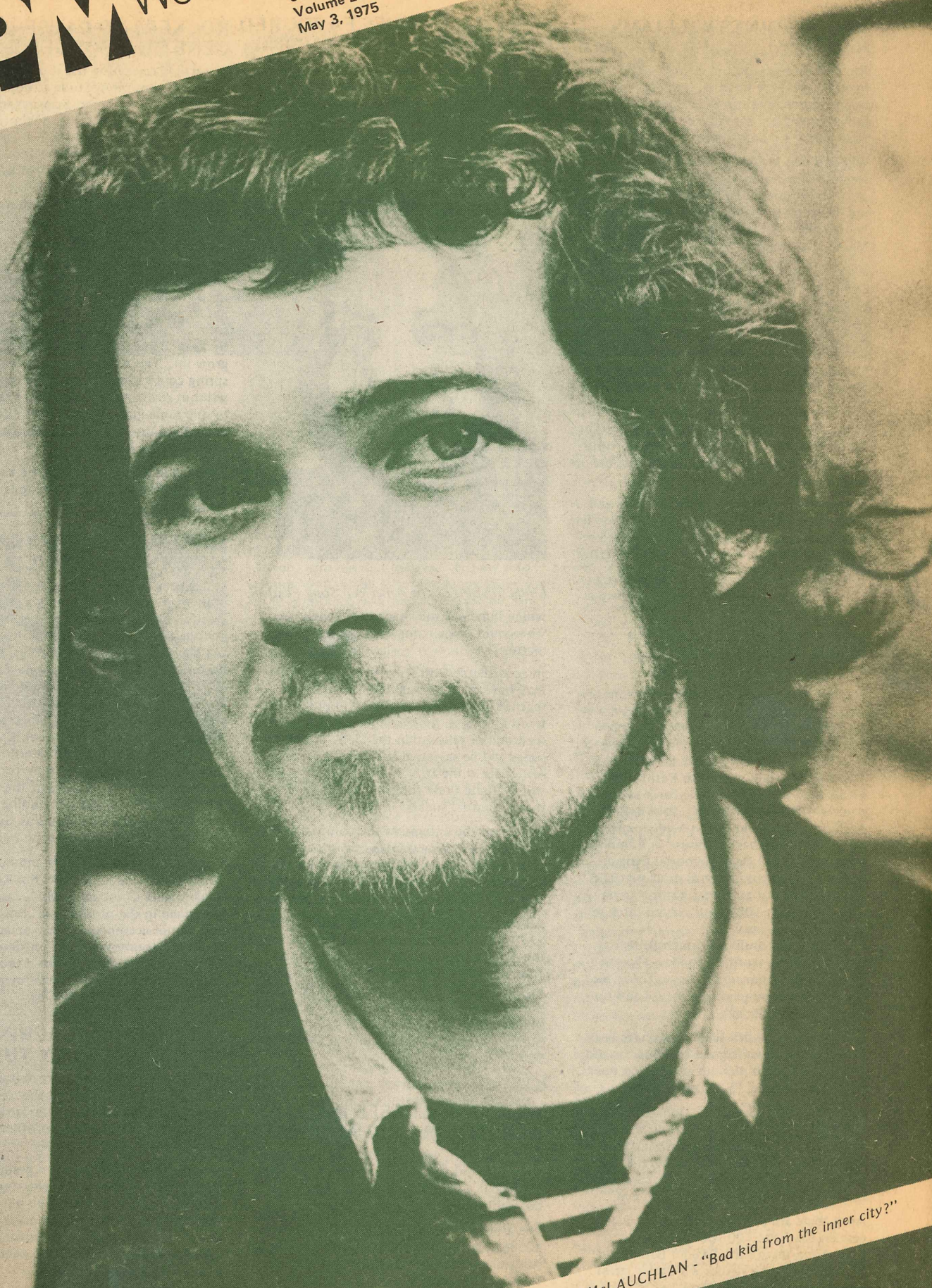


RPM Weekly

60 CENTS
Volume 23 No. 10
May 3, 1975



MURRAY McLAUHLAN - "Bad kid from the inner city?"

MCA APPOINTS WILLIAMS NATIONAL SALES MGR.

Richard Bibby, vice president and general manager of MCA Records (Canada), has announced the appointment of Jack Williams as National Sales Manager of MCA Records (Canada).

Williams was MCA's district manager for western Canada operating out of Calgary prior to his posting in Toronto. Before joining MCA in 1972 as Ontario sales manager, he had been Alberta branch manager for MCA's distributor there for four years.

In commenting on the appointment, Bibby said "Jack has played a key role in the tremendous growth we have realized in the past three years, as well as being instrumental in the planning and development of all our branch operations. Our sales in western Canada since opening our own branches in March 1973, have increased by 134%."

Ted Firman will now assume duties of Alberta branch manager. Firman, who joined the Calgary operation at its inception, previously handled sales and promotion in the Calgary Market.

Herb Forgie will become Calgary sales and promotion representative. He had formerly been operations manager in Calgary, and prior to that, Edmonton sales representative.

Judy Thomas will assume duties of operations manager, having previously worked as Forgie's assistant.

APRIL WINE PLAYING TO PACKED HOUSES

The Montreal-based April Wine are storming across Canada on a major tour that is drawing "sold out" houses and critical acclaim from rock writers. Opening in Winnipeg to two "sold out" shows at the Playhouse Theatre the group moved to Lethbridge where they did 3000 people for a \$13,000 gross which netted them a return date for April 30. They sold out in Medicine Hat; drew 3800 for a packed house in Edmonton; sold out the Red Deer Memorial Centre; pulled 1700 to the North Battleford Civic Centre; a sell out at the Saskatoon arena with more than 5000; and played three sell out days in Regina.

The tour is continuing through British Columbia from April 25 to May 15 with a return to the Atlantic Provinces for an extensive tour commencing June 24 and running through July 12.

Supporting the April Wine dates have been Moonquake, newly signed to Aquarius and now beginning to pick up air play on their new single release, "Starstruck."

Tour promoter Donald K. Donald and group manager Terry Flood both credit the success of the tour to the cooperation they have received from radio stations across the country for "establishing the group's career and building a viable Canadian star system."

April Wine are currently seeing good success on the RPM 100 Album Chart with their Aquarius album, "Stand Back" and have made strong strides with their latest single, "Cum Hear the Band" which moves to No. 43 with a bullet this week on the RPM 100 Singles Chart.

FOREIGN ENTRIES FAVOURED BY SONG FESTIVAL RULING

The largest international songwriting competition, The American Song Festival, annually publishes a number of entry regulations. Rule No. 3 states that no song may be entered if it has been commercially recorded and released in the U. S. - a ruling



Linda Shapiro of the American Song Festival.

which increases the chances of songwriters who could come from any country in the world.

In accordance with Rule No. 3, songs that may have been recorded in Canada and reached the top of the charts, could be entered as long as those songs have not been recorded or released in the U. S. All entered songs will be screened and judged by professionals in the U. S. music industry who will evaluate these songs on the basis of their potential success in the U. S.

Songs may be entered in the competition if they have not been released prior to the final announcement of the winners of the competition. This feature would be applicable to U. S. songwriters as well as foreign.

All entries in the competition, which offers \$129,776 in cash awards, must be sent to the American Song Festival no later than June 3, 1975. Complete entry information may be obtained by writing to the American Song Festival, Box 57, Hollywood, California, 90028. Contact in Canada for the American Song Festival is Linda Shapiro at (416) 964-9239.

ARISTA RELEASES INITIAL ALBUM FOR ERIC ANDERSEN

Eric Andersen, who was recently in Toronto with his band to fill an engagement at The Riverboat, has an initial album release on the Capitol-distributed Arista label.

The album is titled "Be True to You" (AL 4033). All selections were written by Andersen with one exception, and among those contributing to background vocals were Jackson Browne, Joni Mitchell and Maria Muldaur.

ROCKERS TO CAUSE GENETIC DISORDER?

A startling revelation has it that after an eighteen-month long study conducted by the British Academy of Sciences, conclusive findings have been handed down to Parliament stressing the need for British rock-stars to be prohibited from selling their semen to commercial sperm-banks. The Academy feels the restrictions are necessary, for a lack of control in this area might generate a "sperm bank pop-war."

The scientists are concerned that certain rock-idols like Mick Jagger and David Bowie might sell their sperm to the banks, which in turn would advertise and eventually market the product to thousands of Bowie offspring, but rather they are concerned as to the fate of the kids when they eventually grow up. The Academy warns that the offspring could wind up marrying one another without realizing that they were fathered by the same guy, and therefore such incest could lead towards serious genetic complications in the future.

The Academy's report has been turned over to the British House of Commons for further extensive investigation.

WAKEMAN TO PORTRAY MERLIN THE MAGICIAN

It has been confirmed that A&M's Rick Wakeman will be performing a stage production of "The Myths and Legends of King Arthur and the Knights of the Round Table." On May 30th, 31st and June 1st, Wakeman, accompanied by 17 professional ice skaters, the 58-piece New World Symphony Orchestra, a 48-piece English Chamber Choir, an 8-piece Nottingham Festival Singers, and his regular band, the English Rock Ensemble, will appear as the magician Merlin at Wembley Pool in London. He'll perform atop a castle erected in the centre of the ice at Wembley, while skaters, including world champion adagio ice dancers as Guinevere and King Arthur, interpret the musical.

Conductor David Measham and narrator Terry Taplin (an actor with the Royal Shakespeare Company), will be assisting Wakeman in the production. Both Measham and Taplin accompanied Wakeman when he took his "Journey to the Centre of the Earth" production on a world tour. The cost of the "Arthur" extravaganza is estimated at nearly \$150,000.00.

SUBLIMINAL TEACHING IS DISCOURAGED BY TURKEY

The New York Post reports that a complaint registered in Turkey states that a map of North America presented on Turkish Television looks identical to a profile of Russia's Lenin.

The map therefore has been designated as Communist Propaganda. The state-owned Turkish Radio and Television network, said that an unidentified citizen made the complaint before a public prosecutor and an official inquiry has therefore been put into effect.

Any form of supposed Communist propaganda is regarded as an illegality in Turkey.



ABC Canada's man on the guy, John Murphy with Keith Jarrett and Round Records' Larry Ellenson.



CFGM's Bill Anderson (l) and Bob McAdorey (r) with ABC's Johnny Carver and Johnny Murphy.

RPM

NEW TO RECORD CLUB



Steps (l to r) Ed Kopala, Paul Saunders, Sandy Lowe, Jim White, Peter Griffin.

STEPS is a new band that "re-establishes the tradition of musical brilliance and innovation that characterized such great bands as Kensington Market, the Paupers, Leather and Breathless". Actually, Steps is the re-formed version of Breathless. On board from this group are keyboard player Sandy Lowe; Ed Kopala, the lead guitarist; and the drummer Peter Griffin. A new face is Paul Saunders who has been associated with Eli, Leather and Steel River as well as starring roles in Jesus Christ Superstar in Los Angeles and Las Vegas and Hair in Toronto. Also new is Jim White, bass player, who has just finished a lengthy gig with Justin Paige and prior to that was with Abraham's Children.

Direction for Steps is being looked after by Bart Schoales, who notes: "We've kept the kind of super-tight playing that Breathless was known for, but have expanded into a lot more commercial, highly danceable, very much rock and roll uptempo repertoire".

Steps move into Eastern Sound Studios in Toronto for a recording session and perhaps a summer single release.

(Biographical material and an 8 X 10 glossy of new recording act should be sent to RPM for above feature.)

RPM

MAKING TRACKS

Stompin' Tom is currently recording at **THUNDER SOUND**, on the heels of Sylvia Tyson, who has just finished her new solo album for Capitol. Murray McLauchlan was in to re-mix his new single, "Down By The Henry Moore" for True North, and Tommy Ambrose is busy doing the music for his syndicated gospel series "Celebration" to be aired on the CBC network. The Good Brothers are scheduled to begin work on their new album starting May 1st, with Adam Mitchell producing.

RCA STUDIOS has Robin Moire of Fiddle-head Music in Halifax laying down tracks with producer Harry Hinde, while Keith Hampshire is occupied in sessions for Hokee Productions. RCA's Ronnie Profit and Roy Payne recently booked time and Harry Hinde was scheduled to bring in Susan Jacks at the end of April. Commercial work at RCA includes ads for "Earth Born" shampoo and the Metro Zoo.

Dave Nichols checked in at **SOUNDS INTERCHANGE** to record his new single "Boy" which he co-produced with the help of Inter-Productions. Both Devotion and Bill King are busy doing demos for future albums - King is producing himself with assistance from Paul Hoffert. The audio portion of the Ian Thomas special for CHCH TV in Hamilton has just been completed at the studio.

At **PHASE ONE**, Pagliaro flew in from Montreal to remix seven tunes, and Ahed Music's Bill Amesbury is booked for time in April and May. The studio was the scene for audio work for the Tommy Hunter Show at the end of April, and Lou Reed has confirmed the entire month of June to record his new album with help from freelance engineer George Semkiw, who will also be co-producing.

POLYDOR'S "RUSH" ALBUM GAINING HEAVY SALES

Polydor's director of promotion and advertising, Allan Katz, says that the success currently being enjoyed by the "Tommy", Eric Clapton, and Rush albums are due to a combination of strong product, extensive airplay and radio advertising, and widespread in-store exposure.

Katz continues, "we are particularly excited by the success of the new Rush, 'Fly By Night'. It is currently our best selling album - amazing when you consider the company it is keeping - and clearly underlines just how fast this Canadian group's career is developing." He predicts that the group's development will be boosted with the release this week of their new single, "Fly By Night", which is being pulled from the album.

MOTOWN'S DISCO SERIES KICKS OFF ALBUM RELEASES

Motown Records has scheduled a special series of album releases geared for disco play. The albums will feature former single and album tracks containing the most "danceable" music from Motown. The first edition, titled "Disco-Tech No. 1", will be released in early May, supported by a major promotion campaign designed to give maximum coverage. Volumes 2 and 3 of the series are already in the works.

Also under the heading of upcoming album releases for Motown are The Jackson Five's "Moving Violation", an anthology volume for The Marvelettes, T. G. Shepherd's (Devil in the Bottle) new album for Melodyland, and an album by Banco on the Manticore label. Banco, currently Italy's number one group, boasts a 400 pound lead singer and heavy influences from classical backgrounds. Motown's Mike Reed says their sound is reminiscent of Emmerson, Lake and Palmer.

Albums by Smokey Robinson "A Quiet Storm", and Keith Christmas "Brighter Day" (on Manticore) have just been released. Reed reports that "Brighter Day" is beginning to generate heavy action in Montreal on CHOM and CJFM.

And now the news

Last weeks Comment may have caused all kinds of reactions in the trade. We can expect that at first reading, a number of music people felt that cutting the percentage of



COMMENT walt grealis

Canadian content in half would be disastrous. Others may have felt that no legislation could be the answer. Still others could take the view that the current 30% Canadian content ruling was working and working well.

It is hoped that the article did stimulate some thought among programmers, producers, composers and artists and may have even raised a few eyebrows at the CRTC.

You can be assured of one thing. Nothing RPM will ever write here or anywhere else will change anything that has to do with the domestic content regulations on AM or FM

"... the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans and by all those of preceding generations who have already demonstrated their freshness of mind, their talent and their capacity for inspired leadership."

