



Moffat's Vice-President, Programming, Keith James, tags the CRTC FM Regulations as "prophetic". (Story page 3)

NATIONAL REPRESENTATION AT COMMUNICATION ELEVEN

RPM's Three Days In March - Communication (C11) attracted more registrants than any of the ten previous meets. There were four hundred and eighty-three registrants for the event which took place at Toronto's Four Seasons-Sheraton Hotel. Registrants comprised members of the press, recording industry (record company executives, producers, artists etc.), retailers, rack jobbers, distributors and programmers - from practically every province and the two territories in Canada. Every room and hospitality suite blocked off for the weekend were sold out and late registrants were forced to book into other hotels close by.

The on again, off again mail situation had created some problem with registrations, necessitating in registrants having to pick up their credentials either at RPM's offices or in the foyer of the Dominion Ballroom prior to the speakers' session. There was less confusion than had been anticipated and C11 got underway with opening remarks by Walt Grealis, publisher of RPM Weekly and president of the newly-formed Juno Awards Association.

In view of some of the controversy that attracted more newspaper coverage of the Juno Awards than ever before, Grealis took advantage of the rather large industry gathering to "clear the air". The text of his speech follows:

Good morning and welcome to the wonderful world of plastic cups, courtesy of the Four Seasons-Sheraton Hotel. This is our first experience with this hotel and one that makes our old home of the Inn On The Park even more attractive and desirable. In any event, welcome to the music industry event of the year. This morning's meeting will launch one of the biggest events in the history of the Canadian music industry. The very number of those attending this meeting is a first.

There are a few things however, I would like to clear up before we begin. If you've been reading the dailies, you'll know that this year the Juno Awards received more pre-event press than ever before. The daily press were looking for a hook and they found one. Digging back into their files, they found an old story and updated it with a few of their own impressions, if you will.

I do believe however, that both the Juno Awards and the Canadian Music Awards Association were pleased at the amount of press we received. The fact that it was controversial could serve to bring a very large number of the public before their television sets Monday night. That's good. Remember, the press says "Any press is good press - no press is.....just no press". The nose for news reporter looks for an angle.....controversy or anything that will lead the reader into the story and, remember, we want people to watch the Awards.

Just in case anyone feels there has been a problem within the Awards this year..... you're right. We found that the Awards had outgrown what had happened in years past. We welcomed the assistance of various segments of the industry. We opened the door to the industry to come forth and assist us in this year's Awards and those who did agree to participate, became the Canadian Music Awards Association. Just how much effort was put in by this group will become obvious on stage

at the Queen Elizabeth Theatre on Monday and also to the viewers at home. Quite frankly, the CMAA saved our asses. They got the performers. They got the presenters and they found a host that the CBC felt would mean good television. We met, we talked, we discussed and like good businessmen, we argued, and we did it all to put together a television program that will go down in history as being the greatest gathering of Canadian talent in one place, at one time.....ever.

Tribute should be made to Mel Shaw, who guided the ship over some very rough water. I think he has learned a great deal from doing the leg work for the Awards. We have learned a great deal from working with people like Ross Reynolds, Martin Onrot, Greg Hambleton, Brian Robertson, Leonard Rambeau and George Struth.

So, here's what it all means. It means that the industry can get together and work out and argue out an event that will bring Canada and Canadian artists to the public - in a setting that can only benefit the industry. They really got it all together. They did a great job. I want to mention also, the CBC and particularly Jim Guthro and John Barnes and one other gentleman who was a prince to work with - John Thomson, the producer and director of the show.

Finally, a thank you to the press. Yes, thank you for all the space and all the questions that will only be answered on Monday night. I'll be sitting in the audience watching a Juno Awards that we never dreamed would be possible and that we could never have handled alone.

Only after the Awards on Monday will we know if it was a success. But right now we know that the Junos were successful in bringing the entire industry together to do something, and do it well.

Cliff Lorimer, a graduate of Toronto's Humber College (Radio Broadcasting) submitted the following observations on the morning and afternoon sessions.

During the course of the week-end members of the entire Canadian Music Industry encompassing broadcasters, writers, interviewers, producers, music publishers, record company representatives, dealers, recording artists and many others the opportunity of mingling with each other in an informal atmosphere to discuss problems within their particular field of the Music Industry, and hopefully make some new friends as well as reuniting with old ones on a business and personal level.

As a first time observer of the Communication Seminars I will briefly outline the content of the guest speaker sessions.

Host Walt Grealis outlined the aims and objectives of such an event within the industry, and introduced the audience to the various speakers. The idea of such a seminar is to bring the members of the industry both here in Canada and their counterparts in the United States closer together allowing them the opportunity of sharing ideas and overcoming problems. Our first speaker was Louis Applebaum, Executive Director of the Ontario Arts Council. Speaking on behalf of the Ontario Government Mr. Applebaum outlined government's policy with regard to financial support of various musical, theatrical, literary, and cultural presentations. He explained the criteria on which grants and awards are based relating to specific projects. He tended to shy away from some specific projects and questions raised by members of the audience.

The next guest on the agenda was Norman Weiser, President of Chappell Music in New York City. He outlined his companies philosophy concerning the music business, and the role Chappell played in the North American music scene.

We were most privileged to have North America's top internationally known radio broadcasting consultant Ted Randal, the top man in his field of work. Mr. Randal concentrated on the status and conditions of radio programming both in Canada and the United States. He is a man of many years of broadcasting experience in all aspects of the business equipping him with a wealth of knowledge concerning the topic on which he speaks. He now makes his home in Canada. His aims are to advise Canadian broadcasters from coast to coast as to the way in which they can improve and update their radio programming to better suit the needs of their given market.

Bruce Wilson, Vice-President of Marketing for the A & A chain of record stores, working out of Toronto gave his company policy on all aspects of selling records, from the amount of stock required to the actual promotion and final sale to the customer. Mr. Wilson, an American, is now residing in Toronto and is rapidly acquainting himself with the Canadian music industry. He noted the importance of a good healthy relationship between his staff and each record company sales and promotion man. Good in-store promotion is a key to selling records. It is also important to keep in touch with the local radio stations so that the store can be aware of the most requested singles and albums being played on radio so that they will have a full stock of the new material.

By way of suggestion some thoughts which hopefully will improve future conferences

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ERNIE CASTLE RETURNS TO RECORDING ACTIVITY

Ernie Castle, who heads up the Ernie Castle Four, and releases on his own Dycast label, has returned to the personal appearance business after a setback by a heart attack. The Calgary-based easy listening group will also be taping a session for a hoped-for release by mid year.

The group released an album last year which met with good acceptance throughout the west, particularly on the group's club circuit. Castle publishes his material through his own Alberta Music of Canada (BMI).

GEORGE HAMILTON IV EMCEES WEMBLEY FEST.

RCA recording artist, George Hamilton IV has been signed by Mervyn Conn of London, England to appear and act as Master of Ceremonies for both days of Britain's International Festival of Country Music (29-30). This will be Hamilton's sixth year to appear at the Festival. He has also been voted the Top U.S. Male Country Artist in Great Britain for several years.

To coincide with the Wembley Festival, RCA-London will release a new Hamilton single.

Hamilton endeared himself to British country fans when he became the first U.S. country artist to record an entire album in London with the Hillsiders of Liverpool. He has also become a popular television star and just recently completed his fourth series for BBC-TV. His twenty-six week radio series "How The West Was Sung" is now being aired throughout the U.K. by the BBC.

"CRTC FM REGULATIONS ARE PROPHETIC"- KEITH JAMES

The Moffat organization is growing like topsy — not in numbers but in professionalism, and much of it is due the efforts of the group's recently appointed Vice President of Programming, Keith James.

James began his radio career back in 1948 in the State of Virginia. He worked up through small markets, working as a jock, news director, traffic manager and in sales. Gaining experience in broadcasting, in general, was his prime concern and working three jobs as well as being an on-air personality was considered par for the course.

The big time to James was WGH Norfolk, a twenty station market where he was employed as a jock and in promotion. He was a valued member of the staff because he had programmed several small stations before the Norfolk job.

When James moved to CHED in 1964, he moved into a somewhat isolated market — a new challenge, having come from a market of four rockers, four rhythm and blues stations and a couple of country outlets. He discovered "Going into Edmonton, where it was isolated, I first found it a big problem in stimulating people, and keeping myself stimulated. But then it has its advantages in that you can also experiment and get a

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of this type with regard to guest speakers and formal meetings of this nature. In the case of a radio consultant such as Ted Randal, perhaps it would have been more enlightening if he were to have a tape presentation showing the weak and positive points of various stations throughout North America upon which he could explain ways of improving them. A presentation of this nature would hopefully encourage a larger turnout to such an important event, since this conference is open to the entire music industry. I would also be in favour of a workshop idea highlighting many different aspects of the industry where people would be given the opportunity to explore various areas and new fields with experts such as record producers, interviewers, writers, broadcasters, the artists themselves, and many more.

This would encourage a healthy exchange of ideas and bring the industry closer together as a unit rather than having each department separate from one another.

The afternoon session was devoted to a panel of record and concert reviewers and broadcasters selected by Peter Goddard to discuss the aims and objectives of a reviewer and his relationship with the record industry. Each reviewer outlined his position and what he was trying to convey to the public after which questions were fielded from members of the audience. I was of the impression that certain reviewers placed themselves on a pinical above the record industry and felt that they were right, and this prevailing attitude sparked more discussion from the audience. Unfortunately although many valid points were raised, the session tended to drag somewhat toward the end. S. Campbell Ritchie Managing Director of B.M.I. was moderator of the afternoon session, doing an excellent job of handling the debate with tact and skill. The point was brought out by a Toronto record company representative that reviewers tend to shy away from backing and supporting new Can-

adian acts but will turn out in full force to see the top groups and singers who have been established as international stars for years.

Moffat concentrates on innovation

Innovative programming moved CHED into its most exciting years since they adopted a rock format. James and the Moffat organization were keeping close tabs on the evolution of radio. Says James "I think radio is more dependent upon itself now, more than ever before". Keeping this in mind explained James: "The Moffat organization was seeing the results of some of the things we tried at CHED, and then when I moved to CKXL, we did similar things and a lot of new things in Calgary. We also went into Moose Jaw and were really innovative in the Saskatchewan market and these things started working like crazy". It's the opinion of James that: "it's easier to start, in an isolated market, a real one to one communication with the listener."

Moffat created a unique situation for its organization with CHAB Moose Jaw. They introduced a training program. James explained: "One of the first things we did was put in a top notch program director, Don (West) Aylesworth, who came out of CHAM Hamilton. Now he's training guys in news and jocks and writers and so on and I'd say perhaps maybe four or five people have been transferred out of there in to larger markets since this took place". The training centre also allows for the organization to move, as an example, an all night jock into Moose Jaw to a better time slot where he needed further development. Now that

adian acts but will turn out in full force to see the top groups and singers who have been established as international stars for years.

