

INSIDE

COVER STORY

Vehicle crashes barrier

The first CRIA/CIRPA Pavilion

LaBaker ready for West

Volume 27 No. 22

August 27, 1977 60 CENTS

Moxy break attendance records in Texas dates

Polydor recording group Moxy shattered attendance records in two Texas halls in consecutive day concerts. Toronto firm Charles-Dunne & Owens, who handle publicity for the group, report the dates were part of a recent western U.S. tour by the group.

The first of the record dates occurred July 28 in San Antonio, Texas, where the group played to a house that was sold out with all 5,785 seats sold plus approximately 200 standing room only tickets. The following night, the group travelled several hundred miles to Corpus Christie, where they broke an attendance record set by WEA group Foreigner. In the hall, which carries seating for 1,250, all seats were sold in advance, as well as several hundred standing

room tickets, including 100 for people to stand in the lobby in order to hear the concert. Charles-Dunne & Owens reports the lobby doors were torn off at the hinges in the turmoil.

Both dates were promoted by Texas concert promoter Jack Orben.

Upon their return to Canada, the group is embarking on a short cross-Canada tour with CBS group Frank Marino & Mahogany Rush. Dates include Ottawa (August 10), Winnipeg (14), Saskatoon (16), Medicine Hat (18) and Lethbridge (19).

Also in the works for Moxy is a comprehensive fall tour of Europe and the U.K., including at least 30 dates.

Harmonium captures Vancouver audience

French-Canadian act, and CBS artists, Harmonium, recently were given an indication of their popularity on the West Coast when they played a total of three sold-out shows to appreciative fans. The concerts, all in Vancouver, were promoted by FM99 and CBS Records.

Within one month of going on sale, tickets to two shows at the Queen Elizabeth Playhouse and one at the Orpheum, were completely spoken for. The concerts them-

selves were the highpoints as indicators of popularity though. Three standing ovations and three encores met Harmonium at the Orpheum date. Afterwards, the audience proceeded to spend one and a half hours singing and dancing in the streets surrounding the theatre, prompting CKLG's Paul Mcnight to comment on how incredible the situation was.

Harmonium's latest album, L'Heptade, is platinum in Canada.

Sachadina appointed to Eastern Sound

Eastern Sound Company Limited Vice-President Patrick Hurley, has announced the appointment of Salim Sachedina as General Manager of the recording facility. Sachedina has been with Eastern for eight years, most recently as Manager.

Eastern Sound was recently named most aggressive studio for the second year in a row by RPM's Industry Awards. Such notables as Elton John, Anne Murray, and Gordon Lightfoot have made use of the facilities in the past.



Salim Sachedina

Intercontinental single by Direction Records

Direction Records has released a debut single by a studio group that spans two continents. The group, called Mixed Bag, was put together by Montreal-based drummer Marty Simon and U.S. bassist Buster Jones. Simon is known for his work with such notable Canadians as Patsy Gallant and Michel Pagliaro, and Jones has also been a member of Pagliaro's band.

The A side of the single, titled Time Is Right, features noted Canadian singer/actress Patricia Dahlquist on vocals. The flip side, In The Can, was produced part in Canada and part in England. It features guitarist Neil Hubbard, whose credits include work with Joe Cocker, and piano work by Pete Wingfield. Wingfield, who has worked with such names as the Hollies and Van Morrison, is also known for his own hit single 18 With A Bullet.

Gilbert Becaud to Massey Hall

French recording star Gilbert Becaud is slated to appear at Toronto's Massey Hall on Thursday, October 20th.

Becaud has enjoyed seeing his many compositions performed and recorded by such international stars as Frank Sinatra, Sammy Davis Jr., Andy Williams, Shirley Bassey and Vicki Carr. His latest single release, aimed at the Adult Contemporary market, is entitled L'Amour, and is receiving action on various major market stations.

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THE TIME:

March 4th. and March 5th., 1977

THE PLACE:

The El Mocambo, in Toronto, Canada

THE EVENT:

*April Wine share the stage with
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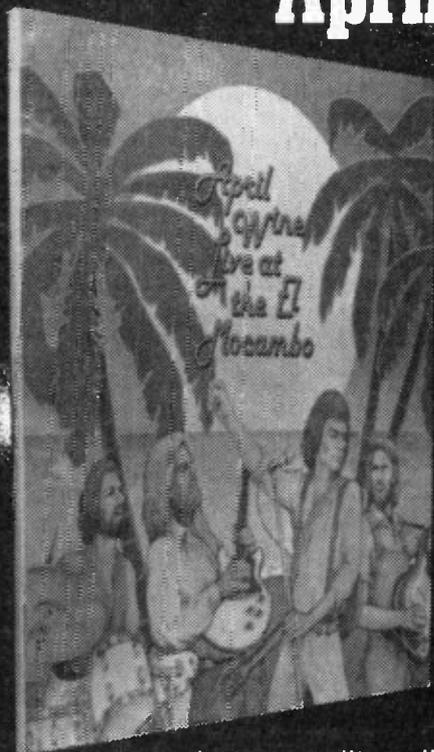
THE PRODUCER:

*Eddie Kramer, noted for his work on
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"The Song Remains The Same"*

THE RESULT:

**"April Wine Live
at the El
Mocambo"**

AQR515



*April Wine - "Live" at the CNE Grandstand
- Wednesday, August 31, 1977*

*A great performance, inspired by
the excitement and electricity
of the event itself.*

AQUARIUS
RECORDS

Millenium distribution retained by Quality

Quality Records will retain Canadian manufacture and distribution rights to the Millenium label, a U.S. record label distributed in the U.S. by Casablanca. The status of the label is unaffected by the recent deal which saw Casablanca change Canadian distribution from Quality to Polydor.

Millenium is a new label, founded early this year by Jimmy Jenner, who had previously been involved with Camusa Productions and whose credits as executive producer include Lighthouse and Deja Vu.

The label has had one album release to date, *After The Show* by Bruce Foster. Two singles have been released from the album. The current single, *Platinum Heroes*, is receiving action and is currently listed on RPM's Top 100 Singles chart.

A new album release, slated for the near future, is *Star Wars* by Meco. The album includes the title selection, a disco version of the theme from *Star Wars*, and other music, primarily disco, which was inspired by *Star Wars*. The album is receiving early reaction in the U.S., where it has recently been released.

Top 40 retains status in U.S.

A recent U.S. survey reports that Top 40 radio was the most listened to format in 1976. The survey, conducted by McGavren-Guild, a station representative firm, also found that talk, classical, and "oldies" formats all lost listeners since the last study was done in 1972.

Top 40 was up 1.5 percent to 19.5 percent of the listening market while MOR formats lost 11.7 percent to contain 17.4 of the market. Other formats which lost listeners included talk shows which were down 41.1 percent to attract only 3.3 percent, classical which lost 22.2 percent to attract 1.4 percent, and oldies, which lost 14.3 percent to keep a share of 1.2 percent.

Gainers beside Top 40 included familiar instrumental or "beautiful" music, which gained 2.6 percent to attract a share of 15.5 percent, progressive music, including jazz, which boasted a gain of 60.4 percent to acquire 7.7 percent of the market, country music, which was up 52.3 percent to draw 6.7 percent of the market, news, which was up 62.5 percent to keep 5.2 percent in shares, and black music, which was up 4.2 percent to acquire 5.0 percent of the market.

Canadian duo released on Rocket label

The Canadian Federal Government has announced plans to subsidize domestic companies who wish to represent themselves in a booth at this year's Musexpo '77, to be held at Miami Beach October 28th - November 1st. The government will foot 50% of the cost incurred for an office or booth rental, 50% of the cost for two round-trip fares to the gathering, and \$70 per day per participant as an expense allowance for the four day meet. This subsidy is not available to those companies registered to attend without a booth.

This move by the Federal Government marks the first time it has offered to subsidize Canadian companies for such a venture, while in Quebec, the Provincial government is going into its third consecutive year of offering Quebec-based companies subsidies in order to be represented at the meeting.

The Quebec Provincial Government is this year also sponsoring and assisting in the coordination of a special showcasing of London recording artist and Quebec native Andre Gagnon.

Hodes leaves Mushroom opens own promo outfit

National Director of Promotion and Advertising for Mushroom Records, Mark Hodes, has resigned in order to form his own promotion/press company. To be based in Los Angeles, Hodes' firm will handle Canadian representation in the U.S. for companies and managers who are in need of the services. He can be reached by writing 7301 Lennox Ave., Van Nuys, California. 91405.

Hodes had been with Mushroom for a period of one year.

A&M acts involved in Bold d'Or

Canadian duo Brian and Brenda, formerly of Dr. Music, have had a single released by their label, Rocket Record Company, entitled *Don't Let Love Go f/s Toronto*. The announcement of the release came via Tony King, Executive Vice President of the label.

The two songs on the disc were produced by Jay Price, who also produced the duo's upcoming Rocket album, *Supersonic Lover*.

Rocket is distributed by MCA in Canada.

Busy return to Canada for Toronto's Lisa Garber

Lisa Garber, a noted name in Canada's folk scene, has returned to Canada after a lengthy stay in the U.S. Manager Mike Elder has made her return a busy one, with a heavy slate of club, concert and media bookings. Dates have included a concert in Cayuga, near Hamilton, with RCA recording group the Good Brothers (August 6), followed by the Home Country Folk Festival in London (7) and a week in Dundas, Ontario (8-13).

Following a week of rehearsals, Garber is slated for a concert at Toronto's Harbourfront (21) and a week at the Horseshoe Tavern, also in Toronto (22-27). The following week, she is slated for television tapings, followed by an appearance at Toronto club the Midwich Cuckoo (September 5-10). During the same week, Garber is due for a University of Waterloo afternoon concert (8), as part of the school's orientation program. Another school concert follows on the 11th, at Windsor's St. Clair College. Additional college dates are being planned.

Federal Gov't to subsidize Musexpo participants

French-Canadian A&M acts Offenbach and CANO are involved in the soundtrack of the upcoming Peter Starr Production of *Bol d'Or*. Offenbach performs a short piece during the course of the film totally 55 seconds, while CANO performs the closing piece for the entire movie.

Bol d'Or is scheduled for showings at the Cannes Film Festival, the Paris Film Festival, and the Los Angeles Film Festival.

Says A&M Canada President Gerry Lacoursiere, "We are excited about this new promotional vehicle at A&M . . . It is another milestone in our constant search for international exposure for our Canadian acts of which we are understandably proud".

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

A&M	W	MOTOWN	Y
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CAPITOL	F	POLYDOR	Q
GRT	T	QUALITY	M
LONDON	K	RCA	N
MCA	J	WEA	P

MAPL logos are used throughout RPM
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M - Music composed by a Canadian
A - Artist featured is a Canadian
P - Production wholly Recorded in Canada
L - Lyrics written by a Canadian

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RPM presents the

BIG COUNTRY AWARDS WEEKEND

September 24th & 25th

SKYLINE HOTEL

OTTAWA, ONTARIO

Two days of country communication and social events

Saturday	9 AM	Breakfast
Sept. 24th	10 AM	Country Communication Meeting. Speakers, Panels
	7 PM	RPM Reception
	8 PM	Banquet
Sunday	NOON	Country showcases, exhibits and hospitality suites
Sept. 25th		
	7 PM	Big Country Reception
	8 PM	Big Country Awards Banquet
	9 PM	Big Country Awards Presentation

THE BIG COUNTRY WEEKEND is the Canadian Country Music Event of the Year. This year, the two days of activities will take place in Ottawa with speakers, panel discussions on the industry as well as showcasing, hospitality rooms and exhibits.

Registrants will meet at the opening breakfast on Saturday morning and the two days are filled with activities that end with the Big Country Awards Banquet at which time the Big Country Awards will be presented to the winners.

Big Country is the caper to a full week of activities planned in Ottawa as part of Ottawa Country Week. You won't want to miss any of the activities and the two days of Big Country are a must to everyone in the Canadian country music industry.

The regular registration rate is available until Aug. 31st, but seating for the banquet is limited, so we suggest you register now.

NOTE: Regular registrations received after Aug. 31st will be returned. We suggest you mail your registration by Aug. 21st to assure that it is received before the deadline.

REGULAR REGISTRATION
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September 24th & 25th
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Donald K. Donald (Don Tarlton) gets ready for buss from Gene Simmons of Kiss after successful show at Montreal's Forum.



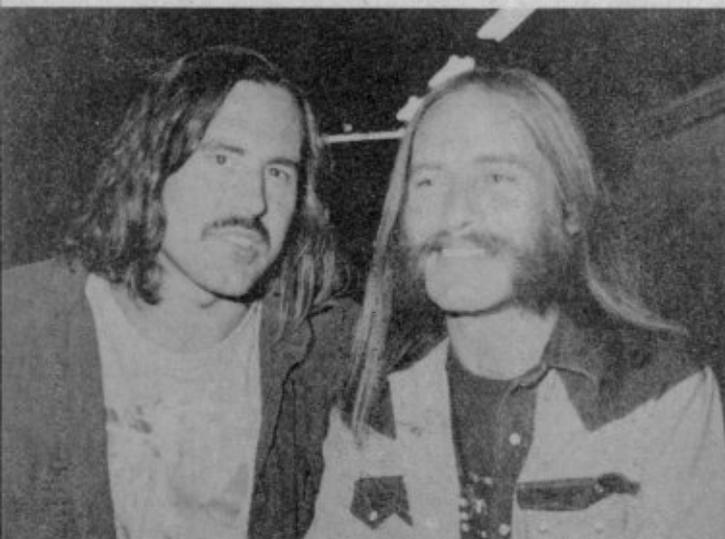
CJBK London listeners receive prizes for using promotion bumper stickers. Six winners won \$1,000 in the promotion.



Harmonium's Serge Flore receives plaque from CKLG-FM's (FM99) Roy Hennessy and Chris Terry during group's successful concert, their first on Canada's west coast.



GRT Gold to CHOM-FM's Peggy Colston for help in Alan Parsons Project. Jeff Burns and Scott McDougal of GRT and Peter Posternak of 20th Century made presentation.



It was Commander Cody day at CJAY-FM when the young star dropped by the station to chat with Music Director Tom Tompkins after successful Stampede date.



CKLW Award to Shaun Cassidy for topping chart for 7 weeks with Da Doo Ron Ron from station's Dick Bozzi, Rosalie Trombley and Fred Scotti of Beri Scotti Promotions.

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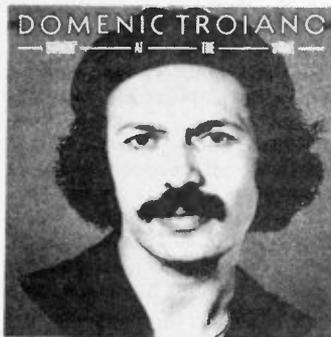
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NEW ALBUMS

DOMENIC TROIANO**Burnin' At The Stake**
Capitol ST-11665

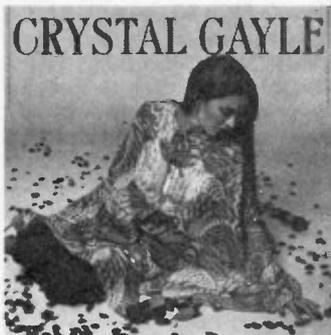
Agenuine pleasure to hear Troiano on vinyl again. He's taken the Toronto sound he worked so famously with years ago and transformed it into that very popular term,



jazz rock fusion. His guitar surely surpasses his vocal quality but no matter, it would be difficult for most to surpass Troiano's guitar. For the Troiano enthusiasts, one will notice the signature harmonies that put Bush and all other Troiano bands in their own category. Surely, *Burnin' At The Stake* will receive Top 40 play and get into the discos with such AWB-type songs as *Master Of Concealment*. Produced by Capitol's Richard Landis and Brecker Brother Randy. Appearances by both Breckers, David Sanborn, Shawne Jackson, and Ralph MacDonald. Lyrics included.

CRYSTAL GAYLE**We Must Believe In Magic**
United Artists UA-LA771-G

With various hit singles to her credit this fourth album from Crystal Gayle should be her best seller yet. With the hit single *Don't It Make My Brown Eyes Blue* opening the album and achieving much desired cross-over this could sell on the streets as



well as on the airwaves. Gayle has aimed for a more pop-oriented audience this time around and appears to have made a successful attempt along with producer Allen Reynolds. Reynolds' work has put Gayle's voice in front of the backing musicians with such flair as to make this a work a cut above the rest. Recorded at Jack's Tracks, Nashville, engineered by Garth Fundis, coordinated by John Donegan.

OSAMU KITAJIMA**Osamu**
Island ILPS 9426-N

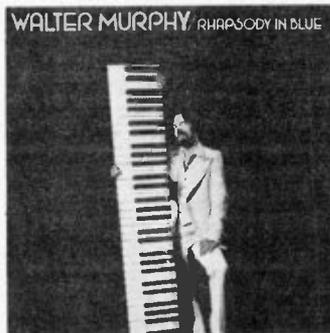
Veteran composer Kitajima has come up with his second solo work after having conquered the jingle market a few years ago. Blending Japanese instruments and rhythms with those of North America this is what the FM sound used to be made of. Although



an excellent album for enthusiasts, the chance for commercial success is not in sight. Most easily accessible cut is *Fur, Fin And Feather*. Guest appearance by Minnie Ripperton in a vein unheard of from her before. Underground FM programmers; have a listen. Produced by Hal Yoergler, engineered by Larry Hirsch at Paramount Studios, Los Angeles.

WALTER MURPHY**Rhapsody In Blue**
Private Stock PS 2028-M

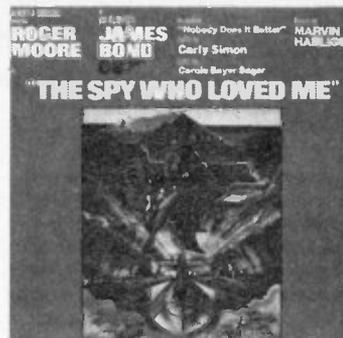
Is nothing sacred? Murphy has discotized Gershwin's classic *Rhapsody* for a most appealing effect. With his following ever



growing, this album legitimizes him in the world of composition and arrangement. And to clinch a listening audience, Murphy has assembled a most impressive list of sidemen, including Tom Scott, Steve Kahn, and John Tropea, making this an album with some fine solo passages. Most interesting musically is Murphy's own keyboard virtuosity which had not previously been measured quite like this album allows.

THE SPY WHO LOVED ME/Soundtrack
United Artists UA-LA774-F

The perfect package. A popular movie, a hit single, a top-rated composer and the revival of the soundtrack as a commercial success. James Bond movies have always enjoyed tremendous success, the Carol Bayer Sager lyric of *Nobody Does It Better* as sung by Carly Simon, and the popular Marvin Hamlisch, all ensure sales of *The Spy Who Loved Me*. The movie promotion alone will see sales jump and help to pave the way for more soundtrack albums in



the future. U.A. should enjoy the results. *Nobody Does It Better* produced by Richard Perry at London's AIR Studio.

THE DINGOES**Five Times The Sun** A&M SP-4636-W

From the recent trend to release Australian bands in North America comes The Dingo's, a five piece unit of pleasant rock with some



just as pleasant harmonies. Lots of hooks and well-produced material makes for a Top 40 possible and an AOR positive. Check *Smooth Sailing*, or *Watching The Tide* for up-tempo country rock sounds which seem to be in the present FM mold. Guest appearance by Nicky Hopkins. Lyrics included. Produced by Elliot F. Mazer at A&M Studios, L.A.

DRIVER**No Accident**
A&M SP-4645

This is a debut album for this hard-rocking trio of U.S. players. Simple lyrics and lots of energy make for enjoyable AOR material.



First single culled from the work is *A New Way To Say I Love You*. Could prove to pave the road for future success. Other suggested cuts include *Boxful Of Love* and *Rock It To The Stars*. Stephen Rexford (percussion), Dennis Coats (bass), and Peter Glindeman (guitar) are Driver. Produced by David Anderle at Sunset Sound, Hollywood. Engineered by Warren Dewey. Lyrics included.

Wrigley's inside music gaining Ontario audience

A daily two minute report of news on the recording scene, sponsored by Wrigley's has apparently taken hold across Ontario. The spots have been picked up by more than 30 stations in Ontario including CFNY-FM Brampton.

The news items are put together by Carl Sabatino and Judy Libow of Commercial America Inc (CAI), which is based in New York City. The spots are recorded by Bob Vollum at Toronto's Panorama Sound.

McReid unveils label with release of single

Gregory Reid of Thunder Bay moves into the recordbiz with the release of Broom Boy by Maureen McReid. The lyrics on both the plug and the flip, I'll Run Away, were penned by Reid.

Reid mailed data cards to programmers along with the Adult-oriented single and the response has been more than favourable for this first effort on the McReid label. Lou Tomasi of CHYR in Leamington, Ontario wrote: "One of the best records of the year". Other stations responding with promises of airtime for the single included CFCL Timmins, Ont. CKXR Castlegar, B.C., CKAP Kapuskasing, Ontario, CKCQ, Quesnel, CFDA Victoriaville, Quebec, CJAN Asbestos, Quebec, CJNB North Battleford, Saskatchewan, CHPQ Parksville, B.C., CJWA Wawa, Ontario and more.

There is no indication, at time of writing of national distribution for the McReid label.

Associated Artists sign Chilliwack

Associated Artists, a Los Angeles-based booking agency, has signed Mushroom recording artists Chilliwack to an exclusive representation agreement. The signing was announced by Mark Hyman, President of the agency, who said, "We are proud to have representation of an act of the calibre of Chilliwack..."

Chilliwack have just completed a series of appearances which were co-ordinated by Hyman and are now in the studio recording a follow-up album to their highly successful Dreams, Dreams, Dreams. The most recently released single from the album, of which Fly At Night was the first, is called Something Better and registers on RPM's Top 100 Singles chart at No. 76 this week.

Ramada announces appointment

Executive Vice-President of Ramada Inns of Canada, Juergen Bartels, has announced the appointment of Nick Thompson-Wood to the position of General Manager. The appointment is effective immediately.