— Pierre Jumeau



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The following codes are used throughout RPM's charts as a key to record distributors:

| | | | |
|----------|---|-------------|---|
| A&M | W | MOTOWN | Y |
| AMPEX | V | MUSIMART | R |
| ARC | D | PHONODISC | L |
| CMS | Q | PINDOFF | S |
| CAPITOL | U | POLYDOR | M |
| CARAVAN | H | QUALITY | N |
| COLUMBIA | T | RCA | Y |
| GRT | I | TRANS WORLD | Q |
| LONDON | K | UA RECORDS | N |
| MCA | J | WEA | Y |
| MARATHON | C | WORLD | U |

MAPL logos are used throughout RPM to define Canadian content on discs:



- M — Music composed by a Canadian
- A — Artist featured is a Canadian
- P — Production wholly recorded in Canada
- L — Lyrics written by a Canadian

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if the industry is not in favour. A majority of those with a vested interest must come forth with objections or new innovations. The ruling may indeed stand as it does now. It could be advanced or it could be modified. The industry's acceptance or reluctance to any change will be the determining factor.

It is flattering to us to think that anyone in the industry would be naïve enough to think that single handedly we have the power to change the thinking of the industry or the CRTC. If we do indeed possess that power, then I for one would place a full page ad in every issue encouraging the industry to endow RPM with advertising and subscriptions.

Industry response is the great determining factor.

In Canada particularly, we have problems that are unique to the international music industry. It is therefore important that we take a unique approach to the music business and build in a particular fashion. We will no doubt be criticized for challenging the wisdom of the CRTC and we will probably be accused by "the critics" of motivating a "plan" to bring more advertising to RPM. Rest assured that we are interested in bringing more advertising revenue to RPM, but we are also aware that the additional advertising would be generated by a healthier industry and ultimately the two factors would be most desirable.

The Comment that suggested 15% of 100% domestic content on AM and FM was an alternative.

In our minds it changed little. It merely gave radio stations a choice of a lower percentage in return for double the criteria. I state again that it would only be an advantage to the music of today programmers who have a scarcity of new product. It would not have any advantage to the stations that program easy listening, ethnic or country or classical segments during the day. The advantage to them would be so slight that they would probably stay with the 30% two part ruling that is currently in effect.

Perhaps the industry doesn't want to be told what it should do. It should however be ASKED if there are alternatives.

The idea that the domestic content on AM and FM radio and its regulation will disappear or will improve because of no dialogue, is false. There is no doubt in anyone's mind that the CRTC is presently looking at some move to make.

What is important is that the industry will be involved in exactly what that move will be (or might be) and that the industry can afford to live with a situation that might cause or create other problems.

I personally believe that some of the critics (artists and producers in particular) of the 30% ruling will probably pull back drastically when they really consider what we have said here. While they claim they don't need the ruling as a crutch, the 15%-100% suggestion will cause a complete about face.

That, in itself, will be a lesson in what this industry and the people in it are all about.

To those who say that this isn't the time for any change, I can say that it isn't our choice to PICK the time. The time is either NOW or very very soon. We may divide into camps, but as Canadians we will not take a 'don't make a wave' or the 'head in sand' attitude.

Forget the idea of discussing a change? Your very wish is our command, but we are now on record as having said to the industry that there is an alternative.

This is a unique country with a unique music industry and every attempt should be made to make good moves and make them in such a manner to be of benefit to all.

On the other hand, the old ruling does fulfill the demands of the Broadcast Act and could stay the same for some time.

We might consider leaving it alone or seeing what the CRTC will come up with.

The responsibility of what the future holds in store for producer, programmer, songwriter, manager, booker, and/or record company is about to become an issue. We have made a concrete proposal to the industry. The industry can react to this proposal.

Blame it on RPM. It is our idea and we have put it in print. The programmers of the nation can approach the CRTC with an endorsement of RPM's idea with no risk of being the instigators: the producers can riddle the idea full of holes; the songwriters can find reasons why the idea doesn't suit their expectations; the artists can converge on Ottawa and picket the CRTC; but the idea stands as a model that can be approved, disapproved, revised or forgotten.

In 1970, many said that they hadn't been told what the CRTC had in mind. In 1975, you are being ASKED. You can never say that you didn't have the opportunity to assure that any change in the domestic content ruling was made without your knowledge or input.

It might be an advantage to the trade to look at last week's comment again and read this week's. Look at them as news items.

PORNO COULD BE A CASE OF FEELING

The town of Clarkstown in Rockland County New York are censored by an established 9-member "obscenity committee" that screens movies, nightclub acts and various forms of printed matter. The committee is led by Harry Snyder, a sixty-year-old retired restaurateur and businessman. Mr. Snyder who lost his sight four years ago and has since remained totally blind, explained how he helps set community standards in spite of his sightless condition.

"Pornography isn't a case of seeing, it's a case of feeling", Harry said.

He explained that other members of his government acknowledged "obscenity committee" sit next to him at movie screenings in order to fill him in when the screen goes silent.

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KOT'AI RELOCATES TO NEW OFFICES

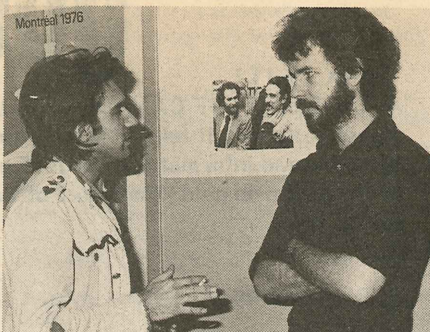
Kot'ai Music Inc., Montreal's independent record company distributed by United Artists, recently relocated offices and celebrated by throwing a party for its artists. The party was also in celebration of Kot'ai's third year in existence.



(l to r) (t to b) Juan Rodriguea, Montreal Star music critic; Michael Whalen, CBC radio; Franke Marino, Mahogany Rush; Keith Patton, United Artists; Leah & Donna Louthood, Paul Harwood, Mahogany Rush; Mr. & Mrs. Alexandre Sangowicz, Kot'ai; Mr. & Mrs. Stan Kulin, United Artists; Jacques Amann, U.A.; Allan Mathews, U.A.; Robert Nickford, president, Kot'ai; Jesse Winchester, Bearsville; Ellen McIlwaine and Lucien Richard, Kot'ai.

The label was founded by Robert Nickford in February 1972. Previously, Nickford had had seven years experience in various capacities with Warner Brothers, Quality and Laval Records, and decided to branch out with an independent label devoted to the recording of new and different talent.

In keeping with this decision, he proceeded to sign artists such as Mahogany Rush, who



(l to r) Jesse Winchester and Tony Roman, independent Quebecois producer.

have just released their latest album "Strange Universe", and Ellen McIlwaine, whose new album "The Real Ellen McIlwaine", marks her first for Kot'ai. Other releases on Kot'ai include "Recolte de rêves" by Marie-Claire and Richard Seguin; "Every Road Leads Home" (set for April release) by Craig Mathews; "Le ble et le mil", by Toubabou;

and "Vol. 333" by L'Infonie, Quebec's leading avantgarde classical rock group. "Morning Haze", a pop-rock quintet, recently recorded a new single to add to the activity at Kot'ai.

Kot'ai's new offices are located at 6375 Sherbrooke Street West, Montreal, Quebec. The telephone number is (514) 481-0376.



Bill Gagnon, Ville Emard Music Co-op and Ellen McIlwaine.

ROUND RECORDS MARKS 4 YEARS OF OPERATION

Round Records, a Toronto record store, recently celebrated a birthday to mark four years of operation.

(l to r) Andrew Friedland; Ted Treutler (top); Larry and Barbara Ellenson.



(l to r) Andrew Friedland, store manager; Ron Mael, Sparks; Barbara and Larry Ellenson, owners of Round Records; Ted Treutler, buyer; and Russell Mael, Sparks.

Larry and Barbara Ellenson have been running Round Records with the help of store manager Andrew Friedland and buyer Ted Treutler. On the day of the celebration, the store's radio commercials on CHUM FM included a tag inviting friends and customers to drop in for a slice of cake. More than 200 customers came by, and to keep pace with the demand, Larry Ellenson had to rush out mid-way through the afternoon to buy another cake.

Spark's leaders Ron and Russell Mael visited Round Records while they were in Toronto to open their current North American tour. Round Records, the one-flight-high record store at 46 Bloor West, is run by Larry Ellenson.

RCMP LAY PIRATE BOOM ON PRETS CHAMPLAIN

A total of fifty-one charges have been laid by the RCMP, against Prets Champlain Ltee., Michel Camirand and Nicole Morissette. The charges came about after an extensive investigation by the Federal police force and involves the exposing or offering for sale infringing copies of copyright works.

In question was copyright material recorded by Elvis Presley as well as various Quebec artists.

An additional seventeen charges were laid against Camirand for possession of "plates" used for the purpose of making infringing copies of copyright works.

The charges were the result of the seizure last October in Quebec City of 1200 pirate tapes, approximately 100,000 labels, a winding machine and a wrapping machine.

Arraignment has been set for May 9, 1975.

Meet the promotion men

No. 1 OF A SERIES



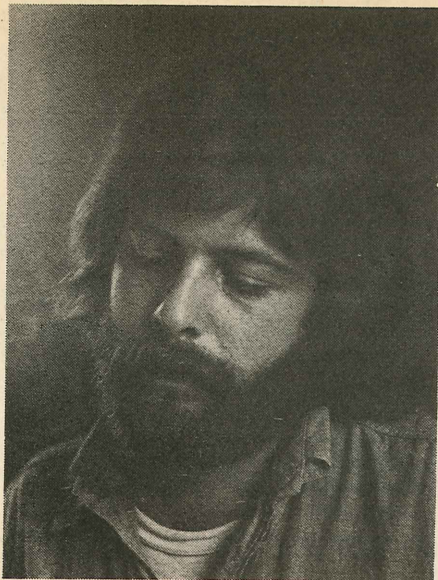
TOM BERRY

Tom Berry was born in Toronto, March 24th, 1950. He started at RCA in 1972 as a mail-boy when "I realized that was the only way I was going to get in." Before joining RCA, he studied anthropology at York University for two years, taking a year's break in between to tour Europe. He plays guitar and says "like many promotion men, I'm a frustrated musician."

Tom fully intends to stay in the music industry: "the growth of this business in Canada over the past four years has been incredible, and I'd like to be there at the top as it happens. I feel I've got some things to offer and I know I can contribute something to the continuing upward trend." For Tom, promotion gives him a chance to be in constant contact with "special people" at all levels of the music business. "Every new act is a new experience, even the routine things always end up being a little out of the ordinary."

WEA ARTISTS IN LINE FOR ALL-OUT PROMO

The Toronto Star weekend supplement, "Canadian Magazine", scheduled a feature article on WEA's Ray Materick (19), who has been playing successful dates in Toronto



Ray Materick

during the last few weeks, most recently at The Riverboat and The Chimney. WEA reports that his "Neon Rain" album continues to sell well, and that concentrated promotion for the singer continues.

The company's promotion team is moving into high gear for Frank Sinatra's Canadian



Frank Sinatra

dates at The Forum in Montreal (9), and Maple Leaf Gardens in Toronto (10). Also in line for pre-concert promotion is Jesse Colin Young, due to appear at Massey Hall (Toronto), May 16th. Young's album "Songbird" is presently making rapid chart gains on RPM's Top Album chart.



Jesse Colin Young

CAPITOL PROMO FOR BABE RUTH

"Babe Ruth" were the subject of an intensive promotional effort on the Yonge Street strip during their recent appearance at Toronto's Massey Hall (7). Capitol's Rick Nickerson, who has recently been given responsibility for Arista product in Ontario, put together window displays and arranged for plastic bats and baseballs to be on hand in stores advertising the "First Base" album.

During their tour, Babe Ruth did interviews with the Toronto Sun's Wilder Penfield III, CBC Radio Winnipeg's Jim Millican, and Wayne Dion of CHAM for his syndicated radio show. Capitol's "Copperpenny" were supporting act for the group. Their just-released single "Disco Queen" has been play-listed at CHUM, CFUN and CHEX.

California for Columbia. They were then known as James and The Good Brothers.

On completion of their session they swing into a Sudbury date (14) and then tape several television shows including George Hamilton IV (15), and the John Allan Cameron Show in Montreal (16).

The Good Brothers then move south to the U. S. for dates at Williams', Alexandria, Va. (21); the Red Fox Inn, Washington, D.C.

(23); a major showcase appearance at the Calloway Bluegrass Festival in Maryland (23 - 25); and then back to Renfrew, Ontario and the White House Inn (27 - 31).

The Goods will also let the Canadian bluegrass fans see them at work at a major Canadian bluegrass festival when they are showcased at Bluegrass Canada '75, a popular pre-summer event held at Carlisle, Ontario, June 6 through the 8th. They will be sharing the bill with the Country Gentlemen, Norman Blake, Country Gazette and Bill Munroe and his Bluegrass Boys.

GOOD BROTHERS PLUGGED IN FOR BUSY SUMMER DATES

The Good Brothers, tagged "Canada's leading bluegrass band, have just completed a heavy April which will set them up for several key dates in the U.S. Their April gig at Carleton University's Roosters (Ottawa) for which they received top money ever paid by the club, turned into a "sold out" week which was followed by a week at Toronto's El Mocambo and critical acclaim from the Toronto press, usually considered a "hard nosed" lot. They are set for a Sunday concert in Simcoe, Ont. which is followed by three days at Humber College and a high school one-nighter with Fludd. Next on their schedule is a recording session at Thunder Sound from April 28 through May 13. Adam Mitchell will be producing. This is the first recording session for the group since 1971 when they taped an album in



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MURRAY McLAUCHLAN

"bad kid from the inner city" ?

Murray McLauchlan, as of the beginning of May 1975, entered into the fourth month of a major North American tour. He's come a long way from the days of living an almost clichéd earlier life in a cockroach-ridden hotel in Greenwich Village, where he was struggling to make his mark as a singer/songwriter. Today, McLauchlan has established himself as one of Canada's foremost recording and concert artists and the latest indications are that he's picking up a very substantial following in the U.S. His fourth and most recent album, "Sweeping The Spotlight Away" (released in both Canada and the U.S.), is by far his biggest selling album ever. Preparations are underway for the release of a new single, "Down By The Henry Moore", as a follow-up to his double-sided hit "Do You Dream Of Being Somebody" and "Maybe Tonight".

After his tour ends in New York on June 13th, McLauchlan will be working during the summer months on a half hour television documentary to be shown on both the BBC and the O.E.C.A. (Ontario Television service), in early 1976.

In the following interview, during a rare few days when he was home in Toronto, McLauchlan talked about his past, present and probable future.

Because of the difference in your status in Canada, where you're an established star,

and in the U.S., where you're not as well known, is there a big difference in the way you perform in the two countries?

There's not as much pressure on you in the U.S., other than to relax and really enjoy what it is you're doing. You can sit there and crack jokes with people in the audience, because it's a lot more intimate. Your raps get longer - there's not such a time thing involved, it's a lot looser.

Do you think U.S. audiences miss some of the references in your more Toronto-oriented songs?

"Down By the Henry Moore" never mentions Toronto, it's pretty obvious that when you're talking about the Palm Grove, you're talking about a bar, or the Silver Dollar as a place where you hang out. Some of the more obvious lines people will miss, but they'll pick up on lines like "the ice was in my hair" (for skating at Nathan Phillips Square), etc.

What are your feelings on the tour you did in the U.S. with Neil Young - did you find it difficult touring with a more well-known act? Were audiences hard to reach because they were waiting for Neil Young?

There were a few classic concerts on that tour, particularly one we did in New York City at Queen's College. The hall holds about 4,500 people and they were all university kids and so whacked out that they

didn't know their ass from a hole in the ground. The first act went out and everyone was throwing stuff and screaming and then I went on, and they were still carrying on and that's when I started swearing at them. They found that very engaging and started swearing back and we had this great swearing session. Finally they ended up digging it and they asked me to come back for more. Then when Neil came out, they were still yelling for Neil Young when Neil was already on the stage.

On the other hand, there was Berkley Community Centre (San Francisco) which was one gig where you could hear a pin drop. People were there to listen to the music. When they aren't, those are the roughest gigs.

