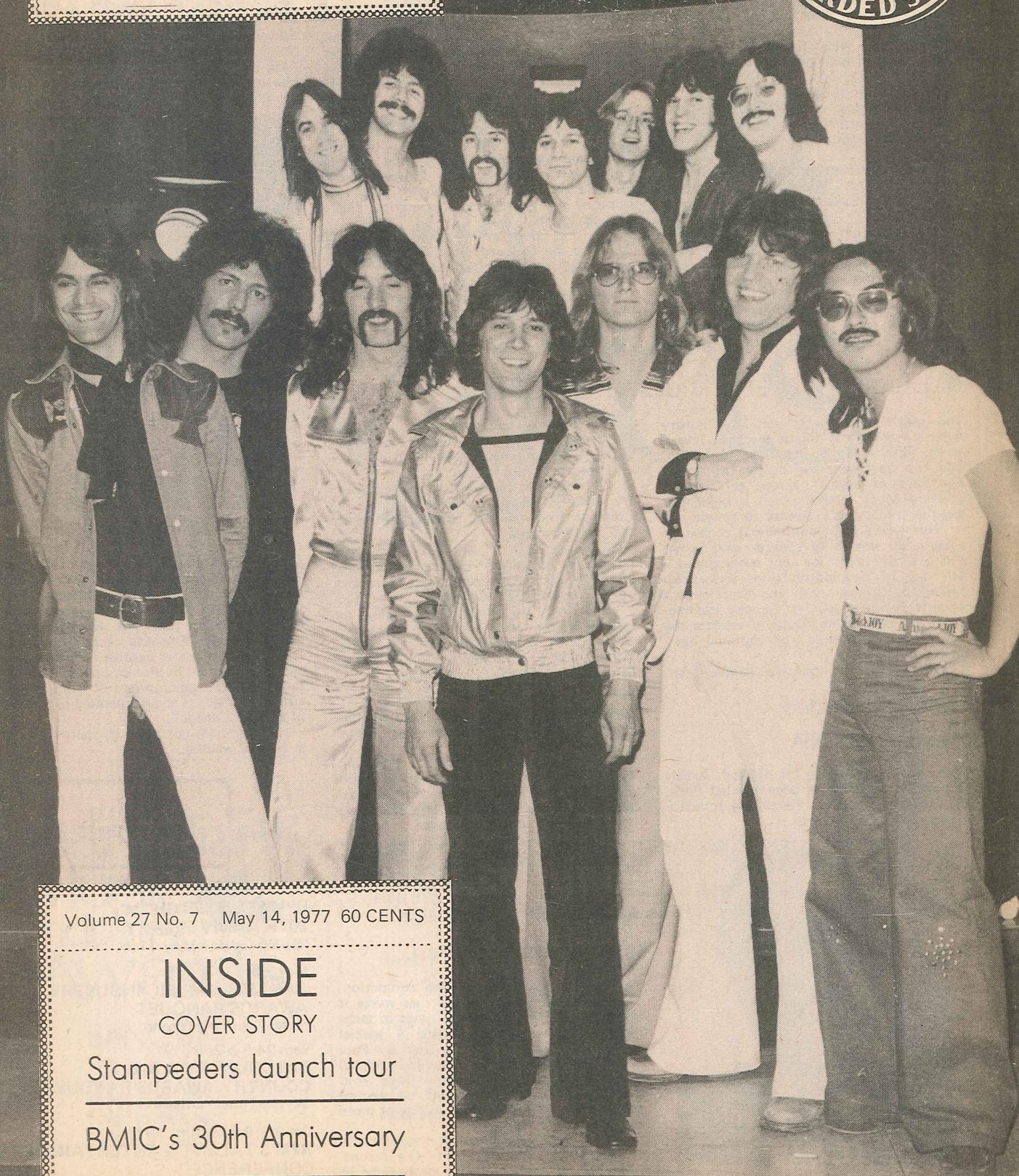


1871-1971
Weekly

100 YEARS OF
1871-1971
RECORDED SOUND



Volume 27 No. 7 May 14, 1977 60 CENTS

INSIDE
COVER STORY

Stampeders launch tour

BMIC's 30th Anniversary

CRIA Pavilion 75% sold

Committee formed for Ottawa's Country Week

From Sept 19 through the 23rd, Ottawa will come alive with five days of Ottawa Country Music Week, which will be followed by RPM's Big Country and the Big Country Awards Banquet. The five days are officially called Country Music Week and Ron Sparling and Rick Green are organizing events which will promote and enhance country music, not only for the capital but for the rest of Canada.

As the events of Country Music Week end, Big Country begins so that there will actually be seven days involved in the celebration.

The committee has already arranged for strolling country minstrels on Ottawa's famed Sparks Street Mall as well as throughout the city.

CFGM's Opry North radio show will originate from Ottawa that week with a large representation of country music stars appearing on the popular syndicated show.

Ottawa's Lansdowne Park is expected to be the focal point for the week long festivities expected to attract country

artists and fans from many parts of Canada.

Radio stations and newspapers as well as local and federal governments are cooperating to bring a maximum of exposure to country artists for that week.

The organizers comprise musicians, managers, radio, television and newspaper personalities who have grouped together to make the week a memorable one for Ottawa.

The finals of a coast to coast country music talent search will also take place as part of the events and committee Chairman Ron Sparling informs RPM that he is hopeful that hotels and radio stations across Canada will hold local talent contests and sponsor the winners to the national finals during Country Week.

A fund raising event is planned for May 29th at the Orleans Hotel. The lineup of acts eager to participate is already growing.

For further information regarding Ottawa's Country Music Week, contact Ron Sparling (613) 225-7116 during the day, or Rick Green (613) 523-1796 in the evening.

Big Country events finalized for Ottawa

This year's Big Country and Big Country Awards weekend will take place in Ottawa at the Skyline Hotel, Sept 24th and 25th. The two day event will be the caper for five days of events planned as Ottawa's Country Music Week, which is being put together by Ottawa's country community.

This year's Big Country will consist of a Saturday session of speakers and panels and a social event for that evening and a full day of hospitality suites and showcasing for Sunday with the Big Country Awards Banquet set for Sunday evening. Plans are now being made to televise the Big Country Awards for national television.

Country music industry people from

Stan Kulin elected

President of CRIA

Stan Kulin, President of United Artists Records (Canada), has been elected President of the Canadian Recording Industry



Stan Kulin

Association. Polydor President Tim Harold was elected Vice-President, and RCA's

across Canada are organizing tours and charters for the two events which, together, will amount to seven days of country music activities for the capital.

This will be the third annual Big Country Awards Banquet and the fourth Big Country meet and is shaping up to be the biggest to date.

Bookings for showcasing rooms and hospitality suites are now being registered at the Skyline along with registrants block booking rooms for the event.

RPM will be announcing further details of the two day event in future issues. An advance registration form, at a preferred price, will be published in RPM, well in advance of the Big Country events.

Vice-President and General Manager (Record Division), Ed Preston was elected Treasurer.

Kulin replaces last year's President, Terry Lynd of CBS Records, who remains on the Board in the position of Past President, a position established to smooth out the annual executive changeover.

The elections were held Apr 20 at the CRIA's annual meeting, held this year at Montreal's Le Quatre Saisons Hotel.

Added lyric competition in American Song Fest.

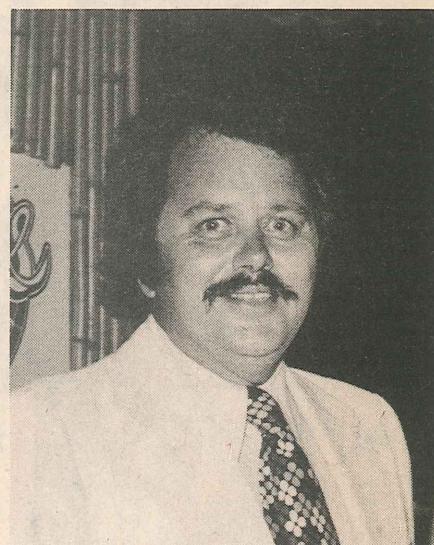
The international songwriting competition, The American Song Festival, has made it possible for lyricists to write lyrics to songs recorded by top name artists. A special record of instrumentals written by Paul Anka, Mac Davis, Marvin Hamlisch, Michel Legrand, Smokey Robinson, Seals And Crofts and Paul Williams will be sent to entrants who will put lyrics to one or more of the tunes.

The SongWord competition will include a SongWord handbook with the record, following in the regulatory procedures as their other contest factions - the songwriting competition and the lyric competition.

As in the past, top music industry figures will judge the submitted works.

GRT names Gord Edwards Executive Vice-President

GRT Records of Canada has announced the appointment of Gord Edwards as Executive Vice-President of the Toronto-based firm. Edwards is a veteran of 23 years in the music industry, coming to GRT from a position as Vice-President and General Manager of Handleman Company of Canada. Previous posts have included Vice-Presi-



Gord Edwards

dent of Marketing at WEA Music, National Promotion Director at Capitol Records and a promotion position at RCA Canada.

In making the above announcement, GRT's Canadian President, Ross Reynolds stated: "Gord Edwards' appointment to GRT ensures further excellent performance and coordination in promotion and distribution. The new appointment of Gord to executive VP reflects the accelerated expansion of GRT of Canada".

Edwards has not been officially replaced at time of writing.

COMING EVENTS

May 28th ISSUE

RPM SALUTES CHUM'S 20TH ANNIVERSARY

Issue deadline May 17th.

May 30th, 1977

CANADIAN MUSIC INDUSTRY AWARDS BANQUET

Hotel Toronto - Toronto

Sept 24th & 25th, 1977

BIG COUNTRY & BIG COUNTRY AWARDS BANQUET

Skyline Hotel - Ottawa

Oct 8th, 9th, & 10th, 1977

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Name(s)

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.....NOTE: Registrations at \$25. per person will only be accepted if received by May 20. We suggest you mail your registration
prior to May 10 so it will arrive before the deadline. Registrations received after NOON May 20, 1977 will be returned.

CRIA books 75% of space in first six weeks

The Canadian Recording Industry Association has announced confirmations for exhibit space at the CNE recording industry Pavilion which amounts to 75 percent of the total space available. This figure comes only six weeks after the space first went on the marketplace.

Confirmations come from E.F. Records, Berandal Records, Masters Workshop, Continental Productions, A&M Records, Ahd Music Corp., Ampex of Canada, Ava Electronics, CBS Records, Capitol Records-EMI, GRT Records, Ixtlan Records, The Keyboard, London Records, MCA Records, Motown Records, Music Shoppe International, Original Sewing Centre, Phonodisc Ltd., Polydor Records, Quality Records, RCA Limited, RPM Music Publications, CHUM Radio, Rebel Recording Company, Roblan Distributors, Rollers International, TeeVee Records, Tri-Tel Associates, U.A. Records, Vibration Technology, WEA Music, Aquitaine Records, CIRPA and 88 Keys.

In making the above announcement, Capitol-EMI's President and Chairman of the Pavilion organizing committee, Arnold Gosewich, stated: "The response has been remarkable. Over 75 percent of our exhibit space has been sold in the first six weeks and our special exhibits subcommittee is currently evaluating the applications for

"... 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
CBS	H	PHONODISC	L
CAPITOL	F	POLYDOR	Q
GRT	T	QUALITY	M
LONDON	K	RCA	N
MCA	J	WEA	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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the remaining 25 percent of leasable space. "Particularly gratifying has been the response from radio stations. CHUM has already confirmed its participation and we are negotiating with a number of other major stations.

"We are, without a doubt, witnessing the most unifying and significant event ever staged by the recording industry in this country".

Producers' 16-track studio to be highlight of Pavilion

One of the feature exhibits at the Canadian Recording Industry Pavilion at this year's CNE will be the CIRPA area. The exhibit will highlight a fully operational 16-track recording studio which will be staffed and operated by professional producers and engineers. The studio will be in operation throughout the 20-day exhibition, Aug 17 to Sept 5.

CIRPA President Tom Williams defined the primary purpose of the studio "to provide unrecorded Canadian artists with the opportunity of recording demo tapes at no cost to them. All the studio facilities will be provided free of charge including the completed tape. We have appointed a screening committee and will likely be starting our selection process within the next few weeks".

The CIRPA exhibit will provide a backstage look at the recording industry. Located on the mezzanine level of the Pavilion, it will include, in addition to the studio, a film and audio display showing the entire process of a record from A&R through recording, manufacturing and retail sales. Williams notes: "To most people, the production and manufacturing of a record is a mystery. We hope, through this exhibit, to clearly demonstrate the process".

The CIRPA exhibit will also include features on the Juno Awards, the Canadian Recording Industry Association (CRIA) and CIRPA itself.

Quality distribution shifted to Metrodisc

Jack Vermeer, vice-president of marketing at Quality Records, has announced a shift of Quality's distribution operations to the newly-formed Metrodisc Distributors. Quality's Toronto, Montreal and Winnipeg branch offices and warehouses will now function as Metrodisc.

Vermeer stated the purpose of the move was to accommodate demand by an increasing number of independent labels not licensed to Quality seeking regional and national distribution.

The Taylor, Pearson & Carson (TPC) Vancouver sales office and Calgary office and warehouse will continue as the western arm of Quality's distribution network. Both TPC and Metrodisc will honour Quality's existing sales and promotion policies.

In other words, Quality will continue to distribute and promote for such Canadian companies as Skyline, CSR and MWC and U.S. labels such as Casablanca, Buddha and Private Stock, but are now also able to distribute other Canadian and U.S. independents which handle their own promotion.

CPI firmed to manage Pavilion Theatre

The Canadian Recording Industry Association (CRIA) has announced the appointment of Toronto-based ConcertPromotions International to manage the theatre and concert events at the CRIA Pavilion being set up for this year's Toronto CNE.

In making the above announcement, Quality's President and co-chairman of the subcommittee in charge of planning the theatre and talent, George Struth, stated: "CPI has established an international reputation in the field of concert promotion and we feel that their knowledge and experience in this specialized area will greatly assist us in staging the 20 separate concerts that we have planned for the run of the CNE".

The 2,000 seat theatre will be equipped with top quality sound and lighting equipment to ensure a good performing environment. In addition to the 72' x 24' stage, the theatre includes a carefully planned backstage area complete with dressing rooms, washrooms and freight doors. The theatre has built-in capacity for both front and back projection on a giant screen.

Writers & Publishers honoured at BMIC's 9th

BMI Canada's 9th Annual Awards Dinner (Apr 27) honoured 50 songwriters and 42 publishers "for their contributions to Canadian music". Those honoured spanned the entire nation and included former Guess Who members Burton Cummings and Randy Bachman, Valdy, Gilles Viquette, Carroll Baker, Bob Ruzicka, April Wine, Hammersmith and the Lisa Hartt Band to name a few.

Highlight of the evening was the presentation of BMI's coveted Harold Moon Award which, along with \$500 cash went to Hagood Hardy. The presentation was made by Gordon F. Henderson, Q.C., BMI Canada's President.

Hardy has been top news in the industry for the past two years having received a Juno Award last year as Composer of the Year and Top Instrumentalist. This year he was also honoured with a Juno, again as Top Instrumentalist - and all of it because of his Salada Tea commercial, expanded into the commercially-successful The Homecoming. Many doors have been opened for Hardy including assignments for feature films and television. He is currently working on the score for a CBS television movie, Tell Me Me Name, as well as the score for CBC-TV's The Newcomers and will be scoring a series for Imperial Oil's Centenary. He has just completed the score for the Canadian feature film, Rituals, starring Hal Holbrook, expected to be released internationally later this spring.

This year the Awards presentations were two-fold. Not only did they honour songwriters and publishers but the occasion was also used to pay tribute to three of the performing rights organization's longest standing members: Betty Layton, Denise Meloche and its past Managing Director, Harold Moon. Introduced by Master of Ceremonies, S. Campbell Ritchie, the three guiding lights of BMI Canada each took their turn in presenting Awards to this year's top moneymakers.

The present is excellent the future looks bright

What's the state of the industry? Are we in a slump or do we have another good year ahead of us? RPM asked those who could best sum up our present situation and who could give us some idea of the future. Four basic questions were asked of the top executives of the major record manufacturing and distributing companies, which will constitute a weekly series.

They were asked the following questions: (1) How did your company fare in the first quarter of 1977? (2) What do you anticipate for the rest of the year? (3) Do you see any revolutionary changes coming about in the industry this year? (4) What other area of the industry would you like to comment about?

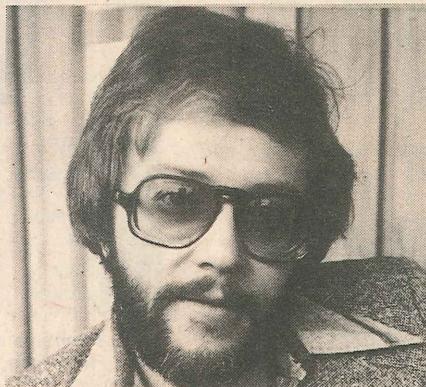
SCOTT RICHARDS
Vice-President
MCA Records (Canada)

MCA Records (Canada) had a good first quarter considering the soft market. Because we anticipated a sluggish first quarter, we sold carefully in late 1976 so our first (and second quarter) returns have been liveable.

1977 looks good for us. Our country artists are all selling well with Conway Twitty exploding into Gold/Platinum here in Canada. A mid-price series will be out by July and we're expecting Greatest Hits packages by Elton John and Olivia in the

fall. Our rock category is strong with releases now or coming from Steve Gibbons, Law, Mickey Thomas, Cliff Richard, Roger Daltrey, The Who, Lynyrd Skynyrd and Sherbet.

We've just certified Trooper Gold and our June release on the third Trooper looks like Platinum. Toronto vocalist Lisa Dal Bello is putting the finishing touches on her



new MCA LP and Bob McBride is starting research on his first MCA album.

I think most of the changes won't be revolutionary. Our industry is getting more organized in many ways. I'm proud of the trend-setting business methods MCA Records (Canada) has instituted in the past and with

our team, this continues. I see many of our methods being used every day in the business and I think, if anything revolutionary happens, it will be "Company by Company" as they computerize in order to stay on top of the vital data needed to market records in this country.

Davidson and Brenner to appear at O'Keefe

Toronto's O'Keefe Centre has scheduled entertainers John Davidson and David Brenner to appear May 2-7 with shows starting Monday through Thursday at 8:30 p.m. and on Friday and Saturday at 6:30 and 9:30 p.m. Davidson, who has hosted the Tonight Show in the past, has also appeared on TV shows The FBI, The Streets Of San Francisco and Hollywood Squares, Broadway shows Foxy, Oklahoma and Carousel and on TV series The Girl With Something Extra and his own The John Davidson Show. Davidson, currently recording for 20th Century, has eight albums to his credit with Columbia.

Because of phone response following David Brenner's appearance on the Tonight Show four months ago, Brenner began appearing in top line clubs such as the Sahara with Sonny & Cher. Prior to his comedy act, Brenner was a writer/director/producer for stations WRCV-TV in Philadelphia, WBBM-TV in Chicago.

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A&M artists David Bradstreet and Joan Armatrading at their recent Convocation Hall (Toronto) concert.



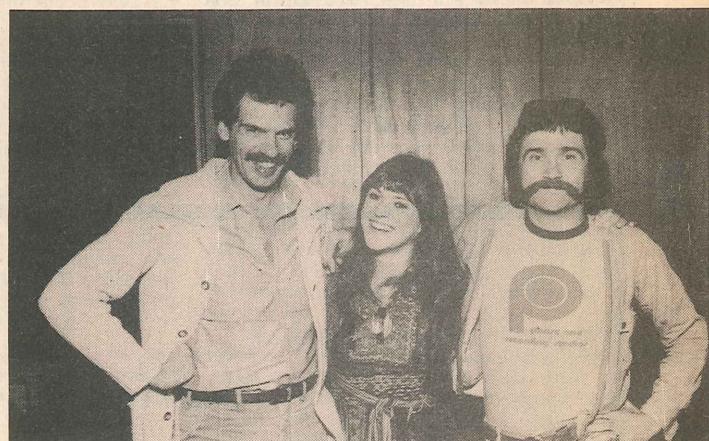
A&M's Mike Godin, Bill Meehan, Kim Sharpe and Lee Silversides with David Bradstreet, Walter Grasser (mgr Bradstreet) Larry Ellinson (Round Records) and band members.



Lou Rawls accepts CBS Gold from Jack Robertson for You'll Never Find Another Love, following his sold-out concert.



Carlos Santana receives CBS Gold and Platinum from the label's Jack Robertson following his successful concert in Toronto.



Melanie doing the Toronto radio promo bit, here with Brian Master of CHUM-FM and WEA's Jim Campbell.



Peter Gabriel back stage at the Montreal Forum with WEA's Roger Desjardins (l) and A&R Director Gary Muth.

Combined promo effort for Stampeders tour

The newly formed seven man Stampeders will receive a combined promotional effort in support of their Eastern Canada tour. Tour producer/promoter Donald K. Donald will coordinate a multi-media assault at the consumer level with the help of group manager Mel Shaw and representatives from Quality and TeeVee Records.

Co-op arrangements between Donald K. Donald and both Quality and Music World Creations for 5000 four colour posters, newspaper ads in weeklies as well as dailies and giveaway items have already been firmed. Donald K. Donald will follow in his own tradition of heavy local radio advertising with more than half of the involved stations currently co-sponsoring their respective shows.

Quality Records have released two special seven-inch Stampeders promotion sets to programmers, following the release of the group's new MWC album, *Platinum*. The first, *The Stampeders' Album Rap*, is a seven-inch 33 1/3 conversation by the group about the album, dealing with the selections on a cut by cut basis, for programmers to use with the selection they are about to air. The other set, a 45 titled *The Stampeders' Radio Station Tour Interview*, is being mailed to them in advance of the group's upcoming tour.

TeeVee and Quality both have stakes in the tour with their corresponding Stampeders' releases: *The Best Of The Stampeders* and *Platinum* respectively, in the racks. TeeVee will concentrate on television promotion and plans to use a specially produced live film of the band. They have already produced a 60 minute radio documentary on disc, entitled *The Stampeders - A Legend In Their Own Time Zone*, which traces the long career of the Canadian band.