In conclusion the entire week-end of activities was most worthwhile for me, allowing me to meet with people working in all aspects of the music industry across Canada, and I am definitely encouraged to attend next year's Communication meet and Juno awards with renewed interest. I trust that the turn out will improve as the years go by, and we can all look forward to an exciting 1976 meeting. ---Cliff Lorimer.

A COCKTAIL THERAPY

The trials and tribulations and adrenal pressures of a full Saturday of speech making by knowledgeable people in the industry and a rare confrontation with the press (reviewers and critics) ended with what RPM refers to as "cocktail therapy". Registrants, some armed with their wives, mistresses etc., approximately five hundred and fifty, crowded into the Civic Ballroom of the Four Seasons-Sheraton to dissect the day's activities, socialize and renew old acquaintances from across Canada.

In view of comments from responsible people in the industry, who were embarrassed by "party crashers" at previous Communications cocktail parties, particularly Vancouver, stricter controls were maintained at the door to make sure only those who were accepted delegates to the Three Days In March were admitted.

Moffat has a full program division within the company, it allows them the advantage of being able to coordinate a great deal of programming action. Says James: "I know who is in Moose Jaw and what their capabilities are, and when we're looking for somebody, we go there first".

What to look for in a communicator

What does a major market programmer, like James, look for in a new or even experienced communicator? "The first consideration", says James, "is how they'll fit, personally, with the staff of the radio station — with the other guys, to get a thing going. You look for someone who thinks like the rest of the guys. The total input of the personalities gives you a certain sound and product, which we depend on a great deal more than we do of formats or music charts. You're building a really tight team and it's not as cut and dried as one guy getting out of the seat and another getting in. They have to feel good about each other."

Mechanical jock a problem

When James sees his team falling apart, his handling of the problem is somewhat unique. "I found the biggest pressure on a man working for me, is lack of pressure". James went on to explain: "He will be asked to be himself on the air within the structure of a basic layout in front of him. He'll be asked to be himself and communicate as himself, and I expect him to be the same sort of guy in my office as he is on the air and vice versa. I want to hear a real person on the air and if I know him to be light, bright and casual and fun, off the air, and feel him tighten up on the air, I know he's got a bunch of problems he can't adjust to. I have fired very few people."

James' faults some of the systems for the mechanical sounds of jocks. "One of the negative aspects of the Drake influence on radio, which was generally positive, was that it sort of made the mechanics seem to be supreme in the operation and the execution, but in Drake's stations the mechanic was not the supreme consideration. That was

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It was however, impossible to police this situation completely and we wish to apologize to those who may have been embarrassed by intruders.

Record companies, production houses and those allied to the industry, who opened hospitality suites on the Sunday, competed in many ways with each other. They displayed their wares to registrants from across Canada as well as to hundreds more who took advantage of the "hospitality" to consume as much of it in as short a time possible.

Monday evening the scene shifted to the Canadian National Exhibition Grounds and the Queen Elizabeth Theatre where giant searchlights probed the sky, guiding the way for long, black slinky limousines packed with formally attired record executives, stars, promising new stars and even roadies. The curtain was ready to go up on the gala event of the music industry.

The first part of the show, the non-televized portion, began at 7:15 p.m. with the Juno's original host, George Wilson, officially opening the ceremonies in an almost unbelievable setting. The televised portion began at 7:45 p.m. and host Paul Anka created a professional setting for the presentation of fourteen Junos and eight performances.

With the Juno Night safely canned, the

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RPM

LETTERS
to the editor

March 15, 1975.

I have thoroughly enjoyed the Ted Randal items for programmers, finding them quite interesting and helpful. However, there have been times when I have wished the articles were less generalized and a little meatier. Those of us working our way up in the business have a lot to learn and could use some very specific answers. We learn what we can from those around us and through the trials and errors of experience, but rarely are we in a position to afford the advice of high-powered professional consultants. That's why we find articles like those being written by Randal not only helpful, but essential. On another topic, I recently read an item in RPM that suggested that your magazine had sacrificed timeliness for thoroughness in the compilation of the "Top Singles" chart. I'm inclined to agree. Although we use your chart extensively regarding action by Canadian singles, anything more than that would put us out of touch with what is happening with other current singles. We've often found the "top singles" chart three to four

weeks behind what is actually happening... here, at least. I'm sure we don't get better record service than other stations across the nation, in fact, I know we don't! In view of the supposed thoroughness of your chart compilations, could it be that most Canadian stations are "waiters" (Programming-Perspective '75, Randal, RPM, Feb. 22, 1975) and fail to take Randal's advice in the same article when he says "I believe...that within a spectrum of music every single item that fits the format...should be played as early as possible. It makes no sense to me to wait until the whole world has played an obvious hit."

D.Wayne Elhard
CKGO Hope B.C.

That your weekly is read by people like Keith Elshaw says something about both the publication itself and the Canadian music/media scene. Perhaps if there were more programmers like this fellow and another who will remain nameless (but worked further up Yonge St.) the business would have more heart...and talent.

Murray Smith
Terrace, B.C.

WEA AWARDS WILSON
IN DISPLAY CONTEST

On the heels of the success of Ray Materick's single "Linda Put The Coffee On" and following the major release of his album "Neon Rain", WEA Music of Canada Ltd. continued the push on Materick by encouraging their sales and promotion staff to compete on an in-store and window display contest, with Materick's album as the focal point.

Ken Middleton, president, and Larry Green, national promotion manager, recently announced the winners of the contest. They were B.C. promo representative Mark Wilson in first place, and Alberta branch manager Don Boas as runner-up. The pre-determined prizes were sent to the winners as soon as the internal announcement was made at WEA.

Positive sales results were directly attributed to displays, indicating once again WEA's belief that merchandising is playing an important role in consumer effectiveness.

CHAD ALLAN ALBUM
PENDING RELEASE

An album by Chad Allan, formerly of the Guess Who and Brave Belt, will be released in the near future. All tracks are Allan compositions and production credits go to David Glead. Recording sessions took place at Winnipeg's Roade West Studios.

Allan is currently involved in producing a band called "Flying Tiger" and an artist named Glen McCabe. Both artists' sessions have been booked in Winnipeg.

WEA's re-issue of the Bachman-Turner-Bachman album (Brave Belt II) features Allan and a song titled "Another Way Out." "Try", a single pulled off Daffodil's "Beowulf" album has Chad doing lead vocals.

Chad Allan is represented in Toronto by Bob Tennison; further information may be obtained by calling 636-8557.

ISLAND RECORDS' "SPARKS"
TO TOUR U.S. & CANADA

The awarding-winning British group "Sparks" will initiate their first concert tour of North America with a premiere show at Massey Hall in Toronto (6).

Critical acclaim has been growing for the group since the release of their first album "Kimono My House" and the subsequent single "This Town Ain't Big Enough For Both of Us." Sparks is making an increasing impact in the U.S. and Canada with the release of their latest album "Propaganda" and the single from it, "Achoo." All the material on "Propaganda" was written by leaders Ron and Russell Mael.

The Maels are currently in Paris collaborating with Oscar-winning comic Jacques Tati on the screenplay of a movie called "Confusion" in which the three will star, with Tati also directing.

Appearances on the concert itinerary include Montreal, Ottawa, Cleveland and Akron Ohio, and Detroit. The Associated Booking Corporation is continuing to book shows, and it is expected that Sparks will play L.A., New York, and other major centres before returning home to Britain.

Sparks' recording are on the Island Records' label, distributed by Quality Records.

ATTIC CONTRACTS
SHIRLEY EIKHARD

Attic Records has just signed Shirley Eikhard to an exclusive contract. Sessions are already underway at Thunder Sound Studios (Toronto) with a resulting release expected to be on the market at the beginning of April. She has been recording mainly her own material with a couple of choice selections from other writers.

Eikhard has been a regular on CBC TV's "Up Canada" series for the past year and she has made many additional appearances on several Canadian network shows. Personal appearances have been limited to such key clubs as the Riverboat (Toronto). Eikhard has a solid reputation as a writer, with artists such as Chet Atkins and Anne Murray listed among those who have recorded her compositions. Her own versions of tunes written by others usually elicit praise from their composers.

Shirley Eikhard joins two other singer/song-writers on the Attic label, Ron Nigrini and Ken Tobias. She assisted Tobias with her backup vocals on his current hit "Lady Luck."

Attic executives Alexander Mair and Tom Williams, in announcing the signing, commented "There is not an artist in Canada with more talent and potential than Ms. Eikhard, and we expect to help her fulfill this potential, both domestically and internationally."



Tom Williams, Shirley Eikhard and Al Mair.

"... 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 Juneau

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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	L
ARC	M	PHONODISC	R
CMS	E	PINDOFF	S
CAPITOL	D	POLYDOR	Q
CARAVAN	G	QUALITY	B
COLUMBIA	H	RCA	M
GRT	T	TRANS WORLD	N
LONDON	K	UA RECORDS	Y
MCA	J	WEA	U
MARATHON	C	WORLD	P

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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RPM

RPM'S DEADLINE
for ad reservations
TUESDAY NOON

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a side benefit, with the good mechanics. But Drake started with super personalities. Take an inexperienced broadcaster going into a Drake station. All he would hear is the mechanics. The young jocks would hear it - they'd listen to tapes and they'd get so impressed by the slickness and the smoothness and the mechanics of it that they don't hear the real man that's in there behind that format. So, the guy who can't adjust to asserting himself over and above the mechanical execution of the station, is the guy who has trouble in our organization.

Feeding jocks' egos

James was asked how he feeds the ego of his on-air personalities. He answered "That's not a mechanical thing - it's a true thing. I act as a mini listening audience for my stations and I feel that first and foremost you have to react to the good things they do and obviously, even the mediocre personality on the air does more good positive things than he does negative ones, or make mistakes. The greatest thing a program director can do for a guy's ego is to let him know that you listen to his program for some reason other than to find out whether he is following the format or not."

Community involvement - a must

Moffat encourages their on-air people to become involved in community happenings on a personal level. James describes it as "a theory working right now that's proving itself very well. We're getting to the point where we don't handle 25% of our public services on the air, through the station mechanics. We leave it up to the guys. They get a feed of routine public service things that are going on and we feed them information on a formal basis and so forth. But I don't expect them to use it in that context, on the air. I expect every disc jockey to have something going virtually every day on his show that he is personally involved in". Some of the Moffat people are involved in coaching little league hockey teams, working with the Kinsmen, Kiwanians etc.