Was there any difference for you in the way you felt after performing at Massey Hall the second time as opposed to the first time?

I think I was probably a bit more scared or nervous the first time. It was sort of an historic moment for me - treading across the old boards you know. My family was going to be there, and all that kind of stuff, but it's not so bad now.

"Bernie got stage fright and I thought I was going to get lynched."

For 1973, you won three Junos, partly because of the success of "Farmer's Song." Were you surprised to win all those awards that night?

Yeah, it was pretty strange. The worst part was when Bernie made me go up and get his. He got stage fright, but by that time I was afraid I was going to get lynched. It was a complete surprise to me, I didn't expect it.

Why do you think "Farmer's Song" was so successful?

Mostly because I think a lot of people heard the song a couple of times and said 'Oh yeah, that song's about me.' It happens a lot of times that people will come up and talk about it. I'll go out to a bar, and when somebody finds out that you're the guy who wrote that song, first thing you know, you're getting drinks poured down your throat and people are calling you out to dance. They don't want to get heavy, intellectual, or philosophical - they just want to pat you on the back. That's really great, I really liked that song.

When you were on the road years ago, living "the Woody Guthrie experience" did the life live up to your original conception of what it would be like?

I'd gone through those things before, by reading books and fantasizing, but when I started to go out and try to do it, and the experiences turned out to be quite real, it was a different story. By the time I got out there, a lot of the fantasy and enchantment had disappeared, the reality was quite enough - to live from day to day in a space

STAGE BAND '75 SENECA COLLEGE/TORONTO

Canada's third national stage band festival gets under way May 8th and 9th at Seneca College, (Toronto), Minkler Auditorium. A line-up of All-star bands from across Canada will offer a fortunate Toronto audience the spectacular sounds of the Big Band greats such as Maynard Ferguson, Woody Herman, Buddy Rich, Stan Kenton and Buddy DeFranco.

Over fifty bands will have competed across Canada in order to be selected as one of the ten National finalists to perform at Seneca College May 8th and 9th for top honours and the national title. When they gather in Toronto, not only will these young musicians participate in the festival, but will have experience of association during educational clinic sessions with some Canadian artists such as Moe Koffman, Rob McConnell, Don Thompson, Russ Little, Tommy Banks and many more.

Wind-up of this sensational festival is the Friday night (May 9th) presentation that includes the Canadian All-Star Stage Band,

Phil Nimmons' big band "Nimmons 'N Nine Plus 6" and special guests. McDonald's Restaurants of Canada are sponsoring the festival participants by awarding trophies and scholarships to outstanding stage bands and individual performers.

PROFESSOR SAYS SING

Dr. Elizabeth Elrod, a professor of education and music at the University of Maryland, cites a German study to support her claim that "Children whose mothers sing to them, will grow up to be happy and have positive attitudes."

Her own research has convinced her that the child who is sung to by its mother will be better adjusted.

"Babies who weren't exposed to music cried more, wet their beds more, and were not as healthy or as cheerful as babies who were exposed to music", Dr. Elrod said.

"In several years of research I have learned that children whose mothers sing to them, even if they sing poorly, will nevertheless have children that will grow up happier."



True North's Murray McLauchlan and fellow Canadian star Anne Murray

where you had four directions you could go and it didn't matter which one you took. You had no money and there was absolutely nothing keeping you wherever you were anyway. I worked in a sawmill because we were starving. Working in a sawmill is very romantic, but unfortunately, you've got to stack four tons of timber for nine hours a day, and when you weigh 125 pounds it's hard work. I quit after a week and a half, my hands were just black with splinters.

"It's very difficult to sit around for two or three months and eat rice and ketchup....."

Why did you keep pursuing a musician's career when so many other aspiring folk-singers and rock musicians from the original Yorkville just folded up?

I just wanted to really do it badly, so I figured I'd better get it together in some fashion or other. Other people, maybe times were rougher, or their circumstances were rougher, or maybe they just didn't want to do it bad enough; it's very difficult to sit around for two or three months and eat rice and ketchup and not contemplate that maybe you should be doing something else. It wasn't really a matter of gritting my teeth and saying 'By God, I'm going to storm the beaches, this is what I'm going to do, I can see it all now.' It's just like, 'there's nothing else I can do, if I do anything else, it'll just bring me down so much that I might jump off a bridge.'

Did all the bad experiences contribute heavily to your writing?

That kind of life tends to colour your atti-

tudes towards everything. You're more liable to see a lot of things as being transitory: relationships, money, friends, success, whatever. It's just basically a roller coaster ride. I like to think it's made me a little bit more tolerant. I'm very sympathetic if somebody's going through really rotten times, and by the same token I realize there's really nothing I can do for them.

Looking back on the earlier part of your career, do you see any one person as having had a major influence on your music?

The obvious thing would be to say 'yeah' and name a certain person, but I've thought about that an awful lot and decided that it really isn't that true. My development was part of a rather large, ongoing, eclectic folk music scene, that involved Jack Elliott, Woody Guthrie, Bob Dylan, just guys from all over the place. Your own family, your own philosophy, the books you've read, are all going to make a difference along the way.

Right now, critics say that you're more motivated by city life, while Bruce Cockburn is influenced by nature; would you yourself explain it in that way?

That tends to evolve more from the stance that people have taken in their attitude, towards what both of us do. He's God and I'm the devil's advocate, or whatever - it's got essentially nothing to do with whatever both of us are doing. If there's any difference in what we're doing, it has nothing to do with city or country; it has to do with our approach and philosophy. My trip is to get out and look and to relate to other people - to check it out. Bruce's trip is an internal, philosophical, rather lonely exploration of whatever his vision of the world is.

Do you think that people have an erroneous idea of you as being the "bad kid from the inner city?"

I've never understood that impression myself. One of my best friends was a guy who

was secretary-treasurer of the Vagabonds, but I was best friends with him because he was a really philosophical cat. He had a terrific attitude, made me happy. I wasn't a criminal or a badmouth.

For your writing - do you go out of your way to explore bars, etc. or do you tend to just sit back and watch what's going on?

I go out and mess around and watch people quite a lot, watching is one of my chief occupations, watching my friends, and their relationships, or just going out and sometimes getting into a conversation with a stranger. It's not a matter of going out and seeking down and out people, or people who don't have any money and people who are drunk on Parliament Street because they're more real. That's just one element. A lot of the human condition pertains to all levels of people. My trip is to find what those things are, I'm not touting any kind of lifestyle, or saying having no money is much groovier than having money, it's not important.

"Morrissey appeals to a sort of whacky sense of humour in me....."

I read an article about you that described the Morrissey Tavern (a Toronto pub) as being a peculiarly "Murray McLauchlan kind of place." What's a Murray McLauchlan kind of place?

Everybody that ever writes anything about you, hopefully present company excepted, is that wherever they meet you, or wherever they see you and whatever circumstance they see you in, they freeze time. They flow from day to day but they don't understand that other people do as well. The Morrissey is my kind of bar sometimes primarily because you can go in and have a beer and watch the hockey game and there isn't some bunch of yo yo's screaming away, you can talk to people. It's just sort of a working class tavern. Sometimes it's deaf and dumb night and that's really interesting. It appeals to a sort of whacky sense of humour in me. I always wanted to invite those people and put them in the front ten rows of a concert.

How do you write - do you write about something very quickly, or do you let several ideas build and then put it together?

I drop back into a period, I'm not prolific particularly, I don't write a great deal, when it happens, it happens. But it usually happens in a sense where you drop a little back from your life or from being on top of everything, and you just sort of get into communication with the old muse, whatever it is that just all of a sudden makes you start thinking about things. I lay back and start thinking about all the shit I've seen for the last four or five months and start remembering, reminiscing. After being just wasted out from travelling for example, I'll write something like "Maybe Tonight". The earth doesn't move for me, rockets don't go off. It's a quiet pursuit.

McLAUCHLAN continued on page 23



ALBUM REVIEWS

BOND

Bond
Columbia ES 90301-H

In early 1970, an ad appeared in the trades, requiring any interested musicians to help form a band.

Early in 1975, Columbia released a single called "Dancin' (On a Saturday Night)" and



it was well on its way for the gold in them thar' charts, in only a few short weeks.

The boys in this band are called Bond.

Bond is composed of cousins Bill Dunn-bass and Jeff Hamilton-drums (who placed the original ad) John Roles-rhythm guitarist and Barry Cobus (now band-manager), plus keyboarder Ted Trenholm and lead guitar Alex MacDougall who had joined a bit on.

This debut album (complete with hit "Dancin'") will put you back on yer' feet as you hear the disc begin with some heavy walking that proceeds to unlock the chains that are supposedly shackling up the boys' music. "Dancin' sounds a Liverpooled 'Somethin' Tells Me I'm into Somethin' Good' at times but even so that ain't too bad.

"I Love the Things You do" has some good blasts by Bruce Pennycook on sax which helps to make the number very tight and very clean.

"Hold on" is a good-grease number that insists that you hold onto yourself, before it commences to achurnin' and asteamin', finally building up and letting go, to swim in an electronic-daze of instrumental miasma and orgasmic confusion and that's not too bad either.

"We are not free" has a novelty cricket-effect setting it up and "Mardi-Gras" has a novelty Mardis-Gras effect to it. The effects are not too original, but at least they're being done.

Engineering for the album goes to Ricky Recordo (no relation to Fred Megahurtz) and production chores were handled by Bob Gallo at Manta Sound in Toronto.

Bond has come up from the grind of the jug 'n mug circuit with a smash hit-single and tight co-ordination.

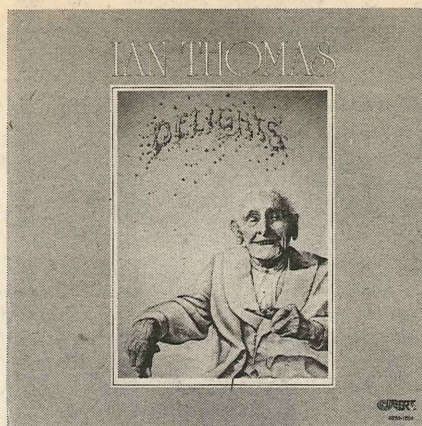
As these boys grow, so indeed will their music. **MD**

IAN THOMAS

Delights
GRT 9230-1054-T

"All day, all night, day vaited. Da voices shut, de eyeball dilated. . . For delight, delight from demoon."

Cover conception: Beautifully aged man, smiling and at ease. . . pipe in hand and the



lights of delight adancin' in his head. Ian Thomas, Canadian wunderkind in the style of Rundgrenish self-production and multifaceted synthesizer, mellotron and guitar work, has definitely come of age, for most of the songs presented here are the finest that your ears can be offered.

The charted song "Julie" is included in this pressing but for my bread the big winners are "Star" and "Pennydarren."

Sit down and blast out the Thomas-song "Star."

It is a musician's ode to hype and the big-push of commercial-selling methods. Thomas doesn't dig it, but he knows to make mention of it. The selection starts off milky as Thomas relates that he's running around on a road that he doesn't know, going through all the trips in order to be a recognized star, looking down from his perch from way up high. "Making a show" is emphasized heavy. He laughs with the absurdity of spending money on laffs, and the nuisance of dealing with chickies 'o no clue. But then blammo' his real love has been right in front of him all the time. The truckin' and buildup starts with pluckin' strings and Milan Kymlicka arrangements that dip and swoon like a Blackboard jungle track. Its all worth the hassles he implies, and when you make it as star, you soar and soar ever higher, ever freer.

Every important phrase in "Star" is highlighted by Thomas' image-making production values. The song is a definite winner.

"Pennydarren" complete with synthesized bagpipes and high-tuned hymn-vocals recreates the beauty and innocence of the Welsh valleys and breeze-forests. We don't hear of neighbouring racial strife and terrorist bombings, we hear of the sun waking up and shining upon the tips of Pennydarren, where life is never changing and always refreshingly beautiful.

"Pennydarren" is a very sweet winner. The rest of the L.P. is fine but only these two selections stand out in my mind's ear.

Steve Hogg puts in an effectively throaty bass, Mike Oberle handles the drum work and Hugh Syme flashes and splashes on Fender Rhodes.

Julie looks to be the definite hit, but "Star" is the slow burner. After all Ian Thomas is now a star, making "Delights" a worthy addition to any collection. **MD**

NILS LOFGREN

Nils Lofgren
A&M SP-4509-W

Nils Lofgren isn't perfect by any musical means.

In this disc-first solo attempt, Lofgren plays with his organ and axe-flashes in an annoyingly redundant self-production aimed to score with a teeny-bopped waxing. Themes like "One more Saturday Night" and other school-daze delights recreate a skim-o-the-top awareness of dimpled giggling over the phone, the stature of hickies in the social scene, and other pubescent interests which could make some novelty listening if written with intelligence and feeling. Lofgren apparently feels that his audience is sure-bulged 'neath his belt because of past successful involvements with Neil Young and the Crazy Horse. Unfortunately any new musical development will only come about through hard years and not what he thinks as the tenth round of beers. His snarled Jeff Beckers set up each new cut with a milky anticipation, but the finished effect is the creaking grind of 45's. He appears to program all his numbers for the many shrieking little gals, whose main concern would be to fingernail the bubble-gum left under the auditorium prep-school seating plan. Aynsley Dunbar sounds a monotonous pounding on each number and he never once recedes from his non-varying time.

At the age of 22, Nils can still reach for music, instead of the teenage cutesie-pie. When he succeeds at some good greasy vibes, then maybe all rock-men will crack wide and Gren. **MD**

EDDIE KENDRICKS

For You
Motown T6-335S1-Y

Eddie Kendricks made his decision to leave the Temptations in 1970 and in the following few years, his singles "Keep On Truckin'" and "Boogie Down" were both certified gold. His first two solo albums were on the charts for six months and he has followed their success with a third set "For You". The album is a collective effort on the part of writers and arrangers, but the best combinations seem to happen on tunes arranged by Leonard Caston and Jimmie Haskell, especially with "Please Don't Go Away" and "One Tear". Caston also wrote both cuts and assisted in writing two others; he provides background vocals as well. "Please Don't Go Away" is an especially well done track with the Motown sound at its mellow best and "Deep and Quite Love" falls into the same category. "One Tear" and "Let Yourself Go" are true R&B movers while "If" by David Gates (formerly of Bread), along with Jim Croce's "Time In A Bottle" round things off nicely to create a set that caters to a variety of moods. On the majority of tracks Kendricks seems to be most comfortable singing in a range much like Smokey Robinson's, although he can and does reach back down the scale occasionally. Set should do as well as his two previous releases. **KE**

The Programmers

A WEEKLY FEATURE OF RPM DESIGNED
FOR CANADIAN RADIO PROGRAMMERS

MAIL, PHONE, OR TELEX YOUR INFORMATION
TO REACH US BY 5PM TUESDAY



Phil De Voss (l) and Ron Waddell (see story Page 12)

PROGRAMMERS COVER STORY

April was Cancer Month in Canada and at CJGX Yorkton, Saskatchewan, Shamrock Television was challenged to a basketball game by the CJGX on-air personalities. They won 38 to 13. A total of \$54 was collected at the door because mothernature decided to drop 21 inches of snow before the beginning of the game. In from the snow and cold to do their bit were Phil DeVoss of CJGX and Ron Waddell (CKOS-TV). Waddell is the guy on the right.

NORMAN KIHLM - A CONTROVERSIAL BROADCASTER

CBC-Montreal announcer Norman Kihl, who hosted Montreal shows such as Montreal Matinee (CBMT), Continental Kitchen (CBM), and the World of Pets (CBM), died suddenly in Montreal, March 23rd.

A native of Ottawa, Mr. Kihl held a degree in commerce from Ottawa University before beginning his broadcast-career at CKSF-Cornwall.

He is survived by wife and young daughter.

