





The Second Oldest Profession in the World

For years (the story goes) historians have tried to find out the meaning of square heel marks left in the sands of an ancient city that was dug up. It was only recently that the answer was revealed. It seems that the ladies of the night (of their time) cut the heel of one sandal to leave a mark in the sand wherever they wandered. Their customers could find them by following the marks of the heel left in the sand. As a result of these findings, advertising became the second oldest profession in the world.

You don't have to notch your sandal to become part of the growing trend to make your services or your product known. We can now offer you a wider audience that those ladies of ancient times. Be it information or hyperbole, the pages of RPM Weekly reach out to every aspect of the trade and the media. Record stores, rack jobbers, programmers, disc jockeys, juke box operators and many or most of the companies and individuals listed in this Directory will see and read your ad. The value of trade advertising is unsurpassed when it comes to reaching the exposure media whether it be by airplay or room in the browser box.

We offer instant service and cooperation to get your ad into RPM and RPM out to the trade. There is nothing you can do that has such a national impact on the trade as an ad in RPM.

We aren't here to pressure you into advertising, but why not test the marketing potential of RPM Weekly as your new imaginative campaign to get to the trade. Next time you think of a mailing piece or a direct mailing to the trade - think of RPM as an alternative. One phone call to us with an ad reservation and put the copy in our hands (even in its rough stages) and the next thing you'll see is the ad that has gone out to the trade of two countries. No setup to approve, no printing, folding, packaging, postage or mailing. We do it all, on a weekly basis.

We're here to provide a service to the industry. We package news, information and your pitch to the industry. Try RPM. It's consistent, it's reliable (since 1964) and it's read.

We're proud to be part of the second oldest profession in the world (if you believe that story).

RPM Weekly

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AD DEADLINE - TUESDAY NOON

The Juno Award Winners...



**From
The
CBS
Family of Music**

LIONA BOYD
INSTRUMENTAL ARTIST OF THE YEAR
"The First Lady Of The Guitar"

BURTON CUMMINGS
ALBUM OF THE YEAR
"Dream Of A Child"

GLENN GOULD & ROXOLANA ROSLAK
BEST CLASSICAL RECORDING
"Hindemith: Das Marienleben"

MURRAY McLAUCHLAN
FOLK ARTIST OF THE YEAR
"Whispering Rain"



WEA tops March singles charts; CBS dominates LPs

According to a study of the five issues of RPM published during the month of March, WEA Music of Canada has maintained its position as the distributor to chart the most singles during the month. In fact, WEA, hard-pressed in February to maintain a slight lead over CBS, stretched out to dominate the charts as CBS slipped slightly. WEA charted 108 singles over the five issues, for an average of 21.6 per week. Capitol-EMI also maintained steady growth in March to finish second with 89 charted singles, edging out CBS for third. CBS charted 84 to finish solidly in third, followed by PolyGram with 69 chart listings.

A&M Records continued its recent period of growth, edging towards the top four distributors. A&M charted 45 singles in March to finish a solid fifth, followed by RCA with 32, GRT with 26 and MCA with 22.

On the top 25 of the singles charts, WEA continued to lead the field, placing 29 singles in the top quarter for an average of 5.8 per week. Their domination over the other distributors, however, was shaken by PolyGram, who finished strongly to chart 28 top quarter singles. PolyGram

rose all the way from fourth spot, replacing Capitol in second place. Capitol slipped to third with 22 top quarter listings, followed closely by CBS with 20. From a distance back, MCA placed ten singles in the top 25 to edge out A&M for fifth place. A&M had seven top quarter listings.

Singles distributed by WEA and by PolyGram vied throughout the month of March for the top position on the chart. Rod Stewart's Da Ya Think I'm Sexy topped the chart over the first three weeks, to be replaced by the PolyGram-distributed Tragedy by the Bee Gees, which stayed at number one during the last two weeks in March.

Capitol moves up from fourth to replace PolyGram

On the album charts, CBS maintained its complete domination of the top 100 in March. CBS charted a total of 118 albums over the five weeks, for an average of 23.6, opening up a very wide lead over WEA, who finished second with 85. Capitol placed a close third with 80 album listings, moving up from fourth to replace PolyGram. PolyGram maintained a solid lock on fourth place with 61 charted albums.

RCA squeezes ahead of A&M

RCA had a very solid month, placing 47 albums on the charts to squeeze ahead of A&M for fifth place. RCA's average of 9.4 albums per week was a significant increase from the company's February figure of only 5.75 per week. A&M's sixth place finish also represented an increase in average number of albums on the chart. A&M's 43 chartings in March, for an average of 8.6 per week, improves on the company's February average of 7.0.

On the top 25, CBS and WEA continued to battle right down to the wire. In March, WEA squeaked past CBS to lead all distributors with 35 top quarter albums. CBS tallied 34 top quarter albums to finish solidly in second place. PolyGram experienced a very strong month, placing 29 of its total of 61 albums in the top 25, recapturing third spot, up from fourth. PolyGram's average of 5.8 top quarter albums was more than double the company's February average of 2.75. Capitol slipped to fourth spot with 13 top quarter albums,

followed at a slight distance by A&M, who finished fifth with seven.

Again it was WEA's Rod Stewart and PolyGram's Bee Gees who dominated the number one spot on the albums charts. Stewart's current Blondes Have More Fun release topped the chart during the first week of March, being replaced by Spirits Having Flown by the Bee Gees, which maintained the number one position over the last four weeks.

MCA is added to top five

The top four distributors (WEA, CBS, Capitol and PolyGram) continued to dominate the charts through the month of March, but some major inroads were made by a number of labels. On the singles charts, the top four accounted for 70 percent of all charted singles, 79 percent when the number five company (A&M) is added, figures which are the same as last month. Domination by the top four in the top 25 is actually a little more pronounced than in February. The top four labels accounted for 79.2% of the top quarter, 87.2% when the number five company, MCA, is added.

However, on the albums charts, two companies, RCA and A&M, have made inroads into the top four domination. The margin of PolyGram's lead over RCA was only 2.8 albums per week, followed by less than one per week by A&M. As a result of RCA's and A&M's strengths in March, the top four companies only accounted for 68.8 percent of the total album charts, down significantly from the February total of 75.25%. With A&M and RCA added in, the top six companies placed 86.8 percent of the albums on the charts in March.

PolyGram, WEA and CBS account for 78.4%

This trend of strength from some of the slightly smaller companies, however, has yet to evidence itself on the top quarter. In March, the top four companies placed an exceptional 88.8% of the albums in the top 25 (PolyGram, WEA and CBS alone accounted for 78.4 percent). With the fifth place total of MCA, which scored major hits from Hot Chocolate and Olivia Newton-John, this figure reaches a remarkable 95.2 percent, which didn't leave much room during the month for hit albums from other distributors.

Dixon/Propas launch \$4 million action against Attic recording group Triumph

Dixon & Propas Productions Incorporated, a Toronto-based management firm, have launched an action in the Supreme Court of Ontario against Gil Moore, Michael Levine and Rik Emmett, the members of heavy rock group Triumph, and their personal corporations, for damages totalling \$4 million dollars.

The court action is the result of the group's termination of their management contract with Dixon & Propas Productions last month. Because the contract was to be in force until 1983, the management firm has taken the position that the group's

termination of the contract was wrongful and that Dixon & Propas Productions is therefore entitled to its share of Triumph's earnings from now until the 1983 termination date.

Despite the rumours and speculations which are currently circulating the industry as to the particulars of the case, Neill Dixon and Steve Propas have declined to issue any comments on the subject.

Triumph release product on the Attic label. Dixon & Propas also manage several other Canadian artists, including the award winning Good Brothers and The Raes.

