy Miles (Columbia)
9.	BAND/Rock of Ages (Capitol)
10.	CHEECH & CHONG/Big Bambu (Ode)
11.	NEIL DIAMOND/Moods (Uni)
12.	MOODY BLUES/Days Of Future Passed (Threshold)
13.	ALICE COOPER/School's Out (WB)
14.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
15.	TEMPTATIONS/All Directions (Gordy)
16.	SEALS & CROFTS/Summer Breeze (WB)
17.	CHUCK BERRY/Live London Session (Chess)
18.	GILBERT O'SULLIVAN/Himself (MAM)
19.	CARPENTERS/A Song For You (A&M)
20.	VAN MORRISON/Saint Dominic's Preview (WB)

SEPTEMBER 25-OCTOBER 2

Radio Programming

The "Stone Ranger" into syndication, series with 65 episodes created for radio by Don Wade...
 Tod Wallace leaves KRUX, Phoenix for KTSA, San Antonio...
 Rod Roddy fired from KLIF, Dallas...
 Staff reorganized at KYA, San Francisco after the summer ARB...
 FCC seeks new rules to fight payola takers...

Music Business

Doobie Bros. "Listen To The Music" into the Top 20...
 Jerry Sharell and Ron Weisner named VP's of Buddah group...
 PUSH exposition in Chicago highlights black performers, including Supremes, Temptations,
 Quincy Jones, Roberta Flack, Gladys Knight and Curtis Mayfield...
 Monterey jazz festival held...

Broadcast Management

FCC seen as all-out to push for equal opportunity for minorities; drive includes Chairman Dean
 Burch and Commissioner Benjamin Hooks, who is black...
 WSUN-AM St. Petersburg-Tampa, sold to Plough Broadcasting...
 KWRT Boonesville, Mo. sold to Big Country of Missouri...
 WLUX, Baton Rouge, ordered off the air by the FCC for "misconduct"...

The Advertising Business

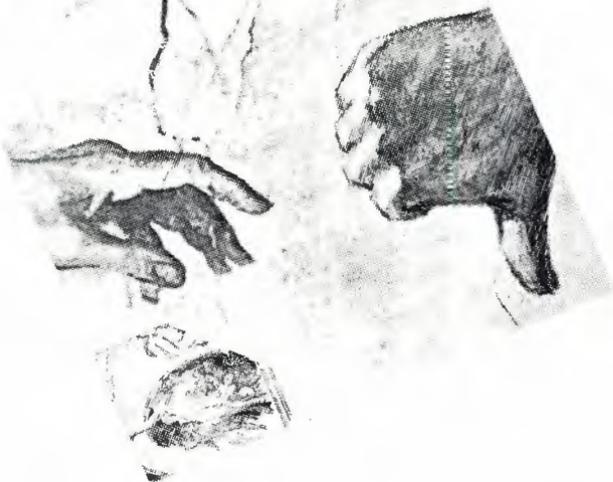
AFTRA and SAG outline new demands for actors and others in broadcast media
 advertisements...
 Eiton Rule, President of ABC, says cable and cassettes are no threat to broadcasters, says of
 ABC's radio chain shows a profit for the first time in twelve years...

In The World

Watergate incident finally produces Federal indictments...
 Juan Corona mass-murder trial begins in Fairfield, California...
 special investigative committee report on the Attica Prison riot blames the prison officials...
 Israeli air strikes in Lebanon and Syria in reprisal for the deaths of Jewish Olympic team
 members...
 International Predictors Conference in Tokyo agrees unanimously that Nixon will win;
 Germany, Korea and Vietnam will reunify within ten years; natural disasters in Asia in 1974; a
 great European flood in 1984; there will be no third world war; and that a new Christ will emerge
 around the year 2020...

THE WEEK OF . . .

BOB HAMILTON AND FRIENDS RADIO REPORT



HIT SINGLES

LW TW

2. 1.	BURNING LOVE	Elvis Presley
1.	BEN	Michael Jackson
4.	NIGHTS IN WHITE SATIN	Moody Blues
5.	USE ME	Bill Withers
3.	EVERYBODY PLAYS	Main Ingredient
7.	MY DING A LING	Chuck Berry
9.	GARDEN PARTY	Rick Nelson
15.	LISTEN TO THE MUSIC	Doobie Bros.
13.	I CAN SEE CLEARLY	Johnny Nash
-	10. I'D LOVE YOU	Lobo
6.	11. GO ALL THE WAY	Raspberries
18.	12. GOODTIME CHARLIE	Danny O'Keefe
8.	13. BLACK AND WHITE	3 Dog Night
14.	14. YOU WEAR IT WELL	Rod Stewart
10.	15. BACKSTABBERS	O'Jays
17.	16. POPCORN	Hot Butter
-	17. FREDDIE'S DEAD	Curtis Mayfield
-	18. STARTING ALL OVER	Mel & Tim
12.	19. BABY DON'T GET HOOKED	Mac Davis
19.	20. SATURDAY IN THE PARK	Chicago
16.	21. LONELY BOY/WHY	D. Osmond
-	22. DON'T EVER BE LONELY	Corn. Bros.

HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	LEON RUSSELL/Carney (Shelter)
4.	SUPERFLY/Curtis Mayfield (Curton)
5.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
6.	ELTON JOHN/Honky Chateau (Uni)
7.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
8.	MOODY BLUES/Days Of Future Passed (Threshold)
9.	CHEECH & CHONG/Big Banbu (Ode)
10.	TEMPTATIONS/All Directions (Gordy)
11.	BAND/Rock Of Ages (Capitol)
12.	SANTANA/Buddy Miles (Columbia)
13.	NEIL DIAMOND/Moods (Uni)
14.	SEALS & CROFTS/Summer Breeze (WB)
15.	DOOBIE BROTHERS/Toulouse Street (WB)
16.	CHUCK BERRY/Live London Session (Chess)
17.	CARPENTERS/A Song For You (A&M)
18.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
19.	GILBERT O'SULLIVAN/Himself (MAM)
20.	VAN MORRISON/Saint Dominic's Preview (WB)

OCTOBER 2-9

Radio Programming

John Nesci, radio artist at WOW-FM in Norfolk, Virginia indicted by a Federal Grand Jury on charges of obscenity on the air...

Tom Kennedy fired as program director of WAPE in Jacksonville, Florida...

KIIS begins changes toward new concept of radio with Sonny Melendez and Chuck Blore at the helm...

WKRQ-FM goes on the air in Cincy...the first top 40 competition against WSAI since WUBE went country over three years ago...

Music Business

Stan Monteiro named national promotion director of Epic Records...

RCA Records raises its prices to racks by three percent...

Pop song festival opens in Rio De Janeiro...

FCC hit with protests over ruling that broadcasters must switch off FM subcarrier while mono programs over five minutes long are being played...

Lobo's, "I'd Love You To Want Me" hits top ten first week in The Hits category...

Controversy rages between LA's Columbia Studios and IBEW...

Radio Management

Cecil Heffel picks up another property in buying spree...latest is KDNA-FM in St. Louis...

Approval of sale of KDWB to Doubleday Broadcasting is approved by Commission...

NAB board Chairman Richard Chapin warns broadcasters that there's still a long way to go to get license renewal laws changed in congress... urges broadcasters not to let up...

ASCAP releases figures of monies they've collected from broadcasters so far this year...41.7 million...number also included symphonic and concert...

The FCC

Black Commissioner Ben Hooks gets first chance to vote on racial issue...joined by Nick Johnson...

The two dissented against FCC's majority rejection of petitions filed by black groups in Omaha charging racial discrimination...FCC begins investigation of LA stations reported selling practice of offering two stations at once...

WLOX in Baton Rouge, La. denied renewal of license and told by commission to cease operation...charges were "serious acts of misconduct" for financial gain...

The Advertising Business

Word is that if heat continues on non-prescription drug advertising companies may offer to sacrifice broadcast ads to get pressure off...

FTC administrative judge William K. Anderson says FTC attorneys failed to establish case against HI-C...stating their ads don't mislead...

Liggett & Myers re-releases Adam (the brown cigarette) and states it's ad budget will be 12-1/2 million...

Political ads get tougher in presidential race...Nixon begins rap on McGovern on TV...

In The World

Presidential political campaign continues with Nixon continually widening lead...polls taken show 18-24 year olds leaning toward President 5 to 4 with 1 percent as yet undecided...

Arab terrorists continue underground activity...bombs mailed on Jewish Day of Atonement...one diplomat killed in London...fifty five bombs in all found...terrorists attack government officials in Phillipines... President Marcos declares martial law...

THE WEEK OF . . .



HIT SINGLES

LW TW

3.	1.	NIGHTS IN WHITE SATIN	Moody Blues
2.	2.	BEN	Michael Jackson
1.	3.	BURNING LOVE	Elvis Presley
9.	4.	I CAN SEE CLEARLY	Johnny Nash
4.	5.	USE ME	Bill Withers
6.	6.	MY DING A LING	Chuck Berry
10.	7.	I'D LOVE YOU	Lobo
8.	8.	LISTEN TO THE MUSIC	Doobie Bros.
5.	9.	EVERYBODY PLAYS	Main Ingredient
7.	10.	GARDEN PARTY	Rick Nelson
12.	11.	GOODTIME CHARLIE	Danny O'Keefe
17.	12.	FREEDIE'S DEAD	Curtis Mayfield
18.	13.	POPCORN	Hot Butter
14.	14.	STARTING ALL OVER	Mel & Tim
22.	15.	DON'T EVER BE LONELY	Cornelius Bros.
-	16.	I AM WOMAN	Helen Reddy
-	17.	WITCHY WOMAN	Eagles
14.	18.	YOU WEAR IT WELL	Rod Stewart
13.	19.	BLACK AND WHITE	3 Dog Night
11.	20.	GO ALL THE WAY	Raspberries

HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	LEON RUSSELL/Carney (Shelter)
4.	SUPERFLY/Curtis Mayfield (Curton)
5.	EMERSON, LAKE & PALMER/Triology (Cotillion)
6.	ELTON JOHN/Honky Chateau (Uni)
7.	MOODY BLUES/Days Of Future Pastes (Threshold)
8.	CHEECH & CHONG/Big Bambu (Ode)
9.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10.	TEMPTATIONS/All Directions (Gordy)
11.	NEIL DIAMOND/Moods (Uni)
12.	SEALS & CROFTS/Summer Breeze (WB)
13.	BAND/Rock Of Ages (Capitol)
14.	YES/Close To The Edge (Atlantic)
15.	CHUCK BERRY/Live London Session (Chess)
16.	SANTANA/Buddy Miles (Columbia)
17.	CARPENTERS/A Song For You (A&M)
18.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
19.	D'OOBIE BROTHERS/Toulouse Street (WB)
20.	

OCTOBER 9-16

Radio Programming

Super successful KDWB general manager Deane Johnson leaves the majors to return to St. Joseph Missouri as part owner and GM of KKJO...

False report that peace negotiations have been completed and war is over, hit the air in at least five cities...

Third report of FBI agent visiting radio station to talk about playing of Chuck Berry's My Ding A Ling...

WFIL morning man Dr. Don Rose enters Jefferson Memorial Hospital to undergo open heart surgery...

The Music Business

Charges against three alleged unlicensed duplicators is dropped in Atlanta...

Larry Uttal, Bell Records president calls on record business as a whole to pass along rising costs of production to consumer...

Mel Posner named executive VP and general manager at Elektra Records...

Helen Reddy, Eagles hit top 20 with hit records...

Sly Stone signs new five-year deal with Epic...

Record artists continue free donation of services with giant voter registration concerts...

Broadcast Management

Negotiations underway for sale of Woody Sudbink's KYNA-FM in Houston to Southern Broadcasting...

RAB's research and development plan (series of major studies to document effectiveness of radio for advertisers) is picked up by General Foods...Plan moved Sears from negligible radio spot buys to 30 million dollars a year...Final FCC approval of sale of WKYC-FM-AM is complete...Nick Melati is new owner...

NAB fights back in comments on non-prescription drug advertising...

Richard W. Chapin NAB Board Chairman answers criticism of Alaska Senator Mike Gravel...

George Duncan named president of Metromedia...

The FCC

Year of the call letter change... this week...KYNA Des Moines to KIOA-FM...WJAS-FM to WPYQ...KWIC in Salt Lake City to KLUB-FM...and KUDU in Ventura moves to KBBQ (old KROQ call letters)...

Complaints that advertising Chevron F-310 gasoline violates Fairness Doctrine again met by FCC with denial...

FCC approves sale that gives Metromedia its 11th radio facility...WOMC-FM in Detroit sold to Metro for 1-1/2 million dollars...

Omaha politician charges WOW in Omaha with slating news stories that kept him from being elected asks that station renewal application be turned down...FCC says no...

The Advertising Business

Federal Trade Commission rules that Firestone Tire and Rubber Co's wide oval tire ads are false and deceptive...Firestone files appeal with SU Circuit Court of Appeals in Cincinnati...

FTC's testing organization hired to check out ad substantiation claims of automobile marketers...reports data received by marketers is inadequate...

FCC-FTC panel discussions on children's advertising continues...with changes being due...

In The World

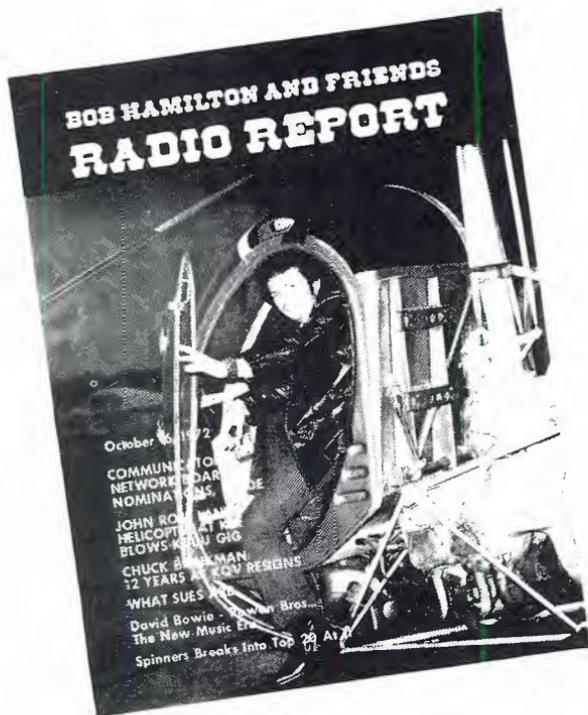
Three POW's released from North Vietnam...

Pollsters predict that Nixon will win 50 states in presidential election next month...

Martial law continues in Philippines but, violence is over...for the moment at least...

International Money Exchange conference meets and agreements are surprisingly easy...first moves to devalue Japanese Yen put together by Britain and US...

THE WEEK OF ...



HIT SINGLES

LW	TV		
4.	1.	I CAN SEE CLEARLY NOW	Johnny Nash
1.	2.	NIGHTS IN WHITE SATIN	Moody Blues
7.	3.	I'D LOVE YOU TO WANT ME	Lobo
2.	4.	BEN	Michael Jackson
5.	5.	BURNING LOVE	Elvis Presley
6.	6.	USE ME	Bill Withers
16.	7.	I AM WOMAN	Helen Reddy
6.	8.	MY ING A LING	Chuck Berry
11.	9.	GOODTIME CHARLIE	Danny O'Keefe
12.	10.	FREDDIE'S DEAD	Curtis Mayfield
-	11.	I'LL BE AROUND	Spinners
13.	12.	POPCORN	Hot Butter
14.	13.	STARTING ALL OVER	Mel & Tim
17.	14.	WITCHY WOMAN	Eagles
8.	15.	LISTEN TO THE MUSIC	Doobie Bros.
9.	16.	EVERYBODY PLAYS	Main Ingredient
10.	17.	GARDEN PARTY	Rick Nelson
15.	18.	DON'T EVER BE LONELY	Cornelius Bros.
-	19.	SUMMER BREEZE	Seals & Crofts
-	20.	CITY OF NEW ORLEANS	Arlo Guthrie
-	21.	CONVENTION 72	Delegates

HIT ALBUMS

1. CHICAGO/Chicago V (Columbia)
2. SUPERFLY/Curtis Mayfield (Curtom)
3. ROD STEWART/Never a Dull Moment (Mercury)
4. MOODY BLUES/Days Of Future Past (Threshold)
5. LEON RUSSELL/Carney (Shelter)
6. EMERSON, LAKE & PALMER/Trilogy (Cotillion)
7. ELTON JOHN/Honky Catteau (Uni)
8. CAT STEVENS/Catch Bull At Four (A&M)
9. 3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10. SEALS & CROFTS/Summer Breeze (WB)
11. YES/Close To The Edge (Atlantic)
12. CHEECH & CHONG/Big Banbu (Ode)
13. NEIL DIAMOND/Moods (Uni)
14. TEMPTATIONS/All Directions (Gordy)
15. BAND/Back Of Ages (Capitol)
16. GRAND FUNK RAILROAD/Phoenix (Capitol)
17. CHUCK BERRY&Live London Session (Chess)
18. SANTANA/Buddy Miles (Columbia)
19. DOOBIE BROTHERS/Toulouse Street (WB)
20. MAC DAVIS/Baby Don't Get Kooked (Columbia)

OCTOBER 16-23

Radio Programming

Former KRLA jock and most recently manager of Three Dog Night Reb Foster returns to radio as program director of KRLA replacing Shadoe Stevens...

WRC in Washington goes on the air with top forty format under WFIL program director of earlier years Lee Sherwood...

Battle between KTLK and KIMN in Denver intensified with ARB's beginning...

WFIL morning man Dr. Don Rose recuperating at home after open heart surgery...

Communicator Network board nominations underway...Steve West of KJRB in Spokane and Eddie B. Baker of WKBR in Manchester receive nominations for President...

Music Business

'I'll Be Around by Spinners biggest record of the week...jumping into Hits category at number 11...

New Carole King album released...

SESAC country convention held in Nashville...Ted Harris named Country Music Writer Of The Year...

Kris Kristofferson wins award from BMI for most performed country song of the year...help Me Make It Through The Night...

Jerry Foster and Bill Rice win nine awards at the ASCAP Country Music Awards Dinner...

Bob Greenberg named assistant national promotion director at Warner Brothers Records...

Broadcast Management

Radio spot sales down in younger demographic areas on the east coast...but, holding its own on west coast...FTC attitudes toward pimple creams, etc., blamed for business slump...

CE Hooper announced new service that will allow several stations to get ratings done for as little as \$250 per station...new head Tom Cox says more new innovations coming...

Fight toward Election Day with Fairness Doctrine plaguing broadcasters all over US...

Controversy over daytime sex talk shows comes to heavy discussion from broadcasters in Dallas...

Cecil Heftel picks up 10th station...WMJR-FM in Fort Lauderdale...

The FCC

Julian W. Craft has his first ticket suspended 30 days by the FCC for making false entries in the technical logs of WTAR, Norfolk...only time this rule upheld by FCC all year...

Commissioner Ben Hooks plan to establish Office of Equal Employment as FCC goes back to drawing board...for revisions...

KNUI in Kahului, Hawaii gets short term renewal because of false contesting...

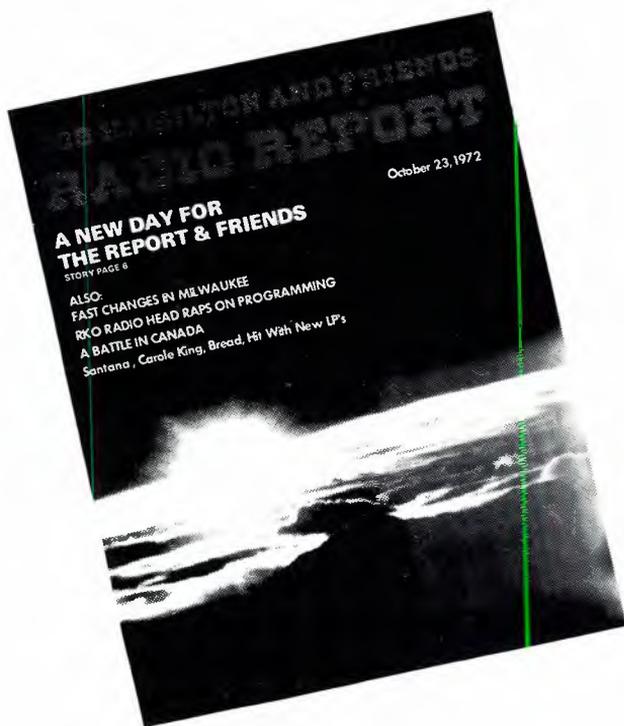
In The World

George McGovern shifts tactics in election with direct attacks on administration moral tone...

Fear of Arab terrorism sweeps officials the world over...results of Munich murders...

12 newsmen in various part of the US face jail terms for refusal to supply courts with names of news tippers and informers...

THE WEEK OF ...



HIT SINGLES

LW TW

1.	1.	I CAN SEE CLEARLY NOW	Johnny Nash
2.	1.	I'D LOVE YOU TO WANT ME	Lobo
11.	3.	I'LL BE AROUND	Spinners
2.	4.	NIGHTS IN WHITE SATIN	Moody Blues
7.	5.	I AM WOMAN	Helen Reddy
4.	6.	BEN	Michael Jackson
10.	7.	FREDDIE'S DEAD	Curtis Mayfield
9.	8.	GOODTIME CHARLIE	Danny O'Keefe
19.	9.	SUMMER BREEZE	Seals & Crofts
14.	10.	WITCHY WOMAN	Eagles
21.	11.	CONVENTION 72	Delegates
8.	12.	MY DING A LING	Chuck Berry
5.	13.	BURNING LOVE	Elvis Presley
6.	14.	USE ME	Bill Withers
15.	15.	LISTEN TO THE MUSIC	Doobie Bros.
20.	16.	CITY OF NEW ORLEANS	Arlo Guthrie
13.	17.	STARTING ALL OVER	Mel & Tim
17.	18.	GARDEN PARTY	Rick Nelson
16.	19.	EVERYBODY PLAYS	Main Ingredient
—	20.	IF I COULD REACH YOU	5th Dimension
12.	21.	POPCORN	Hot Butter

HIT ALBUMS

1.	SUPERFLY/Curtis Mayfield (Curtom)
2.	CAT STEVENS/Catch Bull At Four (A&M)
3.	CHICAGO/Chicago V (Columbia)
4.	WOODY BLUES/Days Of Future Past (Threshold)
5.	ROD STEWART/Never A Full Moment (Mercury)
6.	LEON RUSSELL/Carney (Zhetter)
7.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
8.	TEMPTATIONS/All Direct ons (Gordy)
9.	SEALS & CROFTS/Summe - Breeze (WB)
10.	WEIL DIAMOND/Moods (Uni)
11.	DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
13.	ELTON JOHN/Honky Chamau (Uni)
14.	CHUCK BERRY/Live Long on Session (Chess)
15.	BAND/Rock Of Ages (Capitol)
16.	GRAND FUNK RAILROAD/Phoenix (Capitol)
17.	CHEECH & CHONG/Big Bambu (Ods)
18.	GEILS BAND/Full House (Atlantic)
19.	MAC DAVIS/Baby Don't Get Hooked (Columbia)
20.	BLACK SABBATH/Volume 4 (WB)

OCTOBER 23-30

Radio Programming

Announcement that five licenses for commercial radio will be issued in England. Their spot limit will be 9 minutes per hour...Sixty licenses ultimately to be awarded...

Globetrotter Communications rumored to be expanding...name Chuck Dunaway operations manager of WIXY...

The parent company denies WNBC to be sold...

Music Business

Ten years since they first came out with a record, the Beatles have sold some 545 million units...

MCA drops six major independent distributors...

Cobblestone releases six album set from the Newport Jazz Festival...

Broadcast Management

FCC general counsel John Pettit says that in view of the number of radio stations losing money, the FCC should consider relaxing some of its policies...

FCC denied Voice of Reason's proposed purchase of KICM, Golden, Colo...ruled they had participated in an unauthorized transfer of control...

Cecil Heftel buys his tenth station since May, WMJR-FM, Fort Lauderdale, Florida...

Advertising Business

Robert Pitofsky, chief of FTC's bureau of consumer protection, leaves to return to N.Y.U. Law Faculty...had been instrumental in introducing corrective ads...

George McGovern introduces tougher ads as election draws near....

Clay Whitehead says FTC's proposal for mandatory free spots to balance ad claims will die...

In The World

Voting experts say less than 60 percent of voters will turn out for presidential election...

Watergate case, part 12... evidence that Republicans wanted to sabotage the Democratic national convention...

Heavy congressional debates about a Nixon bill that would allow him unlimited authority to cut budgets for programs set up by congress...

THE WEEK OF . . .

BOB HAMILTON AND FRIENDS
RADIO REPORT
 October, 30 1972
 ARB FULLY UNDERWAY
 NEW ALBUMS HIT THE MARKET
 — Moody Blues, America
 Paul Williams

WKYC - WHK - NEW OWNERS &
 NEW FORMATS IN CLEVELAND -
 New Address of RADIO REPORT
 9255 SUNSET BLVD. - SUITE 411
 LOS ANGELES, CALIF. 90069
 (213) 278-2570

The Format
 (MATH)



The Personality
 (NON MATH)

HIT SINGLES

LW TW

1. I CAN SEE CLEARLY NOW Johnny Nash
2. I'D LOVE YOU TO WANT ME Lobo
3. I'LL BE AROUND Spinners
5. I AM WOMAN Helen Reddy
9. SUMMER BREEZE Seals & Crofts
4. NIGHTS IN WHITE SATIN Moody Blues
7. FREDDIE'S DEAD Curtis Mayfield
10. WITCHY WOMAN Eagles
11. CONVENTION '72 Delegates
8. GOOD TIME CHARLIE Danny O'Keefe
6. BEN Michael Jackson
13. BURNING LOVE Elvis Presley
- 13. IF YOU DON'T KNOW ME BY NOW Harold Melvin and The Blue Notes
15. LISTEN TO THE MUSIC Doobie Brothers
20. IF I COULD REACH YOU 5th Dimension
16. CITY OF NEW ORLEANS Arlo Guthrie
14. USE ME Bill Withers
12. MY DING A LING Chuck Berry
- 19. PAPA WAS A ROLLIN' STONE Temptations
- 20. IT NEVER RAINS IN SOUTHERN CALIF. Albert Hammond
- 21. VENTURA HIGHWAY America

HIT ALBUMS

1. CAT STEVENS/Catch Eull At Four (A&M)
2. SUPERFLY/Curtis Mayfield (Curton)
3. MOODY BLUES/Days Of Future Past (Threshold)
4. ROD STEWART/Never A Dull Moment (Mercury)
5. CHICAGO/Chicago V (Columbia)
6. LEON RUSSELL/Carney (Shelby)
7. EMERSON, LAKE & PALMER/Trilogy (Cotillion)
8. YES/Close To The Edge (Atlantic)
9. TEMPTATIONS/All Directions (Gordy)
10. SEALS & CROFTS/Summer Breeze (WB)
11. NEIL DIAMOND/Moods (Uni)
12. BAND/Rock Of Ages (Capitol)
13. CHUCK BERRY/Live London Session (Chess)
14. AL GREEN/I'm Still In Love With You (Hi)
15. GRAND FUNK RAILROAD/Phoenix (Capitol)
16. 3 DOG NIGHT/Seven Separate Feet (ABC-Dunhill)
17. ELTON JOHN/Honky Chateau (Uni)
18. CAROLE KING/Rhymes and Reasons (Ode)
19. SANTANA/Caravansera
20. TEN YEARS AFTER/Rock & Roll Music to the World (Columbia)
21. BLACK SABBATH/VoLume 4 (WB)

OCTOBER 30-NOVEMBER 6

Radio Programming

Latest Pulse show WABC tops in every segment across the board, dominating New York in teens...

Radio Report moves back to Hollywood...

Hal Moore named station manager and Charlie Martin named PD of KHOW in Denver...

Tex Meyer named MD of WOKY for the second time...

Music Business

Four records break Top 20 — including Harold Melvin with If You Don't Know Me By Now, Temptations with Papa Was A Rolling Stone, Albert Hammond with It Never Rains in Southern California, and Ventura Highway by America...

Don Kirshner to put together late night TV rock concerts for ABC, to be shown in Cavett's spot...

PUSH EXPO, held in Chicago, draws nearly 1 million people to festival spotlighting Black music and a wide range of artists...

Chrysalis Records name Ron Goldstein General Manager and Mike Papale national promotion director...

Broadcast Management

Charge of false and misleading advertising reason given for FCC hitting KNUI, Kahului with short-term license renewal...