Charted

- 70 All In the Past-Gary and Dave
- 84 Anytime-Frank Sinatra
- 64 Don't Tell Me Goodnight-Lobo
- 5 Poetry Man-Phoebe Snow
- 89 The Last Farewell-Roger Whittaker
- * Sorry Doesn't Always-Diana Ross
- * Sure Feels Good-Tim Daniels
- * I Need My Woman-Craig Ruhnke

BATHURST

- CKBC (Jim Duncan)
- 80 (1) Once You Get Started-Rufus
- Charted
- 67 Satin Soul-Love Unlimited
- 28 What An Animal-Fludd
- 2 I Don't Like to Sleep Alone-Paul Anka
- 40 Tangled Up In Blue-Bob Dylan

CALGARY

- CKXL (Karen Waterman)
- * Pinball Wizard-Elton John
- 43 Autobahn-Kraftwerk
- 77 Sister Golden Hair-America
- 61 Growin'-Loggins and Messina
- 89 The Last Farewell-Roger Whittaker
- * I Need My Woman-Craig Ruhnke
- 93 Come On Over-Chilliwack

CHARLOTTETOWN

- CFCY (Garry Barker)
- 2 (1) I Don't Like to Sleep Alone-Paul Anka
- Charted
- 26 What Am I Gonna Do-Barry White
- Playlisted
- 19 L-O-V-E-Al Green
- 35 The Immigrant-Neil Sedaka
- 26 What Am I Gonna Do-Barry White

CORNWALL

- CJSS (Wayne Waldroff)
- 2 (1) Don't Like to Sleep Alone-Paul Anka
- Charted
- * Trust In Me-Michael Argue
- * Yellow House of Love-Patti MacDonnell
- * The World Is A Song-Pendleton Brown

EDMONTON

- CHED
- 1 (1) Philadelphia Freedom-Elton John
- Charted
- 56 Shining Star-Earth, Wind & Fire
- 31 Only Yesterday-Carpenters
- 44 Thank God-John Denver
- * Play A Little Bit Longer-Shirley Eikhard
- * Hello Central-Hans Staymer Band

HALIFAX

- CJCH (Terry Williams)
- Playlisted
- 23 Killer Queen-Queen
- * Old Days-Chicago
- 77 Sister Golden Hair-America
- 56 Shining Star-Earth, Wind & Fire
- 43 Autobahn-Kraftwerk
- 35 The Immigrant-Neil Sedaka
- 93 Come On Over-Chilliwack
- * Dance She Said-Brussel Sprout
- * Disco Queen-Copperpenny

HAMILTON

- CKOC
- 24 (1) Shaving Cream-Bennie Bell
- Charted
- 89 The Last Farewell-Roger Whittaker
- 77 Sister Golden Hair-America
- 44 Thank God-John Denver
- * Old Days-Chicago

KINGSTON

- CKWS (Gary Mercer)
- 1 (1) Philadelphia Freedom-Elton John

CONTEMPORARY AIRPLAY PERCENTAGES

The following listings indicate the percentage of contemporary radio stations programming these singles. This is radio action only and not an indication of sales.

THE LAST FAREWELL

Roger Whittaker (RCA)

..... 22.2%

PHILADELPHIA FREEDOM

Elton John (Polydor)

..... 20.0

HOW LONG

Ace (Anchor)

..... 20.0

ONLY YESTERDAY

Carpenters (A&M)

..... 17.7

SISTER GOLDEN HAIR

America (Warner Bros.)

..... 13.3

The Montreal Programmers Contemporary Additions

CFOX (Gil Vigors)

- 33 Take me in your Arms-Charity Brown
- 87 Julie-Ian Thomas
- 40 Tangled up in Blue-Bob Dylan
- * We may Never-Maureen McGovern
- * Avec L'Amour-Sylvie Bassaraba

CKGM (Greg Stewart)

- Charted
- 10 He Don't Love You-Tony and Dawn
- 56 Shining Star-Earth, Wind & Fire
- * It's A Miracle-Barry Manilow
- Playlisted
- 70 All In the Past-Gary and Dave
- * Disco Queen-Copperpenny
- * Old Days-Chicago

The Toronto Programmers Contemporary Additions

CFTR (Alex Sharpstone)

- 1 (1) Philadelphia Freedom-Elton John
- Playlisted
- 45 Only Woman-Alice Cooper
- * Out West-Jack Cornell
- * Tropical Heat-David George
- 69 When Will I Be Loved-Linda Ronstadt
- 77 Sister Golden Hair-America
- 58 Bad Time-Grand Funk
- 39 Don't Leave Me-odia Coates
- 70 All In the Past-Gary and Dave

The Vancouver Programmers Contemporary Additions

CKLG

- 1 (1) Philadelphia Freedom-Elton John
- Charted
- 31 Only Yesterday-Carpenters
- 89 The Last Farewell-Roger Whittaker
- * Sail on Sailor-Beach Boys

The Windsor Programmers Contemporary Additions

CKLW (Rosalie Trombley)

- 1 (1) Philadelphia Freedom-Elton John
- Charted
- 37 Walkin' In Rhythm-Blackbyrds
- * Get Down, Get Down-Joe Simon
- 43 Autobahn-Kraftwerk
- 58 Bad Time-Grand Funk
- 54 Amie-Pure Prairie League
- Playlisted
- * Seems Like-Guess Who
- 53 Shoshine Boy-Eddie Kendricks
- * Sadie-Spinners
- 77 Sister Golden Hair-America

The CONTEMPORARY Programmers RADIO ACTION

BARRIE

- CKBB (Paul Lethbridge)
- 21 (1) Mellow-Olivia Newton-John

Charted

- 34 Teardrop-Freddie Fender
 89 The Last Farewell-Roger Whittaker
 Playlisted
 61 Growin'-Loggins and Messina
 44 Thank God-John Denver
 * Walkin' In the Sun-R. Dean Taylor

KINGSTON

- CKLC (Steve Young)
 1 (1) Philadelphia Freedom-Elton John
 Charted
 86 Watching the World-Les Emmerson
 46 Young Americans-David Bowie
 Playlisted
 20 How Long-Ace
 70 All In the Past-Gary and Dave
 45 Only Woman-Alice Cooper
 * Pinball Wizard-Elton John

LONDON

- CJBK (Jerry Stevens)
 1 (1) Philadelphia Freedom-Elton John
 Charted
 34 Teardrop-Freddie Fender
 89 The Last Farewell-Roger Whittaker
 23 Killer Queen-Queen
 Playlisted
 37 Walkin' In Rhythm-Blackbyrds

MEDICINE HAT

- CHAT (Jim Duce)
 12 (1) No No Song-Ringo Starr
 * Someone Like You-Magic Music
 * Play A Little Bit-Shirley Eikhard
 93 Come On Over-Chilliwack
 * Gemini-Miracles
 33 Take Me In Your Arms-Charity Brown
 28 What An Animal-Fludd
 20 How Long-Ace
 32 Essence of Joan-Andy Kim
 35 The Immigrant-Neil Sedaka

MEDLEY

- CHCL (June Thompson)
 29 (1) My Eyes-Frankie Valli

EVENING JOCK WANTED

CKLB in Oshawa requires air personality for evening shift. Good opportunity for announcer presently in small market who is interested in progressive MOR. Tape and resume to Barry P. Sarazin, P.D., 360 King Street West, Oshawa, Ontario.

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FOR SALE

Ampex MM 1000 16 Track Master Recorder complete with variable speed and digital read-out. Reply to Box 7420, 6 Brentcliffe Road, Toronto, Ontario, M4G 3Y2.

Charted

- 1 Philadelphia Freedom-Elton John
 * Lonely Men Lonely Women-Connie Eaton
 59 My Little Lady-Bloodstone
 * I Believe In Love-Ricki Yorke
 * Love's Got to Breathe-Buffy Ste. Marie
 * Someone Like You-Magic Music
 * Try-Chad Allan
 * Forever-Dave Moffat

Playlisted

- * She's A Woman-Wednesday
 91 Touch Me Baby-Tamika Jones
 * 99 Miles From L.A.-Albert Hammond
 * Play A Little Bit-Shirley Eikhard
 99 Sandy-Hollies
 * The Bump-Kenny
 * Friends-B. B. King
 * Horses-Ron Nigrini
 * Baby You Don't Know-Lou Rawls
 * You Are You-Gilbert O'Sullivan

MOOSE JAW

- CHAB (Pat Bohn)
 4 (1) Lovin' You-Minnie Riperton
 Charted

- 33 Take Me In Your Arms-Charity Brown
 * Old Days-Chicago
 31 Only Yesterday-Carpenters
 * Sad Sweet Dreamer-Sweet Sensation
 26 What Am I Gonna Do-Barry White
 * Hair of the Dog-Nazareth

NORTH BATTLEFORD

- CJNB (Robert Allan)
 1 (1) Philadelphia Freedom-Elton John
 Charted

- 18 Stand By Me-John Lennon
 52 Back Up-Black and Ward
 23 Killer Queen-Queen
 15 Rainy Day People-Gordon Lightfoot
 * Love-Gladys Knight and the Pips
 Playlisted
 41 In the Mood-Rush
 20 How Long-Ace
 37 Walkin' In Rhythm-Blackbyrds
 38 Bertha Butt Boogie-Jimmy Castor Bunch
 50 Living A Little-Spinners
 42 Supernatural Thing-Ben E. King
 99 Sandy-Hollies
 * Loves Me Like A Brother-Guess Who
 * Hair of the Dog-Nazareth
 31 Only Yesterday-Carpenters
 * Hang On Sloopy-Rick Derringer
 * Gravity of Sin-Lick 'n Stick

NORTH BAY

- CFCH (John Gordon)
 4 (1) Lovin' You-Minnie Riperton
 Charted

- * Pinball Wizard-Elton John
 64 Don't Tell Me Goodnight-Lobo
 35 The Immigrant-Neil Sedaka
 77 Sister Golden Hair-America
 76 I'm Not Lisa-Jesse Colter
 56 Shining Star-Earth, Wind & Fire
 33 Take Me In Your Arms-Charity Brown
 39 Don't Leave Me-Odia Coates
 * Most Amazing Lady-Rick Neufeld

ORILLIA

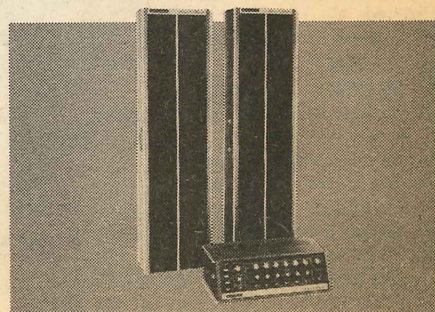
- CFOR
 1 (1) Philadelphia Freedom-Elton John
 Charted
 37 Walkin' In Rhythm-Blackbyrds
 31 Only Yesterday-Carpenters
 11 Jackie Blue-Ozark Mtn. Daredevils
 15 Rainy Day People-Gordon Lightfoot
 Playlisted
 20 How Long-Ace



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70 All In the Past-Gary and Dave
34 Teardrop-Freddie Fender

PETERBOROUGH

CKPT
12 (1) No No Song-Ringo Starr
Charted
* Pinball Wizard-Elton John
15 Rainy Day People-Gordon Lightfoot
35 The Immigrant-Neil Sedaka
33 Take Me In Your Arms-Charity Brown

PETERBOROUGH

CHEX (Rick Allan)
* (1) Loves Me Like A Brother-Guess Who

QUEBEC CITY

CHRC (Pierre Bourque)
* (1) Le Picbois-Beau Dommage
Charted
* Pauvre Martin-Marthe Fleurant
* Station Service-Richard Anthony

REGINA

CJME (H. Hart Kirch)
Charted
77 Sister Golden Hair-America
44 Thank God-John Denver
56 Shining Star-Earth, Wind & Fire
* You're A Part of Me-Susan Jacks
Playlisted
87 Julie-Ian Thomas

REGINA

CKCK (Singer/Dempson)
3 (1) Lady Marmalade-Labelle
Charted
89 The Last Farewell-Roger Whittaker
34 Teardrop-Freddie Fender
77 Sister Golden Hair-America

SAINT JOHN

CHSJ
26 (1) What Am I Gonna Do-Barry White

SASKATOON

CFQC (Lee Silversides)
2 (1) Don't Like to Sleep Alone-Paul Anka
Playlisted
* Gringo In Mexico-Maria Muldaur
19 L-O-V-E-Al Green
72 Hijack-Herbie Mann
20 How Long-Ace
* Play A Little Bit Longer-Shirley Eikhard

SASKATOON

CKOM (Lorne Thomas)
2 (1) Don't Like to Sleep Alone-Paul Anka
Charted
31 Only Yesterday-Carpenters
87 Julie-Ian Thomas
20 How Long-Ace
33 Take Me In Your Arms-Charity Brown

SHAUNAVON

CJSN (Jeff Collins)
13 (1) Don't Call Us-Sugarloaf
Charted

27 Express-B. T. Express

ST. CATHARINES

CKTB (Mike Johnston)
89 (1) Last Farewell-Roger Whittaker
Charted
31 Only Yesterday-Carpenters
34 Teardrop-Freddie Fender
* World of Dreams-Perry Como
55 All the Love In the World-Mac Davis
95 Misty-Ray Stevens
* The World Is A Song-Pendleton Brown
* Stoned In Love With You-Johnny Mathis
* 99 Miles From L.A.-Albert Hammond
70 All In the Past-Gary and Dave

* It's A Miracle-Barry Manilow
18 Stand By Me-John Lennon
* You're A Part of Me-Susan Jacks

ST. THOMAS

CHLO
* Old Days-Chicago

CANCON ADDITIONS TO CHART

No. 85

COPPERPENNY
Disco Queen
Capitol
Writers: Brown & Wilson
Publishing: Rak
Flip: Good Time
Writers: R. Wamil/R. Haller/B. Barrett/
W. Mononen
Publishing: Hindesight Music (CAPAC)
Producer: Harry Hinde
Studios: RCA Toronto

No. 96

SHIRLEY EIKHARD
Play A Little Bit Longer
Attic AT 109
Writer: Shirley Eikhard
Publishing: Pondwater/Canvee (CAPAC)
Flip: Best Friend
Same credits as plug side
Producer: Dennis Murphy
Studios: Thunder (Toronto)

No. 98

CRAIG RUHNKE
I Need My Woman
United Artists UAXW 612X-U
Writer: Craig Ruhnke
Publishing: Unart/Cruncky Tunes (BMIC)
Flip: Most Peculiar Way
Same credits as plug side
Producer: Craig Ruhnke
Studios: Eastern (Toronto)

No. 99

TINKERS MOON
Ooo Baby Baby
Polydor
No other information available

For your information:

A GUIDELINE AS TO HOW THE RPM 100 IS COMPILED

The RPM 100 is a national chart compiled weekly from national sales and radio station airplay and chart action. The top 50 records are computed from sales and airplay.

The computation of the records from 51 to 100 is based on early airplay, chart action and regional sales and breakouts.

The chart is based on samplings from markets across Canada and indicates trends that may not be prevalent in all areas of Canada.

Shaded numbers indicate a strong upward trend and gains in airplay or sales. This chart is offered as a guide to new product and an indication of trends in Canadian markets.

The RPM 100 singles and album chart (or any part thereof) may be reproduced with a proper credit.