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



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

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

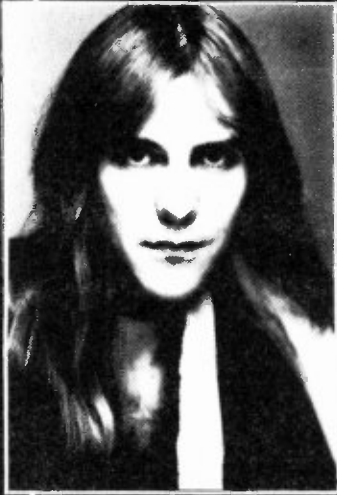
MAPL logos are used throughout RPM
to define Canadian content on discs



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

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FEATURE ALBUMS

TROOPER

Hot Shots - MCA 5101-J Rock

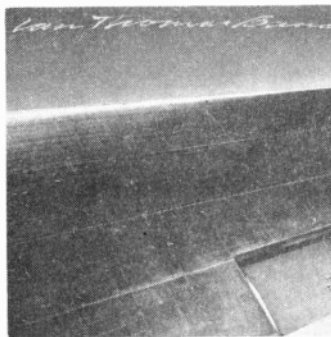
Greatest hits package from major Vancouver group will be one of the most heavily promoted packages in the company's history. The album includes material following the group from their first release through the single releases from all four of their albums, all produced by Randy Bachman. Double jacket features specially die-cut bullet holes. Listening to the album, one is reminded of the group's Canadian success through the past few years. Most of the cuts are bona fide major hits in Canada, notably Two For The Show, Oh Pretty Lady, Round Round We Go and Raise A Little Hell. Also includes current single The Moment That It Takes. A Canada only release.



IAN THOMAS

Glider - GRT 9230-1082-T Rock

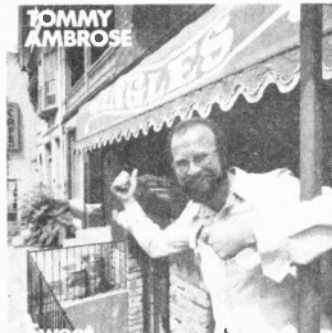
Another set of material totally composed and produced by Thomas. The bedtracks were recorded at Toronto's Phase One Studios, with overdubs and mixing at Thomas' home studio using the Filtrason Truck. Arrangements by Thomas and keyboard player Hugh Syme. This album contains the current single Time Is The Keeper. The general sound is much more jazz-oriented than Thomas' previous efforts, and his folk, rock and classical roots seem to take a back seat. Glider is not a very friendly album. It is somewhat condemning of society and fearful of the neglect of people. Exception is I Still Want To Hold You. Lyrics enclosed. Moving.



TOMMY AMBROSE

Sweet Times - New Ventures NV-5005-L Adult

Tommy Ambrose, a veteran of the music industry (commercial, jingles and label work) launches his new label with a powerful easy listening session that smacks of nostalgia greatness. Not to say that the material is dated but the Ambrose delivery and confidence of years past dovetail perfectly the "music of today" approach by talented songwriters, Doug Riley, Gary Gray, Linda MacDonald and Tommy's 17 year old son Gregg who penned It's Your Move Girl. Sterling performances by Ambrose particularly on title cut, The Music Is Within, and Venus Rising. Produced by Jackie Rae with a backup by industry's top musicians.



SINGLES ALPHABETICALLY

- 55 A Little Lovin'
- 14 A Little More Love
- 20 Big Shot
- 50 Blow Away
- 35 Blue Morning, Blue Day
- 7 (Boogie Woogie) Dancin' Shoes
- 52 Bustin' Loose
- 93 Can You Read My Mind
- 41 Chase
- 60 Contact
- 21 Crazy Love
- 3 Da Ya Think I'm Sexy
- 94 Dancer
- 31 Dancin' Shoes
- 15 Don't Cry Out Loud
- 99 Don't You Write Her Off
- 89 Elena
- 26 Every 1's A Winner
- 13 Every Time I Think Of You
- 48 Every Which Way But Loose
- 25 Fire
- 69 Four Strong Winds
- 10 Forever In Blue Jeans
- 96 Get Used To It
- 76 Goodnight Tonight
- 45 Got To Be Real
- 86 Happiness
- 91 Hard Times For Lovers
- 22 Haven't Stopped Dancin'
- 57 Heartaches
- 5 Heaven Knows
- 80 82 Here Comes The Night
- 47 He's The Greatest Dancer
- 92 Holiday
- 17 I Don't Know If It's Right
- 78 I Got My Mind Made Up
- 2 I Just Fall In Love
- 42 I Want Your Love
- 27 I Will Play A Rhapsody
- 4 I Will Survive
- 73 I'll Supply The Love
- 75 I'm Not Gonna Cry Anymore
- 66 In The Navy
- 83 It Hurts So Bad
- 51 Just One Look
- 54 Keep On Dancin'
- 19 Knock On Wood
- 11 Lady
- 46 Le Freak
- 39 Livin' It Up
- 90 Logical Song
- 30 Lotta Love
- 61 Love Ballad
- 84 Love Is The Answer
- 88 Love Is Struck
- 100 Love Takes Time
- 28 Maybe I'm A Fool
- 36 My Life
- 59 Never The Same
- 23 No Tell Lover
- 56 Now That We Found Love
- 67 Ooh Baby Baby
- 87 Our Love Is Insane
- 58 Pick On Me
- 43 Precious Love
- 8 Rasputin
- 84 Renegade
- 97 Rock 'N Roll Fantasy
- 53 Roller
- 72 Roxanne
- 64 Rubber Biscuit
- 34 Shake It
- 71 Shake Your Body
- 9 Shake Your Groove Thing
- 32 Song On The Radio
- 65 Soul Man
- 81 Stay The Night
- 68 Stormy
- 40 Stumblin' In
- 95 Such A Woman
- 12 Sultans Of Swing
- 44 Superman
- 74 Survivor
- 98 Sweet Lui-Louise
- 49 Take Me Home
- 18 The Gambler
- 24 The Moment That It Takes
- 77 Time Is The Keeper
- 33 Too Much Heaven
- 1 Tragedy
- 67 Watch Out For Lucy
- 6 What A Fool Believes
- 16 What You Won't Do For Love
- 37 Wheels Of Life
- 38 Whispering Rain
- 29 Y.M.C.A.
- 79 You Didn't Listen To Me
- 63 You're Like The Wind

RECORD DEALER ORDER GUIDE

Record distributors and their chart positions on this week's RPM 100 Singles and Albums charts to assist in ordering

SINGLES			ALBUMS		
A&M	8%	34-37-39-55-59-72-85 90	A&M	7%	50-52-60-63-71-86-89
CBS	15%	10-16-20-23-27-28-36 38-45-54-68-71-73-76 82	CBS	20%	13-14-19-21-23-24-32 33-34-35-38-43-45-55 58-62-77-90-94-95
Capitol	16%	2-11-13-15-18-22-32-43 53-70-74-75-83-87-95 99	Capitol	18%	8-16-25-26-29-36-44 46-51-57-59-72-82-87 88-91-92-93
GRT	4%	21-58-63-77	GRT	4%	20-65-73-83
London	4%	7-79	London	2%	30-85
MCA	6%	14-24-26-52-92-100	MCA	4%	11-27-61-98
PolyGram	15%	1-4-5-9-12-29-33-40-41 49-57-66-67-81-88	Motown	2%	18-41
Quality	2%	19-94	Phonodisc	1%	96
RCA	5%	17-31-56-60-78	PolyGram	12%	1-4-6-7-10-28-37-39 64-69-80-99
WEA	27%	3-6-8-25-30-35-42-44 46-47-48-50-51-61-62 64-65-69-80-84-86-89 91-93-96-97-98	Quality	1%	70
			RCA	9%	31-49-53-54-66-67-68 75-84
			WEA	20%	2-3-5-9-12-15-17-22 40-42-47-48-56-74-76 78-79-981-97-100



100 Singles

CANADA'S ONLY NATIONAL 100 SINGLES 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	POLYGRAM	-O
GRT	-T	QUALITY	-M
LONDON	-K	RCA	-N
MCA	-J	WEA	-P