No complaints about regulations

Adjusting to the 30% Canadian content ruling was another challenge for Keith

James, but when asked about the ruling he candidly admitted: "I don't have any real complaints about the regulations. I still personally think that the CRTC is trying to do the work of some other government department, in the encouragement of the Canadian music industry." He went on to explain: "There still isn't enough noise made. You can't blame them at the CRTC, their idea is correct, but I think there are some other government agencies that need to get involved". James was concerned about the tariffs charged on equipment for recording studios. "If somebody wants to build a studio they pay about a thirty to fifty percent penalty to build it in Canada. It's more costly to go into the business in Canada, and for a much smaller potential market." He also touched on the importation of master tapes. "I think it's unfair that the record manufacturers bring in masters at very doubtful amounts of duty. The dollars go out of the country to the American-owned operations, but yet the duties are very liberal on bringing in the product for masters. Those are some of the areas where I would like to see more emphasis placed, now that they've got the cooperation of the broadcasters." James punched home his point with: "One thing the CRTC did that I disagreed with was to put too much responsibility for the Canadian music industry on the broadcasters. We are programming thirty per cent or more and we are getting about seven per cent to work with. It hasn't improved one iota over the years."

On record people he knows and has worked with: "I can count on one hand the guys in the record business in Canada that I have any respect for - that I really think know what they're doing totally - and that hasn't changed in ten years."

CRTC FM regs - prophetic

What does James see as a future for radio in Canada? "I think the new CRTC FM regulations are probably more prophetic than they are regulatory. They want foreground programming with involved people on the air, and that means something besides a disc jockey with a stack of records, or a newsman with a telephone, answering questions. They

want research and they want creativity. They want people behind that microphone, not mechanics." He continued with: "I believe that, for the past fifteen years, the radio industry rode the coattail of the music industry - from the early rock and roll through the Beatles, through progressive and into today's MOR/pop music. The record industry has grown up and levelled off. This little recession has shown that. There are no more billion dollar babies, waiting to make it in the record industry. It's sheer cold, hard work now, and that big boom of the record business carried radio along. All you had to do was play the hits, see what was happening, read the trades and watch what was happening. Wherever the record industry went, that's where radio went. I believe the boom is over, and the record industry will follow radio. Ten, eight and five years ago, kids would take away a copy of your mimeographed copy of your top forty for the week, and they would treasure it and take it home and put it up on the wall. Today, they can care less what the number one record is in town. The number one record is the one they went out and spent their buck for - or their six or seven bucks for an album. So, radio has got to recognize that there is no more free ride on the record industry - for what direction to take music. You've got to take music where your listeners want to go - and the record industry will follow."

A better understanding

In spite of his differences with the record industry generally, James could visualize an emerging of a better understanding between the two factions. "They're getting more selective in their promotion and introduction of product, so maybe the recession was a little timely to smarten them up. They don't come in now and work twelve records in one sweep. They come in with one or two records and say 'these are the ones you need, they'll fit what you're doing', rather than saying 'here's twelve new monsters'. Those few record people who I think really know the record business, also know the radio business. They understand our goals and our formats and our communications. That's the emerging guy in the record business - the guy who understands radio."

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theatre quickly emptied and gathered at RPM's Meet The Stars Cocktail Reception at the Downtown Holiday Inn. The crush of more than fifteen hundred excited winners and well wishers was just too much for the hotel. But, like the one hundred and forty-eight million dollar industry they represented, it was just a matter of adjusting to some of the inconveniences and the ballroom became a large mass of happiness.

Six television monitors, set up in the ballroom, allowed the revelers an opportunity to view, once again, the Juno Awards as they went to television, for the first time. At 10:00 p.m. Canada was finally tuned in to a true picture of our own music industry.

This is a brief recap of the events of the three days. In next week's issue we will have a more in-depth coverage of the events from various noted writers, complete with action photos.

How much did it cost to attend the three days - and all the events? Early registrants paid as little as \$11.25 per person, per event.

EDWARD BEAR SINGLE PENDING

Edward Bear has just finished recording tracks for a new album, with a single scheduled for release in the near future. The group and their associates are expecting the single to surpass the success of "Freedom for the Stallion", which reached the top fifteen in the fall of 1974.

To help fill in whatever free time they have, Edward Bear and New Potatoes have organized two hockey teams. Team members include musicians, roadies, and friends, with Larry Evoy playing goalie for the Bears.



Edward Bear and New Potatoes, pictured in team uniforms.

THE NEXT HIT SINGLE

FROM

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RUHNKE

IS CALLED

"I NEED MY
WOMAN'S LOVE"

UAXW 612X

ON

UNITED ARTISTS RECORDS

The Programmers

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FOR CANADIAN RADIO PROGRAMMERS

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The
Programmers

INSTANT
LAFFS

(show closer) Stay tuned for (dj)...a man with mono records and a quadraphonic mouth.

daffynition of a hotel: a place where a guest often gives up good dollars for bad quarters.

graffiti: Racism is a pigment of the imagination.

One nice thing about being a kleptomaniac.. you can always take something for it.

Did you hear about the guy who tried to cross an electric eel with a jelly fish... to see if he could get current jelly?

Then there's the aquanaut cocktail...after two you get the bends.

Isn't progress amazing? They cut down trees, to build streets, then name the streets after trees!

RPM

POP MUSIC PLAYLIST

The
Programmers

TRIBAL
DRUM

Vicky Foly of the CHYM-Kitchener creative department was in a very special mood on February 14th...Vicky composed her own definition of love. CHYM's program director Vern Rombough was so knocked out by the poem, that he immediately taped it up and both CHYM and CKEY-Toronto aired it for all their listeners on St. Valentine's Day.

The response was overwhelming.

Here now is the poem in its complete entirety, so all lovers of love can benefit from its universal message:

MY DEFINITION

"I Love You." Those three words have probably been described and analyzed more than any other words in the world, but they still can't be neatly defined and filed..probably because they mean so much...something different to everyone.

To me, "I Love You" means I feel an inner, unshakable communion with you...a bond as intangible as thought, and even more real.

"I Love You" means I trust you. I can be myself, whatever myself happens to be at the moment. I can be a little boy, a big man, or "just me." I can be wise, childish, grouchy, teasing, frightened, tender, or strong. I can be willingly vulnerable, knowing you won't deliberately hurt me, ever.

"I Love You" means you can trust me with your inner self, and I will never hurt you. I will understand.

"I Love You" means I want to share with you. It means the small joys and amusements of my life glow a little more when I can share them with you. It means the major joys and events are bigger, and happier, when I'm with you.

"I Love You" means the hurts of my life, and the fears, are smaller, and easier to handle when you help me cope with them.

"I Love You" means I want to share your joys and happinesses ... and that I want to make your hurts less painful.

"I Love You" means I'd like to go places with you ... to meet people and explore the world ... and it means I want to sit quietly alone with you and share our experiences.

"I Love You" means I want to learn and grow as Me ... so I have more to give you. It means I can love other people in other ways and those relationships just add more to "Ours."

"I Love You" means I want to be with you to live the communion we share.

"I Love You" means I want to make love with you ... to share the infinite expression

1	2	(6)	MY BOY Elvis Presley RCA 10190-N	26	24	(4)	PART OF THE PLAN Dan Fogelberg Epic 8-50055-H
2	7	(4)	ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. Thomas ABC 12054 - N	27	34	(3)	SORRY DOESN'T MAKE IT RIGHT Diana Ross Motown 1335-Y
3	1	(6)	EMOTION Helen Reddy Capitol 4021-F	28	32	(4)	MY ELUSIVE DREAMS Charlie Rich Epic 8 - 50064 - H
4	26	(4)	I DON'T LIKE TO SLEEP ALONE Paul Anka U. A. UAXW 615 - X - U	29	31	(3)	WHO'S SORRY NOW Marie Osmond MGM M-14786-Q
5	10	(3)	LOVIN' YOU Minnie Riperton Epic 8-50057-H	30	47	(2)	BEER BARREL POLKA Bobby Vinton ABC 12056-N
6	4	(10)	YOU'RE NO GOOD Linda Ronstadt Capitol 3990-F	31	38	(3)	SURE FEELS GOOD Tim Daniels Kangi K-TDA-22
7	15	(3)	WALKING IN RHYTHM Blackbyrds Fantasy 736	32	11	(10)	I'M A WOMAN Maria Muldaur Reprise REP-1319-P
8	8	(6)	EASTWARD Lettermen Capitol 4005-F	33	46	(3)	YOU'RE A PART OF ME Susan Jacks Goldfish 113-W
9	23	(3)	IT'S A MIRACLE Barry Manilow Arista 0108-F	34	19	(11)	TO THE DOOR OF THE SUN Al Martino Capitol 3987-F
10	5	(8)	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA MCA-40349-J	35	12	(14)	THAT GREAT OLD SONG George Fischeff Attic AT-105-K
11	16	(3)	HOT SAUCE Jan Davis Guitar Ranwood 1015-Q	36	13	(10)	SAD SWEET DREAMER Sweet Sensation Pye 7N45385-L
12	14	(6)	LADY LUCK Ken Tobias Attic 106-T	37	41	(2)	HE TURNS IT INTO LOVE AGAIN Lynn Anderson Columbia 3-10101-H
13	9	(10)	DO YOU DREAM OF BEING SOMEBODY Murray McLauchlan True North TN4-124-H	38	....	(1)	THE IMMIGRANT Neil Sedaka MCA 403070 - J
14	40	(2)	I WANNA LEARN A LOVE SONG Harry Chapin Elektra 45236-P	39	29	(5)	BABY, BABY DO I Don Goudwin Silver Blue SB-822-Q
15	42	(2)	THE LAST FAREWELL Roger Whittaker RCA 50030-N	40	21	(9)	NIGHTINGALE Carole King Ode 66-116-P
16	17	(4)	FRONT PAGE RAG Billy May MCA 40352 - J	41	33	(11)	LIKE A SUNDAY MORNING Lana Carroll Polydor 74261-Q
17	28	(3)	YOU ARE SO BEAUTIFUL Joe Cocker A&M 1641-W	42	....	(1)	THANK GOD I'M A COUNTRY BOY John Denver RCA 10239 - N
18	6	(8)	POETRY MAN Phoebe Snow Shelter SR-40353-J	43	....	(1)	BEFORE THE NEXT TFARDROP Freddie Fender ABC 17540 - N
19	44	(2)	HE DON'T LOVE YOU Tony Orlando and Dawn Elektra 45240-P	44	48	(2)	LIVE YOUR LIFE BEFORE YOU DIE Pointer Sisters ABC 262-N
20	18	(4)	UPROAR Anne Murray Capitol 4025-F	45	50	(2)	ALL OUR DREAMS ARE COMING TRUE Gene Page Atlantic 3247-P
21	3	(8)	I'VE BEEN THIS WAY BEFORE Neil Diamond Columbia 3-10084-H	46	....	(1)	AMIE Pure Prairie League RCA 10184 - N
22	49	(2)	DON'T TELL ME GOODNIGHT Lobo Big Tree 16033-P	47	45	(3)	NO LOVE IN THE ROOM Fifth Dimension Arista 0101-F
23	25	(3)	HARRY TRUMAN Chicago Columbia 3-10092-H	48	....	(1)	RUNAWAY Charlie Kulis Playboy 6023 - M
24	27	(7)	ANY DREAM WILL DO Carlton Showband RCA PB 5044-N	49	....	(1)	MISTY Ray Stevens Barnaby 614 - X
25	43	(2)	EVERYBODY WANTS TO FIND A BLUEBIRD Randy Edelman 20th Century 2155-T	50	....	(1)	99 MILES FROM L.A. Albert Hammond Mums 8 - 6037 - H

of our love in physical union ... to give you my body, as well as my heart, mind, and soul.