Bob Brown says that finalization of deal with NBC for purchase of WKYC in Cleveland taking place. Station was sold to Nick Mileti, owner of Indians and hockey team...

FCC commissioners briefed on TV rating process by Neilson, ARB, Broadcasting Rating Council, research director of NAB, and Leo Burnett Advertising Agency...

Advertising Business

Broadcasters appear to be turning down Bristol-Myers request that they look to agencies as the parties responsible for spot radio-TV bills...

Consumer groups ask for clarification of their lack of success in complaints before the National Advertising Division of the Council of Better Bureaus...

In The World

President announces new Vietnam deal as the fighting continues...

Three year-trade agreement announced between US and Russia...

Political espionage surfaces again with news of a campus political machine and its alumni now in the White House...

THE WEEK OF ...

BOB HAMILTON AND FRIENDS RADIO REPORT

November 6, 1972

LORENZO MILAM...THE PASSING OF ONE OF RADIO'S CHAMPIONS
CHICAGO PULSE INDICATED INTERESTING ARB COMING UP HERE...

CHUCK BRINKMAN, JOHN GARY, LARRY O'BRIEN JOIN WTAE
Seals and Crofts May Make It Yet

Santana, Carole King Take Giant LP Jumps



1920

1972

HIT SINGLES

LW TW

5.	1.	SUMMER BREEZE	Seals & Crofts
1.	2.	I CAN SEE CLEARLY NOW	Johnny Nash
3.	3.	I'LL BE AROUND	Spinners
4.	4.	I AM WOMAN	Helen Reddy
2.	5.	I'D LOVE YOU TO WANT ME	Lobo
6.	6.	WITCHY WOMAN	Eagles
13.	7.	IF YOU DON'T KNOW ME	Harold Melvin
6.	8.	NIGHTS IN WHITE SATIN	Moody Blues
7.	9.	FREDDIE'S DEAD	Curtis Mayfield
20.	10.	IT NEVER RAINS	Albert Hammond
9.	11.	PAPA WAS A ROLLING STONE	Temptations
12.	12.	CONVENTION '72	Delegates
11.	13.	BEN	Michael Jackson
10.	14.	GOODTIME CHARLIE	Danny O'Keefe
—	15.	SOMETHING'S WRONG	Austin Roberts
15.	16.	IF I COULD REACH YOU	5th Dimension
21.	17.	VENTURA HIGHWAY	America
14.	18.	LISTEN TO THE MUSIC	Doobie Bros.
—	19.	YOU OUGHTA BE WITH ME	Al Green
12.	20.	BURNING LOVE	Elvis Presley

HIT ALBUMS

1.	CAT STEVENS/Catch 22 At Four (A&M)
2.	SUPERFLY/Curtis Mayfield (Curton)
3.	MOODY BLUES/Days of Future Past (Threshold)
4.	TEMPTATIONS/All Directions (Gordy)
5.	EMERSON, LAKE & PA_MER/Trilogy (Cotillion)
6.	YES/Close To The Edge Atlantic
7.	SANTANA/Caravanserai
8.	CAROLE KING/Rhymes and Reasons (Ode)
9.	CHICAGO/Chicago V (Columbia)
10.	ROD STEWART/Never A Dull Moment (Mercury)
11.	SEALS & CROFTS/Summer Breeze (WB)
12.	GRAND FUNK RAILROAD/Phoenix (Capitol)
13.	AL GREEN/I'm Still In Love With You (Hi)
14.	LEON RUSSELL/Carney (Shelter)
15.	NEIL DIAMOND/Moods (Uni)
16.	BLACK SABBATH/Volume 4 (WB)
17.	3 DOG NIGHT/Seven Separate Fools (ABC-Durhill)
18.	BAND/Rock Of Ages (Capitol)
19.	CHUCK BERRY/Live London Session (Chess)
20.	TEN YEARS AFTER/Rock & Roll Music to the World (Columbia)

NOVEMBER 6-13

Radio Programming

Chuck Brinkman, Larry O'Brien and John Garry show up at WTAE, Pittsburgh...
Tom Dooley leaves MD slot at WAYS...
Shadoe Stevens leaves KRLA...
Ron Gregory named PD of WLPL...
Ratings have started in Canada...

Music Business

Long haul realized as Seals & Crofts "Summer Breeze" hits number one and Austin Roberts' "Something's Wrong With Me" breaks into the top 20...
Fantasy will distribute for US and Canada the Riverside catalog...
Drug Lyrics policy of FCC comes up before US appeals Court...
Chips Moman moves back to Nashville...

Broadcast Management

ABC Radio Network reaches agreement with ASCAP...
Newhouse radio stations endorse Nixon-Agnew...
IEBW strikes CBS...
Nicholas Johnson calls FCC's equal employment opportunities policy a joke."

Advertising Business

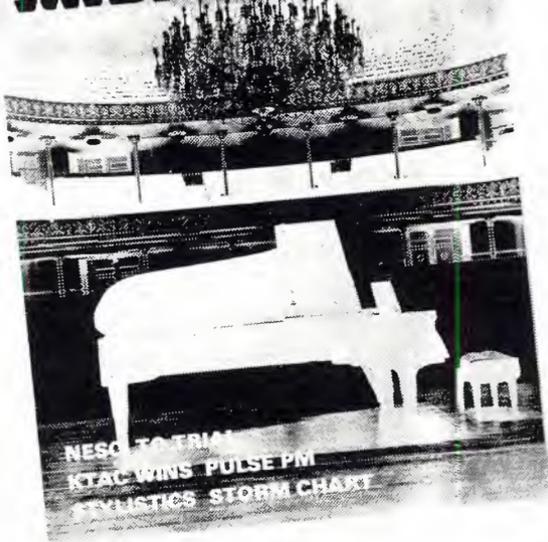
McGovern staff split on his hard-hitting new ads aimed at Nixon...
Merrill, Lynch analysts say things look good for broadcasting and newspapers, but not for magazines...
U.S. Postal service starts its first paid ad campaigns...
John Bowen, President of Benton & Bowles, and Jack Elliott, of Ogilvy and Mather, charge broadcasting with clutter, straining the limits of viewers or listeners...

In The World

Henry Kissinger makes dramatic, well-timed news with his peace claim...
Democrats charge Nixon could have had same settlement on war when he took office...
Juan Peron returns to Argentina...

THE WEEK OF ...

BOB HAMILTON AND FRIENDS RADIO REPORT



HIT SINGLES

LW TV

1.	1.	SUMMER BREEZE	Seals & Crofts
7.	2.	IF YOU DON'T KNOW	Harold Melvin
4.	3.	I AM WOMAN	Helen Reddy
2.	4.	I CAN SEE CLEARLY NOW	Johnny Nash
6.	5.	WITCHY WOMAN	Eagles
3.	6.	I'LL BE AROUND	Spinners
5.	7.	I'D LOVE YOU TO WANT ME	Lobo
10.	8.	IT NEVER RAINS	Albert Hammond
11.	9.	PAPA WAS A ROLLIN' STONE	Temptations
17.	10.	VENTURA HIGHWAY	America
15.	11.	SOMETHING'S WRONG	Austin Roberts
16.	12.	IF I COULD REACH YOU	5th Dimension
-	13.	I'M STONE IN LOVE WITH YOU	Stylistics
-	14.	OPERATOR	Al Green
19.	15.	YOU OUGHT TO BE WITH ME	Moody Blues
8.	16.	NIGHTS IN WHITE SATIN	Curtis Mayfield
9.	17.	FREDDIE'S DEAD	Gilbert O'Sullivan
13.	18.	CLAIR	Michael Jackson
19.	19.	BEN	Johnny Rivers
-	20.	ROCKIN' PNEUMONIA	Johnny Rivers

HIT ALBUMS

1.	CAT STEVENS/Catch Bull At Four (A&M)
2.	SUPERFLY/Curtis Mayfield (Curton)
3.	SANTANA/Caravansera
4.	MOODY BLUES/Days of Future Past (Threshold)
5.	CAROLE KING/Rhymes and Reasons (Ode)
6.	TEMPTATIONS/All Directions (Gordy)
7.	CHICAGO/Chicago V (Columbia)
8.	JETHRO TULL/Living in the Past (Chrysalis)
9.	MOODY BLUES/Sevenm Sojour (Threshold)
10.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
11.	SEALS & CROFTS/Sun mer Breeze (WB)
12.	ROD STEWART/Never 4 Dull Moment (Mercury)
13.	YES/Close To The Edge (Atlantic)
14.	GRAND FUNK RAIL R JAD/Phoenix (Capitol)
15.	AL GREEN/I'm Still In Love With You (Hi)
16.	LEON RUSSELL/Carnay (Shelter)
17.	BLACK SABBATH/Vol.ime 4 (WB)
18.	3 DOG NIGHT/Seven Si parate Fools (ABC-Dunhill)
19.	NEIL DIAMOND/Moods (Uni)
20.	CHUCK BERRY/Live London Session (Chess)

NOVEMBER 13-20

Radio Programming

Country Joe MacDonald will attempt to testify in the John Nesci case...

Jim Brown, PD of WDRQ, leaves for Cleveland...

Dallas Riggan leaves WMVA due to the FCC discovering he missed two meter readings...

FCC announces ID's required only once an hour and transmitter logs need to be filled out every three hours...

Mike Lee leaves Radio Report...

Music Business

Johnny Rivers returns to top 20 with "Rockin' Pneumonia" after lengthy absence...

L.A. bank finances a rock group, Sweet Salvation...

Independent distributors propose to form a trade organization...

Broadcast Management

AFTRA files unfair labor practices suit against KIMN on charges brought by former radio artist Mike Collins...

Rex Rand sells WINZ to Guy Gannett Broadcasting Services for 2.5 million dollars...

WGAR General manager Jack Thayer named head of Nationwide Communications...

FCC opens 10 watt airport information radio station in L.A. ...

Advertising Business

N.W. Ayer study indicates radio can reach both the mass and target audiences...

Miles Kirkpatrick rumored to be resigning as head of FTC...

Seven-Up will be in television campaign full-time and radio campaign half-time for 1973...

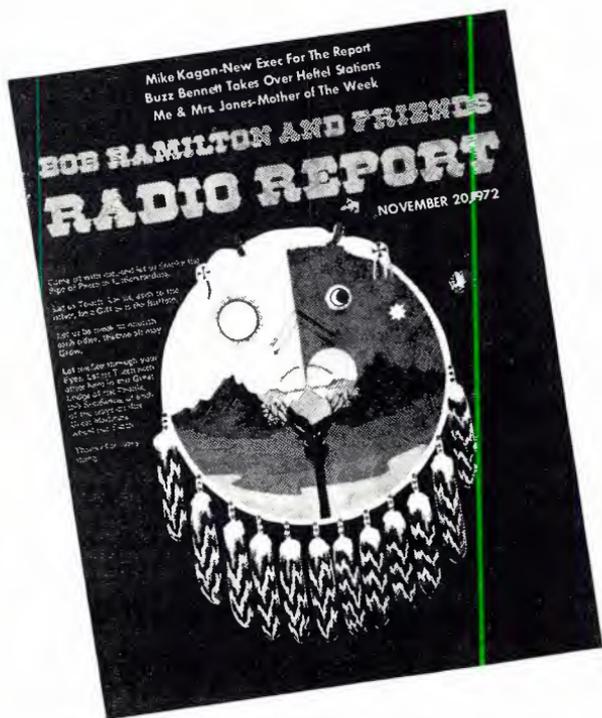
In The World

Last Tuesday it happened...a Richard Nixon landslide (the biggest in history)...and the slogan of "four more years" was fulfilled...

President Sadat threatened in Egypt...

Democrats win control of both houses of congress and add more senators...

THE WEEK OF ...



HIT SINGLES

LW TW

2.	1.	IF YOU DON'T KNOW ME BY NOW	Harold Melvin and the Blue Notes
3.	2.	SUMMER BREEZE	Seals & Crofts
8.	3.	IT NEVER RAINS IN SO. CALIF.	Albert Hammond
3.	4.	I AM WOMAN	Helen Reddy
4.	5.	I CAN SEE CLEARLY NOW	Johnny Nash
9.	6.	PAPA WAS A ROLLIN' STONE	Temptations
6.	7.	I'LL BE AROUND	Spinners
10.	8.	VENTURA HIGHWAY	America
13.	9.	I'M STONE IN LOVE WITH YOU	Stylistics
11.	10.	SOMETHING'S WRONG	Austin Roberts
-	11.	ME & MRS. JONES	Billy Paul
15.	12.	YOU OUGHTA BE WITH ME	Lobo
14.	13.	OPERATOR	Jim Croce
7.	14.	I'D LOVE YOU TO WANT ME	Lobo
18.	15.	CLAIR	Gilbert O'Sullivan
5.	16.	WITCHY WOMAN	Eagles
12.	17.	IF I COULD REACH YOU	5th Dimension
20.	18.	ROCKIN' PNEUMONIA	Johnny Rivers
-	19.	FUNNY FACE	Donna Fargo
-	20.	DIALOGUE	Chicago

HIT ALBUMS

1.	CAT STEVENS/Catch Bull At Four (A&M)
2.	SUPERFLY/Curtis Mayfield (Curton)
3.	SANTANA/Caravanserai
4.	MOODY BLUES/Days of Future Past (Threshold)
5.	CAROLE KING/Rhymes and Reason (Ode)
6.	MOODY BLUES/Seventh Sojourn (Threshold)
7.	JETHRO TULL/Living in the Past (Chrysalis)
8.	TEMPTATIONS/All Directions (Gordy)
9.	SEALS & CROFTS/Summer Breeze (WB)
10.	CHICAGO/Chicago V (Columbia)
11.	GRAND FUNK RAILROAD/Phoenix (Capitol)
12.	MALO (Warner Brothers)
13.	YES/Close To The Edge (Atlantic)
14.	ROD STEWART/Never A Dull Moment (Mercury)
15.	LOGGINS & MESSINA (Columbia)
16.	EMERSON, LAKE & PALMER/TriLOGY (Cotillion)
17.	BLACK SABBATH/Volume 4 (WB)
18.	LEON RUSSELL/Carney (Shelter)
19.	AL GREEN/I'm Still in Love With You (Hi)
20.	3 DOG NIGHT/Seven Separate Fools (ABC-Durhill)

NOVEMBER 20-27

Radio Programming

Buzz Bennett named National Program Co-ordinator for the Heftel stations...

Joe Finan resigns as general manager of KTLK, but remains as vice-president of Action Radio...

J.J. Jordan resigns as group PD of Star Stations to program WGR-FM in Buffalo. The format is expected to change from solid gold to a tight rock concept...

Described as "trusted, reliable, and hard-working," disc jockey Michael David Roberts of KYXI in Oregon City, took his own life while on the air...

Mike Kagan named Executive Editor for Radio Report...

Music Business

Billy Paul's Me and Mrs. Jones hits chart at No. 11...

Music Scene observers presented Bread with the rock music "decalathlon champion" award after determining the group finished highest overall in a compilation of 10 categories...

Broadcast Management

CBS faces work stoppage of 1,700 performers, announcers, and newsmen — members of AFTRA...

People's Party Fairness complaint to give Dr. Spock national time on ABC, NBC, and CBS was denied by the FCC...

KPOK-AM and FM in Portland sold to a group headed by Richard Stevens for slightly more than 1 million dollars...

Maryland, Virginia, West Virginia, and D. of C. renewals have been denied pending investigation of employment practices...

Advertising Business

Charles W. Yost of the National Advertising Review Board announces full disclosure move to boost self regulation program hopes...

FTC has modified a corrective ad required for two sugar companies. The settlement now provides for two paragraphs that explains that consuming sugar before meals doesn't necessarily contribute to weight loss...

Because it is questionable that "everybody needs milk," milk producers in Oregon, Washington, and California are changing their slogan to "milk has something for everybody."

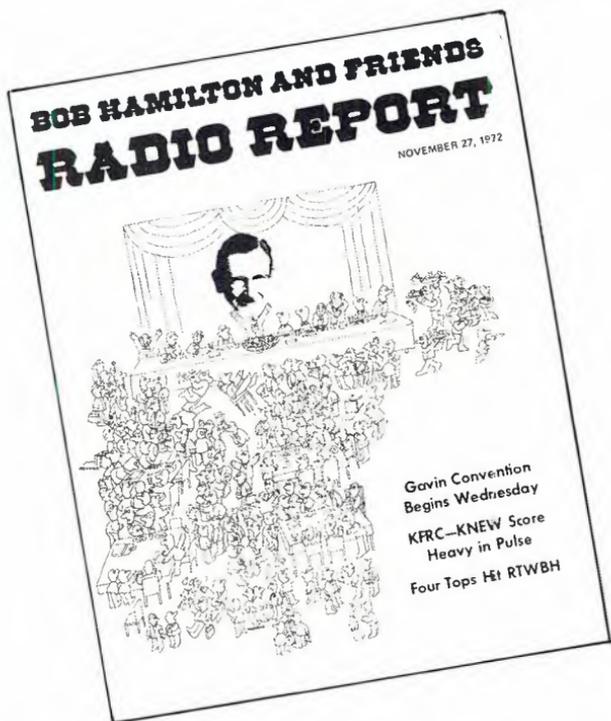
In The World

Democrats begin to reorganize after landslide election loss...

Election spotlight moves to Germany and the toughest battle yet for Chancellor Willy Brandt...

Racial turmoil aboard the USS Constellation of a ten-day training exercise and send the ship back to San Diego...

THE WEEK OF . . .



HIT SINGLES

LW TW

3	1.	IT NEVER RAINS IN SO. CALIF.	Albert Hammond
1	2.	IF YOU DON'T KNOW ME BY NOW	Harold Melvin
11	3.	ME AND MRS. JONES	Billy Paul
6	4.	PAPA WAS A ROLLING STONE	Temptations
15	5.	CLAIR	Gilbert O'Sullivan
2	6.	SUMMER BREEZE	Seals & Crofts
9	7.	I'M STONE IN LOVE WITH YOU	Stylistics
8	8.	VENTURA HIGHWAY	America
10	9.	SOMETHING'S WRONG WITH ME	Austin Roberts
12	10.	YOU OUGHT TO BE WITH ME	Al Green
4	11.	I AM WOMAN	Helen Reddy
5	12.	I CAN SEE CLEARLY NOW	Johnny Rivers
13	13.	OPERATOR	Jim Croce
16	14.	ROCKIN' PNEUMONIA	Johnny Rivers
7	15.	I'LL BE AROUND	Spinners
20	16.	DIALOGUE	Chicago
19	17.	FUNNY FACE	Donna Fargo
14	18.	I'D LOVE YOU TO WANT ME	Lobo
-	19.	SWEET SURRENDER	Bread

HIT ALBUMS

1.	MOODY BLUES/Seven'sh Sojourn (Threshold)
2.	SUPERFLY/Curtis Mayfield (Curtom)
3.	CAT STEVENS/Catch Bull At Four (A&M)
4.	SANTANA/Caravanserai
5.	CAROLE KING/Rhymes and Reason (Ode)
6.	JETHRO TULL/Living in the Past (Chrysalis)
7.	TEMPTATIONS/All Directions (Gordy)
8.	MOODY BLUES/Days of Future Past (Threshold)
9.	SEALS & CROFTS/Summer Breeze (WB)
10.	LOGGINS & MESSINA (Columbia)
11.	GRAND FUNK RAILROAD/Phoenix (Capitol)
12.	MALO (Warner Brother's)
13.	CHICAGO/Chicago V (Columbia)
14.	GRATEFUL DEAD/Europe '72 (WB)
15.	JAMES TAYLOR/One Man Dog (WB)
16.	AL GREEN/I'm Still In Love With You (Hi)
17.	BLACK SABBATH/Volume 4 (WB)
18.	JOHN DENVER/Rocky Mountain High (RCA)
19.	JOHNNY NASH/I Can See Clearly Now (Epic)
20.	WEST, BRUCE & LANG/Why Doncha (Columbia)

NOVEMBER 27

DECEMBER 4

Radio Programming

Jack McCoy granted a temporary restraining order against KNUS regarding his "Last Contest."
 Mike Hunter named PD of KMET...Richard Kimble moving to MD...
 WROK, Rockford, Illinois starts rocking...
 Don Fox leaves KCBQ for KHJ...
 KFRC leads Pulse in every time segment except mornings...KNEW picked up points, especially in midday with "California Girls."

Music Business

Polydor promotion man Josh White dies in Philadelphia...
 Albert Hammond hits number one with "It Never Rains In Southern California." Bread breaks into the top 20 with "Sweet Surrender."
 Harry Fox agency vows watch of mail order TV ads for performance violations...
 Gerry Purcell charges artist pressure for advent of cut out business success...

Broadcast Management

Dean Burch departs for ten-day visit to Japan...
 Broadcast news shown to increase its credibility lead over print in study by Television Information Office...
 NAB takes offense to Nicholas Johnson's charges that television is the principal drug pusher...
 BBD & O announced as the biggest agency biller for radio spots...

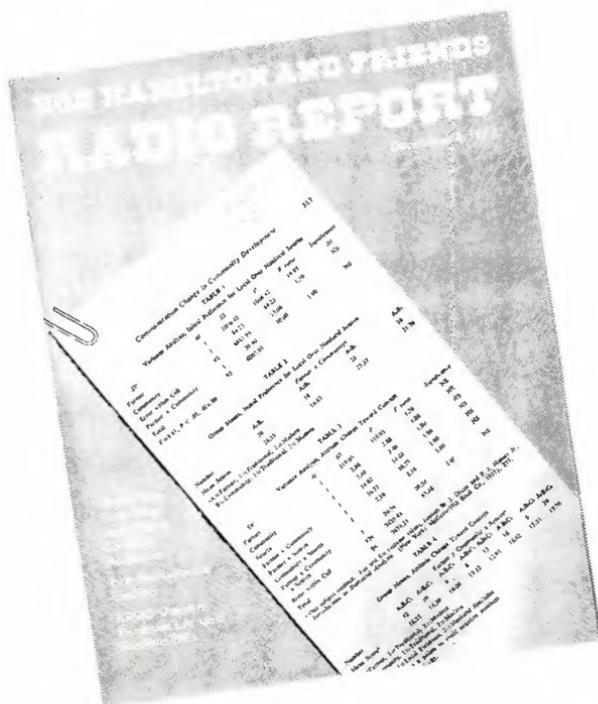
Advertising Business

Controversy begins on multi-product 30 second spots — Advertising Age says it's only 4% of TV commercials...
 Tracy Weston asks FCC to prohibit blipping of sponsors name in talk shows...
 Agency stocks continues slump while market itself rises...
 Magazines report 1972 as one of most profitable years ever...

In The World

Laurence Silverman appointed new Secretary of Labor...
 Henry Kissinger into yet another series of Peace Talks with the North Vietnamese...
 US and Cuba hold meetings to reach an agreement on skyjacking...

THE WEEK OF . . .



HIT SINGLES

LW	TW		
3	1.	ME & MRS. JONES	Billy Paul
4	2.	PAPA WAS A ROLLIN' STONE	Temptations
5	3.	CLAIR	Gilbert O'Sullivan
2	4.	IF YOU DON'T KNOW ME BY NOW	Harold Melvin
7	5.	I'M STONE IN LOVE WITH YOU	Stylistics
1	6.	IT NEVER RAINS IN SO. CALIF.	Albert Hammond
9	7.	SOMETHING'S WRONG	Austin Roberts
14	8.	ROCKIN' PNEUMONIA	Johnny Rivers
8	9.	VENTURA HIGHWAY	America
10	10.	YOU OUGHT TO BE WITH ME	Al Green
6	11.	SUMMER BREEZE	Seals & Crofts
11	12.	I AM WOMAN	Helen Reddy
19	13.	SWEET SURRENDER	Bread
12	14.	I CAN SEE CLEARLY NOW	Johnny Nash
-	15.	SUPERFLY	Curtis Mayfield
17	16.	FUNNY FACE	Donna Fargo
-	17.	YOU'RE SO VAIN	Carly Simon
-	18.	WALK ON WATER	Neil Diamond
13	19.	OPERATOR	Jim Croce
16	20.	DIALOGUE	Chicago
-	21.	KEEPER OF THE CASTLE	4 Tops

HIT ALBUMS

1. MOODY BLUES/Seventh Sojourn (Threshold)
2. CAT STEVENS/Catch Bull at Four (A & M)
3. SANTANA/Caravanserai
4. CAROLE KING/Rhymes and Reason (Ode)
5. JETHRO TULL/Living in the Past (Chrysalis)
6. SUPERFLY/Curtis Mayfield (Curton)
7. TEMPTATIONS/All Directions (Gordy)
8. JAMES TAYLOR/One Man Dog (WB)
9. GRATEFUL DEAD/Europe '72 (WB)
10. LOGGINS & MESSINA (Columbia)
11. GRAND FUNK RAILROAD/Phoenix (Capitol)
12. SEALS & CROFTS/Summer Breeze (WB)
13. JOHN DENVER/Rocky Mountain High (RCA)
14. AL GREEN/I'm Still in Love With You (Hi)
15. CHICAGO/Chicago V (Columbia)
16. JONI MITCHELL (Asylum)
17. BREAD/Guitar Man (Elektra)
18. AMERICA/Homecoming (WB)
19. MALO (Warner Brothers)
20. MOODY BLUES/Days of Future Past (Threshold)

DECEMBER 4-11

Radio Programming

Jerry Allen replaces J. Michael Stone as PD of WMYQ...

Jerry Clifton to program WDRQ and Brian White to be acting PD at KSEA...

Koopers show music repetition really noticed on commercial-free days...

John Nesci's dismissal on obscenity charges is still is not complete, but seems apparent...

Music Business

The new Mrs. James Taylor, Carly Simon, breaks into the top 20 with "You're So Vain"...Billy Paul's "Me and Mrs. Jones" hits number one...

B.J. Thomas Told by Federal judge to resolve records royalty suit brought by his former group, The Triumphs...

Broadcast Management

Burbank Broadcasting buys KPPC-FM, Los Angeles and KMPX-FM, San Francisco for 2.2 million dollars...

Twelve prospects for the RTNDA board of Directors can't run because station management says it will distract them from their work...

Resolving one of longest license renewal disputes in history, WCFL, Chicago resolved. After pending since December, 1970, it is granted...

Advertising Business

Four top executives leave Campbell-Ewald after takeover by Interpublic Group...

Goodrich Tire to base mammoth campaign on dispelling the "Curse" brought on by its name similarity to Goodyear, its major competitor...

Spot radio is down 5 percent while network radio billings are up 11 percent...

In The World

US Court of Appeals chastises Julius Hoffman for his handling of the trial of the Chicago Seven...

Samuel Popkin becomes first US scholar to go to jail for refusing to name his confidential sources...

Military pension plan being revamped...

Henry Kissinger resumes talks with North Vietnam's Le Duc To...

THE WEEK OF ...



HIT SINGLES

LW	TW		
1	1.	ME & MRS. JONES	Billy Paul
5	2.	I'M STONE IN LOVE WITH YOU	Stylistics
2	3.	PAPA WAS A ROLLING STONE	Temptations
3	4.	CLAIR	Gilbert O'Sullivan
8	5.	ROCKIN' PNEUMONIA	Johnny Rivers
17	6.	YOU'RE SO VAIN	Carly Simon
7	7.	SOMETHING'S WRONG	Austin Roberts
6	8.	IT NEVER RAINS IN SO. CALIF.	Albert Hammond
4	9.	IF YOU DON'T KNOW ME BY NOW	Harold Melvin
15	10.	SUPERFLY	Curtis Mayfield
10	11.	YOU OUGHT TO BE WITH ME	Al Green
9	12.	VENTURA HIGHWAY	America
13	13.	SWEET SURRENDER	Bread
21	14.	KEEPER OF CASTLE	4 Tops
16	15.	FUNNY FACE	Donna Fargo
11	16.	SUMMER BREEZE	Seals & Crofts
12	17.	WALK ON WATER	Neil Diamond
12	18.	I AM WOMAN	Helen Reddy
-	19.	SUPERSTITION	Stevie Wonder
14	20.	I CAN SEE CLEARLY NOW	Johnny Nash
-	21.	YOUR MAMA DON'T DANCE	Loggins & Messina

HIT ALBUMS

1.	MOODY BLUES/Seventh Sojourn (Threshold)
2.	CAT STEVENS/Catch Bull At Four (A&M)
3.	JETHRO TULL/Living In The Past (Chrysalis)
4.	CAROLE KING/Rhymes and Reason (Ode)
5.	SUPERFLY/Curtis Mayfield (Curton)
6.	SANTANA/Caravanserai
7.	JAMES TAYLOR/One Man Dog (WB)
8.	CARLY SIMON/No Secrets (Elektra)
9.	AMERICA/Homecoming (WB)
10.	LOGGINS & MESSINA (Columbia)
11.	GRAND FUNK RAILROAD/Phoenix (Capitol)
12.	WAR/All Day Music (UA)
13.	JONI MITCHELL (Asylum)
14.	TEMPTATIONS/All Directions (Gordy)
15.	GRATEFUL DEAD/Europe '72 (WB)
16.	GREAD/Guitar Man (Elektra)
17.	TOMMY (Ode)
18.	CHICAGO/Chicago V (Columbia)
19.	JOHN DENVER/Rocky Mountain High (RCA)
20.	SEALS & CROFTS/Summer Breeze (WB)

DECEMBER 11-18

Radio Programming

Rick Sklar moves into newly created position of Operations Director at WABC... Meanwhile, rumors persist of further reorganization in the entire ABC organization...