TW	LW	WKS			
1	1	(8)	TRAGEDY Bee Gees - RSO RS918-Q (LP) Spirits Having Flown - RS1-3041-Q	26	17 (16)
2	5	(10)	I JUST FALL IN LOVE AGAIN Anne Murray - Capitol 4675-F (LP) New Kind Of Feeling - SW 11849-F	27	23 (18)
3	2	(14)	DA YA THINK I'M SEXY Rod Stewart - Warner Bros - WBS-8724-P (LP) Blondes Have More Fun - BSK-3261-P	28	38 (9)
4	3	(13)	I WILL SURVIVE Gloria Gaynor - Polydor PD-14508-Q (LP) Love Tracks - PD1-6184-Q	29	18 (19)
5	4	(10)	HEAVEN KNOWS Donna Summer - Casablanca NB-959-Q (LP) Live & More - NBLP-7119-2-Q	30	25 (16)
6	21	(9)	WHAT A FOOL BELIEVES Doobie Brothers - Warner Bros. WBS 8725-P (LP) Minute By Minute - BSK 3193-P	31	27 (11)
7	8	(15)	(Boogie Woogie) DANCIN' SHOES Claudia Barry - London LG-2-K (LP) I Want To Be Moved - LG-1003-K	32	29 (9)
8	7	(12)	RASPUTIN Boney M - Atlantic MS-1990-P (LP) Nightflight To Venus - KSD-50498-P	33	34 (18)
9	10	(11)	SHAKE YOUR GROOVE THING Peaches & Herb - PolyGram PD-14514-Q (LP) Too Hot - PD1-6172-Q	34	19 (16)
10	11	(9)	FOREVER IN BLUE JEANS Neil Diamond - Columbia 3-10897-H (LP) Bring Me Flowers - FC 35625-H	35	26 (13)
11	14	(12)	LADY Little River Band - Capitol 4667-F (LP) Sleeper Catcher - SW-11783-F	36	35 (20)
12	22	(6)	SULTANS OF SWING Dire Straits (Mercury M74052-Q (LP) Dire Straits - SRM-1-1197-Q	37	39 (8)
13	20	(12)	EVERY TIME I THINK OF YOU The Babys - Chrysalis CHS-2279-F (LP) Head First - CHR-1195-F	38	44 (8)
14	6	(17)	A LITTLE MORE LOVE Olivia Newton-John - MCA-40975-J (LP) Totally Hot - MCA-3067-J	39	40 (6)
15	9	(19)	DON'T CRY OUT LOUD Melissa Manchester - Arista AS-0373-F (LP) Don't Cry Out Loud - AB-4186-F	40	42 (6)
16	16	(11)	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell - Clouds/TK K4-2036-H (LP) Bobby Caldwell - PTK 92032-H	41	41 (9)
17	24	(13)	I DON'T KNOW IF IT'S RIGHT Evelyn "Champagne" King - RCA PB-11386-N (LP) Smooth Talk - APL1-2466-N	42	49 (5)
18	12	(18)	THE GAMBLER Kenny Rogers - United Artists UA-X1250Y-F (LP) The Gambler - UALA-934H-F	43	52 (6)
19	46	(6)	KNOCK ON WOOD Amii Stewart - Ariola AR-7736-M (LP) N/A	44	54 (5)
20	28	(8)	BIG SHOT Billy Joel - Columbia 3-10913-H (LP) 52nd Street - FC-35609-H	45	36 (14)
21	31	(11)	CRAZY LOVE Poco - ABC 1022-12439-T (LP) Legend - 9022-1099-T	46	43 (19)
22	30	(5)	HEART OF GLASS Blondie - Chrysalis CHS-2295-F (LP) Parallel Lines - CHR-1192-F	47	56 (5)
23	13	(13)	NO TELL LOVER Chicago - Columbia 3-10879-H (LP) Hot Streets - FC-35512-H	48	48 (10)
24	32	(14)	THE MOMENT THAT IT TAKES Trooper - MCA 40968-J (LP) Thick As Thieves - MCA-2377-J	49	64 (4)
25	15	(15)	FIRE Pointer Sisters - Planet P45901-P (LP) The Pointer Sisters - P-1-P	50	69 (4)
			EVERY 1'S A WINNER Hot Chocolate - Infinity INF-50002-J (LP) Every 1's A Winner - INF-9002-J		
			I WILL PLAY A RHAPSODY Burton Cummings - Portrait 6-70024-H (LP) Dream of A Child - PR-34581-H		
			MAYBE I'M A FOOL Eddie Money - Columbia 3-10900-H (LP) Life For The Taking - PC 35598-H		
			Y.M.C.A. Village People - Casablanca NB-945-Q (LP) Cruisin' - NBLP-7118-Q		
			LOTTA LOVE Nicolette Larson - Warner Bros WBS-8664-P (LP) Nicolette - BSK-3243-P		
			DANCIN' SHOES Nigel Olsson - Bang 8740-N (LP) N/A		
			SONG ON THE RADIO Al Stewart - Arista AS-0389-F (LP) Time Passages - AB-4190-F		
			TOO MUCH HEAVEN Bee Gees - RSO RS913-Q (LP) Spirits Having Flown - RSI-3041-Q		
			SHAKE IT Ian Matthews - Mushroom M-7039-W (LP) Stealing Home - MRS-5012-W		
			BLUE MORNING, BLUE DAY Foreigner - Atlantic AT-3543-P (LP) Double Vision - KSD-19999-P		
			MY LIFE Billy Joel - Columbia 3 10853-H (LP) 50 Second Street - FC-35609-H		
			WHEELS OF LIFE Gino Vannelli - A&M AM2114-W (LP) Brother To Brother - SP-4722-W		
			WHISPERING RAIN Murray McLauchlan - True North TN4-144-H (LP) Whispering Rain - TN36-H		
			LIVIN' IT UP (Friday Night) Bell & James - A&M AM-2069-W (LP) Bell & James - SP-4728-W		
			STUMBLIN' IN Suzi Quatro & Chris Norman - RSO RS-917-Q (LP) N/A		
			CHASE Giorgio Moroder - NB 943-Q (LP) Midnight Express - NBLP 7114-Q		
			I WANT YOUR LOVE Chic - Atlantic AT-3557-P (LP) Chic - 19209-P		
			PRECIOUS LOVE Bob Welch - Capitol 4685-F (LP) Three Hearts - SO-11907-F		
			SUPERMAN Herbie Mann - Atlantic AT-3547-P (LP) N/A		
			GOT TO BE REAL Cheryl Lynn - Columbia 3-10808-H (LP) Cheryl Lynn - PC-35486-H		
			LE FREAK Chic - Atlantic AT-3519-P (LP) N/A		
			HE'S THE GREATEST DANCER Sister Sledge - Cotillion/Atlantic COT-44245-P (LP) We Are Family - KSD-5209-P		
			EVERY WHICH WAY BUT LOOSE Eddie Rabbitt - Elektra E45554-P (LP) Every Which Way But Loose - 5E503-P		
			TAKE ME HOME Cher - Casablanca NB-965-Q (LP) Take Me Home - NBLP-7133-Q		
			BLOW AWAY George Harrison - Dark Horse DRC-8763-P (LP) George Harrison - DHK-3255-P		

RPM Top Singles (51-100)