"I Love You" means I want to wake up beside you, to hold you close and touch your hair ... to wake you with kisses ... to know our home is a place I'm comfortable in... because you are there.

"I Love You" means I want to give you "Our" baby.

"I Love You" means you are my strength, my security, my happiness, my completion. You're part of me. I'm part of you.

"I Love You" is the final commitment: You are my life.

"I Love You."

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Vicky Foley.

The
Programmers

HELP!

CKLW-FM requires a country disc jockey (experienced) male or female. Shift hours are from 9 p.m. to 1 a.m., 6 mornings a week.

Send tapes only to:

CKLW-FM

1640 Ouellette Avenue

Windsor, Ontario.

Attn: Croft McClellan.

H. Hart Kirch of CJME-Regina is looking for an aggressive rock-jock, to gig during the evenings. This is a good opportunity for anyone in campus radio or to pros already in their work...and don't forget the beauty of Regina in the spring and summer. Send your tapes and resume only to: H. Hart Kirch, P. O. Box 1300, Regina, Saskatchewan.

RPM

CONTEMPORARY
RADIO ACTION

ABBOTSFORD

CFVR (Rick Dennis)

Playlisted

- * How Deep It Goes-Heart
- * Play It For Your Friends-Stoney Bluff
- * Gabriella-Cochrane
- 24 Lovin' You-Minnie Riperton
- 33 Harry Truman-Chicago
- * Souvenirs-Dan Fogelberg
- * Midnight Blue-Bob Ruzicka
- * Take Me Back-Myles & Lenny
- * Plug Me Into Something-Henry Gross

BATHURST

CKBC (Jim Duncan)

2 (1) Mellow-Olivia Newton-John

31 Sad Sweet Dreamer-Sweet Sensation

CALGARY

CKXL

84 What Am I Gonna Do-Barry White

92 Stand By Me-John Lennon

* The Immigrant-Neil Sedaka

72 Rainy Day People-Gordon Lightfoot

COLLINGWOOD

CKCB (Paul Lethbridge)

2 (1) Mellow-Olivia Newton-John

72 Rainy Day People-Gordon Lightfoot

54 Somebody Done Song-B. J. Thomas

50 Part Of The Plan-Dan Fogelberg

35 Don't Like To Sleep Alone-Paul Anka

* I'm Her Fool-Billy Swan

CORNER BROOK

CFCB (Larry Bennett)

2 (1) Mellow-Olivia Newton-John

31 Sorry-Diana Ross

* Please Mr. President-Paula Webb

* 8 Miles High-Lighthouse

DAUPHIN

CKDM

26 (1) Can You Give It To Me-Myles & Lenny

EDMONTON

CHED (Len Theusen)

Charted

48 You're A Part Of Me-Susan Jacks

39 Can't Get It Out-Electric Light Ork

10 You Are So Beautiful-Joe Cocker

24 Lovin' You-Minnie Riperton

27 Chevy Van-Sammy Johns

Playlisted

100 What An Animal-Fludd

72 Rainy Day People-Gordon Lightfoot

54 Another Somebody Song-B. J. Thomas

29 Poetry Man-Phoebe Snow

28 He Don't Love You-Orlando & Dawn

FLIN FLON

CFAR

Playlisted

* Changes-Loggins & Messina

* Got A Feelin'-Lighthouse

* Help Your Brother-Copperpenny

52 Lady Luck-Ken Tobias

* La La Love You-Don McLean

* Let The Phone Ring-Jim Mancel

* Mirage-Santana

30 Movin' On-Bad Co.

* Raised On Rock-Johnny Winter

* Sure Thing-Dionne Warwick

RPM

COUNTRY PLAYLIST

- | | | | | | | | |
|----|----|------|--|----|------|------|---|
| 1 | 2 | (12) | EVERYBODY'S GOING TO THE COUNTRY
Hank Smith-Quality 2112X-M | 26 | 36 | (5) | OOO MAMA
Jerry Palmer
Galexy G 757 |
| 2 | 3 | (4) | HAVE YOU NEVER BEEN MELLOW
Olivia Newton-John
MCA 40349 - J | 27 | 28 | (4) | UPROAR
Anne Murray
Capitol 4025-F |
| 3 | 4 | (6) | THE BARGAIN STORE
Dolly Parton
RCA 10164-N | 28 | 12 | (10) | MAYBE TONIGHT
Murray McLauchlan
True North TN4-124-H |
| 4 | 5 | (4) | ROSES AND OTHER LOVE SONGS
Ray Price
Myrrh MS150 - N | 29 | 32 | (5) | SONG FOR SHELLEY
R. Harlan Smith
Royalty R1006 |
| 5 | 6 | (6) | MOTHER, LOVE AND COUNTRY
Dick Damron
Marathon 1139A | 30 | 41 | (2) | THE TIPS OF MY FINGERS
Jean Shepart
United Artists 591-U |
| 6 | 1 | (6) | BEFORE THE NEXT TEARDROP FALLS
Freddy Fender-ABC DOT-17540-N | 31 | 40 | (2) | MY BOY
Elvis Presley
RCA 10191-N |
| 7 | 9 | (4) | THE PILL
Loretta Lynn
MCA 40358 - J | 32 | 35 | (3) | FOLLOW YOUR HEART
Jim & Don Haggart
Arpeggio ARPS 1027-N |
| 8 | 13 | (3) | MY ELUSIVE DREAM
Charlie Rich
Epic 8-50064-H | 33 | 44 | (2) | HE TOOK ME FOR A RIDE
LaCosta
Capitol 4022-F |
| 9 | 15 | (4) | LITTLE BIT SOUTH OF SASKATOON
Sonny James
Columbia 3 - 10072 - H | 34 | 49 | (2) | STILL THINKIN' ABOUT YOU
Billy "Crash" Craddock
ABC 12068-N |
| 10 | 11 | (4) | LOVIN YOU WILL NEVER GROW OLD
Lois Johnson
20th Century 2151 - T | 35 | 21 | (9) | IT'S TIME TO PAY THE FIDDLER
Cal Smith
MCA MCA-40335-J |
| 11 | 17 | (4) | CAN'T GET HER OUT OF MY MIND
Johnny Rodriguez
Mercury 73659 - Q | 36 | 36 | (3) | SOULFUL WOMAN
Kenny O'Dell
Capricorn 0219-P |
| 12 | 18 | (9) | I'VE NEVER BEEN THIS FAR BEFORE
Carroll Baker-Gaiety G-758 | 37 | 45 | (2) | DID YOU HEAR MY SONG
Mercey Brothers
RCA PB-50049-N |
| 13 | 16 | (8) | SURE FEELS GOOD
Tim Daniels
Kangi K-TDA-22 | 38 | 27 | (9) | WHATCHA GONNA DO WITH A DOG LIKE THAT
Susan Raye-Capitol 3980-F |
| 14 | 7 | (5) | PENNY
Joe Stampley
ABC 17537-N | 39 | 42 | (2) | I CAN STILL HEAR THE MUSIC
Jerry Lee Lewis
Mercury 73661-Q |
| 15 | 19 | (3) | WRITE ME A LETTER
Bobby G. Rice
GRT 014-T | 40 | 24 | (10) | THE TIES THAT BIND
Don Williams
ABC 17531-N |
| 16 | 20 | (4) | ALWAYS WANTING YOU
Merte Haggard
Capitol 4027 - F | 41 | 43 | (7) | A TOUCH OF GOD
Family Brown
RCA PB-50049-N |
| 17 | 8 | (4) | WHOEVER TURNED YOU ON
Little David Wilkins
MCA 40345 - J | 42 | 29 | (9) | I CAN HELP (IF I'M STILL IN LOVE WITH YOU)
Linda Ronstadt-Capitol 3990-F |
| 18 | 22 | (3) | STILL FEEL THE SAME
Bill Anderson
MCA 40351-J | 43 | 46 | (2) | ROLL ON BIG MAMA
Joe Stampley
Epic 8-50075-H |
| 19 | 23 | (4) | I KNEW HER THEN
Ray Francis
Condor 1170 - C | 44 | 30 | (9) | I CARE
Tom T. Hall
Mercury 73641-Q |
| 20 | 35 | (2) | DON'T LET THE GOOD TIMES FOOL YOU
Melba Montgomery Elektra 45229A-P | 45 | 50 | (2) | I GOT A LOT OF HURTIN' DONE TODAY
Connie Smith Columbia 3-10086-H |
| 21 | 31 | (3) | IT DO FEEL GOOD
Donna Fargo
Dot 017641X-M | 46 | 47 | (2) | THE BRICKLIN
Charles Russell
Boot BT 129-K |
| 22 | 48 | (2) | YOU MAKE ME WANT TO BE A MOTHER
Tammy Wynette Epic 50071-H | 47 | | (1) | ANY DREAM WILL DO
Carlton Showband
RCA PR 5044-N |
| 23 | 25 | (3) | I'LL STILL LOVE YOU
Jim Weatherly
Buddah 444-M | 48 | | (1) | BLANKET ON THE GROUND
Billie Jo Spears
United Artists 584 - U |
| 24 | 10 | (6) | LINDA ON MY MIND
Conway Twitty
MCA MCA-40339-J | 49 | | (1) | LONELY MEN, LONELY WOMEN
Connie Eaton
ABC 17536 - N |
| 25 | 34 | (4) | PASADENA'S ON MY MIND
Lynn Jones
Arpeggio ARPS 1028-H | 50 | | (1) | MATHILDA
Donny King
Warner Bros. 8074 - P |