RPM Top 100 Singles

ALPHABETICALLY BY TITLE

All In The Past (67)
All The Love In The World (64)
Amie (48)
Anytime I'll Be There (84)
Autobahn (37)
Backup (68)
Bad Luck (54)
Bad Time (19)
Beer Barrel Polka (17)
Before The Next Teardrop (29)
Bertha Butt Boogie (45)
Black Superman (89)
Bloody Well Right (80)
Butter Boy (35)
Chevy Van (7)
Come On Over (79)
Cum Hear The Band (42)
Cut The Cake (57)
Disco Queen (85)
Don't Call Us (20)
Don't Leave Me In The Morning (34)
Don't Tell Me Goodnight (56)
Emma (6)
Essence of Joan (28)
Express (43)
Get Down - Get Down (76)
Growin' (53)
Hang On Sloopy (83)
Have You Never Been Mellow (41)
He Don't Love You (8)
Hi Jack (58)
How Long (17)
A Hurricane Is Coming Tonight (95)
I Can Dance (22)
I Don't Like To Sleep Alone (1)
I'll Play For You (62)
The Immigrant (31)
I'm Not Lisa (72)
I Need My Woman (98)
In The Mood (66)
It's A Miracle (4)
I Want To Be Free (61)
Jackie Blue (9)
Julie (77)
Killer Queen (19)
Lady Luck (33)
Lady Marmalade (3)
The Last Farewell (70)
Long Tall Glasses (I Can Dance) (18)
L-O-V-E (14)
Love Won't Let Me Wait (92)
Lovin' You (11)
Magic (88)
Makin' Love In My Mind (75)
Misty (90)
My Eyes Adored You (65)
My Little Lady (51)
No No Song (21)
Once You Get Started (78)
One Beautiful Day (74)
Old Days (97)
Ooo Baby Baby (99)
Only Woman (39)
Only Yesterday (25)
Philadelphia Freedom (2)
Play A Little Bit Longer (96)
Play Your Cards Right (69)
Poetry Man (12)
Rainy Day People (10)
Reach Out I'll Be There (16)
Remember What I Told You (87)
Rescue Me (82)
Runaway (52)
Sandy (93)
Shakey Ground (55)
Shame Shame Shame (38)
Shaving Cream (24)
Shining Star (50)
Shoeshine Boy (4)
Sister Golden Hair (73)
Somebody Done Somebody Wrong (5)
Spirit Of The Boogie (91)
Stand By Me (13)
Supernatural Thing (36)
Swing Your Daddy (63)
Take Me In Your Arms (27)
Tangled Up In Blue (16)
Thank God I'm A Country Boy (30)
Touch Me Baby (86)
Trampled Under Foot (60)
Walking In Rhythm (32)
Watching The World Go By (71)
What Am I Gonna Do With You (23)
What An Animal (26)
When Will I Be Loved (59)
Where Is The Love (81)
Wildfire (100)
You Are So Beautiful (15)
You Bought The Woman Out Of Me (94)
Young Americans (40)



Top Singles

THIS WEEK
LAST WEEK
ON CHART

A&M
AMPEX
ARC
CMS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W MOTOWN
V MUSIMART
D PHONODISC
E PINDOFF
F POLYDOR
G QUALITY
H RCA
K UA RECORDS
J WEA
C WORLD
Y
R
L
S
Q
M
N
U
P
Z

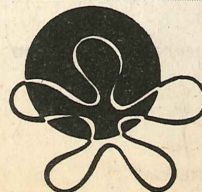
CANADA'S ONLY NATIONAL SINGLE SURVEY
Compiled from record store, radio station and record company reports.

| | | | | | | | |
|----|----|------|--|----|----|------|---|
| 1 | 2 | (6) | I DON'T LIKE TO SLEEP ALONE Paul Anka United Artists UAXW 615-U | 26 | 13 | (9) | DON'T CALL US Sugarloaf Claridge 402-Q |
| 2 | 1 | (6) | PHILADELPHIA FREEDOM Elton John MCA 40364-J | 27 | 33 | (3) | TAKE ME IN YOUR ARMS Charity Brown A&M 391-W |
| 3 | 3 | (12) | LADY MARMALADE Labelle Epic 8-50048-H | 28 | 32 | (4) | THE ESSENCE OF JOAN Andy Kim ICE IC.3-K |
| 4 | 6 | (6) | IT'S A MIRACLE Barry Manilow Arista 0108-F | 29 | 34 | (6) | BEFORE THE NEXT TEARDROP FALLS Freddie Fender Dot 17540-M |
| 5 | 7 | (6) | SOMEBODY DONE SOMEBODY WRONG B. J. Thomas Dot 12054-M | 30 | 44 | (5) | THANK GOD I'M A COUNTRY BOY John Denver RCA PB 10239 - N |
| 6 | 8 | (7) | EMMA Hot Chocolate Big Tree 16031-P | 31 | 35 | (5) | THE IMMIGRANT Neil Sedaka MCA 40370 - J |
| 7 | 9 | (6) | CHEVY VAN Sammy Johns GRC 2046-F | 32 | 37 | (6) | WALKING IN RHYTHM Blackbyrds Fantasy 736-R |
| 8 | 10 | (6) | HE DON'T LOVE YOU Tony Orlando and Dawn Elektra 45-240A-P | 33 | 36 | (9) | LADY LUCK Ken Tobias Attic 106-T |
| 9 | 11 | (6) | JACKIE BLUE Ozark Mountain Daredevils A&M 1654-W | 34 | 39 | (3) | DON'T LEAVE ME IN THE MORNING Odia Coates United Artists UAXW 601X-U |
| 10 | 15 | (6) | RAINY DAY PEOPLE Gordon Lightfoot Reprise REP 1328-P | 35 | 30 | (6) | BUTTER BOY Fanny Casablanca 814-M |
| 11 | 4 | (9) | LOVIN' YOU Minnie Riperton Epic 8-50057-H | 36 | 42 | (6) | SUPERNATURAL THING Ben E. King Atlantic 3241-P |
| 12 | 5 | (11) | POETRY MAN Phoebe Snow Shelter SR-40353-J | 37 | 43 | (4) | AUTOBAHN Kraftwerk Phillips 6305231 - K |
| 13 | 18 | (6) | STAND BY ME John Lennon Apple T1881-F | 38 | 14 | (9) | SHAME, SHAME, SHAME Shirley And Company Vibration V1-532 |
| 14 | 19 | (6) | L-O-V-E Al Green Hi 2282-K | 39 | 45 | (3) | ONLY WOMAN Alice Cooper Atlantic 3254-P |
| 15 | 17 | (11) | YOU ARE SO BEAUTIFUL Joe Cocker A&M 1641-W | 40 | 46 | (5) | YOUNG AMERICANS David Bowie RCA JB 10152 - N |
| 16 | 16 | (6) | REACH OUT I'LL BE THERE Gloria Gaynor MGM 14790-Q | 41 | 21 | (11) | HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA MCA-40349-J |
| 17 | 20 | (5) | HOW LONG Ace ABC 2100 - N | 42 | 57 | (6) | CUM HEAR THE BAND April Wine Aquarius AQ 5037-K |
| 18 | 22 | (6) | LONG TALL GLASSES (I CAN DANCE) Leo Sayer Warner Bros. 8043-P | 43 | 27 | (10) | EXPRESS B. T. Express Roadshow RD-7001-Q |
| 19 | 23 | (6) | KILLER QUEEN Queen Elektra E-45226-P | 44 | 53 | (6) | SHOESHINE BOY Eddie Kendricks Motown 54257-Y |
| 20 | 28 | (6) | WHAT AN ANIMAL Fludd Attic AT-107-K | 45 | 38 | (6) | THE BERTHA BUTT BOOGIE Jimmy Castor Atlantic 3232-P |
| 21 | 12 | (8) | NO NO SONG Ringo Starr Apple 1880-F | 46 | 40 | (6) | TANGLED UP IN BLUE Bob Dylan Columbia 3-10106-H |
| 22 | 25 | (6) | I CAN DANCE Shooter GRT 1230-93-T | 47 | 48 | (5) | BEER BARREL POLKA Bobby Vinton ABC 12056 - N |
| 23 | 26 | (6) | WHAT AM I GONNA DO WITH YOU Barry White 20th Century TC 2117-T | 48 | 54 | (5) | AMIE Pure Prairie League RCA 10184 - N |
| 24 | 24 | (5) | SHAVING CREAM Bennie Bell Vanguard 35183 - F | 49 | 58 | (4) | BAD TIME Grand Funk Capitol P4046-F |
| 25 | 31 | (5) | ONLY YESTERDAY Carpenters A&M 1677 - W | 50 | 56 | (5) | SHINING STAR Earth, Wind and Fire Columbia 3 - 10090 - H |

RPM 100 Top Singles (51-100)

| | | | | | | | |
|----|----|------|--|-----|------|-----|---|
| 51 | 59 | (5) | MY LITTLE LADY Bloodstone London 5H - 1061 - K | 76 | 79 | (3) | GET DOWN, GET DOWN Joe Simon Spring 156-Q |
| 52 | 60 | (4) | RUNAWAY Charlie Kulis Playboy P-6023-M | 77 | 87 | (2) | JULIE Ian Thomas GRT 1230-95-T |
| 53 | 61 | (4) | GROWIN' Loggins & Messina Columbia 3-1011-H | 78 | 80 | (7) | ONCE YOU GET STARTED Rufus ABC 12066-N |
| 54 | 62 | (4) | BAD LUCK (Part 1) Harold Melvin & Blue Notes Philly Int'l Zs 8-8641-H | 79 | 93 | (2) | COME ON OVER Chiliwack Goldfish GS 114 - W |
| 55 | 63 | (4) | SHAKEY GROUND Temptations Motown G 7142F-Y | 80 | 90 | (2) | BLOODY WELL RIGHT Supertramp A & M 1660 - W |
| 56 | 64 | (4) | DON'T TELL ME GOODNIGHT Lobo Big Tree BT-16033-P | 81 | 85 | (2) | WHERE IS THE LOVE Betty Wright RCA XB-02027 - N |
| 57 | 68 | (3) | CUT THE CAKE Average White Band Atlantic 3261-P | 82 | 88 | (2) | RESCUE ME Cher MCA 40375-J |
| 58 | 72 | (3) | HI JACK Herbie Mann Atlantic 3246 - P | 83 | 83 | (3) | HANG ON SLOOPY Rick Derringer Epic ZS8-32755-H |
| 59 | 69 | (3) | WHEN WILL I BE LOVED Linda Ronstadt Capitol P-4050-F | 84 | 84 | (2) | ANYTIME I'LL BE THERE Frank Sinatra Reprise 1327 - P |
| 60 | 74 | (3) | TRAMPLED UNDER FOOT Led Zeppelin Swan Song SS70102-P | 85 | .... | (1) | DISCO QUEEN Copperpenny Capitol-72751-F |
| 61 | 73 | (3) | I WANT TO BE FREE Ohio Players Mercury 73675-Q | 86 | 91 | (2) | TOUCH ME BABY Tamiko Jones Arista 0110 - F |
| 62 | 65 | (4) | I'LL PLAY FOR YOU Seals & Crofts Warner Bros. WBS 8075 - P | 87 | 92 | (2) | REMEMBER WHAT I TOLD YOU Tavares Capitol 4010 - F |
| 63 | 66 | (3) | SWING YOUR DADDY Jim Gstrap Roxbury 2006 | 88 | 100 | (2) | MAGIC Pilot Capitol 3992 - F |
| 64 | 55 | (4) | ALL THE LOVE IN THE WORLD Mac Davis Columbia 3-1011-H | 89 | 94 | (2) | BLACK SUPERMAN Johnny Wakelin & The Kirshasa Band Pye 7N-45420 - L |
| 65 | 29 | (19) | MY EYES ADORED YOU Frankie Valli Private Stock PSR-45003-M | 90 | 95 | (2) | MISTY Ray Stevens Barnaby 614 |
| 66 | 41 | (12) | IN THE MOOD Rush Mercury M7-3647-Q | 91 | 97 | (2) | SPIRIT OF THE BOOGIE Kool and the Gang Delite DDJ 1567-T |
| 67 | 70 | (3) | ALL IN THE PAST Gary & Dave AXE - 22-T | 92 | 98 | (2) | LOVE WON'T LET ME WAIT Major Harris Atlantic AT3248 - P |
| 68 | 52 | (6) | BACKUP (AGAINST YOUR PERSUASION) Black & Ward Ahed BP 50053-N | 93 | 99 | (2) | SANDY Hollies Epic 8-500286 - H |
| 69 | 71 | (5) | PLAY YOUR CARDS RIGHT Kelly Jay & Bad Manors Columbia C4 - 4077 - H | 94 | 82 | (3) | YOU BOUGHT THE WOMAN OUT OF ME Evie Sands Haven 7010-M |
| 70 | 89 | (2) | THE LAST FAREWELL Roger Whittaker RCA PB-50030 - N | 95 | 96 | (2) | A HURRICANE IS COMING TONIGHT Carol Douglas RCA MB-10229 - N |
| 71 | 86 | (2) | WATCHING THE WORLD GO BY Les Emmerson Polydor PD-14269 - Q | 96 | .... | (1) | PLAY A LITTLE BIT LONGER Shirley Eikhard Attic AT-109-K |
| 72 | 76 | (3) | I'M NOT LISA Jessi Colter Capitol 4009-F | 97 | .... | (1) | OLD DAYS Chicago Columbia 3-10131-H |
| 73 | 77 | (3) | SISTER GOLDEN HAIR America Warner Bros. 8086-P | 98 | .... | (1) | I NEED MY WOMAN Craig Ruhnke United Artists UAXW-612X-U |
| 74 | 78 | (3) | ONE BEAUTIFUL DAY Ecstasy, Passion and Pain Roulette R-7163-T | 99 | .... | (1) | OOO BABY BABY Tinker's Moon Polydor 2065256-Q |
| 75 | 75 | (4) | MAKIN' LOVE IN MY MIND Patsy Gallant Columbia C4-4084-H | 100 | .... | (1) | WILDFIRE Michael Murphy Epic 8-50084-H |

COMING SOON . . .