Thompson-Wood is a veteran of the hotel management business, including experience with Commonwealth Holiday Inns, and most recently as General Manager of the Ben Miller Inn, Goderich.

Crystal Gayle achieving cross-over

United Artist country singer Crystal Gayle is achieving cross-over action with her hit single Don't It Make My Brown Eyes Blue. Culled from her latest album We Must Believe In Magic, the single features a slow swing tempo with an up-front piano mix complete with short jazz-influenced riffs. The song appears to be headed for strong MOR play and now appears on RPM's Top 100 Singles, Adult-oriented Playlist and the Country Playlist.

Former Bowie guitarist slated for Iggy Pop tour

Former David Bowie guitarist Stacey Heydon, who hails from Toronto, has agreed to perform as Iggy Pop's guitarist on Pop's upcoming world-wide tour. Heydon played on Bowie's last concert tour. Since then he has had a club-oriented band which played the usual Toronto clubs to appreciative audiences.

Meanwhile, David Bowie has completed production work on Iggy Pop's second album since Iggy's extended absence from the recording scene. Bowie also produced the previous album for the man who is most remembered as leader of the underground band of a few years ago, Iggy & The Stooges. RCA's Pop holds much promise for his label as the increasing followers of Punk Rock, or New Wave as it is being heralded as on this side of the ocean, are looking to Pop and other veterans such as himself to lead the way into making the trend an established style of entertainment.

The area's involved in the upcoming Iggy Pop tour include Canada, the U.S., Europe, Japan and Australia.

The Agency, Agency II amalgamate headquarters

Toronto-based booking firm The Agency has moved its offices to larger quarters. The new location is at 219 Jarvis Street in downtown Toronto, with new telephone number (416) 868-6323. The Agency's Tim Cottini described the move as the result of a need of more space, to better deal with the firm's growing roster of artists.

Also included in the move was the amalgamation of the firm's new offshoot, The Agency II. The new firm, which specializes in artist development and the booking of lesser known artists, was formerly located in separate headquarters. In the new building, The Agency will take up the first floor and The Agency II the second.

The firm's David Bluestein is very pleased with the new location, and feels the company will be very happy in its new home.

Motown slates release of Wonder, Commodores 45's

Motown Records reports the imminent release of single product by two of its top acts, Stevie Wonder and the Commodores. The Wonder release, Another Star, will be shipped simultaneously in the U.S. and Canada. It will be the third single released from Wonder's top selling Songs In The Key Of Life album. The first two singles, I Wish and Sir Duke, were both major number one hits. Another song from the album, Isn't She Lovely, received strong Top 40 and AOR airplay despite not being released as a single.

The Commodores release, from their current album titled after their name, will be Brick House. The single will be the second release from the album, following Easy, the group's current single which is still peaking.

TALK ABOUT MONEY

The great new smash single on Direction by

Billy Workman

Talking about money to listeners at 75 stations

CHUM	CJRC	CKXL	CFNB (39)	CKRW (28)	CJIC
QKLM (6)	CFJR	CJRS	CJAY-FM	CHOV	CKCY
Q107	CHUM-FM	CJRS	CKLY	CKOA	CJFP
CKPB	CHNL (9)	CKCB	CKCH	CJTR	CJMS
CHRD (17)	CFDA	CJSS	CJBK	CKBS (5)	CHLV
CIGO	CKBW	CJOY	CKSL	CKFL	
CJSO (17)	CBQ	CFRC	CHEN (17)	CKTL	
CFLM	CJAN	CJLA (17)	CHAB	CING-FM	
CFOX	CHRS	CHGB	CHQT	CKOM	
CKLG (29)	CFLS (22)	CJTT	CKOV	CJCA	
CKY	CKUD	CKRN	CKPT	CHEX	
CKBB	CKFN	CHOI-FM	CJRN	CJLM (17)	
CKLO	CHYM	CFGO	CFCH	CHLO	

For product see your RCA rep

TALK ABOUT DIRECTION

Direction Records/Suite C33 1/3, 300 Place d'Youville, Montreal (842-4818) / 7250 Victoria Park Avenue, Markham, Ont. (495-1905).

Slow death for seven inch single

The word within the industry is that the standard seven inch single is experiencing a slow, painful death. Recession is the order of the day throughout the economy, yet as Lorne Lichtman, manager of the Scarborough Town Centre Music World store aptly states, "They say that in times of recession is when people want entertainment more than ever". And curiously, as the seven inch single dies, the music industry as a whole is tremendously healthy. As for Lichtman's store, their thriving business is being helped in no small way by the tremendous sales in two particular areas - imports and disco.

"I do a phenomenal import business" claims Lichtman, as he explains the refusal of the consumer to buy inferior product whenever possible (as it is today when domestic list and import list are surprisingly close), and the fact that most deletes are available on import.

People are buying Dutch and German imports today while British imports are "almost passe". Currently, Capitol Records is in the process of bringing in technically superior Japanese pressings at the remarkable list of \$11.98. As Lichtman says however, "volume on imports is where the money is made".

Not too surprising is the business the Scarborough store does in disco product. "I was maybe the biggest pessimist when disco got rolling (with) especially the

twelve inch single, and now I'm maybe one of the biggest supporters of disco . . . simply because people want it." Lichtman currently carries 400-500 seven inch singles, a Top 50 of the twelve inch singles, and odds and ends of around 25 others.

While six months ago he would sell but fifteen of the twelve incher's per week, he now does at least 75 of the same product. "The twelve inch disc is a viable reality. You can't ignore it." These words he took, along with his visions of a larger chunk of the disco market to the head office of Music World and is now about to embark on a deal which will enable him to buy Quebec and European disco product at incredibly low prices. Dealing through Trans-Canada Records, Lichtman will receive the Quebec product, while from the Quebec Disco Pool he will now receive European disco at such fantastic prices that, as far as top product is concerned, he feels he will "blow 'em (Disco Sound, the only other real disco store in Toronto) off the board". He can't come close in depth but in terms of popular product, Lichtman will be able to sell at a cheaper price than others can buy it for.

Music World-Scarborough Town Centre is by far the most profitable store in the chain. Lichtman, four years into the Music World organization, is in no small way responsible for that store's success and foresight into the retailing market.



LETTERS TO THE EDITOR

DON'T BURY US YET!!!

In his "In My Opinion" column of July 23 Evan Adelman mourned the demise of the Canadian Music Industry, and one gets the feeling that if there is any fire left in this business, (and we sincerely believe that there is), Mr. Adelman, albeit unintentionally, is helping to douse the flames.

The columnist mentioned the apparent unwillingness on the part of Canadian Music Industry members to get behind our 'home grown' talent, and this is certainly a point well taken. There definitely is a feeling of apathy on the part of Canadian record companies and consumers alike, and hopefully this situation can and will change, if we all put our minds to it. But, we feel that Mr. Adelman has not been fair or accurate in stating that bands like Bond, Dillinger, Bearfoot, Myles And Lenny, etc., have "vanished from the airwaves, night clubs, and record stores", as this is not the case. Bond is alive and well, and playing to enthusiastic audiences throughout Ontario. The band has gone through several member changes, but they're still together, and are currently signed to a recording contract with CBS Records. Paul Cockburn, Brian Gagnon, and Jacques Harrison, formerly Dillinger, have joined forces with Gerry Mosby and Paul Kersey to form The Hunt, a GRT recording act that is steadily gaining popularity across Canada. Bearfoot's lead singer/songwriter Dwayne Ford will be cutting an album of original material in Montreal next month. Lenny Solomon, of Myles and Lenny, has formed a new band and recently opened the Hall And Oates concert in Maple Leaf Gardens.

It's obvious that good Canadian groups are not "fading away", they are continuing to prosper, and although they may experience the consequences of 'growing pains' from time to time, they seem to emerge bigger and better for the effort.

We realize that your heart is in the right place, Mr. Adelman. Canadian talent has been sorely neglected, and by writing about this sad state of affairs, we might be able to reverse this unfortunate trend. But let's not jump to any conclusions about our Canadian bands "fading away". There's plenty of talent in this country of ours, and we believe that in spite of all the problems they are faced with, the cream of this talent will inevitably rise to the top.

Nancy Gallo
Franklin House Management
Willowdale, Ontario.

WAR!



NOW ON

MCA RECORDS (CANADA)

also on Tape and Cassette

What LP is that Top 20 hit on?

See page 26

. . . where the hits are!!!

Vehicle - National breakout for debut single

by Ron Proulx

Vehicle - National breakout for debut single. One of the hottest new groups in Canada is Skyline recording band Vehicle. Now on release with a debut album, titled after their name, on the Quality distributed label, and debut single Mr. Love, rapidly becoming a hit in Canada, Vehicle has solidified into one of the country's top young prospects to succeed.

Actually, Vehicle has been in existence, in one form or another, for the past seven years. Beginning in Hamilton as an Italian wedding band, they have gone through changes and permutations involving over 50 different musicians. Their history includes several years as a commercial dance band featuring horns and Lighthouse-type material. During that time, they had the honour of winning the 1974 Yamaha Battle Of The Bands.

Soon afterwards, though, the group changed members and played progressive concert material. Two years ago, they broke up and resurfaced a few months later with a winning commercial sound that has led to their current status.

Vehicle are still based out of Hamilton. Now a six-piece band, they are led by trumpet player Carlo DiBattista and include lead singer Owen Thomas Smith, keyboard player Martin Wall, guitarist Bert Garfield, bassist Rick Llewellyn Hawksby and drummer Robert Scott Wilson. All but the drummer contribute harmonies.

It was DiBattista, the group's only surviving member from the early days, who dissolved the group and reformed them. Among the members he found was singer Smith, a former voice student of Hamilton opera singer Ed Johnston, who is responsible for teaching members of Edward Bear and Lighthouse.

Also included in the band are two songwriters. Guitarist Garfield, who is responsible for seven of the ten songs on the album, comes from heavy metal roots. DiBattista notes, "He's been inspired by Deep Purple, Led Zeppelin -- he's that type of a guitarist."

The other writer, keyboard player Wall, penned the current hit Mr. Love: "Martin has a lot of theory behind him. He writes charts for the Hamilton Philharmonic and so on. So the harmonies from Mr. Love are from someone who has a lot of schooling. He also did a couple of parts on Wendy's album (also on Skyline). Martin's also the youngest guy in the band, at 20."

The combination of ingredients has made the Vehicle sound a highly commercial commodity, energy blending with rich harmonies into a full sound that leaves the listener tapping toes and singing along. DiBattista is pleased with the progress of the new group to date: "I finally found these members, and it's been nothing but success and organization ever since -- doing the dance gig over the last year, writing original material when we weren't working. We've got a repertoire of over 25 original tunes, and maybe another 15 in the can for each songwriter. It's just phenomenal."

DiBattista has good reason to be excited. The single is one of the fastest moving



Canadian songs of the year, picking up virtually every major station from coast to coast. Two large stations, CHUM Toronto and CKOC Hamilton, were so excited they instant-added the song even prior to its release, and both have since given it chart numbers. The album, which was produced at Toronto's Sounds Interchange by Skyline's John Driscoll, is bright and lively, filled with commercial material just waiting to jump off as follow-up singles.

Vehicle are preparing to break into concert status, as soon as they complete a series of bookings made before the single release. They have faith in their concert ability, following a highly successful July 17 concert at Toronto's Nathan Phillips Square.

Through 18 months of club dates, they have learned each other's moves well, and put on an entertaining, uplifting show.

DiBattista also handles the group's management, but he gives much of the credit to Driscoll, "the man behind us and the man who made that record sound good. I turn to him for a lot of direction."

Vehicle, for all their combined experience, are still a young band -- even DiBattista, after seven years with the group, is only 23. They are still possessed of the healthy desire to use their music to spread some good feelings and to enjoy themselves, and with solid direction and a few breaks, should be a force on the music scene for a number of years to come.

TALK ABOUT KEBEKELEKTRIK

Magic Fly (Journey into Love) is the smash Canadian disco hit that's crossing over on the following stations.

CFJR
CKTL
CHRD
CHOI-FM
CFMS
CKTS
CFLV
CFDA
CFLS (17)
CFGO

CJFP
CJLM
CFGT
CKMF
CJMT (29)
CKLD
CHRS
CJLN (10)
CKCY
CJLA
CKBS

CKRS
CKVL
CKFL
CJAN
CKCH
CIGO
CJCJ
CJEN
CJSO
CKPB (17)
CHEF

No. 1 (for five weeks!) on the Canadian Record Pool
No. 9 on Billboard's National Disco Action Top 40

For product, see your RCA rep

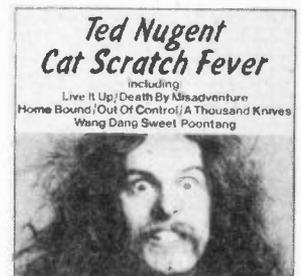
TALK ABOUT DIRECTION

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TED NUGENT
BOSTON

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in the Canadian Recording Industry
Pavilion



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THREE DEGREES BOZ SCAGGS	11:00 a.m. & 4:20 p.m.	TINA CHARLES BILLY PAUL DENIECE WILLIAMS JOE TEX	1:40 p.m. & 7:00 p.m.
SIMON & GARFUNKEL JANIS IAN BURTON CUMMINGS NEW SEEKERS	11:40 a.m. & 5:00 p.m.	AEROSMITH KANSAS TED NUGENT BOSTON	2:20 p.m. & 7:40 p.m.
PAUL SIMON BURTON CUMMINGS MICHAEL MURPHEY BILLY JOEL	12:20 p.m. & 5:40 p.m.	BOSTON WILD CHERRY CHEAP TRICK DEAD END KIDS RICK DERRINGER	3:00 p.m. & 8:20 p.m.
WILD CHERRY TINA CHARLES JOHNNIE TAYLOR FANIA ALL STARS	1:00 p.m. & 6:20 p.m.	SANTANA MOTHER'S FINEST	3:40 p.m. & 9:00 p.m.

"We're Under The Dome"



CKCY Sault Ste. Marie firm for Motown weekend

Motown Records reports radio station CKCY in Sault Ste. Marie, Ontario is confirmed for a Motown Weekend promotion slated for August 26-28. The weekend will involve airplay of Motown product and giveaways of 250 T-shirts and 100 albums by Motown artists.

The station will also be running a heavy advance promotion of the weekend, featuring one week of teasers followed by a week of produced promos leading up to the weekend. Plans are also being made to tie in the weekend with local retail outlets. Additional promotions of the weekend include marquee and television exposure.

The promotion is another in a continuing series of Motown Weekends being sponsored throughout the country by the company. For CKCY, it will be the second such promotion, following a highly successful weekend held last year. Motown expects another major success with this year's effort.

Standard forms consultancy division

Standard Broadcasting Corporation Limited has announced the forming of a consultancy division to be headed up by William E. (Bill) Hall. Drawing on the resources of the Standard organization, the division will deal in management, programming, news, sales, budgeting, personnel and engineering.

Hall is a veteran of over 25 years experience in all modes of commercial broadcasting. His history includes 22 years at CHML/CKDS Hamilton, eight years as a director of the BBM Bureau of Measurement, of which the latter two years were spent as Deputy Chairman - Broadcasting, and most recently as part of the Standard organization. After joining Standard in 1965, he was assigned to England as General Manager of the U.K. operations, a position he has held until this appointment.

This new consultancy division will house Hall in Toronto, under the roof of its parent company.

At the time of the announcement, Standard President, H.T. McCurdy, stated: "We are very pleased to be able to offer this service to broadcasters and to have someone with the unique capability of Bill Hall to spearhead the new venture made possible by his recent return from a highly successful two-year stint in the U.K. commercial radio field."

COUNTRY WEEK
IS COMING
SEPTEMBER 19 to 25
SUPPORT YOUR
FAVOURITE ARTIST

Canadian 12" discs hot in New York

It's disco cruise time once again. Le Tube had their cruise aboard the Mariposa Belle on Monday July 18th, and drew a capacity crowd. Bimbo's had their's on Tuesday, August 2nd. For these cruises, the two lower decks are bars, while the disco is set up on the upper deck, drinks are a lot less



DISCO & THINGS jackie valasek

expensive than on shore, and it is fun dancing under the stars while cruising around the Toronto islands. If you haven't already been on one, I highly recommend that you try it. Three of the hottest records in New York currently are three 12" imports from RCA Canada, Two Hot For Love by the T.H.P. Orchestra, Burning Love by D.D. Sound, and Shopping Baby, again by D.D. Sound. That's quite a switch. U.S. companies are getting a little upset about the import

scene there, and I understand some have tried to put a stop to it. However, it's a fact of life we've had to live with here for quite some time, and will probably flourish in the States too. Charo recording an album with the Salsoul Orchestra. New Boney M. LP contains the hit single Ma Baker, as well as the old John Fogerty/Credence Clearwater Revival hit, Have You Ever Seen The Rain. It's very good. Check out Ronnie Jones' version of the Smokey Robinson hit, My Girl, on his new album. Also like the Satin Sheets cut. Back up vocals by Claudja Barry. It's on Philips from London. New Vicki Sue Robinson 12", Hold Tight, off to a great start. First week out it's already making the charts. Understand the Casablanca label has been sold to Phonogram. Can't understand why, as it's one of the hottest labels around right now. With the current Donna Summer album on its way to gold (if it's not already there) and

DISCO continued on page 14

CRIA double platinum for Heart's Dreamboat Annie

Toronto publicity firm Charles-Dunne & Owens reports Mushroom Records, one of its clients, maintaining heavy activity on all fronts. Highlighting the company's current activity is a CRIA certification of Heart's album Dreamboat Annie, on the Mushroom label, as double platinum in Canada, signifying sales over the 200,000 mark, and marking it one of the largest selling debut albums ever by a Canadian artist in Canada. The album is also platinum in the U.S.

Also on the Mushroom label, new single Something Better by Chilliwack from the album Dream Dreams Dreams, is reporting very strong early action, picking up stations across the country. Previous single from the album, Fly At Night, became a major

Canadian hit. The album is certified Canadian gold.

Mushroom artist Paul Horn is receiving extensive FM airplay in the U.S. as well as good Canadian coverage on his current album Inside The Great Pyramid, which was actually recorded inside the pyramids of Gizeh in Egypt. Horn, who is Vancouver-based, recently travelled to Toronto on a promotional trip.

Product is slated for September release by Mushroom's newest signee, a band called Doucette. The album was recorded at Mushroom's Can-Base Studio in Vancouver. The group's drummer Duris Maxwell has also been asked to do sessions with Kiss member Gene Simmons on the latter's upcoming solo album.

TALK ABOUT KELLY JAY

The irrepressible Kelly Jay is back - his first single since Crowbar is now on Direction, by arrangement with Puck Records. Cherry Pie is now on 34 stations.

CFJR	CKOC	CJTT	CHLO
CKOT	CJBO	CHIC	CFRC
CJRN	CHNR	CFTR	CJBK
CFGO	CJCS	CKDR	CKCB
CKSL	CHOV	CBQ	Q107
CJOY	CKMP	CHEX	CKPR
CHNS	CJCH	CIGO	CHER
CJCB	CKCL	CJRW	CKNB
	CJSL	CJRW	

For product, see your RCA rep.

TALK ABOUT DIRECTION

Direction Records/Suite C33 1/3, 300 Place d'Youville, Montreal (842-4818) / 7250 Victoria Park Avenue, Markham, Ont. (495-1905).

DISCO continued from page 13

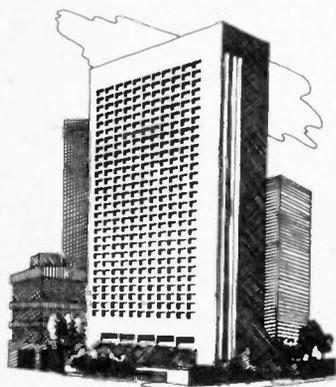
others like The Deep Soundtrack, Munich Machine by a group of the same name, Shut Out by Paul Jabara, and now the fantastic Meco Monardo album, Star Wars And Other Galactic Funk, seems strange that they'd make such a move, Capitol Canada, getting into the 12" scene. One of the first releases planned is Cafe A Go Go by Sunfighter. Several of the numbers released here on the big disk will not be available Stateside. They will originate mainly in Europe. Heard a rumour to the effect that all the Calgary clubs will go disco after the Stampede. True or false? Penny Farthing's Larry Page so delighted with the 12" mix done here on Erotic Soul by A&M's Mike Godin and Dave Tollington (CHUM-FM), it's being released throughout Europe.

Nice to learn Mr. Page took the time to write personally to those involved and thank them. Erotic Soul doing very well here as well as in the U.S. despite the fact that it still hasn't seen release in that country. Casino Records, distributed by A&M, will have their first 12" off in another week or so, Batman 77 by the Bat City Band released on TK. Record was produced by Roy B., formerly with Roulette Records, N.Y.C. Yes, it's the old Batman theme, and Roy, along with partner, Joey, plans quite a promo gig in Gotham, replete with Batmobile, and Batman and Robin costumes. Come September Marty Angelo's Step-By-Step Dance Show, will beam into Toronto on WBEN-TV, Channel 4, Saturday afternoons. The Buffalo-produced show debuted on International Cable January 1st, 1977, and six weeks later was picked up by Courier Cable by popular demand. Syndication into fifty other markets outside Buffalo is now in the works. Marty produces and hosts the show, which features guest appearances by people connected with the industry, i.e. artists, agents, managers, producers, disk jockeys, etc., and disco dancing by professional instructors, so that the audience can learn the latest dances in the privacy of their own homes. The show is taped at a

club well known to Toronto discophiles, the 747, located in the Executive Hotel. The Caribana Balls, held Friday and Saturday nights (July 29 & 30) at the Royal York Hotel and the Harbourfront Hilton, must have drawn in the neighborhood of 4,000 people. Saturday night at the Royal York was unreal, with people still lining up to get in at 1 am. Playing for the occasions were Byron Lee & The Dragonaires, Hope-ton Lewis, Pluto Shervington, G.I. Brass, Kalyan, Swinging Stars, and Kalyan. At \$8.00 advance, \$9.00 at the door, must have been some gate. MCA's Kalyan were in Toronto recently recording their second album. They started their sessions at a studio in New Jersey, but just weren't happy there, and wanted to return to Thunder Sound, where they cut their first LP, the first release on MCA's new Rollers label. To quote them, it was like returning home, and they particularly appreciated the warm welcome they received at Thunder. Producers Tony Silvester and Dwight Brewster would like to use the studio to record more U.S. acts. First of which should be Max Romeo for Island Records. New Kalyan album scheduled for release in September, this one containing all original material.