RPM

Top Singles

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

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

WEEKS
 THIS LAST ON
 WEEKWEKCHART

1	4	(4)	NO NO SONG Ringo Starr Apple 1880-F	26	16	(9)	DO YOU DREAM OF BEING SOMEBODY Murray McLauchlan True North TN4-124-H
2	1	(8)	LADY MARMALADE Labelle Epic 8-50048-H	27	21	(9)	LADY Styx RCA WB-10102-N
3	3	(5)	SHAME, SHAME, SHAME Shirley And Company Vibration VI-532	28	41	(3)	ONCE YOU GET STARTED Rufus ABC 12066-N
4	10	(7)	YOU ARE SO BEAUTIFUL Joe Cocker A&M 1641-W	29	22	(8)	MY BOY Elvis Presley RCA PB-10191-N
5	9	(5)	DON'T CALL US Sugarloaf Claridge 402-Q	30	18	(8)	DANCIN' ON A SATURDAY NIGHT Bond Columbia C4-4061-H
6	2	(7)	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA MCA-40349-J	31	34	(2)	REACH OUT I'LL BE THERE Gloria Gaynor MG M 14790-Q
7	5	(15)	MY EYES ADORED YOU Frankie Valli Private Stock PSR-45003-M	32	40	(2)	I CAN DANCE Shooter GRT 1230-93-T
8	7	(12)	FIRE Ohio Players Mercury 73643-Q	33	38	(8)	IN THE MOOD Rush Mercury M73647-Q
9	20	(2)	PHILADELPHIA FREEDOM Elton John MCA 40364-J	34	42	(2)	IT'S A MIRACLE Barry Manilow Arista 0108-F
10	24	(5)	LOVIN' YOU Minnie Riperton Epic 8-50057-H	35	54	(2)	SOMEBODY DONE SOMEBODY WRONG B.J. Thomas ABC 12054-N
11	25	(3)	EMMA Hot Chocolate Big Tree 16031-P	36	23	(12)	RENAISSANCE Valdy A&M AM-377-W
12	15	(6)	EXPRESS B.T. Express Roadshow RD-7001-Q	37	17	(15)	MANDY Barry Manilow Arista 45613-F
13	11	(11)	BLACK WATER Doobie Bros. Warner Bros. 8062-P	38	45	(2)	BACKUP (AGAINST YOUR PERSUASION) Black & Ward A&M BP 50053-N
14	29	(7)	POETRY MAN Phoebe Snow Shelter SR-40353-J	39	26	(15)	CAN YOU GIVE IT ALL TO ME Myles And Lenny Columbia C4-4069-H
15	35	(3)	I DON'T LIKE TO SLEEP ALONE Paul Anka United Artists UAXW 615-U	40	19	(12)	LONELY PEOPLE America Warner Bros 8048-P
16	12	(13)	PICK UP THE PIECES Average White Band Atlantic 3229-P	41	39	(13)	CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra United Artists UAXW-573-U
17	13	(13)	BEST OF MY LOVE Eagles Asylum E 45218-P	42	30	(8)	MOVIN' ON Bad Company Swan Song SS-70101-P
18	14	(7)	UP IN A PUFF OF SMOKE Polly Brown GTO 1002-N	43	48	(4)	YOU'RE A PART OF ME Susan Jacks Goldfish 113-W
19	31	(5)	SAD SWEET DREAMER Sweet Sensation Pye 7N45385-L	44	36	(3)	I WANNA LEARN A LOVE SONG Harry Chapin Elektra 45236-P
20	6	(10)	ROLL ON DOWN THE HIGHWAY Bachman-Turner Overdrive Mercury M 73656-Q	45	49	(5)	UPROAR Anne Murray Capitol 4025-F
21	27	(2)	CHEVY VAN Sammy Johns GRC 2046-F	46	64	(2)	L-O-V-E Al Green Hi 2282-K
22	8	(13)	SOME KIND OF WONDERFUL Grand Funk Capitol 4002-F	47	47	(8)	I AM LOVE Jackson Five Motown 1310F-Y
23	33	(2)	HARRY TRUMAN Chicago Columbia ZS1 59649-H	48	51	(2)	JACKIE BLUE Ozark Mountain Daredevils A&M 1654-W
24	37	(3)	LOVES ME LIKE A BROTHER Guess Who Nimbus 9 PB 10216-H	49	61	(6)	POWERFUL PEOPLE Gino Vannelli A&M AM-1652-W
25	28	(5)	EMOTION Helen Reddy Capitol 4021-F	50	50	(5)	PART OF THE PLAN Dan Fogelberg Epic 8-50055-H

RPM 100 Top Singles (51-100)

- 51 58 (2) **SUPERNATURAL THING**
Ben E. King
Atlantic 3241-P
- 52 63 (2) **LONG TALL GLASSES (I CAN DANCE)**
Leo Sayer
Warner Bros 8043-P
- 53 62 (5) **LADY LUCK**
Ken Tobias
Attic 106-T
- 54 44 (8) **TO THE DOOR OF THE SUN**
Al Martino
Capitol 3987-F
- 55 59 (9) **ROCKY MOUNTAIN BOY**
J.C. Stone
Leo LA-103-K
- 56 67 (2) **TANGLED UP IN BLUE**
Bob Dylan
Columbia 3-10106-H
- 57 57 (4) **I'VE BEEN THIS WAY BEFORE**
Neil Diamond
Columbia 3-10084-H
- 58 78 (2) **HE DON'T LOVE YOU**
Tony Orlando and Dawn
Elektra 45-240A-P
- 59 80 (2) **BUTTER BOY**
Fanny
Casablanca 814-M
- 60 86 (2) **LOVE FINDS ITS OWN WAY**
Gladys Knight & The Pips
Buddah BDA 453-h-M
- 61 53 (8) **JUDY PLAYED THE JUKE BOX**
Crescent Street Stompers
Aquarius AQ-5034-K
- 62 87 (2) **THE BERTHA BUTT BOOGIE**
Jimmy Castor
Atlantic 3232-P
- 63 88 (2) **SHOESHINE BOY**
Eddie Kendricks
Motown 54257-Y
- 64 89 (2) **LIVING A LITTLE, LAUGHING A LITTLE**
Spinners
Atlantic 45-3252-P
- 65 90 (2) **WHO'S SORRY NOW**
Marie Osmond
MGM 14786-Q
- 66 84 (2) **WHAT AM I GONNA DO WITH YOU**
Barry White
20th Century TC 2117-T
- 67 92 (2) **STAND BY ME**
John Lennon
Apple T1881-F
- 68 94 (2) **SATIN SOUL**
Love Unlimited Orchestra
20th Century 2162-T
- 69 95 (2) **KILLER QUEEN**
Queen
Elektra E-45226-P
- 70 73 (3) **LOVE YOU ALL NIGHT LONG**
Lorence Hud
A&M 382-W
- 71 72 (2) **RAINY DAY PEOPLE**
Gordon Lightfoot
Reprise REP 1328-P
- 72 98 (2) **LINDA ON MY MIND**
Conway Twitty
MCA 40339-J
- 73 76 (11) **WHEN A CHILD IS BORN**
Michael Holm
Mercury 73642-Q
- 74 77 (2) **COOCHIE COOCHIE COO**
Hudson Bros
Casablanca NBB16X-M
- 75 97 (2) **WALKING IN RHYTHM**
Blackbyrds
Fantasy 736-R
- 76 **CUM HEAR THE BAND**
April Wine
Aquarius AQ 5037-K
- 77 82 (4) **LET'S LIVE TOGETHER**
Thundermug
Axe 20-T
- 78 81 (2) **SORRY DOESN'T ALWAYS MAKE IT RIGHT**
Diana Ross
Motown M1335P-Y
- 79 79 (2) **LOVE CORPORATION**
Hues Corp
RCA PB10200-N
- 80 85 (2) **99 MILES FROM L.A.**
Albert Hammond
Mums Z58-3563-H
- 81 99 (2) **BEFORE THE NEXT TEARDROP FALLS**
Freddy Fender
ABC DOT 17540-N
- 82 (1) **WE'RE ALMOST THERE**
Michael Jackson
Motown 1314FA-Y
- 83 83 (2) **THE SOUTH'S GONNA DO IT**
The Charlie Daniels Band
Buddah KA598-M
- 84 (1) **THANK GOD I'M A COUNTRY BOY**
John Denver
RCA PB 10239 - N
- 85 96 (2) **DON'T LET GO**
Commander Cody
Warner Bros S8073-P
- 86 (1) **BEER BARREL POLKA**
Bobby Vinton
ABC 12056 - N
- 87 (1) **SHAVING CREAM**
Bennie Bell
Vanguard 35183 - F
- 88 (1) **THE PILL**
Loretta Lynn
MCA 40338 - J
- 89 100 (2) **WHAT AN ANIMAL**
Fludd
Attic AT-107-K
- 90 91 (2) **HUSH I'M ALIVE**
Blue Swede
EMI p-4029-F
- 91 (1) **AMIE**
Pure Prairie League
RCA 10184 - N
- 92 (1) **HOW LONG**
Ace
ABC 2100 - N
- 93 (1) **MY LITTLE LADY**
Bloodstone
London 5H - 1061 - K
- 94 (1) **SHINING STAR**
Earth, Wind and Fire
Columbia 3 - 10090 - H
- 95 (1) **SHOWDOWN**
Odia Coates
United Artists UAXW601 - U
- 96 (1) **YOUNG AMERICANS**
David Bowie
RCA JB 10152 - N
- 97 (1) **THE IMMIGRANT**
Neil Sedaka
MCA 40370 - J
- 98 (1) **PLAY YOUR CARDS RIGHT**
Kelly Jay & Bad Manors
Columbia C4 - 4077 - H
- 99 (1) **ONLY YESTERDAY**
Carpenters
A&M 1677 - W
- 100 (1) **LEONA**
Wet Willie
Capricorn 0224 - P

DEADLINE FOR ADS - TUESDAY NOON

THIS IMPORTANT AD SPACE IS AVAILABLE.

For further information phone Sammy Jo Romanoff at RPM (416) 425-0299.