Jay Stone, PD of KRUX, leaves for KTSA, San Antonio, to assist PD Todd Wallace... John Flanagan takes Stone's place at KRUX...

WPDQ, Jacksonville, changes to "All Black Radio." No one at the station was made aware of the change in time to get another job...

Dave Ambrose named PD of KLIF in Dallas where he'll continue to do his "girl talk" show...

Steve West voted president of first Communicators Network Board of Directors. Alan Burns elected VP and Gene Werley secretary...

Music Business

"You're So Vain" by Carly Simon jumps 11 places to No. 6 in Top 20...

Warner Bros. expands Artists Relation Department, promoting Bob Regher to post of Director of Artist Relations and Development...

RCA Records appoints Jim Bailey as manager of Marketing for Europe, Middle East and Africa...

Broadcast Management

Six black employees walked off their jobs at Los Angeles-based XPRS... stemming from "intolerable differences," former employees, according to owners, organized the walk-out...

Call letter changes — WGR-FM to WGRQ, WKYC-AM & FM to WWWE AM & FM, and WPTF FM to WQDR FM...

KRLA, Pasadena, authorized by the FCC to release \$60,000 to educational TV station KCET from interim operator's account...

CRTC denies acquisition of Bushnell Communications by Western Broadcasting...

FCC denies renewal of WLDB, Atlantic City, for failure to pay annual license fees...

Advertising Business

Life Magazine does out of existence after absorbing a loss of 30 million dollars in the last four years...

Setting up a house advertising agency saved the Nixon backers 1 million dollars...

Vick Chemical leaves Leo Burnett after nine-year association...

In The World

Apollo 17 flight approaches... will perhaps be last US thrust this century...

Elliott Richardson named Secretary of Defense...

Round three of the Peace Talks begin in Paris...

THE WEEK OF . . .



HIT SINGLES

LW	TW		
6	1.	YOU'RE SO VAIN	Carly Simon
1	2.	ME & MRS. JONES	Billie Paul
3	3.	I'M STONE IN LOVE WITH YOU	Stylistics
4	4.	ROCKIN' PNEUMONIA	Johnny Rivers
4	5.	CLAIR	Gilbert O'Sullivan
10	6.	SUPERFLY	Curtis Mayfield
3	7.	PAPA WAS A ROLLING STONE	Temptations
19	8.	SUPERSTITION	Stevie Wonder
9	9.	IF YOU DON'T KNOW ME BY NOW	Harold Melvin
8	10.	IT NEVER RAINS IN SO CALIF.	Albert Hammond
7	11.	SOMETHING'S WRONG	Austin Roberts
21	12.	YOUR WAMA DON'T DANCE	Loggins & Messina
13	13.	SWEET SURRENDER	Bread
15	14.	FUNNY FACE	Donna Fargo
14	15.	KEEPER OF THE CASTLE	Four Tops
17	16.	WALK ON WATER	Neil Diamond
-	17.	CROCODILE ROCK	Elton John
11	18.	YOU OUGHT TO BE WITH ME	Al Green
-	19.	I WANNA BE WITH YOU	Raspberries
-	20.	LIVING IN THE PAST	Jethro Tull
21	21.	I AM WOMAN	Helen Reddy

HIT ALBUMS

1.	MOODY BLUES/Sevench Sojourn (Threshold)
2.	CAT STEVENS/Catch Bull At Four (A&M)
3.	SUPERFLY/Curtis Mayfield (Curton)
4.	CAROLE KING/Rhymes and Reason (Ode)
5.	JETHRO TULL/Living in the Past (Chrysalis)
6.	CARLY SIMON/No Secrets (Elektra)
7.	SANTANA/Caravanserai (Columbia)
8.	JAMES TAYLOR/One Man Dog (WB)
9.	AMERICA/Homecoming (WB)
10.	LOGGINS & MESSINA (Columbia)
11.	SEALS & CROFTS/Summer Breeze (WB)
12.	JONI MITCHELL/For The Roses (Asylum)
13.	TOMMY/London Symphony Orchestra
14.	WAR/The World Is A Ghetto (UA)
15.	BREAD/Guitar Man (Elektra)
16.	TEMPTATIONS/All Directions (Gordy)
17.	NEIL DIAMOND/Hot August Night (MCA)
18.	AL GREEN/I'm Still In Love With You (Hi)
19.	GRAND FUNK RAILROAD/Phoenix (Capitol)
20.	JOHN DENVER/Rocky Mountain High (RCA)

DECEMBER 18-25

Radio Programming

41 year old Royce Johnson afternoon man at KOGO dies of what were believed to be self inflicted wounds...

Tom Murphey leaves KOL to do mornings at WCFL...

Jay Stevens out at KROQ where he was music director and Johnny Darin moved from PD position at same station into work for corporation...no new PD named...

Radio Management

Gene Taylor leaves GM position at WIXY...says he'll relocate on the coast...

KULF buys KYND-FM in Houston...reported price...\$2,400,000...

WCFL and Chicago Federation of Labor win license renewal...despite attacks from a bevy of Chicago citizen's groups...

Telecommunications head Clay Whitehead makes announcement of plan to introduce bill for five-year licenses for broadcasters but makes it plain that news "objectivity" is part of the deal...

The Music Business

New ASCAP broadcasting contract is set lowering costs to radio...

Stevie Wonder and Loggins and Messina break into national Top Ten with singles...

The FCC

Commission announces 100% increase in license renewal fees for broadcast stations...

Commission announces crack down of a higher scale on broadcasters engaged in fraudulent billing practices...

Too much power... not enough logging...\$1,000 fine for WANT in Richmond, Virginia...

KKEY hit by FCC for failing to notify recipients of telephone calls that they were on the air (in front)...

The Advertising Business

Public interest groups ask FTC to crack down on TV commercials for little cigars...

FTC asks 12 auto makers to justify claims made in ads on '73 cars...

Life Magazine prepares for its final issue...business closing...

CHARTS - 1972



TOP 40



GILBERT O'SULLIVAN

HIT SINGLES

1. ALONE AGAIN/Gilbert O'Sullivan (MAM)
2. BEN/Michael Jackson (Motown)
3. FIRST TIME EVER I SAW YOUR FACE/Roberta Flack (Atlantic)
4. WITHOUT YOU/Nilsson (RCA)
5. BURNING LOVE/Elvis Presley (RCA)
6. BLACK AND WHITE/Three Dog Night (ABC-Dunhill)
7. BRANDY/Looking Glass (Epic)
8. LONG COOL WOMAN/Hollies (Epic)
9. LEAN ON ME/Bill Withers (Sussex)
10. HORSE WITH NO NAME/America (WB)
11. I CAN SEE CLEARLY NOW/Johnny Nash (Epic)

12. NIGHTS IN WHITE SATIN/Moody Blues (Deram)
13. SONG SUNG BLUE/Neil Diamond (Uni)
14. I AM WOMAN/Helen Reddy (Capitol)
15. I GOTCHA/Joe Tex (Dial)
16. EVERYBODY PLAYS THE FOOL/Main Ingredient (RCA)
17. I'D LOVE YOU TO WANT ME/Lobo (Big Tree)
18. OH GIRL/Chi Lites (Brunswick)
19. SUMMER BREEZE/Seals & Crofts (WB)
20. ROCKIN' ROBIN/Michael Jackson (Motown)
21. I'LL TAKE YOU THERE/Staple Singers (Stax)
22. BABY DON'T GET HOOKED ON ME/Mac Davis (Columbia)
23. IT'S TOO LATE/Cornelius Brothers and Sister Rose (UA)
24. PRECIOUS AND FEW/Climax (Carousel)
25. SYLVIA'S MOTHER/Dr. Hook (Columbia)
26. LION SLEEPS TONIGHT/Robert John (Atlantic)
27. MY DING A LING/Chuck Berry (Chess)
28. HEART OF GOLD/Neil Young (Reprise)
29. BACKSTABBERS/O'Jays (Philadelphia International)
30. SATURDAY IN THE PARK/Chicago (Columbia)
31. IF YOU DON'T KNOW ME BY NOW/Harold Melvin and The Bluenotes (Philadelphia International)
32. DOWN BY THE LAZY RIVER/Osmond Brothers (MGM)
33. USE ME/Bill Withers (Sussex)
34. ROCK AND ROLL PART II/Gary Glitter (Bell)
35. SCHOOL'S OUT/Alice Cooper (WB)
36. I'LL BE AROUND/Spinners (Atlantic)
37. PUPPY LOVE/Donny Osmond (MGM)
38. LET'S STAY TOGETHER/Al Green (Hi)
39. HURTING EACH OTHER/Carpenters (A&M)
40. VINCENT/Don McLean (UA)
41. AMERICAN PIE/Don McLean (UA)
42. PAPA WAS A ROLLING STONE/Temptations (Gordy)
43. I DON'T WANNA BE RIGHT/Luther Ingram (KoKo)
44. OUTA SPACE/Billy Preston (A&M)
45. LAST NIGHT I DIDN'T SLEEP/5th Dimension (Bell)
46. IN THE RAIN/Dramatics (Volt)
47. IT NEVER RAINS IN SOUTHERN CALIFORNIA/Albert Hammond (Mums)
48. NEVER BEEN TO SPAIN/Three Dog Night (ABC-Dunhill)
49. GO ALL THE WAY/Raspberries (Capitol)
50. JOY/Three Dog Night (ABC-Dunhill)
51. HOT ROD LINCOLN/Commander Cody (Paramount)
52. HOW DO YOU DO/Mouth & MacNeal (Phillips)
53. DOCTOR MY EYES/Jackson Browne (Asylum)
54. DAY DREAMING/Aretha Franklin (Atlantic)
55. LAYLA/Derrick & the Dominoes (Atco)
56. HAPPIEST GIRL IN THE WHOLE USA/Donna Fargo (Dot)
57. WHERE IS THE LOVE/Flack and Hathaway (Atco)
58. NICE TO BE WITH YOU/Gallery (Sussex)
59. TROGLODYTE/Jimmy Castor Bunch (RCA)
60. EVERYTHING I OWN/Bread (Elektra)
61. FAMILY OF MAN/Three Dog Night (ABC-Dunhill)
62. DADDY DON'T YOU WALK SO FAST/Wayne Newton (Chelsea)
63. MOTHER AND CHILD REUNION/Paul Simon (Columbia)
64. BETCHA BY GOLLY WOW/Stylistics (Avco)

65. GOODBYE TO LOVE/Carpenters (A&M)
66. I'M STILL IN LOVE/Al Green (Hi)
67. CANDY MAN/Sammy Davis, Jr. (MGM)
68. A COWBOY'S WORK/Sonny & Cher (Kapp)
69. FREDDIE'S DEAD/Curtis Mayfield (Curtom)
70. WITCHY WOMAN/Eagles (Asylum)
71. WAY OF LOVE/Cher (Kapp)
72. BACK OFF BOOGOLOO/Ringo Starr (Apple)
73. GOODTIME CHARLEY/Danny O'Keefe (Signpost)
74. GARDEN PARTY/Rick Nelson (Decca)
75. HOLD YOUR HEAD UP/Argent (Epic)
76. I'M STONE IN LOVE WITH YOU/Stylistics (Avco)
77. TUMBLING DICE/Rolling Stones (R.S.)
78. DAY AFTER DAY/Badfinger (Apple)
79. ME & MRS. JONES/Billy Paul (Philadelphia International)
80. SOMETHING'S WRONG/Austin Roberts (Chelsea)
81. GUITAR MAN/Bread (Elektra)
82. VENTURA HIGHWAY/America (WB)
83. CLEAN UP WOMAN/Betty Wright (Alston)
84. TAKE IT EASY/Eagles (Asylum)
85. HONKY CAT/Elton John (Uni)
86. ROCKET MAN/Elton John (Uni)
87. CLAIR/Gilbert O'Sullivan (MAM)
88. ROCK AND ROLL LULLABY/B. J. Thomas (Scepter)
89. DAY BY DAY/Godspell (Bell)
90. ANTICIPATION/Carly Simon (Elektra)
91. LISTEN TO THE MUSIC/Doobie Brothers (WB)
92. SWEET SEASONS/Carole King (Ode)
93. MORNING HAS BROKEN/Cat Stevens (A&M)
94. I NEED YOU/America (WB)
95. LOOK WHAT YOU'VE DONE/Al Green (Hi)
96. DIARY/Bread (Elektra)
97. JUNGLE FEVER/Chakackas (Polydor)
98. IT'S GONNA TAKE SOME TIME/Carpenters (A&M)
99. YOU OUGHTA BE WITH ME/Al Green (Hi)
100. WALKING IN THE RAIN/Love Unlimited (Uni)

IN DEPTH

American Pie/Don McLean (UA) 4:21
:00 Cold-1/10-1, 1/17-2, 1/24-4, 2/7-13
2/14-12

All I Ever Need Is You/Sonny & Cher
(Kapp) 2:38-06 Fade, 12/27-15

Anticipation/Carly Simon (Elektra)
3:09 :05 Cold-1/10-20, 1/17-16, 1/24-
10, 2/7-7, 2/14-9, 2/21-18

A Horse With No Name/America (WB)
4:10 :05 Fade-2/14-RT, 2/21-13, 2/28-
3, 3/16-1, 3/13-1, 3/20-1, 3/27-2, 4/3-
3, 4/10-13, 4/17-17

A Cowboy's Work/Sonny & Cher (Kapp)
3:14 :21 Fade-3/6-RT, 3/13-15, 3/20-
11, 3/27-8, 4/3-7, 4/10-6, 4/17-11,
4/24-17

Amazing Grace/Royal Scotts (RCA)
3:15 :00 Fade-5/22-RT, 5/29-15, 6/5-
11, 6/12-11, 6/19-18

Automatically Sunshine/Supremes (Mo-
town 2:35 :3- Fade-5/22-RT, 5/29-RT

Alone Again, Naturally/Gilbert O'Sul-
livan (MAM) 3:40 :11 Coded-6/19-RT,
6/24-13, 7/3-2, 7/10-1, 7/17-1, 7/24-1,
7/31-1, 8/7-1, 8/14-1, 8/21-5, 8/28-8,
9/4-15

Backstabbers/O'Jay's (Phil. Int'l) 3:07
38 Fade-7/17-RT, 7/24-RT, 7/31-RT,
8/6-RT, 8/14-16, 8/21-7, 8/28-4, 9/4-
3, 9/11-RT, 9/18-9, 9/25-10, 10/2-15

Black & White/3 Dog Night (ABC-
Dunhill) 3:47 :13 Fade-7/17-RT, 7/24-
RT, 7/31-RT, 8/7-18, 8/14-9, 8/21-1
1, 8/28-1, 9/4-1, 9/11-1, 9/18-5, 9/25-
8, 1-2-13, 10/9-19

Baby, Don't Get Hooked On Me/Mac
Davis (Columbia) 3:02 :13 Fade-7/24-
RT, 7/31-19, 8/7-16, 8/14-8, 8/21-3,
8/28-2, 9/4-4, 9/11-8, 9/18-11, 9/25-
12, 10/2-19

Beautiful Sunday/Daniel Boone (Mer-
cury— 3:00 :08 Fade-8/6-19, 8/14-18
8/21-17, 8/28-15, 9/4-20, 9/11-20

Brand New Key/Melanie (Neighbor-
hood) 2:26 :06 Fade-12/27-2, 1/10-12

Black Dog/Led Zepplin (Atlantic) 3:33
:06 Fade-1/10-15, 1/17-14, 1/24-13

Bang A Gong/T. Rex (Reprise) 4:25
:15 Fade-1/17-RT, 1/24-RT, 2/7-16,
2/14-11, 2/21-11, 2/28-17, 3/6-16, 3/
13-16

Betcha By Golly Wow/Stylistics (Avco)
3:12 :28 Fade-3/6-RT, 3/13-18, 3/20-
13, 3/27-4, 4/3-6, 4/10-8, 4/10-8, 4/17-
12, 4/24-14

Back Off Boogalo/Ringo Starr (Apple)
3:12 :10 Fade-3/20-RT, 4/3-13, 4/10-
11, 4/12-9, 4/24-5

Baby Blue/Badfinger- (Apple) 3:32 :09
Cold-4/10-17, 4/17-14, 4/24-13

Brandy/Looking Glass (Epic) 3:00 :12
Fade-5/22-RT, 5/29-RT, 6/5-RT, 6/12-
22, 6/19-14, 6/26-5, 7/3-3, 7/10-2,
7/17-2, 7/24-3, 7/31-5, 8/7-7, 8/14-12

Burning Love/Elvis Presley (RCA) 2:48
:06 Fade-8/21-RT, 8/28-21, 9/4-12,
9/11-5, 9/18-2, 9/25-2, 10/2-1, 10/9-
3, 10/16-5, 10/23-13, 10/30-12, 11/6-
20

Ben/Michael Jackson (Motown) 8/28-
22, 9/4-10, 9/11-6, 9/18-4, 9/25-1
10/2-2, 10/9-2, 10/16-4, 10/23-6
10/30-11, 11/6-13, 11/13-19

Clean Up Woman/Betty Wright
(Alston) 2:45 :16 Fade-1/10-4, 1/17-5,
1/24-9, 1/7-18

Crazy Mama/J.J. Cale (Shelter) 2:30
:15 Fade-2/28-RT, 3/6-RT, 3/13-RT,
3/20-12, 3/27-16, 4/3-15

Candy Man/Sammy Davis, Jr. (MGM)
3:10 :01 Fade-4/3-RT, 4/10-RT, 4/17-
RT, 4/24-RT, 5/1, 5/8-16), 5/15-13,
5/22-8, 5/29-6, 6/5-6, 6/12-12, 6/19-
17, 6/26-21

Coconut/Nilsson (RCA) 3:48 :11 Fade
6/12-RT, 6/19-RT, 6/26-RT, 7/3-RT,
7/10-18, 7/17-17, 7/24-15, 7/31-12,
8/7-11, 8/14-13, 8/21-20

Conquistador/Procol Harum (A&M)
:25 Cold-6/19-20, 6/26-18, 7/3-16,
7/3-16, 7/10-15, 7/17-13, 7/24-12,
7/31-18

City Of New Orleans/Arlo Guthrie
(WB) 4:31 :06 Fade-10/7-RT, 10/16-
20, 10/23-16, 10/30-16

Convention '72/Delegates (Mainstream)
5:07 :03 Cold-10/7-RT, 10/16-21,
10/23-11, 10/30-9, 11/6-12

Clair/Gilbert O.'Sullivan (MAM) 3:00
:10 Cold-10/30-RT, 11/6-RT, 11/13-
18, 11/20-15, 11/27-1

Crazy Horses/Osmonds (MGM) 2:40
:17 Fade-11/6-RT, 11/13-RT, 11/20-
RT

Day After Day/Badfinger (Apple) 3:03
:10 Cold-12/27-4, 1/10-3, 1/17-3,
1/24-7

Drowning in The Sea Of Love/Joe Sim-
on (Spring) 3:15 :17 Fade-1/10-8,
1/17-7, 1/24-12

Don't Say You Don't/Beverly Bremers (Scepter) 3:13 :12 Fade-1/10-RT, 1/17-20, 1/24-16, 2/7-10, 2/14-14

Down By The Lazy River/Osmonds (MGM) 2:53 '00 Fade-1/17-RT, 1/24-11, 2/7-2, 2/14-1, 2/21-2, 2/28-7, 3/6-11

Doctor My Eyes/Jackson Browne (Asylum) 2:55 :12 Fade-3/6-RT, 3/13-RT, 3/20-RT, 3/27-12, 4/3-12, 4/10-9, 4/17-8, 4/24-7, 5/1, 5/8-9, 5/15-20

Day Dreaming/Aretha Franklin (Atlantic) 2:45 :01 Fade-3/13-RT, 3/20-20, 3/27-13, 4/3-9, 4/10-7, 4/17-3, 4/24-4

Diary/Bread (Elektra) 3:05 :11 Cold-4/17-RT, 4/24-RT, 5/1, 5/8-19, 5/15-8, 5/22-7, 5/29-7, 6/5-16

Daddy, Don't You Walk So Fast/Wayne Newton (Chelsea) 3:18 :16 Fade-5/29-RT, 6/5-RT, 6/12-15, 6/19-8, 6/26-7, 7/3-7, 7/10-7, 7/17-11, 7/24-14, 7/31-20

Day By Day/Godspell (Bell) 3:07 :08 Fade-6/5-RT, 6/12-RT, 6/19-RT, 6/26-RT, 7/3-17, 7/10-14, 7/17-9, 7/24-7, 7/31-6, 8/7-13

Don't Ever Be Lonely/Cornelius Bros. (UA) 2:58 :00 Fade-9/25-RT, 10/2-22, 10/9-15, 10/16-18

Dialogue/Chicago (Columbia) 4:53 :19 Cold-11/20-20, 11/27-16

Everything I Own/Bread (Elektra) 3:06 :07 Cold-2/7-14, 2/14-6, 2/21-3, 2/28-4, 3/6-8, 3/13-11, 3/20-18

Everybody Plays The Fool/Main Ingredient (RCA) 3:22 :14 Fade-8/7-RT, 8/14-RT, 8/21-RT, 8/28-10, 9/4-5, 9/11-3, 9/18-1, 9/25-3, 10/2-5, 10/9-9, 10/16-16, 10/23-19

Floy Joy/Supremes (Motown) 2:34 :02 Fade-2/7-16, 2/21-17, 2/28-19

First Time Ever I Saw Your Face/Roberta Flack (Atlantic) 4:15 :17 Cold-2/28-RT, 3/6-RT, 3/13-14, 3/20-6, 3/27-1, 4/3-1, 4/10-1, 4/17-1, 4/24-1, 5/1, 5/8-10, 5/15-18

Family of Man/3 Dog Night (ABC-Dunhill) 3:10 :08 Fade-3/13-RT, 3/20-RT, 3/27-14, 4/3-8, 4/10-5, 4/17-1, 4/24-3

Freddie's Dead/Curtis Mayfield (Curton) 5:26 :09 Fade-9/11-RT, 9/18-RT, 9/25-RT, 10/2-17, 10/9-12, 10/16-10, 10/23-6, 10/30-7, 11/6-9, 11/13-17

From The Beginning/ELP (Cotillion) 3:48 :08 Cold-10/16-RT, 10/23-RT, 10/30-RT

Funny Face/Donna Fargo (Dot) 2:42 :04 Fade-11/20-19, 11/27-17

Give Ireland Back/McCartney's (Apple) 3:36 :04½ Cold-2/28-RT, 3/6-RT, 3/13-RT, 3/20-19, 3/27-18, 4/3-14, 4/10-16

Glory Bound/Grass Roots (Dunhill) 2:35 :12 Fade-3/6-18, 3/13-17

Goodbye to Love/Carpenters (A&M) 3:50 :00 Fade-7/10-RT, 7/17-19, 7/24-13, 7/31-7, 8/7-3, 8/14-3, 8/21-10, 8/28-16

Guitar Man/Bread (Elektra) 3:46 :14 Fade-7/24-RT, 8/7-14, 8/14-11, 8/21-9, 8/28-6, 9/4-9, 9/11-17

Go All The Way/Raspberries (Capitol) 3:10 :29 Cold-7/31-RT, 8/8-RT, 8/14-RT, 8/21-19, 8/28-14, 9/4-8, 9/11-4, 9/18-3, 9/25-6, 10/2-11, 10/9-20

Garden Party/Rick Nelson (Decca) 3:45 :08 Cold-8/28-RT, 9/4-18, 9/11-14, 9/18-12, 9/25-9, 10/2-7, 10/9-10, 10/16-17, 10/23-18

Goodtime Charlie's Got The Blues/Danny O'Keefe (Signpost) 3:02 :13 Fade-

9/4-RT, 9/11-RT, 9/18-20, 9/25-18,
10/2-12, 10/9-11, 10/6-9, 10/23-8,
10/30-10, 11/16-14

Hey Big Brother/Rare Earth (Rare
Earth) 2:59 :68 Fade-12/27-13, 1/10-
18

Hey Girl(Flip)/Donny Osmond (MGM)
3:06 :06 Fade-12/27-7

Hurting Each Other/Carpenters (A&M)
2:46 :00 Fade-1/10-RT, 1/17-18, 1/24-
6, 2/2-3, 2/14-2, 2/21-4, 2/28-15

Happy Christmas/John & Yoko (Apple)
12/27-12

Heart of Gold/Neil Young (Reprise)
2:59 :33 Fade-2/7-RT, 2/14-12, 2/21-
7, 2/28-1, 3/6-2, 3/13-2, 3/13-2, 3/20-
3, 3/27-10, 4/3-17

Handbags & Gladrags/Rod Stewart
(Mercury) 3:59 :19 Fade-2/7-RT,
2/14-RT

Hot Rod Lincoln/Commander Cody
(Paramount) 2:40 :00 Cold-8/27-RT,
4/3-20, 4/10-14, 4/17-10, 4/24-8,
5/1, 5/8-4, 5/15-4, 5/22-17

How Can I Be Sure/David Cassidy
(Bell) 2:52 :06½ Fade-5/15-RT, 5/22-
RT, 5/29-RT, 6/5-21, 6/12-21

How Do You Do/Mouth & MacNeal
(Philips) 2:57 :10 Fade-5/15-RT,
5/22-RT, 5/29-21, 6/5-15, 6/12-7,
6/19-5, 6/26-4, 7/3-5, 7/10-12,
7/17-18, 7/24-20

Happiest Girl In The Whole USA/
Donna Fargo (Dot) 2:27 :01 Fade-
6/26-RT, 7/3-RT, 7/10-19, 7/17-10,
7/24-8, 7/31-8, 8/7-6, 8/14-5, 8/21-
11, 8/28-19

Hold Her Tight/Osmonds (MGM) 3:07
:22 Fade- 6/26-RT, 7/3-20, 7/10-17,
7/16-16, 7/24-16

Hold Your Head Up/Argent (Epic)5/8-14,

2:52 :33 Fade-7/24-RT, 7/31-15,
8/7-9, 8/14-6, 8/21-6, 8/28-9, 9/4-16

Honky Cat/Elton John (Uni) 5:12 :12
Fade- 7/31-RT, 8/6-RT, 8/4-RT, 8/21-
13, 8/28-7, 9/4-6, 9/11-10, 9/18-13,
9/25-20

I'd Like To Teach/New Seekers (Elek-
tra) 2:23 :03 Fade-12/27-5, 1/10-10,
1/17-15, 1/24-18

I'd Like to Teach/Hillside Singers
(Metromedia) 2:28 :04½ Fade-
12/27-11, 1/10-10

It's One of Those Nights/Partridge
Family (Bell) 3:29 :10 Fade-1/10-12.
1/17-19

I Gotcha/Joe Tex (Dial) 2:18 :00 Fade
2/14-RT, 2/21-RT, 2/28-16, 3/6-9,
3/13-5, 3/20-4, 8/27-3, 4/3-4, 4/10-4,
4/17-7, 4/24-12

I Can't Help Myself/Donnie Elbert
(Avco) 2:37 :12 Fade-2/21-RT, 2/28-
RT, 3/6-RT

In The Rain/Dramatics (Volt) 3:15
:28 Fade-3/6-RT, 3/13-20, 3/20-9,
3/27-7, 4/3-5, 4/10-3, 4/17-6, 4/24-9

I Saw The Light/Todd Rundgren
(Bearsville) 2:59 :08 Fade-4/3-RT,
4/10-RT, 4/12-RT, 4/24-RT, 5/1,
5/8-14, 5/15-12, 5/22-11, 5/29-12,
6/5-20

I've Been Lonely For So Long/Fred-
rick Knight & (Stax) 3:11 :10 Fade-
4/10-RT, 4/17-RT, 4/24-RT, 5/1-RT,
5/8-RT, 5/15-RT, 5/22-RT, 5/29-20,
6/5-18, 6/12-16, 6/19-15, 6/26-19