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TOP 30 SINGLES

1. Devil's Gun - C.J. & Co. (Westbound)
2. I Remember Yesterday - Donna Summer (Casablanca)
3. Hold Tight - Vicki Sue Robinson (RCA)
4. Get On The Funk Train - Munich Machine (Casablanca)
5. Best Of My Love - Emotions (Columbia)
6. African Queens - Ritchie Family (Able)
7. Shut Out Medley - Paul Jabara (Casablanca)
8. I Found Love - Love & Kisses (Barclay)
9. Let's Clean Up The Ghetto - Philadelphia Int'l All Stars (CBS)
10. Got To Give It Up - Marvin Gaye (Motown)
11. Erotic Soul - Larry Page Ork. (Penny Farthing)
12. Zodiac Lady - Roberta Kelly (Durium/Italian import)
13. Touch Me Up - Aretha Franklin (Atlantic)
14. Star Wars & Other Galactic Funk - Meco (Millennium)
15. I Want To Stay With You - Carol Douglas (RCA)
16. Burning Love - D.D. Sound (RCA)
17. I Caught Your Act - Hues Corporation (RCA)
18. Magic Fly - Space (Able)
19. Doctor Love - First Choice (Salsoul)
20. Carry On, Turn Me On - Space (UA/import)
21. Lulabye - D.R.U.M. (Mercury)
22. Bohannon's Disco Symphony - Bohannon (Mercury)
23. Express Yourself - New York Community Choir (RCA)
24. Do You Wanna Get Funky With Me (Peter Brown (RCA)
25. I'll Always Love My Mama - The Intruders (Phil. Intl./import)
26. San Francisco - Village People (Casablanca/import)
27. Make It With You - The Whispers (RCA)
28. Discomania - The Lovers (Able)
29. Loving You - Patrick Norman/Black Light Orch. (RCA)
30. Ma Baker - Boney M. (Carrere/import)

TOP 10 ALBUMS

1. Devil's Gun - C.J. & Co. (Westbound)
2. I Remember Yesterday - Donna Summer (Casablanca)
3. Munich Machine (Casablanca)
4. Rejoice - Emotions (Columbia)
5. African Queens - Ritchie Family (Able)
6. Shut Out - Paul Jabara (Casablanca)
7. Love & Kisses - (Barclay)
8. Live At The London Palladium - Marvin Gaye (Motown)
9. Disco Rampage - Larry Page Ork. (Penny Farthing)
10. Zodiac Lady - Roberta Kelly (Durium/Italian import)

The Programmers



FM 96 provided a crazy lunch hour for both young and old with their Instant Blizzard during July hotspell.



Montreal's newsmen were on hand to witness the FM 96 Instant Midsummer Blizzard.



Book Review george pollard

This Business Of Radio Programming. Claude and Barbar Hall. Billboard Publications, 1515 Broadway, NYC 10036. 360 pages; indexed; glossary. \$15.95.

There are but three books exclusively devoted to radio programming: Sherril Taylor's Radio Programming In Action (1967); Raleigh Gaines' Modern Radio Programming (1973); and the Hall's This Business Of Radio Programming (1977).

Taylor's effort takes a naively descriptive approach which makes it truly representative of the stature of programming circa 1965. Gaines' book reflects the vacillating state-of-the-art circa 1971 as the author never quite comes to grips with the essential issue of the era: is radio programming an art, a science or both????

This Business . . . , which suffers from a pedantic and dated title as do most Billboard books, is both representative and reflective of the state of radio programming circa 1975. Programming, by the mid-70's, had evolved into a science. Intuition, while recognized as an integral ingredient, was increasingly supported by social science research methods applied to demographic analysis, for example, psychometric-psychographic grid analysis, etc., etc. The seat-of-the pants PD was all but gone. Listeners were increasingly being sought in qualitative terms (cohort variable profiles, for instance) rather than quantitatively, by the ton. The Halls have adroitly recognized this and reported on it perceptively and extensively.

BOOK REVIEW continued on page 16

Montreal's FM 96 creates instant blizzard in July

A spur of the moment brainstorming resulted in a spur of the moment promotion for Montreal's FM 96 (CJFM) and a man-made snow blizzard for Montreal in the middle of July.

The promotion was brought around by the heat wave Montreal was suffering through during high noon. The station deluged the area around the station with three tons of snow which called for a "crazy

lunch hour" complete with adults and kids making snowballs and snowmen. Media support fell in line with five of Montreal's dailies giving the event coverage and four of them giving it front page coverage in French and English. As well, the FM 96 Blizzard was included as a feature on CBC's National and three local television stations also covered the promotion.

Total cost of the Blizzard - \$75.00.

TALK ABOUT GRANT SMITH

- * First single for Direction - Smile for the Lady.
- * Headlines Ontario Place, September 1.
- * A strong, committed audience.
- * Early believers:

CKOT	CHYM	CFPL
CKKW	CHLO	CFFB

For product, call your RCA rep.

TALK ABOUT DIRECTION

Direction Records/Suite C33 1/3, 300 Place d'Youville, Montreal (842-4818) / 7250 Victoria Park Avenue, Markham, Ont. (495-1905).

Claude Hall, as you should know, has been Billboard's RTV editor since 1965. Starting with a compelling passion for radio and a terse, laconic writing style, Claude has evolved into a knowledgeable, perceptive radio critic/historian. Co-author Barbara Hall is a professional writer with an MA in Communications from Columbia University (NYC) where she studied under Eric Barnouw, the foremost chronicler of broadcasting history.

Chapter one is an overview in which the authors conclude programming to be a highly specialized science. Using the expertise of Chuck Bloor, the late Todd Storz, Gordon McLendon, et al, they outline the qualities a good (read: successful) PD should have as well as providing a brief job description. From this results a concise list of the fundamental requirements all PD's must have if they are to be good. While this approach to the topic is okay, I still prefer Gaines' idea of a self-administered test to rate PD's and jocks. An updating of this test would have added considerably here.

Next they move on to dissect the various oppositions inherent in broadcasting, with staff objectives versus management objectives taking up the most space. There are some substantial remarks here by David Moorehead, former superjock now GM of KMET-FM, Los Angeles (Pasadena).

Chapter four is a mild dose of pontification on the jock's role. Loaded with anecdotes, myths and legends, this section is more amusing than substantial.

Contest: a swell prize to anyone who can identify the "GM" referred to in chapter 4. Clue: read Superjock? Since this is a low budget revue, don't expect much of a prize. A scoop of natural peanut butter sounds good! You supply the spoon.

Chapter 5 is invaluable: how to get a better job. Back to management and jocks in Chapter 6. Get your flag out and ready to wave, there are some excellent quotes from J. Robert Wood (CHUM) and Jim Sward (then of CKGM, now President of Rogers).

Jackson Armstrong's personal comments on radio, which hasn't been particularly good to this Supersupersuperjock, highlight Chapter 7. There's an amusing Joey Reynolds anecdote, but ask Jon L'Heuri, of Treble Clef Entertainment, about Reynolds at WKBW in the early sixties if you really wanna hear an astonishing story.

Chapter 8 covers the science of radio programming and ratings. Beware: the Halls say that the sample size used in rating surveys is the problem. Tilt!!!! It's not so much sample size as the number of return/completion rate is apparently good for ARB. Generally, sample size isn't as important as sample construction (who gets a diary and why) and return/completion rate. And what is done with the data is most important.

Good section on the role of record promotion people in Chapter 10. Better section on radio promotion in Chapter 11. Chapter 12 deals with music policy and research which is must reading for a lot of PD's. Finally, there's an editor's note which reads like the forward it should be.

CONTEMPORARY

PICK BURTON CUMMINGS
My Own Way To Rock
Portrait 6-70007-H

PICK THE DOOBIE BROTHERS
Little Darling (I Need You)
Warner Bros 8408-P

PICK MURRAY McLAUCHLAN
Love Comes And Goes
True North TN4-137-H

The 200-odd pages of interviews range from pedantic to educational. The Gary Owens piece is outstanding. It's entertaining, educational and shows Gary Owens just as he is. The Charlie Tuna interview is a tight second. If you're a regular reader of Claude's work, you will have seen these interviews before. Their value, however, resides in how the Halls have brought them together; it's highly unlikely that you would get the same thing out of them reading them over times.

In toto, This Business . . . is a good text. The seasoned, experienced broadcaster will certainly get more out of it because of his familiarity with the personalities and myths which pervade the industry. The student and neophyte broadcaster may be overwhelmed with the endless juxtaposition of names, stations, concepts, formats, research methodologies, etc., which are bantered about like soap opera characters.

The basic problems with This Business . . . are these.

First, it's poorly strung together. There's lots of hopping around from one topic to another. Chapter 2, for instance, starts out discussing jocks and ends up recounting how the record saved radio. The connection is, at best, tenuous. Similar things happen in most chapters.

Second, while you can learn a lot from this book, there are no revelations, there's very little you haven't heard before. What's needed is some consideration of cume management, how to conduct your own audience research, etc., etc.

Third, This Business . . . is touted as a guide, a handbook for programming. It isn't! It's more a history of the 1971-1975 evolution of radio programming than a handbook.

Finally, there's the price. \$15.95 is outrageous! Given the generally poor wages in broadcasting this book could represent a day's pay for some potential buyers. The price tag has, I think, removed a sizable portion of the potential buyers from serious consideration.

Anyhow, the price isn't the Hall's problem. So, let's give them B plus/A minus for This Business . . . and Billboard Publications an F for pricing policy.

SINGLES
ALPHABETICALLY

A.P.B.	58
Angel In Your Arms	75
Ariel	32
Barracuda	8
Best Of My Love	24
Black Betty	51
Boogie Nights	56
Cat Scratch Fever	61
Cherry Pie	80
Christine Sixteen	31
Cold As Ice	29
Da Doo Ron Ron	15
Dancer	70
Daytime Friends	68
Do You Wanna Make Love	33
Dog Days	97
Don't It Make My Brown Eyes Blue	85
Don't Stop	6
Don't Worry Baby	48
Down The Hall	73
Easy	18
Edge Of The Universe	26
Everybody Ought To Be In Love	83
Float On	36
For A While	82
Give A Little Bit	10
Got To Give It Up	35
Handyman	9
Hard Rock Cafe	49
Heaven On The Seventh Floor	81
Help Is On The Way	67
High School Dance	62
Hold On Baby	59
How Much Love	11
Hurray Sundown	91
I Believe In Love	57
I Believe In Sunshine	84
I Believe You	92
I Feel Love	79
I Just Want To Be Your Everything	3
I Wouldn't Want	93
I'm Dreaming	17
I'm In You	77
It Was Almost Like A Song	65
It's A Crazy World	69
It's Sad To Belong	28
It's Uncanny	78
Jet Airliner	22
Jungle Love	74
Just A Song Before I Go	12
Just Remember I Love You	100
Keep It Coming Love	42
Knowing Me Knowing You	19
Lady	50
Life In The Fast Lane	37
Little Darling	71
Looks Like We Made It	30
Love Gone By	90
Magic Fly	89
Making Believe	87
Margaritaville	34
Mr. Love	47
My Heart Belongs To Me	4
My Own Way To Rock	95
Nobody Does It Better	55
Nothing But A Breeze	94
O.H.I.O.	99
Old School Yard	27
On And On	23
Platinum Heroes	86
Que Sera Sera	16
Ride Me	53
Rock And Roll Never Forgets	54
See You When I Get There	98
Slide	60
Smoke From A Distant Fire	20
So You Win Again	64
Something About You	66
Something Better	76
Star Wars	41
Strawberry Letter 23	39
Sugar Daddy	45
Sunflower	43
Swayin' To The Music	25
Talk About Money	72
Telephone Line	14
That's Rock 'N' Roll	52
The Greatest Love Of All	63
The 2 Of Us	96
Theme From Rocky	38
Timeless Love	44
Undercover Angel	21
Watcha Gonna Do	1
Way Down	46
We Never Danced To A Love Song	88
You And Me	5
You Made Me Believe In Magic	7
Your Love Gets Me Around	40
Your Love Has Lifted Me	2



An evening with Marilyn and Billy was the theme of GRT promo with winners here being squired by GRT's Perry Goldberg.



Great Rufus Road Machine's Sharon and Ron Russell with Chuck Camroux and Paul Godfrey of CFTR Toronto.



Motown's Jerry Hochberg with A&A friends during recent CKPT Motown weekend held in Peterborough, Ontario.



The popular Axe husband and wife team also visited Hamilton on their Ontario tour and visited CKOC's Nevin Grant.

Direction releases debut single by new Mtl. group

Direction Records has released a debut single by new Montreal-based group Eclipse. The single is a cover of Kinks hit You Really Got Me, backed with a cover of Steppenwolf hit Born To Be Wild. A debut album is slated for release in the near future.

Eclipse was formed by guitarist Pierre Gauthier, formerly of Aut'Chose. It includes vocalist Jesse Otten, bassist Claude Laferriere and drummer Mike Dinardo. The group have a strong stage act, complete with laser and other effects. They are managed by Paul Levesque.

Direction has also signed Toronto-based singer/songwriter Michael Argue, formerly of Celebration recording group Chester. A debut single has been released, consisting of two Argue originals, Watermelon Eyes backed with Do What You Wanna Do. Argue is managed by David Paget.

COUNTRY WEEK
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TALK ABOUT DIRECTION

So far: Grant Smith, Kebekelektrik, Yvon Deschamps, Barde, Kelly Jay, Mystic, Randy Raider, Billy Workman Jackie Robinson, Lizzy, Bumblebee Unlimited, The Sandpipers, K.K. Kong, Gotham, Saragossa Band, Amanda Lear, Roger Gibbs, Mixed Bag, Baton Rouge, Quarrington-Worthy, Eclipse.

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The CRIA Pavilion People

Researched by J.J. Linden and Ron Proulx

The Canadian Recording Industry Pavilion is shaping up to be the highlight of the Canadian National Exhibition this year. It is a highly energetic undertaking on the part of the entire recording industry and has been described by organizing committee chairman Arnold Gosewich as "the most unifying and significant event ever staged by the recording industry in this country."

The Pavilion, which celebrates the 100th anniversary of recorded sound, is the keynote celebration of the centenary in the world. It is spearheaded by a small group of top company executives who represent the bulk of the industry.

The man directly responsible for the Pavilion's inception is Sam (The Record Man) Sniderman, who approached Capitol Records/EMI President Arnold Gosewich with the idea. Sniderman recalls: "The idea first came about when I sat down in

the Grandstand last year one day and wondered how I could get my industry involved in this total concept of the Exhibition, which is one of the major sources for exposure of talent. I thought, okay, next year is the 100th anniversary, maybe some plans can be made for the use of a building or some such thing. The magnitude and scale it has grown to was beyond my original idea. I must congratulate the industry for that.

"After that, the process was that I had to find someone in the industry who would really organize it and put it together, a member of CRIA."

Sniderman approached Gosewich with the idea and asked him to organize the project, and Gosewich agreed.

Directly in charge of the Pavilion's organization and execution are an organizing committee comprised of a number of

record company presidents and major executives, CRIA executive secretary Brian Robertson, and two representatives from the Canadian Independent Record Producers Association (CRIPA), who are responsible for several of the major aspects of the Pavilion, including the 16-track recording studio.

Most of the committee members are involved in the five sub-committees which were struck to organize the project. They are: Exhibits: Terry Lynd, CBS and Mrs. Eleanor Sniderman, Aquitaine Records; Talent: George Struth, Quality and Ross Reynolds, GRT; Revenue producing: Ken Middleton, WEA and Sam Sniderman; and Advertising, P.R., and social: Robertson, CRIA and Ed Preston, RCA.

RPM spoke to the various committee co-chairmen to get their views on the work of their committees and of the Pavilion in general.

CRIA Pavilion opened by Gordon Lightfoot

The Canadian Recording Industry Pavilion was officially opened Tuesday August 16, at a ceremony attended by exhibitors, organizers and members of the industry and local press. The Pavilion was officially declared opened by Gordon Lightfoot, who expressed his optimism that the Pavilion would serve as a sign to the world, of the growth of the Canadian industry.

The ceremonies were opened by CRIA President Stan Kulin, who introduced Arnold Gosewich, Chairman of the Pavilion Organizing Committee. Gosewich expressed his gratitude to those in the industry who contributed so much to bring the concept of the Pavilion to fruition. He then intro-

duced Lightfoot.

Adding a musical touch to the proceedings was Keath Barrie who was backed by a full orchestra. It's interesting to note that the costs of the Canadian talent during the 20 day run will be absorbed by Wintario and the American Federation of Musicians.

Highlight of the open house to the industry was the actual exhibits offering those in attendance an opportunity to see a massive display of concepts. For the most part, these exhibits were planned and executed in a highly creative fashion with many companies featuring music from their catalogues. Also open for business was the 16-track recording studio, already in opera-



Gordon Lightfoot

tion producing demo tapes for previously unrecorded Canadian groups. Another hot spot was the record and tape retail outlet, featuring displays and product from a large number of artists.

The Pavilion, which will be in operation during the full run of the CNE, is the most significant event in the worldwide celebration of the 100th anniversary of recorded sound.

TALENT SUB-COMMITTEE

The Talent Sub-Committee was directly responsible for lining up the Pavilion Theatre with the finest possible Canadian talent for the 21 day run of the CNE. The committee's co-chairmen, GRT's Ross Reynolds and Quality's George Struth, asked the various talent-connected aspects of the industry - record companies, management and booking agencies - for submissions of interested artists, evaluated the submissions and made the choices. The committee then booked the artists and planned the

TALENT continued on page 19

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schedule, keeping in step musically with a thematic series of concerts.

The resulting schedule represents a wide range of musical idioms, from hard rock to folk to country and easy listening and also represents a wide cross-section of the industry in terms of record companies represented.

The talent sub-committee also assigned dates to the five special evenings. Those evenings, in which the talent was self-booked by the sponsoring group, include a multi-cultural program sponsored by Toronto multicultural radio station CHIN; CFGM's Opry North, broadcasting some of Canada's best country music live to a network of stations and featuring, in the Pavilion Theatre, Eastwind and Mike Graham; a classical evening, being organized by Eleanor Sniderman, featuring piano duo Kattimayut and the Festival Symphony Orchestra with guest conductor Boris Brodt; the Canadian Talent Library in concerts sponsored by CKFM Radio in Toronto, featuring the orchestras of Rick Wilkins, Jim Pirie and Micky Erbe and artists such as Vic Franklyn, Ed Bickert, Peter Appleyard, Bill Badgley, Marilyn Jones, Phil Sykes, Eugene Amaro, Cathie Stewart, Bob Lucier and Tom Dunn; an evening of jazz with Moe Koffman, including Koffman's band and Phil Nimmons' Juno winning group, Nimmons 'n' nine plus six.

Assisting the talent sub-committee in the staging of the concerts are Toronto-based promoters Concert Productions International, who are managing the theatre and looking after such aspects as sound, lighting and staging. Also responsible for assisting the committee are the Trust Fund of the American Federation of Musicians, who are underwriting the cost of the entertainment and a Wintario grant through the Arts Division of the Ministry of Culture and Recreation, which is meeting some of the staging costs.

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ARNOLD GOSEWICH - CHAIRMAN ORGANIZING COMMITTEE

The organizing committee is the main driving force behind the Canadian Recording Industry Pavilion. Its basic responsibilities are the striking and organizing of the various sub-committees needed to plan and execute the making of the Pavilion, and overseeing of the entire project.

What are your general impressions of the Pavilion, from conception to completion?

"I think it's a magnificent idea. Otherwise,



Arnold Gosewich

I wouldn't have agreed to be chairman of the organizing committee for implementing it. As far as how it's going, it's just absolutely magnificent. I've seen it start from an empty shell. In terms of its physical appearance, and the physical appearance of the exhibits within the building, they're beyond my own personal expectations. I think the major record companies in particular in Canada have come up with incredibly interesting exhibits, from the point of view of their physical construction, which is indicative that the activities within those exhibits will probably be equally interesting. So I'm very pleased with how things have gone so far, despite all the problems we had getting it organized.

What do you feel will be the short term and long term significance of the event?

"I believe that the public will be better educated about the recording industry after they've toured the Pavilion. That I'm satisfied of. I'm also satisfied that the public will perhaps gain a better appreciation of the development of the recording industry, in the world, not only in Canada, since its inception 100 years ago. In that respect, that's a form of education as well. I would hope that the public will also be nicely entertained, not only by the presentations that will be occurring within the exhibits, but also within the concert hall, being entertained by Canadian recording artists.

I also expect that Canadian artists who might not otherwise get an opportunity to perform at the world's largest permanent fair, the Canadian National Exhibition, will have gotten that opportunity, and in that respect, they may get some long term lasting results out of their performances on the stage.

What are some of the highlights of the Pavilion?

Everything. I think the recording studio will

be fantastic; the historical exhibit will be beautifully done and very interesting, the major portion of the commercial exhibits, from what I've seen, will be extremely interesting and pleasing, and informative to the public, and the concerts, hopefully, will be well attended and enjoyed. I think also, that the CNE Fashion Shows will also be very enjoyable and interesting.

Will the Pavilion be repeated next year?