Charted
93 Cum Hear the Band-April Wine
100 What An Animal-Fludd
63 Long Tall Glasses-Leo Sayer
3 Shame Shame Shame-Shirley & Co.
* Immigrant-Neil Sedaka
25 Emma-Hot Chocolate

NORTH BATTLEFORD

CJNB
6 (1) Down The Highway-BTO
Charted
48 You're A Part of Me-Susan Jacks
18 Dancin' On A Saturday Night-Bond
Playlisted

* The Immigrant-Neil Sedaka
31 Sad Sweet Dreamer-Sweet Sensation
70 Anything You Want-Foot In Coldwater
31 Sorry Doesn't Always-Diana Ross
3 Shame Shame Shame-Shirley & Co.
29 Poetry Man-Phoebe Snow
44 To the Door of the Sun-Al Martino
91 Hush/I'm Alive-Blue Swede
* Young Americans-David Bowie
48 Step by Step/Amoreuse-Kiki Dee Band
35 I Don't Like To Sleep Alone-Paul Anka
42 It's A Miracle-Barry Manilow

NORTH BAY

CFCH (John Gordon)
2 (1) Mellow-Olivia Newton-John
Charted
93 Cum Hear the Band-April Wine
54 Somebody Done Song-B. J. Thomas
25 Emma-Hot Chocolate
41 Once You Get Started-Rufus
42 It's A Miracle-Barry Manilow
36 Learn A Love Song-Harry Chapin
72 Rainy Day People-Gordon Lightfoot
* Watching the World Go By-Les Emerson
40 I Can Dance-Shooter

ORILLIA

CFOR
2 (1) Mellow-Olivia Newton-John
Charted
20 Philadelphia Freedom-Elton John
* Got A Feelin'-Lighthouse

OSHAWA

CKLB
* (1) Like A Sunday Morning-Neil Diamond

RPM

RPM'S DEADLINE
for ad reservations
TUESDAY NOON

PETERBOROUGH

CHEX (Rick Allan)
2 (1) Mellow-Olivia Newton-John
Charted
10 You Are So Beautiful-Joe Cocker
Playlisted
28 He Don't Love You-Orlando and Dawn
64 L-O-V-E-Al Green
72 Rainy Day People-Gordon Lightfoot
* Walkin' In The Sun-R. Dean Taylor
* Try-Chad Allen
31 Sorry Doesn't Always-Diana Ross
* I Need My Woman-Craig Ruhnke
* Julie-Ian Thomas
* You Are You-Gilbert O'Sullivan
54 Somebody Done Song-B. J. Thomas

PETERBOROUGH

CKPT
2 (1) Mellow-Olivia Newton-John
Charted
20 Philadelphia Freedom-Elton John
51 Jackie Blue-Ozark Mountain Daredevils

REGINA

CKCK (Ken Singer)
2 (1) Mellow-Olivia Newton-John
Charted
53 Judy-Crescent St. Stompers
20 Philadelphia Freedom-Elton John
* Mother Earth-Ian Thomas

REGINA

CJME (H. Hart Kirch)
Charted
58 Supernatural Thing-Ben E. King
* How Long-Ace
15 Express-B. T. Express
40 I Can Dance-Shooter
35 Don't Like to Sleep Alone-Paul Anka
Playlisted
95 Killer Queen-Queen
42 It's A Miracle-Barry Manilow
* Only One Woman-Nigel Olson
* Break Your Heart-Orlando & Dawn
93 Cum Hear the Band-April Wine
100 What An Animal-Fludd
* Can't Live With You-Guess Who

SAINT JOHN

CHSJ
15 (1) Express-B. T. Express

SASKATOON

CKOM (Lorne Thomas)
21 (1) Lady-Styx
Charted
35 I Don't Like to Sleep Alone-Paul Anka
48 Step by Step-Kiki Dee Band
93 Cum Hear the Band-April Wine
92 Stand By Me-John Lennon
* The Immigrant-Neil Sedaka
25 Emma-Hot Chocolate

SAULT STE. MARIE

CKCY
2 (1) Mellow-Olivia Newton-John
Charted
24 Lovin' You-Minnie Riperton
4 No No Song-Ringo Starr
9 Don't Call Us-Sugarloaf

ST. CATHERINES

CHSC (Peter Murray)
7 (1) Fire-Ohp Players
Charted
20 Philadelphia Freedom-Elton John
54 Somebody Done Song-B. J. Thomas
95 Killer Queen-Queen
51 Jackie Blue-Ozark Mountain Daredevils

ST. JOHN'S

CJON
2 (1) Mellow-Olivia Newton-John
Charted
76 When a Child is Born-Michael Holm
54 Somebody Done Song-B. J. Thomas
28 Emotion-Helen Reddy
29 Poetry Man-Phoebe Snow
27 Chevy Van-Sammy Johns
37 Loves Me Like a Brother-Guess Who

TORONTO

CFTR (Alex Sharpstone)
1 (1) Lady Marmalade-Labelle
Charted
34 Reach Out-Gloria Gaynor

VANCOUVER

CKLG (Roy Hennessy)
5 (1) My Eyes-Frankie Valli
Charted
3 Shame Shame Shame-Shirley & Co.
* He Will Break Your Heart-Tony & Dawn
92 Stand By Me-John Lennon

WHITEHORSE

CKRW (Dave Cummins)
2 (1) Mellow-Olivia Newton-John

WINDSOR

CKWW
5 (1) My Eyes-Frankie Valli

WINNIPEG

CKY (David Harrison)
2 (1) Mellow-Olivia Newton-John

Personal Picks

Contemporary

HAIR OF THE DOG
Nazareth (A&M)
ROCKIN' CHAIR
Gwen McCrae (RCA)
MAKIN' LOVE IN MY MIND
Patsy Gallant (Columbia)

Adult

YAKETY YAK
Eric Weissberg & Deliverance (Epic)
ON MY WAY OUT WEST
Jack Cornell (Warner Bros)
SANDY
Hollies (Epic)

Country

MORE AND MORE
Linda Brown (A&M)
MISTY
Ray Stevens (Barnaby)
BEST WAY I KNOW HOW
Mel Tillis & Statesiders (MGM)

Charted

92 Stand By Me-John Lennon
51 Jackie Blue-Ozark Mountain Daredevils
* Watching the World Go By-Les Emmerson
63 Long Tall Glasses-Leo Sayer
100 What An Animal-Fludd
67 Tangled Up In Blue-Bob Dylan

WINNIPEG

CKRC (Billy Gorrie)
2 (1) Mellow-Olivia Newton-John
Charted
20 Philadelphia Freedom-Elton John
25 Emma-Hot Chocolate
3 Shame Shame Shame-Shirley & Co.
45 Back Up-Black and Ward
49 Uproar-Anne Murray
Playlisted
* Sail On Sailor-Beach Boys
53 Judy-Crescent St. Stompers

DICK DAMRON



Marathon 1132

- 27 Chevy Van-Sammy Johns
- * Julie-Ian Thomas
- 51 Jackie Blue-Ozark Mountain Daredevils
- 28 Emotion-Helen Reddy
- 83 South's Gonna Do It-Charlie Daniels
- * Watching the World Go By-Les Emerson
- 84 What Am I Gonna' Do-Barry White
- 35 I Don't Like to Sleep Alone-Paul Anka
- 34 Reach Out-Gloria Gaynor
- 38 In The Mood-Rush

The Programmers **FM RADIO ACTION**

MONTREAL
 CHOM (Peggy Colston)
 Circus-Argent (LP)
 Young Americans-David Bowie (LP)
 Far Beyond-Chris De Burgh-(LP)
 Song for America-Kansas (LP)
 Visions of the-Mahavishnu Orchestra (LP)
 Hair of the Dog-Nazareth

RPM ADULT RADIO ACTION

BRANDON
 CKX
 (No. 1) Baby Do I-Don Goodwin

EDMONTON
 CJCA (Bob Lang)
 (No. 1) To the Door of the Sun-Al Martino

ELLIOT LAKE
 CJNR (Jerry Gaba)
 Sad Sweet Dreamer-Sweet Sensation
 Dance the Kung Fu-Carl Douglas
 Love-Gladys Knight and the Pips
 L-O-V-E-Al Green
 What Am I Gonna' Do-Barry White
 Learn A Love Song-Harry Chapin
 The Immigrant-Neil Sedaka
 Don't Let Go-Commander Cody
 Listening To You-Roger Daltrey
 I Don't Like to Sleep Alone-Paul Anka
 Oooh Baby, Baby-Tinker's Moon
 Julie-Ian Thomas

Hush/I'm Alive-Blue Swede
 Coochie Coochie Coo-Hudson Brothers
 Just A Little Song-Laurie Bower Singers
 Reach Out-Gloria Gaynor
 Love Me the Way That You Do-Michael Hasek
 Philadelphia Freedom-Elton John
 Walkin' In Rhythm-Blackbyrds

KAMLOOPS
 CHNL
 (No. 1) Mellow-Olivia Newton-John
 Charted
 Somebody Done Song-B. J. Thomas
 Remember What I Told You-Tavares
 Immigrant-Neil Sedaka
 Don't Let Go-Commander Cody
 Playlisted
 Rock and Roll Song-Bobby Benson
 House on Telegraph Hill-Bo Donaldson
 Watching the World Go By-Les Emerson
 Reach Out-Gloria Gaynor
 Like A Sunday Morning-Lana Cantrell
 Loves Me Like A Brother-Guess Who

MONCTON
 CKCW
 (No. 1) Tell Your Mother-Downchild Blues

PORT ALBERNI
 CJAV (Don Lloyd)
 (No. 1) I Still Feel the Same-Bill Anderson
 Charted
 Brass Buckles-Barbi Benton
 Rain-Richard Betts
 Proud of you Baby-Bob Luman
 I'm Her Fool-Billy Swan
 Thanks for the Memories-Danny Doyle
 She's Acting' Single-Gary Stewart
 Don't Let Go-Commander Cody
 Harry Truman-Chicago
 Lady Luck-Ken Tobias
 Learn A Love Song-Harry Chapin
 Still Hear the Music-Jerry Lee Lewis
 Roses and Love Songs-Ray Price
 The Immigrant-Neil Sedaka
 Before the Next Teardrop-Freddie Fender

TORONTO
 CKEY (Judy Casselman)
 One Day-Grampa
 Sorry Doesn't Always-Diana Ross
 Laughter In the Rain-Ray Coniff (LP)
 City Lights-Lenny Dee (LP)
 Golden Memories-Burt Kaempfert (LP)
 Body and Soul-Ferrante and Teicher (LP)

TORONTO
 CHFI (Tony Luciani)
 Rainy Day People-Gordon Lightfoot
 He Don't Love You-Orlando and Dawn
 All Is Well-Lady and the Gentleman
 Touch Me Baby-Tamiko Jones
 Don't Tell Me Goodnight-Lobo

WINGHAM
 CKNX (Iona Terry)
 All Is Well-Lady and the Gentleman
 Like A Sunday Morning-Lana Cantrell
 I Don't Like to Sleep Alone-Paul Anka
 Save Me-Silver Convention
 The Song's All Done-Pendleton Brown
 Another Somebody Song-B. J. Thomas
 Beer Barrel Polka-Bobby Vinton
 Systematic Lady-West Egg

The Programmers **CAMPUS RADIO ACTION**

ANTIGONISH
 CFXU (Glenn Carey)
 St. Francis Xavier University
 (No. 1) Mellow-Olivia Newton-John

DOWNSVIEW
 CKRY-FM Radio York (Scott Marwood)
 Playlisted
 The Sugar Man-Stanley Turrentine

JUNO AWARD WINNERS

Juno Award winners were as follows:

- FEMALE ARTIST**
 Anne Murray - Capitol
- MALE ARTIST**
 Gordon Lightfoot - Reprise
- GROUP**
 Bachman-Turner Overdrive - Polydor
- COUNTRY FEMALE ARTIST**
 Anne Murray - Capitol
- COUNTRY MALE ARTIST**
 Stompin' Tom Connors - Boot
- COUNTRY GROUP**
 Carlton Showband - RCA
- FOLK SINGER (Male Or Female)**
 Gordon Lightfoot - Reprise
- MOST PROMISING NEW FEMALE ARTIST**
 Suzanne Stevens - Capitol
- MOST PROMISING NEW MALE ARTIST**
 Gino Vannelli - A&M
- MOST PROMISING NEW GROUP**
 Rush - Mercury
- COMPOSER**
 Paul Anka
- PRODUCER**
 Randy Bachman
- BEST SELLING ALBUM**
 "Not Fragile"
 Bachman-Turner Overdrive - Mercury
- BEST SELLING SINGLE**
 "Seasons In The Sun"
 Terry Jacks - Goldfish
- BEST ALBUM GRAPHIC**
 "Night Vision"
 Bruce Cockburn - True North
- BEST SELLING INTERNATIONAL ALBUM IN CANADA**
 "Band On The Run"
 Paul McCartney - Apple
- BEST SELLING INTERNATIONAL SINGLE IN CANADA**
 "The Night Chicago Died"
 Paper Lace - Polydor

RPM IS SIXTEEN PAGES FIRST TIME IN 5 YEARS

Because of the extensive weekend of activities and the Monday Juno Awards, combined with the Good Friday holiday, this week's RPM has been shaved to sixteen pages. The last time we published this few pages was in 1969.