I'll Take You There/Staple Singers
(Stax) 3:19 :12 Fade-4/12-21, 4/24-
16, 5/1, 5/8-2, 5/15-2, 5/22-1, 5/29-4,
6/5-7, 6/12-17

It's Going To Take Some Time/Car-
penters (A&M) 2:54 :14 Cold-4/24-
RT, 5/1, 5/8-12, 5/15-10, 5/22-9,
5/29-9, 6/5-17

I Need You/America (WB) 3:04 :00
 Fade-5/15-RT, 5/22-RT, 5/29-17,
 6/5-12, 6/12-10, 6/19-9, 6/26-8, 7/3-19

It's Too Late/Cornelius Bros. & Sister
 Rose (UA) 3:12 :18 Fade-5/22-RT,
 5/29-18, 6/5-8, 6/12-4, 6/19-2, 6/26-2,
 7/3-4, 7/10-11, 7/17-14, 7/24-17,

If I Were A Carpenter/Bob Seegar
 (Palladium) 3:24 :20 Cold-6/5-RT

I Don't Wanna Be Right/Luther Ingram
 (KoKo) 3:25 :32 Fade-6/12-RT, 6/19-
 RT, 6/26-17, 7/3-11, 7/10-4, 7/17-3,
 7/24-4, 7/31-9, 8/7-10, 8/14-19

I'm Still In Love with You/AI Green
 (Hi) 3:12 :13 Fade-7/10-RT, 7/17-20,
 7/24-9, 7/31-4, 8/7-4, 8/14-7, 8/21-12,
 8/28-17

I Can See Clearly Now/Johnny Nash
 (Epic) 2:48 :07 Fade-9/3-RT, 9/11-
 RT, 9/18-18, 9/25-13, 10/2-9, 10/9-4,
 10/16-1, 10/23-1, 10/30-1, 11/6-2
 11/13-4, 11/20-5, 11/22-12

I'd Love You To Want Me/Lobo (Big
 Tree) 3:59 '01 Fade-9/11-RT, 9/18-RT,
 9/25-RT, 10/2-10, 10/9-7, 10/16-3,
 10/23-2, 10/30-2, 11/6-5, 11/18-7,
 11/20-14, 11/27-18

I Am Woman/Helen Reddy (Capitol)
 3:04 :11 Fade-9/18-RT, 9/25-RT,
 10/2-RT, 10/9-16, 10/16-7, 10/23-5,
 10/30-4, 11/6-4, 11/13-3, 11/30-4,
 11/27-11

I'll Be Around/Spinners (Atlantic)
 3:10 :18 Fade-10/7-RT, 10/16-11,
 10/23-3, 10/30-3, 11/6-3, 11/13-6,
 11/20-7, 11/27-15

I Believe In Music/Gallery (Sussex)
 2:26 :11 Fade-10/7-RT

If I Could Reach You/5th Dimension
 (Bell) 3:08 :14 Cold-10/16-RT,
 10/23-20, 10/30-15, 11/6-16, 11/13-
 12, 11/20-17

If You Don't Know Me By Now/Harold
 Melvin & the Blue Notes (Phil. Int'l)
 3:27 ;16 Fade-10/23-RT, 10/30-13,
 11/6-7, 11/13-2, 11/20-1 11/27-2

It Never Rains In So. California/Albert
 Hammond (Mums) 3:12 :12 Fade-
 10/23-RT, 10/30-20, 11/6-10, 11/13-
 8, 11/20-3, 11/27-1

I'm Stoned In Love With You/Stylistics
 (Avco) 3:12 :09 Cold-11/13-13, 11/20-
 9, 11/27-7

Joy/Appollo 100 (Mega) 3:10 Inst.
 Cold-1/10-17, 1/17-13, 1/24-8, 2/7-5,
 2/14-7, 2/21-9, 2/28-13

Jungle Fever/Chakachas (Polydor)
 2:18 :15 Fade-2/7-RT, 2/14-RT, 2/21-
 20, 2/28-14, 3/6-7, 3/13-6, 3/20-12,
 3/27-15

Join Together/Who (Decca) 4:22 :37
 Fade-8/21-RT

Kiss Me Angel/Charlie Pride (RCA)
 2:02 :06½ Cold-1/24-RT, 2/2-RT

Keeper of The Castle/Four Tops (ABC-
 Dunhill) 3:00 :18 Fade-11/27-RT

Let's Stay Together/AI Green (Hi)
 3:15 :10 Fade-12/27-8, 1/10-2, 1/17-
 1, 1/24-2, 2/7-12

Levon/Elton John (Uni) 4:59 :13 Fade
 1/10-RT, 1/17-RT, 1/24-RT

Lion Sleeps Tonight/Robert John
 (Atlantic) 2:36 '00 Fade-1/24-20, 2/7-
 6, 2/14-4, 2/21-1, 2/28-2, 3/6-6, 3/13-
 9, 3/20-16

Love Me, Love Me, Love/Frank Mills
 (Sunflower) 2:54 :10 Fade-1/24-RT,
 2/7-RT, 2/14-RT, 2/28-RT

Look What You've Done/AI Green (Hi)
 3:02 :12 Fade-4/3-RT, 4/10-19, 4/17-
 15, 4/24-10, 5/1, 5/8-7, 5/15-19, 5/22-
 19

Little Bitty Pretty One/Jackson 5
(Motown) 2:48 :06 Fade-4/12-RT,
4/24-RT, 5/8-13, 5/15-15, 5/22-18

Last Night - I Didn't Sleep/5th Dimen-
sion (Bell) 3:10 :09 Fade-5/8-18, 5/15-
9, 5/22-4, 5/29-3, 6/5-3, 6/12-6,
6/19-16

Lean On Me/Bill Withers (Sussex) 3:45
:26 Fade-5/22-RT, 5/29-RT, 6/5-14,
6/12-5, 6/19-1, 6/26-1, 7/3-1, 7/10-3,
7/17-7, 7/24-10, 7/31-13

Layla/Eric Clapton (Atlantic) 7:10 :24
Fade-5/29-RT, 6/5-RT, 6/12-19, 6/19-
11, 6/26-6, 7/3-6, 7/10-6, 7/17-8,
7/24-11, 7/31-17

Long Cool Woman In A Black Dress/
Hollies (Epic) 3:02 :28 Fade-6/12-RT,
6/19-RT, 6/26-20, 7/3-14, 7/10-10,
7/17-6, 7/24-2, 7/31-2, 8/7-2, 8/14-2,
8/21-8, 8/28-13, 9/4-19

Lonely Boy/Donny Osmond (MGM)
2:54 :07 Fade-8/21-RT, 8/28-RT, 9/4-
21, 9/11-16, 9/18-16, 9/25-16,
10/2-21

Listen To The Music/Doobie Bros.
(WB) 3:26 :18 Fade-9/18-RT, 9/25-15,
10/2-8, 10/9-8, 10/16-15, 10/23-15,
10/30-14, 11/6-8

Living In The Past/Jethro Tull (Chrys-
lis) :40 Fade-11/13-RT, 11/20-RT,
11/27-RT

My World/Bee Gees (ATCO) 4:20 :13
Fade-1/12-RT, 1/24-RT, 2/7-15, 2/14-
10, 2/21-16

Mother & Child Reunion/Paul Simon
(Col.) 3:05 :16 Fade-1/24-RT, 2/7-RT,
2/14-20, 2/21-14, 2/28-9, 3/6-4,
3/13-4, 3/20-7, 3/27-11, 4/3-18

Morning Has Broken/Cat Stevens
(A&M) 3:15 :12 Cold-4/17-19, 4/24-
18, 5/29-16

Me & Julio/Paul Simon (Col.) 2:40 :16

Fade-4/24-RT, 5/1-RT, 5/8-RT, 5/15-
RT, 5/24-14

Motorcycle MaMa/Sailcat (Elektra)
2:07 :25 Cold-6/26-RT, 7/2-RT, 7/10-
RT, 7/17-RT, 7/24-18, 8/7-12, 8/14-
22

My Ding A Ling/Chuck Berry (Chess)
4:18 :01½ Fade-7/31-RT, 8/6-RT,
8/14-RT, 8/21-RT, 8/28-20, 9/4-14,
9/11-9, 9/18-8, 9/25-7, 10/2-6, 10/9-
6, 10/16-8, 10/23-12, 10/30-18

Me & Mrs. Jones/Billy Paul (Phil. Int'l)
3:41 :28 Fade-11/13-RT, 11/20-11,
11/27-3

Never Been To Spain/e Dog Night
(ABC-Dunhill) 3:21 :00 Fade-1/10-7,
1/17-4, 1/24-3, 2/7-8, 2/14-13, 2/21-
15

Nice To Be With You/Gallery (Sussex)
2:32 :00 Fade-4/3-RT; 4/10-RT, 4/24-
RT, 5/8-12, 5/15-14, 5/22-6, 5/29-2,
6/5-2, 6/12-8, 6/19-13

Nights In White Satin/Moody Blues
(Duram) 4:20 :01 Fade; 7:41 :24 Fade
8/28-RT, 9/4-RT, 9/11-12, 9/18-7,
9/25-4, 10/2-3, 10/9-1, 10/16-2, 10/23-
4, 10/30-6, 11/6-8, 11/13-16

Once You Understand-Think/Laurie
3:52 :00 Cold-1/10-RT, 1/12-RT

Oh, Girl/Chi-Lites (Brunswick) 2:59
:13 Fade- 4/3-RT, 4/10-20, 4/17-18,
4/24-15, 5/8-1, 5/15-1, 5/22-3, 5/29-8,
6/5

Outa Space/Billy Preston (A&M) 4:08
(Instr.) Fade-5/1-RT, 5/8-RT, 5/15-21,
5/22-13, 5/29-11, 6/5-5, 6/12-1, 6/19-
3, 6/26-11, 7/3-15

Operator/Jim Croce (ABC-Dunhill)
3:45 :16 Cold-10/23-RT, 10/30-RT,
11/13-14, 11/20-13, 11/27-13

Precious & Few/Climax (Carousel)
2:43 :09 Fade-1/10-14, 1/17-8, 1/24-
5, 2/7-4, 2/14-5, 2/21-6, 2/28-12,
3/6-14

Puppy Love/Donny Osmond (MGM)
2:58 :12 Fade-2/14-RT, 2/21-21, 2/28-
5, 3/6-3, 3/13-3, 3/20-2, 3/27-6, 4/30
10, 4/10-18

Put It Where You Want It/Crusades
(Blue Thumb) 2:50 Instr. Fade-7/17-
RT, 7/24-RT, 7/31-RT

Power Of Love/Joe Simon (Spring)
2:45 :04 Fade-8/14-RT, 8/21-RT,
8/28-RT, 9/4-RT

Play Me/Neil Diamond (Uni) 3:49 :15
Cold-8/21-RT, 8/28-18, 9/4-13, 9/11-
13, 9/18-14, 9/25-19

Popcorn/Hot Butter (Musicae) 2:30
Instr. Cold-9/4-RT, 9/11-19, 9/18-17,
9/25-17, 10/2-16, 10/9-13, 10/16-12,
10/23-21

Papa Was A Rollin Stone/Temptations
(Gordy) 6:15 1:53 Fade-10/30-19,
11/6-11, 11/13-9m11/20-6, 11/27-4

Rock & Roll Lullaby/B.J. Thomas
(Scepter) 4:30 :35 Fade-1/24-RT,
2/7-RT, 2/14-18, 2/21-12, 2/28-11,
3/6-10, 3/13-8, 3/20-8, 3/27-20

Ring The Living Bell/Melanie (Neigh-
borhood) 2:41 :00 Fade-2/21-19, 2/28-
18

Respect Yourself/Staple Singers (Stax)
3:30 :08 Fade 12/27-14

Roundabout/Yes (Atlantic) 3:27 :19½
Fade-2/28-RT, 3/6-12, 3/13-13, 3/20-
10, 3/27-9

Rockin' Robin/Michael Jackson (Mo-
town) 2:30 :00 Fade-3/5-RT) 3/13-10,
3/20-5, 3/27-5, 4/3-2, 4/10-2, 4/17-2.
4/24-6

Rocket Man/Elton John (UNI) 4:35
:00½ Fade-5/29-RT, 6/5-22, 6/12-13,
6/19-4, 6/26-3, 7/3-10, 7/10-13, 7/17-
15

Rock & Roll Part II/Gary Glitter (Bell)

3:10 :16 Fade-7/3-RT, 7/10-RT, 7/17-
RT, 7/24-19, 7/31-11, 8/7-8, 8/14-4,
8/21-2, 8/28-5, 9/4-7, 9/11-15, 9/18-19

Run To Me/Bea Gee's (ATCO) 3:05
:07 Fade-7/24-RT, 7/31-RT, 8/6-RT,
8/14-20, 8/21-15, 8/28-12, 9/4-17

Rockin' Pneumonia/Johnny Rivers
(UA) 3:30 :37; FAde-11/6-RT, 11/13-
20, 11/20-18, 11/27-14

Sunshine/Jonathan Edwards (Capricorn)
2:16 :03½ Cold-12/27-3, 1/10-5, 1/17-
12, 1/24-14

Scorpio/Dennis Coffey (Sussex) 3:59
Instr. Fade-12/27-9, 1/10-9, 1/17-10,
1/24-19

Sugar Daddy/Jackson 5 (Motown) 2:34
:11 Fade-1/10-11, 1/17-11, 1/24-21

Stay With Me/Faces (WB) 4:37 :51
Fade-1/10-19, 1/17, 1/24-15, 2/7-11,
2/14-19

Softly Whispering/English Cong. (Avco)
2:58 :05 Fade-1/10-RT, 1/17-RT,
1/24-RT, 2/7-RT, 2/14-RT

Sweet Seasons/Carole King (Ode) 3:14
3:14 :08 Fade-1/24-RT, 2/7-9, 2/14-8,
2/21-8, 2/28-10, 3/6-15

Suavecito/Malo (WB) 3:25 :08½ Fade-
3/13-RT, 3/20-15, 3/27-12, 4/3-11,
4/10-10, 4/17-16,

Sylvia's Mother/Dr. Hook (Col.) 3:31
:05 Fade-3/20-RT, 3/27-RT, 4/3-19,
4/10-15, 4/12-13, 4/24-11, 5/8-6,
5/15-6, 5/22-5, 5/29-10, 6/5-13,
6/12-20

School Teacher /Kenny Rogers
(Reprise) 3:50 :28 Fade-3/20-RT,
3/27-RT,

Slippin' Into Darkness/War (UA) 3:59
:00 Fade-4/3-RT, 4/10-RT, 4/17-20,
4/24-19, 5/8-11, 5/15-11, 5/22-16,
5/29-19

Someday Never Comes/Creedence
(Fantasy) 3:59 :15 Fade-4/12-RT

Song Sung Blue/Neil Diamond (Uni)
3:15 :18 Fade-4/24-RT, 5/8-17, 5/15-
3, 5/22-2, 5/29-1, 6/5-1, 6/12-3, 6/19-
7, 6/26-14, 7/3-18, 7/10-20

School's Out/Alice Cooper (WB) 3:29
:21 Fade-6/5-RT, 6/12-RT, 6/19-RT,
6/26-16, 7/3-13, 7/10-8, 7/17-5, 7/24-
5, 7/31-3, 8/7-5, 8/14-15

Sealed With A Kiss/Bobby Vinton
(Epic) 2:52 :15 Fade-7/3-RT, 7/10-
RT, 7/17-RT, 7/24-RT, 7/31-RT,
7/6-RT

Saturday In The Park/Chicago (Colum-
bia) 3:56 :04 Cold-8/7-RT, 8/14-10,
8/21-4, 8/28-3, 9/4-2, 9/11-7, 9/18-10,
9/25-11, 10/2-20

Starting All Over Again/Mel & Tim
(Stax) 3:55 :42 Fade-8/14-RT, 8/21-
RT, 8/28-RT, 9/4-RT, 9/11-RT, 9/18-
RT, 9/25-RT, 10/2-18, 10/9-14,
10/16-13, 10/23-17

Stairway To Heaven/Led Zeppelin
(Atlantic) 7:55 :52 Cold-9/11-RT,
9/18-RT, 9/25-RT, 10/2-RT, 10/9-
RT, 10/16-RT, 10/23-RT, 10/30-RT,
11/6-RT, 11/13-RT

Summer Breeze/Seals & Crofts (WB)
3:24 :17 Fade-9/11-RT, 9/18-RT,
9/25-RT, 10/2-RT, 10/9-RT, 10/16-
19, 10/23-9, 10/30-5, 11/6-1, 11/13-1,
11/20-2, 11/27-6

Something's Wrong/Austin Roberts
(Chelsea) 3:07 :07 Fade-10/16-RT,
10/23-RT, 10/30-RT, 11/6-15, 11/13-
11, 11/20-10, 11/27-9

Sweet Surrender/Bread (Elektra) 2:35
:12 Cold-11/13-RT, 11/20-RT, 11/27-
19

Superfly/Curtis Mayfield (Custom)
3:10 :20 Fade-11/20-RT, 11/27-RT

Take A Look Around/Temptations
(Gordy) 2:59 :41 Fade-3/6-RT, 3/13-
RT

Taurus/Dennis Coffey (Sussex) 3:00
Inst. Fade-3/27-RT, 4/3-RT

Taxi/Harry Chapin (Elektra) 6:40 :10
Fade-4/3-RT, 4/10-RT, 4/17-RT,
4/24-20

Tumbling Dice/Rolling Stones (Rolling
Stones) 3:30 :11 Fade-4/17-RT, 4/24-
21, 5/8-5, 5/15-5, 5/23-10, 5/29-14,
6/5-19

Proglodyte/Jimmy Castor Bunch
(RCA) 3:24 :00 Fade-5/15-RT, 5/22-
12, 5/29-5, 6/5-4, 6/12-2, 6/19-6,
6/26-15

Take It Easy/Eagles (Asylum) 3:21 :17
Fade-5/29-RT, 6/5-RT, 6/12-14, 6/19-
12, 6/26-10, 7/3-9, 7/10-9, 7/17-12

Too Young/Donny Osmond (MGM)
2:58 :17 Fade-6/5-RT, 6/12-RT, 6/19-
10, 6/26-9, 7/2-12, 7/10-16

Tightrope/Leon Russell (Shelter) 2:59
:05 Fade-9/25-RT, 10/2-RT, 10/9-RT

Use Me/Bill Withers (Sussex) 3:46 :12
Fade-8/28-RT, 9/4-22, 9/11-11, 9/18-
6, 9/25-5, 10/2-4, 10/9-5, 10/16-6,
10/23-14, 10/30-17

Vincent/Don McLean (UA) 3:55 :00
Cold-4/3-16, 4/10-12, 4/17-5, 4/24-2
5/8-3, 5/15-16

Ventura Highway/America (WB) 3:32
:17 Fade-10/16-RT, 10/23-RT, 10/30-
21, 11/6-17, 11/13-10, 11/20-8, 11/27-
8

Where Did Our Love Go/Donny Elbert
(All Platium) 2:58 :02 Fade-12/27-16

Without You/Nillson (RCA) 3:16 :00½
Fade-1/10-16, 1/17-6, 1/24-1, 2/7-1,
2/14-3, 2/21-5, 2/28-8, 3/6-12, 3/13-
19

You Are Everything/Stylistics (Avco)
2:55 :19½ Fade-1/10-6, 1/17-9, 1/24-12

You're Still A Young Man/Tower of Power (WB) 3:36 :18 Cold-6/26-RT, 7/3-RT, 7/10-RT, 7/17-RT, 7/24-21, 7/31-16, 8/7-15, 8/14-14, 8/21-14, 8/28-23

You Don't Mess Around With Jim/Jim Croce (ABC-Dunhill) 3:00 :06 Fade-8/6-20, 8/14-17, 8/21-16, 8/28-11, 9/4-11, 9/11-21

You Wear It Well/Rod Stewart (Mercury) 4:21 :25 Fade-9/4-RT, 9/11-18, 9/18-15, 9/25-14, 10/2-14, 10/9-18

You Oughta Be With Me/Al Green (Hi)
3:15 :18 Fade-10/30-RT, 11/6-19, 11/13-15, 11/20-12, 11/27-10

You're So Vain/Carly Simon (Elektra)
4:25 :17 Fade-11/27-RT

Way of Love/Cher (Kapp) 2:58 :25
Fade-2/7-19, 2/14-15, 2/21-10, 2/28-6, 3/6-5, 3/20-14, 3/27-19

We've Got To Get It On/Addrisi Bros. (Col.) 2:49 :14 Fade-2/7-RT, 2/21-RT, 2/28-20, 3/6-13, 3/13-7, 3/13-12

Walkin In The Rain/Love Unlimited (Uni) 3:35 :01 Fade-5/8, 5/15-17, 5/22-15) 5/29-13, 6/5-9, 6/12-9, 6/19-19

Where Is The Love/Flack & Hathaway (Atco) 2:43 :01 Fade-6/12-RT, 6/19-1 RT, 6/26-12, 7/3-8, 7/10-5, 7/17-4, 7/24-6, 7/31-10, 8/7-17

Witchy Woman/Eagles (Asylum) 3:53 :29 Cold-9/25-RT, 10/2-RT, 10/9-17, 10/16-14, 10/23-10, 10/30-7, 11/6-6, 11/13-6, 11/20-16

Walk On Water/Neil Diamond (Uni)
3:05 :18 Cold-11/20-RT, 11/27-RT



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U. P. National Promotion

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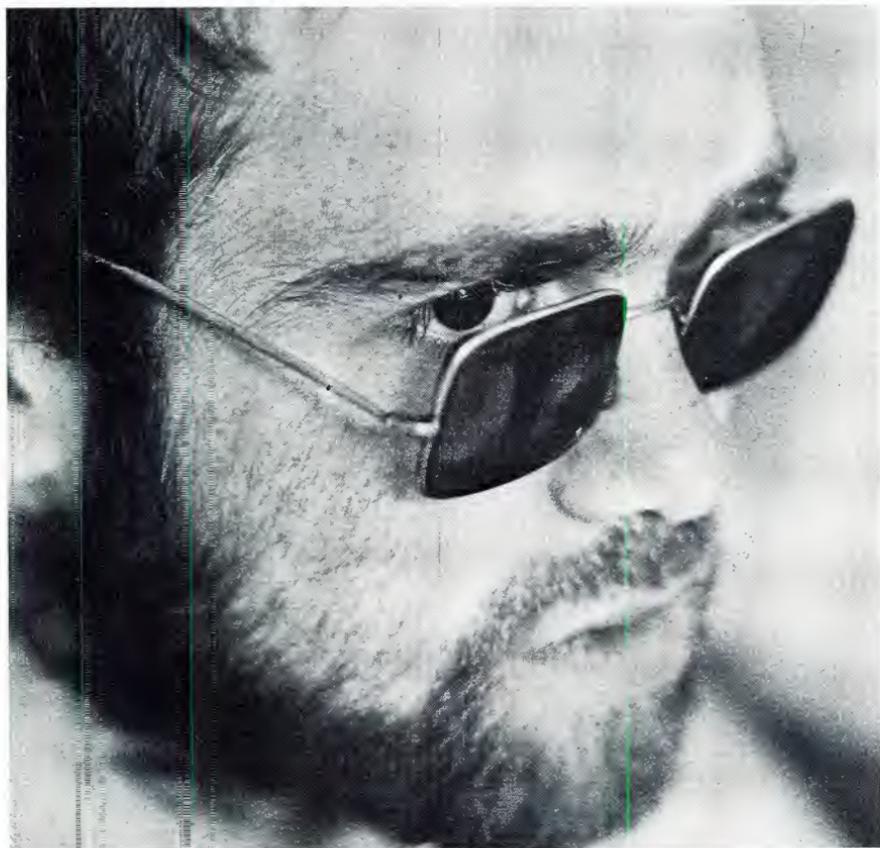
DON
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HENRY
WITHERS
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ALBUMS



ELTON JOHN

HIT ALBUMS

1. ELTON JOHN/Honky Chateau (Uni)
2. NEIL YOUNG/Harvest (Reprise)
3. CHICAGO/Chicago V (Columbia)
4. DON McLEAN/American Pie (UA)
5. AMERICA (WB)
6. JETHRO TULL/Thick As a Brick (WB)
7. PAUL SIMON (Columbia)
8. LEON RUSSELL/Carney (Shelter)
9. ROLLING STONES/Exile on Main Street (Rolling Stones)
10. ALLMAN BROTHERS/Eat A Peach (Capricorn)
11. ROD STEWART/Never A Dull Moment (Mercury)
12. ROBERTA FLACK/First Take (Atlantic)
13. CAROLE KING/Music (Ode)

14. BANGLA DESH/Various Artists (Apple)
15. CHEECH & CHONG/Big Bambu (Ode)
16. YES (Atlantic)
17. CURTIS MAYFIELD/Superfly (Curton)
18. EMERSON, LAKE & PALMER/Trilogy (Cotillion)
19. AL GREEN/Let's Stay Together (Hi)
20. FLACK & HATHAWAY (Atlantic)
21. NILSSON/Nilsson Schmillson (RCA)
22. MALO(WB)
23. NEIL DIAMOND/Moods (Uni)
24. LED ZEPPLIN IV (Atlantic)
25. ROLLING STONES/Hot Rocks (London)
26. SIMON & GARFUNKEL/Greatest Hits (Columbia)
27. THREE DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
28. MOODY BLUES/Days of Future Past (Threshold)
29. SANTANA & BUDDY MILES (Columbia)
30. PROCOL HARUM/Line (A&M)
31. CAT STEVENS/Catch Bull At Four (A&M)
32. ALICE COOPER/School's Out (WB)
33. TEMPTATIONS/All Directions (Gordy)
34. BREAD/Baby I'm A Want You (Elektra)
35. CAT STEVENS/Teaser And The Firecat (A&M)
36. ELTON JOHN/Madman Across The Water (Uni)
37. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
38. CHICAGO/At Carnegie Hall (Columbia)
39. FACES/A Nod Is As Good As A Wink (WB)
40. ERIC CLAPTON/The History of (Atco)
41. SEALS & CROFTS/Summer Breeze (WB)
42. CARPENTERS/A Song For You (A&M)
43. DONNY HATHAWAY – LIVE (Atco)
44. JANIS JOPLIN – IN CONCERT (Columbia)
45. BILL WITHERS (Sussex)
46. YES – CLOSE TO THE EDGE (Atlantic)
47. WAR – ALL DAY MUSIC (UA)
48. STAPLE SINGERS – BEALITUDE (Stax)
49. SANTANA – CARAVANSERA! (Columbia)
50. WINGS – WILD LIFE (Apple)

IN DEPTH

All In The Family (Atlantic) 12/27-23,
1/10-19, 1/17-17, 1/24-19, 1/30-21

America (WB) 2/21-23, 2/28-9, 3/6-3,
3/13-3, 3/20-1, 3/27-1, 4/3-1, 4/10-1,
4/17-1, 4/24-1, 5/1-1, 5/8-2, 5/15-2,
5/22-4, 5/29-4, 6/5-5, 6/12-8, 6/19-16,
6/26-18

Allman Brothers/Eat A Peach
(Capricorn) 3/20-14, 3/27-14, 4/3-9,
4/10-6, 4/17-5, 4/24-6, 5/1-4, 5/8-4,
5/15-7, 5/22-11, 5/29-7, 6/5-7, 6/12-7,
6/19-10, 6/26-8, 7/3-15, 7/10-11,
7/24-13, 7/31-18, 8/7-20, 8/14-19,
8/21-17, 8/28-21, 7/17-11

Bangla Desh/Various Artists (Apple)
12/27-18, 1/10-2, 1/17-2, 1/24-2,
1/30-2, 2/7-2, 2/14-2, 2/21-2, 2/28-3,
3/6-6, 3/13-6, 3/20-11, 3/27-11,
4/3-12, 4/10-12, 4/17-13, 4/24-23,
5/1-24

James Brown/Revolution of the Mind
(Polydor) 1/10-17, 1/17-23

Badfinger/Straight Up (Apple)
6/30-17, 2/7-20, 2/14-21, 2/21-22,
2/28-24, 3/6-26

Bread/Baby I'm A Want You (Elektra)
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3/13-7, 3/20-6, 3/27-6, 4/3-6, 4/10-8,
4/17-14, 4/24-13, 5/1-16, 5/8-24,
5/15-25

Jeff Beck Group (Epic) 5/22-25,
5/29-19, 6/5-22, 6/12-22, 6/19-25,
6/26-22

Chuck Berry/London Sessions (Chess)
6/12-25, 6/19-26, 6/26-25, 7/3-24,
8/7-25, 8/14-25, 8/21-23, 9/11-15,
9/18-18, 9/25-17, 10/2-16, 10/9-15,
10/23-14, 11/6-19, 11/13-20,
10/30-13, 10/16-17