Another promotional set has been recorded in advance of the tour. *The Stampeders Story, Chapter One* (reported in RPM Apr 23/77), is a 44-minute special record now in the mastering stage. Produced at Toronto's Thunder Sound by



David Marsden with group manager Mel Shaw acting as executive producer, the disc features early unreleased material, conversations with old and new friends, plus rehearsal tapes

Mel Shaw, manager of the Stampeders is encouraged by the acceptance of his group's new *Platinum* album (CHUM-FM has added about six cuts from the album and feel it is the best they have done to date) and the sales generated for both the *Platinum* and their TeeVee *Best Of* album. The tour is timely with the release and high energy promotion being built around the albums. Says Shaw: "The tour will be the biggest the Stampeders have ever had with Donald K. Donald and the group will receive the most publicity and the most exposure they've ever had". It's interesting to note that the Stampeders represent about 10% of DDK's gross and Shaw credits the DDK operation for the success of the group on the tour level. He is currently talking to Jack McAndrew, CBC-TV Variety chief about a one hour special for the Stampeders but, in the meantime, Global has jumped in with an offer for an hour which could end up as a national outing.

Keith Brown, of Donald K. Donald, who as Tour Director, has coordinated four previous tours for the Stampeders, told

RPM: "There's been a very good reaction to all the promotion that's going down with this tour and we're getting a renewed interest in the Stampeders". He went on to note: "This tour is shaping up to be far more exciting than our other tours through the east". The tour will cover 15 dates in the east and 6 in Northern Ontario and they are now talking about end of the summer dates in Newfoundland before heading out west.

The tour was designed in two parts because of the problem with getting audiences in the west during the summer months. Brown explained: "From experience, we've learned it's not very prudent to tour Western Canada in the middle of the summer. Most of the young kids who live in the urban centres take jobs out of town, so we're planning fall dates for the western leg of the tour". Montreal artist, Walter Rossi, former guitarist with the Pagliaro group, will be the opener for Maritime and Ontario dates and just might continue out west with the group.

One of the biggest problems encountered with a tour of this magnitude is apparently technical. Says Brown: "Our biggest problem is upgrading each facility to meet the requirements of the Stampeders. We're travelling with a very big show and in the last four years, we've paid for and upgraded stages for 12 out of 15 Maritime centres. There's just a few more stages to build in the east then we have to get cracking out west. Logistics is the main problem - getting these rinks to handle a show, the magnitude of the Stampeders".

The combined cooperation of Quality Records, TeeVee International and Music Creation's Mel Shaw resulted in a high energy and highly successful promotion for the Stampeders. The promotion, in fact, turned out to be a tastefully organized social event at the group level - and hosted by Quality's man on the go, Joe Owens.

The taping of an industry happening began at the front door of Global Television where one limousine after another deposited their charges in front of the rolling cameras. Industry heavies like Sam Sniderman, Donald Tarlton (DDK), George Struth (President of Quality), Faye and Ed LaBuick (TeeVee Int'l), Ritchie Yorke, Bob McAdorey, John Driscoll, Mike Cohl and Dave Marsden.

Also on hand were several groups and artists including Cathy Young, Kelly Jay, Ian Thomas, The Lisa Hartt Band, The Hunt, Bob McBride, Wenzday and more.

Ritchie Yorke handled several interviews that will be worked into the 30 minute Stampeders' show.

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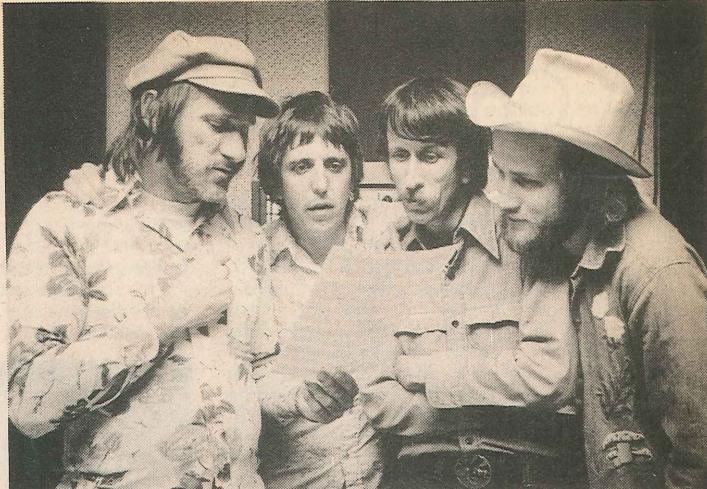
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Back (l to r) Jeff Gilkenson, Alan Kellogg, Rick Erikson, Scott Martin, Billy Ray Lathum, Pete White. Front Paul York, Holger Petersen, Rodney Dillard, Paul Hann, Dean Webb.



Stony Plain artist Paul Hann (r) with Dillards' Billy Ray Lathum, Rodney Dillard and Dean Webb, at recent record session.

Hann's Stoney Plain LP exporting to Colorado

Edmonton-based Stony Plain Records report Paul Hann's album, *Another Tumbleweed*, is being exported to retailers in the Colorado market. Recent appearances by Hann in Denver and live broadcasts on radio KFML are credited with creating interest there. Stony Plain label manager Holger Petersen, who produced the album, reports Hann's first effort, *A Fine White Thread*, originally released on the London banner, will be re-released on Stony Plain in May.

A third album is now in production in Edmonton's Damon Studios. Petersen is again producing. Among the name musicians in on the sessions are Mason Williams, the Dillards, guitarist Rick Cunha of Emmylou Harris fame, David Essig, Jerry Mills of the Ozark Mountain Daredevils and a variety of local musicians.

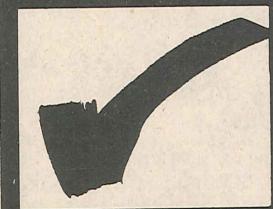
Hann is now being represented in the U.S. by Stone Country Productions, a Denver-based firm.

Attic artists set performances

Attic Records in Canada has announced performing dates for the following recording acts: Shirley Eikhard, Hamilton (June 13) and Montreal (June 15); Larry Evoy, Ottawa (May 16-21) and the Wurzels, St. John's (Aug. 8, 9) and Halifax (Aug. 11).

Attic recording acts having just completed their scheduled performances include: Triumph who appeared in Ottawa (Apr. 7), Buffalo (8), Toronto (9, 11-14) and Oshawa (16) and Ron Nigrini in Ottawa (Apr. 19).

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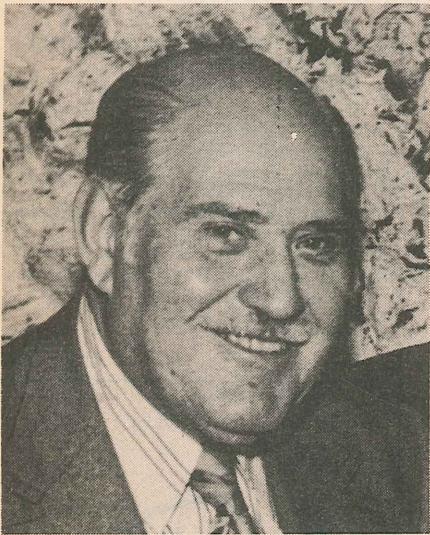
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BMI CANADA'S MOST IMPORTANT YEAR!!!

A Canadian identity after 30 years

Canadian performing rights organization, BMI Canada is celebrating 30 years in the industry May 1 as an active proponent of Canadian music. Starting with a U.S.-owned file in a Toronto lawyer's desk, Wm. Harold Moon, now Chairman of the Board, has built up an organization that includes over 8,000 writer, composer and publisher affiliates, offices in Montreal and Vancouver as well as the Toronto headquarters, and a total staff of 45. One of the keynotes of BMI Canada's success has been its policy, from the very beginning, of eagerly welcoming both established and untried talent into affiliation with the organization.

Moon has been connected with the music industry in a variety of capacities

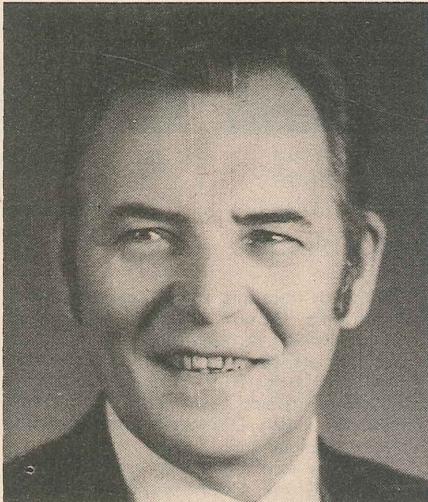


Chairman Of The Board, Harold Moon.

for almost half a century. A songwriter, publisher and long-time Canadian music supporter who hails from Montreal, he organized the first series of Canadian music radio programs in 1927. After spending the depression years as a songwriter in New York, he returned to Canada as a song plugger and

then formed a publishing company, North American Music, affiliated with CPRS, now CAPAC and then the only performing rights society in Canada.

He and a number of other writers became disenchanted with CPRS, feeling that the society would not listen to their pro-



Managing Director S. Campbell Ritchie.

blems and suggestions. (Moon, however, is quick to point out that he feels that the CAPAC of today is a vast improvement over the early days, and does a good job. He also feels that the competition with BMI Canada is likely one of the causes of this improvement.)

After working with De Havilland Aircraft during the war, Moon discovered the existence of Broadcast Music Incorporated, a new organization then beginning to compete in the U.S. with ASCAP, and BMI Canada, then only in existence for the licensing of BMI music in Canada. Moon made inquiries about the Canadian subsidiary and expressed interest in becoming a part of it: "BMI Canada was wide open, and this was

for the development of Canadian music. I could take this dormant company and run with it. It had only been set up to clear the copyright regulations so that there would be a custodian of the rights in Canada so the music could legally be played."

Moon received encouragement from Canadian broadcasters, and with Broadcast Music's decision to activate the company, took over its operation with Robert Burton, a Broadcast Music person working with the CAB and CBC. Moon recalls: "The only restriction that was ever put on us, either by the American people, who turned it over, or the Canadians, was that everything must be for the purpose of Canadians. That was a condition of Broadcast Music. For the first few years, they never took any money from us. They would forgive us the paying of royalties for Americans in Canada as long as the money was used for the promotion of Canadian music."

The initial purpose of BMI Canada was, in addition to collecting performing rights, the publishing and promotion of Canadian music. Most of the revenues in the first few years went into BMIC's own publishing company. Mrs. Betty Layton, assistant to Moon since the very beginning and now manager of performing rights adminis-



Nancy Gyokeres.



Toronto's BMIC's Charlie Gall and Betty Layton, Hagood Hardy and Montreal's BMIC's Denise Meloche.

BMI Canada to undergo name change June 1st

BMI Canada, an active part of the Canadian music industry for 30 years, is undergoing a change in name. Effective June 1st of this year, BMI Canada becomes the Performing Rights Organization - Canada Ltd. (PRO-Can).

The name change was announced at the Ninth Annual BMI Canada Awards Dinner, held in Toronto April 27. The name change goes into effect one year to the day from the purchase of the shares of BMI Canada by a Canadian company, The Music Promotion Foundation, from BMI Incorporated.

The purpose of the change in name is to make clear the fact that the Canadian organization is no longer a subsidiary of the U.S. performing rights society.

tration, explains, "Up to then, Canadian writers had to go to the States to be published. The Canadian publishers at that time were basically agents for U.S. publishers. There were a few, like Gordon V. Thompson, who did some of their own, but there was nowhere that the average songwriter could go and get any activity in Canada. So BMI Canada was activated to publish and promote Canadian music."

"At that point there was a publishing division set up, and we did publish. We published the gamut, from square dance to folk to pop to rock to symphony. We were reluctant publishers—we were filling a vacuum. When we first started BMI Canada as an active organization, we signed up not only writer affiliates but also publishers. We tried to encourage them and educate them. At that point, because of our other connections, many of our Canadian affiliates assigned their foreign rights to us, because we were in a position to have entry into publishers in foreign countries that they probably couldn't get themselves. We would try to negotiate on their behalf."

As the publishing industry in Canada grew, it became evident to BMI Canada that the other publishers were doing their job well. In 1969, they dissolved their last direct ties in the publishing field. At that time, their publishing company had grown to be the largest in Canada.

AUTONOMY ACHIEVED LAST YEAR

On July 1, 1976, BMI Canada achieved total corporate independence from Broadcast Music International. One of the people

most responsible, Vice President and Managing Director S. Campbell Ritchie, describes the move: "For a number of years, we've had autonomy of operation, but our ultimate reporting headquarters were at Broadcast Music Incorporated. As it stands now, a non-profit foundation was established in Canada called the Music Promotion Foundation, which acquired the shares of BMI Canada from Broadcast Music Incorporated, and entrusted the shares to the Royal Trust Company. The three members of the Music Promotion Foundation are the President of our company, Gordon Henderson, Harold Moon, and the Secretary of our company and representative of the Royal Trust Company, Glyn Smallwood.

"BMI Canada is now owned by the Music Promotion Foundation, entrusted to the Royal Trust Company, which makes us 100 percent Canadian, and a non-profit service organization. We administer the performing rights of over 7,000 writers and/or composers of music who are Canadians, 99 percent of them resident in Canada, and we also have affiliated with us between 1,300 and 1,400 publishers of music in Canada. Many of these are owned by persons who are also writer affiliates. Others are strictly in the business of publishing music, and others are companies owned by record companies and large conglomerates. But they are affiliated with us, and the music of our Canadian writers and composers flows mainly through these Canadian publishers.

"Autonomy means that we report ultimately to the Music Promotion Foundation of Canada Ltd. We are masters of our own identity."

Ritchie is a relatively new addition to

the BMIC executive. Previously, he was involved in the industry for 37 years as a broadcaster. During the second World War, he operated the Canadian Forces radio stations in the U.K. His last ten years in broadcasting were spent as president of the company that operated the CKLW stations, AM, FM and television, in Windsor, Ontario. Originally a musician and singer, he has been with BMI Canada for six years, originally as assistant to Moon, and becoming Managing Director when Moon retired from active administration two years later.

In his position, Ritchie's major responsibility is to the Board of Directors for the operation of the policies they set, and to deal with the public aspects of the operation, such as financing and licensing requirements. The board consists of Moon, Henderson, Ritchie, Smallwood, and four affiliate members, Mme. Carole Risch, a Montreal publisher, P.E.I. songwriter Gene MacLellan, Victoria composer/publisher Paul Horn, and Toronto composer John Beckwith, who is also Dean of Music at the University of Toronto.

Currently, BMI Canada licenses the works in Canada of both BMI Canada affiliates and the affiliates of all performing rights organizations licensed by Broadcast Music Incorporated, consisting of just under 40 organizations, under contracts signed while BMI Canada was a subsidiary of BMI. They will continue to do so until the expiration of those agreements, which are normally long-term, and will be making their own agreements directly with the foreign organizations afterwards.

ADMINISTERING THE ROYALTIES

Mrs. Betty Layton is in charge of the determining and distribution of royalties from BMI Canada. She has been with the company since its beginning, having previously worked with Moon at De Havilland and in his publishing ventures. She began working for Moon for \$18.50 a week (Moon recalls paying her \$18.00).

Mrs. Layton's responsibility is to guide the royalties to the affiliates. She signs and checks their agreements. The information on them and on their catalogues goes into the index department for storage and access. She is also in charge of the logging department, to which radio and television stations report on the music that is played,

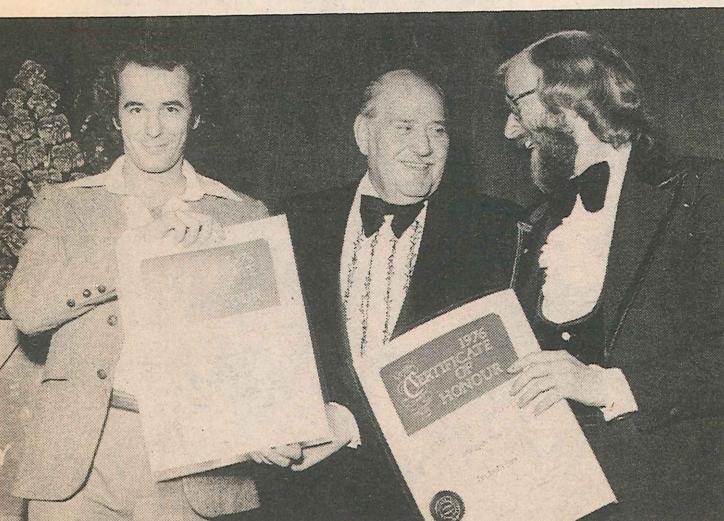
BMIC songwriters session announced for Winnipeg

Continuing a series of workshops conducted by BMI Canada in recent years, the 1977 BMIC Songwriters Seminar has been firmed for Winnipeg's International Inn (May 17). The seminar is open to the entire industry and involves many topics, including performing rights. It is not necessary to be a BMIC affiliate or licensed music user in order to attend.

The panel will be chaired by BMIC Managing Director, S. Campbell Ritchie, and

includes Mrs. Betty Layton, BMIC's Manager of Performing Rights Administration, Al Mair, President of Attic Records and copyright lawyer Rick Hahn, of the Ottawa law firm of Gowling & Henderson.

The seminar is being arranged in conjunction with Winnipeg broadcaster Bob Burns. Those interested in attending the session, which is free of charge, should contact the publicity department of BMIC at 41 Valleybrook Drive, Don Mills, Ont.



Trooper's Ra McGuire with Graeme Waymark for publisher Little Legend Music, receive award from Harold Moon.



BMI Canada President Gordon F. Henderson presents Harold Moon Award to Hagood Hardy.

and the payment department, which ultimately distributes the money to the affiliates.

The co-ordination between the departments is an important factor in assuring that payment of royalties will be as prompt as possible: "The performing rights department is like a conveyor belt. Information comes in and it goes all the way around and comes out as a statement. Anywhere along the way, if something is holding it up, everything stops. It has to flow through in a systematic order. The more that we can do to make sure that the system does not break down along the way, the faster it's going to come out at the other end."

The logging system determines the amount of royalties paid to each affiliate. It is based almost solely on airplay: "It is dependent upon whether it is radio or television, AM or FM, local or network. When we process the logs, they are assigned numbers; 400 series is local AM radio, 480 is AM network, and so on. The total performances are counted. The records and number of performances are all kept track of, and put into the computer by means of a tape. All the logs for that quarter are then put together, and they have to balance. If somebody leaves out one page, that shows up."

"Every station is asked to log once a year for one week, but not the same week each year. They're advised in advance, and given forms, and allowed a certain period of time afterwards to get it in. If it doesn't come in, we then do a follow-up. Actually, the response is very good."

"It is generally accepted by performing rights organizations all over the world that broadcasters are a pretty good gauge of what is being played. There are certain countries where every piece of music that is played anywhere in the country has to be reported—a band that is going to play a gig has to list every piece of music that they play, send it in, and so on. If we ever got that, the paperwork would be so tremendous, the cost of administration would be so fantastic, there'd be nothing left for the affiliates."

"Under the Copyright Act, the users have to pay for the music, but there is no mention that they have to tell what they use. It has only been by negotiating that we have been able to get logs from radio and television stations. It has worked out fairly well by negotiation. I don't know if we would get any better programming from the broadcasters if they passed a binding law."

Logging is an ongoing process, continually being evolved and improved: "Logging is being researched all the time. We always feel that there's a better way. By research, and by the history of what Broadcast Music and the other performing rights societies do, we've determined that radio and television broadcasting is a good sampling of what is being played. We are also paying for serious music concerts."

The royalty rates are based on a weight system wherein, for example, television performances pay at a higher rate than radio: "It is partly based on the money that we get in. This is taken into consideration. But we don't take the money that came in from television and pay that out for the performances that took place on television, or the money that we get from AM radio. Our money all goes into one pot; but the accounting department knows how much money we collect from TV, radio, whatever."

It is interesting to note that performing rights is the area most beneficially affected by the CRTC's 30 percent Canadian content regulation. Since broadcast is the standard for royalty distribution, the more Canadian music that is played, the higher the percentage of royalty revenue that will remain in Canada.

BMI Canada affiliates are paid quarterly, as are affiliates of BMI in the U.S. In other organizations, payment is often twice a year or even once a year. The Canadian affiliate whose works are performed abroad are subject to further time lag in the return of the records to Canada. This delay can be somewhat alleviated by sub-publishing arrangements. In this situation, the BMI Canada affiliate publisher is entitled to collect royalties directly from the foreign publisher, without going through BMI Canada.

The BMI Canada operation is fully computerized, working through the Broadcast Music data base in New York. The base is one of the more advanced computer systems in the field of performing rights.

The computer stores information about the BMI Canada affiliates and their music, and processes the logs to determine from them what BMI Canada-licensed music has been performed. BMIC has a direct line to the base for output, for reading back instantly what is stored in the base. Beginning July 1 (exactly one year after corporate autonomy), they will also have input—a direct feed line into the computer base.

BMI Canada offers its affiliates and the

Canadian music industry in general a number of services beyond the collection and administration of performance royalties. Most of these services are generated by the publicity and public relations department which is headed by Nancy Gyokeres.

The organization has been involved beyond the actual field of performing rights for over 20 years, holding communications meetings in different centres across Canada. Moon would bring in top industry speakers to lecture and field questions.

The original meetings were broadcast oriented. BMI Canada still conducts regular meetings, geared towards the songwriter but open to anyone in the music industry, affiliates or otherwise. This year's songwriters seminar is slated for Winnipeg May 17.

BMI Canada has been holding, for a number of years, a musical theatre workshop series hosted by Lehman Engel. Aspiring musical writers meet in Toronto once a month over a two-year period. At the end of the series, BMIC hosts a showcase, with music written by the students performed by professional musicians.

One of the highlights of the year for the organization is the BMI Canada Awards Dinner, honouring its songwriter and publisher affiliates and featuring the Wm. Harold Moon Award, presented this year to composer Hagood Hardy.

BMIC also offers cash prizes to students in every Canadian university and college offering courses in music composition.

BMI Canada acts as artists and repertoire director and spearheads the publicity for Melbourne Music, an independent serious music label owned by George Taylor. The label was formed as a permanent catalogue of serious Canadian music, not to be taken out of circulation due to lack of sales. The label, which is distributed by London Records, has released 11 albums to date, with another in the works.

In fact, BMI Canada has played a strong role in getting recognition for Canadian composers of serious music on a worldwide basis. One of its services is a series of composer pamphlets, currently numbering 23 with more in the works. These are sent, free of charge, to anyone interested, and mailed automatically to all orchestras in Canada.

Other regular BMI Canada publications include *Yes, There Is Canadian Music*, a publication with monthly supplements listing all BMI Canada registered music, avail-



Ben Kaye, manager of Michel Pagliaro, award winner Pagliaro with BMIC's S. Campbell Ritchie.