We have an agreement with the CNE that gives us the option to make use of the Automotive Building again at the 1978 CNE for a recording industry pavilion. But the decision on whether or not to do that will not be made until after this year's CNE is completed. There's been a full evaluation done of the various factors that will be used by the Association to decide on whether it wants to sponsor the Pavilion again next year. These factors will include things like traffic surveys we're having taken during the Pavilion's operation so we can measure how many people actually attended; questionnaires that are going to be circulated to all the exhibitors to get their reading on their own individual satisfaction with the Pavilion's activities; obviously, the results in terms of concerts and how well they work in and how well they run; and finally, the personal feelings that will obviously be developed by the various members of the organizing committee during the course of the CNE. All these factors will end in a recommendation that the organizing committee will be making to the Canadian Recording Industry Association as to whether or not the Pavilion should be continued for 1978.

Central to all this, of course, will be a matter of money. It's cost a considerable amount of money to carry off the preparation of the Pavilion, and as you can see by the individual commercial exhibits, there's been much money invested in those individual exhibits as well. So whether or not the exhibitors want to continue investing that sort of money again in 1978, and whether the Association wants to invest the amount of money in the physical preparation again in 1978, is a matter that can only be known after the Association's meeting.

As chairman of the organizing committee, I'm very pleased with the level of voluntary work that's gone into the preparation of the building by all the members of the organizing committee and all the members of the various subcommittees that were created. It's been just incredible for me, especially having had experience with the Maple Music Junket a few years ago; there's a tremendous difference in willingness here to work voluntarily on this particular project.

We're also extremely grateful for the tremendous co-operation and work that's gone into this by various members of CIRPA, who have really worked hard to get the recording studio ready. We also have gotten tremendous support from the Musicians' Union Pension Fund, which went a long way in helping us in terms of the arrangements for the recording artists as well."

The producers at the Pavilion

The Canadian Independent Record Producers Association (CIRPA) is tying in very heavily with CRIA at the Pavilion. One of the Pavilion's major highlights will be a fully operational 16-track recording studio, which will be in full use during the run of the CNE to record demo tapes for unrecorded artists. CIRPA, in addition to planning and building the studio, is supplying engineers and producers to handle the sessions.

The planning of the studio was handled by a committee within CIRPA. The committee includes CIRPA President Bob Morten, association officer Earl Rosen, and members Terry Brown, Jeff Smith, Sharon Smith, Vic Wilson and Bernie Finkelstein.

CIRPA is also sponsoring a regular Pavilion exhibit booth. Rosen notes: "The exhibit promotes the product of CIRPA members. It's got gold records and posters. We're cooperating with PRO Canada and CAPAC, each of whom has a small exhibit on performing rights within our exhibit. They provided part of the financing. The whole exhibit takes up about 1,000 square feet. We're organizing the studio on top of it.

"The studio is a 16-track recording studio with a 24-track Neve console, 16-track Ampex, 2-track Ampex, 2-track Studer, fully equipped with musical instruments from Yamaha and Hudson Music, and a full set of amps.

"We also have, as part of the exhibit upstairs with the studio, How Records Are

Made. It includes a six-minute film on record production that's being played on videotape, plus ten panels with photos. There's also a little exhibit on the Junos, showing what a Juno is and some photos of winners."

CIRPA'S ROSEN

How has the CIRPA effort gone?

I think it's gone very well. I'm very pleased. All the major companies have really done a hell of a lot, and I think the decision to have a central store instead of having everybody pushing records privately has made it a more tasteful exhibit.

We're a bit behind schedule, but I understand we're not as bad off as other buildings in this CNE, and I'm told it'll all come together in time for the opening.

Do you think the Pavilion should or will become a repeated event?

I don't know. I'm waiting until afterwards, when we see how successful it is, both in terms of public response and financially, before we decide. CRIA makes the decision, but I'm on the organizing committee, so I'm part of the recommending process. CRIA makes the decision, because the CRIA members are the ones that make the financial commitment.

What are some of the hardships or problems you've encountered?

I think it's just the deadline pressure. It's hundreds of little details but no major

problems. We were getting too much sound from the theatre into our exhibit, and it was affecting both the studio recording and the ability to hear what was going on in the studio or on the film. They're putting up a wall. It's not even finished, and it's already made a huge difference.

What will the Pavilion accomplish, and how significant an event will it be?

I think it's going to expose a lot more Canadian product to the public that hasn't been well exposed before. All the companies have agreed that they're really going to be pushing their Canadian artists and Canadian records, and all the live performances will be Canadians.

Do you think the Pavilion will boost sales on Canadian or international record product?

I think it'll boost sales all around. It's just such an incredible exposure - we're expecting over a million people in the building - it's just got to expose a lot of people who normally don't have a chance to see and hear Canadian and other records.

REVENUE SUB-COMMITTEE

The revenue producing sub-committee was instrumental in spearheading and overseeing a number of projects designed to help finance the Pavilion, which has been a very expensive undertaking. Among these projects are the 52-page official souvenir book-magazine, designed by Ihor Todurok of Montreal's Studio 123, several TeeVee International and Ahead Music special records, on which CRIA will receive a percentage of sales, and the sale of T-shirts featuring artists and album jackets, to be sold at the Pavilion, on which CRIA will receive royalties from the manufacturer. In addition, space will be sold on the 21 by seven-foot windows in the Pavilion building, where record companies will place their logos and photos of some of their major artists.

The revenue producing sub-committee is co-chaired by U.A.'s Stan Kulin and A&M's Gerry Lacoursiere.

STAN KULIN

How has the effort gone for the committee?

Overall, I would say it's gone well. Of course when you're given the responsibility of generating revenue, you never can do as well as you would like to, but we've done reasonably well. I would like to compliment the individual members of the CRIA, because ultimately a very high percentage of that revenue is coming from the CRIA members themselves, whether it be in the form of the windows they took, or cuts they were kind enough to give to the compilation packages, or by taking ads in the souvenir booklet.

Do you think the Pavilion should or will be repeated next year?

At this moment, I'm very excited by what I see. I'm very positive. However, I think it would be safer to say we would rather wait

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until the end of the CNE before we make any comments, when we get an idea of how much traffic we got, what the final costs were, what the final revenues were, when we can make an objective analysis of what we got out of it as individual companies. Then it's going to be up to the membership in total to decide whether they want it to continue or not. I don't know at this point.

What are some of the hardships and problems you've encountered in the organizing of the Pavilion, with particular respect to the revenue producing end?

Again, being the guy going out trying to collect money, you're not going to be the most favourite guy people want to hear from, especially when you consider how much it costs most of the members for their booths. There were some problems, but these are normal. There weren't any extraordinary problems. Most of the members were happy to co-operate and very positive. Looking back over the nine months or so we've been working on this, you have to come away tremendously impressed with the membership of the CRIA, because a hell of a lot of hard work went into it, and a lot of cost. I just hope that when we see the final result, it's going to be as positive as the work that went into it up front.

What will the Pavilion accomplish, and how significant an event will it be?

I think that two major objectives of CRIA are being accomplished here. Number one is to honour the centenary of recorded sound. To our knowledge, this is the biggest event taking place anywhere worldwide to honour the first hundred years of recorded sound, and for that I think we should all be very proud. The other thing is, we as an organization are looking for avenues to expose Canadian talent, and the fact that we're going to have 50 to 60 Canadian acts on the show over the 20 days, goes a long way toward accomplishing that goal.

One final comment, which is a personal one: I think being able to give the message



Stan Kulin

of the Canadian record industry to over 1,000,000 potential consumers is a very desirable goal. The Pavilion is going to do that for us. We're going to become a little more visible as a cultural industry. I think we've been taken for granted too long, and I think we're finally making ourselves known a little bit to the public.

Do you think the Pavilion will boost sales on Canadian or on international product?

I think it's got to have a positive effect. It'll be difficult, even after the show's over, to say record sales went up because of the CNE, but I think the fact that so many people will be able to see it and be exposed to the artists has to have a positive effect. The particular emphasis here will be, I think on the Canadian talent, because that's who we're exposing there.

I just want to get everybody to come on down and have a look.

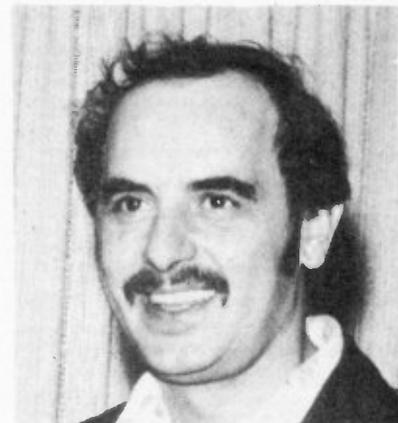
GERRY LACOURSIERE

How has the committee's effort gone?

It's been going very well. There are two TV packages, one which is going on the air now. The first one is a love concept package, the second will be a very progressive type of album. There's a third package, scheduled for sometime in January, which will be done with TeeVee Records. Also, there's the official program of the 100th anniversary of sound.

Do You Think the Pavilion should or will become a repeated event?

At this point, I think whether it will happen or not depends on what's going to happen in the next three weeks, the kind of reception we get from the consumer. In theory



Gerry Lacoursiere

I feel that it should happen again, because this is probably the first time that the recording industry in Canada is trying to reach directly to the consumer. Up until now, it's been basically through radio, TV and retail stores. There's been very little contact from the record industry directly to the

LACOURSIERE continued on page 22

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LACOURSIERE continued from page 21

consumer. So I feel it should continue.

What are some of the hardships and problems you've encountered both in revenue producing and in the Pavilion in general?

As far as the revenue producing aspect, the main thing is getting the co-operation of all the members, because of the number of people involved, and getting everybody working toward one end. I think any industry the size of the record industry will always have that problem.

As far as the Pavilion itself, we've found it's been basically the time involved with all of us, coming up with something that may be different and unique, and tying all the loose ends.

What will the Pavilion accomplish, and how significant an event will it be?

As far as A&M is concerned, I think the main thing it's going to accomplish is to let the consumer know first, that we are a company who cares about the consumer, who have their own ideas and a different way of doing things, which I feel, is shown with the albums we do release, the way we package and merchandise our product. In the long run, I think your guess is as good as mine. I hope it will be a very significant event.

Do you think it will boost sales on Canadian or international record product?

The main reason we're involved in it was not basically to increase our sales, but to let the consumer know what A&M Records is about, the feeling we and our people

have toward our own artists and our product. Whether it increases record sales or not is secondary. But I would imagine there's to be some rolloff on that anyway. I feel the showcasing of the artists will give a lot of consumers a chance to see artists for the first time in some kind of showcase conditions. I'm thinking specifically of Malcolm Tomlinson, where we have an album coming out next week. Another one would be CANO, who have been appearing in Toronto, but basically in a French school setting. This will give them exposure to a wider audience.

ADVERTISING, PR, SOCIAL

The advertising, public relations and social sub-committee is responsible for co-ordinating the total communications of the Pavilion, with respect to marketing the Pavilion to the public and the industry. The committee is also responsible for the industry preview of the Pavilion, held August 16 and attended by about 1,500 people from within the Pavilion and the industry. Toronto publicist Gino Emry was hired to handle the actual publicity chores. The committee is co-chaired by Brian Robertson of CRIA and RCA's Ed Preston.

BRIAN ROBERTSON

How has the committee's effort gone?

It's basically gone very smoothly. We started in January. We compiled a set of objectives and criteria that we wanted to follow, which we've done through the months, and



Brian Robertson

I guess it's come to some fruition with the opening of the CNE. I think it's been well publicized.

Do you think the Pavilion should or will become a repeated event?

We don't know. We have a meeting set for the end of September when we're going to analyze all the different aspects of the Pavilion, and we'll probably make a decision then on the recommendation either to do it or not to do it next year.

My feeling at this moment is that it's an incredible industry effort where everybody's pulled together. It's been an awful lot of work - there've been hundreds of hours invested in it. I think we're going to have to wait and see until the end of it if it hits all of its objectives. It's a mammoth project, and it certainly is satisfying to see it all coming together. I think it will give the industry visibility to well over a million people; I would say it's worth it, and I would say it should be continued for next year.

What are some of the hardships and problems you've encountered in the putting together of the Pavilion?

Sound has been one of them. We had to build a mammoth wall down the middle of the building to enclose the theatre, which had to be soundproofed. We've also found that sound has been a problem with the recording studio. That's probably been the major problem.

What will the Pavilion accomplish, and how significant an event will it be?

It's given the Canadian recording industry visibility not only nationally, but internationally. There's an incredible amount of interest all over the world in it. It's the largest single event in the world celebrating the centennial of recorded sound. Nationally, there's been coverage from coast to coast. So in terms of the industry and the Canadian recording artist receiving exposure, certainly it's fulfilled its objectives. Also, the exposure that the 20 concerts will give to the Canadian artists that are appearing in the theatre is, of course, very significant, particularly in light of the numbers that are projected to go through that theatre over the 20 days.

Do you think the Pavilion will boost sales on Canadian or international record product?

I think so. We think that by the heightened

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SPOTLIGHT ON

PERFORMING AT THE CRIA PAVILION

WIRELESS	August 17	7:30 pm
GODDO	August 17	8:30 pm
BILL AMESBURY	August 20	7:30 pm
THE IAN THOMAS BAND	August 20	8:30 pm
THE HUNT	August 24	7:30 pm
A FOOT IN COLD WATER	August 24	8:30 pm
SWEET BLINDNESS	August 27	8:30 pm
THE CHRISTOPHER WARD BAND	September 3	7:30 pm
BOND	September 3	8:30 pm
LAVENDER HILL MOB	September 3	7:30 pm
LISA HARTT BAND	September 5	8:30 pm

PERFORMING AT THE CNE GRANDSTAND

MAX WEBSTER	August 23	8:30 pm
RUSH	August 23	9:30 pm
JACKSON HAWKE	September 2	8:30 pm

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awareness in the recording artist and the industry as a whole that it will increase awareness in the product of the industry as a whole. It would include international product as well, although the focus is on Canadian artists.

RECORD STORE

One of the highlights of the Pavilion will be a 3,000 square foot record and tape retail outlet, specializing in the sale of Canadian product both from major companies and independent Canadian firms. The store will stock over \$100,000 inventory, including some material from international artists.

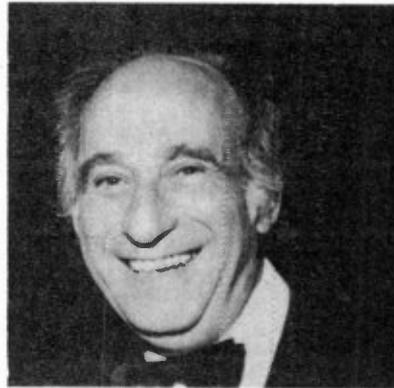
A sub-committee has been struck, chaired by Sam (The Record Man) Sniderman and WEA President Ken Middleton, to take charge of the organization and operation of the store. The two established the store policy, and handed operation of the outlet to Lou Cooper, a retailer who owns several Sam The Record Man franchises in Ontario.

SAM SNIDERMAN

Will Canadian music be one of the store's highlights?

This was one of the main points that our organizing committee made - - that that store would devote itself philosophically, geographically and in every other fashion to the exposure and promotion of Canadian records. We have asked the producers of Canadian records to come in and put up displays. Unfortunately, some of them

weren't able to do it, some of them didn't have displays, but we ourselves have gone to the utmost to really put this stuff up front, where it can be seen, where it can be exposed, where it can be made available. In fact, one of the criteria of running the store which were laid down by the organizing committee, was that you did not have to be an exhibitor to have your merchandise



Sam Sniderman

in that store if it was Canadian product. All Canadian product would be accommodated for sale in that store.

How has the effort gone?

Hopefully, we will be dead set and ready to go. Things seem way ahead of schedule, but there's always those last minute things that nobody has foreseen.

Do you think the Pavilion should or will become a repeated event?

There will be a meeting of CRIA in October. From information that will be given to it by the Exhibition of the attendance, and when they get their total cost figures, of what it has cost them to put this venture on, they will sit down and say, yes we will go ahead or no, we won't.

I think it definitely should become a regular event. I think this is the type of thing, like Expo was to Montreal, that will establish the Canadian record industry for being the valid entity that it has so long striven to be.

What were some of the hardships or problems that have been encountered?

One of the big things was the electricians' strike. That was a real blow, because we don't really run into those things in the record industry. Another one of the big problems was the original commitment on the part of CRIA which said we would be responsible for all these great amounts of expenditures. At the end, when the bills had to be paid, the money had to be found.

What will the Pavilion accomplish, and how significant an event will it be?

The Pavilion should accomplish a focal point for the Canadian recording industry in the eyes of the world, and in the eyes of the government - - federal government, provincial government, all of whom have been involved. The Federation of Musicians has been involved, everybody has shown co-operation - - PRO Canada, CAPAC, - - they've all been involved up to the hilt. And many of them have put their money

where their mouth is and been involved financially.

Do you think the Pavilion will boost sales on Canadian or international record product?

I would think that the Pavilion will boost record sales decidedly on Canadian recordings by giving them a type of exposure before an audience of possibly 2,000,000 people that they never could have accomplished within a short period of space before.

The only thing that I'll be redundant on is that the Canadian recording industry and the Canadians who head up the companies in the Canadian recording industry and everybody involved in putting together this great venture has got to receive a lot of acclaim.

ED PRESTON

How has the committee's effort gone?

I think it's been an incredibly good effort. I don't think the members of the CRIA have ever been as helpful to one another



Ed Preston

as they have all through this. It's really been a good spirited co-operation.

Do you think the Pavilion should or will become a repeated event?

For me, it's much too early to tell. I think in my role as Vice-President and General Manager of a record company here, rather than that of the P.R. man for the CRIA, I have to think that it can really only be determined after we've had the whole 20 days, when we get all the statistics of how many people went through the building, whether the artists that we're having there feel that it was beneficial, whether the companies feel that it was beneficial, if we think that the public really got an education into the record business - - things of that nature.

What were some of the hardships and problems you've encountered?

We haven't had too drastic a time as far as our particular committee, public relations and so forth. Of all the things that I know of, I would say that the sound problems are the key problems in a pavilion of that size.

What will the Pavilion accomplish, and how significant an event will it be?

First of all, I know it's the most significant

'Broom Boy'
'I'll Run Away'

MAUREEN

M Reid

"One of the best records
of the year ..."

Lou F. Tomasi CHYR

event in the world, as far as the celebration of the 100 years of sound is concerned. I would say that if we achieve the goal of exposing Canadian talent to the public, and I guess that's been the strongest motivating force behind the whole thing, then it will be very significant. We're providing an additional platform for the acts to appear on, to get in front of the public, plus providing all the Canadian product that the companies do have available, all in one place.

Do you think the Pavilion will boost sales on Canadian or international record product?

I think it would benefit both ways. Having the Canadian talent there - - our experience with the acts that we have on the road, such as Carroll Baker, Family Brown, Good Brothers, Carlton Showband - - those are a few examples of acts who really sell a lot of records when they're out in person. Most of those are appearing in the Pavilion. So I'm sure that the appearances would benefit the companies by selling more product. Personal appearances do sell more product, I believe, for most artists.

I just hope it's as big as we all think it can be, and that everybody comes down and enjoys. That's the whole purpose to this - - enjoyment.

EXHIBITS SUB-COMMITTEE

The exhibits committee is responsible for all the major exhibits in the Pavilion, including, as its basic functions, the selling of exhibit booths to various CRIA members and non-member companies, a total of 45,000 square feet of exhibit space; the historical exhibit, prepared with the National Library of Canada and Ed Moogk; and overseeing the CIRPA area, including the 16-track studio and the Making of a Record exhibit.

Co-chairing the exhibits sub-committee are Mrs. Eleanor Sniderman of Aquitaine Records and Terry Lynd of CBS Records.

ELEANOR SNIDERMAN

How has the effort gone for the committee?

All the space has been sold, and the historical exhibit, on the second floor, has been very beautifully done by Ed Moogk, and designed by Miss Kriss.

Do you think the Pavilion should or will become a repeated or an annual event?

I can only hope that it will, because it is featuring a very major industry in a forum of entertainment and music that would join the world internationally. If we could get European people involved in this, it would really be quite a major triumph. That would be done by inviting people and hoping that we could sell them space, and hoping that we could make this so large we might have to use more than one building, and having a record industry fair annually.

Do you see this year as an experiment for something in the future, and what are some of the problems you've encountered?

I think if it is an experiment, it's gone extremely well, because each member of the committee has worked very hard, aside from his own personal work load, to make this work very well, and it has been given



Eleanor Sniderman

the expertise of all these men and women and it's gone very well. We have always put our every effort into making it go well, and there's an untold amount of money being poured into this, but I'm certain it will be a success. I'm certain that all of this artistry and all of the work that is behind these artists, their creativity and the artwork cannot just go by unnoticed. People will attend the Exhibition who haven't been there for years, just to see the concerts that have been lined up for the 20 scheduled nights.

What will the Pavilion accomplish, and how significant an event will it be?

I think it will bring to the attention of the government that we're not just a pulp and paper industry. I think that we will be recognized as a major industry and a force, and perhaps we can get things done. These things could have been dealt with some time ago, and should have been, and it would be nice to know that in Canada, the Canadian record industry is a very provocative and a very strong force, and a unifying one, in that it can bring the country together with its own artists.

Do you think the Pavilion will boost sales on Canadian or on international record product?

Yes I do, I think in every way. When you've got people from all over Canada travelling through one area, and I would project there will be 4,000,000 people attending the Ex this year, they're bound to see things that they haven't seen before, and be very glad to be made aware of it.

I'm very glad that RPM is doing this story, and I hope they continue to do the very valuable work that they've always done for Canadians and Canadian music.

No matter what the result of this first endeavor with the Pavilion, I'm very proud to have been involved with the people on the committees.

TERRY LYND

How has the committee effort gone?

I'm happy to report we've had a 100 per cent sale of space. The other exhibits have also gone very well.

Do you think the Pavilion should or will become a repeated event?

At this time we are all very excited at the outcome of the Pavilion, I know I speak for the industry when I say it is going to be an



Terry Lynd

exceptionally exciting pavilion, and will be the major attraction of the CNE. As to the future years, that decision will be made at the forthcoming annual meeting of CRIA, which will be held in early October, at which time we will review the actual results of the Pavilion, as to public response, etc.