- 58 Bad Time-Grand Funk
 89 Last Farewell-Roger Whittaker
 * Tropical Heat-David George
 * Disco Queen-Copperpenny

SUDBURY

CKSO (Ron Smith)

- 1 (1) Philadelphia Freedom-Elton John
 Charted

- 32 Essence of Joan-Andy Kim
 20 How Long-Ace
 * Learn A Love Song-Harry Chapin
 * Harry Truman-Chicago
 19 L-O-V-E-Al Green
 23 Killer Queen-Queen
 18 Stand By Me-John Lennon
 * Have To Call It Love-W. Egg
 58 Bad Time-Grand Funk
 35 The Immigrant-Neil Sedaka

TRURO

CKCL (John Briscoll)

Playlisted

- 77 Sister Golden Hair-America
 84 Anytime-Frank Sinatra

WINNIPEG

CKY (David Harrison)

- 1 (1) Philadelphia Freedom-Elton John
 Charted

- 34 Teardrop-Freddie Fender
 56 Shining Star-Earth, Wind & Fire
 72 Hijack-Herbie Mann
 89 The Last Farewell-Roger Whittaker
 37 Walkin' In Rhythm-Blackbyrds
 * Kashmir-Led Zeppelin
 68 Cut the Cake-Average White Band

The Programmers **CAMPUS RADIO ACTION**

BELLEVILLE

Radio Loyalist (Doug McMillan)

- (1) No No Song-Ringo Starr
 Charted
 Reach Out-Gloria Gaynor
 Somebody Song-B.J. Thomas
 Jackie Blue-Ozark Mtn. Daredevils

LENNOXVILLE

Radio Bishops (Robert Copping)

- L. P.'s
 (1) Whale Meat Again-Jim Capaldi
 Charted
 Switch-Golden Earring
 Fly By Night-Rush

OAKVILLE

Radio Sheridan (Smoky)

- (1) Lemon Pie-Strawbs
 Charted
 How Long-Ace
 Back It Up-Nils Lofgren

OTTAWA

CKCU (Radio Carlton) (Sheryl)

- Playlisted
 Song for America-Kansas
 No Mystery-Chick Corea
 For Earth Below-Robin Trower
 Crash Landing-Jimi Hendrix
 Welcome to my Nightmare-Alice Cooper

TORONTO

- CKCC-Radio Centennial (Colin Horne)
 (1) All the young Dudes-Mott the Hoople
 Charted
 Going Dancin'-Downchild Blues Band
 Cum hear the Band-April Wine
 I Don't like to sleep Alone-Paul Anka

ADULT RADIO ACTION

BRANDON

- CKX (Dan Radford)
 99 Miles From L.A.-Albert Hammond
 Beer Barrel Polka-Bobby Vinton
 Only You-Lenny Dee
 Only Yesterday-Carpenters
 Thank God-John Denver
 Secreto Amor-P. Severs & R. Moreno
 Swing Your Daddy-Jim Gilstrap
 Bertha Butt Boogie-Jimmy Castor Bunch
 Hijack-Herbie Mann
 Hang On Sloopy-Rick Derringer

ELLIOT LAKE

- CKNR (Jerry Gaba)
 Yes Sir, That's My Baby-Bob Ruzicka
 Anytime-Frank Sinatra
 Sister Golden Hair-America
 My Life-Cal Dodd
 Thank God-John Denver
 Take Me In Your Arms-Charity Brown

HAMILTON

- CHML (Lynn Latimer)
 Anytime-Frank Sinatra
 There I Said It-Margo Smith
 Pure Love-Eddie Rabbitt
 Funny Familiar-Don Gibson
 Wonderful Baby-Don McLean
 Take It From Me-Dionne Warwick
 My First Day Without Her-Classics IV
 Truck Stop-Bill Black's combo
 All I Wanna Do-Su Shifrin

KINGSTON

- CKKW (George Patton)
 L.A. Freeway-Jim Dawson
 If I Could Love You-Jonnie Maya
 Your Love is the Only Love-Paul Revere
 Richard's Window-Olivia Newton-John
 Wild Flower-Michael Murphy

KITCHENER

- CFCA (Don MacDonald)
 When Will I-Johnny Mathis
 Coney Island-Herb Alpert
 Emmanuel-Peter Nero
 Anytime-Frank Sinatra
 Best Friend-Shirley Eikhard

LONDON

- CFPL-FM (Ian Davies)
 You're Gonna Love Yourself-Bonnie Koloc
 Nana's Book of Songs-Nana Mouskouri
 L.P.'s
 Explosions-Bob James Trio
 Quartet-Gato Barbieri
 New Discovered Performances-Lester Young

MARYSTOWN

- CHCM (Adrian Graham)
 (1) Lovin' You-Minnie Riperton
 Charted
 Only Yesterday-Carpenters

OSHAWA

- CKLB
 (1) Sunday Morning-Lana Cantrel

PORT ALBERNI

- CJAV (Don Lloyd)
 (1) Baby You Don't Know-Lou Rawls
 Charted
 Live Your Life-Pointer Sisters

Personal Picks

Contemporary

ON MY WAY OUT WEST
 Jack Cornell (Warner Bros.)

SWING LOW SWEET CHARIOT
 Eric Clapton (RSO)

STAR STRUCK
 Moonquack (Aquarius)

Adult

SPRINGHILL

Cathie Stewart (Celebration)

OLD FASHIONED SONG
 Keith Barrie (United Artists)

IS THAT THE WAY LOVE SHOULD BE
 Brenda Gunville (Royalty)

Country

BAD NEWS

George Hamilton IV (RCA)

LIFE & LOVE YOU
 R. Harland Smith (Royalty)

GORDIE HOWE (The Greatest Of Them All)
 Bob Davies (Broadland)

It's All Over-Charlie Rich
 I Need My Woman-Craig Ruhnke
 All Is Well-Lady and the Gentlemen
 Signs-Ron Nigrini
 Not A Bad Ghost-Melanie
 Best Friend-Shirley Eikhard

SARNIA

CHOK (Jim Roberts)
 I Don't Like to Sleep Alone-Paul Anka
 Yellow House of Love-Patti MacDonell
 A Most Amazing Lady-Rick Neufeld
 Only Yesterday-Carpenters

SAULT STE. MARIE

CJIC (Lou Turco)
 (1) Sad Sweet Dreamer-Sweet Sensation
 Thank God-John Denver
 Only Yesterday-Carpenters
 All the Love in the World-Mac Davis
 I'm Not Lisa-Jessie Colter
 Our Dreams-Gene Page
 My Honeycomb-Gloria Kaye
 World of Dreams-Perry Como

TORONTO

CFRB (Art Collins)
 Wonderful Baby-Don McLean
 Happy-Carpenters
 Thank You Baby-Stylistics
 Forever-Dave Moffat
 L.P.
 Catfish-Tijuana Brass

TORONTO

CKEY (Judy Casselman)
 Anytime-Frank Sinatra
 Wonderful Baby-Perry Como

WHITEHORSE

CKRW

(1) My Boy-Elvis Presley
 Charted
 Only Yesterday-Carpenters
 He Don't Love You-Tony and Dawn
 Thank God-John Denver
 99 Miles From L.A.-Albert Hammond
 Rainbow Eyes-Man
 Lost That Lovin' Feelin'-Telly Savalas
 Take Me In Your Arms-Charity Brown
 Amie-Pure Prairie League
 Rainy Day People-Gordon Lightfoot
 Right Down Home-Brussel Sprout
 I Need My Woman-Craig Ruhnke
 Come On Over-Chilliwack
 She's A Woman-Wednesday
 Tropical Heat-David George

WINGHAM

CKNX (Iona Terry)
 Yellow House of Love-Patti MacDonnell
 That's Life-Briton Young
 It's Been Such a Long Time-Terry Winter
 Touch Me Baby-Tamiko Jones
 Horses-Ron Nigrini
 Those Magnificent Clowns-Murphy's Law

YORKTON

CKOS (Ron Waddell)
 Yes Sir, That's My Baby-Bob Ruzicka
 I Ain't All Bad-Charley Pride
 Yakety Yak-Eric Weisberg
 Growin'-Loggins and Messina
 Cry Softly-Andy Williams

The Programmers FM RADIO ACTION

MONTREAL

CHOM-FM (Peggy Colston)
 L. P.'s
 Blow by Blow-Jeff Beck
 Juke Joint Jump-Elvin Bishop
 Spring Fever-Rick Derringer
 In Collaboration-Michael Quatro
 Your Mama won't like Me-Suzi Quatro
 A quiet Storm-Smokey Robinson
 On the Level-Status Quo
 Just another Way-Barry White
 Lady Marmalade-Nanette Workman
 45's
 Make me Smile-Cockney Rebel
 Star Struck-Moon Quake

RPM Top 100 Albums

Ace (20)
 America (97)
 Anka, Paul (46)
 April Wine (21)
 Average White Band (35)
 Bad Company (95)
 Beck, Jeff (70)
 Blackbyrds (56)
 Blue Oyster Cult (22)
 Bowie, David (18)
 B. T. Express (66)
 Buffet, Jimmy (43)
 Chapin, Harry (32)
 Chicago (58)
 Clapton, Eric (59)
 Cocker, Joe (14)
 Colin Young, Jesse (27)
 Collins, Judy (100)
 Cooper, Alice (2)
 Corea, Chick (77)
 Charlie Daniels Band (88)
 Davis, Mac (84)
 Denver, John (4)
 Denver, John (54)
 Doobie Brothers (42)
 Dylan, Bob (10)
 Eagles (36)
 Earth, Wind & Fire (28)
 Electric Light Orchestra (38)
 Emmylou Harris (81)
 Flack, Roberta (61)
 Fludd (67)
 Fogelberg, Dan (91)
 Frampton, Peter (96)
 Green, Al (29)
 Green, Al (49)
 Gross, Henry (45)
 Guess Who (16)
 Justin Hayward & John Lodge (31)
 Hendrix, Jimi (7)
 Hot Chocolate (94)
 Humble Pie (98)
 John, Elton (3)
 John, Elton (80)
 King, Carole (47)
 Kraftwerk (8)
 Labelle (40)
 Led Zeppelin (60)
 Led Zeppelin (1)
 Led Zeppelin (90)
 Led Zeppelin (55)
 Led Zeppelin (51)
 Lennon, John (11)
 Lewis Ramsey (82)
 Lightfoot, Gordon (6)
 Manchester, Melissa (62)
 Harold Melvin & The Blue Notes (78)
 Murphy, Michael (37)
 Myles & Lenny (83)
 Nazareth (73)
 Nazareth (25)
 Riperton, Minnie (34)
 Ronstadt, Linda (39)
 Roxy Music (79)
 Rufus Featuring Chaka Khan (99)
 Rush (17)
 Sayer, Leo (24)
 Tom Scott & LA Express (74)
 Gil Scott-Heron & Brian Auger & The Trinity (89)
 Seals & Crofts (75)
 Lynard Skynard (63)
 Snow, Phoebe (52)
 Original Soundtrack Recording (19)
 Sparks (76)
 Spinners (93)
 Steely Dan (68)
 Stewart, Al (33)
 Strawbs (13)
 Streisand, Barbara (26)
 Stylistics (57)
 Styx (85)
 Supertramp (30)
 Temptations (12)
 Three Dog Night (44)
 Tower Of Power (92)
 Trower, Robin (9)
 Tull, Jethro (65)
 Wakeman, Rick (69)
 Walsh, Joe (53)
 White, Barry (72)
 Whittaker, Roger (64)
 Yes (15)

COUNTRY AIRPLAY PERCENTAGES

The following listings indicate the percentage of contemporary radio stations programming these singles. This is radio action only and not an indication of sales.

BAD NEWS

George Hamilton IV (RCA) 17.4%

MERRY GO ROUND

Hank Snow (RCA) 13.4

THE PILL

Loretta Lynn (MCA) 13.4

BEFORE THE NEXT TEARDROP FALLS

Freddie Fender (ABC Dot) 13.4

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CKDH (Paul Kennedy)
 (1) My Elusive Dreams-Charlie Rich
 Charted
 Don't let the good Times-Melba Montgomery
 Lonely men, Lonely women-Connie Eaton
 He Took me for a Ride-LaCosta
 Somebody Song-B. J. Thomas

NEXT WEEK

AL MAIR

-Attic's President talks about industry

DEALER AID

-A new feature

What happened to the managers' association?

RPM

Top Albums

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W MOTOWN
V MUSIMART
D PHONODISC
E PINDOFF
F POLYDOR
G QUALITY
H RCA
I UA RECORDS
J WEA
K WORLD

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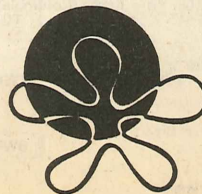
CANADA'S ONLY NATIONAL ALBUM SURVEY
Compiled from record store, radio station and record company reports.

| | | | | | | |
|----|----|------|--|----------------|----------------|--|
| 1 | 1 | (8) | LED ZEPPELIN Physical Graffiti Swan Song SS2-200-P | | | |
| 2 | 6 | (6) | ALICE COOPER Welcome to My Nightmare Atlantic SD 18130-P | | | |
| 3 | 3 | (21) | ELTON JOHN Greatest Hits (MCA) MCA-2128-J | MCAC-2128-J | MCAT-2128-J | |
| 4 | 2 | (9) | JOHN DENVER An Evening With (RCA) CPL2-0764-N | | CPS2-0764-N | |
| 5 | 4 | (9) | OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J | MCAC-2133-J | MCAT-2133-J | |
| 6 | 6 | (8) | GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206-P | | | |
| 7 | 10 | (6) | JIMI HENDRIX Crash Landing Reprise MS 2204-P | | | |
| 8 | 11 | (7) | KRAFTWERK Autobahn (Phillips) 6305231 - K | | | |
| 9 | 9 | (7) | ROBIN TROWER For Earth Below (Chrysalis) CH 1073-P | | 8CH 1073-P | |
| 10 | 7 | (10) | BOB DYLAN Blood On The Tracks (Columbia) PC33235-H | | PCA33235-H | |
| 11 | 8 | (20) | JOHN LENNON Rock 'N Roll (Apple) SK 3419-F | 4XK 3419-F | 8XK 3419-F | |
| 12 | 14 | (7) | TEMPTATIONS A Song For You (Motown) G696S1-Y | | | |
| 13 | 12 | (13) | STRAWBS Ghosts (A&M) SP 4506-W | CS 4506-W | 8T 4506-W | |
| 14 | 15 | (6) | JOE COCKER I Can Stand A Little Rain A&M SP 3633-W | CS 3633-W | 8T 3633-W | |
| 15 | 13 | (6) | YES Yesterdays Atlantic SD18103-P | | | |
| 16 | 18 | (14) | THE GUESS WHO Flavours (RCA) CPL1-0636-N | CPK1-0636-N | CPS1-0636-N | |
| 17 | 20 | (5) | RUSH Fly By Night (Mercury) SRN-1-1022-Q | | | |
| 18 | 17 | (5) | DAVID BOWIE Young Americans (RCA) APL1-0998 - N | APS1-0998 - N | APK1-0998 - N | |
| 19 | 25 | (4) | ORIGINAL SOUNDTRACK RECORDING Tommy (Polydor) 2625028-Q | 3862004-Q | 3500117-Q | |
| 20 | 24 | (5) | ACE Five A Side (Anchor) ANCL 2001 - N | | | |
| 21 | 26 | (14) | APRIL WINE Stand Back (Aquarius) AQR 506-K | GCA 506-K | AQ8 506-K | |
| 22 | 22 | (6) | BLUE OYSTER CULT On Your Feet or On Your Knees (Columbia) PG 33371-H | | TGA 33371-H | |
| 23 | 27 | (5) | QUEEN Sheer Heart Attack (Elektra) 7E - 1026 - P | 8EK - 1026 - P | CEK - 1026 - P | |
| 24 | 28 | (5) | LEO SAYER Just A Boy (Warner Bros.) BS 2836-P | | 8WM-2836-P | |
| 25 | 30 | (4) | NAZARETH Hair of the Dog (A&M) SP 4511-W | 8T 4511-W | CS 4511-W | |
| 26 | 38 | (4) | BARBARA STREISAND Funny Lady/Original Soundtrack (Arista) AL 9004-F | | 8A9004-F | |
| 27 | 40 | (4) | JESSE COLIN YOUNG Songbird (Warner Bros.) BS 2845-P | | 8WM2845-P | |
| 28 | 32 | (5) | EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280 - H | | PCA 33280 - H | |
| 29 | 31 | (6) | AL GREEN Greatest Hits Hi HSL 32098-K | | | |
| 30 | 41 | (15) | SUPERTRAMP Crime of the Century (A&M) SP 3647-W | CS 3647-W | 8T 3647-W | |
| 31 | 42 | (4) | JUSTIN HAYWARD & JOHN LODGE Blue Jays (Threshold) THS 14-K | THM 24814-K | TKM 24614-K | |
| 32 | 36 | (27) | HARRY CHAPIN Verities & Balderdash (Elektra) 7E-1012-P | | 8EK-1012-P | |
| 33 | 35 | (5) | AL STEWART Modern Times (Janus) JXS 7012 | | | |
| 34 | 16 | (12) | MINNIE RIPERTON Perfect Angel (Epic) EA 32561-H | | | |
| 35 | 21 | (21) | AVERAGE WHITE BAND Average White Band (Atlantic) SD-7308-P | | A8TC-7308-P | |
| 36 | 23 | (8) | EAGLES On The Border Asylum 7E1004-P | | | |
| 37 | 39 | (5) | MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290 - H | | | |
| 38 | 29 | (25) | ELECTRIC LIGHT ORCHESTRA Eldorado (United Artists) UA-LA339-U | UACA-339G-U | UAEA-339G-U | |
| 39 | 33 | (36) | LINDA RONSTADT Heart Like A Wheel (Capitol) ST-11358-F | 4XT-11358-F | 8XT-11358-F | |
| 40 | 34 | (8) | LABELLE Night Birds (Epic) EA 33075-H | | | |
| 41 | 37 | (5) | NEKTAR Down To Earth (Passport) PPSD 98005 - N | | | |
| 42 | 43 | (12) | DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W-2750-P | CWX-2750-P | 8WM-2750-P | |
| 43 | 44 | (6) | JIMMY BUFFET ABC Dunhill DSD 50183-N | | | |
| 44 | 58 | (16) | THREE DOG NIGHT Joy To The World/Their Greatest Hits (ABC) DSD-50178-N | DHX5-50178-N | DHM8-50178-N | |
| 45 | 47 | (6) | HENRY GROSS Plug Me Into Something A&M SP 4502-W | | 8T 4502-W | |
| 46 | 61 | (3) | PAUL ANKA Feelings (United Artists) UA-LA 367G-U | UACA 367-U | UAEA 367G-U | |
| 47 | 19 | (6) | CAROLE KING Really Rosie Ode SP 77027-W | | | |
| 48 | 52 | (5) | PURE PRAIRIE LEAGUE Bustin Out (RCA) LSP 4769 - N | | P8S - 2035 - N | |
| 49 | 45 | (20) | AL GREEN Explores Your Mind (Hi) HSL-32087-K | SKM-32087-K | SCM-32087-K | |
| 50 | 60 | (12) | ORIGINAL SOUNDTRACK Phantom of the Paradise (A&M) SP 3653-W | CS 3653-W | 8T 3653-W | |