Band/Rock of Ages (Capitol) 9/11-18,
9/18-13, 9/25-9, 10/2-11, 10/23-15,
11/6-18, 10/30-12, 10/16-15

Black Sabbath/Volume 4 (WB)
10/23-20, 11/6-16, 11/13-17,
11/20-17, 11/27-17, 10/30-21

Chicago/At Carnegie Hall (Columbia)
23/27-10, 1/10-5, 1/17-6, 1/24-6,
1/30-6, 2/7-9, 2/14-9, 2/21-17,
2/28-20, 3/13-26, 3/27-26

Alice Cooper/Killer (WB) 1/10-18,
1/17-16, 1/24-17, 1/30-15, 2/21-24

Cheech & Chong (Ode) 1/17-25,
1/24-23, 1/30-22, 2/7-16, 2/14-15,
2/21-16, 2/28-19, 3/6-20, 3/13-25

Cream/Live Vol. II (Atco) 4/10-18,
4/17-22, 4/24-17

Eric Clapton/History of (Atco)
4/24-20, 5/1-18, 5/8-19, 5/15-23,
5/22-19, 5/29-18, 6/5-15, 6/12-10,
6/18-8, 6/25-12, 7/3-8, 7/10-7,
7/24-12, 7/31-23, 7/17-9

Creedence Clearwater Revival
(Fantasy) 4/24-22, 5/1-14, 5/8-11,
5/15-17, 5/22-15, 5/29-16, 6/5-14,
6/12-19

Chi-Lites (Brunswick) 4/24-24, 5/8-23,
5/15-24, 5/22-16, 5/29-20, 6/5-16,
6/12-20, 6/19-14, 6/26-20, 7/3-19,
7/10-9, 7/24-24, 7/17-19

Cheech & Chong/Big Bambu (Ode)
6/26-11, 7/3-6, 7/10-6, 7/24-8, 7/31-8,
8/7-8, 8/14-8, 8/21-5, 8/28-5, 9/4-9,
9/11-7, 9/18-5, 9/25-10, 10/2-9,
10/9-8, 10/23-17, 10/16-12

Carpenters/A Song For You (A&M)
7/3-13, 7/24-6, 7/31-12, 8/7-14,
8/14-14, 8/21-14, 8/28-14, 9/4-17,
9/11-13, 9/18-17, 9/25-19, 10/2-17,
10/9-17, 7/17-13

Alice Cooper/School's Out (WB)
7/3-26, 7/10-14, 7/24-9, 7/31-7,

8/14-6, 8/21-10, 8/28-10, 9/4-11,
9/11-12, 9/18-12, 9/25-13, 7/17-14

Chicago/Chicago V (Columbia)
7/24-11, 7/31-1, 8/7-2, 8/14-2, 8/21-1,
8/28-1, 9/4-1, 9/11-1, 9/18-1, 9/25-1,
10/2-1, 10/9-1, 10/23-3, 11/6-9,
11/13-7, 11/20-10, 11/27-13, 10/30-5,
10/16-1

Bob Dylan/Greatest Hits, Vol. II
(Columbia) 12/27-16, 1/10-7, 1/17-7,
1/24-12, 1/30-18, 2/7-23

Dramatics/Watcha See (Volt) 2/14-23,
2/21-20, 2/28-21, 3/6-22, 3/13-29,
3/27-19, 4/3-19, 4/10-17, 4/17-23,
4/24-19, 5/1-22

Derek and the Dominoes/Layla (Atco)
6/19-15, 6/15-15, 7/3-18, 7/10-10,
7/24-18, 7/31-21, 7/17-15

Neil Diamond/Moods (Uni) 7/10-15,
7/24-15, 7/31-14, 8/7-16, 8/14-10,
8/21-8, 8/28-8, 9/4-8, 9/11-10, 9/18-9,
9/25-11, 10/2-13, 10/9-11, 10/23-11,
11/6-15, 11/13-19, 10/30-11,
10/16-13, 7/17-12

Doobie Brothers/Toulouse Street (WB)
9/25-23, 10/2-19, 10/16-19

Mac Davis/Baby Don't Get Hooked
(Columbia) 10/23-19, 10/16-20

John Denver/Rocky Mountain High
(RCA) 11/27-18

Emerson, Lake & Palmer/Pictures At
An Exhibition (Cotillion) 1/24-15,
1/30-10, 2/7-13, 2/14-14, 2/21-10,
2/28-16, 3/6-16, 3/13-19

Eagles (Asylum) 7/3-21, 7/10-23

Emerson, Lake & Palmer/Triology
(Cotillion) 7/24-22, 7/31-9, 8/7-12,
8/14-17, 8/21-7, 8/28-12, 9/4-7,
9/11-6, 9/18-6, 9/25-6, 10/2-5, 10/9-5,
10/23-7, 11/6-5, 11/13-10, 11/20-16

Faces/A Nod Is As Good As A Wink

(WB) 12/27-15, 1/10-12, 1/17-8,
1/24-7, 1/30-8, 2/7-8, 2/14-7, 2/21-12,
2/28-17, 3/6-17, 3/13-20

Roberta Flack/Chapter Two (Atlantic)
1/10-20, 1/17-18, 1/24-20, 1/30-24

Aretha Franklin/Young, Gifted and
Black (Atlantic) 2/21-19, 2/28-16,
3/6-15, 3/13-11, 3/20-16, 3/27-15,
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5/8-14, 6/5-20

Roberta Flack/First Take (Atlantic)
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Roberta Flack & Donny Hathaway
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7/10-5, 7/24-4, 7/31-6, 8/7-15,
8/14-16, 8/21-19, 7/17-4

Aretha Franklin/Amazing Grace
(Atlantic) 6/19-19, 6/26-10, 7/3-14,
7/10-18, 7/24-20, 7/31-20, 8/7-13,
8/14-21, 7/17-16

Fillmore—The Last Days/Various
Artists (Fillmore) 7/10-25, 7/24-26,
7/31-25, 8/14-23, 8/21-25, 7/17-26

Grand Funk/E Pluribus Funk (Capitol)
12/27-17, 1/10-14, 1/17-13, 1/24-16,
1/30-20, 2/7-22

Jerry Garcia (WB) 2/7-21, 2/21-21,
3/6-21, 3/13-28, 3/20-22

Al Green/Let's Stay Together (Hi)
2/14-17, 2/21-8, 2/28-12, 3/6-18,
3/13-16, 3/20-10, 3/27-9, 4/3-11,
4/10-11, 4/17-8, 4/24-10, 5/1-12,
5/8-9, 5/15-10, 5/22-8, 5/29-9, 6/5-12,
6/12-11, 6/19-17, 6/24-16, 7/3-22,
7/10-19, 7/31-19, 8/6-21, 8/28-19,
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Godspell (Bell) 2/28-26, 3/6-23,
3/13-21, 3/20-21, 3/27-22, 4/3-22,

4/10-23, 4/17-19, 4/24-21, 5/1-17,
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8/21-22

Grand Funk Railroad/Phoenix
(Capitol) 10/23-16, 11/6-12,
11/13-14, 11/20-11, 10/30-15,
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J. Geils Band/Full House (Atlantic)
10/23-18

Grateful Dead/Europe '72 (WB)
11/27-14

Isaac Hayes/Black Moses (Enterprise)
12/27-7, 1/10-9, 1/17-11, 1/24-11,
1/30-13, 2/14-25

Humble Pie/At The Fillmore (A&M)
12/27-14, 1/24-26

Isaac Hayes/Shaft (Enterprise)
12/27-21, 2/7-25

Jimi Hendrix (WB) 3/6-14, 3/13-10,
3/20-12, 3/27-8, 4/3-15, 4/10-16,
4/17-16

Donny Hathaway/Live (Atco)
3/27-26, 4/3-24, 4/10-21, 4/17-12,
4/24-11, 5/1-11, 5/8-10, 5/15-9,
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6/19-19

Humble Pie/Smokin' (A&M) 6/8-20,
5/15-15, 5/22-23, 5/29-24, 6/5-25,
6/12-24

Elton John/Madman Across the Water
(Uni) 12/27-9, 1/10-11, 1/17-12,
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Jackson 5/Greatest Hits (Motown)
1/10-16, 1/17-15

Jamming With Edward (Rolling Stone)
2/17-19, 2/14-18, 2/21-18, 2/28-22

Michael Jackson/Got To Be There
(Motown) 2/14-26, 2/21-26, 2/28-25,

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Janis Joplin/In Concert (Columbia)
5/8-26, 5/15-8, 5/22-5, 5/29-5, 6/5-8,
6/12-9, 6/19-9, 6/26-13, 7/3-11,
7/10-17, 7/24-25, 7/17-17

Elton John/Honky Chateau (Uni)
6/12-23, 6/19-3, 6/26-3, 7/3-3, 7/10-2,
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8/28-3, 9/4-3, 9/11-3, 9/18-3, 9/25-4,
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10/16-7, 7/17-2

Jackson 5/Looking Through the
Windows (Motown) 8/14-22, 8/21-24

Jefferson Airplane/Long John Silver
(Grunt) 8/21-21, 9/18-22

Carole King/Music (Ode) 12/27-1,
1/10-3, 1/17-3, 1/24-3, 1/30-3, 2/7-3,
2/14-3, 2/21-3, 2/28-4, 3/6-7, 3/13-12,
3/20-8, 3/27-10, 4/3-13, 4/10-14,
4/17-18, 4/24-26, 5/1-20, 5/8-18

Carole King/Tapestry (Ode) 12/27-11,
1/10-13, 1/17-14, 1/30-16, 2/7-17,
3/6-24, 3/13-17, 3/27-25, 4/3-26,
4/10-24, 4/17-24, 4/24-15, 5/1-15,
8/14-19, 5/22-21, 5/29-25

Carole King/Rhymes & Reasons (Ode)
11/6-8, 22/13-5, 11/20-5, 22/27-5,
10/30-18

Led Zeppelin (Atlantic) 23/27-3,
1/10-6, 1/17-5, 1/24-5, 1/30-5, 2/7-5,
2/14-5, 2/21-5, 2/28-11, 3/6-11,
3/13-13, 3/20-17, 3/27-16, 4/3-18,
4/10-26, 4/17-26

John Lennon/Imagine (Apple)
23/27-22

Loggins & Messina (Columbia)
11/20-15, 11/27-10

Moody Blues /Every Good Boy
(Threshold) 12/27-13

Melanie/Gather Me (Neighborhood)
11/10-23, 1/17-21, 1/24-25, 1/30-23,
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Malo (WB) 2/17-15, 2/14-12, 2/21-15,
2/28-13, 3/6-12, 3/13-15, 3/20-9,
3/27-12, 4/3-10, 4/10-10, 4/17-11,
4/24-9, 5/1-6, 5/8-6, 5/15-6, 5/22-6,
5/29-15, 6/5-18, 6/12-21

Dave Mason/Headkeeper (Blue
Thumb) 2/21-25, 2/28-23, 3/6-25

Van Morrison/Saint Dominic's Preview
(WB) 8/7-18, 8/14-9, 8/21-13,
8/28-16, 9/6-10, 9/11-19, 9/18-14,
9/25-20, 10/2-20

Curtis Mayfield/Superfly (Sussex)
8/28-20, 9/4-14, 9/11-8, 9/18-7,
9/25-5, 10/2-4, 10/9-4, 10/23-1,
11/6-2, 11/13-2, 11/20-2, 11/27-2,
10/30-2, 10/16-2

Moody Blues/Days of Future Passed
(Threshold) 9/8-16, 9/25-12, 10/2-8,
10/9-7, 10/23-4, 11/6-3, 11/13-4,
11/20-4, 11/27-8, 10/30-3, 10/16-4

Moody Blues/Seventh Sojourn
(Threshold) 11/13-9, 11/20-6, 11/27-1

Malo (WB) 11/20-12, 11/27-12

Don McLean/American Pie (UA)
12/27-2, 1/10-1, 1/17-1, 1/24-1,
1/30-1, 2/7-1, 2/14-1, 2/21-1, 2/28-1,
3/6-5, 3/13-5, 3/20-5, 3/27-7, 4/3-8,
4/10-9, 4/17-10, 4/24-12, 5/1-10,
5/8-12, 5/15-18

Nilsson/Nilsson Schmillson (RCA)
1/24-24, 1/30-25, 2/7-14, 2/14-10,
2/21-6, 2/28-7, 3/6-4, 3/13-2, 3/20-7,
3/27-4, 4/3-5, 4/10-5, 4/17-5, 4/17-6,
4/24-8, 5/1-13, 5/8-16, 5/15-26

Graham Nash & David Crosby
(Atlantic) 4/16-20, 4/24-14, 5/1-9,
5/8-7, 5/16-11, 5/22-9, 5/29-16,
6/5-21, 6/12-16, 6/19-22, 6/26-26

Nilsson/Son of Schmillson (RCA)
7/24-21, 7/31-24, 8/7-22, 8/14-20,
9/4-20, 9/11-22

Johnny Nash/I Can See Clearly Now
(Epic) 11/27-19

Osmond Bros./Phase II (Ode) 2/7-18,
2/14-16, 2/21-11, 2/28-14, 3/6-13,
3/13-14, 3/20-19, 3/27-20, 4/3-20

Donny Osmond/Portrait of (MGM)
6/12-18, 6/19-24

Gilbert O'Sullivan/Himself (MAM)
8/28-15, 9/4-16, 9/11-17, 9/18-15,
9/25-18, 10/2-19

Procol Harum/Live (A&M) 5/22-24,
5/29-13, 6/5-13, 6/12-6, 6/18-4,
6/26-4, 7/3-4, 7/10-4, 7/24-10,
7/31-15, 8/6-17, 7/17-5

Rolling Stones/Hot Rocks (London)
1/10-8, 1/17-9, 1/24-10, 1/30-7, 2/7-4,
2/14-4, 2/21-4, 2/28-6, 3/6-8, 3/13-9,
3/20-15, 3/27-13, 4/3-14, 4/10-20,
4/17-25, 4/24-25

Kenny Rogers/Calico (WB) 3/13-22,
3/20-18, 3/27-17, 4/3-17

Rolling Stones/Exile on Main Street
(Rolling Stone) 6/5-3, 6/12-1, 6/19-1,
6/26-1, 7/3-1, 7/10-1, 7/24-3, 7/31-3,
8/7-3, 8/14-7, 8/21-6, 8/28-11, 9/4-13,
9/11-16, 9/18-21, 9/25-22, 7/17-1

Royal Scots/Amazing Grace (RCA)
6/26-19, 7/3-25

Leon Russell/Carney (Shelter)
7/24-16, 7/31-13, 8/7-5, 8/4-5, 8/21-4,
8/28-4, 9/4-5, 9/11-4, 9/18-4, 9/25-3,
10/2-3, 10/9-3, 10/23-6, 11/6-14,
11/13-16, 11/20-18, 10/30-6, 10/16-5,
7/17-22

Cat Stevens/Teaser and the Firecat
(A&M) 12/27-4, 1/10-4, 1/17-4,
1/24-4, 1/30-4, 2/7-6, 2/14-6

Santana (Columbia) 12/27-6, 1/10-22,
1/17-20, 1/24-22, 3/13-27, 3/20-25

Sly Stone/There's A Riot (Epic)
12/27-8, 1/10-24, 1/17-24, 1/24-14,
1/30-14, 2/7-24

Original Cast Super Star (Decca)
12/27-20, 1/10-15, 1/17-22

Stylistics (Avco) 1/10-21, 1/17-19, 1/24-21, 2/14-22, 3/13-18, 3/20-20, 3/27-21, 4/3-21, 4/10-25, 4/17-15, 4/24-16, 5/1-23, 5/8-17

Paul Simon (Columbia) 2/7-11, 2/14-13, 2/21-7, 2/28-2, 3/6-2, 3/13-1, 3/20-2, 3/27-3, 4/3-4, 4/10-3, 4/17-3, 4/24-5, 5/1-5, 5/8-5, 5/15-4, 5/22-7, 5/29-11, 6/5-19, 6/12-17, 6/19-23

Sonny & Cher/All I Ever Need (Kapp) 3/20-23, 3/27-23, 4/3-23, 4/10-19, 4/17-21

Stephen Stills/Manassas (Atlantic) 5/1-21, 5/8-21, 5/15-14, 5/29-12, 6/5-17, 6/12-12, 6/19-12, 6/26-23, 7/3-20, 7/10-22

Staple Singers/Beatitude (Stax) 5/8-15, 5/15-12, 5/22-13, 5/29-10, 6/5-11, 6/12-13, 6/29-11, 6/26-14, 7/3-16, 7/10-24, 7/17-25

Simon & Garfunkel/Greatest Hits (Columbia) 6/26-17, 7/3-9, 7/10-8, 7/24-5, 7/31-5, 8/14-4, 8/21-12, 8/28-6, 9/4-12, 9/11-11, 9/18-11, 9/25-14, 10/2-18, 10/9-18, 7/17-7

Santana & Buddy Miles (Columbia) 7/10-26, 7/24-14, 7/31-10, 8/7-9, 8/14-11, 8/21-15, 8/28-7, 9/4-4, 9/11-5, 9/18-10, 9/25-8, 10/2-12, 10/9-16, 7/17-10

Rod Stewart/Never A Dull Moment (Mercury) 8/7-11, 8/14-3, 8/21-3, 8/28-2, 9/4-2, 9/18-2, 9/25-2, 10/2-2, 10/9-2, 10/23-5, 11/6-10, 11/13-12, 11/20-14, 10/30-4

Seals & Crofts/Summer Breeze (WB) 9/25-16, 10/2-14, 10/9-12, 10/23-10, 11/6-11, 11/13-11, 11/20-9, 11/27-9, 10/30-10, 10/16-10

Cat Stevens/Catch Bull At Four (A&M) 10/23-2, 11/6-1, 11/13-1, 11/20-1, 11/27-3, 10/30-1, 10/16-8

Santana/Caravanserai (Columbia)

11/6-7, 11/13-3, 11/20-3, 11/27-4, 10/30-19, 10/16-18

Three Dog Night/Harmony (ABC-Dunhill) 12/27-12

Traffic/Low Spark of High Heeled Boys (Island) 12/27-24, 1/24-13, 1/30-19, 2/7-26

Jethro Tull/Thick As A Brick (WB) 5/15-5, 5/22-2, 5/29-2, 6/5-1, 6/12-2, 6/19-2, 6/26-2, 7/3-2, 7/10-3, 7/24-2, 7/31-4, 8/7-4, 8/14-15, 8/21-11, 8/28-13, 9/4-15, 9/11-14, 9/18-19, 9/25-21, 7/17-3

Tower of Power/Bump City (WB) 6/19-21, 6/26-21, 7/3-23, 7/10-21, 7/24-19, 7/31-17, 8/7-19, 8/14-18, 8/21-18, 8/28-18, 9/4-18, 9/11-20, 7/17-23

Three Dog Night/Seven Separate Fools (ABC-Dunhill) 7/31-16, 8/7-13, 8/14-13, 8/21-9, 8/28-9, 9/4-6, 9/11-9, 9/18-8, 9/25-7, 10/2-7, 10/9-9, 10/23-12, 11/6-17, 11/13-18, 11/20-20, 10/30-16, 10/16-9

Temptations/All Directions (Gordy) 9/4-10, 9/11-21, 9/18-20, 9/25-15, 10/2-10, 10/9-10, 10/23-8, 11/6-4, 11/13-6, 11/20-8, 11/27-7, 10/30-9, 10/16-14

Ten Years After/Rock & Roll Music to the World (Columbia) 11/6-20, 10/30-20

Jethro Tull/Living in the Past (Chrysalis) 11/13-8, 11/20-7, 11/27-6

James Taylor/One Man Dog (WB) 11/27-15

Wings/Wild Life (Apple) 12/27-5, 1/10-10, 1/17-10, 1/24-9, 1/30-11, 2/7-12, 2/14-20

Who/Meaty, Beaty & Bouncy) Decca) 12/27-19

War/All Day Music (UA) 4/10-15,
4/17-17, 4/24-18, 5/1-19, 5/8-13,
5/15-20, 5/22-17, 5/29-14, 6/5-9,
6/12-15, 6/19-13, 6/26-9, 7/3-17,
7/10-20, 7/17-24

Bill Withers (Sussex) 6/19-20, 6/26-24,
7/3-10, 7/10-13, 7/24-7, 7/31-11,
8/7-10, 8/14-12, 8/21-16, 8/28-17,
7/17-8

West, Bruce & Lang/Why Doncha
(Columbia) 11/27-20

Yes (Atlantic) 12/27-25, 1/24-18,
1/30-12, 2/7-10, 2/14-11, 2/21-9,
2/28-10, 3/6-9, 3/13-9, 3/20-4, 3/27-5,

4/2-3, 4/10-4, \$617-4, 4/24-4, 5/1-7,
5/8-8, 5/16-13, 5/22-18, 5/29-21

Neil Young/Harvest (Reprise) 2/28-5,
3/6-1, 3/13-4, 3/20-3, 3/27-2, 4/3-2,
4/10-2, 4/17-2, 4/24-2, 5/1-3, 5/8-3,
5/15-3, 5/22-3, 5/29-3, 6/5-4, 6/12-4,
6/19-6, 6/26-7, 7/3-7, 7/3-12, 7/10-16,
7/24-23, 7/17-20

ZZ Top (London) 5/1-26, 5/8-25,
5/14-22, 5/22-22, 5/29-22, 6/5-24

Yes/Close to the Edge (Atlantic)
10/9-14, 10/23-9, 11/6-6, 11/13-3,
11/20-13, 10/30-8, 10/16-11



CANADA



ROBERTA FLACK

HIT SINGLES

1. **FIRST TIME EVER I SAW YOUR FACE/Roberta Flack**
(Atlantic)
2. **PUPPY LOVE/Donny Osmond**
(Polydor)
3. **ALONE AGAIN, NATURALLY/Gilbert O'Sullivan (MAM)**
4. **HORSE WITH NO NAME/America (WB)**
5. **BLACK AND WHITE/Three Dog Night (ABC-Dunhill)**
6. **HEART OF GOLD/Neil Young (WB)**
7. **I'D LOVE YOU TO WANT ME/Lobo (Big Tree)**
8. **SCHOOL'S OUT/Alice Cooper (WB)**
9. **DOWN BY THE LAZY RIVER/Osmond Brothers (Polydor)**
10. **NICE TO BE WITH YOU/Gallery (Sussex)**
11. **AMERICAN PIE/Don McLean (UA)**

12. LONG COOL WOMAN/Hollies (Epic)
13. SATURDAY IN THE PARK/Chicago (Columbia)
14. I CAN SEE CLEARLY NOW/Johnny Nash (Epic)
15. ROCKIN' ROBIN/Michael Jackson (Motown)
16. SYLVIA'S MOTHER/Dr. Hook (Columbia)
17. WITHOUT YOU/Harry Nilsson (RCA)
18. BEN/Michael Jackson (Motown)
19. I AM WOMAN/Helen Reddy (Capitol)
20. HOT ROD LINCOLN/Commander Cody (Paramount)
21. AMAZING GRACE/Royal Scots Dragon Guards (RCA)
22. BABY DON'T GET HOOKED ON ME/Mac Davis (Columbia)
23. PRECIOUS AND FEW/Climax (Bell)
24. CANDY MAN/Sammy Davis, Jr. (Polydor)
25. SONG SUNG BLUE/Neil Diamond (Uni)
26. HOW DO YOU DO/Mouth & McNeal (Mercury)
27. SEALED WITH A KISS/Bobby Vinton (Epic)
28. OH GIRL/Chi-Lites (Brunswick)
29. FAMILY OF MAN/Three Dog Night (ABC-Dunhill)
30. NEVER BEEN TO SPAIN/Three Dog Night (ABC-Dunhill)
31. MOTHER AND CHILD REUNION Paul Simon (Columbia)
32. NIGHTS IN WHITE SATIN/Moody Blues (Deram)
33. MY DING A LING/Chuck Berry (Chess)
34. TRIGOLDGE/Jimmy Castor Bunch (RCA)
35. GARDEN PARTY/Rick Nelson (Decca)
36. CONQUISTADOR/Procol Harum (A&M)
37. LOVE ME LOVE/Frank Mills (Polydor)
38. LONELY BOY/Donny Osmond (Polydor)
39. HOLD YOUR HEAD UP/Argent (Epic)
40. BACK OFF BOGALOO/Ringo Starr (Apple)
41. JOY/Apollo 100 (Mega)
42. DADDY DON'T YOU WALK SO FAST/Wayne Newton (RCA)
43. ROCK & ROLL PART II/Gary Glitter (Bell)
44. LEVON/Elton John (Uni)
45. BEAUTIFUL SUNDAY/Daniel Boone (Mercury)
46. BRANDY/Looking Glass (Epic)
47. DAY AFTER DAY/Badfinger (Apple)
48. GO ALL THE WAY/Raspberries (Capitol)
49. I'D LIKE TO TEACH THE WORLD TO SING/New Seekers (Elektra)

50. SUMMER BREEZE/Seals & Crofts (WB)

IN DEPTH

American Pie/Don McLean (UA)
1/10-1, 1/17-2, 1/24-1, 1/31-1, 2/7-5,
2/14-8

Amazing Grace/Royal Scots Dragoon
Guards (RCA) 5/22-8, 5/29-1, 6/5-1,
6/12-1, 6/19-2

Alone Again Naturally/Gilbert
O'Sullivan (MAM) 7/10-10, 7/17-5,
7/24-1, 7/31-1, 8/7-1, 8/14-1, 8/21-1,
8/28-3, 9/4-8

Brand New Key/Melanie
(Neighborhood) 1/10-2, 1/17-4,
1/24-9, 1/31-12

Betcha By Golly Wow/Stylistics
(Avco) 1/3-9

Back Off Boogaloo/Ringo Starr
(Apple) 4/24-7, 5/1-3, 5/8-3, 5/15-5,
5/22-9

Baby Blue/Badfinger (Apple) 4/24-8,
5/1-8, 5/8-9

Brandy/Looking Glass (Epic) 7/10-9,
7/17-4, 7/24-3, 7/31-6, 8/7-7

Beautiful Sunday/Daniel Boone
(Mercury) 8/14-8, 8/21-7, 8/28-2,
9/4-5, 9/11-7

Black & White/3 Dog Night
(ABC-Dunhill) 8/21-8, 8/28-4, 9/4-1,
9/11-1, 9/18-1, 9/25-1, 10/2-3, 10/9-7

Baby Don't Get Hooked On Me/Mac
Davis (Columbia) 9/4-7, 9/11-3,
9/18-3, 9/25-2, 10/2-4, 10/9-6

Backstabbers/O'Jays (Phil Int'l)
9/11-9, 9/18-7, 9/25-6

Burning Love/Elvis Presley (RCA)
10/2-10, 10/9-4, 10/16-4, 10/23-6

Ben/Michael Jackson (Motown)
10/9-8, 10/16-5, 10/23-1, 10/30-3,
11/6-5, 11/13-4, 11/20-8

Clean Up Woman/Betty Wright
(Alston) 1/10-10, 1/17-10, 1/24-11,
1/31-13

Cowboys Work/Sonny & Cher (Kapp)
3/27-10, 4/3-10, 4/10-7, 4/17-7

Candy Man/Sammy Davis, Jr.
(Polydor) 5/29-10, 6/5-6, 6/12-3,
6/19-3, 6/26-2, 7/3-4

Conquistador/Procol Harum (A&M)
6/12-10, 6/19-7, 6/26-4, 7/3-1, 7/10-2,
7/17-11

Coconut/Harry Nilsson (RCA) 8/7-9,
8/14-5, 8/21-4

Concrete Sea/Terry Jacks (London)
8/21-10, 8/28-10

City of New Orleans/Arlo Guthrie
(Reprise) 11/13-7

Clair/Gilbert O'Sullivan (MAM)
11/20-5, 11/27-1

Day A Fter Day/Badfinger (Apple)
1/10-5, 1/17-3, 1/24-2, 1/31-10,
2/7-12

Devil You/Stampeders (Polydor)
1/10-9, 1/17-11

Down By The Lazy River/Osmond
Bros. (Polydor) 1/31-6, 2/7-2, 2/14-2,
2/21-1, 2/28-1, 3/6-3, 3/13-7, 3/20-9

Doctor My Eyes/Jackson Browne
(Asylum) 4/17-9, 4/24-6, 5/1-6, 5/8-6

Daddy, Don't You Walk So
Fast/Wayne Newton (Chelsea)
6/20-10, 7/3-7, 7/10-3, 7/17-1,
7/24-7