Double BMIC award winner, Ray Materick and wife Joy with Gary Muth of Don Valley Music.

able free to broadcasters, publishers and producers, and *The Music Scene*, edited by Gykeres, and *La Scene Musicale*, twin magazines that publicize the activities of the affiliates. The magazines have an international circulation of 11,000, are published every other month and distributed free of charge. In addition, BMIC publishes a variety of thematic informational brochures, both for its affiliates and for the music user.

BMI Canada also maintains a clipping service, with up to date files on its affiliates, containing photos, bios and clippings on their activities. The service, located in the Toronto office, is available free to students and journalists for research.

LOOKING TOWARDS THE FUTURE

BMI Canada is continually looking for new affiliates, offering talented writers an opportunity to get their music heard. Mrs. Layton states: "We are not a club or a membership organization. We are anxiously and eagerly trying to get new people. If they're writing songs, and the songs are being performed, we are anxious to see that they get paid."

"We don't send the writer to a specific publisher, because we don't feel that that would be fair to our other publisher affiliates. We have contacted our publishers, and asked them to let us know whether they are interested in looking at new material, what types of material they are interested in, and so on. We have a list of publishers, showing what they are interested in."

"We will not interpret contracts for them, as we're not lawyers, but we will talk to them, and tell them what they should look for in a contract generally, what is a good contract, what they should and shouldn't give up."

Mrs. Layton, who has been a part of the first 30 years, is eagerly looking forward to the next 30: "In the earlier days, there was nowhere to go except radio. There weren't even many record companies. We have come so far in every facet of the music business. There are more opportunities today for songwriters and composers. There are more people interested, and more people interested in trying to help people. Today, people in the record business, in publishing, management, everywhere seem to be getting a better grasp of things. I just find it very invigorating to be a part of it."

Ritchie is also enthusiastic about the

future. He notes some of the changes within BMI Canada, primarily resulting from corporate autonomy: "As time goes on, it will be necessary for us to develop our own international department. We have worked with the international department of Broadcast Music Incorporated up to date, and are still working with them. With their co-operation, we will be developing our own. That will be the major change that will have external signs."

"We will also be changing our name, so that it will be absolutely known that we are no longer a subsidiary of Broadcast Music Incorporated."

The basic structure of BMI Canada will remain the same. It came about after much trial and error over the last 30 years, and Ritchie is very satisfied with it: "I'm very enthusiastic about the growth of BMI Canada as we look to the future. The fact that we grew from absolutely no affiliates in May of 1947 to over 7,000 affiliates in May of 1977 is a tribute to the efforts that Mr. Moon and his staff applied to the success of BMI Canada, and to the success of Canadian music."

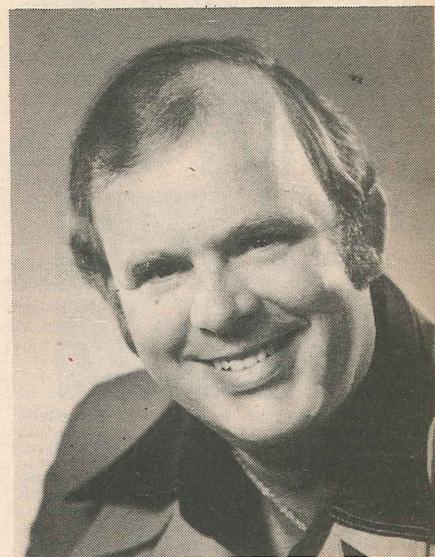
"It is my very considered opinion that without BMI Canada, we would not have the music industry in Canada that we have today, because BMI Canada went out all over the country - and when I say BMI Canada, I mean Mr. Moon and his brother personally - by automobile, by train, by foot, wherever they could, to find writing talent and to encourage the writing talent to develop itself, and give them the opportunity to become a part of a performing rights organization, which had never been done before. I am fully convinced that without BMI Canada, we would not have had the writers and the vast store of music coming from the Maritimes, on the west coast and on the Prairies. We even have affiliated with us five or six Eskimo writers in the Northwest Territories, writing music and having it performed on the Northern Services of the CBC. We have these because we went out and found them."

"We believe that anybody who feels that he can write a song should have an opportunity to find out. This has been the major reason, I believe, for the growth of BMI Canada, and certainly a major reason for the successful growth of the music industry in Canada."

"The music written and performed in Canada now is certainly competitive with any in the world."

Country Johnny Murphy moves to BMI Canada

Veteran country broadcaster, Johnny Murphy, a staunch supporter of the Canadian music industry for over 20 years, is moving to BMI Canada. Effective May 16, Murphy joins the Writer/Publisher Relations Department.



Johnny Murphy

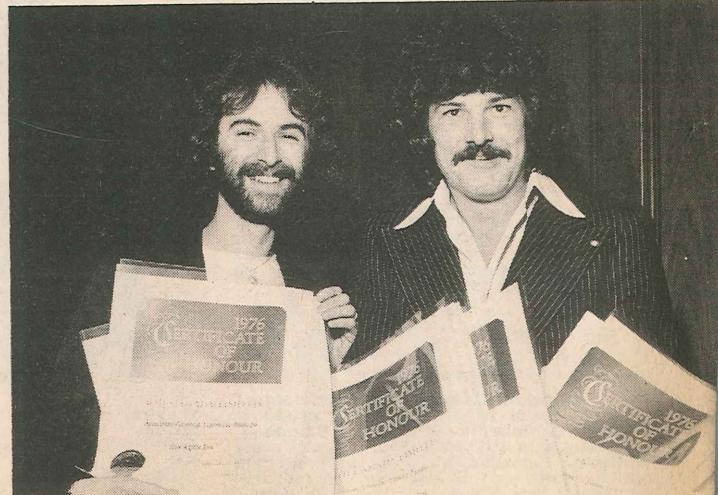
ment, where he will specialize in the country field, dealing directly with country music writers and publishers.

Murphy began his broadcasting career over 20 years ago, a 16-year old directly out of high school. He has been on staff at a wide variety of stations, most recently Toronto's CKFH and previously at Hamilton's CHML where he served stints as music director and on-air personality. He won a 1964 Juno Award as Music Industry Man of The Year and a Big Country Award in 1976 as DJ of The Year. Murphy has contributed regularly to Canadian and U.S. trade papers through the years and currently writes RPM's Keep It Country column.

The announcement of Murphy's appointment was made at the BMIC Awards Dinner, April 27.



Co-writers Don Grashey of D&L Music and Carroll Baker, BMIC award winners flank BMIC's Betty Layton.



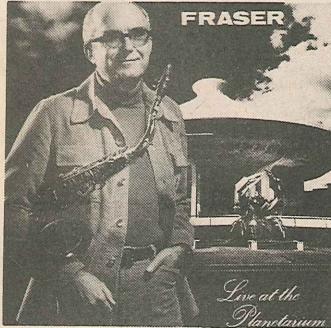
Triple award winners, Ken Tobias and Burton Cummings.

NEW ALBUMS

FRASER

Live At The Planetarium
West End 101-N

Jazz can be nice and easy and entertaining. Fraser MacPherson has taken the complexities out of this music style and given it a freedom that brings it within earshot ac-



ception of the non-jazz believer. Excellent drive (morning or afternoon) fare including Tangerine, I'm Getting Sentimental Over You and the late-nite slumber stuff like My Funny Valentine and Django. Originally produced for the French language radio network series, Ressac, by Vancouver's CBUF-FM, and produced by Alain de Grosbois and re-mixed at Little Mountain Sound by Grosbois and Geoff Turner. The album was recorded at a concert which was sponsored by Willi Germann at the MacMillan Planetarium in Vancouver (Dec 16, 1975).

JOHN T. LUTZ

Midnight And Dawn

Philo PH 1045-K

Album suggests a collection of songs in contrast with each other and yet, all in a quiet-of-the-night atmosphere. Lutz handles a variety of emotions with a gentle voice and writing style. The album was



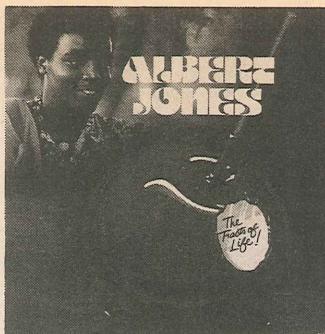
recorded at Earth Audio Techniques, Vt., with producer John Scot Lang and engineer Michael Couture. Two of the cuts, I Got A Song and Bitter Sweet Rock And Roll were engineered by Nelson Vipond at Studio Six in Montreal with Do It Down, recorded live at Thunder Road Open Air Festival. Sax, banjo and synthesizer parts are all tender contributions to the Lutz compositions. Lang helps out vocally on three of the nine selections.

ALBERT JONES

The Facts Of Life

Candy Apple RC 10746-Y

'Vocal arrangements on singer Albert Jones' debut album show strong signs of producer Choker Campbell's influence. Campbell, with the help of Willie Smith and Herbie Williams, incorporated the same kicking arrangements as on his own current LP on Candy Apple Records, but with Jones, he eased up on the punch and leaned more on the strings to achieve a lively disco sound in the end. Campbell wrote seven of the ten cuts, recorded at United Sound Systems with Sid Coleman and the Detroit Sym-



phony and the Empress back-up vocalists. The chosen commercial cut should reveal the life of this singer, aside from the obvious smoothness.

TONY BENNETT & BILL EVANS

Together Again
Improv 7117-N

Like the critics say, "When Bennett and Evans get together - it's a rare experience, a glimpse of two masters in top form", and this album couldn't be a better vehicle.

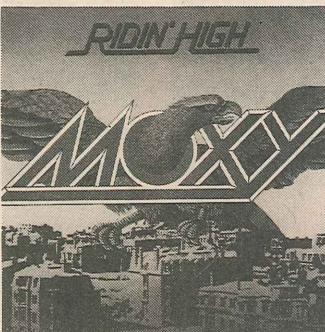


All the nice things that critics say: "extremely tasteful", "extremely happy", "extremely sensitive", "superbly warm", "special tenderness", "powerful", "intense", what more can be said. Bennett alone is more than enough but with the piano stylings of Evans, Together Again, becomes vintage. CBC-TV will be airing a Bennett and Evans Special May 28 on the entire network at 10:30 pm. The special was filmed in Vancouver.

MOXY

Ridin' High
Polydor 2480 402-Q

If you keep plugging away at playing hard rock music, inevitably you'll develop a style. Moxy, for years, has admired the works of such bands as Led Zeppelin and has now reached a point with this album that shows they've quit following and have started leading. They're on top of what



they're playing and not the other way around. Extra hard rock tunes include Nothin' Comes Easy, Rock Baby and I'll Set You On Fire. The LP was produced by Ed Leonetti and Jack Douglas, recorded at Sounds Interchange in Toronto with engineers Mike Jones and assistant Mark Gendel. It was later mixed at the Record Plant in New York. Stronger examples of style can be found in cuts such as Sweet Reputation.

GALLAGHER AND LYLE

Love On The Airwaves

A&M SP-4620-W

Gallagher and Lyle write fine songs but the arrangements on their latest are their finest collection. The production by David Kershbaum brings out the very little things which, in this case, make a very big difference. If the fine songs sound empty at



any time, they are soon filled by string arrangements by Brian Rogers and horn arrangements by John Mumford and Jimmy Jewell. Adult Contemporary is the specialty of this writing team who wrote last year's Breakaway and the current Every Little Teardrop, but cuts such as Dude In The Dark, cover new ground. The LP was recorded at Air Studios in London with special thanks given to engineer Geoff Emerick.

SKIP PROKOP

All Grown Up
Quality SV 1948-M

All the songs on Prokop's latest album are, as the album title says, all grown up. His experience in music has lent itself to an album yielding a diverse and yet common element which makes up an interesting personality for Prokop. The record was



- All Grown Up -

recorded in Toronto at Captain Audio and mixed at RCA, both by Jim Morgan. The mastering was handled by Alan Moy. Musicians who worked with Prokop include: Jamie Kean, Bobbie Elliot and singer Patti Black, all selections were written and produced by Prokop except Baseball Blues which was written by Toronto writer David Bacha.

STARZ

Violation
Capitol SW-11617-F

Jack Douglas does nice things in the production of the Starz album. If one listens closely to cuts such as Sing It, Shout It, then the production stands out as a major factor in



making Starz more than just another hard rock band. The album, which was recorded at the Record Plant and A/R Recording in New York, includes the band's current single, *Cherry Baby*. Each cut was written by the entire band and it seems, with the same motivation and drive as the single. Helping in the sound were engineers Jay Messina, Sam Ginsberg and Dave Martone.

DEJA VU

Get It Up For Love
Capitol ST-11604-F

The *Get It Up For Love* title cut is disco at point blank range. *Deja Vu* shows off their versatility as they feature a variety of musical preferences, all aimed at the Top 40 market, including past success *Pretty Lady*. Skip Prokop produced this (his own) tune



as well as *You're The Only Light On My Horizon Now*, while Corky Abdo produced the seven other cuts. The LP was recorded at Toronto's Captain Audio Studios with string and horn arrangements by George Andrews and vocal arrangements by Abdo and the band. If some programmers are still at a loss for 30% Cancon, this album should rid most of the frustration.

MAHOGANY RUSH

World Anthem
Columbia PC 34677-H

Frank Marino continues to preserve the feeling of rock and explore by doing so, the limitless sounds of the guitar. Still faithful to that rock guitarist legend, Marino and his band Mahogany Rush have developed a style of their own by keeping the one they've enjoyed from their incep-



tion. Writing style is no exception, with recognizable traits heard in *Hey Little Lover* and *Try For Freedom*. Paul Harwood is featured on bass and Jim Ayoub on drums. Marino handled all the producing. The album was recorded from December of last year to February of this year at Studio Tempo in Montreal. Mahogany Rush had their mastering done at Sterling Sound in New York. For those who want to hear the music and feelings of the sixties, take a step forward into the world of Mahogany Rush.

JACKIE ROBINSON

I'm Different
Direction DLD-10000-N

Aside from the immediate disco appeal, Robinson has included in this collection, John Lennon's *Mother*, the Stones' *Sympathy For The Devil* and *Stone The Crows*, penned by Biddu. Half of the cuts were written by Fritz Muschler and Paul Birmingham, who provide a strong foundation for the new artist. The album was recorded last April at Musicland Studios in Munich with producers Muschler and Birmingham. In the past, disco successes between Europe and North America have



rubbed off on either side; Jackie Robinson should soon be receiving a warm welcome in Canada.

DES O'CONNOR

After The Lovin'
Phonodisc NSPL 18514-L

Des O'Connor has produced his own album of Colin Keyes arrangements with assistant producer Peter Huggett. Songs include *You Are Beautiful* and *After The Lovin'* (Des' version of the Canadian version released by Humperdinck), with all cuts



done in a relaxed air. None of the 12 selections exceed 4:52 with Keyes and O'Connor collaboration *Capricorn* and *Taurus* running 2:44. The LP has a mature appeal to sentiments with tunes such as *Someone Who Cares*, *A Friend To You* and *I'll Be Around*. Soothing voice and soothing songs.

YVONNE ELLIMAN

Love Me
RSO 1-3018-Q

Freddie Perren produces an independent sound for each artist and Yvonne Elliman is no exception. The lush feel of her new album works well with all the other seductive cuts including current release *Hello Stranger* and *I'll Do It Again*. Perren is

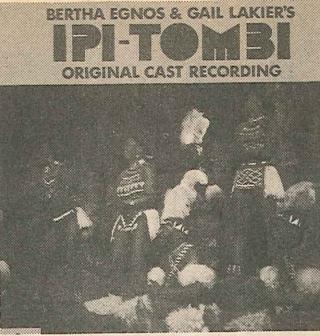


also responsible for the rich, disco string and horn arrangements. Although half of the cuts (five) were written specifically with Elliman in mind, her own, *I Know*, shows signs of single strength and writing ability. The LP was recorded at Total Experience Studios and United Western Studios in Los Angeles.

IPI-TOMBI

Ashtree-26000-L

The original cast of Broadway's *Ipi-Tombi* has recorded a 2-record set by the same name, of the entire works from the musical production. All music was written by Bertha Egnos with lyrics by Gail Lakier and fluctuates between African vocal/percussive arrangements and up-tempo, almost

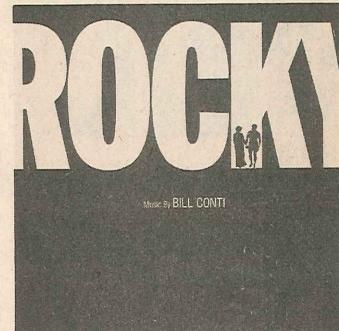


commercial selections; each piece complementing the other. The LP is the story of the Xhosa tribe in Africa who adhere to an unchanging way of life. It was produced by Billy Forest and album arranger Lofty Schultz.

BILL CONTI

Rock/Original Motion Picture Soundtrack
United Artists LA693-G-F

Without seeing the movie, the album *Rocky* is powerful and exciting. Bill Conti's music is inspiring and invigorating with almost all cuts, particularly *Philadelphia Morning*, building slowly to the point of tense, high energy. As in the tender *First Date* selec-

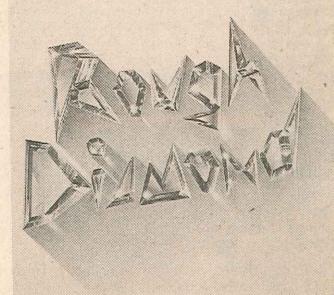


tion, mood changes are contrasted and relaxing spots for the listener. Conti produced, conducted and orchestrated the LP which includes vocal appearances on *You Take My Heart Away* by DeEtta Little and Nelson Pigford and on *Take You Back* by Valentine. The success of the movie will spur on popularity for the album but the record is capable of succeeding on its own.

ROUGH DIAMOND

Island 9490-N

Rough Diamond features up-to-date rock and roll on their debut album for Island. Songs by this band of super-group conglomerates, include heavy pieces such as *Rock 'N Roll*, *Lookin' For You* and *Lock And Key*. Soft tunes should not go unnoticed if the listener puts the band in an immediate hard-rock classification. *Seasons* shows the band's strength as well as their



hard material. The LP was recorded at Olympic Studios and Basing Street Studios, in London, last December and January 1977. The set was produced by Steve Smith with band members David Byron and Clem Clempson. All cuts were written by the band themselves with Byron having a share in all of them.



In 1964, RPM was the first Canadian trade paper, designed specifically, to report on the Canadian music industry. We have been here each week for close to fourteen years. RPM was the first to compile a national listing of 100 singles and albums. We were the first to show record numbers and distributor codes. RPM was first when we began our music poll in 1964. We asked the industry who the top people were and made them known to the trade, at home and abroad. We were also the first, when we introduced the Gold Leaf Awards, which allowed companies to certify their outstanding record sellers with uniform figures, thereby eliminating the need for awards based on any figure the companies thought was an outstanding seller.

RPM the first

Seven years ago, we created the Juno Awards, a yearly gathering of record people to honour the finest their industry could offer. The Juno Awards have brought a great deal of attention to the industry and have helped English Canada lay the foundation for a "star system".

RPM was the first in designing and making available, to the industry, the MAPL system for identifying Canadian content.

We published the first Canadian Music Industry Directory in 1965.

We were the first to coin the expression Cancon, now internationally accepted as identifying Canadian content product.

Several years ago, RPM was the first to instigate a series of Communication meetings which gave the industry an opportunity to look at itself. The industry found both negatives and positives, some solutions but, above all, a common cause. We were the first to report that fact.

We aren't ashamed of the contribution we have made to the Canadian music and record industry. We are certainly encouraged with the dialogue we have created among programmers.

With our pulse on the industry, we will also be the first to come up with other imaginative and progressive ideas. We have several projects presently in the planning stages which, we believe, will add prestige to the Canadian industry.

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Hot singles action boosts Motown May

Motown is currently hot with three single releases, each promising to receive heavy airplay. Sir Duke, by Stevie Wonder which was Canada's top action single reported in RPM recently as a result of tabulated radio station additions, tops the list. Sir Duke was culled from Wonder's songs In The Key Of Life double-album set; previous releases from the set include Isn't She Lovely and I Wish.

Thelma Houston is looking good with her follow-up to the current success of Don't Leave Me This Way. This week will mark the 19th week her single has been on the charts, with cross-Canada stations still adding. Her latest release is If It's The Last Thing I Do which was written by Sammie Cohn and Charlie Chaplin, produced by Joe Porter and arranged by Paul Riser.

The third Motown single, on the Prodigal label, is a tribute to the late Freddie Prinze recorded by Charlene. The song is simply entitled Freddie; it was written by Ron Miller and Ken Hirsch who produced and arranged the single respectively. Flip sides for the three singles include the instrumental version of Freddie, Stevie Wonder's previously released He's Misstra Know It All and Thelma Houston's If You Won't Let Me Walk On The Water.

Capitol's Coyote record with Spencer Proffer

Capitol group Coyote are in Morin Heights at Le Studio recording sides with well-known producer Spencer Proffer. A single is expected for release in the future. The group's first single was titled Never Want To Leave You.

Coyote was the first Canadian group signed by Capitol under their new A&R policy.

RCA's Mighty Pope debut LP mixed down in N.Y.

RCA artist Mighty Pope's debut album is currently being mixed down at New York's Signet Sound. The album was produced at Toronto's RCA Studios by Harry Hinde, with arrangements by David Van Der Pitt, of Marvin Gaye and Johnnie Taylor fame. Management firm Dixon-Propas hosted a small get together May 3 to preview the album.

Mighty Pope and his five-piece band have just completed bookings at Toronto's Generator and the Mad Mechanic.

Listening House Agency moves to Toronto

Booking agency Listening House, located in Ancaster, Ontario for its first year and a half, has moved its offices to Toronto. The new address is 22 Aberdeen Avenue; phone number is (416) 922-1166.

The agency, which is run by John and Joanne Smale and Rich Major, is working very closely with acts such as WEA artist Jesse Winchester, Casino's Bim, Attic's Ron Nigrini, Bill Hughes, David Wiffen and Marc Jordan.

The Agency signs Deja Vu, Rose, Stealer

Tim Cottini of Toronto booking firm The Agency reports the signing of three new acts to the Agency's roster. Capitol recording group Deja Vu, currently on release with their second album Get It Up For Love, were signed to an exclusive booking deal April 29. The previous day, Polydor group Rose firmed their pact. Their current album, the group's second, is titled A Taste Of Neptune. Cottini reports Rose are firmed as special guests for an upcoming series of concerts with Moxy, another Polydor group booked by The Agency.

The Agency also signed an exclusive booking deal with Stealer, a relatively new Toronto club band beginning to receive acclaim.

Cottini reports The Agency has entered into a working relationship with Toronto band Rough Trade.

Stormin' Norman & Susie to record in Toronto

One of New York's hottest club bands, Stormin' Norman & Susie, are slated to record their debut album for Polydor Records Inc. at Toronto's Soundstage Studio the week of May 9 with producer Jack Richardson.