RPM 100 Top Albums (51-100)

| | | | | | | | | | |
|----|----|------|--|---------------|-----|------|------|--|----------------|
| 51 | 57 | (4) | LED ZEPPELIN Houses of the Holy (Atlantic) SD 7255-P A8TC 7255-P | AC 7255-P | 76 | 81 | (5) | SPARKS Propaganda (Island) ILPS 9312 - W | Y81 - 9312 - W |
| 52 | 46 | (25) | PHOEBE SNOW Phoebe Snow (Shelter) SR-2109-J | SRT-2109-P | 77 | 53 | (5) | CHICK COREA No Mystery (Polydor) 2302 034-Q | 3801 152-Q |
| 53 | 48 | (10) | JOE WALSH So What (ABC) DSD-5171-N | DHX-55171-N | 78 | 97 | (2) | HAROLD MELVIN & THE BLUE NOTES To Be True (Phila Int.) KZ-33148-H | ZA-33148-H |
| 54 | 54 | (69) | JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPK1-0374-N | CPS1-0374-N | 79 | 80 | (8) | ROXY MUSIC Country Life (Atco) SD 36-106-P | A8TC 36-106-P |
| 55 | 59 | (3) | LED ZEPPELIN Led Zeppelin IV (Swan Song) SC-7208-P | AC-7208-P | 80 | 55 | (10) | ELTON JOHN Empty Sky (MCA) MCA-2130-J | MCAT-2130-J |
| 56 | 62 | (7) | BLACKBYRDS Flying Start (Fantasy) F 9472 | | 81 | 96 | (2) | EMMYLOU HARRIS Pieces of Sky (Reprise) MS-2213-P | CRX-2213-P |
| 57 | 49 | (5) | STYLISTICS Best of (Avco) AV 69005 - 698 - M | AV 69005 - M | 82 | 56 | (7) | RAMSEY LEWIS Sun Goddess (Columbia) KC 33194-H | CA 33194-H |
| 58 | 85 | (2) | CHICAGO Chicago VII (Columbia) PC 33100-H | PCT 33100-H | 83 | 64 | (12) | MYLES & LENNY Myles & Lenny (Columbia) CA 33366-H | |
| 59 | 86 | (2) | ERIC CLAPTON There's One In Every Crowd (Polydor) 2479132-Q | 3216047-Q | 84 | 66 | (7) | MAC DAVIS All The Love In The World (Columbia) PCA 32927-H | CA 32927-H |
| 60 | 79 | (3) | LED ZEPPELIN Swan Song SD-82-16-P | AT 2C-82-16-P | 85 | 67 | (7) | STYX Styx II (Wooden Nickel) WNS 1012-N | |
| 61 | 68 | (4) | ROBERTA FLACK Feel Like Makin' Love (Atlantic) SD 18131-P | A8TC18131-P | 86 | 92 | (3) | NEW WORLD ELECTRONIC CHAMBER Switched On Beatles (Mushroom) MBS-5003 | |
| 62 | 63 | (5) | MELISSA MANCHESTER Melissa (Arista) AL 4031 - F | 8A 4031 - F | 87 | 75 | (14) | OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP 3654-W | CS 3654-W |
| 63 | 87 | (2) | LYNARD SKYNAHD Nuthin' Fancy (MCA) MCA 2137-J | MCAT 2137-J | 88 | 77 | (7) | CHARLIE DANIELS BAND Fire On The Mountain (Kama Sutra) KBSA 2603-M | |
| 64 | 70 | (3) | ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N | KPS1-0078-N | 89 | 78 | (5) | GIL SCOTT-HERON & BRIAN JACKSON The First Minute Of A New Day (Arista) A 4030 - F | 8A 4031 - F |
| 65 | 50 | (24) | JETHRO TULL War Child (Chrysalis) CHR-1067-P | 8CH-1067-P | 90 | 82 | (3) | LED ZEPPELIN Led Zeppelin II (Swan Song) SD-8236-P | AC-8236-P |
| 66 | 51 | (20) | B.T. EXPRESS Do It (Till You're Satisfied) (Scepter) SPS-5117-Q | SPS8-5117-Q | 91 | 83 | (15) | DAN FOGELBERG Souvenirs (Epic) KE 33137-H | |
| 67 | 72 | (4) | FLUDD Great Expectations (Attic) LAT 1001-K | 8AT 1001-K | 92 | 84 | (7) | TOWER OF POWER Urban Renewal (Warner Bros) BS 2834-P | 8WM 2834-P |
| 68 | 88 | (2) | STEELY DAN Katy Lied (ABC) ABC-D 846-N | ABD 5846-N | 93 | 90 | (7) | SPINNERS New and Improved (Atlantic) SD 18118-P | A8TC 18118-P |
| 69 | 89 | (2) | RICK WAKEMAN Myths & Legends of King Arthur (A&M) SP 4515-W | CS 4515-W | 94 | 95 | (2) | HOT CHOCOLATE Clearo Park (Big Tree) BT-89503-P | 8BT-89503-P |
| 70 | 91 | (2) | JEFF BECK Blow By Blow (Epic) PE 33409-H | PEA 33409-H | 95 | .... | (1) | BAD COMPANY Straight Shooter (Swan Song) SS 8413-P | CSS 8413-P |
| 71 | 74 | (4) | RON NIGRINI Nigrini (Attic) LAT-1000-K | 8AT 1000-K | 96 | .... | (1) | PETER FRAMPTON Frampton (A&M) SP-4512-W | CS-4512-W |
| 72 | 93 | (2) | BARRY WHITE Just Another Way To Say I Love You (20th Century) 9209466-T | 8209466-T | 97 | .... | (1) | AMERICA Hearts (WEA) BS 2852-P | CWX 2852-P |
| 73 | 73 | (22) | NAZARETH Loud 'n' Proud (A&M) SP-3609-W | CS-3609-W | 98 | .... | (1) | HUMBLE PIE Straight Rat (A&M) SP 4514-W | 8T 4514-W |
| 74 | 94 | (2) | TOM SCOTT & LA EXPRESS Tom Cat (Ode) SP 77021-W | 8T 77021-W | 99 | 100 | (13) | RUFUS FEATURING CHAKA KHAN Rufusized (ABC) ABCD-837-N | ABCD8-837-N |
| 75 | 98 | (2) | SEALS & CROFTS I'll Play For You (Warner Bros.) BS-2852-P | 8WM-2852-P | 100 | .... | (1) | JUDY COLLINS Judith (WEA) 70S 1032-P | 80K 1032-P |

WATCH FOR IT . . .



Sure Feels Good-Tim Daniels
Roll on Big Mama-Joe Stampley
4 Ways of Love-The Four Ways
Freedom, Riches-Doug Rutledge

BATHURST

CKBC (Al Herbert)
(1) Can't get her Out of my Mind-J. Rodriguez
Charted
Window up Above-Mickey Gilley
Beyond You-Crystal Gayle
I Ain't All Bad-Charlie Pride
Thank God-John Denver

CALGARY

CFAC (Larry Kunkel)
Spring-Tanya Tucker
Rhythm Guitar-Oak Ridge Boys
Gonna Find me a Bluebird-Bud Logan
More and More-Linda Brown

DAUPHIN

CKDM
(1) Time to Pay the Fiddler-Cal Smith
Playlisted
Little Bit South-Sonny James
Freedom, Riches-Doug Rutledge
The Way you Play-Merv Smith
Jeanne Marie you were a Lady-Lloyd Mackey
Give me just a Little Lovin'-Hugh Scott
Please come to Nashville-Ronnie Dove
Ragtime Molly-Grampa'

KITIMAT

CKTK (Gary Shannon)
(1) The Pill-Loretta Lynn
Charted
Yellow House of Love-Patti MacDonnell
Merry-go-round-Hank Snow
My Kind of Woman-Orval Prophet
I Ain't All Bad-Charlie Pride

LINDSAY

CKLY
(1) My Elusive Dreams-Charlie Rich
Charted
Too Late to Worry-Ronnie Milsap
Still Thinkin' About You-B. C. Craddock
Somebody Song-B. J. Thomas
She's Already Gone-Jim Mundy
My Old Kentucky Home-Johnny Cash

LONDON

CFPL-FM (Joe Caswell)
(1) Bargain Store-Dolly Parton
Charted
Blanket on the Ground-Billy Jo Spears
It Do Feel Good-Donna Fargo
Still Thinkin' About You-B. C. Craddock
Tip of my Fingers-Jean Shephard

MARYSTOWN

CHCM (Shell LeGrow)
(1) Mellow-Olivia Newton-John
Charted
Uproar-Anne Murray
Brass Buckles-Barbi Benton
Roll on Big Mama-Joe Stampley

MEDLEY

CHCL
(1) Roses and Love Songs-Ray Price
Charted
My Kind of Woman-Orval Prophet
Texas Yodel-Donn Reynolds
Rock On Baby-Brenda Lee
Playlisted
Someone Special-Canadian Zephyr
She's Actin' Single-Gary Stewart
Bad News-George Hamilton IV
Hurt-Connie Cato
Country D.J.-Bill Anderson

If That's What It Takes-Ray Griff
If you Would-Anan Rhody
It's All Over Now-Charlie Rich
Pasadena's On my Mind-Lynn Jones
Still Thinkin' About You-B. C. Craddock

PETERBOROUGH

CHEX (Sean Eyre)
(1) Teardrop-Freddie Fender
Charted
You Make Me Want-Tammy Wynette
Merry-go-round-Hank Snow
Yellow House-Patti MacDonnell
Simple Things-Ray Pillow
RED DEER
CKGY (Spence Cherrier)
(1) Mother, Love & Country-Dick Damron

Charted

He's Everywhere-Marilyn Sellars
Texas Yodel-Donn Reynolds
I'm A Believer-Tommy Overstreet
Path Across My Mind-Calhoun Twins
The Bricklin-Charlie Russell
Rock on Baby-Brenda Lee
My Kind of Woman-Orval Prophet
Someone Special-Canadian Zephyr
She's Actin' Single-Gary Stewart

RICHMOND HILL

CFGM (Dave Johnson)
It Ain't All Bad-Charlie Pride
Window Up Above-Mickey Gilley
Beat the Mornin'-T. G. Shephard
Don't Anyone Make Love-M. Brandy



POP MUSIC PLAYLIST

| | | | | |
|------------|---|--|-------------|---|
| 1 2 (10) | ★ | LADY LUCK Ken Tobias Attic 106-T | 26 24 (12) | HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA MCA-40349-J |
| 2 4 (7) | | IT'S A MIRACLE Barry Manilow Arista 0108-F | 27 23 (11) | ★ ANY DREAM WILL DO Carlton Showband RCA PB 5044-N |
| 3 6 (6) | | BEER BARREL POLKA Bobby Vinton ABC 12056-N | 28 49 (2) | CRY SOFTLY Andy Williams Columbia 3-10113 - H |
| 4 1 (8) | ★ | I DON'T LIKE TO SLEEP ALONE Paul Anka U. A. UAXW 615 - X - U | 29 33 (3) | ANYTIME Frank Sinatra Rennice 1377-P |
| 5 5 (6) | | THE LAST FAREWELL Roger Whittaker RCA 50030-N | 30 34 (3) | ★ ALL IN THE PAST NOW Gary & Dave AXE - 22-T |
| 6 3 (6) | | HE DON'T LOVE YOU Tony Orlando and Dawn Elektra 45240-P | 31 36 (3) | HOW LONG Ace Anchor 21000-N |
| 7 7 (4) | | ONLY YESTERDAY Carpenters A&M 1677-W | 32 19 (7) | LOVIN' YOU Minnie Riperton Epic 8-50057-H |
| 8 10 (5) | | THANK GOD I'M A COUNTRY BOY John Denver RCA 10239 - N | 33 27 (10) | EMOTION Helen Reddy Capitol 4021-F |
| 9 9 (4) | ★ | RAINY DAY PEOPLE Gordon Lightfoot Reprise 1328-P | 34 31 (4) | ALL THE LOVE IN THE WORLD Mac Davis Columbia 3-10111 |
| 10 12 (5) | | THE IMMIGRANT Neil Sedaka MCA 403070 - J | 35 30 (7) | HOT SAUCE Jan Davis Guitar Ranwood 1015-Q |
| 11 14 (6) | | DON'T TELL ME GOODNIGHT Lobo Big Tree 16033-P | 36 26 (10) | MY BOY Elvis Presley RCA 10190-N |
| 12 11 (6) | ★ | YOU'RE A PART OF ME Susan Jacks Goldfish 113-W | 37 42 (2) | WORLD OF DREAMS Perry Como RCA PB-10257 - N |
| 13 8 (8) | | ANOTHER SOMEBODY DONE SOME- BODY WRONG SONG B. J. Thomas ABC 12054 - N | 38 44 (2) | YOU TURN ME ON Nino Tempo & April Stevens A&M 363-W |
| 14 25 (4) | | STONED IN LOVE WITH YOU Johnny Mathis Columbia 3-10112-H | 39 39 (2) | I'VE BEEN THIS WAY BEFORE Neil Diamond Columbia 3-10084 - H |
| 15 21 (5) | | MISTY Ray Stevens Barnaby 614 - X | 40 47 (2) | MIDNIGHT BLUE Melissa Manchester Arista 0116 - F |
| 16 15 (7) | | YOU ARE SO BEAUTIFUL Joe Cocker A&M 1641-W | 41 41 (2) | EMMANUELLE Peter Nero Arista 0112 - F |
| 17 22 (5) | | 99 MILES FROM L.A. Albert Hammond Mums 8 - 6037 - H | 42 45 (2) | ★ DON'T GO AWAY Enrico Farina E.F. Records ST57549 |
| 18 18 (5) | | BEFORE THE NEXT TEARDROP Freddie Fender ABC 17540 - N | 43 50 (2) | SISTER GOLDEN HAIR America Warner Brothers WB-8086 - P |
| 19 20 (5) | | AMIE Pure Prairie League RCA 10184 - N | 44 48 (2) | DION BLUE Tim Weisberg A&M 1680 - W |
| 20 13 (7) | | WALKING IN RHYTHM Blackbyrds Fantasy 736 | 45 29 (6) | I WANNA LEARN A LOVE SONG Harry Chapin Elektra 45236-P |
| 21 38 (12) | | WONDERFUL BABY Don McLean United Artists 614 - U | 46 32 (6) | LOVE YOUR LIFE BEFORE YOU DIE Pointer Sisters ABC 262-N |
| 22 28 (4) | | I'LL PLAY FOR YOU Seals & Crofts Warner Bros. 8075-P | 47 (1) | WHEN THE PARTY IS OVER Janis Ian Columbia 3-10019-H |
| 23 17 (7) | ★ | SURE FEELS GOOD Tim Daniels Kangi K-TDA-22 | 48 (1) | GROWIN' Loggins and Messina Columbia 3-10118-H |
| 24 37 (3) | | LOVE WILL KEEP US TOGETHER Captain & Tennille A&M 1672-W | 49 (1) | WILDFIRE Michael Murphy Columbia 8-50084-H |
| 25 16 (7) | | SORRY DOESN'T MAKE IT RIGHT Diana Ross Motown 1335-Y | 50 (1) | AUTOBAHN Kraftwerk Phillips 6305231-K |