Day By Day/Godspell (Bell) 8/7-10

Everything I Own/Bread (Elektra)
2/28-12, 3/6-8, 3/13-5, 3/20-5

Everybody Plays The Fool/Main
Ingredient (RCA) 9/18-9, 9/25-7

First Time Ever I Saw Your
Face/Roberta Flack (Atlantic) 3/27-8,
4/3-3, 4/10-3, 4/17-1, 4/24-1, 5/1-1,
5/8-1, 5/15-3, 5/22-7

Family Of Man/3 Dog Night
(ABC-Dunhill) 4/10-8, 4/17-5, 4/24-4,
5/1-4, 5/8-4, 5/15-7

Good Friends/Poppy Family (London)
3/13-9, 3/20-6, 3/27-6

Goodbye To Love/Carpenters (A&M)
8/7-8, 8/14-7, 8/21-6, 8/28-9

Go All The Way/Raspberries (Capitol)
9/11-8, 9/18-6, 9/25-4, 10/2-2,
10/9-13

Guitar Man/Bread (Elektra) 9/8-10

Garden Party/Rick Nelson (Decca)
9/25-10, 10/2-5, 10/9-2, 10/16-3,
10/23-5

Hurting Each Other/Carpenters (A&M)
2/7-10, 2/14-6, 2/21-4, 2/28-7

Heart of Gold/Neil Young (WB)
2/21-8, 2/28-5, 3/6-2, 3/13-1, 3/20-3,
3/27-3, 4/3-4, 4/10-5, 4/17-8

Horse With No Name/American (WB)
3/6-10, 3/13-2, 3/20-1, 3/27-2, 4/3-2,
4/10-1, 4/17-2, 4/24-5, 5/1-11

Hot Rod Lincoln/Commander Cody
(Paramount) 5/1-7, 5/8-5, 5/15-2,
5/22-2, 5/29-5, 6/5-5, 6/12-8

How Do You Do/Mouth & McNeal
(Philips) 6/19-10, 6/26-5, 7/3-2,
7/10-1, 7/17-2, 7/24-9

Hold Her Tight/Osmond Bros.
(Polydor) 7/31-8, 8/7-5

Hold Your Head Up/Argent (Epic)
8/14-6, 8/28-11, 9/4-4, 9/11-6, 9/18-4,
9/25-8

Honky Cat/Elton John (Uni) 9/18-8,
9/25-5, 10/2-7, 10/9-9

I'd Like To Teach The World/New
Seekers (Elektra) 1/10-4, 1/17-2,
1/24-3, 1/31-14

I Am Preacher/Tony Kingston
(Motown) 2/21-10, 2/28-10

I Gotcha/Joe Tex (Dial) 4/3-6,
4/10-10

I'll Take You There/Staple Singers
(Stax) 5/22-10

It's Too Late To Turn Back
Now/Cornelius Bros. & Sister Rose
(UA) 6/26-7, 7/3-6, 7/10-4, 7/17-7

I'd Love You To Want Me/Lobo (Big
Tree) 10/9-11, 10/16-6, 10/23-3,
10/30-1, 11/6-1, 11/13-1, 11/20-2,
11/27-5

I Am Woman/Helen Reddy (Capitol)
10/16-10, 10/23-10, 10/30-5, 11/6-3,
11/12-2, 11/20-3, 11/27-2

I Can See Clearly Now/Johnny Nash
(Epic) 10/23-8, 10/30-2, 11/6-2,
11/13-3, 11/20-1, 11/27-4

I'll Be Around/Spinners (Atlantic)
11/6-10, 11/20-7, 11/27-6

It Never Rains In Southern
California/Albert Hammond (Mums)
11/27-7

Joy/Apollo 100 (Mega) 2/7-11,
2/14-7, 2/21-5, 2/28-4, 3/6-1

Life In The Bloodstream/Guess Who (RCA) 1/10-6

Lenon/Elton John (Uni) 1/10-7, 1/17-6, 1/24-4, 1/31-4, 2/7-9, 2/14-10

Love Me Love/Frank Mills (Polydor) 1/24-8, 1/31-5, 2/7-3, 2/14-5, 2/21-7, 2/28-9

Let's Stay Together/Al Green (Hi) 1/31-7, 2/7-7

Lion Sleeps/Robert John (Atlantic) 2/14-9, 2/21-6, 2/28-6, 3/6-11, 3/13-10

Last Night/5th Dimension (Bell) 6/5-8, 6/12-9, 6/19-9

Lean On Me/Bill Withers (Sussex) 7/10-6, 7/17-6, 7/24-6, 7/34-5

Layla/Derrek & The Dominos (Atlantic) 7/17-8, 7/24-5, 7/31-4, 8/7-6

Long Cool Woman/Hollies (Epic) 7/17-9, 7/24-4, 7/31-3, 8/7-2, 8/21-2, 8/28-6

Lonely Boy/Donny Osmond (Polydor) 8/28-5, 9/4-3, 9/11-5, 9/25-9

Listen To The Music/Doobie Bros. (WB) 10/23-9, 10/30-4, 11/6-6, 11/13-9, 11/20-9

Mother & Child Reunion/Paul Simon (Columbia) 2/28-11, 3/6-7, 3/13-3, 3/20-4, 3/27-4, 4/3-5

Morning Has Broken/Cat Stevens (A&M) 5/8-10, 5/15-8, 5/22-6, 5/29-8, 6/5-10

Make Me Do Anything/A Foot In Cold Water (Capitol) 7/31-9

My Ding A Ling/Chuck Berry (Chess) 10/2-6, 10/9-1, 10/16-2, 10/23-4, 10/30-9

Never Been To Spain/Three Dog Night (ABC-Dunhill) 1/24-5, 1/31-2, 2/7-1, 2/14-3, 2/21-11

Nice To Be With You/Gallery (Sussex) 5/1-12, 5/8-8, 5/15-4, 5/22-3, 5/29-2, 6/5-2, 6/12-2, 6/19-4, 6/26-8

Nights In White Satin/Moody Blues (Threshold) 10/2-9, 10/9-2, 10/16-1, 10/23-2, 10/30-7

Prescious & Few/Climas (Bell) 1/31-9, 2/7-4, 2/14-4, 2/21-3, 2/28-2, 3/6-5

Puppy Love/Donny Osmond (Polydor) 3/6-9, 3/13-4, 3/20-2, 3/27-1, 4/3-1, 4/10-2, 4/17-3, 4/24-3, 5/1-5

Poor Little Fool/Frank Mills (Polydor) 5/29-9, 6/5-9

Popcorn/Hot Butter (Musicor) 10/2-8, 10/9-10, 10/16-7

Rock & Roll Lullaby/B.J. Thomas (Scepter) 3/13-8, 3/20-7, 3/27-5, 4&3-7

Rockin' Robin/Michael Jackson (Motown) 4/10-4, 4/17-4, 4/24-2, 5/1-2, 5/8-2, 5/15-6

Roundabout/Yes (Atlantic) 4/10-9

Rocket Man/Elton John (Uni) 7/3-10

Rock & Roll Part II/Gary Glitter (Bell) 8/21-9, 8/28-1, 9/4-2, 9/11-5

Run To Me/Bee Gee's (Atco) 8/28-12, 9/4-10

Running Back to Saskatoon/Guess Who (RCA) 10/23-11, 10/30-6, 11/6-4, 11/13-8

Sunshine/Jonathan Edwards (Capricorn) 1/10-3, 1/17-5

Stay With Me/Faces (WB) 1/24-10, 1/31-3, 2/7-3, 2/14-11

Sweet Season/Carole King (Ode)
2/21-9, 2/28-8, 3/6-6

Suavecito/Malo (WB) 4/17-10,
4/24-10, 5/1-9, 5/8-11

Sylvia's Mother/Dr. Hook (Columbia)
5/1-10, 5/8-7, 5/15-1, 5/22-1, 5/29-3,
6/5-3, 6/12-7

Song Sung Blue/Neil Diamond (Uni)
5/29-7, 6/5-7, 6/12-4, 6/19-1, 6/26-1,
7/3-9

Schools Out/Alice Cooper (WB)
7/3-11, 7/10-8, 7/17-3, 7/24-2, 7/31-2,
8/7-2, 8/14-3, *21-5, 8/28-7

Sealed With A Kiss/Bobby Vinton
(Epic) 7/24-8, 7/31-7, 8/7-4, 8/14-4,
8/21-3, 8/28-8, 9/4-9

Saturday In The Park/Chicago
(Columbia) 9/4-6, 9/11-2, 9/18-2,
9/25-3, 10/2-1, 10/9-5

Summer Breeze/Seals & Crofts (WB)
11/6-7, 11/13-6, 11/20-4, 11/27-3

Sunny Days/Lighthouse (GRT)
11/6-8, 11/13-10

Take It Slow/Lighthouse (GRT)
6/10-8, 1/17-8

Tumbling Dice/Rolling Stones (Rolling
Stones) 5/15-10, 5/22-5, 5/29-6

Troglody/Jimmy Castor Bunch
(RCA) 6/12-6, 6/19-5, 6/26-3, 7/3-3,
7/10-5

Too Young/Donny Osmond (Polydor)
6/26-9, 7/3-8, 7/10-7, 7/17-10

Take It Easy/Eagles (Asylum) 7/10-11

Thunder and Lightning/Chi Coltraine
(Columbia) 10/30-10

Use Me/Bill Withers (Sussex)
10/16-10, 10/23-7, 10/30-8

Ventura Highway/America (WB)
11/27-8

Without You/Harry Nilsson (RCA)
2/7-6, 2/14-1, 2/21-2, 2/28-3, 3/6-4,
3/13-6

Way Of Love/Cher (Kapp) 3/13-11,
3/20-8, 3/27-7

Wild Eyes/Stampeders (MWC) 6/19-8

Who Has The Answer/Andy Kim (Uni)
8/14-9

Witchy Woman/Eagles (Asylum)
11/6-9, 11/13-5, 11/20-6, 11/27-9

You Are Everything/Stylistics (Avco)
1/17-7, 1/24-6, 1/31-11

You Could Have Been A Lady/April
Wine (Aquaris) 3/20-10, 3/27-9, 4/3-8,
4/10-6, 4/17-6, 4/24-9

You Wear It Well/Rod Stewart
(Mercury) 10/9-12, 10/16-8



PROGRESSIVE MOR



GILBERT O'SULLIVAN

HIT SINGLES

1. ALONE AGAIN NATURALLY/
Gilbert O'Sullivan (MAM)
2. SONG SUNG BLUE/Neil
Diamond (Uni)
3. GARDEN PARTY/Rick Nelson
(Decca)
4. BABY DON'T GET HOOKED ON
ME/Mac Davis (Columbia)
5. BLACK AND WHITE/Three Dog
Night (ABC-Dunhill!)
6. FIRST TIME EVER/Roberta
Flack (Atlantic)
7. VINCENT/Don McLean (UA)
8. MORNING HAS BROKEN/Cat
Stevens (A&M)
9. IF I COULD REACH YOU/Fifth
Dimension (Bell)
10. WHERE IS THE LOVE/Flack
and Hathaway (Atlantic)
11. LAST NIGHT/Fifth Dimension
(Bell)

12. BRANDY/Looking Glass (Epic)
13. IT'S TOO LATE/Cornelius Bros. and Sister Rose (UA)
14. I CAN SEE CLEARLY NOW/Johnny Nash (Epic)
15. CANDY MAN/Sammy Davis, Jr. (MGM)
16. GUITAR MAN/Break (Elektra)
17. SWEET SEASON/Carole King (Ode)
18. HONKY CAT/Elton John (Uni)
19. GOODBYE TO LOVE/Carpenters (A&M)
20. HURTING EACH OTHER/Carpenters (A&M)
21. HORSE WITH NO NAME/America (WB)
22. IT'S GOING TO TAKE SOME TIME/Carpenters (A&M)
23. DADDY DON'T YOU WALK SO FAST/Wayne Newton (Chelsea)
24. HEART OF GOLD/Neil Young (WB)
25. IF YOU LEAVE ME/Jerry Wallace (Decca)
26. RUN TO ME/Bee Gee's (Atco)
27. PRECIOUS AND FEW/Climax (Carousel)
28. I'D LOVE YOU TO WANT ME/Lobo (Big Tree)
29. SEALED WITH A KISS/Bobby Vinton (Epic)
30. GODFATHER/Andy Williams (Columbia)
31. EVERYTHING I OWN/Bread (Elektra)
32. WITHOUT YOU/Harry Nilsson (RCA)
33. DIARY/Bread (Elektra)
34. BURNING LOVE/Elvis Presley (RCA)
35. MOTHER AND CHILD REUNION/Paul Simon (Columbia)
36. THE WAY OF LOVE/Cher (Kapp)
37. SATURDAY IN THE PARK/Chicago (Columbia)
38. ANTICIPATION/Carly Simon (Elektra)
39. BETCHA BY GOLLY WOW/Stylistics (Avco)
40. LEAN ON ME/Bill Withers (Sussex)
41. ROCK & ROLL LULLABY/B.J. Thomas (Scepter)
42. JOY/Apollo 100 (Mega)
43. GONE/Joey Heatherton (MGM)
44. I NEED YOU/America (WB)
45. POPCORN/Hot Butter (Musicor)
46. EVERYBODY PLAYS THE FOOL/Main Ingredient (RCA)
47. GOOD TIME CHARLIE'S GOT THE BLUES/Danny O'Keefe (Signpost)
48. I AM WOMAN/Helen Reddy (Capitol)

49. NICE TO BE WITH YOU/
Gallery (Sussex)
50. YOU DON'T MESS AROUND
WITH HIM/Jim Croce (ABC-
Dunhill)

IN DEPTH

Anticipation/Carly Simon (Elektra)
2/7-3, 2/14-6, 2/21-13, 2/28-19,
1/10-5, 1/17-2, 1/24-1, 1/31-2,
18-15-8-2-16-19-20-19

American Pie/Don McLean (UA)
2/7-12, 2/14-16, 2/21-20, 1/10-2,
1/17-1, 1/24-3, 1/31-3,
9-5-1-19-20-18-18

Amazing Grace/Royal Scots Dragoon
Guards (RCA) 6/5-20, 6/12-16,
6/19-17, 6/26-19, 1-5-4-2

Alone Again, Naturally/Gilbert
O'Sullivan (MAM) 6/12-18, 6/19-15,
/626-7, 7/3-1, 7/17-1, 7/24-1, 7/31-1,
8/6-1, 8/13-1, 8/20-1, 8/27-7, 9/4-10,
9 / 1 3 - 1 3 ,
3-6-14-20-20-20-20-20-20-14-11-8

All I Ever Need Is You/Sonny & Cher
(Kapp) 1/10-17, 1/17-19, 1/24-20,
4-2-1

Brand New Key/Melanie
(Neighborhood) 2/7-19, 1/10-3,
1/17-9, 1/24-13, 1/31-18, 2-18-12-8-3

Betcha By Golly/Stylistics (Avco)
3/13-14, 3/20-11, 3/27-10, 4/3-6,
4/10-5, 4/17-2, 4/24-5, 5/1-7, 5/8-12,
8-10-11-15-16-19-16-14-9

Beautiful/Gordon Lightfoot (WB)
6/19-21

Brandy/Looking Glass (Epic) 6/26-16,
7/3-6, 7/10-4, 7/17-4, 7/24-4, 7/31-2,
8/6-2, 8/13-4, 8/20-5, 8/27-8, 9/4-13.
9 / 1 3 - 1 6 ,

5-15-17-17-17-19-19-17-16-13-8-5

Baby Don't Get Hooked/Mac Davis
(Columbia) 7/3-19, 7/10-16, 7/17-8,
7/24-6, 7/31-6, 8/6-6, 8/13-3, 8/20-3,
8/27-1, 9/4-1, 9/11-4, 9/18-6, 9/25-10,
1 0 / 2 - 1 3 ,
2-5-13-15-15-15-18-18-20-20-17-15-11-8

Black & White/Three Dog Night
(ABC-Dunhill) 8/6-18, 8/13-16,
8/20-11, 8/27-5, 9/4-2, 9/11-1, 9/18-1,
9/25-1, 10/2-3, 10/9-5, 10/16-8,
10/23-10, 10/30-12, 11/6-20,
3-5-10-16-19-20-20-20-18-16-13-11-9-1

Beautiful Sunday/Daniel Boone
(Mercury) 8/27-19, 9/4-16, 9/11-14,
9/18-13, 9/25-14, 2-5-7-8-7

Burning Love/Elvis Presley (RCA)
9/11-21, 9/18-17, 9/25-13, 10/2-11,
10/9-10, 10/16-7, 10/23-4, 10/30-3,
11/6-4, 11/13-8, 11/20-13,
1-4-8-10-11-14-17-18-17-13-8

Ben/Michael Jackson (Motown)
9/18-20, 9/25-18, 10/2-17, 10/9-15,
10/16-14, 10/23-7, 10/30-6, 11/6-6,
1 1 / 1 3 - 1 1 , 1 1 / 2 0 - 1 7 ,
1-3-4-6-7-14-15-15-10-4

Could It Be Forever/David Cassidy
(Bell) 3/13, 3/20-15, 3/27-15

Cowboys Work/Sonny & Cher (Kapp)
3/20-14, 3/27-8, 4/3-4, 4/10-4, 4/17-7,
4/24-9 5/1-14

Candy Man/Sammy Davis, Jr. (MGM)
4/3-20, 4/10-19, 4/17-14, 4/24-12,
5/1-10, 5/8-10, 5/15-10, 5/22-6,
5/29-5, 6/5-3, 6/12-3, 6/19-6, 6/26-11,
7/3-14

City of New Orleans/Arlo Guthrie
(Reprise) 9/4-18, 9/11-15, 9/18-12,
9/25-9, 10/2-8, 10/9-13, 10/16-16,
10/23-19, 10/30-21

Can't You Hear The Song/Wayne
Newton (Chelsea) 9/25-21, 10/2-20,
10/9-19, 10/16-20

Clair/Gilbert O'Sullivan (Mam)
11/6-17m 11/13-14, 11/20-10,
11/27-6

Cherish/David Cassidy (Bell) 1/10-15,
1/17-18, 1/24-19

Don't Say You Don't/Beverly Bremers
(Scepter) 2/7-11, 2/14-9, 2/21-12,
2/28-18, 3/6-19, 1/31-13

Diamonds Are Forever/Shirley Bassey
(UA) 2/7-14, 2/14-12, 2/21-16,
2/28-17

Day After Day/Badfinger (Apple)
2/7-17, 2/14-19, 1/10-4, 1/17-4,
1/24-14, 1/31-16)

Day Dreaming/Aretha Franklin
(Atlantic) 3/27-17, 4/3-11, 4/10-6,
4/17-4, 4/24-4, 5/1-6, 5/8-11)

Doctor My Eyes/Jackson Browne
(Asylum) 3/27-20, 4/3-18, 4/10-17,
4/17-13, 4/24-13, 5/1-13, 5/8-15)
5/15-15

Diary/Bread (Elektra) 4/24-16, 5/1-11,
5/8-7, 5/15-4, 5/22-3, 5/29-2, 6/5-2,
6/12-4, 6/19-16, 6/26-20

Daddy Don't You Walk So
Fast/Wayne Newton (Chelsea) 5/1-20,
5/8-20, 5/15-14, 5/22-9, 5/29-8, 6/5-8,
6/12-8, 6/19-3, 6/26-2, 7/3-5, 7/10-10,
7/17-14

Day By Day/Godspell (Bell) 6/18-19,
6/26-17, 7/3-18, 7/10-11, 7/17-11,
7/24-9, 7/31-8, 8/6-13 8/13-17

Don't Ever Be Lonely/Cornelius Bros. &
Sister Rose (UA) 9/11-20, 9/18-18
9/25-16, 10/2, 10/9-14, 10/16-13,
10/23-16, 10/30-20, 11/6-20

Everything I Own/Bread (Elektra)
2/7-10, 2/14-5, 2/21-4, 2/28-2, 3/6-2,
3/13-2, 3/20-4, 3/26-9

Every Day of My Life/Bobby Vinton
(Epic) 3/6-14, 3/13-11, 3/20-9,

3/27-11, 4/3-15, 4/10-15

Everybody Plays The Fool/Main Ing
(RCA) 9/11-18, 9/18-14, 9/25-12,
10/2-10, 10/9-6, 10/16-1, 10/23-3,
10/30-5, 11/6-11, 11/13-16

First Time Ever/R. Flack (Atlantic)
3/6-15, 3/13-9, 3/20-6, 3/27-2, 4/3-2,
4/10-1, 4/17-1, 4/24-1, 5/1-1, 5/8-2,
5/15-7, 5/22-12)

Funny Face/Donna Fargo (Dot)
11/27-22

Friends With You/John Denner (RCA)
1/10-18, 1/17-20

Godfather/Andy Williams (Columbia)
3/27-18, 4/3-9, 4/10-9, 4/17-8, 4/24-7,
5/1-5, 5/8-5, 5/15-6, 5/22-10, 5/29-14,
6/5-15

Gone/Joey Heatherton (MGM)
6/12-20, 6/19-20, 6/26-21, 7/3-16,
7/10-14, 7/17-10, 7/24-10, 7/31-9,
8/6-8, 8/13-6, 8/20-8, 8/27-11, 9/4-15

Goodbye To Love/Carpenters (A&M)
7/17-16, 7/24-8, 7/31-7, 8/6-3, 8/13-2,
8/20-2, 8/27-2, 9/4-7, 9/11-12,
9/18-15

Guitar Man/Bread (Elektra) 7/24-19,
7/31-12, 8/6-9, 8/13-7, 8/20-4, 8/27-3,
9/4-3, 9/11-2, 9/18-2, 9/25-7, 10/2-9,
10/9-17

Garden Party/Rick Nelson (Decca)
8/6-21, 8/13-14, 8/20-13, 8/27-9,
9/4-6, 9/11-5, 9/18-3, 9/25-2, 10/2-1,
10/9-2, 10/16-3, 10/23-5, 10/30-9,
11/6-13, 11/13-17, 11/20-20

Goodtime Charlie's Got the
Blues/Danny O'Keefe (Signpost)
9/25-19, 10/2-14, 10/9-12, 10/16-10,
10/23-9, 10/30-8, 11/6-7, 11/13-5,
11/20-6, 11/27-7

Hurting Each Other/Carpenters (A&M)
2/7-1, 2/14-1, 2/21-1, 2/28-4, 3/6-8,
3/13-13, 3/20-17 1/17-16, 1/24-8,
1/31-5

Harder I try/Free Movement
(Columbia) 2/7-18, 1/10-9, 1/17-15,
1/24-15, 1/31-15

Heart of Gold/Neil Young (WB)
2/21-14, 2/28-9, 3/6-6, 3/13-3, 3/20-3,
3/27-4, 4/3-5, 4/10-8, 4/17-11,
4/24-15

Horse With No Name/America (WB)
2/28-16, 3/6-11, 3/13-6, 3/20-2,
3/27-1, 4/3-1, 4/10-3, 4/17-9, 4/24-10,
5/1-15

Have You Seen Her/Chi-Lites
(Brunswick) 1/10-19

How Can I Be Sure/David Cassidy
(Bell) 5/15-19, 5/22-17, 5/29-11,
6/5-11, 6/12-9, 6/19-9, 6/26-10,
7/3-11, 7/10-15

Happiest Girl/Donna Fargo (Dot)
7/3-21, 7/10-17, 7/17-13, 7/24-16,
7/31-16, 8/6-16, 8/13-18, 8/20-18

How Do You Do/Mouth & McNeal
(Mercury) 7/31-19

Honky Cat/Elton John (Uni) 8/21-20,
8/27-13, 7/4-8, 9/19-6, 9/18-5, 9/25-3,
10/2-2, 10/9-3, 10/16-5, 10/23-11,
10/30-16

I'd Like To Teach The World/New
Seekers (Metromedia)
2/7-20, 1/10-1, 1/17-3, 1/24-7

I'd Like To Teach The World/Hillside
Singers (Elektra) 2/7-20, 1/10-1,
1/17-3, 1/24-7, 1/31-17

It's One Of Those/Partridge Family
(Bell) 2/7-21, 1/10-7, 1/17-6, 1/24-5,
1/31-10

If We Only Had Love/Dionne Warwick
(WB) 3/6-13, 3/13-16

In The Rain/Dramatics (Volt) 3/27-19,
4/3-19, 4/10-18, 4/17-17 4/24-17

I Saw The Light/Todd Rundgren
(Bearsville) 4/10-20, 4/17-19,
4/24-18, 5/5-19, 5/8-18, 5/15-18,
5/22-18, 5/29-18, 6/5-18, 6/12-19

It's Going to Take Some Time This
Time/Carpenters (A&M) 5/1-21,
5/8-14, 5/15-8, 5/22-5, 5/29-4, 6/5-4,
6/12-1, 6/19-2, 6/26-5, 7/3-13

I Need You/America (WB) 5/15-16,
5/22-14, 5/29-13, 6/5-12, 6/12-11,
6/19-11, 6/26-8, 7/3-8, 7/10-5, 7/17-7,
7/24-12

It's Too Late/Cornelius Bros. & Sister
Rose (UA) 5/29-16, 6/5-13, 6/12-10,
6/19-4, 6/26-3, 7/3-2, 7/10-3, 7/17-3,
7/24-3, 7/31-4, 8/6-7, 8/13-11

I'm Still In Love With You/Al Green
(Hi) 7/24-20, 7/31-18, 8/6-15,
8/13-15, 8/20-15, 8/27-17, 9/4-17,
9/13-19

If You Leave Me/Jerry Wallace
(Decca) 8/21-19, 8/27-14, 9/4-12,
9/11-10, 9/18-10, 9/25-6, 10/2-5,
10/9-4, 10/16-4, 10/23-8, 10/30-15,
11/6-16, 11/13-19

If I Could Reach You/Fifth Dimension
(Bell) 8/27-20, 9/4-14, 9/11-11,
9/18-7, 9/25-4, 10/2-4, 10/9-1,
10/16-2, 10/23-2, 10/30-4, 11/6-8,
11/13-12, 11/20-14, 11/27-16

I Believe In Music/Gallery (Sussex)
9/4-20, 9/11-17, 9/18-16, 9/25-15,
10/2-15, 10/9-16, 10/16-17

I Can See Clearly Now/Johnny Nash
(Epic) 9/18-19, 9/25-17, 10/2-12,
10/9-7, 10/16-6, 10/23-1, 10/30-1,
11/6-2, 11/13-3, 11/20-3, 4/27-4

I'd Love You To Want Me/Lobo (Big
Tree) 9/25-20, 10/2-19, 10/9-11,
10/16-9, 10/23-6, 10/30-2, 11/6-1,
11/13-2, 11/20-4, 11/27-9

I Am Woman/Helen Reddy (Capitol)
10/9/018m 10/16-15, 10/23-14,

10/30-11, 11/6-3, 11/13-1, 11/20-1,
11/27-3

It Never Rains In Southern
California/Albert Hammond (Mums)
10/23-21, 10/30-17, 11/6-14, 11/13-7,
11/20-5, 11/27-1

I'll Be Around/Spinners (Atlantic)
10/23-22, 10/30-19, 11/6-15,
11/13-13, 11/20-9, 11/27-8

I Never Said Goodbye/Engelbert
Humperdink (Parrot) 11/13-18,
11/20-15, 11/27-13

I'm Stone In Love With You/Stylistics
(Avco) 11/20-19, 11/27-18

Joy/Apollo 100 (Mega) 2/7-3, 2/14-7,
2/21-8, 2/28-13, 1/10-13, 1/17-7,
1/24-4, 1/31-4

Lion Sleeps Tonight/Robert John
(Atlantic) 2/7-5, 2/14-8, 2/21-10,
2/28-12, 3/6-16, 3/13-17, 3/20-20,
1/24-9, 1/31-7

Levon/Elton John (Uni) 2/7-9,
2/14-14, 2/21-17, 1/24-18, 1/31-14

Let's Stay Together/Al Green (Hi)
2/7-16, 2/14-20, 2/21-21, 1/17-13,
1/24-12, 1/31-12

Love Me Love/Frank Mills (Sunflower)
2/21-15, 2/28-11, 3/6-10, 3/3-10,
3/20-10, 3/27-12

Legend In Your Own Time/Carly
Simon (Elektra) 4/3-16, 4/10-14,
4/17-12, 4/24-14, 5/1-18

Last Night/Fifth Dimension (Bell)
4/3-17, 4/10-11, 4/17-10, 4/24-8,
5/1-4, 5/8-4, 5/15-2, 5/22-4, 5/29-6,
6/5-6, 6/12-8, 6/19-8, 6/26-12, 7/3-15