What are some of the hardships and problems you've encountered?

Actually, there've been no real hardships. In fact, I'd put it on a very positive basis. The degree of cooperation among the members of CRIA has been excellent. A number of people have worked very hard since the concept was developed at the beginning of the year. Their attendance at the organizing committee meetings, which were frequent in number since February of this year, has been excellent, and really, I'm amazed at how much has been done and how much has been so well done. It's strictly a case of co-operation by people, people who are dedicated to the principle of the Canadian recording industry.

What will the Pavilion accomplish, and how significant an event will it be?

It will be a major event, and the biggest significance is the opportunity to present Canadian talent and a knowledge to the general public. The various features of the Pavilion will leave no doubt in the public mind as to the tremendous amount of professional work that is involved in first of all recording an act, the actual manufacture of the goods, and the final product. In other words, it's educational as well as being entertaining.

Do you think the Pavilion will boost sales on Canadian or international record product?

One always hopes that a more informed public buys with better knowledge.

I would like to point out my tremendous excitement at the achievement of the industry, and I truly hope and expect that the public will feel the same sense of excitement when they visit the Pavilion.

SEE CANCON BEAVER
AT THE CNE

Exhibitors at CRIA Pavilion

WALT DISNEY MUSIC

To most children the entertainment of Walt Disney has provided many enjoyable moments. Walt Disney Music, the record and tape division of the Disney corporation, established offices in Canada eleven years ago. Although specializing in childrens records, Walt Disney Music has a line of adult recordings as well. All Walt Disney film soundtracks are distributed through their record and tape division.

HAMMOND ORGAN STUDIOS

Many of the world's top organists, whether it be in adult or rock circles, use Hammond organs. The Hammond booth will feature the piano line of Mason & Risch as well. With various demonstrations to help potential keyboard players get a better idea of what they are in for, this should be a popular booth. Hammond has had their own offices in Canada for five years.

ENCYCLOPEDIA BRITANNICA

What better place to find out about facts and figures of the music industry than in an encyclopaedia? Encyclopaedia Britannica has been established for an incredible 208 years, with 100 of these same years in Canada. When visiting the Britannica booth, don't forget to pick up a free copy of a guide to CB radio.

HUDSON MUSIC

With eight years in the retailing business behind them, Hudson Music has come to the CRIA Pavilion with a unique mobile recording van. Other interesting and new devices which one can take in at the Hudson booth include one of two locally available Yamaha Polyphonic synthesizers, the Roland System 700 synthesizer, and the incredible Roland Micro-Composer, which seems to play its own music for the audience.

AHMEK & IXTLAN

Ahnek and Ixtlan are two of Canada's younger and more independent recording labels. The two share a booth with one another in a country store setting. As well as taking good care of their artists the two individual labels deal in promotion and artist management.

AMPEX OF CANADA

Although in Canada since 1956, Ampex has been doing business for 29 years. The popularity of the company which deals in recording hardware, software, computers, and the visual medium, is highlighted by the fact that approximately 90 percent of all Canadian recording studios use Ampex tape. As a matter of fact, the big 16-track studio situated in the pavilion is equipped with many Ampex products.

MASTERS WORKSHOP

From the confines of a basement in a Downsview home in 1971 has grown the Masters Workshop production company. Masters produces various custom albums in their present 16 and 4 track studios located

in Rexdale. Shortly though, the studio will be increasing its capabilities by introducing a new 24-track and 16-track system to replace the present models. As part of the CNE air of festivities Masters Workshop is offering their 16-track studio for rent at a very low rate of \$60/hour.

MISTER C.B.

Along with their attractive attendants, Mister C.B. will be showing the public a \$15,000 custom van. Primarily featured at this year's show are the retailer's line of car stereo units.

MULTI-MUSIC

Multi-Music, a retailer for two and a half years in the Metro area, is most proud of their lines of public address systems including their 32-channel Yamaha mixing board. For the weight of this unit, ask one of the six people it takes to carry it. Multi-Music are also offering various demonstrations of the products they will be displaying in the pavilion.

MUSIC SHOPPE INT'L

As a booking agency for club and concert acts, Music Shoppe has no less than eleven acts performing at the CRIA showcase stage and an additional three acts performing at the CNE Grandstand. Highlights at the Music Shoppe booth include artist autograph sessions and contract signings of new Music Shoppe artists. The agency which handles Rush, Max Webster, and many others has been booking for six years.

E.F. RECORDS

The major thrust of E.F. Records at the CRIA Pavilion is to highlight the new Enrico Ferina album. Although involved in the Italian ethnic community for 15 years, E.F. has just recently branched out into the English language market. E.F. Records see's Canadian talent as something that they will do their best to establish internationally as well as locally.

MOTOWN RECORDS

What with the likes of Stevie Wonder on their roster Motown is one of the more popular labels in the country. Their booth is keeping a low profile though as it tells the Motown story, from its beginnings with their first big hit from The Supremes, to the latest of Wonder's endless string of songs and inspiration.

MCA/Q107

In a banding of forces MCA and Toronto FM station Q107 have set up a mixing studio, with which the public can come in and mix one of a number of MCA hits and receive a free cassette copy of the mix. Another feature of this booth is the opportunity for the public to make their own "air check" DJ audition tape. A free cassette copy of this is also available.

Within the air-conditioned walls of this booth one can learn more about the industry from either MCA, who have been in Canada in one form or another for upwards of 50 years, or Toronto's newest radio

station, Q107.

RPM MAGAZINE

RPM will introduce Concan Beaver at the Canadian Recording Industry Pavilion during this year's CNE. The six foot plus beaver will make personal appearances at the pavilion and related events.

RPM Publisher Walt Grealis noted, "To celebrate the 100th anniversary of recorded sound, we commissioned one of the leading creators of animal caricatures to create a Canadian beaver to be the symbol of Canada's domestic production industry.

"Concan Beaver will become the friend and mascot of the Canadian artists and the Canadian industry. He will be available, after the pavilion, for cocktail parties, Christmas parties and industry events."

RPM's display at the pavilion will feature a lifesize photo of Concan Beaver and a 20 foot billboard spectacular featuring RPM's contributions to the industry over the past 13 years. The theme of RPM's display will be 'RPM the Innovators, where it all began'.

WEA MUSIC

The WEA booth at the CRIA Pavilion is a site and sound program depicting the evolution of contemporary music using the aids of audio and multi-slide mediums in order to bring the story to the public in an alive and no doubt just as contemporary frame of mind.

PHONODISC LTD.

Phonodisc is devoting a major portion of its booth to saluting their Scottish artists in regard to the Scottish World Tattoo. The previewing of fall releases on the Pye and Audio Fidelity labels is also taking place. The music the public hears as they stroll through the booth is that of either Bill Badgley or the Laurie Bower Singers. Phonodisc is also showcasing its LeBo line of phonograph accessories.

CBS RECORDS CANADA

The CBS Music Theatre is featuring film clips of many of the label's top artists at set intervals (a schedule can be found at the CBS booth). To be seen twice a day on film are such artists as Boz Scaggs, Burton Cummings, Wild Cherry, Aerosmith, and Santana. To be projected on a 15'x20' screen, the presentation promises to make the audience feel the atmosphere of a concert. Before one enters the theatre is a domed area. Inside this dome such people as Cummings, Dennis Wilson, and members of Kansas will be present to sign autographs. In addition, CBS is allowing one winner to take home a jukebox filled with CBS Hall Of Fame Hits. CBS has been in Canada for 21 years.

QUALITY RECORDS

Quality, one of a very few labels which can boast its own record manufacturing plant in Canada, is featuring a sound and slide presentation describing the steps taken to create a record. Also featured are film clips

of many of their better known artists, such as Casablanca's Kiss, Donna Summer, Parliament, and Angel, as well as Sweet Blindness, David Soul, and Addrissi Bros. Unreleased Lynx footage is also being shown.

RCA LIMITED

Above a 12 foot stand sits a four-foot high Nipper, the RCA dog, who has become as much a symbol of recording as it has of RCA. The RCA booth is not one that has been built just for the CRIA Pavilion. RCA has invested a lot of time and money in creating a display which can travel across the continent and visit shows such as these. Nipper has had a long and enjoyable ride. For those who would like a Nipper of their own, RCA is giving away a Nipper a day for the duration of the CNE. Just enter to win. The RCA family of labels has been in operation for over 50 years.

GRT OF CANADA

GRT is promising that many of their artists are to be appearing on various days of the Exhibition in order to sign autographs for the fans. Included will be George Hamilton

IV for a visit August 20th and 21st, while Jon Mark and Johnny Almond will appear September 1st. Others will be appearing as well. The GRT hostesses are also manning a souvenir booth with many different items inscribed with GRT artist names and pictures for the hard-core fan.

AHED MUSIC

At first glance it might not appear that Ahed is a very large organization. At a closer look though, you will notice that they are a record distributor, manufacturer (they press discs for many of the major labels), artist producers, including Moxy and Bill Amesbury. Ahed also owns Mr. Music, a key-board retailing outlet.

TEEVEE INTERNATIONAL

The TeeVee booth at the Pavilion is highly visual. Various artists which TeeVee has released package products by are featured live and in concert via a large video tape screen and four smaller television sets located in the corners of the booth. Included are the Rolling Stones, Buck Owens, Tom Jones, and Roberta Flack. The public may also purchase a souvenir record jacket

with a personal name printed on it. TeeVee has been in Canada for three years, and has had tremendous success with packages by Charley Pride, Roger Whittaker and Tom Jones.

BERANDOL RECORDS

Berandol has been a recording and publishing facility in Canada for eight years. Their booth features their most current releases, as well as numerous Berandol T-shirts.

A&M RECORDS OF CANADA

In what will prove to be one of the most visual of CRIA Pavilion booths, A&M has brought in seven multiplex holograms of some of their artists for the public to wonder over and possibly even the chance to win one for your home. Three 120 degree and four revolving 360 degree holograms will be featured at the A&M booth.

A&M has had offices in Canada for the past seven years but has been in the recording business for much longer than that. If you've ever wondered where the initials of A&M come from, look to its owners, Herb Alpert and Gerry Moss for the answer.

MO-MO'S DISCO SYSTEM

Unknown to most people but a fact just the same is that Mo-Mo's controls around 25 percent of all the disco systems in Toronto. In their nine years of operation, Mo-Mo's has established two of their own after-hours discos as well as operating an additional 20 others. As the public tours the CRIA Pavilion it will be found that many of the major record labels have decided to use Mo-Mo's systems to play their wares.

ROYALTY RECORDS

Featured at the Royalty booth is a continuous film presentation of the various country artists on the label's roster. Royalty just completed its third year of operation out of Western Canada. Royalty's top artist and founder of the company is R. Harlan Smith.

UNITED ARTISTS RECORDS

The U.A. booth at the pavilion features music from all different musical categories. The booth itself is divided into five sections. Four feature United Artists records, in easy listening, rock, jazz and country. The fifth involves a video machine showing U.A. artists in concert.

The company is also handing out brochures featuring the history of United Artists Records, with emphasis on the Canadian operation. Staff will be present in the booth at all times, and U.A. artists are expected to drop in.

POLYDOR RECORDS

Highlighted in the Polydor Records booth at the Pavilion is an audio-visual display featuring all aspects of Polydor music. The display involves commentary as well as music. Music will also be featured in between presentations, including Polydor records not yet released.

Another highlight of the booth is ten listening booths, in which people can isolate themselves and listen through headphones to Polydor music in all fields from around the world.

CANADIAN ACTS AT THE PAVILION

WEDNESDAY AUGUST 17

MALCOLM (A&M)
GODDO (Polydor)
WIRELESS (Atlantic)

THURSDAY AUGUST 18

DAVID WIFFEN
DIXIE FLYERS (Boot)
CANO (A&M)

FRIDAY AUGUST 19

CHIN RADIO PRESENTS
A MULTICULTURAL EVENING

SATURDAY AUGUST 20

WENZDAY (Skyline)
BILL AMESBURY (Capitol)
IAN THOMAS (GRT)

SUNDAY AUGUST 21

GREAT RUFUS ROAD MACHINE (Axe)
BRUCE MURRAY (Quality)
PAUL CLINCH & CHOYA (Realistic)

MONDAY AUGUST 22

CFG M RADIO PRESENTS OPRY NORTH

TUESDAY AUGUST 23

A CLASSICAL EVENING

WEDNESDAY AUGUST 24

LYNX (Quality)
HUNT (GRT)
FOOT IN COLD WATER (Anthem)

THURSDAY AUGUST 25

BRENT TITCOMB (Manohar)
STRINGBAND (Nick)
RONNEY ABRAMSON (True North)

FRIDAY AUGUST 26

CKFM RADIO PRESENTS THE
CANADIAN TALENT LIBRARY

SATURDAY AUGUST 27

JOHN ELLISON (GRT)
STRATAVARIOUS (Polydor)
SWEET BLINDNESS (Quality)

SUNDAY AUGUST 28

FAMILY BROWN (RCA)
CARLTON SHOW BAND (RCA)
CARROLL BAKER (RCA)

MONDAY AUGUST 29

MORGAN (CBS)
ROBIN MOIR
KEATH BARRIE (U.A.)

TUESDAY AUGUST 30

DOUG McARTHUR (Rutabaga)
DAVID ESSIG (Woodshed)
LOUGAROU (London)

WEDNESDAY AUGUST 31

COLLEEN PETERSON (Capitol)
GRAHAM TOWNSEND (Springwater)
RAY GRIFF (Capitol)

THURSDAY SEPTEMBER 1

DENNIS LEPAGE (Boot)
WILLIE P. BENNETT (Woodshed)
ORIGINAL SLOTH BAND (Woodshed)

FRIDAY SEPTEMBER 2

AN EVENING OF JAZZ
WITH MOE KOFFMAN

SATURDAY SEPTEMBER 3

CHRISTOPHER WARD (Warner Bros)
CHARITY BROWN (A&M)
BOND (CBS)

SUNDAY SEPTEMBER 4

FJELLGARD (Royalty)
R.HARLAN SMITH (Royalty)
CHRIS NIELSEN (Royalty)

MONDAY SEPTEMBER 5

ROSE (Polydor)
LAVENDER HILL MOB (U.A.)
LISA HARTT BAND (Rising)



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	-L
CAPITOL	-F	POLYDOR	-Q
GRT	-T	QUALITY	-M
LONDON	-K	RCA	-N
MCA	-J	WEA	-P

1	2	(18)	WATCHA GONNA DO Pablo Cruise A&M 1920-W	26	31	(5)	EDGE OF THE UNIVERSE Bee Gees RSO 880-Q
2	4	(10)	YOUR LOVE HAS LIFTED ME (Higher And Higher) Rita Coolidge A&M 1922-W	27	27	(11)	OLD SCHOOL YARD Cat Stevens A&M 1948-W
3	1	(7)	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb RSO 872-Q	28	20	(13)	IT'S SAD TO BELONG England Dan & John Ford Coley Big Tree BT16388-P
4	3	(13)	MY HEART BELONGS TO ME Barbra Streisand Columbia 3-10555-H	29	42	(5)	COLD AS ICE Foreigner Atlantic 3410-P
5	7	(16)	YOU AND ME Alice Cooper Warner Bros WBS8349-P	30	22	(16)	LOOKS LIKE WE MADE IT Barry Manilow Arista 0244-E
6	19	(6)	DON'T STOP Fleetwood Mac Warner Bros WBS8413-P	31	43	(6)	CHRISTINE SIXTEEN Kiss Casablanca NBB89-M
7	9	(11)	YOU MADE ME BELIEVE IN MAGIC Bay City Rollers Arista AS0256-F	32	24	(19)	ARIEL Dean Friedman Lifesong 45022-N
8	11	(10)	BARRACUDA Heart Portrait 670004-H	33	25	(17)	DO YOU WANNA MAKE LOVE Peter McCann 20th Century 2335-T
9	16	(11)	HANDYMAN James Taylor Columbia 3-10557-H	34	26	(17)	MARGARITAVILLE Jimmy Buffett ABC12254-T
10	13	(15)	GIVE A LITTLE BIT Supertramp A&M 1938-W	35	28	(24)	GOT TO GIVE IT UP (Part 1) Marvin Gaye Motown T54280-Y
11	18	(6)	HOW MUCH LOVE Leo Sayer Warner Bros WBS8319-P	36	46	(7)	FLOAT ON The Floaters ABC 12284-T
12	15	(13)	JUST A SONG BEFORE I GO Crosby, Stills & Nash Atlantic 3401-P	37	32	(15)	LIFE IN THE FAST LANE Eagles Asylum 45403-P
13	14	(16)	YOU'RE MY WORLD Helen Reddy Capitol 4418-F	38	33	(20)	THEME FROM ROCKY Bill Conti United Artists UAXW940-F
14	17	(10)	TELEPHONE LINE Electric Light Orchestra United Artists 1000-F	39	49	(6)	STRAWBERRY LETTER 23 Brothers Johnson A&M 1949-W
15	5	(14)	DA DOO RON RON Shaun Cassidy Warner Bros 8365-P	40	41	(10)	YOUR LOVE GETS ME AROUND Ronney Abramson True North TN4-134-H
16	21	(9)	QUE SERA SERA The Raes A&M AM446-W	41	53	(7)	STAR WARS London Symphony Orchestra 20th Century TC2345-T
17	8	(13)	I'M IN YOU Peter Frampton A&M 1941-W	42	50	(5)	KEEP IT COMING LOVE KC & The Sunshine Band TK 1023-N
18	23	(13)	EASY Commodores Motown 1418-Y	43	48	(8)	SUNFLOWER Glen Campbell Capitol 4445-F
19	8	(16)	KNOWING ME, KNOWING YOU Abba Atlantic 3387-P	44	44	(8)	TIMELESS LOVE Burton Cummings Portrait 67003-H
20	37	(7)	SMOKE FROM A DISTANT FIRE The Sanford-Townsend Band Warner Bros WBS8370-P	45	45	(9)	SUGAR DADDY Patsy Gallant Attic AT161-K
21	10	(16)	UNDERCOVER ANGEL Alan O'Day Pacific PC001-P	46	55	(6)	MR. LOVE Vehicle Skyline SKY015-M
22	12	(17)	JET AIRLINER Steve Miller Band Capitol 3243-F	47	47	(7)	WAY DOWN Elvis Presley RCA 10998-N
23	36	(8)	ON AND ON Stephen Bishop ABC 12258-T	48	54	(5)	DON'T WORRY BABY B.J. Thomas MCA 40735-J
24	38	(8)	BEST OF MY LOVE Emotions Columbia 3-10544-H	49	65	(5)	HARD ROCK CAFE Carole King Capitol 4455-F
25	30	(8)	SWAYIN' TO THE MUSIC Johnny Rivers Big Tree BT33743-P	50	52	(12)	LADY (Put The Light On) Brownsville Station Private Stock PS45149-M

RPM 100 Top Singles (51-100)

51	56	(7)	BLACK BETTY Ram Jam Epic 8-50367-H
52	63	(4)	THAT'S ROCK 'N' ROLL Shaun Cassidy Warner Bros 8423-P
53	60	(6)	RIDE ME Wenzday Skyline SKY014-M
54	58	(6)	ROCK AND ROLL NEVER FORGETS Bob Seger Capitol 4449-F
55	64	(4)	NOBODY DOES IT BETTER Carly Simon Elektra 45413-P
56	69	(5)	BOOGIE NIGHTS Heatwave Epic 8-50370-H
57	59	(6)	I BELIEVE IN LOVE Kenny Loggins Columbia 10569-H
58	68	(5)	A.P.B. Toulouse Magique MAS11-K
59	61	(5)	HOLD ON BABY Charity Brown A&M 445-W
60	62	(6)	SLIDE Slave Cotillion 44218-P
61	67	(4)	CAT SCRATCH FEVER Ted Nugent Epic 8-50425-H
62	29	(18)	HIGH SCHOOL DANCE Sylvers Capitol 4405-F
63	73	(5)	THE GREATEST LOVE OF ALL George Benson Arista 251-F
64	72	(7)	SO YOU WIN AGAIN Hot Chocolate Big Tree BT16096-P
65	70	(5)	IT WAS ALMOST LIKE A SONG Ronnie Milsap RCA PB10976-N
66	66	(7)	SOMETHING ABOUT YOU LeBlanc & Carr Big Tree BT3392-P
67	77	(5)	HELP IS ON THE WAY Little River Band Capitol 4428-F
68	84	(3)	DAYTIME FRIENDS Kenny Rogers United Artists UAXW1027-N
69	71	(5)	IT'S A CRAZY WORLD Mac McAnally Ariola America P7665-F
70	74	(5)	DANCER Ken Tobias Attic 162-K
71	81	(4)	LITTLE DARLING (I Need You) Doobie Brothers Warner Bros 8408-P
72	75	(3)	TALK ABOUT MONEY Billy Workman Direction 144-N
73	76	(4)	DOWN THE HALL Four Seasons Warner Bros 8407-P
74	85	(2)	JUNGLE LOVE Steve Miller Band Capitol 4466-F
75	35	(25)	ANGEL IN YOUR ARMS Hot Atlantic BT16085-P
76	82	(3)	SOMETHING BETTER Chilliwack Mushroom M7025
77	79	(4)	I'M DREAMING Jennifer Warnes Arista 0252-F
78	83	(4)	IT'S UNCANNY Hall & Oates Atlantic 3397-P
79	86	(3)	I FEEL LOVE Donna Summer Casablanca NB884-M
80	87	(2)	CHERRY PIE Kelly Jay Direction 7701-N
81	95	(2)	HEAVEN ON THE SEVENTH FLOOR Mighty Pope RCA PB50380-N
82	88	(3)	FOR A WHILE Mary MacGregor Ariola America 7667-N
83	89	(3)	EVERYBODY OUGHT TO BE IN LOVE Paul Anka United Artists UAXW1019Y-N
84	92	(3)	I BELIEVE IN SUNSHINE Great Rufus Road Machine Axe 46-K
85	91	(3)	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle United Artists UAXW1016-N
86	90	(4)	PLATINUM HEROES Bruce Foster Casablanca 602-M
87	93	(3)	MAKING BELIEVE Emmylou Harris Warner Bros 8388-P
88	94	(3)	WE NEVER DANCED TO A LOVE SONG Manhattans Columbia 3-10586-H
89	96	(2)	MAGIC FLY Kebelektrik Direction D-4-131-N
90	97	(2)	LOVE GONE BY Dan Fogelberg Epic 50412-H
91	98	(2)	HURRAY SUNDOWN Outlaws Arista AS0258-F
92	99	(2)	I BELIEVE YOU Dorothy Moore TK 1042-N
93	....	(1)	I WOULDN'T WANT TO BE LIKE YOU Alan Parsons Arista 0260-F
94	100	(2)	NOTHING BUT A BREEZE Jesse Winchester Bearsville BSF0318-P
95	....	(1)	THE TWO OF US McCoo & Davis ABC 1026-T
96	....	(1)	DOG DAYS Atlanta Rhythm Section Polydor PD 6041-Q
97	....	(1)	SEEN YOU WHEN I GIT THERE Lou Rawls Philadelphia International 8-3623-H
98	....	(1)	O-H-I-O Ohio Players Mercury 73932-Q
99	(1)	CAN'T YOU SEE Marshall Tucker Band Capricorn 0278-P
100	(1)	JUST REMEMBER I LOVE YOU Loretta Atlantic 3420-P

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Book Review george pollard

Journalist's Notebook Of Live Radio-TV News, by Phillip Kierstead. Tab Books, Blue Ridge Summit, Pa. 17214. 1976. indexed; \$12.95

For much of its half-century existence, broadcast journalism has followed a conservative, possibly socially irresponsible credo. Broadcast journalists have, for the most part, contented themselves with signaling the occurrence of an event as objectively as possible. Rarely has there been any serious attempt to put an event into perspective for the listener/viewer. This, inevitably, resulted in newscasts which resembled laundry lists.