51	55	(5)	JUST ONE LOOK Linda Ronstadt - Asylum E46011-P (LP) Living In The U.S.A. - 6E155-P	76	95	(2)	GOODNIGHT TONIGHT Wings - Columbia 3-10939-H (LP) N/A
52	53	(5)	BUSTIN' LOOSE Chuck Brown/Soul Searchers - MCA SOR-40967-J (LP) Bustin' Loose - SOR-3076-J	77	80	(4)	TIME IS THE KEEPER Ian Thomas - GMT-1230-169-T (LP) Glider - 9230-1082-T
53	66	(4)	ROLLER April Wine - Aquarius AQ-5079-F (LP) First Glimpse - AQR-517-F	78	85	(4)	I GOT MY MIND MADE UP Instant Funk - Salsoul/RCA S72078-N (LP) Kool-Aid - SA-8513-N
54	70	(3)	KEEP ON DANCIN' Gary's Gang - Sam/Columbia 3-10884-H (LP) Gary's Gang - JC-35793-H	79	81	(4)	YOU DIDN'T LISTEN TO ME Molly Oliver - London LX-2681-K (LP) Molly Oliver - DL-3032-K
55	50	(24)	A LITTLE LOVIN' (Keeps The Doctor Away) The Raes - A&M AM-466-W (LP) N/A	80	84	(3)	HERE COMES THE NIGHT Streetheart - Canadian Atlantic CAT-1502-P (LP) Under Heaven, Over Hell - KCA-25001-P
56	65	(4)	NOW THAT WE FOUND LOVE Third World - Island IS-8663-N (LP) Journey To Addis - ILPS-9554-N	81	97	(2)	STAY THE NIGHT The Faragher Bros - Polydor PD-14533-Q (LP) N/A
57	75	(4)	HEARTACHES BTO - Mercury M74046-Q (LP) Rock & Roll Night - SRM1-3748-Q	82	98	(2)	HERE COMES THE NIGHT The Beach Boys - Caribou/CBS ZS8-9026-H (LP) L.A. (Light Album) - JZ-35752-H
58	58	(7)	PICK ON ME Dan Hill - GRT-1230-168-T (LP) Frozen In The Night - 9230-1079-T	83	87	(3)	IT HURTS SO BAD Kim Carnes - EMI-8011-F (LP) Saint Vincent's Court - SW-17004-F
59	59	(15)	NEVER THE SAME Chilliwack - Mushroom M-7038-W (LP) Lights From The Valley - MRS-5011-W	84	88	(3)	LOVE IS THE ANSWER Dan & Coley - Big Tree/Atlantic BTS-16131-P (LP) Dr. Jeckel & Mr. Hyde - KBT-70615-P
60	73	(5)	CONTACT Edwin Starr - 20th Century TC-2396-N (LP) Clean - T-559-N	85	96	(2)	RENEGADE Styx - A&M AM-2110-W (LP) Pieces Of Eight - SP-4724-W
61	76	(5)	LOVE BALLAD George Benson - Warner Bros WBS-8759-P (LP) Living Inside Your Love - 2BSK-3277-P	86	89	(3)	HAPPINESS Pointer Sisters - Planet P45902-P (LP) Energy - P1-P
62	62	(19)	OOH BABY BABY Linda Ronstadt - Asylum E45546-P (LP) Living In The U.S.A. - 6E155-P	87	100	(2)	OUR LOVE IS INSANE Desmond Child And Rouge - Capitol 4669-F (LP) Desmond Child And Rouge - ST11908-F
63	63	(10)	YOU'RE LIKE THE WIND Prism - GRT-1230-165-T (LP) See Forever Eyes - 9230-1068-T	88	92	(3)	LOVE STRUCK Stonebalt - Parachute/Casablanca RR522AA-Q (LP) Love Struck - RRLP-9006-Q
64	71	(3)	RUBBER BISCUIT Blues Brothers - Atlantic - AT-3564-P (LP) Briefcase Full Of Blues - KSD-19217-P	89	91	(3)	ELENA Marc Tanner Band - Elektra E46003-P (LP) No Escape - 6E171-P
65	61	(15)	SOUL MAN Blues Brothers - Atlantic AT-3545-P (LP) Blues Brothers - KSD-19217-P	90	....	(1)	LOGICAL SONG Supertramp - A&M AM-2128-W (LP) Breakfast In America - SP-3708-W
66	90	(2)	IN THE NAVY Village People - Casablanca NB-973-Q (LP) Go West - NBLP-7144-Q	91	93	(3)	HARD TIMES FOR LOVERS Judy Collins - Elektra E46020-P (LP) Hard Times For Lovers - 6E171-P
67	86	(3)	WATCH OUT FOR LUCY Eric Clapton - RSO - RS-910-Q (LP) Backless - RS-13039-Q	92	....	(1)	HOLIDAY Myles - Change - CH45017-J (LP) Start All Over Again - CLP8005-J
68	37	(13)	STORMY Santana - Columbia 3-10873-H (LP) Inner Secrets - FC-35600-H	93	94	(3)	CAN YOU READ MY MIND Maureen McGovern - Warner/Curb WBS-8750-P (LP) Superman Soundtrack - 2BSK-3257-P
69	77	(5)	FOUR STRONG WINDS Neil Young - Reprise RPS-1396-P (LP) Comes A Time - MSK-2266-P	94	99	(2)	DANCER Gino Soccio - Celebration CEL-2329-M (LP) Outline - CEL-2013-M
70	51	(12)	HAVEN'T STOPPED DANCING YET Gonzalez - Capitol 4647-F (LP) Ship Wrecked - W-11855-F	95	....	(1)	SUCH A WOMAN Tycoon - Arista AS-0398-F (LP) Tycoon - AB-4215-F
71	83	(3)	SHAKE YOUR BODY (Down To The Ground) The Jacksons - Epic 8-50656-H (LP) Destiny - PE-35552-H	96	....	(1)	GET USED TO IT Roger Voudouris - Warner Bros WBS-8762-P (LP) N/A
72	78	(4)	ROXANNE Police - A&M AM-2096-W (LP) Outlanders D'amour - SP-4753-W	97	....	(1)	ROCK 'N' ROLL FANTASY Bad Company - Atlantic SS-70119-P (LP) Desolation Angels - KSS-8506-P
73	82	(5)	I'LL SUPPLY THE LOVE Toto - Columbia 3-10898-H (LP) Toto - PC-35317-H	98	....	(1)	SWEET LUI-LOUISE Ironhorse - Scotti Bros/Atlantic SB-406-P (LP) Ironhorse - SB-7103-P
74	74	(5)	SURVIVOR Cindy Bullen - United Artists UAX-1261Y-F (LP) Desire Wire - UALA-933H-F	99	....	(1)	DON'T YOU WRITE HER OFF McGuinn, Clark & Hillman - Capitol 4693-F (LP) McGuinn, Clark & Hillman - SW-11910-F
75	79	(4)	I'M NOT GONNA CRY ANYMORE Nancy Brooks - Arista AS-0385-F (LP) N/A	100	....	(1)	LOVE TAKES TIME Orleans - Infinity INF-50006-J (LP) Forever - INF-9006-J

A GUIDELINE AS TO HOW THE RPM 100 IS COMPILED

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

The computation of the records from 51 to 100 is based on early airplay, chart action and regional sales and breakouts. The chart is based on samplings from markets across Canada and indicates trends that may not be prevalent in all areas of Canada. Shaded numbers indicate a strong upward trend and gains in airplay or sales. This chart is offered as a guide to new product and an indication of trends in Canadian markets.

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



100 Albums

CANADA'S ONLY NATIONAL 100 ALBUMS 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	POLYGRAM	-Q
GRT	-T	QUALITY	-M
LONDON	-K	RCA	-N
MCA	-J	WEA	-P