The duo are managed by New York manager Sid Bernstein, the man who first brought the Beatles and the Bay City Rollers to North America, and who has managed such names as the Rascals and Laura Nyro. They are booked in Canada by Tom Wilson for Toronto agency Concept 376.

Quality institutes newsreel info sheet

Quality Records' publicity department is instituting a new information sheet titled the Quality Records Newsreel. The Newsreel will be published and mailed out every other week to press, broadcasters, retailers, rackers and one-stops. It will contain information about Quality artists, cross-Canada itineraries for both Canadian and international artists, and information about all new Quality releases.

Prepared and edited by Quality national publicity manager Stan Lepka, the Newsreel will act as a supplement to Quality's regular flow of press releases, and will complement the promotion department's blue sheet report on sales and airplay and their bi-weekly Top Sellers.

Motown releases single by Duncan on Prodigal

Motown Records has released a new single Freddie by U.S. folk singer Charlene Duncan on the Prodigal label. The single is a tribute to the late comedian Freddie Prinze, and is described by Motown as "a real tearjeker."

The single is Duncan's first ever Canadian release. A previous album, Charlene, was released in the U.S., also on the Prodigal label.



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Mariposa Folk Festival announces performers

The Mariposa Folk Festival Board of Directors have announced the lineup (subject to change) for this year's Festival June 24-26 on Toronto Island. Canadian artists, comprising the majority of performers, include: the Afro-Caribbean Theatre Workshop, Edmond and Quentin Badoux, Louis Boudreault, John Allan Cameron, David Campbell, Jean Carignan, Margaret Christl, Denis Cote, Stan Dueck (square dance caller), Friends of Fiddlers Green (mummers' plays), Gigeurs Des Gens De Mon Pays, Andrea Haddad and Janet McNaughton, Humber River Boys, Bob Janzen, Margot Kearney (leading old time Scottish country dance), Gilles Losier, Rita MacNeil, Kate and Anna McGarrigle, Aldor Morin, Robert Paquette, Ian Robb, Stan Rogers, Dick "Syncrona" Smith, Graham Townsend, Toronto Area Bluegrass Committee with continuing special segments: the Native Peoples and Newfoundland group.

Performers based in the U.S. that will take part in the event include: David Amram with Ray Mantilla and Mantilla Nyomo, Balfa Freres, The Bannerman Family, Leonard Emmanuel, John Hammond, Steve Hansen The Puppet Man,

U.A. reports action on Anka, Rogers, Conti 45's

United Artists reports a bonanza week for single sales and airplay, with three singles reporting very strong. The singles are Paul Anka's My Best Friend's Wife, from the album Music Man, Lucille, by Kenny Rogers, from the album titled after his name, and Gonna Fly Now by Bill Conti, the theme song from the Rocky Soundtrack album.

Tommy Jarrell with Blanton Owen, Eugene Kelly, Norman Kennedy, Louis Killen, Mick Moloney, Peg Leg Sam, Bruce Phillips, Otis Pierce, Lonnie Pitchford, Ola Belle Reed, Rising Star Fife and Drum Band, Mike Seeger, Taj Mahal, Dan Womack, and Paul Siebel.

Other performers include: Tom Anderson and Aly Bain from the Shetland Isles, Andrew Beddoe from Trinidad, Scotland's Archie Fisher, Ireland's Kevin Mitchell, Joseph Spence from the Bahamas, England's Martin Wyndham-Read and Willy Johnson from the Shetland Isles.

The festival is into its 17th year and its 10th on Centre Island. They have approximately a dozen ticket outlets including Round Records, Sams and The Yellow Door. Accommodation and camping is not permitted on the island but the Mariposa committee recommends campsites within 15 miles of the city.

This year Mariposa features two children's areas: a performing area and a play area. Tickets are priced at \$24.00 for the weekend and \$10.00 for each day separately.

U.A. reports all three singles being added and charted at majors from coast to coast, and already receiving strong sales and request action.

Another U.A. release in the direct future is Telephone Line by the Electric Light Orchestra, from the New World Record album.

By George to re-open in Charlottetown

Charlottetown Festival's musical production By George will open at Ottawa's National Arts Centre May 17 and in Hamilton May 24 before making its reappearance in Charlottetown. Last season the production opened in light of the Festival's 13-year old musical Anne Of Green Gables, and was received with immediate good notices. This reception was repeated when the musical later performed in October 1976 at Toronto's Royal Alexandra Theatre, with four weeks of sold out performances.

By George is the musical tribute to George Gershwin produced by Alan Lund with musical arrangements and adaptations by Music Director John Fenwick. It will join two other productions at the Charlottetown Festival: Anne Of Green Gables and The Dumbells.

GMA expansion takes interest in Canada

Upon notifying Canadian trade RPM of its business advancements, the Good Music Agency in Missoula, Montana is obviously seeking recognition on the Canadian level as well as its scheduled national level within the U.S. GMA, which books national and regional acts such as Roto and the Mission Mountain Wood Band, has recently compiled its 1977 first quarter balances ending March 31. The company reported a 62% increase from last year with gross entertainment booking figures set at \$600,000.

The company which is owned by Doug Brown and Brian Knaff is currently expanding with offices opening in Seattle and Fargo-Moorhead.

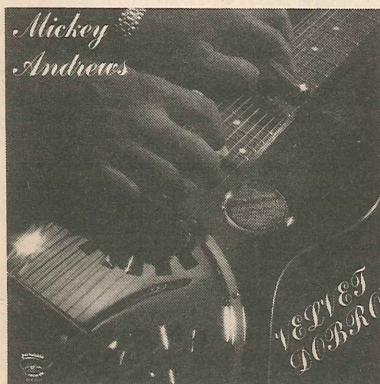


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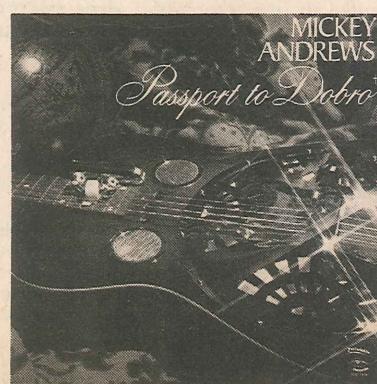
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CTL signs fifth British subscriber station

The Canadian Talent Library has signed a fifth British broadcaster as a subscriber to the CTL library. The addition brings to 31 the total number of British stations carrying CTL material, including the 27 in the BBC network.

British stations use the material under an agreement originally made between the BBC and the British Musicians' Union in the 1930's calling for a certain percentage of material aired to fall under a non-needle time material category. This category consists either of live music or records not commercially available. CTL product is not released for sale in Britain. British commercial broadcasters have entered into a similar agreement.

CTL subscriptions now total over 250 stations worldwide.

Kiki Dee special released on Rocket

Elton John and Clive Franks produced material for Kiki Dee and Blue just recently released. Dee's third album, *Kiki Dee*, will follow the release of a 12 inch 33 1/3 which will feature two cuts off the album especially made and distributed for FM progressive and AOR radio stations. The special record will include the Jack Conrad/Don Goodman tune *Chicago* and *Bias Boshell's Standing Room Only*. The album will follow-up *Loving And Free* and *I've Got The Music In Me* as well as RIAA gold single *Don't Go Breaking My Heart*.

Blue, who toured with Kiki Dee last fall and was signed there after, has been released on Rocket Records with their first single *Capture Your Heart*.

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Millar's solo album released down under

Stony Plain recording artist Will Millar, leader of the Irish Rovers, has had his solo debut album, *Make Believe Days*, released in Australia and New Zealand through Ode Records. The album was produced in Edmonton by Millar with Stony Plain label manager Holger Petersen. The licensing agreement was made through the Irish Rovers' manager Les Weinstein. The Rovers have achieved substantial success in Australia.

Millar's current Stony Plain single *Laurel And Hardy*, culled from the album, is getting substantial Adult Contemporary airplay across Canada, with approximately 65 stations currently listing.

Roden replaces Winwood on second Go album

Island Records reports Stomu Yamashta, who did an album, *Go*, with ex-Traffic leader Stevie Winwood on vocals, has left Island and is now signed to Arista to do a second *Go* album. Winwood, originally signed to do vocals on the second effort, has been replaced by another Island artist, Jess Roden.

Island reports the reason for the replacement due to a first solo album by Winwood on Island, which has occupied Winwood's time of late.

Island will be releasing a live solo effort by Roden in the near future, titled *Blowin'*. Recorded in New York, it will be the fourth Island album by the British artist.

CTL signs pact with U.S. music consultants

The Canadian Talent Library has firmed a pact with Bonneville Music Consultants of Tenafly, New Jersey, a firm which programs 47 U.S. MOR stations. The programming firm will be using CTL material in their programs under the agreement.

The agreement brings the number of U.S. stations now using CTL material to over 70.

Groaning Board schedules May performances

Toronto's Groaning Board coffee house has posted its scheduled May performances. Films, to be shown every Monday night, will start on the Board's fifth birthday May 2. Luke Gibson will be featured the following night through until May 7 preceding ragtime guitarist Champagne Charlie (8). Singer/songwriter Keith McKie, formerly of the Kensington Market, (10-14) with Tex Konig (15). Dave Essig is firmed (17-21) prior to a quiet show to be put on by Susan Cogan (22). The duo of Jack Tobi and Firecloud will play (24-28) with Tannis taking over on the 29th. Brent Titcomb will introduce his debut solo album with friends May 31-June 4.

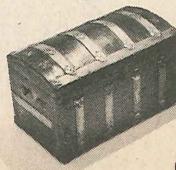
Movies featured will include African Queen, the 1941 animated Superman and The General starring Buster Keaton. The Groaning Board charges a \$2.00 admission fee Tuesday-Thursday and \$3.00 on Friday and Saturday. They offer food, wine and beer.

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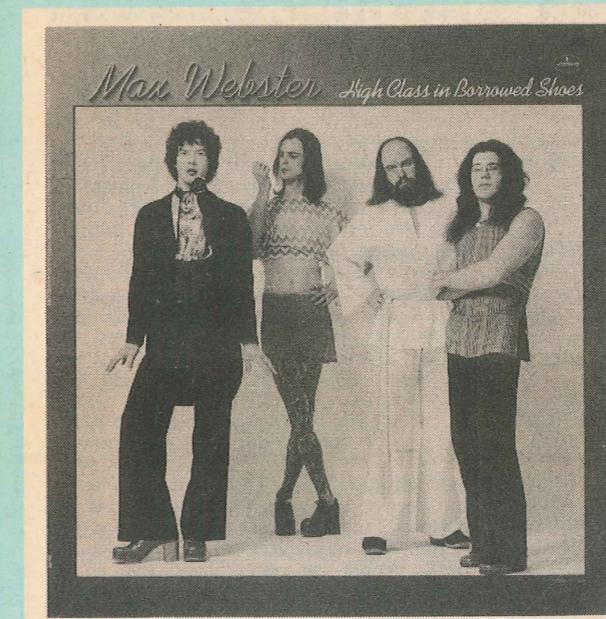
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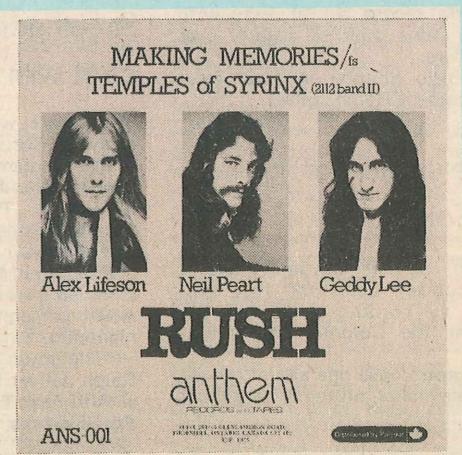
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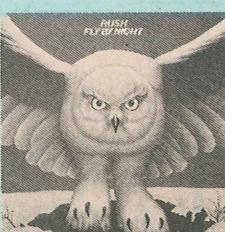
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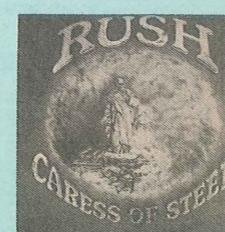
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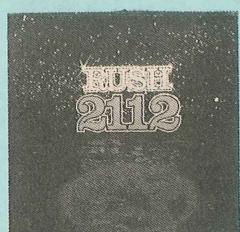
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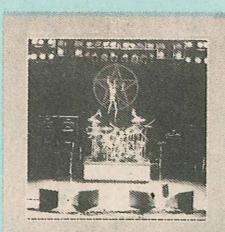
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Pagliaro -- demonstrative and upfront

by Richard J. Skelly

In February, Michel Pagliaro visited the West Coast to play a week at The Body Shop. It was interesting to catch up with this legendary figure, and to get into his head during a couple of interviews. An artist capable of declaring his views on a wide range of topics, he was in some instances very demonstrative and upfront.

There is both advantage and disadvantage to his 'no bullshit' pose. If he becomes internationally successful, some might say 'Even in his interviews one could feel the power of the man. He was bound to make it!'. Of course, if he's a failure the response

might well be, 'He had an arrogant and overbearing attitude - and that did him in.'

I want to see Pagliaro at the top of the heap. He may break rules, but he has a clear mind and a definite sense of artistic purpose. His act is together.

Pagliaro is managed by Ben Kaye - a gentleman who also handles the affairs of Patsy Gallant. It's obvious that Pagliaro has a great deal of confidence in Kaye. Yet artistic control has always rested in Michel's hands.

"I've been this way for ten years. I wasn't drawn up. To me, a manager is

someone I can trust, who is also a good businessman. It's not like 'okay kid I'm going to make you a star'. That's the way it happens in books. Sometimes it's a little more cold in real life."

Just as he hasn't let a manager unduly interfere with his artistic pursuits, neither has Pagliaro allowed himself to be the protege of any one artist.

"My major influence? That depends on what period, what year. Every segment of time you get somebody who takes over. You get influenced by so many things - you even get influenced by yourself."

From strumming a guitar on his porch at age eleven, to becoming a recording artist in his late teens, Pagliaro obviously paid some dues. He refuses to talk about the circuit of school dances, church socials and nightclub work which may have led him up the ranks.

"When you're a kid you play in a band, but you go home. Your meat and potatoes are with mom and dad. When you're in your twenties, you split. There are no rules, it can happen any way. The music makes the business, the business doesn't make the music. The more you get into music, the more people see potential in you as an entertainer, a songwriter, a lyricist or whatever".

Although his rugged looks and gravel voice might have made it easy to switch into films or television, Pagliaro has remained true to music. He believes there is a special power invested in those who create songs.

"When you think of a song or have an idea for one in your head - to take that idea and make it real is a fulfilling experience. It's the power to create material things!"

Pagliaro believes that proper music personnel is necessary for his creations. For years he was supported by Les Rockers - a group of various Quebecois musicians which was constantly rearranged for tours and recording dates. Pagliaro now travels with old cohorts Marty Simon and Billy Workman. Toronto-based session men supplement the group.

CBS (Canada) continues to have enthusiasm for Pagliaro. Aggressive promotion backed Pagliaro I (from which, What The Hell I Got, emerged). The company also lent financial support to Pagliaro's recent Western Canadian tour. Ironically, CBS (U.S.) dealt a cruel blow by refusing to release the first album. Pagliaro is surprisingly generous to the philistines who made that decision.

"It makes me angry, but I'm not heartbroken by it. Sometimes you don't necessarily deserve to get kicked, but you get kicked anyway. You've got to roll with the punches in this game, because you can get broken very fast if you don't. That's the way it went with that album. Maybe we'll have better luck with the next one."

Pagliaro's future product will undoubtedly receive his best shot. He's an artist who listens to his conscience, rather than to the suspect praises of those around him. There's no question he wants to make a lasting impression on contemporary music.

"You've got to know how to evaluate apple-polishings. Sometimes people polish you up too much and you believe you've got a wax cover - until somebody starts to light a match. But the aim is to be successful and that's what I want to do. Making it is getting there and staying there. If you make it for one record and then never again, that's not making it."

MSI hits sales records for week, month, quarter

Toronto-based booking agency Music Shoppe International has achieved record gross sales figures for the week ending March 25, the month of March and the first quarter of 1977. Music Shoppe president Ron Scribner announced sales figures for the weekly record at \$252,719, and gross sales for the month reached the \$897,026 mark, topping last September's previous record figure of \$688,000.

The figure for the first quarter of 1977, another record, was \$2,122,937. The triple record comes immediately after Music Shoppe's yearly record set in 1976 with total booking gross sales of slightly over six million dollars.

Leading Music Shoppe in total gross sales is vice-president Ralph Jolivet.

Blondie return to Toronto to play Colonial

Quality group Blondie, last in Canada to open three concert dates for Iggy Pop, are returning to Toronto for a three-day engagement at the Colonial Tavern May 26-28.

The U.S. group have one album release, titled after their name, on the Private Stock label.

In The Falling Dark enters U.S. trade

Bruce Cockburn's latest album, In The Falling Dark, has received chart listings in a U.S. trade, entering at No. 197. The album, which has sold over 25,000 copies in Canada has been receiving heavy Canadian airplay on AOR, MOR, FM and particularly on college stations. Coinciding with his U.S. debut, the True North recording artist has been receiving excellent feedback from Quebec. These influences point to an overall North American impact.

Streetheart signs deal with Star Kommand

Streetheart, who appeared at Larry's Hideaway in Toronto April 18-23, have signed a management contract with Garry Stratychuk's Star Kommand Productions, based in Regina. The band which consists of vocalist Kenny Shields, Paul Dean (guitar), Ken Sinnaeve (bass), Daryl Gutheil (keyboards) and Matt Frenette (drums) recently completed a showcase performance for A&R personnel at Toronto's Knob Hill nightclub.

The group will be booked exclusively by Ralph Jolivet for Music Shoppe International with next Toronto appearance May 2-7 at the Gasworks.

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NBC's NIS RIP - - Why?

Although it's expiring rather slowly, NBC radio's NEWS AND INFORMATION SERVICE (NIS) is, for all intents and purposes, dead. The American network is phasing out its pioneering national news service, with the last newscast scheduled for May 29th, 1977. NIS, sadly, passes into broadcasting history after just twenty-three months.

NIS offered an all-news service, twenty-four hours a day. Initially, it provided 50 minutes of news and features every hour, with fourteen avails. The remaining time was open for local programming. But this format proved too rigid for many subscribers, who felt they were losing their individual identities. So, last fall, in an effort to appease current subscribers and attract new ones, NIS opened up several additional gates for local programming. These were spread throughout the hour and didn't affect avails.

NIS charges ranges from \$750 per month for a small market (one, two or three stations) to around \$15,000 for a

major market like Chicago, New York or Boston. Attracting major market subscribers was one of NIS's big problems. Most of NIS's major market penetration was on FM, i.e. WNWS-FM, New York, WNIS-FM Chicago and with only 30% FM car penetration in these markets NIS lost heavily in drive-times. Getting NBC's owned and operated (o&o) stations to sign up was also a problem. Only one o&o AMer signed up: WRC, Washington, D.C. Of the five o&o FMers, only the previously mentioned two joined NIS. This left five of NBC's o&o stations outside the NIS network, and seriously undermined the fledgling network's economic base.

The ramifications of NIS's demise are rather sizeable. First, NBC's radio division is writing off an estimated \$15 million in losses, which, I think, could have been avoided. Second, nearly 200 jobs will disappear May 29th, along with the network itself. A source close to NIS told me that NBC might absorb 10% of these people.

by George Pollard

So, it looks like 180 newspeople are job hunting in an already tight job market. Third, and most important, 65 current and 5 ready-to-come-aboard subscribers are left without a format. With just a few exceptions, all NIS subscribers had enjoyed increased audiences, revenues and profits. While all had been music stations prior to joining NIS, only a handful are reverting back to music. Many have signed up with the other networks which provide hourly newscasts and some features, others have organized their own all-news operations as well as regional networks.

The published reasons for NIS' failure were, as you might expect, insufficient subscribers - 99 were needed to break even - and no long-term future for a national news network.

But, like still waters, the reasons for NIS' failure run deep. Very deep!

The all-news concept is an exceptionally sound one. The demand for news and information programming (talk, sports, interviews, etc.) is enormous and almost insatiable among urban audiences. Rarely does such a format strategy fail to capture top spot in any market. And there is usually less competition for the news and information audience. Philadelphia, for instance, has three stations vying for this audience which represents about 27% of the city's total radio audience. Nearly twenty stations battle for the music audience. A similar situation exists in New York City, where four stations share the news and information audience which is about 21% of the city's total radio audience. Nearly forty stations are in the running for the music audience. In both these cities all-newers rank in the top three. In Philly, WCAU-AM and KYW-AM were one, two in the last rating. In New York City, WCBS-AM (news) recently toppled WABC-AM (music) for the first time and WINS-AM (news) comes in a tight third. So, conceptually, at least, NIS was on the track. The real problem appears to lie in how they went about implementing the concept.

First off, all-news audiences tend to be fiercely loyal to one station. They put a lot of trust and faith in a station's newscasters. Getting the all-news listener to switch stations takes time, something NBC obviously wasn't prepared to give NIS. All-news audiences have to be socialized away from one station to another. They have to be taught that station X is more reliable than station Y; that X's news coverage, for instance, is fairer, more accurate and complete than Y's. This takes time. And it is incumbent upon the insurgent all-newers (network) to have faith in its staff and to stick with them over the long haul. Twenty-three months is hardly enough time to establish any credibility, let alone become profitable.

NIS subscribers were, for the most part,

NIS continued on page 28

It's 50-50 for Steel City's CHML

by Alan Guettel

In 1971 CHML was bought by Western Broadcasting.

In the early '40s Soble hired a young North Bay broadcaster, Tom Darling, CHML's current president.

Darling broke into broadcasting when North Bay businessman Roy Thompson started his first radio station there. Thompson later went on to become Lord Thompson of Fleet.

Darling and Soble teamed to lead CHML through its pioneering years in the 1950s and '60s. CHML aired the first open-line talk show on Canadian radio (1953); the first helicopter traffic report in Canada (1957); and the first radar weather unit in a Canadian radio station (1961).

In the late '40s Jane Gray sat down at a CHML mike and became the first full-time woman broadcaster in Canada. She now has a regular show on Hamilton's CHCH-TV.

Throughout the years the list of on and off-air personalities who have worked in the CHML studios includes people like Tommy Hunter, George Wilson, Lorne Green, Gordie Tapp, Hal Waggoner, Cam Ritchie, Rex Loring, Hamilton Mayor Vic Coppers, RCA Records GM Ed Preston, and Norm Marshall, now a news anchorman at Hamilton's CHCH-TV.