The 1970's have, fortunately, seen the emergence of a new phase of broadcast journalism. New reporting methods are supplementing direct observation and interviewing as the primary data collection techniques. New engineering accomplishments have accelerated the broadcast news process. More and more the broadcast journalist is, out of necessity, becoming an analyst. Audiences are demanding that events be put in perspective, that they be informed how events are related and the affects events may have on their lives.

Originally, I believed Irving Fang's Television News (RPM, 14/08/76: 14) had adequately bound all these new elements together. More recently Handbook Of Reporting Methods, by McCombs, Shaw and Grey, has improved upon Fang's synthesis (RPM, 12/03/77: 31). But the latter is print-oriented, it really offers very little specifically for the broadcast journalist.

Kierstead, on the other hand, does an excellent job of tying the old and the new together for the broadcast journalist. Much more than Fang, he denotes the arrival of a new broadcast-news philosophy. The mind, he is suggesting, is more important than the voice; or, as CBS' Charles Kuralt likes to say, looks ain't everything in TV news. Vocal quality and appearance have nothing to do with journalist's competence. What is important is being understood.

The central thesis of this book is simple. The capacity to report in a literate, understandable manner is dependent upon one's intelligence. If you can't think, you can't write well. If you don't read well, your newscast doesn't communicate. If you don't communicate, audiences will beat a hasty retreat to another station with competent

broadcast journalists.

Indirectly, without really saying it, Kierstead is stressing analysis in reporting. 'How, for instance, does story X relate to other recent events in your city?' The author isn't just providing you with a set of reporting tools, either. Rather, he's arming you to deal with the increasing complexity of today's news. He's arming you to grab and hold the increasingly well educated, increasingly more aware audiences of today's broadcast news. In short, he's telling you: think, think, think; write, write, write; read. McLuhan notwithstanding, in broadcast news the message is the medium.

What really struck me was the definitive way Kierstead separated radio and television news. Too many authors of broadcast journalism texts simply lump the two together, naively assuming they're the same -- or worse yet, assuming radio news is not deserving of special attention. We know differently! Each news medium is a special case on to its own and Kierstead isn't afraid to say so. He does a commendable job of pointing out the differences and how the journalist should approach them.

In toto, the author has done one hell of a job. The book is clearly written, very easy to read. Even the slow reader should get through it in two, extremely rewarding sittings. This book will find a welcome place on any broadcast journalists desk. In fact, it appears more for the experienced journalist's desk than the beginner. I don't think it's quite right for a first year university or college course in broadcast journalism. It seems just too much for a first reader. The experienced reader or student in an advanced course will get far more out of this book than the newcomer.

MAJOR ADDITIONS

CALGARY

CKXL (Jack Barry)

Charted

17 (1) I'm In You-Peter Frampton

23 (27) On And On-Stephen Bishop

76 (29) Something BETter-Chilliwack

20 (30) Smoke-Sanford Townsend Band

EDMONTON

CHED (Len Theusen)

Charted

3 (1) Be Your Everything-Andy Gibb

24 (37) Best Of My Love-Emotions

* (39) Everybody Do-Sokker

* (40) One Way-David Bradstreet

HAMILTON

CKOC (Dave Smith)

Charted

3 (1) Be Your Everything-Andy Gibb

20 (36) Smoke-Sanford Townsend Band

* (39) Signed Sealed-Peter Frampton

76 (40) Something Better-Chilliwack

Playlisted

48 Don't Worry-B.J.Thomas

74 Jungle Love-Steve Miller Band

LONDON

CJBK (John Mackey)

33 (1) Wanna Make Love-Peter McCann

18 (28) Easy-Commadore

58 (29) A.P.B.-Toulouse

MONTREAL

CKGM (Greg Stewart)

Charted

3 (1) Be Your Everything-Andy Gibb

20 (29) Smoke-Sanford Townsend Band
12 (30) Just A Song-Crosby Stills Nash
Playlisted

29 Cold As Ice-Foreigner

* Everybody Do-Sokker

* Maybe You Better Run-Billy Misener

42 Keep It Comin-KC/Sunshine Band

25 Swayin To Music-Johnny Rivers

MONTREAL

CKLM

Charted

50 (1) Put The Light On Me-Brownsville Stn

* (11) Gloria-Midnight Stud

16 (12) Que Ser Sera-The Raes

42 (14) Keep It Coming-KC/Sunshine Band

12 (15) Just A Song-Crosby Stills Nash

MONTREAL

CFOX (Dan McLean)

Charted

79 (1) I Fael Love-Donna Summer

11 (16) How Much Love-Leo Sayer

14 (17) Telephone Line-ELO

48 (18) Don't Worry-B.J.Thomas

46 (20) Way Down-Elvis Presley

Playlisted

36 Float On-Floaters

OTTAWA

CFRA (Bob Saint)

Charted

3 (1) Be Your Everything-Andy Gibb

6 (29) Don't Stop-Fleetwood Mac

14 (30) Telephone Line-ELO

REGINA

CJME

Charted

3 (1) Your Everything-Andy Gibb

36 (28) Float On-Floaters

25 (29) Swayin To Music-Johnny Rivers

74 (30) Ju'ggle Love-Steve Miller

REGINA

CKCK (Royal Watson)

Charted

7 (1) You Made Me-Bay City Rollers

6 (29) Don't Stop-Fleetwood Mac

11 (30) How Much Love-Leo Sayer

SASKATOON

CKOM (Don Scott)

Charted

2 (1) Higher & Higher-Rita Collidge

29 (37) Cold As Ice-Foreigner

30 (38) Float On-Floaters

59 (39) Hold On-Charity Brown

47 (40) Mr. Love-Vehicle

TORONTO

CHUM (Roger Ashby)

Charted

1 (1) Your Everything-Andy Gibb

24 (25) Best Of My Love-Emotions

10 (26) Give A Little Bit-Supertramp

TORONTO

CFTR

Charted

15 (1) Da Doo Ron Ron-Shaun Cassidy

20 (25) Smoke-Sanford Townsend Band

9 (26) Handy Man-James Taylor

8 (29) Barracuda-Heart

* (PH) Just A Song-Crosby Stills Nash

* (PH) Swayin-Johnny Rivers

VICTORIA

CKDA

Charted

5 (1) You & Me-Alice Cooper

58 (25) A.P.B.-Toulouse

26 (26) Edge Of Universe-Bee Gees

39 (28) Strawberry Letter-Brothers Johnson

6 (29) Don't Stop-Fleetwood Mac

* (PH) Star Wars-Meco

WINDSOR

CKLW (Rosalie Trombley)

Charted

51 (1) Black Betty-Ram Jam

14 (21) Telephone Line-ELO

26 (30) Edge Of Universe-Bee Gees

Playlisted

* She Did It-Eric Carmen

55 Nobody Does It Better-Carly Simon

* Hold On-Wild Cherry

REGISTER NOW
FOR THE
COUNTRY EVENT
OF THE YEAR

WINNIPEG
 CKY (Gary Christian)
 Charted
 51 (1) Black Betty-Ram Jam
 41 (27) Star Wars-London Symphony
 6 (28) Don't Stop-Fleetwood Mac
 25 (29) Swayin-Johnny Rivers
 20 (30) Smoke-Sanford Townsend Band

CROSS
 CANADA
 ADDITIONS

BARRIE
 CKBB
 Playlisted
 49 Hard Rock Cape-Carole King
 * That's Rock 'N Roll-Midway
 26 Edge Of Universe-Bee Gees
BATHURST
 CKBC
 Playlisted
 60 Slide-Slave
 16 Que Sera Sera-The Raes
 49 Hard Rock Cafe-Carole King
 47 Mr. Love-Vehicle
 91 Hurry Sundown-Outlaws
BRIDGEWATER
 CKBW (Mark Williams)
 Playlisted
 8 Barracuda-Heart
 44 Timeless Love-Burton Cummings
 43 Sunflower-Glen Campbell
 33 Wanna Make Love-Peter McCann
 * Outa My Mind-Yvonne Elliman
COBOURG
 CHUC (Louise Guy)
 Charted
 12 (1) Just A Song-Crosby Stills Nash
 * (26) One Way-David Bradstreet
 * (27) Yesterday-Carlton Show Band
 * (28) Even Though-Kids
 * (29) Out Of My Mind-Yvonne Elliman
 * (30) With You-Fludd
CORNER BROOK
 CFCB (Leo Bruce)
 Charted
 3 (1) Be Your Everything-Andy Gibb
 42 (32) Keep It Comin-KC/Sunshine Love
 * (36) Trans Europe Express-Kraftwerk
 27 (39) Remember-Cat Stevens
 * (40) Easily-Franki Valli
FORT McMURRAY
 CJOK (Spence Cherrier)
 Charted
 * (1) The Reason Why-Hall & Oates
 7 (29) Magic-Bay City Rollers
 76 (30) Something Better-Chilliwack
 * (31) Long Long Road-David Bradstreet
 1 (32) Watcha Gonna Do-Pablo Cruise
 * (33) Give Me Love-Santana
HALIFAX
 CJCH (Steve Bolton)
 Charted
 17 (1) I'm In You-Peter Frampton
 31 (22) Christine Sixteen-Kiss
 10 (29) Give A Little-Supertramp
 14 (30) Telephone Line-ELO
KAMLOOPS
 CHNL
 Charted
 4 (1) My Heart-Barbra Streisand
 77 (26) I'm Dreamin-Jennifer Warnes
 * (27) My Fault-Serenade
 94 (28) Breeze-Jesse Winchester
 * (29) We're Here-Trooper
 17 (30) I'm In You-Peter Frampton
KENTVILLE
 CKEN (Wally Milan)
 Charted
 15 (1) Da Doo Ron Ron-Shaun Cassidy
KINGSTON
 CKLC (Paul Moorman)
 Charted
 7 (1) Magic-Bay City Rollers

20 (28) Smoke-Sanford Townsend Band
 18 (30) Easy-Commodores
 74 (PH) Jungle Love-Steve Miller Band
LEAMINGTON
 CHYR (John Harada)
 Playlisted
 * Down The Hall-Four Seasons
 100 Just Remember-Firefall
 15 Da Doo Ron Ron-Shaun Cassidy
 16 Que Sera Sera-The Raes
LINDSAY
 CKLY (Tex Bagshaw)
 Charted
 3 (1) Be Your Everything-Andy Gibb
 12 (29) Just A Song-Crosby Stills Nash
 42 (PH) Keep It Coming-KC/Sunshine Band
 Love Gun-Kiss(LP)
NEWCASTLE
 CFAN (Fred Trainor)
 Charted
 3 (1) Your Everything-Andy Gibb
 9 (25) Handy Man-James Taylor
 6 (28) Don't Stopp-Fleetwood Mac
 11 (33) How Much Love-Leo Sayer
 31 (37) Christine Sixteen-Kiss
NORTH BATTLEFORD
 CJNB (Barry Andrews)
 Charted
 5 (1) You And Me-Alice Cooper
 31 (37) Christine Sixteen-Kiss
 11 (38) How Much Love-Leo Sayer
 10 (39) Give A Little Bit-Supertramp
 * (40) Jukebox Music-Kinks
PETERBOROUGH
 CKPT
 Charted
 17 (1) I'm In You-Peter Frampton
 11 (26) How Much Love-Leo Sayer
 51 (30) Black Betty-Ram Jam
PETERBOROUGH
 CHEX (Rick Allan)
 Charted
 3 (1) Your Everything-Andy Gibb
 20 (27) Smoke-Sanford Townsend Band
 42 (26) Keep It Coming-KC/Sunshine Band
 Playlisted
 29 Cold As Ice-Foreigner
 57 I Believe-Kenny Loggins
 * STOP Please-Ronney Abramson
 * She's No Angel-April Wine
 * Sometimes When We Touch-Dan Hill
ST. ANDREWS
 CFCX (Paul Magee)
 Charted
 21 (1) Undercover Angel-Alan O'Day
 24 (23) Best Of My Love-Emotions
SAINT JOHN
 CHSJ (Al Charles)
 Charted
 17 (1) I'm In You-Peter Frampton
 28 (8) It's Sad-Dan & Coley
 26 (12) Edge Of Universe-Bee Gees
 16 (13) Que Sera Sera-The Raes
 12 (23) Just A Song-Crosby Stills Nash
 36 (30) Float On-Floaters
ST. THOMAS
 CHLO (Al Baldwin)
 Charted
 33 (1) Want To Make Love-Peter McCann
 51 (26) Black Betty-Ram Jam
 68 (27) Daytime Friends-Kenny Rogers
 * (28) Killing Of Georgie-Rod Stewart
 * (29) Telephone Man-Meri Wilson
 83 (30) Be In Love-Paul Anka
SARNIA
 CKJD (Ross Roberts)
 Playlisted
 68 Daytime Friends-Kenny Rogers
 * Tonight-Toulouse
 35 Give A Little-Supertramp
 * We're Here-Trooper
 20 Smoke-Sanford Townsend Band
SYDNEY
 CHER (Bill Wiggins)
 Charted
 3 (1) Your Everything-Andy Gibb
 * (34) Telephone Man-Meri Wilson

ADULT ORIENTED

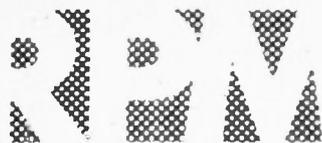
PICK ROBBIE McDOUGALL
 Four Seasons
 Adoramus MCD45-3

PICK DAVE AND SUGAR
 That's The Way
 Love Should Be
 RCA PB-11034-N

PICK SANFORD
 TOWNSEND BAND
 Smoke From A
 Distant Fire
 Warner Bros 8370-P

23 (36) On And On-Stephen Bishop
 * (37) L.A. Lady-J.C.Stone
 12 (38) Just A Song-Crosby Stills Nash
 16 (40) Que Sera Sera-The Raes
SYDNEY
 CJCB (Arna Halloran)
 Charted
 3 (1) Your Everything-Andy Gibb
 23 (40) On And On-Stephen Bishop
TRURO
 CKCL (Roy Publicover)
 Playlisted
 6 Don't Stop-Fleetwood Mac
 11 How Much-Leo Sayer
 20 Smoke-Sanford Townsend Band
 36 Float On-Floaters
 31 Christine Sixteen-Kiss
 54 Rock & Roll-Bob Seger
WEYBURN
 CFSL (Jon Fredrix)
 Charted
 3 (1) Your Everything-Andy Gibb
 47 (37) Mr. Love-Vehicle
 76 (38) Something Better-Chilliwack
 * (39) Ridin High-Moxy





Adult Oriented Playlist

- | | | | | | |
|-------|------|---|---------|------|---|
| 1 2 | (14) | I JUST WANNA BE YOUR EVERYTHING
Andy Gibb
RSO 872 Q | 26 30 | (10) | ROCKY ROAD
Glory Anne Carriere
Royalty 1000-47 |
| 2 1 | (15) | LOOKS LIKE WE MADE IT
Barry Manilow
Arista 0244 F | 27 37 | (13) | DON'T IT MAKE MY BROWN EYES BLUE
Crystal Gayle
United Artists UAXW1016 N |
| 3 3 | (10) | DON'T WORRY BABY
B.J. Thomas
MCA 60735-J | 28 31 | (4) | ARIANNE
Johnny Mathis
Columbia 3-10574-H |
| 4 9 | (6) | QUE SERA SERA
The Raes
A&M AM446-W | 29 32 | (5) | EASY
Commodores
Motown 141B Y |
| 5 8 | (8) | ON AND ON
Stephen Bishop
ABC 12280 T | 30 36 | (4) | WALK RIGHT IN
Dr. Hook
Capitol 4423 F |
| 6 4 | (8) | HANDY MAN
James Taylor
Columbia 3-10557-H | 31 34 | (4) | SWAYIN' TO THE MUSIC
Johnny Rivers
Big Tree 16094 P |
| 7 12 | (6) | DON'T STOP
Fleetwood Mac
Warner Bros WBS8413 P | 32 10 | (12) | JUST A SONG BEFORE I GO
Crosby, Stills & Nash
Atlantic 3401-P |
| 8 5 | (8) | IT'S SAD TO BELONG
England Dan & John Ford Coley
Big Tree 16088-P | 33 35 | (7) | GEORGIA EYES
Mary Saxton
Mustard 103-N |
| 9 6 | (12) | MY HEART BELONGS TO ME
Barbra Streisand
Columbia 310555-H | 34 40 | (3) | I BELIEVE IN SUNSHINE
Great Rufus Road Machine
Axe 46 K |
| 10 13 | (7) | IT WAS ALMOST LIKE A SONG
Ronnie Millsap
RCA 10276-N | 35 39 | (4) | I'M DREAMING
Jennifer Warnes
Arista 0252-F |
| 11 18 | (6) | HOW MUCH LOVE
Leo Sayer
Warner Bros WBS8319 P | 36 43 | (3) | EVERYBODY OUGHT TO BE IN LOVE
Paul Anka
United Artists UAXW1018 Y-N |
| 12 15 | (7) | YOU + ME
Alice Cooper
Warner Bros 8349-P | 37 41 | (4) | HARD ROCK CAFE
Carole King
Capitol 4455 F |
| 13 16 | (13) | DO YOU WANNA MAKE LOVE
Peter McCann
20th Century 2335-T | 38 11 | (16) | HIGHER & HIGHER
Rita Coolidge
A&M 1922 W |
| 14 17 | (5) | OLD SCHOOL YARD
Cat Stevens
A&M 1948-W | 39 42 | (3) | ALONE AT LAST
Neil Sedaka
Elektra 45421-P |
| 15 7 | (11) | YOUR LOVE GETS ME AROUND
Ronney Abramson
True North TN4-134-H | 40 14 | (11) | AMARILLO
Neil Sedaka
Polydor 2058-888 Q |
| 16 19 | (9) | YOU'RE THE REASON
Ron Nigrini
Attic 157-K | 41 46 | (2) | KENTUCKY MORNING
Al Martino
Capitol 4444-F |
| 17 22 | (4) | I'M IN YOU
Peter Frampton
A&M 1941-W | 42 48 | (2) | CHERRY PIE
Kelly Jay
Direction 7701-N |
| 18 21 | (9) | SMILE WITH YOUR EYES
Phil Sykes
Attic 156-K | 43 47 | (2) | I CAN'T GET YOU OUT OF MY MIND
Yvonne Elliman
RSO 877-Q |
| 19 27 | (5) | STAR WARS (Main Theme)
London Symphony Orchestra
20th Century 2345-T | 44 49 | (2) | JUST REMEMBER I LOVE YOU
Firefall
Atlantic 3420 P |
| 20 24 | (9) | DANCER
Ken Tobias
Attic 162-K | 45 50 | (2) | FOR A WHILE
Mary Macgregor
Ariola America 7667-R |
| 21 26 | (5) | NOBODY DOES IT BETTER
Carley Simon
Elektra 45413-P | 46 | (1) | THE TWO OF US
McCoo & Davis
ABC 1026-T |
| 22 25 | (12) | THEN CAME YOU
Mike Graham
Amber 119-K | 47 | (1) | DOG DAYS
Atlantic Rhythm Section
Pinnacle PD 6341-Q |
| 23 29 | (7) | COME IN FROM THE RAIN
Captain & Tennille
A&M 1944-W | 48 | (1) | I WOULDN'T WANT TO BE LIKE YOU
Alan Parsons
Arista 0260-F |
| 24 28 | (11) | EMILY CARR . . . WORLD OF SMALL
Dave Baker
Top Hat 103-K | 49 | (1) | CAN'T SEE YOU
Marshall Tucker Band
Capitol 0278-P |
| 25 33 | (3) | DAYTIME FRIENDS
Kenny Rogers
United Artists UAXW1027-N | 50 | (1) | BROOM BOY
Burgess Meredith
Meridian 45001 |

Where the hits are . . .

This new chart shows the top 20 singles and the albums on which they appear. It is a quick reference aid to record dealers and rack jobbers.