TW	LW	WKS						
1	1	(10)	BEE GEES Spirits Having Flown (RSO) RS1-3041-Q RS81-3041-Q	RS41-3041-Q	26	20	(16)	
2	3	(13)	DOOBIE BROTHERS Minute By Minute (Warner Bros) BSK-3193-P M8-3193-P	M5-3193-P	27	23	(9)	
3	2	(13)	ROD STEWART Blondes Have More Fun - (Warner Bros) BSK-3261-P M8-3261-P	M5-3261-P	28	27	(16)	
4	6	(11)	DIRE STRAITS Dire Straits (Mercury) SRM1-1197-Q MCB1-1197-Q	MCR4-1197-Q	29	31	(9)	
5	5	(13)	BLUES BROTHERS Briefcase Full Of Blues (Atlantic) KSD-19217-P TP-19217-P	CS-19217-P	30	51	(6)	
6	8	(10)	GLORIA GAYNOR Love Tracks (Polydor) PD1-6184-Q TDB1-6184-Q	N/A	31	25	(8)	
7	4	(20)	VILLAGE PEOPLE Cruisin' (Casablanca) NBLP-7118-Q NBL8-7118-Q	NBL5-7118-Q	32	29	(16)	
8	18	(6)	ANNE MURRAY New Kind Of Feeling (Capitol) SW-11849-F 8XW-11849-F	4XW-11849-F	33	30	(22)	
9	11	(7)	BONEY M Nightflight To Venus (Sire) KSD-50498-P TP-50498-P	CF-50498-P	34	32	(13)	
10	15	(9)	PEACHES & HERB 2 Hot (Polydor) PD1-6172-Q PD81-6172-Q	N/A	35	44	(12)	
11	7	(15)	OLIVIA NEWTON-JOHN Totally Hot (MCA) MCA-3067-J MCA1-3067-J	MCAC-3067-J	36	63	(3)	
12	21	(16)	CHIC C'est Chic (Atlantic) KSD-19209-P TP-19209-P	CS-19209-P	37	28	(21)	
13	9	(11)	ELVIS COSTELLO Armed Forces (Columbia) JC-35709-H JCA-35709-H	JCT-35709-H	38	38	(9)	
14	14	(18)	TOTO Toto - (Columbia) PC-35317-H PCA-35317-H	PCT-35317-H	39	39	(25)	
15	10	(11)	POINTER SISTERS Energy (Planet) P1-P PT81-P	PC51-P	40	48	(22)	
16	17	(7)	KENNY ROGERS The Gambler (United Artists) UALA934H-F UAEC934H-F	UACA934H-F	41	41	(12)	
17	12	(13)	NICOLETTE LARSON Nicolette (Warner Bros) IBSK-3243-P M8-3243-P	PM5-3243-P	42	33	(35)	
18	26	(7)	RICK JAMES Busting Out Of L Seven (Motown) G7984-R1-Y GY984-HT-Y	G7-984-HC-Y	43	34	(17)	
19	19	(21)	BILLY JOEL 52nd Street (Columbia) FC-35609-H RCA-35609-H	FCT-35609-H	44	50	(6)	
20	24	(12)	POCO Legend (ABC) 9022-1099-T 8022-1099-T	5022-1099-T	45	46	(9)	
21	13	(11)	EDDIE MONEY Life For The Taking (Columbia) PC-35598-H PCA-35598-H	PCT-35598-H	46	42	(24)	
22	22	(10)	SUPERMAN Soundtrack (Warner Bros) 2BSK-3257-P N/A	N/A	47	90	(2)	
23	16	(16)	NEIL DIAMOND You Don't Bring Me Flowers (Columbia) FC-35625-H FCA-35625-H	FCT-35625-H	48	67	(4)	
24	36	(4)	CHEAP TRICK Cheap Trick At Budokan (Epic) PE-35795-H PEA-35795-H	PET-35795-H	49	55	(8)	
25	40	(5)	BLONDIE Parallel Lines (Chrysalis) CHR-1192-F 8CH-1192-F	CCH-1192-F	50	...	(1)	
			BARRY MANILOW Greatest Hits (Arista) A2L-8601-F 8A-8601-F	4A-8601-F				
			HOT CHOCOLATE Every 1's A Winner (Infinity) INF-9002-J INFT-9002-J	INF-9002-J				
			ERIC CLAPTON Backless (RSO) RS1-3039-Q RS81-3039-Q	RS41-3039-Q				
			MELISSA MANCHESTER Don't Cry Out Loud (Arista) AB-4186-F 8A-4186-F	4A-4186-F				
			CLAUDJA BARRY I Wanna Be Loved By You (London) LGR-1003-K LGB-1003-K	LG5-1003-K				
			JOHN DENVER John Denver (RCA) AQL1-3075-N N/A	N/A				
			EARTH, WIND & FIRE The Best Of Earth, Wind & Fire (Columbia) FC-35647-H FCA-35647-H	FCT-35647-H				
			HEART Dog & Butterfly (Portrait) FR-35555-H FRA-35555-H	FRT-35555-H				
			CHERYL LYNN Cheryl Lynn (Columbia) PC-35486-H PCA-35486-H	PCT-35486-H				
			GEORGE THOROGOOD Move It On Over (Attic) LAT-1054-H CAT-1054-H	8AT-1054-H				
			BOB WELCH Three Hearts (Capitol) SO-11907-F 8XO-11907-F	4XO-11907-F				
			FRANK MILLS The Post And I (Polydor) 2424-170-Q 3821-170-Q	N/A				
			BOB JAMES Touch Down (Columbia) PC-35594-H PCA-35594-H	PCT-35594-H				
			DONNA SUMMER Live And More (Casablanca) NBLP-7119-Q NBL8-7119-Q	NBL5-7119-Q				
			NEIL YOUNG Comes A Time (Reprise) MSK-2266-P M8-2266-P	M5-2266-P				
			MARVIN GAYE Here My Dear (Motown) T364J2-Y T364JT-Y	T364JC-Y				
			FOREIGNER Double Vision (Atlantic) KSD-19999-P TP-19999-P	CS-19999-P				
			BARBRA STREISAND Greatest Hits Vol II (Columbia) FC-35679-H FCA-35679-H	FCT-35679-H				
			BABYS Head First (Chrysalis) CHR-1195-F 8CH-1195-F	CCH-1195-F				
			MURRAY McLAUCHLAN Whispering Rain (True North) TN36-H TNA36-H	TNT36-H				
			GINO VANNELLI Brother To Brother (A&M) SP-4722-W 8T-4722-W	CS-4722-W				
			GEORGE HARRISON George Harrison (Dark Horse/Warner Bros) DHK-3255-P M8-3255-P	M5-3255-P				
			SISTER SLEDGE We Are Family (Cotillion) KSD-5209-P TP-5209-P	CS-5209-P				
			VOYAGE Fly Away (Martin) KKL1-0299-N KKS1-0299-N	KKK1-0299-N				
			SUPERTRAMP Breakfast In America (A&M) SP-3708-W 8T-3708-W	CS-3708-W				

RPM 100 Top Albums (51-100)