Today CHML is basically a recorded music station, but local news and public service, sports, and listener-service shows give it its own personality.

They broadcast all games of the Hamilton Ticats, 29 newscasts a day, two daily phone-in shows, services like a weekly plant show, and a special CB radio open line to supplement local traffic reports.

CHML continued on page 26

It's all 50-50 for the folks at Hamilton's CHML this year.

In February they celebrated their 50th year on the air; in September they will begin broadcasting with 50 kilowatts of power that will bring the soft-music sound of CHML deep into the densely populated area surrounding nearby Metro Toronto.

And they are celebrating.

In February and March the station programmed five one-hour specials telescoping each of the five decades of CHML's broadcasting life, circulated 150,000 copies of a 32-page tabloid supplement (heavily laden with local advertising) inside the Hamilton Spectator, and threw a Wintario-ticket Golden Anniversary Contest for their listeners.

They created a special arrangement of Paul Williams' song We've Only Just Begun and recorded and mixed 36 different versions of it at The Mercey Brothers' studio in Elmira.

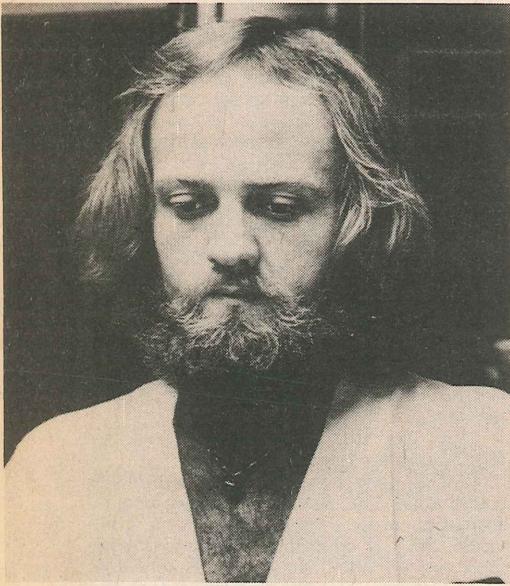
One of their contest winners took home 100 Wintario tickets and cashed in on \$250,000 in the lottery's draw.

CHML first went on the air with only 50 watts of power back in 1927 when Hamilton was a city of only 123,000 people. Hamilton rival station CKOC had been on the air for five years.

The station was founded by a group headed by Hamiltonian George Lees, a man with no previous experience in radio. He sold his interests in 1934 to Senator A.C. Harvey, who in turn hired Toronto radio man Ken Soble as a part-time manager. Soble built up the station's business and audience and, in 1944, bought it from Hardy. He was president and general manager until his death in 1966.

Ritchie Yorke on 90 Minutes Live

Leading rock music writer Ritchie Yorke is scheduled to appear on CBC TV's 90 Minutes Live program May 16 with host Peter Gzowski. Yorke has been receiving immediate attention from the media in response to his largest ever project *The History Of Rock - The Music That Made The World Turn 'Round*. The 64-hour radio documentary was prepared by the CHUM radio station group and is currently syndicated world-wide with a remarkable



Ritchie Yorke

amount of praise coming from stations in the U.S. Due to copyright infringements within the U.S. however, CHUM changed the syndication's title from *The History Of Rock* to *The Evolution Of Rock*.

To date, Yorke's rock music documentary has been picked up through the CHUM syndication, in the U.S. by the RKO and ABC radio chains as well as stations in Australia, New Zealand, England and Africa. CHUM in Toronto has reported the program has been sold to all but two of the top 15 U.S. major market areas including: KHJ, KFRC, WLS, WRKO, WIBC, KLIF, 99X and WHBQ. One programmer, Jay Stone of 96KX in Pittsburgh was quoted as saying "The production values were impeccable and the writing like none I've ever heard."

A five minute animated *History of Rock 'n' Roll*, created and produced by Rick Deegan, will run in conjunction with Yorke's interview on the show. Deegan, who was responsible for the Canadian production of the Great Canadian Culture Hunt, took three months to complete the film.

In addition to discussing the recent syndication Yorke will also discuss his first novel, which is currently in the works. His novel will be his most recent project and will discuss rock music in today's multi-media society. Ritchie Yorke's previous books include: *Axes, Chops And Hot Licks - The Canadian Music Scene* (1971), *Into The Music - The Van Morrison Biography* (1975), *The Led Zeppelin Biography* (1976) and *The History Of Rock 'n' Roll* (1976) which was published in association with the syndication. Yorke, in the past, has expressed a particular satisfaction having been one of the very few press people able to talk intimately with Led Zeppelin.

Standard Broadcasting purchases Eastern Sound

H.T. McCurdy, President of Standard Broadcasting, has announced the purchase by Standard subsidiary St. Clair Productions, of all the shares of Eastern Sound Company. Eastern operates Eastern Sound Studios in Toronto, a major 24-track operation which has been used for album sessions by such names as Gordon Lightfoot, Murray McLauchlan, Elton John and Anne Murray.

St. Clair Productions has experienced dramatic growth since its 1974 beginnings with in-house productions. The production house has been involved in program syndication, radio commercials, radio and television ID's, music libraries and custom commercial musical themes and, according to Vice-President and General Manager, Pat Hurley, had outgrown its present facilities: "The acquisition of Eastern Sound provides us with studios to meet our growing requirements. We plan to update all

facilities to provide recording artists, producers and advertising agencies with the latest and most sophisticated equipment. Our goal is to produce the best creative equipment anywhere".

The acquisition unites Eastern Sound with VTR Productions, also controlled by Standard through Bushnell Communications and located in the same building as Eastern. The combination of facilities will offer clients one of Canada's largest audio-visual capabilities.

Longtime General Manager of Eastern Sound, Salim Sachedina, welcomed the association between Eastern and the Standard group: "It is a pleasure to combine the resources and know-how of Eastern and Standard. Toronto is one of the major recording centres in North America. We look forward to playing an ever-increasing role in this exciting, growing industry".

VOTE AS YOU LIKE
BUT VOTE
IN THE
CANADIAN MUSIC INDUSTRY AWARDS

CBC to revamp daytime variety show

CBC-TV variety plans to shake up the daytime Bob McLean Show next fall, but when rumours that McLean will be axed in the shuffle hit the press last week, CBC variety chief Jack McAndrew was mad:

"Where I come from," he told RPM, "when a journalist gets an unconfirmed report he checks it out."

The variety department has just completed a major "feasibility study" about daytime variety shows, and, though they're still keeping the results under wraps, McAndrew and his staff have already drawn some conclusions.

The daytime, national talk-variety show that will hit the CBC airwaves next fall is going to lean a little bit more to the public-affairs side of the CBC mandate than the Bob McLean show or its predecessor Elwood Glover's Luncheon Date did. That means it will include a lot more timely items and informative guests - what McAndrew refers to as "soft journalism" - with a more select approach to entertainment."

The new show will feature live satellite feed-ins from all over Canada, with a host serving in an anchorman role as well. So far, no decision has been made about the host and other principle personalities, but McAndrew sees the move toward a more journalistic approach and the national hook-up as a "healthy sign - another attempt to tie the country together."

But he doesn't see it as an attempt to get back at the network's current affairs wing, which has moved into the variety field this year with their 90 Minutes Live late night talk show: "You've got to go with what's happening."

Bill Casselman, who now produces the Bob McLean Show, will also produce whatever show is developed for next year.

The proposed new CBC daytime talk-variety show can't be all entertainment as CTV has done with their Al Hamel Show, McAndrew noted: "There's no question one of the successes of this season is the Al Hamel Show. It's not journalistic, but it's entertaining. Even when the guests are interviewed they're entertaining."

McAndrew knows that not as many people want to watch relevant programming as want light entertainment during the daytime, but he regards his move as consistent with the network's mandate to provide alternatives to the private networks. So he wants to move away from the neither-fish-nor-fowl character of the McLean Show the past two years and nail down the audience that wants to learn as well as be entertained.

He's encouraged in this approach by the success of shows like CBC's Marketplace, a consumer affairs show whose ratings have beaten out a lot of the variety spots this year, and the perennially highly-viewed Front Page Challenge.

McAndrew points out that the interdisciplinary approach to mixing entertainment with public affairs has worked for some time in CBC radio broadcasting, and he feels it's a good sign that there is a growing "healthy competition" between departments of the TV network to do the same.

RPM ... GO FIRST CLASS

TRIBAL DRUM

MONTREAL

Cherly Johnsen is leaving Montreal station CFCF after four and a half years as music librarian. She will pursue an art career. Johnsen has been in broadcasting for 13 years, joining CKTB, St. Catharines directly from high school. After six years as an operator there, she moved to CHML Hamilton where she spent two and a half years as music programmer before moving to the Montreal station. CFCF has not, at time of writing, decided on Johnsen's replacement.

TORONTO

CFRB has appointed former Toronto Argonaut Peter Martin to act as colour commentator on the station's Toronto Argonaut football broadcasts this season. Martin, who also played for the University of Western Ontario, will begin broadcasting June 4 with play by play announcer Dave Hodge. Martin has been teaching physical education at Port Credit High School since his retirement with the Argos as corner linebacker in 1973.

TORONTO

Top 40 radio stations CFTR and CHUM each took part in a Bike-A-Thon in support of the Crippled Children's Fund April 2. The slogan for the event was Ride For A Kid Who Can't; and radio personalities Roger Ashby (CHUM), Jay Nelson (CHUM), Jim Loney (CFTR), Randall Stevens (CFTR) spent the day stopping at various shopping malls which supported the event as part of the promotion. The event finished at Toronto's CN Tower where a race won by comedian Charlie Farquarson was held.

LONDON

As part of the CJBK London spring promotion, afternoon on-air personality Chris Ford broadcast from the start of his 2:00 p.m. shift the symptoms of the current promotional phenomenon - the Big Mac Attack. At 4:00 p.m. Ford was rushed to a nearby Macdonalds restaurant by the St.

John's Ambulance people. Anne Mappleback, CJBK Promotion Coordinator, reported that the station's promotion was successful to the point of attracting listeners into Macdonalds to meet with Chris Ford. CJBK's Bob Quinn took over for Ford during the attack.

TORONTO

Johnny Lombardi, president of CHIN Toronto, was awarded the Ted Rogers/Velma Rogers Graham Award by the Canadian Association of Broadcasters at its recent Winnipeg convention. The award was presented to the person making the most significant single or continuing contribution to Canadian broadcasting or for exceptional continued service in a role as broadcaster. Lombardi received the Howard Caine Memorial Award last year from the Central Canadian Association of Broadcasters for his continued community involvement. His radio station continues to broadcast in 32 languages reaching a total of 34 cultures. Some of his contributions include: the CHIN International picnic, Open-Air multi-cultural concerts, Multicultural festivals, carnivals and Oktoberfests. Lombardi also produces the Festival Italiano for Global Television.

In accepting the award, Lombardi paid tribute to his teachers in broadcasting experience Ted Rogers Jr. and Velma Rogers.

MAJOR MARKET ADDITIONS

CALGARY

CKXL (Jay Jefferies)

Charted

- 1 (1) Southern Nights-Glen Campbell
- 14 (25) Your Love-McCoo & Davis
- 9 (29) Boogie Man-KC & Sunshine Band
- 59 (30) Forecast-Charity Brown

HAMILTON

CKOC (Nevin Grant)

Charted

- 4 (1) When I Need You-Leo Sayer
- 28 (32) Dreams-Fleetwood Mac
- 32 (38) Lonely Boy-Andrew Gold
- * (40) Life In The Fast Lane-Eagles

Playlisted

- * Never Had A Lady-Burton Cummings

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57 Gonna Fly Now-Bill Conti

MONTREAL

CFOX (Dan McLean)

Charted

- 47 (1) You Won't Dance-April Wine
- 18 (17) Get It Right-Climax Blues Band
- 21 (18) Dancing Man-Q
- 28 (20) Dreams-Fleetwood Mac

Playlisted

- 57 Gonna Fly Now-Bill Conti

59 Forecast-Charity Brown

* 365 Jours d'amour-Toulouse

MONTREAL

CKGM (Greg Stewart)

Charted

- 2 (1) Hotel California-Eagles
- 21 (29) Dancin Man-Q
- * (30) Time Race-Pagliaro

Playlisted

- 41 Feels Like The First Time-Foreigner

- 57 Gonna Fly Now-Bill Conti

- 32 Lonely Boy-Andrew Gold

* Stop-Alma Faye Brooks

68 Sub-Rosa Subway-Klaatu

REGINA

CJME (Phil Mackesy)

Charted

- 2 (1) Hotel California-Eagles
- 57 Gonna Fly Now-Bill Conti
- 92 Undercover Angel-Alan O'Day

REGINA

CKCK (Royal Watson)

Charted

- 51 (1) Go Your Own Way-Fleetwood Mac
- * (29) L.A. Lady-J.C. Stone
- 15 (30) Sir Duke-Stevie Wonder

Playlisted

- * The Party Song-Lavender H5II Mob

- 9 Boogie Man-KC & Sunshine Band

- 8 Angel In Your Arms-Hot

SASKATOON

CKOM (Raymond Earl)

Charted

- 3 (1) Right Time-Jennifer Warnes

- 68 (39) Jet Air Liner-Steve Miller Band

- 43 (40) Ain't Gonna Buy No More-Joe Tex

TORONTO

CHUM (Roger Ashby)

Charted

- 2 (1) Hotel California-Eagles

- * (24) Life In The Fast Lane-Eagles

- 65 (27) Jet Air Liner-Steve Miller Band

- 41 (28) Feels Like The First Time-Foreigner

VANCOUVER

CKLG (Paul McKnight)

Charted

- 4 (1) When I Need You-Leo Sayer

- 57 (27) Gonna Fly Now-Bill Conti

- 93 (28) Mainstreet-Bob Seger

- 32 (29) Lonely Boy-Andrew Gold

- 41 (30) Feels Like The First Time-Foreigner

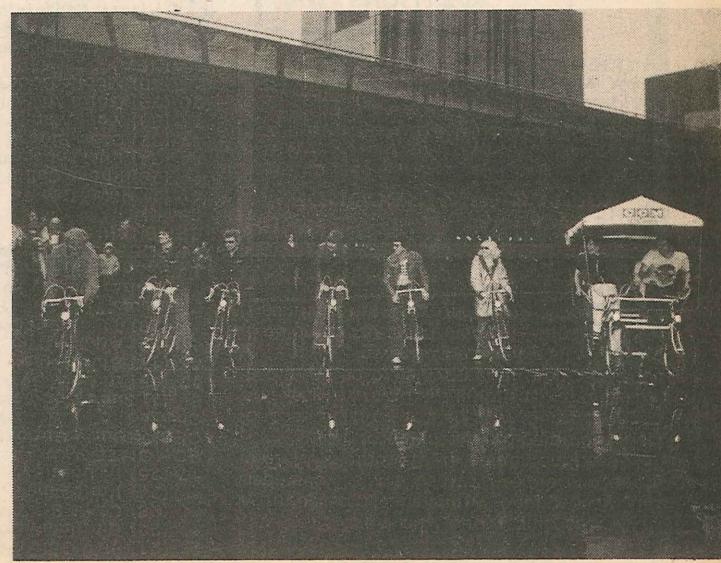
Playlisted

- 22 Hello Stranger-Yvonne Elliman

- * Life In The Fast Lane-Eagle



CJBK's Chris Ford.



Crippled Children's Bike-A-Thon (l to r) Charlie Farquarson, Roger Ashby and Jay Nelson of CHUM, Jim Loney, Randall Stevens and Elaine Loring of CFTR and CN employees.

- * Something For My Baby-Glen Ricketts
- * It's A Crying Sahem-Gloria Kaye
- * Slow Dancin-Addrisi Brothers
- * Carolina, Caroline-Jonathan Edwards

WINNIPEG
CKY (Jeff Newfield)
Charted

4 (1) When I Need You-Leo Sayer
28 (28) Dreams-Fleetwood Mac
66 (29) Wheels Won't Turn-BTO
40 (30) Lucille-Kenny Rogers

BREAKOUT ADDITIONS

KINGSTON
CKWS (Gary Mercer)
Charted

1 (1) Southern Nights-Glen Campbell
58 (26) Always Happens This Way-Toulouse
96 (28) My Best Friend's Wife-Paul Anka
71 (29) Right Before Your Eyes-Ian Thomas
40 (30) Lucille-Kenny Rogers
* (HB) Rocky Theme-Maynard Ferguson
Playlisted

28 Dreams-Fleetwood Mac
62 Once In A Long Time-Christopher Ward

LONDON
CJBK (Jerry Stevens)
Charted

4 (1) When I Need You-Leo Sayer
16 (23) Get Next To You-Rose Royce
9 (25) Boogie Man-KC & Sunshine Band
* (27) Long Long Road-David Bradstreet
41 (29) Feels Like The First Time-Foreigner
Playlisted

32 Lonely Boy-Andrew Gold
* Something For My Baby-Glen Ricketts
28 Dreams-Fleetwood Mac
96 My Best Friend's Wife-Paul Anka

LONDON/ST.THOMAS
CHLO (Al Baldwin)
Charted

1 (1) Southern Nights-Glen Campbell
40 (18) Lucille-Kenny Rogers
52 (23) Sing-Tony Orlando & Dawn
9 (24) Boogie Man-KC & Sunshine Band
96 (28) My Best Friend's Wife-Paul Anka
65 (29) High School Dance-Sylvers
77 (30) You Are On My Mind-Chicago
Playlisted

* Something For My Baby-Glen Ricketts
* Long Long Road-David Bradstreet
* You & Your Love-Albert Jones

CROSS CANADA ADDITIONS

BRIDGEWATER
CKBW (Mark Williams)
Playlisted

14 Your Love-McCoo & Davis
* Long Long Road-David Bradstreet

98 This Is The Way I Feel-Marie Osmond
72 On The Border-Al Stewart
* Ain't That A Bitch-Johnny Guitar Watson

CHARLTETTEWON
CHTN (Garry Barker)
Playlisted

98 This Is The Way I Feel-Marie Osmond
89 You're My World-Helen Reddy
32 Lonely Boy-Andrew Gold
8 Angel In Your Arms-Hot
* N.Y. You Got Me-Andrea True
47 You Won't Dance With Me-April Wine
* Can't Stop Myself-Octavian
* Hello Hello-Enrico Farina

EDSON
CJYR (Ray Telford)
Playlisted

15 Sir Duke-Stevie Wonder
* Sue's Song-George Kadvall

96 My Best Friend's Wife-Paul Anka
89 You're My World-Helen Reddy
If It's Alright-Gene MacLellan(LP)
Amnesia-Pousette Dart Band(LP)

DON'T MISS THE PARTY

FREDERICTON
CFNB (Bill Scott)
Charted

43 (1) Ain't Gonna Bump-Joe Tex
33 (34) Cherry Baby-Starz
* (35) Telephone Line-ELO(LP)
22 (36) Hello Stranger-Yvonne Elliman
68 (38) Sub Rosa Subway-Klaatu
41 (39) Feels Like The First Time-Foreigner
* (40) Sweet Dynamite-Claudja Barry

KENTVILLE
CKEN (Peter Carter)
Playlisted

6 Lido Shuffle-Boz Scaggs
* Sail On-Bob McBride
47 You Won't Dance With Me-April Wine
60 Show You The Way-Jacksons
* River Lady-Roger Whittaker
* Telegram-Silver Convention
* Mad Larry-Hometown Band
* You Belong To Me-Bill Amesbury
45 Fly At Night-Chilliwack
66 My Wheels Won't Turn-BTO
12 Tryin. To Love Two-William Bell
65 High School Dance-Sylvers
* Magic-Octavian

LEAMINGTON
CHYR (John Harada)
Playlisted

89 You're My World-Helen Reddy
* Easily-Franki Valli
72 On The border-Al Stewart
* Higher & Higher-Rita Coolidge
* Love's Gonna Change-Jade
* Long Long Road-David Bradstreet

MEDLEY
CHCL (Bud Hunter)
Charted

3 (1) Right Time-Jennifer Warnes
14 (37) Your Love-McCoo & Davis
32 (38) Lonely Boy-Andrew Gold
47 (39) You Won't Dance-April Wine
44 (40) Love's Grown Deep-Kenny Nolan
Playlisted

50 It Always Happens This Way-Toulouse
* The Reason Why-Hall & Oates
* Conversation-Morris Albert
* If It's The Last Thing-Thelma Houston
* Long Long Road-David Bradstreet

NORTH BATTLEFORD
CJNB (Barry Andrews)
Charted

19 (1) Evergreen-Barbara Streisand
16 (26) Next To You-Rose Royce
18 (27) Get It Right-Climax Blues Band
54 (28) Sleepwalker-Kinks
Playlisted

64 Hooked On You-Bread
50 Love Song-Marshall Tucker Band
59 Forecast-Charity Brown
* Can't Say No-Parker McGee
* We're All Alone-Bruce Murray

PETERBOROUGH
CHEX (Rick Allan)
Charted

2 (1) Hotel California-Eagles
13 (29) Calling Dr. Love-Kiss
47 (25) You Won't Dance-April Wine
Playlisted

* Undercover Angel-Alan O'Day
57 Gonna Fly Now-Bill Conti
* Got To Give It Up-Marvin Gaye
28 Dreams-Fleetwood Mac
* Looks Like We Made It-Barry Manilow
* Be Your Everything-Andy Gibb

THOMPSON
CHTM (Rick Rymes)
Charted

2 (1) Hotel California-Eagles
47 You Won't Dance With Me-April Wine
15 Sir Duke-Stevie Wonder
9 Boogie Man-KC & Sunshine Band
18 Get It Right-Climax Blues Band
Playlisted

21 Dancin Man-Q
43 Ain't Gonna Bump No More-Joe Tex
32 Lonely Boy-Andrew Gold
68 Sub Rosa Subway-Klaatu
* This Will Be The Night-Eddie Holman

THUNDER BAY
CKPR (B.Mason Dean)
Charted

2 (1) Hotel California-Eagles
93 Mainstreet-Bob Seger
* Calling Occupants-Klaatu
94 You And Me-Alice Cooper
41 Feels Like The First Time-Foreigner
45 Fly At Night-Chilliwack
32 Lonely Boy-Andrew Gold

RPM

ADULT
ORIENTED

PICK

YVON DESCHAMPS
I Don't Know How
Direction 4-105-N

MAP

PICK

BARRY MANILOW
Looks Like We Made It
Arista 0244-F

PICK

ANDY GIBB
I Just Want To Be
Your Everything
RSO 872-Q

CHML continued from page 23

CHML's CB man Ken Packham logs reports from the thousands of CHML listeners with CB equipment to keep the most up-to-the-minute tabs on traffic

CHML began their 50th anniversary year with a major music-programming switch - not really a format change, but a break in the station's tradition of presenting some country music.