Look What You've Done/Al Green
(Hi) 4/17-20, 4/24-19, 5/8-19,
5/15-21, 5/22-20, 5/29-17

Living In A House Divided/Cher
(Kapp) 5/15-20, 5/22-15, 5/29-12,
6/5-10, 6/12-7, 6/19-5, 6/26-4, 7/3-7,
7/10-13

Lean On Me/Bill Withers(Sussex)
6/5-19, 6/12-15, 6/19-12, 6/26-9,
7/3-9, 7/10-2, 7/17-5, 7/24-7, 7/31-10,
8/6-17

Listen To The Music/Doobie Bros
(WB) 10/16-19, 10/23-15, 10/30-10,
11/6-9, 11/13-9, 11/20-11, 11/27-14

My World/Bee Gee's (Atco) 2/14-13,
2/21-9, 2/28-8, 3/6-9

Mother and Child Reunion/Paul Simon
(Col) 2/14-17, 2/21-6, 2/28-6, 3/6-5,
3/13-1, 3/20-1, 3/27-3, 4/3-7, 4/10-13

Morning Has Broken/Cat Stevens
(A&M) 4/3-10, 4/10-7, 4/17-5, 4/24-3,
5/1-2, 5/8-1, 5/15-1, 5/22-1, 5/29-3,
6/5-7, 6/12-14

Me & Julio/Paul Simon (Columbia)
4/17-16, 4/24-11, 5/1-9, 5/8-8, 5/15-9,
5/22-13, 5/29-15, 6/5-16

Never Been To Spain/3 Dog Night
(ABC-Dunhill) 2/7-6, 2/14-11,
2/21-19, 2/28-20, 1/10-10, 1/17-10,
1/24-10, 1/31-6

Nice To Be With You/Gallery (Sussex)
5/1-17, 5/8-13, 5/15-12, 5/22-8,
5/29-7, 6/5-5, 6/12-5, 6/19-10,
6/26-14

Nights In White Satin/Moody Blues
(Deram) 10/9-20, 10/16-18, 10/23-13,
10/30-7, 11/6-5, 11/13-4, 11/20-7,
9/27-11

Oh Girl/Chi-Lites (Brunswick) 5/8-17,
5/15-13, 5/22-11, 5/29-9, 6/5-9,
6/12-12, 6/19-14

Outa Space/Billy Preston (A&M)
5/29-20, 6/5-17, 6/12-13, 6/19-13,
6/26-13

Operator/Jim Croce (ABC-Dunhill)
10/23-20, 10/30-14, 11/6-12,
11/13-10, 11/20-8, 11/27-5

Old Fashioned Love/3 Dog Night
(Dunhill) 1/10-12, 1/17-17

Presious and Few/Climax (Carousel)
2/7-7, 2/14-4, 2/28-7, 3/6-7, 3/13-8,
3/20-12, 1/10-11, 1/17-8, 1/24-6,
1/31-8

Popcorn/Hot Butter (Musicor)
7/17-18, 7/24-13, 7/31-13, 8/6-12,
8/13-12, 8/20-12, 8/27-18, 9/4-19

Play Me/Neil Diamond (Uni) 8/13-20,
8/20-17, 8/27-12, 9/4-11, 9/11-9,
9/18-8, 9/25-5, 10/2-6, 10/9-9,
10/16-12, 10/23-18

Rock Roll Lullaby/B.J. Thanas
(Scepter) 2/14-18, 2/21-7, 2/28-5,
3/6-4, 3/13-5, 3/20-5, 4/3-8, 4/10-12,
4/17-15

Running Away/Sly & Family Stone
(Epic) 3/6-20, 3/13-19, 3/20-19

Rockett Man/Elton John (Uni)
6/26-18, 7/3-12, 7/10-12, 7/17-12,
7/24-15

Run To Me/Bee Gee's (Atco) 7/24-17,
7/31-11, 8/6-11, 8/13-10, 8/20-9,
8/27-4, 9/4-4, 9/11-3, 9/18-4, 9/25-11,
10/2-18

Sweet Seasons/Carole King (Ode)
2/7-8, 2/14-3, 2/21-2, 2/28-1, 3/6-1,
3/13-4, 3/20-8, 3/27-14, 1/31-11

Sunshine/Jonathan Edwards
(Capricorn) 1/10-6, 1/17-11, 1/24-16,
1/31-19

Softly Whispering/English Cong.
(Atlantic) 2/21-18, 2/28-15, 3/6-18

Suavecito/Malo (WB) 3/27-16, 4/3-14,
4/10-10, 4/17-6, 4/24-6, 5/1-8, 5/8-9,
5/15-11, 5/22-16

Song Sung Blue/Neil Diamond (Uni)
5/1-12, 5/8-6, 5/15-3, 5/22-2, 5/29-1,
6/5-1, 6/12-1, 6/19-1, 6/26-1, 7/3-4,
7/10-6, 7/17-15

Stones/Neil Diamond (Uni) 1/10-16

Sealed With A Kiss/Bobby Vinton
(Epic) 7/3-17, 7/10-7, 7/17-6, 7/24-5,
7/31-5, 8/6-5, 8/13-5, 8/20-6, 8/27-16

Sweet Inspiration/Barbara Streisand
(Columbia) 7/3-20, 7/10-20, 8/6-19,
8/13-19

Summer Sun/Jamestown Massacre
(WB) 7/10-19, 7/17-19, 7/24-18,
7/31-20, 8/6-20

Saturday In The Park/Chicago
(Columbia) 8/13-21, 8/20-14, 8/27-10,
9/4-9, 9/11-8, 9/18-9, 9/25-8, 10/2-7,
10/9-8, 10/16-11, 10/23-12, 10/30-18

Summer Breeze/Seals & Crofts (WB)
10/23-17, 10/30-13, 11/6-10, 11/13-6,
11/20-2, 11/27-2

Sweet Surrender/Bread (Elektra)
11/20-18, 11/27-15

Something's Wrong/Austin Roberts
(Chelsea) 11/20-21, 11/27-17

The Way Of Love/Cher (Kapp) 2/7-13,
2/14-10, 2/21-5, 2/28-3, 3/6-3, 3/13-7,
3/20-7, 3/27-7, 4/3-12

Together Let's/5th Dimension (Bell)
2/7-15, 2/14-21, 1/17-13, 1/24-11,
1/31-9

This I Find Is Beautiful/Storm
(Sunflower) 5/22-21, 5/29-21, 6/5-21

Take It Easy/Eagles (Asylum)
6/19-18, 6/26-15, 7/3-10, 7/10-9,
7/17-9, 7/24-10, 7/31-14

The Theme From The Men/Isaac
Hayes (Enterprise) 11/27-20

Until It's Time/Elvis Presley (RCA)
2/28-14, 3/6-17, 3/13-20

Vincent/Don McLean (UA) 3/20-16,
3/27-6, 4/3-3, 4/10-2, 4/17-3, 6/24-2,
5/1-3, 5/8-3, 5/15-5, 5/22-7, 5/29-10,
6/5-14

Ventura Highway/America (WB)
11/6-18, 11/13-15, 11/20-12,
11/27-10

Without You/Nelsson (RCA) 2/7-2,
2/14-2, 2/21-3, 1/10-8, 1/17-5, 1/24-2,
1/31-1

We Got To Get It On/Adrissi Bros.
(Columbia) 2/14-15, 2/21-11, 2/21-10,
3/6-12, 3/13-12, 3/20-18

Waking Up Alone/Paul Williams
(A&M) 3/13-18, 3/20-13, 3/27-13,
4/3-13, 4/10-16

Where Is The Love/R. Flack & Donny
Hathaway (Atlantic) 6/12-17, 6/19-7,
6/26-6, 7/3-3, 7/10-2, 7/17-2, 7/24-2,
7/31-3, 8/6-4, 8/13-9, 8/20-10,
8/27-15

When You Say Love/Sonny & Cher
(Kapp) 7/10-18, 7/17-17, 7/24-14,
7/31-15, 8/6-14, 8/13-13, 8/20-16

We're Free/Beverly Bremers (Scepter)
7/17-20

Walk On Water/Neil Diamond (Uni)
11/20-16, 11/27-12

What Am I Cryin' For/Dennis Yost &
The Classic Four (MGM/South)
11/27-21

Young New Mexican Puppeteer/Tom
Jones (Parrot) 4/24-20, 5/1-16,
5/8-16, 5/15-17m 5/22-19, 5/29-19

You Don't Mess Around With Jim/Jim
Croce (ABC-Dunhill) 7/24-21,
7/31-17, 8/6-10, 8/13-8, 8/20-7,
8/27-6, 9/4-5, 9/11-7, 9/18-11

You Oughta Be With Me/Al Green (Hi)
11/27-19

You Are Everything/Stylistics (Avco)
1/10-14, 1/17-12, 1/24-17, 1/31-20



IN MEMPHIS, STAX IS MORE THAN A RECORD COMPANY

It's an organization of people, places and things. Stax, deep in the fertile soil of the southern United States has cultivated and nurtured an energy that has its roots firmly planted in America and its branches spreading the continents of the world.

Where gut sensitivity permeates every function from conception to exploitation.

Our contributions to the entertainment spectrum is of the people, by the people, for the people generating an energy with a message that has no regard for political preference, ethnic background or ideologies.

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Isaac Hayes
 Billy Eckstine
 Little Sonny
 David Porter
 Dallas County
 Wacky Clackers
 O. B. McClinton
 Black Nasty
 Eric Mercury
 River City
 Ben Atkins
 Eddie Bond
 Louis Paul
 Frank Wess



GOSPEL TRUTH

Rance Allen Group
 Terry Lynn Community Choir
 Rev. W. Bernard Avant & St. James Gospel Choir
 Rev. Maceo Woods & The Christian Tabernacle Choir
 Louise McCord

Gospel Truth cont'd.

The Sons of Truth
 Rev. T. L. Barrett
 The Howard Lemon Singers
 Marion Gaines Singers
 Rev. J. D. Montgomery
 McDowell Singers
 Rev. Lee Jackson
 Bob Hemphill & The Commanders
 Charles May & Annette May Thomas

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Rev. Jesse Jackson
 John KaSandra

STAX

The M.G.'s
 Eddie Floyd
 William Bell
 Staple Singers
 Albert King
 Soul Children
 Johnnie Taylor
 Rufus Thomas
 Carla Thomas
 The Nightingales
 Mavis Staples
 Frederick Knight
 Veda Brown
 Little Milton
 Jean Knight
 Melvin Van Peebles
 The New Comers
 Annette Thomas
 Mel & Tim
 Stephan
 Katie Love
 John Gary Williams
 March Wind
 Harvey Scales
 Sons of Slum
 Roy Lee Johnson
 Kim Weston

VOLT

The Emotions
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 Bar Kays
 Jimmy Hughes
 Dramactics
 ilana
 Hot Sauce
 L. V. Johnson
 Inez Foxx
 Roger Hatcher

WE PRODUCE

Ernie Hines
 Temprees
 Lee Sain
 Fred William son

KOKO

Luther Ingram
 Tommy Tate
 Shugar Blackmon

ARDENT

Big Star
 Cargoe



BLACK MARKET



LUTHER INGRAM

HIT SINGLES

1. IF LOVING YOU IS WRONG I DON'T WANNA BE RIGHT/
Luther Ingram (Koko)
2. I'LL TAKE YOU THERE/
Staple Singers (Stax)
3. OH GIRL/Chi-Lites (Brunswick)
4. I'M STILL IN LOVE/AI Green
(Hi)
5. LET'S STAY TOGETHER/AI
Green (Hi)
6. LEAN ON ME/Bill Withers
(Sussex)
7. IN THE RAIN/Dramatics (Stax)
8. GOODFOOT/James Brown
(Polydor)
9. IF YOU DON'T KNOW ME
BY NOW/Harold Melvin and
the Blue Notes (Phil Int'l)
10. HOW COULD I LET YOU GET
AWAY/Flip/Spinners
(Atlantic)

11. USE ME/Bill Withers (Sussex)
12. THAT'S THE WAY I FEEL
Bobby Womack (UA)
13. AIN'T UNDERSTANDING MEL-
LOW/Jerry Butler (Mercury)
14. FREDDIE'S DEAD/Curtis
Mayfield (Curtom)
15. I GOTCHA/Joe Tex (Dial)
16. POWER OF LOVE/Joe Simon
(Spring)
17. BACKSTABBERS/O'Jays
(Philadelphia International)
18. LOOK WHAT YA DONE FOR
ME/AI Green (Hi)
19. JUNGLE FEVER/Chackakas
(Polydor)
20. OUTA SPACE/Billy Preston
(A&M)
21. EVERYBODY PLAYS THE
FOOL/Main Ingredient (RCA)
22. THERE IT IS/James Brown
(Polydor)
23. CLEAN UP WOMAN/Betty
Wright (Alston)
24. HEARSAY/Soul Children (Stax)
25. ME & MRS. JONES/Billy Paul
(Philadelphia International)
26. I'M STONE IN LOVE WITH
YOU/Stylistics (Avco)
27. DAY DREAMING/Aretha
Franklin (Atlantic)
28. TROGLODYTE/Jimmy Castor
Bunch (RCA)
29. ALL THE KINGS HORSES/
Aretha Franklin (Atlantic)
30. BETCHA BY GOLLY WOW/
Stylistics (Avco)
31. YOU OUGHTA BE WITH ME/
AI Green (Hi)
32. ROCKIN' ROBIN/Michael Jack-
son (Motown)
33. POP THAT THANG/Isley Bros.
(T-Neck)
34. SUGAR DADDY/Jackson 5
(Motown)
35. PAPA WAS A ROLLING STONE/
Temptations (Gordy)
36. WHERE IS THE LOVE/Flack
and Hathaway (Atlantic)
37. I MISS YOU/Harold Melvin and
The Blue Notes (Philadelphia
International)
38. RIP OFF/Laura Lee (Hot Wax)
39. STARTING ALL OVER AGAIN/
Mel & Tim (Stax)
40. KING HEROIN/James Brown
(Polydor)
41. ASK ME WHAT YOU WANT/
Millie Jackson (Spring)
42. MAN SIZE JOB/Denise La Salle
(Westbound)
43. I'LL BE AROUND/Spinners
(Atlantic)
44. DROWNING IN THE SEA/Joe
Simon (Spring)
45. I HAD ALL THE TIME/Tyrone
Davis (Dakar)

46. **WHY CAN'T WE LIVE TOGETHER**/Timmy Thomas (Glades)
Clean Up Woman/Betty Wright (Alston) 12/27-2, 1/10-2, 1/17-2, 1/24-6, 1/31-3, 2/7-7
47. **BABYSITTER**/Betty Wright (Alston)
Can't Help Myself/D. Elbert (Avco) 2/28-6
48. **LAY AWAY**/Isley Brothers (T-Neck)
Close To You/Jerry Butler & Eager (Mercury) 8/7-4, 8/14-8, 9/4-9
49. **LOOKING THROUGH THE WINDOW**/Jackson 5 (Motown)
Coldest Day of My Life/Chi Lites (Brunswick) 8/14-9, 8/21-9, 8/28-7, 9/4-8, 9/11-10
50. **TALKING LOUD**/James Brown (Polydor)
Corner of the Sky/Jackson 5 (Motown) 11/20-9, 11/27-8

IN DEPTH

Ain't Understanding Mellow/J. Butler & B. Eager (Mercury) 1/10-6, 1/17-9, 1/24-3, 1/31-4, 2/7-2, 2/14-1, 2/21-1, 2/28-3, 3/6-10

Ask Me What You Want/Millie Jackson (Spring) 4/17-9, 4/24-6, 5/1-4, 5/8-8, 5/15-6, 5/22-9

All the King's Horses/Aretha Franklin (Atlantic) 6/12-5, 6/19-5, 6/26-5, 7/3-3, 7/10-3, 7/17-6

Betcha By Golly Wow/Stylistics (Avco) 3/6-8, 3/13-2, 3/20-2, 3/27-3, 4/3-3

Backstabbers/O'Jays (Philadelphia International) 7/17-10, 7/24-1, 7/31-2, 8/7-7, 8/14-4, 8/21-4, 9/18-7, 10/2-4

Baby Let Me Take You/Detroit Emeralds (Westbound) 7/31-10

Ben/Michael Jackson (Motown) 8/21-10, 8/28-9, 9/11-8

Babysitter/Betty Wright (Alston) 10/9-4, 10/23-3, 10/30-7

Bag of My Own/James Brown (Polydor) 11/20-8, 11/27-7

Drowning in the Sea/Joe Simon (Spring) 12/27-3, 1/10-4, 1/17-7, 1/24-10

Do the Penguin/Rufus Thomas (Stax) 1/10-8, 1/17-5, 1/24-7, 1/31-6

Do What You Set Out To Do/B. Bland (Duke) 2/28-5, 3/6-7

Day Dreaming/Aretha Franklin (Atlantic) 3/20-10, 3/27-4, 4/3-4, 4/10-2, 4/17-2, 4/24-4, 5/1-9

Dedicated to the One I Love/Temptees (McProduce) 9/25-5, 10/9-10, 10/30-10

Don't Ever Be Lonely/Cornelius Bros. & Sister Rose (UA) 10/16-11

Everything Good Is Bad/100 Proof (Hot Wax) 5/1-7

Everybody Plays the Fool/Main Ingredient (RCA) 8/14-5, 8/21-3, 9/4-2, 9/11-4, 9/18-4, 9/25-3, 10/16-10

Family Affair/Sly & Family Stone (Epic) 12/27-8

Fire & Water/Wilson Pickett (Atlantic) 6/10-7

Floy Joy/Supremes (Motown) 2/7-5,
2/14-12, 2/21-10, 2/28-13

First Time Ever/Roberta Flack
(Atlantic) 4/10-9, 4/17-7, 4/24-3,
5/1-10, 5/8-11

Freddy's Dead/Curtis Mayfield
(Curtom) 8/14-6, 8/21-4, 9/4-6,
9/18-5, 9/25-4, 10/2-6, 19/9-3,
10/16-3, 10/23-9, 11/13-8

Goodfoot/James Brown (Polydor)
7/31-8, 8/7-8, 8/14-3, 8/21-5, 8/28-2,
9/4-1, 9/11-3, 9/18-1, 9/25-6

Guilty/Al Green (Hi) 10/9-8,
10/16-12, 10/23-8

Hearsay/Soul Children (Stax) 2/28-10,
3/6-6, 3/13-8, 3/20-7, 3/27-6, 4/3-5,
4/10-5, 4/17-8, 4/24-7, 5/1-5, 5/8-12

Help Me Make It Through The
Night/Gladys Knight and The Pips
(Gordy) 4/24-8

How Could I Let You Get
Away/Flip/Spinners (Atlantic) 8/28-5,
9/4-4, 9/11-1, 9/18-2, 9/25-1, 10/2-1,
10/9-1

I Gotcha/Joe Tex (Dial) 2/7-8, 2/14-3,
2/21-2, 2/28-1, 3/6-1, 3/13-3, 3/20-6,
3/27-9

In and Out of My Life/Martha Reeves
& Vandellas (Gordy) 2/14-11, 2/21-9,
3/20-11, 3/27-10

In the Rain/Dramatics (Stax) 2/14-13,
2/21-11, 2/28-4, 3/6-2, 3/13-1, 3/20-1,
3/27-2, 4/3-1, 4/10-8, 4/17-9

I Can't Help Myself/Donnie Elbert
(Avco) 3/6-5

I Had All The Time/Tyrone Davis
(Dahar) 3/13-4, 3/20-4, 3/27-5

I'll Take You There/Staple Singers
(Stax) 3/27-13, 4/3-7, 4/10-1, 4/17-1,
4/24-1, 5/1-1, 5/8-1, 5/15-1, 5/22-1,
5/29-1, 6/5-6, 6/12-8

I've Been Loving You/Fredrick Knight
(Stax) 5/8-7

If Loving You Is Wrong (Luther
Ingram (KoKo) 5/29-7, 6/5-3, 6/12-2,
6/18-1, 6/26-1, 7/3-1, 7/10-1, 7/17-1,
7/24-4, 7/31-3, 8/7-3

I Miss You/Harold Melvin and the Blue
Notes (Philadelphia International)
5/29-9, 7/3-5, 7/10-5, 7/17-5, 7/24-6,
7/31-7

It's Too Late/Cornelius Bros. & Sister
Rose (UA) 6/19-8, 6/26-6

In the Ghetto/Candi Staton (Fame)
7/24-10

I'll Find A Way/Black Ivory
(Perception) 9/18-10

If You Don't Know Me By
Now/Harold Melvin and the Blue
Notes (Philadelphia International)
10/9-5, 10/16-1, 10/23-1, 10/30-1,
11/6-1, 11/13-3, 11/20-3

I'll Be Around/Spinners (Atlantic)
10/16-2, 10/23-4, 10/30-3

If You Can Beat Me/Laura Lee (Hot
Wax) 10/16-8

I'm Stoned In Love With
You/Stylistics (Avco) 10/23-5,
10/30-4, 11/6-3, 11/13-2, 11/20-5,
11/27-4

If You Let Me/Eddie Kendricks
(Motown) 10/23-11, 11/6-10

I Love You More/Donny Hathaway
(Atco) 11/6-9

I Can See Clearly Now/Johnny Nash
(Epic) 11/27-9

Jungle Fever/Chackakas (Polydor)
1/10-10, 1/17-10, 1/24-8, 1/31-7,
2/7-4, 2/14-9, 2/21-3, 2/28-2, 3/6-3,
3/13-9, 3/20-12

Just As Long/Independents (Wand)
5/8-5, 5/15-4, 5/22-7

Jealous/Little Royal (Tri-Us) 7/3-6,
7/10-6

King Heroin/James Brown (Polydor)
2/28-7, 3/6-4, 3/13-6, 3/20-5, 3/27-11

Keeper of the Castle/4 Tops
(ABC-Dunhill) 11/20-10

Let's Stay Together/Al Green (Hi)
12/27-1, 1/10-1, 1/17-1, 1/24-1,
1/31-1, 2/7-1, 2/14-5

Love Gonna Pack Up/Persuaders
(Atco) 1/31-8, 2/7-10, 2/4-10

Lay Away/Isley Brothers (T-Neck)
3/27-7, 4/3-8, 4/10-6, 4/17-5

Look What You Done For Me/Al
Green (Hi) 3/27-8, 4/3-6, 4/10-3,
4/17-4, 4/24-5, 5/1-3, 5/8-3, 5/15-10,
5/22-11

Little Bitty Pretty One/Jackson 5
(Motown) 5/15-9, 5/22-6

Lean On Me/Bill Withers (Sussex)
5/15-11, 5/22-4, 5/29-3, 6/5-1, 6/12-1,
6/19-2, 6/26-2, 7/3-7, 7/10-7, 7/17-9

Looking Through the Window/Jackson
5 (Motown) 7/31-6, 8/7-6, 8/14-9,
8/21-6, 8/28-10

Lonely Man/Chi Lites (Brunswick)
10/2-8, 10/9-7, 10/23-13

Make Me the Woman/Gladys Knight
and the Pips (Soul) 12/27-10, 1/10-9,
1/17-3, 1/24-4, 1/31-9

My Man Is A Sweet Man/Millie
Jackson (Spring) 8/28-8, 9/4-3, 9/18-8

My Ding A Ling/Chuck Berry (Chess)
10/2-7, 10/16-7

Man Size Job/Denise La Salle
(Westbound) 10/16-5, 10/24-2,
10/30-6, 11/6-8, 11/13-10

Me & Mrs. Jones/Billy Paul
(Philadelphia International) 10/23-12,
10/30-8, 11/6-2, 11/13-1, 11/20-1,
11/27-1

992 Arguments/O'Jays (Philadelphia
International) 11/13-7, 11/20-6,
11/27-5

Oh Girl/Chi Lites (Brunswick) 4/3-10,
4/10-4, 4/17-3, 4/24-2, 5/1-2, 5/8-2,
5/15-2, 5/22-2, 5/29-2, 6/5-7, 6/12-7

One Monkey/Honey Cone (Hot Wax)
12/27-7

Outa Space/Billy Preston (A&M)
5/8-10, 5/15-8, 5/22-10, 5/29-5, 6/5-2,
6/12-3, 6/19-4, 6/26-4, 7/3-9, 7/10-9

One Life To Live/Manhattans (Deluxe)
9/25-9, 10/2-5, 10/9-6, 10/16-9

One Night Affair/Jerry Butler
(Mercury) 11/27-10

Pool of Bad Luck/Joe Simon (Spring)
4/3-9, 4/10-10

People Make the World Go
Round/Stylistics (Avco) 6/19-9

Pop That Thang/Isley Bros. (T-Neck)
7/17-4, 7/24-3, 7/31-5, 8/7-5, 8/14-7,
8/21-7

Power of Love/Joe Simon (Spring)
7/24-5, 7/31-4, 8/7-2, 8/14-2, 8/21-2,
8/28-3, 9/11-7

Peace in the Valley/The Persuaders
(Win or Lose) 10/9-9, 11/13-6

- Papa Was A Rolling Stone/
Temptations (Gordy) 10/16-13,
10/23-7, 10/30-9, 11/6-4, 11/20-2,
11/27-2
- Rock Steady/Aretha Franklin
(Atlantic) 12/27-9
- Run and Tell That/Denise La Salle
(Westbound) 2/14-7, 2/21-7, 2/28-8,
3/6-11
- Running Away/Sly & Family Stone
(Epic) 2/28-9, 3/6-12, 3/13-7, 3/20-8
- Rockin' Robin/Michael Jackson
(Motown) 3/13-5, 3/20-3, 3/27-2,
4/3-2, 4/10-7
- Rip Off/Laura Lee (Hot Wax) 6/19-6,
6/26-8, 7/3-4, 7/10-4, 7/17-7, 7/24-9
- Sugar Daddy/Jackson 5 (Motown)
12/27-4, 1/10-5, 1/17-4, 1/24-5,
1/31-5, 2/7-9
- Show Me/Emotions (Stax) 12/27-6,
1/17-11
- Standing In For Jody/Johnnie Taylor
(Stax) 2/14-8, 2/21-8
- Starting All Over Again/Mel & Tim
(Stax) 9/4-7, 9/11-5, 9/18-6, 9/25-7,
10/2-3
- Sweet Caroline/Bobby Womack (UA)
9/18-9, 9/25-10, 10/2-9, 10/9-11
- Stop Donnin' Me/Johnny Taylor,
10/16-6 (Stax)
- That's The Way I Feel/Bobby Womack
(UA) 12/27-5, 1/10-3, 1/17-6, 1/24-2,
2/7-3, 2/14-2, 2/21-5, 2/28-12
- That's What Love Will Make/Little
Milton (Stax) 2/7-6, 2/14-6, 2/21-6
- Talking Loud/James Brown (Polydor)
2/14-4, 2/21-4, 2/28-11, 3/6-9
- The Day I Found Myself/Honey Cone
(Hot Wax) 3/13-10, 3/20-9, 3/27-12
- There It Is/James Brown (Polydor)
5/1-8, 5/8-4, 5/15-2, 5/22-3, 5/29-4,
6/5-4, 6/12-6
- Troglodyte/Jimmy Castor Bunch
(RCA) 5/22-12, 5/29-6, 6/5-5, 6/12-4,
6/19-3, 6/26-3, 7/3-8, 7/10-8
- Think/Lynn Collins (People) 7/24-7,
8/7-9
- This World/Staple Singers (Stax)
8/7-10, 8/14-10
- Toast to the Fool/Dramatics (Volt)
10/2-10
- Use Me/Bill Withers (Sussex) 8/28-6,
9/4-5, 9/11-2, 9/18-3, 9/25-2, 10/2-2,
10/9-2, 10/16-4
- Walking In the Rain/Love Unlimited
(Uni) 4/24-9, 5/8-6, 5/15-5, 5/22-8
- Woman's Got To Have It/Bobby
Womack (UA) 5/1-6, 5/8-9, 5/15-7,
5/22-5
- Where Is The Love/Flack & Hathaway
(Atlantic) 7/3-2, 7/10-2, 7/17-2,
7/24-8, 7/31-9
- We've Come Too Far/Smokey
Robinson and the Miracles (Tamala)
7/17-8
- Why Can't We Be Lovers/Lamont
Dozier (Invictus) 10/9-12
- Woman Don't Go Astray/King Floyd
(Chimneyville) 10/23-10, 10/30-5,
11/13-9
- Work To Do/Isley Brothers (T-Neck)
11/6-6, 11/13-5
- Why Can't We Live Together/Timmy
Thomas (Glades) 11/6-7, 11/20-4,
11/27-3

**You Want It, You Got It/Detroit
Emeralds (Westbound) 1/17-8, 1/24-9**

**You're Still A Young Man/Tower of
Power (WB) 9/11-6, 9/25-8**

**You're The Man/Marvin Gaye (Gordy)
5/29-9, 6/5-8, 6/19-7, 6/26-7**

**You Oughta Be With Me/Al Green (Hi)
10/23-6, 10/30-2, 11/6-5, 11/13-4,
11/20-7, 11/27-6,**



ROBERTA FLACK



LAWRENCE UTTAL
PRESIDENT

Bell Records has come a long way in the past several years. Many factors have contributed to our current position among the record industry's Top Ten in both album and single sales.