1	2	WATCHA GONNA DO - Pablo Cruise A Place In The Sun - A&M SP-4625-W
2	4	YOUR LOVE HAS LIFTED ME (Higher & Higher) - Rita Coolidge Anytime . . . Anywhere - A&M SP4616-W
3	1	I JUST WANT TO BE YOUR EVERYTHING - Andy Gibb Flowing Rivers - RSO RS-1-3019-Q
4	3	MY HEART BELONGS TO ME - Barbra Streisand Superman - Columbia JC-34830-H
5	7	YOU AND ME - Alice Cooper Laces & Whiskey - Warner Bros BSK-3027-P
6	19	DON'T STOP - Fleetwood Mac Rumours - Warner Bros BSK3010-P
7	9	YOU MADE ME BELIEVE IN MAGIC - Bay City Rollers It's A Game - Arista 7004-F
8	11	BARRACUDA - Heart Little Queen - Portrait JR 34799-H
9	16	HANDYMAN - James Taylor James Taylor - Columbia JC34811-H
10	13	GIVE A LITTLE BIT - Supertramp Even In The Quietest Moments - A&M SP-4634-W
11	18	HOW MUCH LOVE - Leo Sayer Endless Flight - Warner Bros BS2962-P
12	15	JUST A SONG BEFORE I GO - Crosby, Stills & Nash CNS - Atlantic SD19104-P
13	14	YOU'RE MY WORLD - Helen Reddy Ear Candy - Capitol SO 11640-F
14	17	TELEPHONE LINE - Electric Light Orchestra A New World Record - United Artists UALA679G-N
15	5	DA DOO RON RON - Shaun Cassidy Shaun Cassidy - Warner Bros BS-3067-P
16	....	QUE SERA SERA - The Raes Not available
17	8	I'M IN YOU - Peter Frampton I'm In You - A&M SP-4704-W
18	....	EASY - The Commodores Commodores - Motown M7-884R1-Y
19	8	KNOWING ME, KNOWING YOU - Abba Arrival - Atlantic SD-18207-P
20	....	SMOKE FROM A DISTANT FIRE - Sanford & Townsend Band Sanford & Townsend Band - Warner Bros BS 2966-P

CROSS CANADA continued from page 30

- (40) Ride Me-Wenzday
- WHITEHORSE
- CKRW (Robb Austin)
- Charted
- 8 (1) Barracuda-Heart
- (28) Georgia Eyes-Mary Saxton
- 58 (29) A.P.B.-Toulouse
- (30) Magic In The Air-Fosterchild
- WINGHAM
- CKNX (Iona Terry)
- Playlisted
- Kentucky Mornin-AI Martino

- Walk Right In-Dr. Hook
- Hold On Baby-Charity Brown
- 83 Be In Love-Paul Anka
- WOODSTOCK
- CJCJ (Ted Hayward)
- Charted
- 24 (1) Best Of My Love-Emotions
- 45 (32) Sugar Daddy-Patsy Gallant
- 42 (36) Keep It Comin-KC/Sunshine Band
- 11 (37) How Much Love-Leo Sayer
- 16 (38) Que Sera Sera-The Raes
- 20 (39) Smoke-Sanford Townsend Band
- 49 (40) Hard Rock Cafe-Carole King

ACTION SINGLES

The three most active singles reported to RPM by radio stations each week based on the radio station additions

- SMOKE FROM A DISTANT FIRE - Sanford Townsend Band (Warner Bros)
- HOW MUCH LOVE - Leo Sayer (Warner Bros)
- DON'T STOP - Fleetwood Mac (Warner Bros)

ALBUMS ALPHABETICALLY

A Star Is Born/Soundtrack	12
Abba	50
Greg Allman	77
Paul Anka	84
April Wine	35
Bad Company	96
Joan Baez	89
Carroll Baker	20
Bay City Rollers	27
Beatles	54
Bee Gees	24
George Benson	74
Boston	9
Brothers Johnson	40
Jimmy Buffett	55
Glen Campbell	45
Captain & Tennille	76
Shaun Cassidy	10
Chilliwack	46
Climax Blues Band	79
Commodores	31
Rita Coolidge	19
Alice Cooper	30
Crosby, Stills & Nash	15, 100
Burton Cummings	16
Eagles	17, 72
Electric Light Orchestra	8
Emerson, Lake & Palmer	39
Emotions	32
Firefall	99
Fleetwood Mac	2, 86
Dan Fogelberg	67
Foreigner	29
Fosterchild	73
Peter Frampton	6, 38
Patsy Gallant	61
Marvin Gaye	22
Genesis	85
Andy Gibb	53
Greatful Dead	98
Heart	3
Thelma Houston	69
Isley Brothers	57
Waylon Jennings	80
Jethro Tull	92
Kansas	81
KC & Sunshine Band	34
Carole King	49
Kinks	83
Kiss	5
Kris Kristofferson	65
Little River Band	52
Kenny Loggins	58
Mary MacGregor	88
Melissa Manchester	66
Barry Manilow	13, 95
Manfred Man's Earth Band	78
Bob Marley	47
Marshall Tucker Band	25
Max Webster	48
Kate & Anna MacGarrigle	90
Murray McLauchlan	56
Steve Miller Band	4, 60
Moody Blues	43
Olivia Newton-John	37
Ted Nugent	44
Pablo Cruise	42
Alan Parsons Project	68
Elvis Presley	41, 59
Bonnie Raitt	91
Rocky/Soundtrack	33
Kenny Rogers	36, 64
Leo Sayer	26
Boz Scaggs	23
Bob Seger	51
Star Wars/Soundtrack	62
Cat Stevens	7
Rod Stewart	75
Barbra Streisand	1
Styx	70
Donna Summer	63
Supertramp	82, 28
James Taylor	11
Trooper	71
Vaidy	94
Jennifer Warnes	97
Weather Report	93
Stevie Wonder	21
Yes	14
Neil Young	18
ZZ Top	87

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



100 ALBUMS

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

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

1	3	(18)	BARBRA STREISAND Superman (Columbia) JCA34830-H JCA34830-H JCT34830-H	26	21	(34)	LEO SAYER Endless Flight (Warner Bros) BS2962-P 8WM2962-P
2	1	(24)	FLEETWOOD MAC Rumours (Warner Bros) BSK3010-P MB3010-P M53010-P	27	29	(22)	CARROLL BAKER Carroll Baker (RCA) KPL1 0171-N KPS1 0171-N
3	2	(14)	HEART Little Queen (Portrait) JR34779-H	28	22	(21)	SUPERTRAMP Even In The Quietest Moments (A&M) SP4634-W 8T4634-W CS4634-W
4	4	(15)	STEVE MILLER BAND Book Of Dreams (Capitol) SW11630-F 8XW11630-F 4XW11630-P	29	31	(15)	FOREIGNER Foreigner (Atlantic) SD18215-P TP18215-P CS18215-P
5	6	(9)	KISS Love Gun (Casablanca) NBLP7057-M NBLP8-7057-M NBLP4-7057-M	30	34	(13)	ALICE COOPER Lace & Whiskey (Warner Bros) BS3027-P
6	5	(10)	PETER FRAMPTON I'm In You (A&M) SP-4704-W	31	33	(14)	COMMODORES Commodes (Motown) M7 884R1-Y
7	7	(12)	CAT STEVENS Izitso (A&M) SP4702-W 8T4702-W CS4702-W	32	35	(9)	EMOTIONS Rejoice (Columbia) PC34762-H PCA34762-H PCT34762-H
8	8	(41)	ELECTRIC LIGHT ORCHESTRA A New World Record (United Artists) UALA679G-F UAEA679H-F UACA679H-F	33	38	(16)	ROCKY/Soundtrack (United Artists) UALA693-F UAEA693-F UACA693-F
9	10	(42)	BOSTON Boston (Epic) PEA34188-P PEA34188-P	34	24	(18)	KC & THE SUNSHINE BAND Part 3 (TK) CXL1-4021-N CXS1-4C21-N CXK1-4021-N
10	11	(8)	SHAUN CASSIDY Shaun Cassidy (Warner Bros) BS3067-P MB3067-P M53067-P	35	30	(32)	APRIL WINE Forever For Now (Aquarius) AQR511-K AQ8511-K AQC511-K
11	14	(8)	JAMES TAYLOR JT (CBS) PC34811-H PCA34811-H PCT34811-H	36	32	(11)	KENNY ROGERS Kenny Rogers (United Artists) UALA689G-F UAEA689H-F UACA689G-F
12	15	(34)	A STAR IS BORN/SOUNDTRACK (CBS) JS34403-H JSA34403-H JST34403-H	37	60	(5)	OLIVIA NEWTON-JOHN Making A Good Thing Better (MCA) MCA2280-J MCAT2280-J MCAC2280-J
13	9	(11)	BARRY MANILOW Live (Arista) AL8500-F 4A8500-F 8A8500-F	38	36	(78)	PETER FRAMPTON Frampton Comes Alive (A&M) SP3703-W CS3703-W 8T3703-W
14	26	(4)	YES Going For The One (Atlantic) KSD19106-P TP19106-P CS19106-P	39	40	(17)	EMERSON, LAKE & PALMER Works Vol 1 (Atlantic) 2SDX7000-P MBJ7000-P MCJ7000-P
15	16	(6)	CROSBY, STILLS & NASH CSN (Atlantic) KSD-19106-P TP-19106-P CS-19106-P	40	42	(11)	BROTHERS JOHNSON Right On Time (A&M) SP4644-W 8T4644-W CS4644-W
16	17	(6)	BURTON CUMMINGS My Own Way To Rock (Portrait) PR34698-H PRA34698-H PRT34698-H	41	45	(5)	ELVIS PRESLEY Moody Blue (RCA) AFL1 2428-N
17	12	(34)	EAGLES Hotel California (Asylum) 7E-1079-P	42	37	(9)	PABLO CRUISE A Place In The Sun (A&M) SP4625-W
18	27	(8)	NEIL YOUNG American Stars 'N Bars (Reprise) MSK2261-P M82261-P M52261-P	43	39	(9)	MOODY BLUES Caught Live + Five (London) 2PS 690/1-K
19	23	(12)	RITA COOLIDGE Anytime Anywhere (A&M) SP4616-W 8T4616-W CS4616-W	44	46	(8)	TED NUGENT Cat Scratch Fever (Columbia) PE34700-H PEA34700-H PET34700-H
20	25	(5)	BAY CITY ROLLERS It's A Game (Arista) AB7004-F	45	41	(9)	GLEN CAMPBELL Southern Nights (Capitol) SW11601-F 8WX11601-F 4XW11601-F
21	13	(9)	STEVIE WONDER Songs In The Key Of Life (Tama) T340U2-Y T340XT-Y T340XC-Y	46	43	(21)	CHILLIWACK Dream, Dream, Dream (Mushroom) MRS5006 MR35006 MRC5006
22	18	(7)	MARVIN GAYE Live At The London Palladium (Tama) T352-R2-Y T352-RT-Y T352-RC-Y	47	49	(7)	BOB MARLEY Exodus (Island) ILPS9498-N Y8,9498-N ZC19498-N
23	19	(22)	BOZ SCAGGS Silk Degrees (Columbia) PC33920-H PCA33920-H PCT33920-H	48	51	(10)	MAX WEBSTER High Class In Borrowed Shows (Anthem) ANR-1-1007-Q ANB-1-1007-Q AN4-1-1007-Q
24	20	(12)	BEE GEES Here At Last (RSO) RS-2-3901-Q RS8-2-3901-Q RS4-2-3901-Q	49	69	(3)	CAROLE KING Simple Things (Capitol) SMAS11667-F 8WX11667-F 4XW11667-F
25	28	(18)	MARSHALL TUCKER BAND Carolina Dreams (Capricorn) CPK0180-P M80180-P M50180-P	50	52	(47)	ABBA Greatest Hits (Atlantic) SD18189-P AC18189-P A8TC18189-P

RPM 100 Top Albums (51-100)

51	53	(33)	BOB SEGER & THE SILVER BULLET BAND Night Moves (Capitol) ST11557-F 4XT1157-F 8XT1157-F		
52	55	(7)	LITTLE RIVER BAND Diamantina Cocktail (Capitol) ST-11645-F 8XT-11645-F 4XT-11645-F		
53	59	(4)	ANDY GIBB Flowing Rivers (RSO) RS23019-Q RS823019-Q RS423019-Q		
54	44	(14)	BEATLES Beatles Live (Capitol) SMAS11638-F 8WX11638-F 4XW11638-F		
55	47	(10)	JIMMY BUFFETT Changes In Latitude Changes In Attitude (ABC) AB-990-T		
56	62	(6)	MURRAY McLAUCHLAN Hard Rock Town (True North) TN-29-H TNA-29-H TNT-29-H		
57	50	(17)	ISLEY BROTHERS Go For Your Guns (T-Neck) PZ34432-H PZA34432-H PZT34432-H		
58	61	(10)	KENNY LOGGINS Celebrate Me Home (Columbia) PC 34655-H		
59	48	(15)	ELVIS PRESLEY Welcome To My World (RCA) CPL1-2274-N CPS1-2274-N CPK1-2274-N		
60	100	(2)	STEVE MILLER BAND Fly Like An Eagle (Capitol) ST11497-F 8XW11497-F 4XW11497-F		
61	54	(23)	PATSY GALLANT Are You Ready For Love (Attic) LAT1017-K BAT1017-K CAT1017-K		
62	70	(4)	STAR WARS/Soundtrack 20th Century 9209-541-T 8209-541-T 5209-541-T		
63	56	(10)	DONNA SUMMER I Remember Yesterday (Casablanca) NBLP7056-M		
64	73	(3)	KENNY ROGERS Daytime Friends (United Artists) UALA754G-N UAEA754H-N UACA754H-N		
65	66	(15)	KRIS KRISTOFFERSON Songs Of Kristofferson (Monument) PC34687-H PCA34687-H PCT34687-H		
66	74	(4)	MELISSA MANCHESTER Singin' (Arista) SL4136-F 8A4136-F 4A4136-F		
67	57	(9)	DAN FOGELBERG Nether Lands (Epic) PE34105-H		
68	71	(4)	ALAN PARSONS PROJECT I Robot (Arista) AL7002-F 8A7002-F 4A7002-F		
69	58	(24)	THELMA HOUSTON Anyway You Like It (Motown) T345-P1-Y T345-BT-Y T345-BC-Y		
70	92	(2)	STYX The Grand Illusion (A&M) SP4637-W 8T4637-W CS4637-W		
71	63	(8)	TROOPER Knock 'M Dead Kid (MCA) MCA2275-J MCAC2275-J MCAC2275-J		
72	64	(75)	EAGLES Their Greatest Hits (Asylum) 7ES1052-P		
73	75	(8)	FOSTERCHILD Fosterchild (Columbia) PES90382-H PEA90382-H PEC90382-H		
74	77	(17)	GEORGE BENSON Breezin' (Warner Bros) BS2919-P 8WM2919-P CWX2919-P		
75	65	(55)	ROD STEWART A Night On The Town (Warner Bros) BS2938-P 8WM2938-P CWX2938-P		
76	67	(19)	CAPTAIN & TENNILLE Come In From The Rain (A&M) SP4700-W 8T4700-W CS4700-W		
77	79	(6)	GREG ALLMAN Playin' Up A Storm (Capricorn) CP-0181-P M8-0181-P M5-1081-P		
78	68	(33)	MANFRED MANN'S EARTH BAND Roaring Silence (Warner Bros) BS2965-P 8WM2965-P CWX2965-P		
79	81	(10)	CLIMAX BLUES BAND Gold Plated (Sire) 9147-7523-T 8147-7523-T		
80	72	(7)	WAYLON JENNINGS O'Waylon (RCA) APL1-2317-N		
81	76	(29)	KANSAS Leftverture (Kirshner) PZ34224-H PZA34224-H		
82	93	(2)	SUPERTRAMP Crime Of The Century (A&M) SP3647-W 8T3647-W CS3647-W		
83	78	(24)	KINKS Sleepwalker (Arista) AL4106-F 8A4106-F 4A4106-F		
84	87	(15)	PAUL ANKA Music Man (United Artists) UALA746H-F UAEA746H-F UACA746H-F		
85	95	(17)	GENESIS Wind & Wuthering (Atco) SD36144-P TP36144-P CS36144-P		
86	94	(2)	FLEETWOOD MAC Fleetwood Mac (Reprise) REP2225-P MB2225-P M52225-P		
87	89	(38)	Z Z TOP Tejas (London) PS680-K PS8680-K PS5680-K		
88	80	(15)	MARY MacGREGOR Torn Between Two Lovers (Ariola America) SMAS50015-N 8XT50015-N 5XT50015-N		
89	82	(7)	JOAN BAEZ Blowin' Away (Portrait) PR34697-H PRA34697-H PRT34697-H		
90	83	(13)	KATE & ANNA McGARRIGLE Dancer With Bruised Knees (Warner Bros) BS3014-P MB3014-P		
91	84	(11)	BONNIE RAITT Sweet Forgiveness (Warner Bros) BS2990-P 8WM2990-P CWX2990-P		
92	85	(25)	JETHRO TULL Songs Of The Wood (Chrysalis) CHR1132-F 8CH1132-F CCH1132-F		
93	86	(15)	WEATHER REPORT Heavy Weather (Columbia) PC34418-H PCA34418-H PCT34418-H		
94	88	(28)	VALDY Valdy & The Hometown Band (A&M) SP4592-W 8T4592-W CS4592-W		
95	90	(52)	BARRY MANILOW This One's For You (Arista) AL4090-F 4A4090-F 8A4090-F		
96	91	(13)	BAD COMPANY Burnin' Sky (Swan Song) KSS8500-P TP8500-P CS8500-P		
97	93	(23)	JENNIFER WARNES Jennifer Warnes (Arista) AL4062-F 4A4062-F 8A4062-F		
98	....	(1)	FIREBALL Luna Sea (Arista) SD-19101-P TP-19101-P CS-19101-P		
99	....	(1)	GRATEFUL DEAD Terrapin Station (Arista) AL-7001-F 8A-7001-F 4A-7001-F		
100	(1)	CROSBY, STILLS, NASH & YOUNG Dja Vu (Atlantic) SD-7200-P ABTC-7200-P AC-7200-P		

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Country Week

Supercountry Baker ready for B.C. date

Carroll Baker, powerhouse country singer and first Canadian country artist to receive a gold album, has completed her Eastern tour with rave reviews and tremendous fan support. The blond RCA artist performed to near and full capacity houses for 14 shows in eleven days creating such a favourable response that not one date went by without at least one standing ovation.

Dates for this tour included: Woodstock, N.B. (July 21), St. John's, Newfoundland Arts And Culture Centre (22, 23), Charlottetown Confederation Centre (24), Buc-touche, N.B. (25), Bridgewater, N.S., for three nights (26, 27, 28) where she broke all previous attendance records for the opening three days of the South Shore Exhibition by 1,000, 2,000 and 700 respectively, Cape Breton, Port Hood Arena (29), Cape Breton, Sydney Academy (30), and the wind-up date at Halifax's Rebecca Cohn Auditorium (August 2).

Along with the fan response towards Baker's performances went the general press nick-name given to her, "The Heart Beat Of The Maritimes and Bridgewater."

Baker, Juno and Big Country Award winner for Top Female Country Singer, played all of her many hits on the tour, including her most recent RPM Country Playlist No. 1 song, It's Late And I Have To Go (which is her seventh number one hit in a row), and her latest single release, The Morning After Baby Let Me Down.

Accompanying Baker on the Maritime dates was The Sheila Ann Show, who acted as opener on the dates. Also on the Baker tour, at least for some of the dates, was United Artists singer Jean Sheppard. These dates included the St. John's, Charlottetown and Halifax appearances.

Baker's Maritime tour was booked by Bert Mitford's Music and Artists Company.

Future dates for the singer include her first performing visit to British Columbia where she plays the Newton Inn, Surrey. RCA act Ray McAuley and Wild Country are slated as the support act for the September date.

Hamilton IV series set for 5th year

The successful George Hamilton IV series on CHCH-TV (Hamilton) is in the process of taping their 5th year. The weekly show is syndicated coast to coast in Canada and is the only country music television series shown overseas (Ireland, Scotland, England, South Africa, Hong Kong and New Zealand). The show is totally Canadian. It's interesting that there have only been three Nashville acts showcased on the show in its four seasons. Says Hamilton: "I feel the show is giving a good forum to up and coming Canadian talent, particularly in the British Isles". He continues with: "I'm the only foreigner included in the series and I do predominantly Canadian material."

Producer of the show is Manny Pittson who will be using two guest artists each show this season with semi-regular spots by top Canadian groups like the Good Brothers, String Band and Prairie Oyster. Cathie Stewart and Stan Vaughn and North Country return this season as regulars.

Pittson is interested in hearing from managers or agents for Canadian country/folk acts. They should send tapes and bios to Pittson at CHCH-TV, 163 Jackson St. West, Hamilton, Ontario L8N 3A6.

Hamilton currently releases on GRT in Canada and is represented in Canada by Bert Mitford and Maureen Enright.

U.S./Canada release for Ronnie Prophet

RCA has set September 6th, as the release date for a new single by Ronnie Prophet. The record will be released in both the U.S. and Canada. It'll be Ronnie's first crack at the U.S. charts since his while-back, chart-buster, Sanctuary. A side of the new RCA

appearing on the back cover of the album. There's a strong single that has been lifted from the Words LP, Writin' This Song is doing very well airplay-wise all across Canada.

Other very tough product just recently released by the aggressive west coast label includes records by Jim Woodyard and Tim Williams. The former's set is Basement Suite, and it too has spawned a single, Lioness In Sheep's Clothing. The latter artist is running hard with his debut single on Dyna West, Still Sings Country.

It was just like old times to a certain extent at the recent Nova Scotia Festival Of The Arts at the Rebecca Cohn Auditorium. Headliners from August 11-14 were the Kingston Trio and Glenn Yarborough and the Limelinters.