In January they dropped their evening country show, and, as music director Tony Luciani in an interview puts it: "We're a pop music station all the time. We just added more contemporary music than before."

He calls the station's sound "easy top 40- - but none of the heavy stuff."

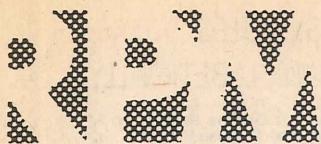
CHML had broadcast country music since the days of its live-on-the-air hoedown shows, but, according to Luciani, the ratings for their part-time country format just weren't growing in the face of competition from the two full-time country stations from Toronto that can be picked up by Hamilton listeners.

CHML got bad reaction from many of the loyal country fans in Hamilton when they dropped the show: "Country fans are the most loyal and responsive radio fans," Luciani remarked.

Luciani says the station knows it lost some listeners with the switch, but they think they can hold their own this year and begin building on the more homogenous adult audience that tunes in for the soft stuff.

Also early in their 50th year, CHML was one of the first two stations to participate in the Dialogue Canada series with a Sunday afternoon phone-in hookup with a Quebec station back in March.

**DON'T MISS THE
CANADIAN MUSIC INDUSTRY
AWARDS DINNER
EVERYONE'S A WINNER**



Adult Oriented Playlist

1 6	(8)	HELLO STRANGER Yvonne Elliman RSO RS871-Q	26 28	(7)	SAY WHAT'S ON YOUR MIND The Great Rufus Road Machine Axe 41-K
2 1	(11)	DON'T GIVE UP ON US David Soul Private Stock 45129-M	27 36	(5)	LOVE'S GROWN DEEP Kenny Nolan 20th Century TC2331-T
3 13	(4)	HOOKED ON YOU Bread Elektra 45389-P	28 23	(14)	SAM Olivia Newton-John MCA 40670-J
4 2	(7)	WHEN I NEED YOU Leo Sayer Warner Brothers WBS8332-P	29 49	(2)	YOU ARE ON MY MIND Chicago Columbia 310523-H
5 5	(9)	SING Tony Orlando & Dawn Elektra E45387-P	30 25	(15)	I LIKE DREAMING Kenny Nolan 20th Century 2287-T
6 8	(9)	HELLO HELLO Enrico Farina E.F. Records EFST57880	31 32	(8)	THE BLUE JAYS Paul's People Little Guy 007
7 9	(16)	ARE YOU READY FOR LOVE Patsy Gallant Attic AT147-K	32 47	(2)	EASILY Franki Valli Private Stock 45140-M
8 3	(9)	HOTEL CALIFORNIA Eagles Asylum 45386-P	33 40	(3)	FORECAST Charity Brown A&M AM439-W
9 4	(13)	SOUTHERN NIGHTS Glen Campbell Capitol 4376-F	34 39	(4)	ISN'T THAT A REASON FOR GOODBYE Chris Nielson Royalty R1000-39
10 7	(11)	RIGHT TIME OF THE NIGHT Jennifer Warnes Arista 0223-F	35 38	(5)	I KNOW IT'S RIGHT Ron Baumber Ixlan ILN1003
11 10	(8)	CAN'T STOP DANCIN' Captain & Tennille A&M AM1912-W	36 37	(5)	SOMEDAY SOON Shirley Eikhard Attic AT152-K
12 11	(13)	I JUST CAN'T SAY NO Parker McGee Big Tree 16082-P	37	(1)	I WANNA GET NEXT TO YOU Rose Royce MCA 40662-J
13 14	(10)	I'M A CIDER DRINKER Wurzels Attic 151-K	38 42	(3)	YOUR LOVE Marilyn McCoo & Billy Davis Jr ABC AB12262-T
14 21	(3)	YOU'RE MY WORLD Helen Reddy Capitol 4418-F	39 43	(2)	ONCE IN A LONG TIME Christopher Ward Warner Brothers CW4034-P
15 15	(6)	MY SWEET LADY John Denver RCA 10911-N	40	(1)	I BELIEVE IN MIRACLES Engelbert Humperdinck Epic 8-50365-H
16 20	(7)	YOU'RE MOVING OUT Bette Midler Atlantic 3379-P	41 45	(2)	MARGARITAVILLE Jimmy Buffett ABC 12254-T
17 18	(12)	PHONE CALL Dan Hill GRT 1230-126-T	42 46	(2)	EVERYBODY OUGHT TO BE IN LOVE Frank Sinatra Reprise 1386-P
18 41	(2)	SIR DUKE Stevie Wonder Motown 54281-Y	43 50	(2)	THIS GIRL Mary MacGregor Ariola America 7662-N
19 24	(5)	LUCILLE Kenny Rogers United Artists UAXW929Y-F	44 44	(2)	THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra RCA 10888-N
20 35	(2)	ANGEL IN YOUR ARMS Hot Big Tree 16085-P	45 48	(2)	RHAPSODY IN BLUE Walter Murphy & The Big Apple Band Private Stock 45146-M
21 12	(9)	SO IN TO YOU Atlanta Rhythm Section Polydor 14373-Q	46	(1)	DREAMS Fleetwood Mac Warner Brothers 8371-P
22 16	(9)	GOODBYE OLD BUDDIES Seals & Crofts Warner Brothers 8330-P	47	(1)	MY BEST FRIEND'S WIFE Paul Anka United Artists 972-F
23 17	(12)	I'M SCARED Burton Cummings Portrait 70002-H	48	(1)	ON THE BORDER Al Stewart Janus 267-T
24 19	(12)	WE'RE ALL ALONE Bruce Murray Quality Q2223-M	49	(1)	HIGHER & HIGHER Rita Coolidge A&M 1922-W
25 22	(18)	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones Epic 50308-H	50	(1)	COULDN'T GET IT RIGHT Climax Blues Band Sire 736-T

New signings, recording reported by Capitol

Capitol Records report several new signings to the Capitol and Arista labels with product in the working stages.

Topping the list of signings is Carole King to the Capitol label. King, whose *Tapestry* album ranks as the top selling album ever, was signed to Capitol last fall. She has begun recording her first album for the label in Hollywood, California, co-producing the effort with Norm Kinney. Backing her on the album are another new Capitol group, Colorado-based Navarro.

Navarro, who consist of Robert McEntee, Mark Hallman, Rob Galloway, Richard Hardy, Miguel Rivera and Michael Wooton, recorded their debut for Capitol at the Caribou Ranch in Colorado, also co-producing with Kinney, and are currently finishing the album in Hollywood. The album, titled *Listen*, includes King playing piano on one song and singing background on another.

Just signed to the Arista label is comedienne Lily Tomlin, of *Laugh-In* fame. A singer as well, with the movie *Nashville* as a singing and acting credit, her first Arista album, *Lily Tomlin On Stage* is slated for a June release.

Another new Arista group is Commander Cody, best known for their early 70's hit *Hot Rod Lincoln*. They are scheduled for a Toronto appearance May 3-4. Their first Arista album, *Midnight Man*, is also slated for release in May.

NIS continued from page 23

weak stations searching for something, anything to bolster ratings. They found it. Most were in small and medium markets, where NIS did exceptionally well. Unfortunately, NIS' small market revenues were insufficient to sustain it.

Potential subscribers, especially in larger markets, often found it cheaper to stick with music-jock formats, even though it left them out of contention for the number one spot. One secondary market manager I talked with said, "NIS wants nearly ten grand a month from me . . . that's 25% more than music and jocks are currently costing me. And what with severance pay, the cost of locating and hiring more news-people (for local coverage), the promotion and everything else associated with changing formats . . . it would take me five to seven years to recover the costs. It just isn't worth it to me, right now."

NBC is, of course, owned by RCA, the world's largest, most profitable communications conglomerate. Last fall RCA ousted several of its senior executives and installed new ones. Among the new executives at RCA was Ed Griffiths, a tough bottom-line executive. Griffiths apparently pressured Jack Thayer, President of NBC radio, to quickly show a profit with NIS or close-it-out.

The pressure was intensified by the declining status of NBC's o&o stations, traditionally a sure source of substantial profits. WNBC-AM (New York City), for instance, was in turmoil. Jocks were exiting the company's flagship station at an accelerating pace. The music policy was a shambles as the format drifted from Contemporary MOT to disco and beyond.

Given the choice between concentrating on a sure profit centre (the o&o's) and NIS which was obviously dragging, Thayer took



PICK

SUPERTRAMP
Give A Little Bit
A&M 1938-W

B.W. STEVENSON
Down To The Station
Warner Bros 8343-P

STARBUCK
Everybody Be Dancin'
Private Stock 45144X-M

the easy way out and stuck with the o&o's.

The real problem with NIS appears to be one of misplaced rudiments. NIS was conceived, organized and put into action with imprudent haste. There wasn't enough time to adequately research the concept, its market potential and problems. If NBC radio had proceeded slower, conducting detailed and methodical research on the significant aspects of such a service, NIS would, today, be a thriving entity with a very bright profit picture.

More extensive research would have, for instance, exposed the problematic nature of penetrating major markets. The local identity problem would also have emerged before NIS got underway. These and other factors affecting the service could then have been worked out, *ipso facto*, thereby saving NBC \$15 million and a lot of anxiety.

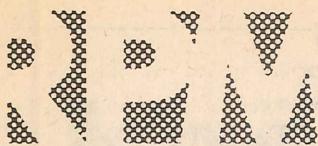
Radio programming, on all levels, is a dynamic, demanding and keenly competitive activity. Yet, all too often programmers willingly rely on experiential and intuitive reactions in making, what amounts to, life and death decisions. Because their income and job security are dependent upon success many programmers are frequently overzealous in embracing a format strategy, without first considering the totality of the situation. This, I think, was the case with NIS. NBC radio executives were fully aware of the tremendous success all-news formats were having, everywhere. A national all-news service seemed the next logical step. So, in they dove, hook, line and sinker.

The lesson here is obvious. Programming decisions, if they are to be more than mere reactions and ultimately successful, require careful consideration. It isn't ludicrous to suggest researching every programming decision you make. All it really takes is the Census data for your market (cost about 50 cents) and the last half dozen BBMs. Chart your circulation, cumes and quarter-hour averages for the last two or three years. Trends shouldn't be too hard to locate. Has the hours-tuned to your station changed over the last few years? Why or why not? Are people listening longer? Or less? What can you do to change this? Or keep it going?

Such apparently trivial research will enhance your decision making capacities considerably. If nothing else, you'll become more acquainted with your market and reading the BBMs will never be the same again.

SINGLES ALPHABETICALLY

Ain't Gonna Bump No More . . .	43
Angel In Your Arms . . .	8
Are You Ready For Love . . .	17
Ahie! . . .	76
Arrested For Driving While Blind . . .	86
Back In The Saddle . . .	95
The Blue Jays . . .	82
Calling Occupants . . .	68
Calling Dr. Love . . .	13
Can't Stop Dancin' . . .	11
Carry On Wayward Son . . .	29
Cause There's Another . . .	73
Cherry Baby . . .	33
Cinderella . . .	56
Couldn't Get It Right . . .	18
Daddy Cool . . .	42
Cancing Man . . .	21
Dancing Queen . . .	23
Disco Inferno . . .	70
Don't Give Up On Us . . .	10
Don't Leave Me This Way . . .	24
Do Ya . . .	34
Do You Wanna Make Love . . .	83
Dreams . . .	28
Everybody Be Dancin' . . .	79
Feels Like The Rirst Time . . .	41
The First Cut Is The Deepest . . .	31
Fly At Night . . .	45
Forecast . . .	59
Going In With My Eyes Open . . .	84
Go Your Own Way . . .	51
Got To Give It Up (Part 1) . . .	78
Heard It In A Love Song . . .	50
Hello Stranger . . .	22
Here Come Those Tears Again . . .	37
High School Dance . . .	65
Hollywood . . .	85
Hooked On You . . .	64
Hotel California . . .	2
I Just Want To Be Your Baby . . .	80
I Like Dreamin' . . .	27
I'm Your Boogie Man . . .	9
It Always Happens This Way . . .	58
I Think We're All Alone Now . . .	61
I've Got Love On My Mind . . .	5
I Wanna Get Next To You . . .	16
Jet Liner . . .	68
Lido Shuffle . . .	6
Lonely Boy . . .	32
Long Time . . .	35
Love Is Better In The A.M. . .	63
Love Theme From A Star Is Born . . .	19
Love's Grown Deep . . .	44
Lucille . . .	40
Mainstreet . . .	93
Margaritaville . . .	67
Maybe I'm Amazed . . .	30
My Best Friend's Wife . . .	96
My Sweet Lady . . .	55
My Wheels Won't Turn . . .	66
New Kid In Town . . .	49
Old Fashioned Boy . . .	100
On The Border . . .	72
Once In A Long Time . . .	62
Phone Call . . .	53
Rich Girl . . .	26
Right Before Your Eyes . . .	71
Right Time Of The Night . . .	3
Romeo . . .	74
Sad Girl . . .	69
Sam . . .	48
Santa Maria . . .	46
Show You'll Stay Until Tomorrow . . .	36
Show You The Way To Go . . .	60
Sing . . .	52
Sir Duke . . .	15
Sleepwalker . . .	54
Slow Dancin' Don't Turn Me On . . .	91
So In To You . . .	7
Sound And Vision . . .	99
Southern Nights . . .	1
Spirit In The Night . . .	97
That Magic Touch . . .	88
Theme From Charlie's Angels . . .	81
Theme From Rocky . . .	57
The Things We Do For Love . . .	20
This Is The Way That I Feel . . .	98
Torn Between Two Lovers . . .	38
Tryin' To Love Two . . .	12
Undercover Angel . . .	92
Watcha Gonna Do . . .	87
When I Need You . . .	4
The Whistler . . .	76
Whodunit . . .	25
Year Of The Cat . . .	39
You And Me . . .	94
You Sre On My Mind . . .	77
Your Love . . .	14
You're My World . . .	89
You Won't Dance With Me . . .	47



100 SINGLES

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY
Compiled from record store, radio station and record company reports.

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

A&M	-W	MOTOWN	-Y
CBS	-H	PHONODISC	-Q
CAPITOL	-F	POLYDOR	-M
GRT	-T	QUALITY	-Z
LONDON	-K	RCA	-A
MCA	-J	WEA	-P

1 3	(12)	SOUTHERN NIGHTS Glen Campbell Capitol 4376-F	26 21	(17)	RICH GIRL Daryl Hall & John Oates RCA 10860-N
2 1	(9)	HOTEL CALIFORNIA Eagles Elektra E45386-P	27 24	(20)	I LIKE DREAMIN' Kenny Nolan 20th Century 2287-T
3 4	(13)	RIGHT TIME OF THE NIGHT Jennifer Warnes Arista ASO223-F	28 62	(4)	DREAMS Fleetwood Mac Warner Brothers WBS8371-P
4 5	(9)	WHEN I NEED YOU Leo Sayer Warner Brothers WBS8332-P	29 28	(15)	CARRY ON WAYWARD SON Kansas Epic 8-4267-H
5 6	(14)	I'VE GOT LOVE ON MY MIND Natalie Cole Capitol 4360-F	30 29	(13)	MAYBE I'M AMAZED Wings Capitol 4385-F
6 8	(9)	LIDO SHUFFLE Boz Scaggs Columbia 3-10491-H	31 30	(13)	THE FIRST CUT IS THE DEEPEST Rod Stewart Warner Brothers WBS8321-P
7 2	(13)	SO IN TO YOU Atlanta Rhythm Section Polydor 14373-Q	32 37	(7)	LONELY BOY Andrew Gold Elektra E45384-P
8 9	(10)	ANGEL IN YOUR ARMS Hot Atlantic BT16085-P	33 39	(6)	CHERRY BABY Starz Capitol 4399-F
9 10	(10)	I'M YOUR BOOGIE MAN KC & The Sunshine Band TK 1022-N	34 31	(13)	DO YA Electric Light Orchestra United Artists UAXW939-F
10 7	(15)	DON'T GIVE UP ON US David Soul Private Stock 45129-M	35 33	(16)	LONG TIME Boston Epic 8-50329-H
11 12	(7)	CAN'T STOP DANCIN' Captain & Tennille A&M AM1912-W	36 34	(17)	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones Epic 50308-H
12 14	(12)	TRYIN' TO LOVE TWO William Bell Mercury 73839-Q	37 35	(15)	HERE COME THOSE TEARS AGAIN Jackson Browne Asylum E45379-P
13 23	(9)	CALLING DR. LOVE Kiss Casablanca NB880-M	38 36	(24)	TORN BETWEEN TWO LOVERS Mary MacGregor Ariola America 7638-N
14 16	(9)	YOUR LOVE Marilyn McCoo & Billy Davis Jr. ABC AB12262-T	39 38	(20)	YEAR OF THE CAT Al Stewart Janus J266-T
15 17	(6)	SIR DUKE Stevie Wonder Tamla T54281F-Y	40 60	(5)	LUCILLE Kenny Rogers United Artists UAXW929Y-F
16 18	(9)	I WANNA GET NEXT TO YOU Rose Royce MCA 40662-J	41 54	(7)	FEELS LIKE THE FIRST TIME Foreigner Atlantic 3304-P
17 20	(5)	ARE YOU READY FOR LOVE Patsy Gallant Attic AT147-K	42 41	(13)	DADDY COOL Boney M. Atco 7063-P
18 22	(9)	COULDN'T GET IT RIGHT Climax Blues Band Sire SAA736-1	43 48	(6)	AIN'T GONNA BUMP NO MORE Joe Tex Epic 8-50313-H
19 11	(20)	LOVE THEME FROM A STAR IS BORN Barbra Streisand Columbia 10450-H	44 47	(5)	LOVE'S GROWN DEEP Kenny Nolan 20th Century TC2331-T
20 13	(18)	THE THINGS WE DO FOR LOVE 10cc Philips 6008022-K	45 50	(7)	FLY AT NIGHT Chilliwack Mushroom M7024
21 25	(6)	DANCING MAN O Epic 8-50335-H	46 51	(5)	SANTA MARIA Trooper MCA 40659-J
22 26	(8)	HELLO STRANGER Yvonne Elliman RSO RS871-Q	47 55	(5)	YOU WON'T DANCE WITH ME April Wine Aquarius AQ5063-K
23 15	(20)	DANCING QUEEN Abba Atlantic 3372-P	48 42	(15)	SAM Olivia Newton-John MCA 40670-J
24 19	(19)	DON'T LEAVE ME THIS WAY Thelma Houston Motown 1408-Y	49 43	(20)	NEW KID IN TOWN Eagles Asylum E45373-P
25 27	(8)	WHODUNIT Tavares Capitol 4398-F	50 67	(5)	HEARD IT IN A LOVE SONG The Marshall Tucker Band Capricorn CPS0270-P

RPM 100 Top Singles (51-100)

51 49 (16)	GO YOUR OWN WAY Fleetwood Mac Warner Bros WBS8304-P	76 80 (6)	THE WHISTLER Jethro Tull Chrysalis CHS2135-F
52 52 (6)	SING Tony Orlando & Dawn Elektra E45387-P	77 82 (4)	YOU ARE ON MY MIND Chicago Columbia 10523-H
53 53 (13)	PHONE CALL Dan Hill GRT 1230-126-T	78 84 (4)	GOT TO GIVE IT UP (Part 1) Marvin Gaye Motown 154280-Y
54 57 (7)	SLEEPWALKER The Kinks Arista 2394-F	79 89 (3)	EVERYBODY BE DANCIN' Starbuck Private Stock 45144-M
55 61 (7)	MY SWEET LADY John Denver RCA PH-10911-N	80 95 (2)	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb RSO 872-Q
56 59 (10)	CINDERELLA Firefall Atlantic 3392-P	81 81 (5)	THEME FROM "CHARLIE'S ANGELS" Henry Mandini RCA PB10888-N
57 88 (4)	THEME FROM "ROCKY" Bill Conti United Artists UAXW940-F	82 83 (6)	THE BLUE JAYS Paul's People Little Guy 007
58 74 (3)	IT ALWAYS HAPPENS THIS WAY Toulouse Magique MAG-10-K	83 96 (2)	DO YOU WANNA MAKE LOVE Peter McCann 20th Century 2335-T
59 66 (4)	FORECAST Charity Brown A&M AM439-W	84 97 (2)	GOING IN WITH MY EYES OPEN David Soul Private Stock 45150-M
60 70 (5)	SHOW YOU THE WAY TO GO The Jacksons Epic 8-50350-H	85 93 (2)	JET LINER Steve Miller Capitol 3242-F
61 64 (6)	I THINK WE'RE ALL ALONE NOW The Rubins Playboy B-5741-M	86 86 (3)	ARRESTED FOR DRIVING WHILE BLIND ZZ Top London 251-K
62 69 (4)	ONCE IN A LONG TIME Christopher Ward Warner Brothers CW4034-P	87 90 (3)	WATCHA GONNA DO Pablo Cruise A&M 1920-W
63 63 (6)	LOVE IS BETTER IN THE A.M. Johnnie Taylor Columbia 3-10478-H	88 92 (4)	THAT MAGIC TOUCH Angel Casablanca NB878-M
64 65 (3)	HOOKED ON YOU Bread Elektra 45389-P	89 99 (2)	YOU'RE MY WORLD Helen Reddy Capitol 4418-F
65 85 (4)	HIGH SCHOOL DANCE Sylvers Capitol 4405-F	90 98 (2)	HOLLYWOOD Rufus featuring Chaka Khan ABC AB12269-T
66 75 (3)	MY WHEELS WON'T TURN Bachman-Turner Overdrive Mercury M73903-Q	91 (1)	SLOW DANCIN' DON'T TURN ME ON Addrisi Brothers Buddah BDA566-M
67 77 (4)	MARGARITAVILLE Jimmy Buffett ABC 12254-T	92 (1)	UNDERCOVER ANGEL Alan O'Day Pacific PC001-P
68 (1)	CALLING OCCUPANTS Klaatu GRT 1216-1075-T	93 (1)	MAINSTREET Bob Seger Capitol 4422-F
69 71 (11)	SAD GIRL Carl Graves Ariola America 7660-N	94 (1)	YOU AND ME Alice Cooper Warner Brothers WBS8349-P
70 72 (4)	DISCO INFERNO The Trammps Atlantic 45-3389-P	95 (1)	BACK IN THE SADDLE Aerosmith Columbia 3-10516-H
71 73 (6)	RIGHT BEFORE YOUR EYES Ian Thomas GRT 1230-123-T	96 (1)	MY BEST FRIEND'S WIFE Paul Anka United Artists UAXW972-F
72 94 (2)	ON THE BORDER Al Stewart Janus 267-T	97 (1)	SPIRIT IN THE NIGHT Manfred Mann's Earth Band Warner Brothers WB8355-P
73 76 (6)	CAUSE THERE'S ANOTHER Moxy Polydor 2065-340-Q	98 (1)	THIS IS THE WAY THAT I FEEL Marie Osmond Polydor 14385-Q
74 78 (6)	ROMEO Mr. Big Arista AS0229-F	99 (1)	SOUND AND VISION David Bowie RCA PB10905-N
75 79 (4)	ARIEL Dean Friedman Lifesong 45022-N	100 (1)	OLD FASHIONED BOY (You're The One) Stallion Casablanca NB877-M