COUNTRY PLAYLIST

| | | | | | | | |
|----|----|------|---|----|------|-----|---|
| 1 | 2 | (13) | I'VE NEVER BEEN THIS FAR BEFORE Carroll Baker-Gaiety G-758 | 26 | 50 | (2) | THANK GOD I'M A COUNTRY BOY John Denver RCA PB-10239 - N |
| 2 | 16 | (5) | BLANKET ON THE GROUND Billie Joe Spears United Artists 584-U | 27 | 35 | (4) | MORE AND MORE Linda Brown A&M 383-W |
| 3 | 8 | (12) | STILL THINKIN' ABOUT YOU Billy "Crash" Craddock ABC 12068-N | 28 | 28 | (4) | HE TURNS IT INTO LOVE AGAIN Lynn Anderson Columbia 3-10101-H |
| 4 | 7 | (9) | OOO MAMA Jerry Palmer Gaiety G 757 | 29 | 21 | (6) | HE TOOK ME FOR A RIDE LaCosta Capitol 4022-F |
| 5 | 19 | (6) | ROLL ON BIG MAMA Joe Stampley Epic 8-50075-H | 30 | 34 | (4) | I'LL NEVER WRITE ANOTHER Jerry Warren United Artists UAXW 599X-U |
| 6 | 3 | (8) | ALWAYS WANTING YOU Merle Haggard Capitol 4027-F | 31 | 10 | (8) | HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA 40349-J |
| 7 | 4 | (12) | SURE FEELS GOOD Tim Daniels Kangie K-TDA-22 | 32 | 33 | (5) | MATHILDA Donny King Warner Bros. 8074-P |
| 8 | 11 | (10) | MOTHER, LOVE AND COUNTRY Dick Damron Marathon 1132A | 33 | 43 | (3) | I AIN'T ALL BAD Charley Pride RCA PB 10236-N |
| 9 | 9 | (6) | YOU MAKE ME WANT TO BE A MOTHER Tammy Wynette Epic 50071-H | 34 | 5 | (8) | ROSES AND OTHER LOVE SONGS Ray Price Myrrh MS150-N |
| 10 | 22 | (4) | SHE'S ACTIN' SINGLE Gary Stewart RCA 10222-N | 35 | 39 | (3) | FREEDOM, RICHES, PEACE OF MIND Doug Rutledge Van Los VLM 116 |
| 11 | 15 | (6) | DID YOU HEAR MY SONG Mercury Brothers RCA PB-50049-N | 36 | 42 | (3) | ALL AMERICAN GIRL Statler Brothers Mercury 73665-Q |
| 12 | 1 | (8) | THE PILL Loretta Lynn MCA 40358-J | 37 | 6 | (8) | CAN'T GET HER OUT OF MY MIND Johnny Rodriguez Mercury 73659-Q |
| 13 | 13 | (4) | BEST WAY I KNOW HOW Mel Tillis & The Statesiders MGM 14782-Q | 38 | 40 | (3) | PROUD OF YOU BABY Bob Luman Epic 8-50065-H |
| 14 | 18 | (7) | FOLLOW YOUR HEART Jim & Don Haggart Arpeggio ARPS 1027-N | 39 | 48 | (2) | PATH ACROSS MY MIND Calhoun Twins Marathon 1127A-C |
| 15 | 41 | (3) | I'M NOT LISA Jessie Colter Capitol P4009-F | 40 | 12 | (7) | IT DO FEEL GOOD Donna Fargo Dot 017541X-M |
| 16 | 17 | (8) | PASADENA'S ON MY MIND Lynn Jones Arpeggio ARPS 1028-H | 41 | 47 | (2) | KING OF COUNTRY MUSIC George Riddle Marathon 1125A-C |
| 17 | 32 | (4) | SOMEBODY DONE SONG B. J. Thomas ABC 12054-N | 42 | .... | (1) | BRASS BUCKLES Barbi Benton Playboy 6032-M |
| 18 | 14 | (16) | EVERYBODY'S GOING TO THE COUNTRY Hank Smith-Quality 2112X-M | 43 | .... | (1) | MISTY Ray Stevens Barnaby 614 |
| 19 | 26 | (5) | ANY DREAM WILL DO Carlton Showband RCA PB 5044-N | 44 | 44 | (6) | THE TIPS OF MY FINGERS Jean Shepard United Artists 591-U |
| 20 | 20 | (6) | I CAN STILL HEAR THE MUSIC Jerry Lee Lewis Mercury 73661-Q | 45 | .... | (1) | FROM BARROOM TO BEDROOMS David Willis Epic 8-50070-H |
| 21 | 24 | (6) | A TOUCH OF GOD Family Brown RCA PB-50049-N | 46 | .... | (1) | HURT Connie Cato Capitol 4035-F |
| 22 | 45 | (3) | WINDOW UP ABOVE Mickey Gilley Playboy 6031-M | 47 | .... | (1) | BACK HOME IN HUNTSVILLE Bobby Bare RCA 10223-N |
| 23 | 30 | (4) | I'D LIKE TO SLEEP Freddie Hart Capitol 4031-F | 48 | .... | (1) | LOVING YOU BEATS ALL I'VE EVER SEEN Johnny Paycheck Epic 8-50073-H |
| 24 | 27 | (6) | THE BRICKLIN Charles Russell Boot BT 129-K | 49 | .... | (1) | MERRY GO ROUND Hank Snow RCA PB 10225-N |
| 25 | 49 | (2) | TOO LATE TO WORRY Ronnie Milsap RCA PB-10228 - N | 50 | .... | (1) | THE OLD MAN Jimmy Arthur Ordge Royalty R-1000-S |

Comin' Home to You-Jerry Wallace
These Days-G. Jones
A Most Amazing Lady-R. Neufeld
My Canadian Maid-G. Hamilton

SMITHS FALLS

CJET (Eric Young)
(1) Always Wanting You-Merle Haggard

ST. CATHARINES

CHSC (Peter Darrell)
(1) Teardrop-Freddie Fender

SUDBURY

CKSO (Ron Smith)
(1) Linda On my Mind-Conway Twitty

SWIFT CURRENT

CKSW
(1) Always Wanting You-Merle Haggard

SYDNEY

CJCB (Freeman Roach)
(1) Mellow-Olivia Newton-John
Playlisted

Bad News-George Hamilton IV
Still Thinkin' About You-B. C. Craddock
You're My Best Friend-Don Williams
Turns It Into Love Again-Lynn Anderson
Sleep Til' I Get Over You-Freddy Hart

TORONTO

CKFH (Jack Winter)
Teardrop-Freddie Fender
Just Like Your Daddy-Jeanne Pruett
Lonely Hearts Club-Buck Owens
Sure Feels Good-Tim Daniels
Any Dream Will Do-Carlton Showband
I'm Too Hurt to Cry-Lloyd Mackey
Lonely Willow-Lee Roy
The Old Man-Jimmy Arthur Ordege

TRURO

CKCL (Dave Innes)
Oh Boy-Diana Trask
The Way You Play-Merv Smith
Blanket on the Ground-Billie Jo Spears
Baptism of Jesse Taylor-Roy Drusky

VANCOUVER

CKWX (Harold Kendall)
(1) Always Wanting You-Merle Haggard
Charted
Brass Buckles-Barbi Benton
Smokey Mountain Memories-Mel Street
Don't Anyone Make Love-Moe Brandy
Playlisted
I Ain't All Bad-Charley Pride
From Barrooms to Bedrooms-David Wills
Lonely Hearts Club Band-Buck Owens
Forgive and Forget-Eddie Rabbett

VICTORIA

CJVI
(1) Misty-Ray Stevens
Charted
I'm Not Lisa-Jesse Colter
Thank God-John Denver
She's Actin' Single-Gary Stewart
Playlisted
It's All Over-Charlie Rich
Beat the Mornin'-T. G. Sheppard
My Old Kentucky Home-Johnny Cash
But I Do-Del Reeves
These Days-George Jones

WINDSOR

CKLW-FM (Ron Foster)
(1) The Pill-Loretta Lynn
Charted
Misty-Ray Stevens
From Barrooms to Bedrooms-David Wills
Don't Anyone Make Love-Moe Brandy

McLAUCHLAN continued from page 9

Who were you thinking of when you wrote "Do You Dream of Being Somebody?"

It was kind of a dissertation on really death-dealing ambition. I wrote that after I saw a picture of Judy Garland, one of the last pictures that was ever taken of her. She was really drugged out, it was one of her last performances, she looked really bad, mascara all over the place, obviously she was still singing "somewhere over the rainbow." So I was looking at that, and going through dance magazines, and just thinking about all that stuff, wondering why people perform, why they have ambition, why they want to do it, what's in them in the first place that makes them want to do it so bad, that they destroy themselves just to do it. That's what the song is about.

Do you ever go through periods of being discouraged?

The thing that saves me most from any kind of heartache or monstrous bringdown, is that by and large I still recognize the fact that I do it because I want to, not because it's a job. Everybody's life is hard when they're starting, when they really want to do something, but there's a long way to go between wanting to and being able to. I guess the only exceptions to that rule are with people who come right out of school and go into a nice job with their father's law firm.

Is your time completely occupied by music these days?

I still paint, write a little bit of poetry, and do quick sketches. I'm into amateur inventing, into walking, into working on cars, into going to shows, but mostly I'm into doing what I'm doing now and it takes up more and more time.

Playlisted

Yes Sir-Bob Ruzicka
Pour Me-Donna Adams
Bad News-George Hamilton IV
Damn It All-Gene Cotton
Where He's Going-Hank Williams Jr.
Reconsider Me-Narvel Felts
You're My Best Friend-Don Williams
The Last Farewell-Roger Whittaker
Big Ole Jean-Johnny Tillotson

WINNIPEG

CJOB-FM
(1) The Pill-Loretta Lynn
Charted
Thank God-John Denver
Merry-go-round-Hank Snow
I'd Like to Sleep-Freddy Hart
I Ain't All Bad-Charley Pride
Bad News-George Hamilton IV
He's My Rock-Brenda Lee
It's All Over Now-Charlie Rich
A Lot of Hurtin' Done-Connie Smith

WOODSTOCK

CJCJ (Charlie Russell)
(1) She's Actin' Single-Gary Stewart
Charted
Blanket on the Ground-Billie Jo Spears
It Takes Faith-Marty Robbins
She Talked A Lot About Texas-Cal Smith
Playlisted
I Ain't All Bad-Charley Pride

Do you see your music evolving in any particular direction?

No I don't. The progression that's been going on now is good enough for me. I feel that I'm able to reach inside and be a little bit more concise, a little bit more honest, a little bit more to the point, and just put words together better than I used to. My songs have got more melodic, I'm enjoying playing a lot more. It just seems like a better way to live, rather than to constantly push circumstances - just let things alter around you, pick up what you want, discard what you don't. Save yourself a lot of trouble.

"I find most of my friends aren't musicians. I hang out with painters or sometimes an actor here and there."

Do you ever worry that maybe an amassing of wealth might interrupt a certain creative flow for you?

I think more than anything else, what happens, or what's going to happen to me if it's any logical extension of the trend of events, is that with the more well-known, the more successful you get - all of a sudden you have a lot of things you can do. You can get into acting, or producing records, you get sessions to play on, you have more variety, more work. Certain types of people amass a great deal of property and wealth and just insulate themselves from whatever's going on, that's always a real possibility and a very dangerous possibility. I certainly hope it doesn't happen to me, but I don't think it will.

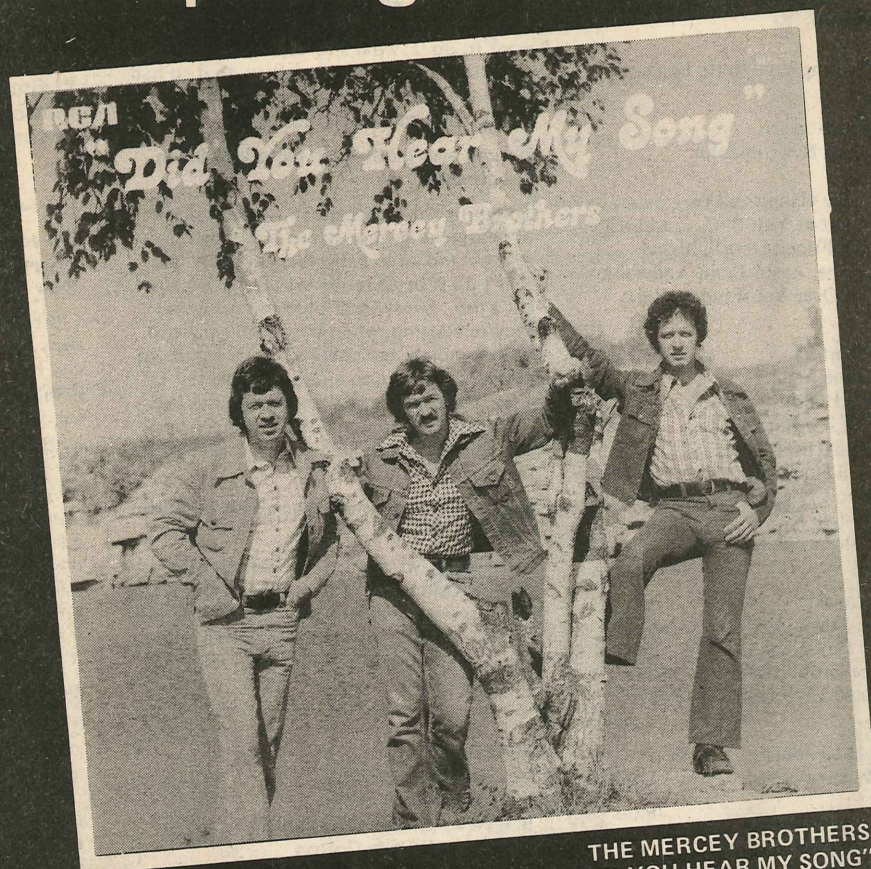
Do you want to produce records?

Yes, very much so, I'd love to do that. Just going through changes myself like that, has given me a great deal of sympathy for what people have to go through when they're initially starting to make records. I think it's a very important thing to encourage people to trust their own ideas, and conceptions of what they want to sound like. It's important to draw them out, to work with them, to suggest, and not say 'you don't know anything, stay out of the mixing, leave me alone.'

In your personal life, do you tend to associate mostly with musicians, or do you like to get away from the music scene entirely?

That's an interesting question, because I find that most of my friends aren't musicians, I've made better and more lasting friends that aren't. I do have pretty close friends that I meet on the road, and I never see them anywhere else, like Jackson Browne, or Joni or Neil - we can sit up and rap all night, but that's just sort of one area of your life. But the people I normally hang out with tend to be painters or sometimes an actor here and there, or my brother. The things that musicians have in common that's so groovy to me, is that for the period of time you're on the road, everyone knows the bullshit and the stupidity that goes down, and you don't have to talk about it. You can talk about something else.

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