Mary Bailey, currently tearing up the charts in many areas with her RCA single, Pitter Patter, has put together her own band and recently debuted her club act in Ontario at Woodstock's Fairview Hotel. Personnel in Mary's group includes Jeff Geddes, Steve Doede, Gilles Fontaine and Paul Taylor. Paul and Steve were former members of Foxglove. Name for Mary's new band is Red Apple, and manager Tony Canavan is booking them solidly in southern Ontario gigs. Tony is based in Bowmanville, Ontario and can be reached at (416) 623-9315. Other aspects of the Bailey lady's career are



single, produced in Nashville, will be a Jeff Barry, Cynthia Weil tune, It Ain't Easy Lovin' You. Flip side of the new Prophet disc is a song called She's An Outlaw. Both tracks are from a forthcoming Ronnie Prophet album, his second for RCA.

That has to be a cute cover on the debut, Mike and Maria album, Worlds I Love To Hear. To appreciate the full impact of the message one has to look at both the front and back covers of the Dyna West package. You'll reach the conclusion that whatever words Mike was whispering in Maria's ear were the right ones, at least if one is to judge by the second picture of the duo

REGISTER EARLY FOR BIG COUNTRY AT SPECIAL PRICES

COUNTRY continued on page 36

COUNTRY continued from page 35

really developing positive trends of late. She just completed two specials for Hamilton's CHCH-Eleven. The two half hour specials were taped at the Terra Cota Inn in the Caledon Hills for Fall showing by the station. In one of the segments Mary was a guest artist, in the other she was host for the show. Beyond that, some considerable interest has been shown in the good looking gal's talent by Manny Pittson, producer of the George Hamilton IV syndicated TV show. Mary was a surprise performer on the recent tape session for CFGM's Opry North. She was not scheduled for that show but her outstanding performance was a welcome surprise for the Minkler Auditorium audience.

Another super lady entertainer was extremely well received on the same Opry North program. Nancy Ryan, a veteran performer/songwriter was a real hit as she performed her own composition, a tune that has been a big hit for Julie Lynn, I Want To Be Bad. Nancy did a couple of country classics in addition to her own tune, and as far as executive producer Stan Campbell was concerned, she could come back anytime on the strength of the audience's reaction. As it happens, Nancy is also managed by Tony Canavan who seems to be cornering the market on talented, good-looking lady singers.

A recent Toronto Globe And Mail article by Jim Christy dealt in detail with CFGM's Opry North. While the item wasn't exactly a rave, it was a pretty positive piece of

writing on the show, the performers on that particular occasion, and on country music generally. Believe me, for the Toronto dailies and their respective attitudes to country music, it was an altogether refreshing change. Singled out for praise by Christy in his story were Reg Watkins and Heather Haig. He also had positive remarks about Roger Quick and the Good Brothers.

Still with country music and the Toronto press corps; it seems like the Sunday Sun is taking another giant step into the area of country music coverage. They already print the CFGM top twenty album chart every weekend, and as of July 31st, they began carrying Dave Mulholland's country column. A check with the newspaper informed me that they plan to carry Mulholland's articles on a regular weekly basis from now on, and that can only be good for country music generally. Dave is currently the Ottawa Citizen's resident expert on the country music scene, both domestic and otherwise.

A new recording/publishing venture is looming on the horizon. It will apparently be headed up by John Stewart who recently exited the MCA complex. The outfit, according to a reliable informant, will continue to operate out of the Sounds Interchange set-up, and will be known as Interproductions. The associated record label will be billed as Change Records. Elaborate planning and solid financing will provide the basis for what appears to be an exciting new venture. The new firm will be into all facets of the music spectrum, including country. Among the first product scheduled

COUNTRY

PICK CARROLL BAKER
The Morning After
Baby Let Me Down
RCA PB-50388-N

PICK CHRIS NIELSEN
I'd Love You Like
Nobody Dared To
Royalty 1000-51

PICK BRENT WILLIAMS
I Took Me A Trip
Back Home
J-Bash BW-003

for early fall release will be an album by newcomer, Bob Van Dyke. He's a writer/performer who'll feature a good deal of his own material on his first session, but will also offer several country classics. Some of the individuals already committed to the new firm, and not yet publically identified, include several real heavy names on the industry scene in Canada.

There appears to be a move afoot to flip the current Tim Daniels' chart-buster, Cheater's Kit. The tune on the other side of his debut RCA single is one that Tim wrote, entitled You Made Me A Man Again. Jack Feeney says that the label really did some soul searching before going on Kit as the A side of the first Daniels release. They heard very positive ingredients in both songs. So, apparently, did "Weird Harold" at CKWX Vancouver and Ron Foster at CKLW-FM in Windsor-Detroit. Both programmers have their respective country outlets on the Man Again side of Tim's record. Another programmer who has opted for Tim's own tune is Jack Winter at Toronto's CKFH. That may not be too many stations, yet, but take a gander at the stations and the markets. With that kind of rotation in towns that big, it's not usually long before the action spreads country-wide.

Paul Kennedy at Halifax's CHFX reports that he heard the pre-mix of the new album by the Mercey Brothers during their mid-July gig at Charlottetown's Barn. He concurs with a good deal of what this reporter had to say about the new set in last week's Keep It Country. Paul reports that the Maritimes have played host to some of the biggies this summer. Carroll Baker and Jean Shepard were into Halifax together, and Carroll was headlined again this year at her home town, Bridgewater's South Shore Ex. Kennedy also welcomed George Hamilton IV, for gigs at Halifax and P.E.I. late in July.

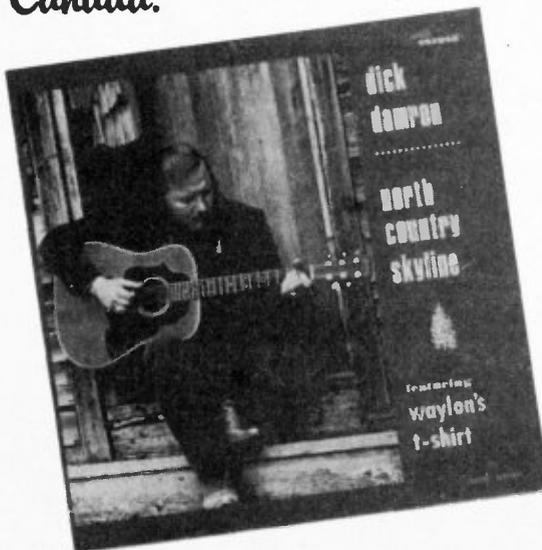
Chuck Goudie, producer of Doc And Faye's current Cynda outing, The Shelter Of Your Eyes, figures it was about time a duo cut the great oldie. I told him that he had come up with a real country sound on the session, and he said that had been his intention from square one.

Thanks for making Susan Flowers No. 1 across Canada.

Watch for
my new
album

North
Country
Skyline

Dick Damron



CONDOR 977-1474



Country Playlist

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

- 1 2 (15) **SUSAN FLOWERS**
Dick Damron
Condor 97-144
- 2 3 (10) **HONKY TONK MEMORIES**
Mickey Gilley
Playboy 5807-M
- 3 5 (10) **ROLLIN' WITH THE FLOW**
Charlie Rich
Epic 8-50392-H
- 4 1 (9) **I CAN'T LOVE YOU ENOUGH**
Conway Twitty & Loretta Lynn
MCA 40728-J
- 5 8 (8) **A TEAR FELL**
Billy Crash Craddock
ABC/Dot 17701-T
- 6 6 (7) **I'M THE ONLY HELL (Mama Ever Raised)**
Johnny Paycheck
Epic 8-50391-H
- 7 7 (12) **WIGGLE IT A LITTLE**
Rondini
Condor 97141
- 8 9 (7) **RAMBLIN' FEVER**
Merle Haggard
MCA 40743-J
- 9 10 (7) **DON'T IT MAKE MY BROWN EYES BLUE**
Crystal Gayle
United Artists UAXW1016-F
- 10 1 (6) **WAY DOWN**
Elvis Presley
RCA PB10998-N
- 11 4 (9) **MAKING BELIEVE**
Emmylou Harris
Warner Bros 8388-P
- 12 19 (6) **SUNFLOWER**
Glen Campbell
Capitol 4445-F
- 13 16 (9) **HERE COMES YESTERDAY**
R. Harlan Smith
Royalty 1000-49
- 14 14 (11) **HOMEMADE WINE**
Good Brothers
RCA PB50349-N
- 15 15 (11) **CHRISTOPHER MARY**
Burton & Honeyman
Condor 97147
- 16 18 (7) **IT'S CRYING TIME FOR ME**
Dallas Harms
Broadland BR2238-M
- 17 31 (1) **(After Sweet Memories) PLAY BORN TO LOSE AGAIN**
Dottsy
RCA PB-10982-N
- 18 24 (6) **THAT'S THE WAY LOVE SHOULD BE**
Dave & Sugar
RCA PB11034-N
- 19 20 (5) **JUKEBOX LOVER**
Family Brown
RCA PB50368-N
- 20 21 (10) **ROCKY ROAD**
Glory-Anne Carriere
Royalty 1000-47
- 21 27 (6) **VIRGINIA, HOW FAR WILL YOU GO**
Dickey Lee
RCA PB11009-N
- 22 22 (5) **A SONG IN THE NIGHT**
Johnny Duncan
Columbia 3-10554-H
- 23 23 (6) **LEROY CAN'T GO HOME**
Orval Prophet
Broadland 2236X-M
- 24 26 (11) **OLD FASHIONED COWBOY SONG**
Gary Fjellgaard
Royalty 1000-50
- 25 25 (8) **TEN YEARS OF THIS**
Gary Stewart
RCA PB10957-N

- 26 28 (6) **BABY, I LOVE YOU SO**
Joe Stampley
Epic 8-50410-H
- 27 34 (4) **I'VE ALREADY LOVED YOU IN MY MIND**
Conway Twitty
MCA 40754-J
- 28 36 (4) **SOUTHERN CALIFORNIA**
George Jones & Tammy Wynette
Epic 8-50418-H
- 29 37 (3) **DAYTIME FRIENDS**
Kenny Rogers
United Artists UAXW1027-N
- 30 32 (5) **I WANT TO BE LOVED**
Julie Lynn
Condor 97140
- 31 30 (4) **WHERE ARE YOU GOING, BILLY BOY**
Bill Anderson & Mary Lou Turner
MCA 40753-J
- 32 11 (17) **IT'S LATE AND I HAVE TO GO**
Carroll Baker
RCA PB10342-N
- 33 12 (5) **IT WAS ALMOST LIKE A SONG**
Ronnie Milsap
RCA PB10976-N
- 34 13 (14) **I'LL BE LEAVING ALONE**
Charley Pride
RCA 10893-N
- 35 35 (11) **TURN ON COUNTRY**
Roger Quick
Thunderbird TBR 1044
- 36 39 (4) **THE PLEASURES BEEN ALL MINE**
Freddie Hart
Capitol P4448-F
- 37 40 (3) **I LOVE YOU A THOUSAND WAYS**
Willie Nelson
Columbia 3-10588-H
- 38 41 (4) **TULSA TURNAROUND**
Gustafson
Royalty 1000-53
- 39 46 (2) **WHY CAN'T HE BE YOU**
Loretta Lynn
MCA 40747-J
- 40 45 (2) **YOU ARE SO BEAUTIFUL**
Tanya Tucker
Columbia 3-10588-H
- 41 44 (2) **IF YOU DON'T LOVE ME**
Freddie Fender
ABC/Dot DO-17713-T
- 42 43 (2) **A COLD DAY IN JULY**
Ray Griff
Capitol 4446-F
- 43 47 (2) **IT'S ALL IN THE GAME**
Tom T. Hall
Mercury 55001-Q
- 44 50 (2) **THE OLD MAN AND HIS HORN**
Gene Watson
Capitol 4458-F
- 45 48 (2) **LADY**
Johnny Cash
Columbia 3-10587-H
- 46 49 (2) **CHEATER'S KIT**
Tim Daniels
RCA PB-50369-N
- 47 (1) **I GOT THE HOSS**
Mel Tillis
MCA 40764-J
- 48 (1) **AMBUSH**
Rennie Sellaris
MCA 40756-J
- 49 (1) **WE CAN'T GO ON LIKE THIS**
Eddie Rabbitt
Epic 8-50418-P
- 50 (1) **PUT 'EM ALL TOGETHER AND I'D HAVE YOU**
George Jones
Epic 8-50423-H

COUNTRY ADDITIONS

ANTIGONISH

CJFX (Freeman Roach)

1 (32) It's Late-Carroll Baker

Playlisted

30 I Want To Be Loved-Julie Lynn

• Cowboys-Moe Bandy

28 Southern California-Jones & Wynette

18 That's The Way-Dave & Sugar

• Crutches-Faron Young

BRANDON

CKLQ (Jim Zack)

Playlisted

• You Know It Felt Good-Mercey Bros

• Silver Medals-Statler Brothers

48 Ambush-Ronnie Sessions

• Devil's Face-Paul Gurry

• Goodbye-Olivia Newton-John

BRIDGEWATER

CKBW (David Collins Carter)

Playlisted

39 Why Can't He Be You-Loretta Lynn

COBOURG

CHUC (Rick Kevan)

Charted

2 (1) Honky Tonk-Mickey Gilley

42 (21) Cold Day In July-Ray Griff

• (22) Can't Stop-Judy Reimer

• (23) Somebody-Asleep At The Wheel

• (24) Janie-Merv Smith

29 (25) Daytime Friends-Kenny Rogers

CORNER BROOK

CFCB (Leo Bruce)

Charted

33 (1) Like A Song-Ronnie Milsap

15 (25) Christopher-Burton & Honeyman

• (27) Chasing Lady Love-Bryon Way

• (28) Then Came You-Mike Graham

14 (29) Homemade Wine-Good Brothers

• (30) Don't Hurt Anymore-Narvel Felts

DAWSON CREEK

CJDC (Tom Enders)

Playlisted

40 You Are Beautiful-Tanya Tucker

42 Cold Day In July-Ray Griff

• Don't Know How Far-Joe Pain

FORT McMURRAY

CJOK (Spence Cherrier)

Charted

• (1) Easy Look-Charlie Rich

• (15) Luckenbach Texas-Waylon Jennings

34 (20) Leaving Alone-Charley Pride

• (22) Can't Stop-Judy Reimer

• (23) Waiting-Dusty Roads

HALIFAX

CHFX-FM (Paul Kennedy)

Charted

• (1) Pledging My Love-Elvis Presley

18 (20) That's The Way-Dave & Sugar

• (26) Crutches-Faron Young

• (28) Daddy's Never Here-Joe King

31 (30) Billy Boy-Bill & Marylou

39 (PH) Why Can't He-Loretta Lynn

Playlisted

• A Million More-Anne Murray

KAMLOOPS

CFFM-FM (Al Saville)

Charted

12 (1) Sunflower-Glen Campbell

• (39) Alone Tonight-Ray Sanders

11 (40) Making Believe-Emmylou Harris

• (PH) Wrong Side-Joe Popeil

KINGSTON

CFMK-FM (Dave Cunningham)

Charted

33 (1) Like A Song-Ronnie Milsap

Playlisted

40 Beautiful-Tanya Tucker

50 The Old Man-Gene Watson

41 Turnaround-Gustafson

LANGLEY

CJJC (Bob Nunn)

Playlisted

• Different Kind Of Flower-Ray Price

27 Already Love You-Conway Twitty

36 Pleasures All Mine-Freddy Hart

2 Honky Tonk Memories-Mickey Gilley

12 Sunflower-Glen Campbell

4 Can't Love You Enough-Twitty & Lynn

33 Almost Like A Song-Ronnie Milsap

Rabbitt-Eddie Rabbitt(LP)

LINDSAY

CKLY (Tex Bagshaw)

Charted

• (1) Cheap Perfume-Bobby Borchers

10 (28) Way Down-Elvis Presley

27 (30) Already Loved You-Conway Twitty

37 (PH) I Love You-Willie Nelson

Live-Billy Crash Craddock(LP)

PEMBROKE

CHOV (Mike Beard)

Charted

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Classified

- 4 (1) Love You-Loretta Lynn
- 10 (15) Way Down-Elvis Presley
- 42 (45) Cold Day In July-Ray Griff
- 44 (50) Old Man-Gene Watson
- Playlisted
 - Who's Sorry Now-Vera Lynn
 - Gentle To Your Senses-Mel McDaniel
- REGINA
- CFMQ-FM
- Playlisted
 - Then Came You-Mike Graham
- SUMMERLAND
- CKSP (John Moorhouse)
- Playlisted
 - 3 Rolling With The Flow-Charlie Rich
 - In The Jailhouse-Sonny James
- 15 Christopher Mary-Burton & Honeyman
- 12 Sunflower-Glen Campbell
 - Cheap Perfume-Bobby Borchers
- SYDNEY
- CHER (Bill Wiggins)
- Charted
 - 3 (1) Rollin With The Flow-Charlie Rich
 - (38) Dixie Hummingbird-Ray Stevens
 - (39) Little Green Flower-Tom T.Hall
- TORONTO
- CFGM (Joe Lefresne)
- Charted
 - (1) Bluest Heartache-Kenny Dale
- 29 (18) Daytime Friends-Kenny Rogers
- 44 (20) The Old Man-Gene Watson
- 42 (PH) Cold Day In July-Ray Griff
- Daytime Friends-Kenny Rogers(LP)
- TORONTO
- CKFH (Jack Winter)
- Charted
 - 1 (22) Song In The Night-Johnny Duncan
- TRURO
- CKCL (Dave Innes)
- Playlisted
 - You Know It Felt Good-Mercey Bros
- VICTORIA
- CJVI (Helen Moulton)
- Charted
 - 33 (1) Almost Like A Song-Ronnie Milsap
- 29 (29) Daytime Friends-Kenny Rogers
- 40 (30) You Are So Beautiful-Tanya Tucker
- WINDSOR
- CKLW-FM (Johanna Solima)
- Charted
 - 22 (1) Song In The Night-Johnny Duncan
- 50 (37) Put Em All Together-Geo Jones
 - (38) Honky Tonk Man-Bob Luman
 - (39) Love Songs-Nick Nixon
- 47 (40) I Got The Hoss-Mel Tillis
- Playlisted
 - Eastbound And Down-Jerry Reed
 - Silver Medals-Statler Brothers
 - You Know-Mercey Brothers
 - Good To Have You-Shakedown
- WINGHAM
- CKNX (Iona Terry)
- Playlisted
 - 11 Making Believe-Emmylou Harris
- 27 Already Loved You-Conway Twitty
- 48 Ambush-Ronnie Sessions
 - Nova Scotia Day-Dave Coggins
 - More Than Yesterday-Carlton Showband
- WINNIPEG
- CHMM-FM (Peter Grant)
- Charted
 - (1) Margaritaville-Jimmy Buffett
- 12 (23) Sunflower-Glen Campbell
- 6 (26) The Only Hell-Johnny Paycheck
- 10 (28) Way Down-Elvis Presley
- 27 (29) Already Love You-Conway Twitty
- 9 (PH) Brown Eyes Blue-Crystal Gayle
- All Time Hits-George Jones(LP)
- WOODSTOCK
- CJCJ (Charlie Russell)
- Charted
 - (1) Bluest Heart-Kenny Dale
 - (22) Free As A Bird-Geof Morgan
 - (23) Cowboys-Moe Bandy
- 47 (24) Got The Hoss-Mel Tillis
 - (25) Old Folks-Ray Hawthorne
 - (PH) Silver Medals-Statler Bros

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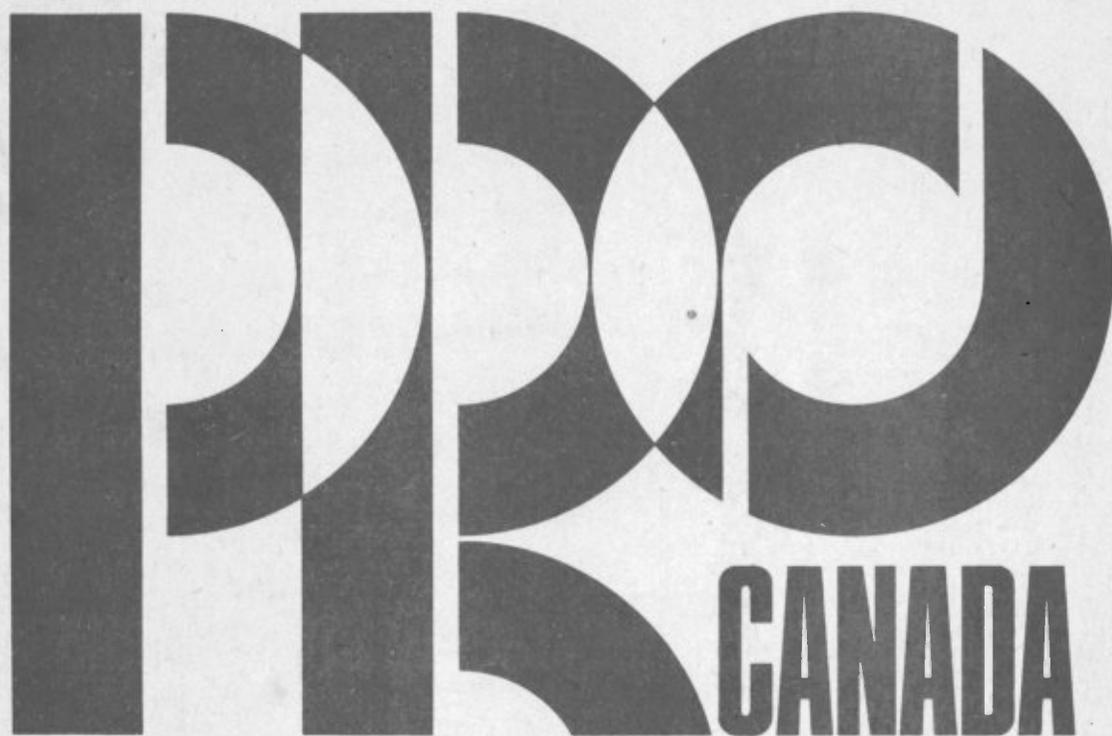
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