Please bear with us while we adjust our schedule. Next week's RPM will be the SPECIAL C11 and JUNO AWARDS ISSUE. Our writers are putting it all together and the photos are being developed for this special edition.

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RPM Top Albums

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
T RCA
K UA RECORDS
J WEA
C WORLD

Y
R
L
S
Q
M
N
P
U
Z

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

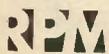
1	1	(6)	BÖB DYLAN Blood On The Tracks (Columbia) PC33235-H	PCA33235-H	26	21	(19)	LOGGINS & MESSINA Mother Lode (Columbia) PC-33175-H	PCT-33175-H	PCA-33175-H
2	2	(4)	LED ZEPPELIN Physical Graffiti Swan Song SS2-200-P		27	24	(28)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q	MCR4-1-1004-Q	MC8-1-1004-Q
3	3	(5)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J	MCAC-2133-J	28	27	(65)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N	CPK1-0374-N	CPS1-0374-N
4	5	(5)	JOHN DENVER An Evening With (RCA) CPL2-0764-N	CPS2-0764-N	29	28	(12)	THREE DOG NIGHT Joy To The World/Their Greatest Hits (ABC) DSD-50178-N	DHX5-50178-N	DHM8-50178-N
5	10	(4)	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206-P		30	46	(3)	KRAFTWORK Autobahn (Vertigo) VFL 2003		
6	4	(17)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J	MCAC-2128-J	31	26	(8)	MYLES & LENNY Myles & Lenny (Columbia) KC-33366-H		
7	6	(17)	AVERAGE WHITE BAND Average White Band (Atlantic) SD-7308-P	ABTC-7308-P	32	29	(37)	JOHN DENVER Back Home Again (RCA) CPL1-0548-N	CPK1-0548-N	CPS1-0548-N
8	12	(8)	MINNIE RIPERTON Perfect Angel (Epic) KE-32561-H		33	30	(6)	ELTON JOHN Empty Sky (MCA) MCA-2130-J	MCAC-2130-J	MCAT-2130-J
9	13	(21)	ELECTRIC LIGHT ORCHESTRA Eldorado (United Artists) UA-LA339-U	UACA-339-G-U	34	58	(9)	STRAWBS Ghosts (A&M) SP 4506-W	CS 4506-W	8T 4506-W
10	7	(32)	LINDA RONSTADT Heart Like A Wheel (Capitol) ST-11358-F	4XT-11358-F	35	31	(8)	ORIGINAL SOUNDTRACK Phantom Of The Paradise (A&M) SP-3653-W		8T-3653-W
11	17	(16)	JOHN LENNON Rock 'N Roll (Apple) SK 3419-F	4XK 3419-F	36	32	(18)	NAZARETH Loud 'n' Proud (A&M) SP-3609-W	CS-3609-W	8T-3609-W
12	11	(10)	THE GUESS WHO Flavours (RCA) CPL1-0636-N	CPK1-0636-N	37	33	(3)	MAC DAVIS All The Love In The World (Columbia) PC 32927-H		CA 32927-H
13	8	(23)	HARRY CHAPIN Verities & Balderdash (Elektra) 7E-1012-P		38	9	(17)	MOODY BLUES This Is The Moody Blues (Threshold) 2THS-12113-K	TKM-24612-13-K	THM-24812-13-K
14	14	(21)	PHOEBE SNOW Phoebe Snow (Shelter) SR-2109-J		39	34	(15)	DEEP PURPLE Stormbringer (Purple) PR-2832-P	CWX-2832-P	8WM 2832-P
15	23	(8)	DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W-2750-P	CWX-2750-P	40	36	(12)	VALDY Family Gathering (A&M) SP9013-W	CS9013-W	8T9013-W
16	18	(15)	RINGO STARR Goodnight Vienna (Apple) SW-3417-F	4XW-3417-F	41	35	(7)	MURRAY McLAUCHLAN Sweeping The Spotlight Away (True North) TN-18-H		
17	15	(21)	NEIL DIAMOND Serenade (Columbia) PC-32919-H	PCT-32919-H	42	39	(3)	STYX Styx II (Wooden Nickel) WNS 1012-N		
18	16	(16)	AL GREEN Explores Your Mind (Hi) HSL-32087-K	SKM-32087-K	43	40	(14)	JONI MITCHELL Miles of Aisles (Asylum) 7E-202-P	CABJ-202-P	8ABJ-202-P
19	25	(4)	LABELLE Night Birds Epic KE 33057-H		44	12	(27)	HELEN REDDY Free And Easy (Capitol) ST-11348-F	4XT-11348-F	8XT-11348-F
20	19	(6)	JOE WALSH So What (ABC) DSD-5171-N	DHX-55171-N	45	43	(10)	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP-3664-W		
21	20	(20)	JETHRO TULL War Child (Chrysalis) CHR-1067-P	CCH-1067-P	46	44	(18)	GRAND FUNK All The Girls In The World Beware (Capitol) SO-11356-F	4XZ-11356-F	8XZ-11356-F
22	38	(4)	EAGLES On The Border Asylum 7E1004-P		47	60	(10)	APRIL WINE Stand Back (Aquarius) AQR 506-K	GCA 506-K	AQ8 506-K
23	22	(16)	B.T. EXPRESS Do It (Till You're Satisfied) (Scepter) SPS-5117-Q	SPS8-5117-Q	48	47	(4)	ROXY MUSIC Country Life (Atco) SD 36-106-P		ABTC 36-106-P
24	41	(3)	ROBIN TROWER For Earth Below (Chrysalis) CH 1073-P		49	48	(16)	OHIO PLAYERS Fire (Mercury) SRM1-1013-Q		MC8H013-Q
25	50	(3)	TEMPTATIONS A Song For You (Motown) G6969S1-Y		50	73	(3)	RAMSEY LEWIS Sun Goddess (Columbia) KC 33194-H		CA 33194-H

RPM 100 Top Albums (51-100)

51	83	(3)	CHARLIE DANIELS BAND Fire On The Mountain (Kama Sutra) KSBA 2603-M			
52	87	(2)	AL GREEN Greatest Hits HI HSL 32098-K			
53	88	(2)	JIMMY BUFFET ABC Dunhill DSD 50183-N			
54	91	(2)	YES Yesterdays Atlantic SD18103-P			
55	90	(2)	CAROLE KING Really Rosie ODE SP 77027-P			
56	98	(2) [	JIMI HENDRIX Crash Landing Reprise MS 2204-P			
57	96	(2)	ALICE COOPER Welcome to My Nightmare Atlantic SD 18130-P			
58	94	(2)	JOE COCKER I Can Stand A Little Rain A&M SP 3663-W			
59	93	(2)	BLUE OYSTER CULT On Your Feet or On Your Knees Columbia PG 33371-H			
60	56	(15)	A FOOT IN COLDWATER All Around Us (Daffodil) DAF-10048-W 4DAF-10048-W	8DAF-10048-W		
61	55	(9)	RUFUS FEATURING CHAKA KHAN Rufusized (ABC) ABCD-837-N		ABCD8-837-N	
62	71	(3)	LIGHTHOUSE Best of (GRT) 9230-1052-T 5230-1052-T		8230-1052-T	
63	95	(2)	DOOBIE BROTHERS Toulouse Street Warner Bros BS2634-P			
64	37	(12)	RAY MATERICK Neon Rain (Warner Bros) 7ESC 10001-P		BASC 10001-P	
65	51	(14)	KEATH BARRIE Sings Of Love & Places (United Artists) UALA 350G-U		UAEA-350G-U	
66	72	(11)	SUPER TRAMP Crime of the Century (A&M) SP-3647-W		8T-3647-W	
67	99	(2)	HENRY GROSS Plug Me Into Something A&M SP4502-W			
68	97	(2)	JETHRO TULL Aqualung Chrysalis CH 1044-P			
69	63	(12)	BARRY MANILOW II (Arista) AL-4016-F			
70	54	(3)	DOOBIE BROTHERS The Captain & Me (Warner Bros) BS 2694-P		8WM 2694-P	
71	59	(28)	PAUL ANKA Anka (United Artists) UA-LA314G-U UACA-314G-U		UAEA-314G-U	
72	61	(3)	SPINNERS New and Improved (Atlantic) SD 18118-P		A8TC 18118-P	
73	62	(11)	DAN FOGELBERG Souvenirs (Epic) PE-33137-H			
74	80	(2)	GLADYS KNIGHT & THE PIPS I Feel A Song (Buddah) BDS-5612-M BDS4-5612-M		BDS8-5612-M	
75	74	(25)	STAMPEDEERS New Day (MWC) MWC-706-M C-706-M		S8-706-M	
76	65	(21)	JACKSON BROWNE Late For The Sky (Asylum) 7E-1017-P			8AS-1017-P
77	...	(1)	DAVID BOWIE Young Americans (RCA) APL 1 0998 - N APS1-0998 - N			APK1-0998 - N
78	82	(5)	BEAU DOMMAGE Beau Dommage (Capitol) ST-70034-F			
79	70	(3)	TOWER OF POWER Urban Renewal (Warner Bros) BS 2834-P			8WM 2834-P
80	78	(3)	GLORIA GAYNOR Never Can Say Goodbye (MGM) M3G 4982-Q			
81	79	(3)	BLACKBYRDS Flying Start (Fantasy) F 9472			
82	...	(1)	EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280 - H			PCA 33280 - H
83	85	(16)	LOVE UNLIMITED ORCHESTRA White Gold (20th Century) 9209-458-T 5209-458-T			8209-458-T
84	92	(2)	ELVIS PRESLEY Promised Land RCA CPL 1-0873-N			
85	100	(2)	BABE RUTH Harvest ST11367-F			
86	...	(1)	GIL SCOTT-HERON & BRIAN JACKSON The First Minute Of A New Day (Arista) A 4030 - F			8A 4031 - F
87	...	(1)	QUEEN Sheer Heart Attack (Elektra) 7E - 1026 - P 8EK - 1026 - P			CEK - 1026 - P
88	...	(1)	CHICK COREA No Mystery (Polydor) 2302 - 034 - O			3801 - 152 - O
89	...	(1)	ACE Five A Side (Anchor) ANCL 2001 - N			
90	...	(1)	STYLISTICS Best of (Avco) AV 69005 - 698 - M			AV 69005 - M
91	...	(1)	RUSH Fly By Night (Mercury) SRN-1-1022-O			
92	...	(1)	NEKTAR Down To Earth (Passport) PPSD 98005 - N			
93	...	(1)	AL STEWART Modern Times (Janus) JXS 7012			
94	...	(1)	MELISSA MANCHESTER Melissa (Arista) AL 4031 - F			8A 4031 - F
95	...	(1)	COMMANDER CODY And His Lost Planet Airmen (Warner Bros.) BS 2847-P			8WM - 2847 - P
96	...	(1)	STANLEY CLARKE (Nemperor) NE 431-P			8NE431-P
97	...	(1)	MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290 - H			
98	...	(1)	SPARKS Propaganda (Island) ILPS 9312 - W			Y8I 9312 - W
99	...	(1)	PURE PRAIRIE LEAGUE Rustin Out (RCA) LSP 4769 - N			P8S - 2035 - N
100	...	(1)	LEO SAYER Just A Boy (Warner Bros.) BS 2836 - P			8WM - 2836 - P