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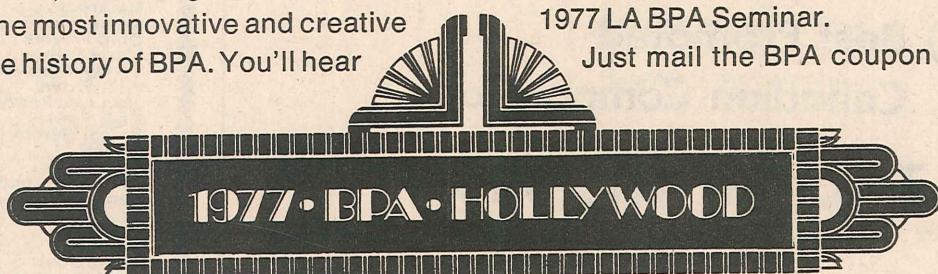
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MCA RECORDS (CANADA)

ALBUMS ALPHABETICALLY

Abba	4-9
America	33
Paul Anka	75
April Wine	23
Joan Armatrading	84
Atlanta Rhythm Section	29
Bachman-Turner Overdrive	39
Bad Company	17
Carroll Baker	43
Keith Barrie	73
Beach Boys	96
Jeff Beck	31
Bee Gees	41-66
George Benson	32-80
Bootsy's Rubber Band	58
Boston	6
Glen Campbell	26
Captain & Tennille	55-57
Car Wash/Soundtrack	44
Chilliwack	46
Bruce Cockburn	48
Natalie Cole	34
Commodores	86
Neil Diamond	14-64
Eagles	2-18
Electric Light Orchestra	8
Emerson Lake & Palmer	67
Fleetwood Mac	3-35
Foreigner	61
Peter Frampton	27
Peter Gabriel	30
Patsy Gallant	49
Marvin Gaye	85
Genesis	42
Daryl Hall & John Oates	12-93
Emmylou Harris	54
Justin Haywood	81
Hometown Band	59
Thelma Houston	16
Isley Brothers	60
Jethro Tull	7
Quincy Jones	91
Kansas	13
KC & The Sunshine Band	79
Doug Kershaw	95
Kinks	19
Kiss	38
Klaatu	51
Lavender Hill Mob	76
Nils Lofgren	88
Lougarou	99
Mary MacGregor	53
Barry Manilow	15-68-71
Manfred Mann	40
Kate & Anna McGarrigle	56
John Miles	98
Steve Miller Band	22
Nazareth	89-92
Kenny Nolan	83
Ohio Players	82
Marie Osmond	100
Teddy Pendergrass	87
Pink Floyd	65
Jean Luc Ponty	72
Elvis Presley	70
Procol Harum	97
Queen	69
Lou Rawls	78
Linda Ronstadt	94
Leo Sayer	20
Boz Scaggs	24
Sea Level	52
Bob Seger	21
David Soul	62
Rock/Soundtrack	50
Spinners	37
Rod Stewart	10
A Star Is Born/Soundtrack	5
Styx	90
Supertramp	1
Johnnie Taylor	74
Marshall Tucker Band	28
Valdy	63
Jennifer Warnes	45
Weather Report	47
Wings	36
Stevie Wonder	25
Jesse Colin Young	77
ZZ Top	11

First number shown indicates position this week. Second number indicates position last week. Bracketed number indicates number of weeks on the charts. Black circled numbers show records that showed significant gains in the past week.

100 ALBUMS

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY
Compiled from record store, radio station and record company reports.

1 2 (6)	SUPERTRAMP Even In The Quietest Moments (A&M) SP4634-W 8T4634-W	CS4634-W	24 41 (4)	GLEN CAMPBELL Southern Nights (Capitol) SW11601-F 8XW11601-F	4XW11601-F
2 5 (18)	EAGLES Hotel California (Asylum) 7E-1079-P		27 32 (63)	PETER FRAMPTON Frampton Comes Alive (A&M) SP 3703-W CS 3703-W	8T 3703-W
3 1 (9)	FLEETWOOD MAC Rumours (Warner Brothers) BSK3010-P M83010-P	M53010-P	28 38 (4)	MARSHALL TUCKER BAND Carolina Dreams (Capricorn) CPK0180-P M80180-P	M50180-P
4 3 (32)	ABBA Greatest Hits (Atlantic) SD18189-P AC18189-P	A8TC18189-P	29 48 (4)	ATLANTA RHYTHM SECTION A Rock & Roll Alternative (Polydor) PD1-6080-Q PD8-1-6080-Q	PD4-1-6080-Q
5 6 (21)	A STAR IS BORN/SOUNDTRACK (CBS) JS 34403-H JSA 34403-H	JST 34403-H	30 35 (7)	PETER GABRIEL Peter Gabriel (Atco) SD36-147-P TP36-147-P	CS36-147-P
6 9 (28)	BOSTON Boston (Epic) PE 34188-H	PEA34188-H	31 42 (6)	JEFF BECK WITH THE JAN HAMMER GROUP Jeff Beck With Jan Hammer Group (Epic) PE34433H PEA34433-H	PET34433-H
7 7 (10)	JETHRO TULL Songs Of The Wood (Chrysalis) CHR1132-F 8CH1132-F	CCH1132-F	32 13 (11)	GEORGE BENSON In Flight (Warner Bros) BS2983-P M82983-P	M52983-P
8 8 (26)	ELECTRIC LIGHT ORCHESTRA A New World Record (United Artists) UALA679G-F UAEA679H-F	UACA679H-F	33 16 (9)	AMERICA Harbor (Warner Brothers) BSK3017-P M83017-P	M53017-P
9 4 (12)	ABBA Arrival (Atlantic) SD18207-P TP18207-P	CS18207-P	34 17 (10)	NATALIE COLE Unpredictable (Capitol) ST11600-F 8XT11600-F	4XT11600-F
10 10 (40)	ROD STEWART A Night On The Town (Warner Brothers) BS2938-P 8WM2938-P	CWX2938-P	35 21 (15)	FLEETWOOD MAC Fleetwood Mac (Reprise) MS2225-P CRX2225-P	8RM2225-P
11 18 (17)	Z.Z TOP Tejas (London) PS680-K	PS680-K	36 25 (21)	WINGS Wings Over America (Capitol) SWCO 11593-F 8X3C 11593-F	4X3C 11593-F
12 15 (25)	DAHRY HALL & JOHN OATES Bigger Than Both Of Us (RCA) APL1-1467-N CPK1-1467-N	CPS1-1467-N	37 39 (4)	SPINNERS Yesterday, Today & Tomorrow (Atlantic) SD19100-P TP19100-P	CS19100-P
13 11 (15)	KANSAS Leftover (Kirshner) PZ34224-H PZA34224-H		38 40 (19)	KISS Destroyer (Casablanca) NBLP7025-M NBL87038-M	NBL47025-M
14 12 (9)	NEIL DIAMOND Love At The Greek (Columbia) KC2-34404-H KC2-8-34404-H	KC2T-34404-H	39 49 (8)	BACHMAN-TURNER OVERDRIVE Freeways (Mercury) SRM-1-3700-Q MC8-1-3700-Q	MCR4-1-3700-Q
15 14 (37)	BARRY MANILOW This One's For You (Arista) AL4090-F 4A4090-F	8A4090-F	40 43 (18)	MANFRED MANN'S EARTH BAND Roaring Silence (Warner Brothers) BS2965-P 8WM2965-P	CWX2965 P
16 20 (7)	THELMER HUSTON Anyway You Like It (Motown) T345-P1-Y T345-BT-Y	T345-BC-Y	41 45 (14)	BEE GEES Gold Vol 1 (RSO) RS13006-Q	
17 19 (7)	BAD COMPANY Burnin' Sky (Swan Song) KSS8500-P TP8500-P	CS8500-P	42 47 (12)	GENESIS Wind & Wuthering (Atco) SD36144-P TP36144-P	CS36144-P
18 22 (61)	EAGLES Their Greatest Hits (Asylum) 7ES-1052-P		43 44 (9)	CARROLL BAKER Carroll Baker (RCA) KPL1-0171-N KPS1-0171-N	
19 23 (9)	KINKS Sleepwalker (Arista) AL4106-F 8A-4106-F	4A-4106-F	44 29 (17)	CAR WASH Original Soundtrack (MCA/Rocket) MCA 2-6000-J MCAT 6000-J	MCAC 6000-J
20 37 (19)	LEO SAYER Endless Flight (Warner Brothers) BS2962-P 8WM2962-P		45 67 (8)	JENNIFER WARNE Jennifer Warnes (Arista) AL4062-F 4A4062-F	8A4062-F
21 26 (19)	BOB SEGER & THE SILVER BULLET BAND Night Moves (Capitol) ST11557-F 4XT1157-F	8XT11557-F	46 55 (6)	CHILLIWACK Dream, Dream, Dream (Mushroom) MRS5006 MR85006	MRC5006
22 24 (47)	STEVE MILLER BAND Fly Like An Eagle (Capitol) ST11497-F 8XT11497-F	4XT11497-F	47 51 (6)	WEATHER REPORT Heavy Weather (Columbia) PC3418-H PCA34418-H	PCT34418-H
23 28 (16)	APRIL WINE Forever For Now (Aquarius) AQRS511-K AQ8511-K	AQC511-K	48 52 (10)	BRUCE COCKBURN In The Falling Dark (True North) TN26-H TNA26-H	TNT26-H
24 30 (7)	BOZ SCAGGS Silk Degrees (Columbia) PC33920-H PCA33920-H	PCT33920-H	49 54 (8)	PATSY GALLANT Are You Ready For Love (Atco) LAT1017-K 8AT1017-K	CAT1017-K
25 27 (30)	STEVIE WONDER Songs In The Key Of Life (Tamla) T340U2-Y T340XT-Y	T340XC-Y	50 58 (3)	ROCKY/Soundtrack (United Artists) UALA693-F UAEA693-F	UACA693-F

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

A&M	W	MOTOWN	Y
CBS	H	PHONODISC	L
CAPITOL	F	POLYDOR	Q
GRT	T	QUALITY	M
London	K	RCA	N
MCA	J	WEA	P

RPM 100 Top Albums (51-100)

51 53 (12)	KLAATU Klaatu (GRT) 9216-10054-T	2216-10054-T	8216-1054-T	76 82 (5)	LAVENDER HILL MOB Lavender Hill Mob (United Artists) UALA719G-F UAEA719H-F	UACA719H-F
52 56 (7)	SEA LEVEL Sea Level (Capricorn) CP0178-P			77 91 (2)	JESSE COLIN YOUNG Love On The Wing (Warner Brothers) BS3033-P M83033-P	
53 61 (9)	MARY MacGREGOR Torn Between Two Lovers (Ariola America) SMAS-50015-N 8XT50015-N 5XT50015-N			78 88 (3)	LOU RAWLS Unmistakably Lou (Phila Int'l) PZ34488-H PZA34488-H	PZT34488-H
54 69 (5)	EMMYLOU HARRIS Luxury Liner (Warner Brothers) BS2998-P M82998-P		M52998-P	79 93 (2)	KC & THE SUNSHINE BAND Part 3 (TK) CX11-4021-N CXS1-4021-N	CXK1-4021-N
55 57 (4)	CAPTAIN & TENNILLE Come In From The Rain (A&M) SP4700-W 8T4700-W		CS4700-W	80 92 (2)	GEORGE BENSON Breezin' (Warner Brothers) BS2919-P 8WM2919-P	CWX2919-P
56 64 (7)	KATE & ANNA McGARRIGLE Dancer With Bruised Knees (Warner Brothers) BS3014-P M83014-P			81 99 (2)	JUSTIN HAYWOOD Songwriter (Deram) DES18073-K DEM77873-K	DKM77673-K
57 60 (9)	CAPTAIN & TENNILLE Song Of Joy (A&M) SP4570-W 8T4570-W		CS4570-W	82 100 (2)	OHIO PLAYERS Angel (Mercury) SRM1-1-3701-Q MC8-1-3701-Q	MCR4-1-3701-Q
58 59 (4)	BOOTSY'S RUBBER BAND The Name Is Bootsy (Warner Brothers) BS2972-P			83 94 (2)	KENNY NOLAN Kenny Nolan (20th Century) T532-T	
59 68 (15)	HOMETOWN BAND Flying (A&M) SP4605-W	ST4605-W	CS4605-W	84 87 (3)	JOAN ARMATRADING Joan Armatrading (A&M) SP4588-W 8T4588-W	CS4588-W
60 62 (3)	ISLEY BROTHERS Go For Your Guns (T-Neck) PZ34432-H PZA34432-H		PZT34432-H	85 95 (2)	MARVIN GAYE Live At The London Palladium (Tamla) T352-R2-Y T352-RT-Y	T352-RC-Y
61 90 (2)	FOREIGNER Foreigner (Atlantic) SD18215-P	TP18215-P	CS18215-P	86 50 (26)	RUSH All The World's A Stage (Mercury) SRM2-2-7508-Q SRM8-2-7508-Q	SRM4-2-7508-Q
62 63 (4)	DAVID SOUL David Soul (Private Stock) PS2019-M PS82019-M		PS42019-M	87 97 (2)	TEDDY PENDERGRASS Teddy Pendergrass (Phila Int'l) PZ34390-H	
63 65 (12)	VALDY Valdy & The Hometown Band (A&M) SP4592-W 8T4592-W		CS4592-W	88 98 (2)	NILS LOFGREN I Came To Dance (A&M) SP4628-W 8T4628-W	CS4628-W
64 66 (8)	NEIL DIAMOND His Twelve Greatest Hits (MCA) MCA2106-J MCAT2106-J		MCAC2106-J	89 81 (22)	NAZARETH Play n' The Game (A&M) SP4610-W 8T4610-W	CS4610-W
65 31 (11)	PINK FLOYD Animals (Columbia) JC34474-H JCA34474-H		JCT34474-H	90 (1)	STYX Crystal Ball (A&M) SP4604-W 8T4604-W	CS4604-W
66 33 (32)	BEE GEES Children Of The World (RSO) RS13003-Q RS813003-Q		RS413003-Q	91 (1)	QUINCY JONES Roots (A&M) SP4626-W 8T4626-W	CS4626-W
67 89 (2)	EMERSON, LAKE & PALMER Works Vol 1 (Atlantic) 2SDX7000-P M8J7000-P		MCJ7000-P	92 (1)	NAZARETH Greatest Hits (A&M) SP9020-W 8T9020-W	CS9020-W
68 83 (5)	BARRY MANILOW Tryin' To Get The Feelin' (Arista) AL4060-F 8A4060-F		4A4060-F	93 (1)	HALL & OATES No Goodbyes (Atlantic) SD18213-P TP18213-P	CS18213-P
69 75 (58)	QUEEN A Night At The Opera (Trident) TES 1053-P CEK-1053-P		8EK 1053-P	94 (1)	LINDA RONSTADT Greatest Hits (Asylum) 7ES1092-P 8AS1092-P	CAS1092-P
70 85 (3)	ELVIS PRESLEY Welcome To My World (RCA) CPL-1-2274-N CPS-1-2274-N		CPK-1-2274-N	95 (1)	BEACH BOYS The Beach Boys Love You (Reprise) KMS2258-P M82258-P	M52258-P
71 86 (3)	BARRY MANILOW Barry Manilow II (Arista) AL4016-F 8A4016-F			96 (1)	DAVID BRADSTREET David Bradstreet (A&M) SP9026-W 8T9026-W	CS9026-W
72 74 (5)	JEAN LUC PONTY Imaginary Voyage (Atlantic) SD18195-P A8TC18195-P			97 (1)	PROCOL HARUM Something Magic (Chrysalis) CHR1130-P M8C1130-P	
73 79 (5)	KEATH BARRIE Twilight Zone (United Artists) UALA727G-F UAEA727H-F		UACAT727H-F	98 (1)	JOHN MILES Stranger In The City (London) PS682-K PS8682-K	PS5682-K
74 84 (4)	JOHNNIE TAYLOR Rated Extraordinaire (Columbia) PC34401-H PCA34401-H		PCT34401-H	99 (1)	LOUGAROU Lougarnou (London) LFS9022-K LF89022-K	
75 77 (27)	PAUL ANKA The Painter (United Artists) UALA653G-F UAEA653H-F		UACAT653H-F	100 (1)	MARIE OSMOND Way That I Feel (Polydor) PD-1-60990Q PD8-1-6099-Q	PD4-1-6099-Q

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CountryWeek

Dick Damron to El Condor

Dick Damron, fresh from his BMI Canada Award win, and an appearance on CFGM's Opry North (May 15) will do a week at Toronto's El Condor. While he was in Toronto for the BMI Awards dinner, Lonnie Salazar, Condor topper, made the rounds of radio-row with Dick promoting his latest single, Susan Flowers.

The fourth annual Hank Williams memorial celebration will be held Sunday,

KEEP IT COUNTRY
johnny murphy

June 5th., at Hank's birthplace, Mount Olive, Alabama. Taking part in the on-stage part of the tribute to Hank will be his former back up band, the original Drifting Cowboys. The Hank Williams Memorial Association, sponsors of the annual event, are planning on ten thousand visitors to the tiny Alabama town for the day-long event.

I, for one, am really looking forward to that new country album by, of all people, Vera Lynn. Vera's latest effort for England's EMI label was recorded in Music City, U.S.A., produced by Owen Bradley. Some super country classics were included in the new set: For The Good Times, Make The World Go Away, Who's Sorry Now, Paper Roses and By The Time I Get To Phoenix.

According to Concept 376's Tom Wilson, final dates and itinerary for a summer cross-Canada tour by Waylon Jennings, Willie Nelson and Jessi Colter have yet to be one hundred percent firmed up at the Nashville end. As soon as the green light for the tour goes on in Music City, Wilson will be releasing full details of the proposed tour by the super-star, outlaws.

Al Clouston, the outstanding Newfoundland-native humorist, has completed his second album for RCA. Like his first effort for the label, Wait Till I Tells Ya B'ys, Al recorded the second LP on location at Lewisporte, Nfld. He's an after dinner speaker par excellence, keeping his audiences constantly in stitches at his Newfoundland dialect stories that for the most part are based on real people and true happenings.

My personal congratulations to the country-folk who were winners of BMI Canada awards recently at the colorful banquet staged by the performing rights organization at Toronto's Hyatt-Regency. It was my privilege and pleasure to accept an award on behalf of Neil MacIver, Frank

Phillett, Helping Hand Music and Manhole Music for the good tune, recorded by Chris Neilsen, Baby Pictures. Couldn't help but feel good, as I'm sure everyone present did, with the reaction of Marie, Dallas Harms' charming wife, to Dallas' award for his super composition, Paper Rosie. Spontaneous emotion, true happiness and much love as Dallas returned to his table with his award to be greeted by his wife. And next year...PRO Canada Awards?

Carroll Baker has certainly made a favourable impression on the Ottawa press corps. Both of the dailies in the Nation's Capitol were profuse in their praise for Ms. Baker's performance at the National Arts Centre. Matter of fact the good reviews, not all that easy to come by in Ottawa, extended to the entire cast of the April 24th., presentation, Dick Damron, Family Brown and Carroll. Dave Mulholland's Citizen review called the performance, "one of the most entertaining country shows Ottawa has seen in some time." In an earlier review of Carroll's current RCA album, Mulholland referred to Carroll as "an Ethel Merman of country".

By the way, Carroll's first album, originally released on Don Grashey's Gaiety label, will be re-issued on the RCA label. This is the set that contains two of Carroll's most in-demand tunes, Little Boy Blue and Ten Little Fingers. The RCA organization will make the set available in every corner of Canada. It should be shipping by late May or early June. Carroll's newest RCA album, only just recently cut in Nashville, will be released at the end of July. Based on what I know about the one-time Gaiety package, and what I've heard thus far of the new album, Carroll could very well be looking at two best sellers by the time Big Country rolls around in September. Not to mention, of course, her current RCA set now selling like hot cakes. Hot cakes should sell as well as this Baker album.

The C.M.I. office in Nashville memos that the recent TV taping by Gary Buck et al at Kitchener's CKCO-TV will be edited into ten, thirty minute segments, to be carried in the Fall season ahead by the CBC network. Appearing on the shows with Buck were: Artie McLaren, Orville Prophet, Audie Henry and Dallas Harms. Artists from Nashville guesting on the forthcoming series included Dotsy, Red Sovine and Gene Watson.

Doc and Faye have a potential hit single out on Cynda. You Came Along is the title of the tune, written by Chuck Goudie. The session for the husband and wife singing team, Mr. and Mrs. Brown from Stouffville, Ontario, was also produced

by Goudie. Chuck tells me that Doc comes by his country vibes honestly. He's a relative of Poppa Joe Brown.

While speaking of Poppa Joe and his clan, a recent Dave Mulholland article from the Ottawa Citizen indicates that The Family Brown may be considering a change of image. According to the Citizen story, Ron Sparling, the group's manager-drummer has said that the group is desirous of reaching an even bigger market, but at this point have not yet decided on what direction a new image should take them. Thoughts about changing the Family Brown's current clean-living, wholesome, conservative, family image arise from fears that this kind of merchandising may have limited the act's popularity.

In the same vein, image etc., Ray Mercey was saying at the BMI gathering the other night, that the Mercey Brothers may give some consideration to a return to a pure country presentation. Ray tells me that they were extremely well received at the recently completed Wembley Festival in England as they presented their traditional country arrangements. Their more recent RCA releases have been directed at a crossover market, because, says Ray, that's where the potential volume-sales are. However, they are thinking that this approach may have hurt them in their appeal to more traditional Mercey Brothers' fans.