51	56	(8)	UFO Strangers In The Night (Chrysalis) CH2-1209-F TCH 1209 F DCH 1209-F	76	43	(15)	QUEEN Jazz (Elektra) 6E166-P ET8166-P TC5-166-P
52	52	(5)	BELL & JAMES Bell & James (A&M) SP-4728-W BT 4728-W CS 4728-W	77	45	(55)	MEAT LOAF Bat Out Of Hell - (Cleveland Int'l) PE 34974-H PEA-34974-H PET-34974-H
53	59	(18)	THP ORCHESTRA Tender Is The Night (RCA) KKL1 0291-N KKK1 0291 N KKS1 0291 N	78	82	(2)	STREETHEART Under Heaven, Over Hell (Atlantic) CAT 1502 P TP-1502-P CS 1502-P
54	66	(5)	INSTANT FUNK Kool-Aid (RCA) SA-8513-N N/A N/A	79	61	(38)	ROLLING STONES Some Girls (Rolling Stone) COC 39108-P TP-39108-P CS-39108-P
55	76	(6)	THE JACKSONS Destiny (Epic) PE-35552-H PEA-35552-H PET 35552-H	80	95	(2)	ALLMAN BROTHERS BAND Enlightened Rouge (Capricorn) CPN 0218-Q M8N-0218 M5N-0218-Q
56	94	(2)	GEORGE BENSON Livin' Inside Your Love (Warner Bros) 2BSK 3277-P 2K8 3277-P 2K5 3277 P	81	69	(19)	STEVE MARTIN A Wild And Crazy Guy (Warner Bros) HS 3238 P W8-3238-P W5-3238-P
57	35	(41)	BOB SEGER & THE SILVER BULLET BAND Stranger In Town (Capitol) SW-11698-F 8XW 11698 F 4XW 11698 F	82	98	(2)	ANGELA BOFILL Angie (Arista) GRP 5000 F N/A N/A
58	49	(70)	BILLY JOEL The Stranger (Columbia) PC-34987-H PCA 34987 H PCT 34987 H	83	60	(15)	THE LORD OF THE RINGS Soundtrack (Fantasy) 2160 111 T 8160-1111-T 5160-1111-T
59	57	(13)	PEABO BRYSON Crosswinds (Capitol) ST-11875-F N/A N/A	84	93	(4)	LAKESIDE Shot Of Love (RCA) BXL1-2937-N N/A N/A
60	72	(4)	THE RAEs Dancin' Up A Storm (A&M) SP-4754-W BT-4754-W CS 4754-W	85	89	(5)	MOLLY OLIVER Molly Oliver (London) DL-3023 K DL8-3023-K DL5-3023-K
61	65	(6)	CHUCK BROWN & THE SOUL SEARCHERS Bustin' Loose (Source) SOR-3076-J N/A N/A	86	86	(8)	SAD CAFE Misplaced Ideals (A&M) SP 4737-W BT-4737-W CS-4737-W
62	37	(10)	BOBBY CALDWELL Bobby Caldwell (Clouds/TK) PTK 92032-H N/A N/A	87	78	(21)	RUSH Hemispheres (Anthem) ANR 11014 F BAN 11014-F 4AN 11014-F
63	53	(26)	STYX Pieces Of Eight (A&M) PC-4724-W BT 4724 W CS 4724 W	88	80	(54)	ANNE MURRAY Let's Keep It That Way (Capitol) ST 11743-F BT-11743-F 4T-11743-F
64	74	(5)	CHER Take Me Home (Casablanca) NBLP-7133-Q N/A NBL 5 7133 Q	89	47	(13)	CAT STEVENS Back To Earth (A&M) SP-4735-W BT-4735-W CS-4735-W
65	68	(11)	FM Black Noise (Passport) 9167-9831-T 8167-9831-T 5167-9831-T	90	91	(5)	BIGHORN Bighorn (Columbia) PC 35618-H PCA-35618-H PCT 35618-H
66	73	(4)	ALMA FAYE BROOKS Doin' It (RCA) KKL1-0303-N KKS1-0303 N KKK 1-0303-N	91	....	(1)	MAX WEBSTER A Million Vacations (Anthem) ANR 1 1018 F BAN-1-1018-F 4AN-1-1018-F
67	70	(8)	THIRD WORLD Journey To Addis (Island) ILPS-9554-N N/A N/A	92	....	(1)	McGUINN, CLARK & HILLMAN McGuinn, Clark & Hillman (Capitol) SW-11910 F 8XW-11910-F 4XW 11910-F
68	54	(6)	JEFFERSON STARSHIP Jefferson Starship Gold (Grunt) BZL 1-3247-N BZS1-3247-N BZK 1-3247-N	93	99	(2)	TAVARES Madame Butterfly (Capitol) SW-11874 F 8XW-11874-F 3XW-11874-F
69	58	(9)	MIDNIGHT EXPRESS Soundtrack (Casablanca) NBLP-7114-Q NBL8-7114-Q N/A	94	97	(2)	DEVADIP CARLOS SANTANA Oneness (Columbia) JC 3586 H JCA-35686-H MCT-35686-H
70	96	(2)	AMII STEWART Knock On Wood (Ariola) SW-50054-M SW8-50054 M SW4 50054 M	95	100	(2)	T-CONNECTION T Connection (TK) PTK 92035 H PTKA-92035-H PTKT-92035-H
71	92	(3)	POLICE Outlandos d'Amour (A&M) SP-4753-W BT-4753-W CS 4753 W	96	....	(1)	FABULOUS POODLES Mirror Stars (Pye) NSPL-35666-L Y8P-35666-L ZCP-35666-L
72	84	(3)	GONZALES Haven't Stopped Dancin' (Capitol) SW-11855-F N/A N/A	97	....	(1)	JUDY COLLINS Hard Times For Lovers (Elektra) 6E171-P ET8-171-P TC5-171-P
73	85	(3)	JOE SAMPLE Carmel (ABC) 9022-1126-T 8022 1126 T 5022 1126 T	98	....	(1)	MYLES Start All Over Again (Change) CLP-8005-J CLPT-8005-J CLPC-8005-J
74	75	(4)	ORIGINAL MOTION PICTURE SOUNDTRACK Every Which Way But Loose - (Elektra) 5E503-P ET8 503-P TC5 503 P	99	....	(1)	FRANK ZAPPA Sheik Yer Bouti (Mercury) SRZ-2 1501-Q N/A SRZ4-1501-Q
75	83	(5)	EDWIN STARR Clean (20th Century) T-559-N N/A C-559 N	100	(1)	HERBIE MANN Superman (Atlantic) KSD 19221-P N/A N/A

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NEW ALBUMS



BETHNAL
Crash Landing - Mercury SRM-1-6502-Q Rock
Rock set by four-piece British-based group ranges from near heavy metal ala Who to heavy commercial sounds which are FM-compatible. Produced by Jon Astley (Who Are You producer and Pete Townshend's brother-in-law) and Phil Chapman. Unusual packaging by Hipgnosis. Lyrics enclosed. Not released in the U.S.



TRIUMVIRAT
A La Carte - Capitol ST 11862-F Rock
German rock group are achieving solid AOR airplay in North America with this effort, a very European sounding rock album based on keyboards. Most of the material is by Jurgen Fritz, who produced LP in Germany. Little information given. Commercial sound, but songs not really packaged as singles.



CRAIG FULLER/ERIC KAZ
Columbia PC-35324-H Rock/pop
A California sound rock album in the Jackson Browne vein. Features the two songwriters in equal proportions, with most lead vocals by Fuller. Produced by Val Garay using solid credits, including Sklar & Kunkel on rhythm. Several possible singles including Cry Like A Rainstorm. Lyrics enclosed.



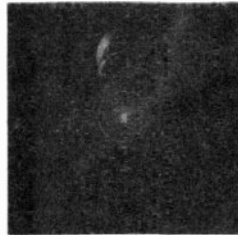
BROOKLYN DREAMS
Sleepless Nights - Millennium MNLP-8011-M Rock
Although group is most noted for background work on Donna Summer's Heaven Knows, album is more commercial rock than disco. Includes first single, Make It Last, in the Exile vein. Also contains version of Heaven Knows, same as Summer's, but with lead and background vocals reversed. Produced by Bob Esty.



GEORGE BENSON
Livin' Inside Your Love - Warner Bros 2BSK-3277-P
Benson, master of the jazz guitar, blends styles in this two album set. Material ranges from the light, easy to listen to jazz he is known for, to covers of Hey Girl, Sam Cooke's A Change Is Gonna Come, Love Is A Hurtin' Thing and Unchained Melody. Half vocal-pop, R&B and commercial. One cut disco/vocals.



BELL & JAMES
A&M SP-4728-W Rock/funk
Noted songwriting team of LeRoy Bell and Casey James, who have covers from Elton John, the Spinners, O'Jays, L.T.D., MFSB, the Pips and Freda Payne, blend soulful package in their debut set, self-produced with horns and strings by Theo Bell. The duo handle all other instruments. Solid, hook-filled effort.



BADFINGER
Airwaves - Elektra 6E-175-P Pop/rock
First album for British superpop group in several years, since the death of leader Peter Hamm, is quite true to form. Ranges from ballads such as Sail Away to harder cuts like Look Out California and Come Down Hard. Likeliest hit single is Love Is Gonna Come At Last. Group have been missed and will be appreciated.

Motown—still makin' magic

by Jerry Hochberg

What's happening at Motown? New artists and new releases, that's what. We're looking for a really big year here at Motown and it's

PROMOTION & PUBLICITY

You'll be seeing a lot of new releases from us in the upcoming months, featuring some new artists, new groups, and some new all coming together.



Motown Promo Mgr. Jerry Hochberg

product from our established acts. I'm very excited about Teena Marie, whose debut album will be released next week. The album, *Wild And Peaceful*, was produced by our own Rick James with Art Stewart and includes some James-penned material. James also shared some lead vocals with Teena. This is bound to be a super-smash album and we've got a lot of faith that Teena will be one of our Motown superstars before too long.

We'll be releasing a lot of 12" product, too, including a single by High Inergy which was produced by my boss, Berry Gordy. This particular single, *Shoulda Gone Dancin'*, got a dynamite reaction from the people who gave it a listen at our suite during the recent Disco Forum in New York City. We've also got a 12" and an album release ready for Apollo, a new Motown signing. You'll soon be hearing from T-Boy Ross, Diana's brother, who has a debut album coming up and is a great talent in his own right. Tata Vega's upcoming album, *Try My Love*, has to be heard to be believed. Bloodstone's *Don't Stop* marks their first recording with us, and Stylus, an Australian group. Is another act you'll be hearing from soon. This is a 6-man group managed by the same firm as the Little River Band, another Australian act, and Stylus' music is a great funky fusion of jazz and R&B.