The assistance and support of many people has made such growth possible. From the earliest days of Bell Records, we've concentrated on promoting, marketing and selling the product of independent producers and labels.

Like any company eager to utilize most effective methods of finding an audience for our artists, we've used multi-media blends of radio, television, personal appearances and print to make our hits. But in every case, we've never lost sight of the vital impact radio has on our business and how essential it is in making records happen.

All of us at Bell Records want to take this opportunity to thank you for your continued support. We could never be where we are without you.

Cordially,

A handwritten signature in black ink that reads "Larry Uttal". The signature is written in a cursive, flowing style with a large, prominent "L" and "U".

PROGRESSIVE COUNTRY



JERRY WALLACE

HIT SINGLES

1. IF YOU LEAVE ME/Jerry Wallace (Decca)
2. MY HANG UP IS YOU/Freddie Hart (Capitol)
3. ONEY/Johnny Cash (Columbia)
4. IT'S NOT LOVE/Merril Haggard (Capitol)
5. HAPPIEST GIRL IN THE USA/Donna Fargo (Dot)
6. FUNNY FACE/Donna Fargo (Dot)
7. M^Y MAN/Tammy Wynette (Epic)
8. A THING CALLED LOVE/Johnny Cash (Columbia)
9. I CAN'T STOP LOVING YOU/Conway Twitty (Decca)
10. GOOD HEARTED WOMAN/Waylon Jennings (RCA)
11. WHEN THE SNOW/Sonny James (Columbia)

12. ALL HIS CHILDREN/Charlie Pride (RCA)
13. KATE/Johnny Cash (Columbia)
14. ONLY LOVE/Sonny James (Capitol)
15. WOMAN/Don Bigson (Hickory)
16. HERE I AM AGAIN/Loretta Lynn (Decca)
17. THIS LITTLE GIRL OF MINE/Faron Young (Mercury)
18. GRANDMA HARP/Merril Haggard (Capitol)
19. I AIN'T NEVER/Mel Tillis (MGM)
20. ELEVEN ROSES/Hank Tillis (MGM)
21. BEDTIME STORY/Tammy Waynette (Epic)
22. CHANTILLY LACE/Flip/Jerry Lee Lewis (Mercury)
23. SOMEONE/Johnny Paycheck (Epic)
24. IT'S GONNA TAKE SOME TIME/Charlee Pride (RCA)
25. THAT'S WHY I LOVE YOU/Sonny James (Capitol)
26. I'M GONNA KNOCK/Billy "C" Craddock (Cartwheel)
27. FOUR IN THE MORNING/Faron Young (Mercury)
28. BLESS YOUR HEART/Freddie Heart (Capitol)
29. IF IT AIN'T LOVE/Connie Smith (RCA)
30. THE CEREMONY/Tammy & George (Epic)
31. JUST FOR WHAT I AM/Connie Smith (RCA)
32. LONESOMEST/Flip/Ray Price (Columbia)
33. DO YOU REMEMBER THESE/Statler Brothers (Mercury)
34. LOVING YOU/George Jones (Epic)
35. REACH OUT YOUR HANDS/Tammy Waynette (Epic)
36. DELTA DAWN/Tanya Tucker (Columbia)
37. PRIDE'S NOT HARD TO SWALLOW/Hank Williams, Jr. (MGM)
38. ME & JESUS/Tom T. Hall (Mercury)
39. LAWRENCE WELK HEE HAW/Roy Clark (Dot)
40. WE CAN MAKE IT/George Jones (Epic)
41. MAKE IN JAPAN/Buck Owens (Capitol)
42. I'M A TRUCK/Red Simpson (Capitol)
43. TOUCH YOUR WOMAN/Dolly Patron (RCA)
44. TAKE IT ON HOME/Charlie Rich (Epic)
45. LAST DATE/Conway Twitty (Decca)
46. DON'T SHE LOOK GOOD/Bill Anderson (Decca)
47. SHE'S TOO GOOD/Charlie Pride (RCA)
48. LONELY WOMAN/Bill Anderson (Decca)

49. MISSING YOU/Jim Reeves
(RCA)

A Picture of Me/George Jones (Epic)
11/20-19, 11/27-16, 25

50. LONELY WOMEN MAKE GOOD
LOVERS/Bob Luman (Epic)

Bedtime Story/T. Waynette (Epic)
2/7-2, 2/14-5, 2/21-1, 2/28-1, 3/13-8,
3/20-13, 1/31-4, 19-16-20-20-13-8-17

IN DEPTH

Ballad of a Hillbilly/Freddy Weller
(Columbia) 3/20-13, 3/27-17, 4/3-14,
4/10-12, 4/17-12, 4/24-10, 5/1-17,
8-4-7-9-9-11-4

Best Part of Living/Marty Robbins
(Columbia) 3/20-17, 1/31-9, 4-13

Be My Baby/Jody Miller (Epic)
5/1-20, 5/15-14, 1-7

Borrowed Angel/Mel Street (Royal
America) 7/3-15, 7/10-12, 8/21-14,
8/28-15, 6-9-7-6

Bless Your Heart/Freddie Hart (Capi-
tol) 7/3-20, 7/10-13, 8/7-1, 8/14-1,
8/21-3, 8/28-5, 9/4-11, 9/11-16,
1-8-20-20-18-16-9-5

Cry/L. Anderson (Columbia) 2/27-20,
2/14-15, 2/21-10, 2/28-11, 3/13-14,
3/20-9, 3/27-13, 1-6-11-10-7-12-8

Color My World/B. Fairchild (Colum-
bia) 2/14-19, 2/21-16, 2-5

Cotton Jenny/A Murray (Capitol)
2/21-15, 2/28-10, 3/13-7, 3/20-14,
3/27-19, 4/3-18, 6-11-14-7-2-3

Chantilly Lace/Flip/The Killer
(Mercury) 4/3-2, 4/10-2, 4/24-2,
5/1-8, 5/15-8, 5/22-12,
19-19-20-19-13-13-9

Cab Driver/Hank Thompson (Dot)
5/29-16, 6/5-12, 6/12-11, 5-9-10

Class of '57/Statler Bros. (Mercury)
9/25-15, 10/2-11, 10/9-8, 10/16-5,
10/23-5, 10/30-11, 6-10-13-16-16-10

Carolyn/M. Haggard (Capitol) 1/31-16

Do You Remember These/Statler

Ann/Tommy Overstreet (Dot) 2/7-5,
2/14-3, 2/21-7, 2/28-5, 3/13-15,
3/20-20, 1/31-11, 16-18-14-16-6-1-10

Ain't That A Shame/H. Williams, Jr.
(MGM) 2/7-11, 1/31-6, 10-15

A Thing Called Love/J. Cash (Colum-
bia) 2/7-18, 2/14-12, 3/20-2, 3/27-1,
4/3-3, 4/10-11, 4/17-20, 2/21-8,
2/28-8, 3/13-4,
3-9-19-20-18-10-1-13-13-17

All His Children/Charley Pride (RCA)
3/13-9, 3/20-3, 3/27-3, 4/3-1, 4/10-1,
4/17-2, 4/24-11, 5/1-18,
12-18-18-20-20-19-10-3

Ain't Nothing Shakin'/B. "Crash Crad-
dock (CW) 4/17-15, 4/24-8, 5/1-14,
5/15-18, 5/22-8, 5/29-8, 6/5-18,
6-13-7-3-13-13-3

A Good Country Song/Lynn Anderson
(Columbia) 6/18-17, 6/26-9, 7/3-7,
7/10-9, 8/7-5, 8/14-18,
4-12-14-12-16-3

Ashes of Love/Dickie Lee (RCA)
8/7-17, 8/14-17, 8/21-17, 8/28-17

Ain't It All Worth Living/Glaser Bros.
(MGM) 8/7-20, 8/14-20, 8/21-9,
8/28-10, 9/4-10, 9/11-18,
7-1-12-11-11-3

Alabama Wildman/Jerry Reed (RCA)
9/4-19, 9/11-19

A World Without Music/Porter
Wagoner (RCA) 9/18-18, 9/25-18,
10/2-17, 10/9-18, 10/16-18, 3-3-4-3-3

Bros. (Mercury) 4/3-16, 4/10-4,
4/17-11, 4/24-1, 5/1-2, 5/15-7,
5/22-14, 5-17-10-20-19-14-7

Delta Dawn/Tanya Tucker (Columbia)
5/29-18, 6/5-10, 6/12-9, 6/18-7,
6 / 2 6 - 6 , 7 / 3 - 5 , 7 / 1 0 - 4 ,
3-11-12-14-15-16-17

Down to the River/Paycheck & Miller
(Epic) 6/18-15, 6/26-11, 7/3-12,
7/10-11, 6-10-9-10

Don't Pay the Ransom/Nat Stuckey
(RCA) 10/2-13, 10/9-13, 10/16-9,
10/23-7, 10/30-12, 8-8-12-14-9

Don't She Look Good/Bill Anderson
(Decca) 10/16-16, 10/23-9, 10/30-6,
11/6-4, 11/13-4, 11/20-8, 11/27-4,
5-12-15-17-17-13-17

Everybody's Reachin'/Pat Daisy
(RCA) 3/20-16, 3/27-15, 4/3-12,
4 / 1 0 - 1 0 , 4 / 1 7 - 9 , 4 / 2 4 - 1 9 ,
5-6-9-11-12-2

Eleven Roses/Hank Williams, Jr.
(MGM) 5/20-14, 6/5-7, 6/12-4, 6/18-1,
6 / 2 6 - 2 , 7 / 3 - 1 ,
7/10-2, 7-14-17-20-20-20-19

Four in the Morning/F. Young
(Mercury) 2/7-1, 2/14-2, 2/21-5,
2 / 2 8 - 7 , 3 / 1 3 - 1 3 , 1 / 3 1 - 1 ,
20-19-16-14-8-20

Forgive Me/N. Stuckey (RCA) 2/7-13,
1/31-17, 8-4

Far Far Away/Don Gibson (Hickory)
3/13-17, 3/20-10, 3/27-5, 4/3-4,
4/10-9, 4-11-16-17-12

Fools/Johnny Duncan (Columbia)
4/17-16, 4/24-15, 5/1-15, 5/15-19,
5-6-6-2

Far Far Away/Don Gibson (Hickory)
4/17-19

Funny Face/Donna Fargo (Dot)
9/18-17, 9/25-10, 10/2-4, 10/9-2,
10/16-1, 10/23-3, 10/30-3, 11/6-6,
11/13-12, 4-11-17-19-20-18-18-15-9

Fool Me/Lynn Anderson (Columbia)
11/13-17, 11/20-11, 11/27-8, 4-10-3

Good Hearted Woman/W. Jennings
(RCA) 2/7-7, 2/14-6, 2/21-4, 2/28-2,
3/13-2, 3/20-5, 3/27-9, 4/3-17,
1/31-14, 14-15-17-19-19-16-12-4-7

Give Myself A Party/J. C. Riley
(MGM) 2/7-16, 2/14-9, 2/21-14,
2/28-17, 3/13-19, 5-12-7-4-2

Grandma Harp/Merle Haggard
(Capitol) 4/10-14, 4/17-6, 4/24-6,
5/1-1, 5/15-1, 5/22-4, 5/29-7, 6/5-14,
7-15-15-20-20-17-14-7

Girl In New Orleans/Sammi Smith
(Mega) 5/29-17, 6/5-17

Got The All Overs For You/Freddie
Hart (Capitol) 11/13-19, 11/20-12,
11/27-10, 2-9-11

Heartaches/Jack Reno (Target)
3/20-12, 3/27-12

Happiest Girl in the Whole
USA/Donna Fargo (Dot) 5/1-19,
5/5-4, 5/22-1, 5/29-2, 6/5-2, 6/12-2,
6 / 1 8 - 4 , 6 / 2 6 - 5 , 7 / 3 - 1 8 ,
2-17-20-19-19-19-17-16-3

Here I am Again/Loretta Lynn (Decca)
8/7-10, 8/14-10, 8/21-6, 8/28-2, 9/4-5,
9/11-5, 9/18-8, 9/25-12, 10/2-15,
11-11-15-19-16-16-13-9-6

Heaven Is My Woman's Love/Tommy
Overstreet (Dot) 10/30-19, 11/6-13,
11 / 1 3 - 7 , 1 1 / 2 0 - 1 7 , 1 1 / 2 7 - 1 4 ,
2-8-14-4-7

I'm A Truck/Red Simpson (Capitol)
2/7-8, 2/14-1, 2/21-2, 2/28-6, 1/31-3,
13-20-19-15-18

I'll Still Be Waiting/Buck Owens

(Capitol) 2/28-13, 3/13-6, 3/20-11,
3/27-14, 8-15-10-7

I Started Loving You Again/C. McCoy
(Mon) 2/28-19

If It Feels Good/Dave Dudley
(Mercury) 4/17-18, 4/24-16, 5/1-12,
5/15-12, 5/22-9, 5/29-6, 6/5-6,
6/12-16, 3-5-9-9-12-15-15-5

I'll Be There/Johnny Bush (Million)
5/22-16, 5/29-15, 6/5-8, 6/12-8,
6/18-9, 6/27-17, 5-6-13-13-12-4

I Found Someone/Cal Smith (Decca)
5/29-20, 6/5-16, 6/12-10, 6/18-11,
6/26-7, 7/3-11, 7/10-10,
1-5-11-10-1-4-10-11

Is It Any Wonder/Nat Stuckey (RCA)
6/12-17

It's Gonna Take Some Time/Charley
Pride (RCA) 6/18-16, 6/26-13, 7/3-4,
7/10-1, 7/17-18, 8/7-2, 8/14-3, 8/21-7,
8/28-19, 5-8-17-20-3-19-18-14-2

In The Spring/Dorsey Burnette
(Capitol) 6/18-20, 6/26-20

It Takes You/Bob Luman (Epic)
7/3-16, 7/10-15, 5-6

I've Got To Have You/Sammi Smith
(Mega) 8/7-11, 8/14-11, 8/21-11,
8/28-12, 9/4-12, 9/11-17,
10-10-10-9-9-4

I'm Gonna Knock/Billy "C" Craddock
(Cartwheel) 8/7-13, 8/14-14, 8/21-4,
8/28-4, 9/4-3, 9/11-7, 9/18-7, 9/25-14,
8-7-17-17-18-14-14-7

If You Touch Me/Joe Stampley (Dot)
8/7-18, 8/14-16, 8/21-10, 8/28-9,
9/4-9, 9/11-9, 9/18-14, 9/25-17,
3-5-11-12-12-12-7-4

If You Leave Me/Jerry Wallace
(Decca) 8/14-8, 8/21-1, 8/28-1, 9/4-2,
9/11-2, 9/18-3, 9/25-4, 10/2-9, 10/9-9,
10/16-8, 10/23-12, 10/30-14, 11/6-20,

13-20-20-19-19-18-17-12-12-13-8-7-1

I Can't Stop Loving You/Conway
Twitty (Decca) 8/21-18, 8/28-8, 9/4-8,
9/11-3, 9/18-1, 9/25-1, 10/2-5, 10/9-7,
10/16-14, 3-13-13-18-20-20-16-14-7

I'm So Lonesome/Charlie McCoy
(Monument) 8/27-20, 9/4-20, 9/11-20

I Ain't Never/Mel Tillis (MGM) 9/4-16,
9/11-10, 9/18-5, 9/25-3, 10/2-3,
10/9-3, 10/16-11, 10/23-11, 10/30-13,
5-11-16-18-18-18-101-10-8

If It Ain't Love/Connie Smith (RCA)
9/4-17, 9/11-11 9/18-12, 9/25-7,
10/2-2, 10/9-5, 10/16-7, 10/23-14,
10/30-18, 4-10-9-14-19-16-14-7-3

It's Not Love/Merle Haggard (Capitol)
9/18-15, 9/25-8, 10/2-7, 10/9-4,
10/16-2, 10/23-1, 10/30-2, 11/6-2,
1 1 / 1 3 - 6 , 1 1 / 2 0 - 1 4 ,
6-13-14-17-19-20-19-19-15-7

I've Come Awful Close/H. Thompson
(Dot) 1/31-13, 8

Just For What I Am/Connie Smith
(RCA) 4/3-10, 4/10-5, 4/17-4, 4/24-4,
5/1-4, 5/15-9, 5/22-18,
11-16-17-17-17-12-3

Kate/Johnny Cash (Columbia)
5/22-10, 5/29-4, 6/5-1, 6/12-1, 6/18-2,
6/26-4, 7/3-9, 7/10-17,
11-17-20-20-19-17-12-4

The Key/Tony Booth (Capitol)
5/22-19, 5/29-19, 2

Kiss An Angel/C. Pride (RCA) 1/31-5

Lonely Woman/Bill Anderson (Decca)
4/24-12, 5/1-5, 5/15-3, 5/22-5,
5/29-10, 6/5-15, 9-16-18-16-11-6

Last Date/Conway Twitty (Decca)
4/24-18, 5/22-2, 5/29-3, 6/5-5, 6/12-7,
6/18-14, 3-19-18-16-14-7

Lost Forever/Dolly and Porter (RCA)

5/1-16, 5/15-17, 5/22-11, 6/5-20,
6/12-14, 6/18-12, 6/26-16,
5-4-10-1-7-9-5

Lonesomest/Flip/Ray Price
(Columbia) 5/15-10, 5/22-3, 5/29-1,
6/5-3, 6/12-5, 6/18-8, 6/26-15,
11-18-20-18-16-13-6

Lonesome 7-7203/Tony Booth
(Capitol) 11/6-17, 11/13-14, 11/20-7,
11/27-7, 4-7-14

Loving You/George Jones (Epic)
6/12-18, 6/18-10, 6/26-8, 7/3-6,
7/10-3, 8/17-4, 8/14-9,
3-11-13-15-18-17-12

Lonely Weekends/Jerry Lee Lewis
(Mercury) 7/10-20, 8/7-6, 8/14-6,
8/21-16, 1-15-15-5

Love Is A Good Thing/Johnny
Paycheck (Epic) 8/7-12, 8/14-12, 9-9

Looking Back/Buck and Susan
(Capitol) 8/21-20, 8/28-14, 9/14-14,
9/11-14, 1-7-7-7

Lawrence Welk Hee Haw/Roy Clark
(Dot) 10/2-18, 10/9-11, 10/16-4,
10/23-4, 10/30-4, 11/6-8, 11/13-11,
3-10-17-17-17-13-10

Last Time I Called Somebody/Roy
Druskey, 10/16-19, 10/23-19

Lonely Women Make Good
Lovers/Bob Luman (Epic) 10/23-18,
10/30-10, 11/6-10, 11/13-10, 11/20-2,
11/27-2, 3-11-11-11-19-19

Loving On Back Streets/Mel Street
(Metromedia) 11/27-20

My Hang Up Is You/F. Hart (Capitol)
2/7-12, 2/14-8, 2/21-6, 2/28-4, 3/13-1,
3/20-1, 3/27-2, 4/3-5, 4/10-8, 4/17-13,
9-13-15-17-20-20-19-16-13-8

Me Without You/C. Twitty (Decca)
2/7-15, 1/31-5, 6-15

Morning After/R. Griff (Royal
American) 2/7-17, 1/31-18, 4-3

Me and Jesus/Tom T. Hall (Mercury)
4/10-18, 4/17-10, 4/24-9, 5/1-6, 5/5-5,
5/22-6, 5/29-9, 6/5-19,
3-11-12-15-16-15-12-2

Manhattan, Kansas/Glen Campbell
(Capitol) 4/24-14, 5/1-10, 5/15-6,
5/22-7, 5/29-13, 7-11-15-14-8

Made In Japan/Buck Owens (Capitol)
5/22-15, 5/29-5, 6/5-4, 6/12-3, 6/18-6,
6/26-14, 7/3-14, 6-16-17-18-15-7-7

My Heart/Susan Ray (Capitol)
6/26-18, 7/3-13, 7/10-8, 3-8-13

Monkey/Tom T. Hall (Mercury)
8/7-14, 8/14-14, 8/21-12, 8/28-13,
9/4-13, 9/11-13, 7-7-9-8-8-8

Missing You/Jim Reeves (RCA)
9/4-18, 9/11-15, 9/18-11, 9/25-11,
10/2-10, 19/9-10, 10/16-10, 10/23-13,
10/30-17, 3-6-10-10-11-11-11-8-4

My Man/Tammy Wynette (Epic)
10/9-14, 10/16-6, 10/23-2, 10/30-1,
11/6-1, 11/13-1, 11/20-5, 11/27-11,
7-15-19-20-20-20-16-10

My Baby's Comin' Home/B. Mandrell
(Columbia) 1/31-8

Need You/David Rogers (Columbia)
3/27-18, 4/3-13, 4/10-13, 4/17-8,
4/24-7, 5/1-9, 5/15-16,
3-8-8-13-14-12-5

One's On The Way/L. Lynn (Decca)
2/7-4, 2/14-11, 2/21-20, 1/31-2,
17-10-1-19

Only Love/S. James (Capitol) (2/7-9,
2/14-4, 2/21-3, 2/28-3, 3/13-3, 3/20-7,
3/27-7, 4/3-15, 4/10-20, 1/31-20,
12-17-18-18-18-14-14-6-1-1

Oklahoma Sunday Morning/Glen
Campbell (Capitol) 2/7-14, 2/14-10,
2/21-9, 2/28-9, 3/13-20, 7-11-12-12-1

On Our Last Date/Conway Twitty
(Decca) 5/1-11, 5/15-2, 10-19

Oney/Johnny Cash (Columbia)
9/18-10, 9/25-6, 10/21-1, 10/9-1,
10/16-3, 10/23-6, 10/30-9, 11/6-9,
11/13-13, 11/20-13, 11/27-19,
11-15-20-20-18-15-12-12-12-8-8-2

Old Piano/Jerry Lee Lewis (Mercury)
11/20-16, 11/27-15, 5-6

Party Dolls and Wine/R. Steagall
(Capitol) 2/14-20, 2/21-18, 2/28-18,
1-3-3

Pride's Not Hard to Swallow/Hank
Williams, Jr. (MGM) 10/23-16,
10/30-5, 11/6-3, 11/13-3, 11/20-6,
11/27-5, 5-16-18-18-15-16

Pretend I Never Happened/Waylon
Jennings (RCA) 10/20-20, 11/27-17,
1-4

Part of Your Life/C. Rich (Epic)
1/31-10

Red Red Wine/R. Drusky (Mercury)
2/21-13

Reach Out Your Hand/Tammy
Wynette (Epic) 6/12-12, 6/18-5,
6/26-3, 7/3-2, 7/10-5, 8/7-9,
9-16-18-19-16-12

Ruby You're Warn/D. Rogers
(Columbia) 1/31-12

Sweet Love Me Good Woman/Glaser
Bros. (MGM) 2/14-18, 2/21-17,
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Someone/Johnny Paycheck (Epic)
3/26-10, 4/3-8, 4/10-6, 4/17-3, 4/24-3,
5/1-3, 5/15-11, 5/22-17,
11-13-15-18-18-18-10-4

Singing In the Sunshine/Alice Creech
(Mega) 3/27-16

Sweet Dream Woman/Waylon Jennings
(RCA) 6/18-18, 6/26-12, 7/3-8,

7/10-6, 8/7-19, 8/14-19, 3-9-13-15-2-2

Seed/Tommy Overstreet (Dot) 7/3-19

Soft and Warm/David Houston (Epic)
7/10-16, 8/7-7, 8/14-7, 5-14-14

Sylvia's Mother/Bobby Bare (Mercury)
10/9-20, 10/16-17, 10/23-8, 10/30-7,
11/6-7, 11-13-16 1-4-13-14-14-5

She's Too Good/Charley Pride (RCA)
10/30-11, 11/6-12, 11/13-5, 11/20-1,
11/27-1, 10-9-16-20-20

Sing Me A Love Song/Billy Walker
(MGM) 11/6-14, 11/73-8, 11/20-3,
11/27-3, 7-13-18-18

Sea of Heartbreak/Kenny Price (RCA)
11/6-19, 11/13-18, 2-3

Somebody Loves Me/Johnny
Paycheck (Epic) 11/20-18, 11/27-18

The Best Part of Living/Marty Robbins
(Columbia) 2/7-3, 2/14-13, 2/21-12,
2/28-12, 3/13-12, 18-8-9-9-9

Take Me/George and Tammy (Epic)
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To Get To You/J. Wallace (Decca)
2/7-19, 2/14-16, 2/28-15, 3/13-5,
3/20-4, 3/29-11, 4/3-20,
2-5-6-16-17-10-1

The One You Say Good Morning To/J.
Dean (RCA) 2/28-20

Today/Charlie McCoy (Monument)
3/20-15

Touch Your Woman/Dolly Parton
(RCA) 3/27-20, 4/3-9, 4/10-7, 4/17-5,
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The Day That Love/David Houston
(Epic) 4/3-19, 4/10-16, 4/17-14,
4/24-13, 5/1-13, 5/15-13, 5/22-13,
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The Key/Tony Booth (Capitol)
5/15-20, 6/5-19, 6/12-13, 6/18-13,
6/26-19, 1-2-8-8-2

That's Why I Love You/Sonny James
(Capitol) 5/22-20, 5/29-12, 6/5-9,
6/12-6, 6/18-3, 6/26-2, 7/3-3, 7/10-7,
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There's A Party/Jody Miller (Epic)
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The Roadmaster/Freddy Weller
(Columbia) 8/7-15, 8/14-15, 8/21-15,
6-6-6

The Ceremony/Tammy and George
(Epic) 8/7-16, 8/14-13, 8/21-13,
8/28-7, 9/4-4, 9/11-4, 9/18-6, 9/25-13,
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This Little Girl of Mine/Faron Young
(Mercury) 8/21-19, 8/28-11, 9/4-7,
9/11-6, 9/18-4, 9/25-2, 10/2-6, 10/9-6,
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Together Always/Dolly and Porter
(RCA) 10/6-20, 10/23-17, 10/30-15,
11/6-15, 11/13-20, 1-4-6-6-1

Take It On Home/Charlie Rich (Epic)
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11/20-10, 11/27-12, 11-13-16-19-11-9

This Much A Man/Marty Robbins
(Decca) 10/30-20, 11/13-9, 11/20-9,
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Thinking About You/J. Carner (Epic)
1/31-19

Untouched/Ramblin'/M. Tillis (MGM)
2/7-10, 2/14-7, 2/21-11, 2/28-16,
11-14-10-5

Unexpected Goodbye/Glenn Barber
(Hickory) 9/18-20, 9/25-20, 10/2-16,
10/9-17, 1-1-5-4

When You Say Love/Bob Luman
(Epic) 3/13-10, 3/20-6, 3/27-4, 4/3-7,
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We Can Make It/George Jones (Epic)
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What Ain't To Be/Porter Wagoner
(RCA) 3/26-8, 4/3-11, 4/10,17,
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What Am I Gonna Do/Bobby Bare
(Mercury) 5/29-11, 6/5-11, 6/12-15,
10-10-6

Would You Want/Mel Tillis (MGM)
6/12-20, 6/18-19, 6/26-10, 7/3-10,
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Woman/Don Gibson (Hickory) 7/3-17,
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When The Snow/Sonny James
(Columbia) 8/21-8, 8/28-3, 9/6-1,
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Whiskey River/Johnny Bush (Million)
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Washday Blues/Dolly Parton (RCA)
9/18-19, 9/25-19, 10/2-19, 2-2-2

What's Gone Wrong/Greene and Seely
(Mercury) 10/2-14, 19/9-12, 10/16-12,
7-9-9

White Silver Sands/Sonny James
(Columbia) 11/20-15, 11/27-13, 6-8

You Can't Go Home/Statler Bros.
(Mercury) 2/14-7

You're My Shoulder/Lana Rae (Decca)
4/10-19

You Got To Cry Girl/Dave Dudley
(Mercury) 9/18-16, 9/25-16, 10/9-15,
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You Ain't Gonna Have Old Buck/Buck
Owens (Capitol) 11/6-16, 11/13-15,
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