Morning Music copyright strong in country

Morning Music Ltd., a publishing company with CAPAC, reports it's highest copyright activity in it's six year existence. At present, Morning Music represents nearly 20% of the Canadian played country singles including artists Johnny Duncan, Mickey Gilley, Narvel Felts, Don Williams, Crystal Gayle, Bobby Bare, Jeannie Pruett, Rex Allen Jr., Stella Parton, Ava Barber, Jackie Ward and Ray Griff; as well as B sides of Gene Watson, Elvis Presley and Bobby Bare and on albums of Kenny Rogers, Lynn Anderson, Tanya Tucker, Dave & Sugar, Mel Tillis and Moe Davis.

Canadian artists Judy Reimer, Doc & Faye, Ray Smith and Roxanne Goldade are currently working with Morning Music copyrights; one of which will be Goldade's next single, Give Me One Good Reason.

Aside from the company's success with Manhattan Transfer's Chanson D'Amour on MOR charts and with international covers their strength lies in country material.

MCA's Walker, Peaches & Herb, Lynn play Canada

Canadian dates are slated for several U.S. MCA recording artists. Singer-songwriter Jerry Jeff Walker, of Mr. Bojangles fame, is slated for a May 11-12 appearance at

Wynette requests

Stella Parton on WIRK

One of the current most playlisted country songs in Canada at the moment is Stella Parton's I'm Not That Good At Goodbye. Dolly's sister has already secured wide U.S. success with the song; with requests such as the one made to Barry Grant of WIRK West Palm Beach coming from people such as Tammy Wynette. Grant passed on the compliment to Parton immediately after the request was made.

Other station's currently playing the song include: WMC, Memphis; KBOX, Dallas; WYDE, Birmingham; KEVT, Austin and KCKC in San Bernardino.

RCA's Good Brothers set for Massey Hall, new LP

RCA recording group The Good Brothers, this year's Juno winners as best country group, have been firmed for a November 18 headline date at Toronto's Massey Hall, promoted by Martin Onrot.

The group will be recording a second RCA album, spending the first two weeks of June in studio in Nashville, to be produced by Nashville's own Larry Brown.

The Good Brothers have just completed a successful Northern Ontario concert tour.

Toronto's Horseshoe Tavern. Peaches & Herb have been booked into the Scotch Room at Toronto's Inn On The Park for a two-week stint (2-14).

Loretta Lynn is completing a series of Canadian concert bookings. Dates include Oshawa, April 28, Hamilton (29) and London (30). MCA and Toronto station CFGM have been co-sponsoring a Loretta Lynn Month as a promotional drive throughout April.

COUNTRY ADDITIONS

CHARLOTTETOWN

CFCY (J.P. Gaudet)

Playlisted

- 5 She's Got You-Loretta Lynn
- * Love's Explosion-Margo Smith
- 29 I Can't Help Myself-Eddie Rabbitt
- 47 Clear Blue Morning-Dolly Parton

COBOURG

CHUC (Rick Kevon)

Charted

- * (1) All The Sweet-Mel McDaniel
- 2 (21) Play Guitar-Conway Twitty
- * (22) Burning Memories-Mel Tillis
- * (23) Come See About Me-Cal Smith
- * (24) I'm Living A Lie-Jeanne Pruett

EDMONTON/CAMROSE

CFCW (Curly Gurlock)

Charted

- 5 (1) She's Got You-Loretta Lynn
- 17 (15) In Love By Monday-Merle Haggard
- 46 (17) Bluest Heartache-Kenny Dale
- * (19) All The Time-Eddy Arnold
- * (20) Think I'm Crazy-Bobby Bare

Playlisted

- * Melissa-Whisky Hollow
- * Phone Call-Ronnie Prophet

FREDERICTON

CFNB (Bill Scott)

Charted

- 4 (1) Never Can Tell-Emmylou Harris
- * (28) Phone Call-Ronnie Prophet
- 44 (34) Luckenbach Texas-Waylon Jennings
- 47 (37) Clear Blue Morning-Dolly Parton
- * (38) Your Man-Tom T. Hall
- 20 (39) Gotta Make A Fool-Dickey Lee
- * (40) Mobile Boogie-Hank Williams Jr.

HALIFAX

CHFX-FM (Paul Kennedy)

Charted

- 1 (1) Pulling Me Back-Mickey Gilley
- * (24) Married-Barbara Mandrell
- * (25) River Lady-Roger Whittaker
- 21 (27) Shilo Song-Gene MacLellan
- 47 (30) Clear Blue Morning-Dolly Parton
- 44 (PH) Luckenbach Texas-Waylon Jennings

Playlisted

- * Mighty Will Fall-Rita Spinney
- * Think I'll Make It-Brent Williams

- 42 It's Late-Carroll Baker

KENTVILLE

CKEN (Peter Carter)

Playlisted

- 47 Clear Blue Morning-Dolly Parton

- 42 It's Late-Carroll Baker

- * Outlaws-Johnny Paycheck

- * Let Me Love You-Barbara Fairchild

RPM

COUNTRY

PICK

JACK HENNIG
Big City Lights
Damon 101

M
A
P
L

PICK

GLORY-ANNE CARRIERE
Rocky Road
Royalty 1000-47

M
A
P
L

PICK

MYRNA LORRIE
It's Too Late (Love Me Now)
RCA PB-50348-N

M
A
P
L

- * Just You And Me-Dottie West
- 40 Cowboy Lovin' Night-Tanya Tucker

- 21 Shilo Song-Gene MacLellan

- * Me & Elephants-Bobby Goldsboro

KINGSTON

CFMK-FM (Dave Cunningham)

Charted

- 3 (1) Paper Rosie-Gene Watson

Playlisted

- * Saving Up Sunshine-Dale McBride
- * Lucky Lake Cafe-Macdonnell & Doell
- * I'm Living A Lie-Jeanne Pruett
- * Devil's Face-Paul Gurry
- 29 Can't Help Myself-Eddie Rabbitt
- * Phone Call-Ronnie Prophet
- * Don't Sleep With Stangers-Stringband
- * It'll Be Her-Tomppard Glaser

- 35 Welcome-Donna Darlene

MEDLEY

CHCL (June Mitton)

- 18 (1) Lucille-Kenny Rogers

- 16 (20) Do It All Over-Crystal Gayle

- 12 (23) Any Better-Johnny Duncan

- 42 (26) It's Late-Carroll Baker

- * (30) Just You And Me-Dottie West
Supersons-Danny Davis(LP)

PEMBROKE

CHOV (Mike Beard)

Charted

- 5 (1) She's Got You-Loretta Lynn

- 30 (14) Loving On-T.G. Sheppard

- * (25) Anything But Leaving-Larry Gatlin

- 27 (36) Shilo Song-Gene MacLellan

- 40 (42) Cowboy Lovin'-Tanya Tucker

- * (46) Love Song-Marshall Tucker Band

Playlisted

- * Singing Cowboy Heroes-Ralph Carlson

- 50 Passing Thing-Ray Griff

- * Truck Driving Outlaw-Denis Olson

- * Phone Call-Ronnie Prophet

- * Spread A Little Love-Jody Miller

ST.CATHARINES

CHSC (Peter Darrell)

Charted

- 12 (1) Any Better-Johnny Duncan

- 19 (17) Right Time-Jennifer Warnes

- 17 (24) Back In Love-Merle Haggard

- 32 (27) Living Next Door-Johnny Carver

- * (28) Let Me Love You-Barbara Fairchild

- * (29) Diesel Cowboy-Ray McAuley

LITTLE GUY RECORDS



STEW FARGO

SIDE I

EASY CHAIR

Stew's follow-up to country hit "Country Gigilo"

SIDE II

I'M GOING HOME

By Mike Lococo
- having current success with
"The Blue Jays"

ANY JUDGE OF SADNESS

f/s

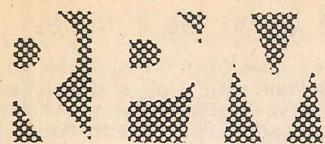
CCR-907

YOU AIN'T DONE MUCH BETTER THAN ME

by

JERRY WARREN

on SIDE MAN RECORDS



Country Playlist

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

A&M	-W	MOTOWN
CBS	-H	PHONODISC
CAPITOL	-F	POLYDOR
GRT	-T	QUALITY
LONDON	-K	RCA
MCA	-J	WEA

1 4 (9)	SHE'S PULLING ME BACK AGAIN Mickey Gilley Playboy 6100-M	26 28 (8)	JACOB Artie MacLaren Boadland 2218X-M
2 2 (10)	PLAY GUITAR PLAY Conway Twitty MCA 40682-J	27 37 (5)	SHILO SONG Gene MacLellan with Anne Murray Capitol 4402-F
3 3 (8)	PAPER ROSIE Gene Watson Capitol 4378-F	28 17 (9)	EASY LOOK Charlie Rich Epic 8-5050328-H
4 5 (10)	(You Never Can Tell) C'EST LA VIE Emmylou Harris Warner Brothers 8239-P	29 41 (4)	I CAN'T HELP MYSELF Eddie Rabbitt Elektra 45390-P
5 1 (11)	SHE'S GOT YOU Loretta Lynn MCA 40679-J	30 18 (7)	LOVIN' ON T.G. Sheppard Hitsville 6053F-Y
6 8 (8)	SOME BROKEN HEARTS NEVER MEND Don Williams ABC/Dot 17683-T	31 26 (7)	THE FEELIN'S RIGHT Narvel Felts ABC/Dot 17680-T
7 10 (8)	SLIDE OFF YOUR SATIN SHEETS Johnny Paycheck Epic 8-50334-H	32 40 (4)	LIVING NEXT DOOR TO ALICE Johnny Carver ABC/Dot 17685-T
8 9 (6)	THE RAINS CAME Freddy Fender ABC/Dot 17686-T	33 25 (10)	YOU'RE FREE TO GO Sonny James CBS 3-10466-H
9 15 (7)	(LET'S GET TOGETHER) ONE LAST TIME Tammy Wynette Epic 8-50349-H	34 43 (4)	EVERY WORD I WRITE Dottie West United Artists UAXW946Y-F
10 6 (12)	SOUTHERN NIGHTS Glen Campbell Capitol 4376-F	35 35 (6)	WELCOME TO THE OTHER SIDE OF ME MA Donna Darlene Cheyenne 106
11 12 (11)	YESTERDAY'S GONE Vern Gosdin Elektra 45353-P	36 44 (4)	THE TROUBLE WITH LOVIN' TODAY Asleep At The Wheel Capitol 4393-F
12 7 (6)	IT COULDN'T OF BEEN ANY BETTER Johnny Duncan CBS 3-10474-H	37 42 (4)	JENNY MA Jimmy Allen Condor 97-142
13 14 (8)	LOOK WHO I'M CHEATING ON TONIGHT Bobby Bare RCA 1092-N	38 31 (13)	HEART HEALER Mel Tillis MCA 40667-J
14 23 (6)	I'M SORRY FOR YOU MY FRIEND Moe Bandy CBS 3-10487-H	39 32 (11)	ADIOS AMIGO Marty Robbins CBS 3-10472-H
15 11 (10)	MOCKINGBIRD HILL Donna Fargo Warner Brothers 8305-P	40 45 (3)	IT'S A COWBOY LOVIN' NIGHT Tanya Tucker MCA 40707-J
16 24 (5)	I'LL DO IT ALL OVER AGAIN Crystal Gayle United Artists UAXW948Y-F	41 46 (3)	THANK GOD SHE'S MINE Freddie Hart Capitol 4409-F
17 38 (4)	IF WE'RE NOT BACK IN LOVE BY MONDAY Merle Haggard MCA 4700-J	42 48 (2)	IT'S LATE I HAVE TO GO MA Carroll Baker RCA PB10342-N
18 13 (11)	LUCILLE Kenny Rogers United Artists UAXW929Y-F	43 49 (2)	JAMIE MA Mercey Brothers RCA PB50338-N
19 20 (5)	RIGHT TIME OF NIGHT Jennifer Warnes Arista 0223-F	44 50 (2)	LUCKENBACH, TEXAS (Back To The Basics Of Love) Waylon Jennings RCA 10924-N
20 39 (5)	IF YOU GOTTA MAKE A FOOL OF SOMEBODY Dickey Lee RCA PB10914-N	45 47 (2)	YOU'RE THE HANGNAIL IN MY LIFE Hoyt Axton MCA 40711-J
21 22 (7)	JUST A LITTLE THING Billy Crash Craddock ABC/Dot 17682-T	46 (1)	BLUEST HEARTACHE OF THE YEAR Kenny Dale Capitol 4389-F
22 21 (7)	SEMOLITA Jerry Reed RCA PB10893-N	47 (1)	LIGHT OF A CLEAR BLUE MORNING Dolly Parton RCA PB10935-N
23 16 (10)	DON'T THROW IT ALL AWAY Dave & Sugar RCA PB 10876-N	48 (1)	SHE'S LONG-LEGGED Joe Stampley Epic 8-50361-H
24 19 (4)	WOULD YOU STILL LOVE ME Mike Graham Amber 114-K	49 (1)	THIS GIRL (Has Turned Into A Woman) Mary MacGregor Ariola America 7662-N
25 27 (7)	HEY GOOD LOOKIN' Bob Lucier Canadian Talent Library 2005	50 (1)	A PASSING TIME Ray Griff Capitol 4415-F

TORONTO

CFGM (Joe Lefresne)
Charted
12 (1) Anny Better-Johnny Duncan
29 (17) Can't Help Myself-Eddie Rabbitt
* (PH) That Was Yesterday-Donna Fargo
Just An Old Love-Charley Pride(LP)

VICTORIA

CJVI (Helen Moulton)
Charted
4 (1) C'est La Vie-Emmylou Harris
* (27) Getting Good-Rex Allan Jr.
44 (28) Luckenbach Texas-Waylon Jennings
* (34) Burning Memories-Mel Tillis
9 (35) One Last Time-Tammy Wynette
Playlisted

* I Am The Eagle-Rhett Davis
37 Shilo Song-Gene MacLellan
* Baby It Rains-Alan Moberg

43 Jamie-Mercey Brothers
WINGHAM

CKNX (Iona Terry)
Playlisted

17 Back In Love By Monday-Merle Haggard
* Kentucky Woman-Randy Barlow
* Grand Old Blues-Troy Seals
5 She's Got You-Loretta Lynn
* Phone Call-Ronnie Prophet
* Singing Cowboy Heroes-Ralph Carlson

WINNIPEG

WINNIPEG
CHMM-FM (Peter Grant)
Charted

18 (1) Lucille-Kenny Rogers
16 (17) Do It All Over-Crystal Gayle
47 (19) Clear Blue Morning-Dolly Parton
48 (37) She's Long Legged-Joe Stampley
* (38) Burning Memories-Mel Tillis
39 (39) Can't Help Myself-Eddie Rabbitt
* (PH) Getting Good-Rex Allen Jr.
I Remember Patsy-Loretta Lynn(LP)

PETERBOROUGH

CHEX (Rick Allan)
Playlisted

* Lily Dale-McCall & Nelson
* Come See About Me-Cal Smith
* Love's Explosion-Margo Smith
* Silver Bird-Tina Rainford
* Home Where I Belong-B.J.Thomas
* Carolina Caroline-Jonathan Edwards
* It's Too Late-Myrna Lorrie
* Phone Call-Ronnie Prophet
* For All I Care-Canadian Zephyr

REGINA

CKRM (Greg Kotowich)
Playlisted

8 You're Man Loves You-Tom T. Hall
* Kentucky Woman-Randy Barlow
40 Cowboy Lovin Nite-Tanya Tucker
* Susan Showers-Dick Damron
* Rocky Road-Gloria Carriere
* Phone Call-Ronnie Prophet

Peter Graham buys Horseshoe Tavern

Toronto's Horseshoe Tavern, one of the oldest surviving clubs in Canada and one of the most prominent country music spots, has been purchased by Peter Graham, as has the building in which it is located at 368 Queen Street West. Graham has been manager of the club for the last two years and will continue in that capacity as well.

Graham purchased the club from Jack Starr, its original owner throughout the 29 years of its existence. Starr established the club as a site for top country acts, many of who still appear there regularly. The Horseshoe was the second outlet in Toronto to receive a liquor license.

Graham has booked in a full slate of top name country entertainment. Set for May 9-10 is Jerry Dallas, former guitarist with Waylon Jennings. Future dates include MCA artist Jerry Jeff Walker, of Mr. Bojangles fame (11-12), Capricorn's Kitty Wells (13-14), New York act, Them Fargo Brothers (16-21), Horseshoe regulars Prairie Oyster (23-28) and from Ottawa, The Great Sneezy Waters and His Excellent Band (May 30-June 4).

Dates are also being negotiated for fiddle virtuoso Vassar Clements, Asleep At The Wheel, Ian Tyson, James Talley and the Earl Scruggs Revue.

Shotgun to accent on new country music

Scott Bulmer, A&R head of the newly formed country label, Shotgun Records, has announced the company will concentrate on new country material in the hope of acquiring cross-over airplays. With the business situated 40 miles outside of Toronto, in Brantford Bulmer feels close to the music industry and to "the roots of country music".

He also claims there is enough Canadian talent for a new Canadian label to compete not only in Canada but on the international level as well.

Sonny James records with Tennessee in-mates

Sonny James' forthcoming album, scheduled for release in May, was recorded live with band members made up of in-mates of the Tennessee State Prison. Sonny James In Prison In Person marks a record industry



Sonny James and His Tennessee State Prison Band.

first. The LP which was recorded inside the prison followed a Columbia Records conceptualized special project plan and visit made by James to the prison.

James said following the taping "I've rarely enjoyed myself more than during the rehearsals we've had."

Country labels benefit with Opry North

Country labels with artists appearing on CFGM's country syndication Opry North have been coordinating release dates with those of the performances, and vice-versa. One of the first to do so was Amber record-



Heather Haig at Opry North.

ing artist Mike Graham whose single Would You Still Love Me received heavy airplay following his Opry North appearance. Dusty Road (with Thunderbird Records) and Heather Haig (of Cloud Burst Records) each released album and single material respectively following the airing of Opry North on April 3.

Heather Haig's single, to be released, is World Of Silver And Gold written by Jim Allen and possibly the timing will help her single as it did Graham's (currently in the top 20).

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COUNTRY & MOR

Coming soon . . . Elvira's Greatest Hits

While working on my book, which will cover, my 13 years in the music industry and my years in the follies, (Ed: That should make an interesting pamphlet!) I have decided to include my greatest hits. (Ed: That should interest TeeVee or K-Tel. It could go on the shelf with the cook book). Some of my

YOU ASKED FOR IT
elvira capreese

really great columns that are no longer available, could be re-packaged and really promoted on television. (Ed: I can't wait, therefore I won't!).

Canada's top punk rock group is a group that no one has heard of. They are so obnoxious they have been in prison since the first time they attempted to promote themselves in public. All this indicates that we not only have good laws in this country, but good courts to maintain law and order. Just to give you a few indications of how gross this group was, they tarred and feathered a snowbird, propositioned a sweet city woman (that was a sour note) and they made a wreck of Edmund Fitzgerald, the proprietor of Fitzgerald's Fish and Candy Store. They were not only gross, they were indecent. (Ed: The poor snowbird!!!).

Congratulations to Pot Pourri Records for their beautiful noon reception, dinner and showcase which was done 100% Hollywood style. The finest do yet, in the record business and a big plaudit to the music industry people there who were dressed so well and in the latest and best of fashion. (Ed: Those weren't music industry people!!) I like to give credit . . . where credit is due. (Ed: Well, think of something else).

Add to the growing list of Elvira fans, one record company president who reads Elvira FIRST!!! That's the way. Over the past 13 years, I have given you all the news that fits. (Ed: Now someone else is using that line).

That music industry biggy who had a

drink spilled all over him at the ACTRA Awards by a reporter, came up with the line of the year after the (accident?) incident: "I'll have it cleaned and keep the change, approximately \$49,995.00, David". (Ed: Keep the change??).

Penelope Penelope will come out of retirement to attend this year's Big Country in Ottawa but not before CB makes his debut at the CNE in August. You read it here FIRST!!!

SCANDALOUS!!! A proposed record production project is just a featherbedding attempt on behalf of a to-be-relative . . . and sometimes these intimate projects go wrong in one way or another. (Ed: That is a SCOOPI!!!).

That CNE Pavilion for the record industry's 100 years is going to be one of the most ambitious and costly events ever staged by the record industry in Canada. I wouldn't miss it!!!

Kentucky Group signs to London, Ont. Management

Rounder recording artists Boone Creek from Lexington, Kentucky, have signed a personal management pact with Bryan Rubin and Demi Thompson of Square Sun Productions in London, Ontario.

The bluegrass group consists of Ricky Scaggs on mandolin, fiddle and vocals, Jerry Douglas on dobro, Wes Golding on guitar and vocals, Steve Bryant on bass, and banjo player Terry Baucom. They have been described by Carlisle Bluegrass Canada festival producer Don Bird (CKGL, Kitchener) as "one of the hottest bluegrass bands in North America."

Boone Creek have worked with such names as Emmylou Harris, Linda Ronstadt, Kristofferson & Coolidge, J.D. Crowe, and the Country Gentlemen. They are awaiting a May release of a new, not yet titled Rounder album. Canadian dates are firm at the Collingwood Bluegrass Festival August 12-13, and Square Sun is lining up Toronto club and concert dates for the fall.

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50 KW Western station needs announcer for air shift, production and television. All enquiries confidential. Send tape and resume to Box 7490, RPM Magazine, 6 Brentcliffe Rd, Toronto M4G 3Y2.

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Creative newsmen wanted for CHNS Radio News. Must be able to read and write well. If you're interested in joining a top, aggressive, award winning news team, you'll be interested in joining CHNS. Please send tape and resume to CHNS Radio, Box 400, Halifax, N.S. Attn: Al Lutchin - News Director or call collect (902) 422-1651.

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COUNTRY PERSONALITIES

Send tapes and resumes to Program Director - CFGM, 10254 Yonge St. Richmond Hill, Ont. L4C 3B7.

ANNOUNCER AND/OR NEWSCASTER

Major market MOR station now accepting applications for announcer and/or newscaster. Requires good voice and mature delivery. No rockers, thank you. Salary commensurate with experience and ability. Tapes and resumes to Brian MacKenzie, CKJS Radio, 191 Lombard Ave. Winnipeg, R3G 0X1.

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Most copywriters tend to be job jumpers. Since I am a family man, I am looking for a permanent position with a company, agency or radio station that I can grow and stay with. For my complete resume write to: Tom S. Sidorkewicz, 1006 Sennell Avenue East, Hamilton, Ont.

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wanted for 1-4 pm shift at CFBC Radio, Saint John, New Brunswick. Starting salary \$800.00. Send tapes to Mark Lee, Box 930, Saint John, N.B. E2L 4E2.

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