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POSTAL ZONE _____

Canned Funk-Joe Farrell
Mister Magic-Grover Washington Jr.
Spanish Blue-Ron Carter
Bird with Strings-Supersax
Plays Bach-Stokowski
Tchaikovsky-Moscow Radio Symphony
One Way Out-Sonny Boy Williamson
Welcome to my Nightmare-Alice Cooper

KINGSTON

CFRC Queens (Ted Kennedy)
Tangled Up In Blue-Bob Dylan
Killer Queen-Queen
Help Me-Baker Gurvitz Army
I Got the Same Old Blues Again-J. J. Cale

LENNOXVILLE

Radio Bishops (David Daigneault)
(No. 1) Never Can Say-Gloria Gaynor
Jackie Blue-Ozark Mountain Daredevils
Second Hand Lady-Dave Loggins
Smokey Factory Blues-Steppenwolf
Charted
Dragon Fly-Jefferson Starship (LP)
7 Tease-Donovan (LP)
Modern Times-Al Stewart (LP)

PRINCE EDWARD ISLAND

CIMN Univ. of P.E.I. (Kip Puuia)
(No. 1) Lady Marmalade-Labelle
Satisfy your Soul-Mahogany Rush
Give and Take-Santana
Don't Call Us-Sugarloaf
Ce Soir-Golden Earring
Grab It-Olympic Runners
Goodbye Love-Act One
Play Your Cards Right-Kelly Jay
Shining Star-Earth,Wind and Fire

TORONTO

CKCC Radio Centennial (Colin Horne)
(No. 1) Give It All To Me-Myles & Lenny
Don't Call Us-Sugarloaf
Time Waits for No-One-Rolling Stones
Lady-Styx

VANCOUVER

CITR Univ. of B.C. (Tom Harrison)
(No. 1) Movin' On-Bad Company
Woman I Found a Way-Ross Holloway
Part of the Plan-Dan Fogelberg
Supernatural Thing-Ben E. King
Turn Up That Radio-Fergus

WATERLOO

Radio Laurier
(No. 1) Rock 'n Roll-John Lennon
Down To Earth-Nektar (LP)
The Great Fatsby-Leslie West (LP)
Crash Landing-Jimi Hendrix (LP)
Songbird-Jesse Colin Young (LP)
Lovers-Mickey Newbury (LP)
A Cowboy Afraid of Horses-Lobo (LP)
Cold on the Shoulder-Gord Lightfoot (LP)

WINNIPEG

CMOR Red River (Tom Milroy)
Playlisted
The Lamb Lies Down-Genesis
The Immigrant-Neil Sedaka
Lucky Numbers-Golden Earring
Your Mama Won't Like Me-Suzi Quatro
Rock 'n Roll Band-Justin Paige

The
Programmers

**COUNTRY
RADIO
ACTION**

AJAX

CHOO (Andy Parks)
(No. 1) Head On My Shoulders-Sunday Sharpe
Playlisted
Another Somebody Song-B. J. Thomas
Cody-Gunilla Hutton

AMHERST

CKDH (Paul Kennedy)
(No. 1) Linda On My Mind-Conway Twitty

Charted

Love Isn't Love-Par Three
It Do Feel Good-Donna Fargo
Never Write Another Song-Jerry Warren
Wonder When-Barbara Mandrell

BATHURST

CKBC (Al Herbert)
(No. 1) Penny-Joe Stampley

CALGARY

CFAC (Larry Kunkel)
(No. 1) Before the Next-Freddie Fender
Charted
The Good Times-Melba Montgomery
Never Loved Anyone More-Linda Hargrove
The Bricklin-Charlie Russell
Roll On Big Mama-Joe Stampley
My Kind of Woman-Orval Prophet
The Old Man-Jimmy Ordge
Merry-Go-Round of Love-Hank Snow

CORNERBROOK

CFCB (Larry Bennett)
(No. 1) Devil In the Bottle-T. G. Sheppard

KINGSTON

CKWS-FM
(No. 1) Sneaky Snake-Tom T. Hall
Charted
Bargain Store-Dolly Parton
Busiest Memory in Town-Dickey Lee
Nashville-Hoyt Axton
Did You Hear My Song-Mercey Brothers

KITIMAT

CKTK (Ted Hockaday)
(No. 1) Time to Pay the Fiddler-Cal Smith
Charted
A Little Bit South of Saskatoon-Sonny James

KITIMAT

CKTK (Ted Hockaday)
(No. 1) Time to Pay the Fiddler-Cal Smith
Charted
A Little Bit South-Sonny James
I'm a Believer-Tommy Overstreet
Oh Boy-Diana Trask

Pasadena's On My Mind-Lynn Jones
If That's What It Takes-Ray Griff

MARYSTOWN

CHCM (Shell LeGrow)
(No. 1) I Can't Help It-Linda Ronstadt
Charted
Ragtime Molly-Grampa
Write Me A Letter-Bobby G. Rice

MEDLEY

CHCL (Spence Cherrier)
(No. 1) Let the Fun Begin-Buck Owens
Charted
That's the Way Love Should Be-Brian Collins
Freedom, Riches, Peace-Doug Rutledge
Now I Lay Me Down-Barbi Benton

PETERBOROUGH

CHEX (Sean Eyre)
(No. 1) Linda On My Mind-Conway Twitty
Charted
Before the Next Teardrop-Freddie Fender
Devil In the Bottle-T. G. Sheppard
The Old Man-Jimmy Arthur Ordge
My Kind of Woman-Orval Prophet

RED DEER

CKGY (Jim Shearer)
(No. 1) A Touch of God-Family Brown
Charted
Country Cookin'-Ronnie Milsap
All Is Well-Lady and the Gentleman
Roll On Big Mama-Joe Stampley
For Lovin' You-Tim Williams

RICHMOND HILL

CFGM (Dave Johnson)
Playlisted
I Just Can't Get Her-J. Rodriguez
Too Late To Worry-Ronnie Milsap
Blanket On The Ground-B. J. Spears
Back In Huntsville Again-Bobby Bare
The Good Times-Melba Montgomery
Loving You Beats All-J. Paycheck

A Man Needs Love-D. Houston
Hurt-Connie Cato
The Tip Of My Fingers-J. Shepard
Rainy Day People-Gordon Lightfoot
My Heart's Not Broken-Ron McLeod

SMITH'S FALLS

CJET (Eric Young)
(No. 1) Before The Next-Freddie Fender

ST. CATHERINES

CHSC (Peter Darrell)
(No. 1) Sneaky Snake-Tom T. Hall

STEPHENVILLE

CFSX
(No. 1) Amanda-Don Williams
Charted
If That's What It Takes-Ray Griff
Where Love Begins-Kenny Starr
Never Coming Back-Rex Allen Jr.

ST. JOHN'S

CJON
(No. 1) Linda On My Mind-Conway Twitty

TERRACE

CFTK (Ted Hockaday)
(No. 1) Devil In the Bottle-T. G. Sheppard
Charted
She's Actin' Single-Gary Stewart
Penny-Joe Stampley
Uproar-Anne Murray
Mellow-Olivia Newton-John

VICTORIA

CJVI
(No. 1) Before the Next-Freddie Fender
Charted
I Care/Sneaky Snake-Tom T. Hall
I Just Can't Get Her-J. Rodriguez
Roses and Love Songs-Ray Price
Devil In the Bottle-T. G. Sheppard

WINDSOR

CKLW-FM (Ron Foster)
(No. 1) Before the Next-Freddie Fender
Charted
Always Wanting You-Merle Haggard
A Man Needs Love-David Houston
Playlisted
Did You Hear My Song-Mercey Brothers
Pasadena's On My Mind-Lynn Jones
If That's What It Takes-Ray Griff
Ship of Love-Jimmy Arthur Ordge
Lonely Willow-Lee Roy
All the Love In the World-Mac Davis
Sweet Country Music-Ruby Falls
Chains-Buddy Alan
Hurt-Connie Cato
My Old Kentucky Home-Johnny Cash
Barroom Pal Goodtime Gals-Jim Ed Brown
Word Games-Billy Walker

WOODSTOCK

CJCJ (Charlie Russell)
(No. 1) The Bricklin-Charlie Russell
Charted
A Mother-Tammy Wynette

DICK DAMRON

"Mother
Love
& Country"

Marathon 1132

ROGER WHITTAKER "THE LAST FAREWELL"

#1 GAVIN: "ADULT CONTEMPORARY"

#14 TO 6 RADIO & RECORDS "POP"

#27 TO 10 RANDAL "ADULT"

"MAKIN' NOISE" RANDAL "POP"

#42 RPM - "POP"

#98 CASHBOX



The "TRAVELLING" LP with
The TRAVELLING SINGLE

RCA Records and Tapes