The Commodores are currently in the studio completing a new album; expect some super stuff from the guys that topped the charts with *Three Times A Lady* not so long ago. We're also watchin' out for new releases by Thelma Houston, Smokey

Robinson and Marvin Gaye. Bonnie Pointer's *Heaven Must Have Sent You* will be coming up soon, and I understand that Diana Ross' new album is the best thing she's done since going solo. Look forward to more dynamite from Diana!

Billy Preston, who is now with Motown, will have a solo album out in May. I'm personally very excited about the soundtrack album from *Fastbreak*, which includes an incredible single, *Go For It*, featuring Preston sharing lead vocals with Syreeta. Great on their own, they're a knock-out as a duo.

Stevie Wonder's new album, *The Secret Life of Plants*, was originally recorded as a film soundtrack. The film has been shelved, but Stevie has re-mixed the album for release on its own, adding three more tunes in the process. You can always expect the best from Wonder!

And what can I say about Rick James, except to tell you that we at Motown think of him as a first-class superstar! A lot of people don't realize that Rick was once a staff writer with Motown years ago, and wrote hits for the Spinners, the Marvelettes and the Originals. Rick is now touring in the U.S., where reaction to him has been just fantastic.

I've always felt that our Motown artists are the most versatile in the music industry today. Look at the Commodores; a perfect example of what I mean. They can go from *Three Times A Lady* to *Flyin' High*, two totally different sounds, with ease. They can do anything and everything and come off sounding great every time. And Motown acts are audience acts - they know how to entertain. I've always loved Motown music because it's based on real life emotions and experiences, they're songs with a meaning.

Motown is a sound and a beat that's still going strong, and will be for years to come. Music doesn't change, it just goes through cycles and, with the return to touch dancing, I think the cycle is coming back our way. People are beginning to realize that it may be called 'disco' now, but it all started with Motown.

This is going to be a big year for us, and we're going to make it happen!

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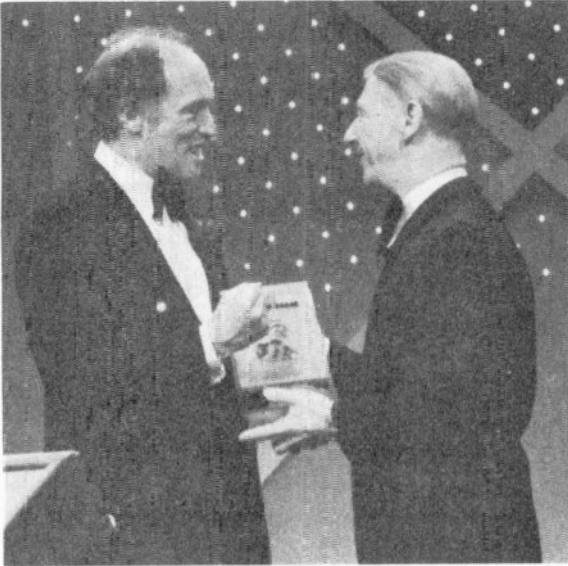
New Management firm opens in Ottawa

Two veteran Canadian Performers, John Alexander Pulkkinen and Terence McKeown, have announced the formation of a management and production company, Alexander McKeown Management. The first signing to the new firm is new wave/rock band The Teddy Boys. While music will be the primary concern of the partnership, the company will also be representing for commercial endeavors figure skater Lynn Nightingale and hockey players Murray Wilson and Doug Wilson.

McKeown is a former member of several Canadian groups, most recently Thor, and has extensive experience in the fields of producing and arranging. John Alexander has been the lead singer of Octavian for the past six years; the duo also co-wrote Octavian's most recent MCA single, *Certain Of You*.

Alexander/McKeown is currently based in Ottawa, and immediate plans include the opening of a Toronto office this summer.

Our Country Has Come A Long Way!



Congratulations



Long John Baldry

-6 feet, 7 inches of talent

Capitol recording artist Long John Baldry is an enigma, with a boyishness that belies 30-odd years of age, an easy going attitude that is almost inconsistent with the inevitable uncertainties of a recording career, and a down-to-earth quality that totally downplays the 'living legend' fame that is deservedly his. Dubbed as the 'discoverer' who was instrumental in launching the

COVER STORY

by Nancy Gallo

careers of such notables as Elton John, Mick Jagger, Brian Auger and Rod Stewart, to name just a few, Baldry's own musical and vocal expertise has garnered him a following that began in England in obscure clubs and has grown to include fans and fame on an international scale.

Now sharing his time between Toronto and New York, Baldry is headquartered in North America, where he recently recorded his newest album, Baldry's Out. According to his own estimate, there are "about five prior Baldry albums available in Canada, but, with a little digging, you could probably track down about a dozen." With the March 12 release of Baldry's Out, the artist will be embarking on an extensive tour of Ontario, Western Canada, and the U.S. this upcoming season.

"... It's been a gypsy life ..."

"The way I've lived, I must have been born under a wandering star," Baldry told RPM. "It's been a gypsy life. My family is descended from Venetian merchants who travelled about; maybe it's in the blood," he laughs. "Basically for me, music was an enjoyable hobby, and still is. It's nice to make money at it, too, but I didn't set out to be a musician. It was just the fun thing to do at the time." Baldry had actually started his professional life pursuing an art career, and attended art school for a brief period. "I immediately adopted a conceited attitude - 'they can't teach me anything I don't already know,' I left school one day, walked into an art studio, asked for a job, and got one. I was about 17 at the time, and had been performing for awhile. I realized at some point that not only did people

want to hear me, they were willing to pay money for it. So I worked at the art studio during the day and played at night. It took its toll, and eventually one of them had to go - the art studio lost." In spite of the fact that Baldry, luckily for his numerous fans, chose music as a profession, he is still a talented and prolific artist, as evidenced by the caricatures that adorn the inner sleeve of his current album. He was recently commissioned to do a series of drawings for a New York publication, as well as some illustrations for Penthouse Magazine.

"... Rock and roll is almost a form of religion to kids in North America."

Born and raised in England, Baldry began performing in Canada in the early 70's, where he quickly established a substantial following. "I really didn't know how popular I was here until about 1976. I love the audiences here; they're great. Rock and roll is almost a form of religion to kids in North America." Largely accepted as the man who sparked the careers of contemporaries like John and Jagger, who at various times were members of Baldry-fronted groups, the artist tends to play down the 'living legend' image that has long been associated with his name. "That's the past, and what's now is now. I've often been written about as this Svengali character who has discovered other talents, but that's all he can do. That's not so; my music is strong enough to stand on its own, and I'm a very 'viable product' on my own, as the record companies put it," he laughs. Although amused by the language of record label executives, Baldry boast a good rapport with Capitol and their A&R man, Deane Cameron, who signed him to the label. "They've been very supportive, and they respect my creative ideas."

Baldry's quick wit and easygoing manner do not obscure the fact that he takes his career, both as a recording artist and a performer, very seriously indeed. "You have to be honest with yourself, and that honesty has to show through, both on record and onstage. You do have to keep in mind what will sell, but I wouldn't sacrifice what I feel I do best for sales. One important thing to remember is that those kids who buy records and spend money for concerts are not the fools they're sometimes made out to be. I think that's something that record companies sometimes overlook; they should give more credit to the record buying public. They're very sophisticated in their



Long John Baldry

musical tastes, and people today do know the difference between a good record and a bad one." When choosing material for the Baldry's Out album, Baldry listened to "everything that grabbed my interest." The album is reflective of the many-faceted artist, a 'something for everybody' compilation of rock, blues, disco and ballads.

"... I'm not really a songwriter. You'd be lucky to get one song out of me a year."

Baldry co-wrote two songs on the album, but says, "I'm not really a songwriter - you'd be lucky to get one song out of me a year. One tune started out as a descriptive poem and just came together musically in the studio; it has a 'jam session' feel to it. I do intend to write more in the future. Bill

BALDRY continued on page 16



**NUMBER 1 SONG
GOLD SINGLES**

**GRAMMY AWARD
JUNO AWARDS**

**PLATINUM ALBUMS
INTERNATIONAL GOLD SINGLES**

**INTERNATIONAL PLATINUM
ALBUMS
etc... etc...**

**THANKS
FOR A GREAT YEAR**

BALDRY continued from page 14

Amesbury (who wrote material for this album) wants to do some writing with me, so the next album could very well be a Baldry/Amesbury collaboration."

The majority of the album was recorded in Toronto this past winter, until the Canadian cold drove Baldry and company to Florida to complete the project. "If this album sounds right, sounds comfortable," says Baldry, "it's because I used the same musicians in the studio that are with me on the road. I didn't want to use faceless studio musicians: I wanted people who knew me, knew the music and the sound that I wanted. It's important to be able to affect your listening audience," he continues, "and that means recording, and performing, with honest emotion. When I did the vocal on Sad Song (a cut on Baldry's Out), I identified with it to the point where I was almost crying. We stayed with the rough vocal on that one; I could have sung it better, technically, but I couldn't match the emotion I had captured on the rough. I felt that that was more important." The album was produced by Jimmy Horowitz, a former keyboardist who replaced Elton



Mick Clarke

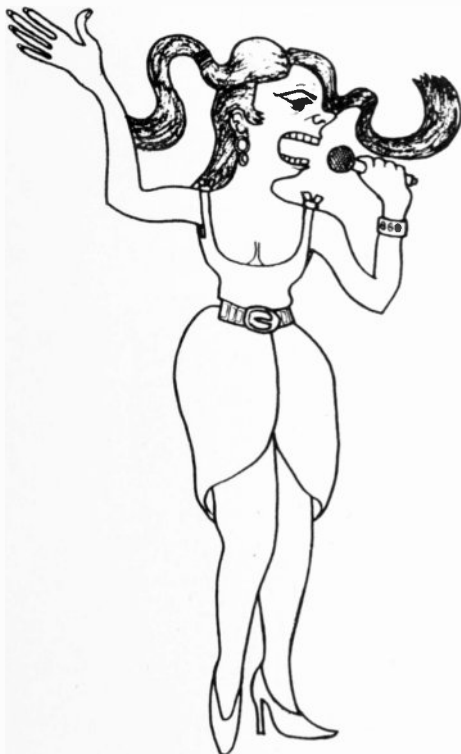
Illustrations by Long John Baldry which appear on the inner sleeve of his new Capitol album, Baldry's Out.



James Lee Fish



Tim Sadler



Kathi McDonald

John in an earlier Baldry band and later went on to producing and arranging.

"... I'd like to be the biggest star to ever hit the silver screen. if only for a week. ..."

On the subject of future ambitions, Baldry's got a million of 'em. "I have so many ideas buzzing around in my head. Somewhere there's a place for me as a producer, but the

thing is, a record company would have to be prepared to spend five years and \$5 million on the project. I like to do things on a grand scale, and fast. I'd also like to be the biggest star to ever hit the silver screen, if only for a week. Not for the money or the glamour; I've had that - but for the challenge of being able to put visually on the screen what I can put between the grooves on a record. I'm very powerful orally, and I'd get a charge out of being able to run the whole gamut of emotions visually, as well. I'd also like to write an autobiography, someday," he continues. "From my own experiences, it would make an incredible story. The things I could tell. It wouldn't be bitchy, though - I feel that there are parts of people's personal lives which should be left alone - but it would be very rich, very honest, and very, very spicy."

Baldry is currently putting together a thirteen-week radio series, The History Of British Rock, for which he has already compiled over 45 hours of taped interviews. "This is the first time a program of this part of me, an extension of myself. If I lost all my fingers, I'd soon learn to play with my feet. That's the kind of person I am.

"It's nice to know that everyone is behind this album, but if it was guaranteed to sell five million, that would just take all the fun out of it for me. I thrive on the uncertainties - if things are too easy, too predictable, it feels wrong to me somehow. I once met Noel Coward, and he said something that has stayed with me ever since: 'It's not the successes that count, it's the failures that you learn from.' I do try to be as positive as I can possibly be, though, not for my pocket - which I can always manage to fill one way or another - but for here (he points to his head) and here (he points to his heart). That's where it really counts."

type has been produced using material especially recorded for the project rather than the usual archive tape. They're more 'recorded conversations' than interviews."

"... If all this ended tomorrow, I'd still play my guitar. ..."

Asked about his feelings towards his career at this point, Baldry says, "If all of this ended tomorrow, I'd still play my guitar. You couldn't keep me away from it; it's

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Klaatu

talking to the public

by J.J. Linden

In a career which has had more unusual occasions in its first few years than most groups will ever experience, Daffodil recording act Klaatu are looking toward a brighter, more normal future. The four-piece Toronto-based group began recording in 1973, and following a series of singles, released their first album, 3:47 E.S.T., a few years later. Klaatu, in an effort to focus interest on their music rather than their personalities, refused at that time to divulge their identities.

3:47 E.S.T. achieved few notices on the small GRT-distributed label until Daffodil President Frank Davies struck an international deal with Capitol Records in the U.S. Then suddenly, in 1977, an article appeared in a New England daily newspaper reporting that through investigation of the album, it could be shown that the group were none other than the Beatles.

Despite Davies' fervent denials, the rumour spread like quicksilver throughout North America. Suddenly, Klaatu was a household name and people everywhere were buying the album to make the comparison themselves.

Since that time, Klaatu have two more album releases, a concept sci-fi effort titled *Hope* and a more down-to-earth project called *Sir Army Suit*. Daffodil is now distributed in Canada by Capitol, making the group a part of the Capitol-EMI family worldwide. And Klaatu themselves are beginning to become less anonymous. The first step was an interview published by Capitol at the time of the latest release, in which members of the group could be quoted for the first time, although not identified. In addition, *Sir Army Suit's* jacket artwork and record label feature caricatures of the group. Now the group themselves are giving telephone interviews. RPM spoke to a member, identified only by his first name, John. "Every member of the band is pictured on that cover at some point," he confirms, "but there are other pictures on the cover which do not denote members of the band. We did that as a compromise, to release images of the band without jeopardizing our privacy."

"... We were really hoping that the attention would be focused primarily on the music ..."

John discusses the group's anonymity: "It didn't have anything to do with promotion. When we first started recording, in early 1973, we didn't even have a deal with a record company. We just recorded that album out of a desire to record it. Basically, we were just recording because we were enjoying it. The anonymity sort of evolved out of that kind of status. We spent about two and half years on it, on and off. We'd record maybe one tune during a two-month period, and then maybe we wouldn't go back in the studio for six to eight weeks. Under those conditions, it didn't make any sense to have an image of four people playing. We were really hoping that the attention of the press and the public would be focused primarily on the music, and secondarily on the album graphic art. We didn't want any attention paid to the personalities of the individual members. It could only detract from the music.

"What happened was that the whole philosophy backfired in two different ways. One of them was predictable; the other one wasn't. The first was that it made getting a record deal very difficult, because there aren't too many record companies who were willing to take a band who weren't currently touring and who had no plans to do so in the near future, and who didn't even have an image - they didn't even know who we were, because the album was signed to them through a production company.

"That was predictable, and we were willing to accept those consequences. As a result, it took quite a long time to find a record company. In Canada, it turned out to be Daffodil, and through them, we were able to procure an international deal through Capitol.

"The unpredictable backfire, of course, was the Beatles rumour that went down. There was no way that we could have expected that to happen. That was an indirect result of our being anonymous. Although we vehemently denied any connection with the Beatles, at the same time we didn't want to release our names, because we were convinced that to give our names out would have defeated the whole purpose of anonymity in the first place. Our names would have appeared in more newspapers at that time than they ever would have in the past."

"... Prior to the rumour, we were suffering from a disease called Kla-whoism ..."

The rumour, of course, had its advantages for the group at the time. "Prior to the rumour," John admits, "we were suffering from a disease called Kla-whoism. It was even reaching the point where the record company (then GRT) was suggesting we change our name. When the rumour went down, we no longer had that self-conscious, apologetic attitude for our name. We were able to call ourselves Klaatu without fear of being mistaken for a black conga group from Northern Africa.

"But by the same token, it also paved the way for us being the scapegoat for all those people who jumped on the bandwagon. We sort of suffered slight negative consequences." Although we denied the rumours, and we certainly had nothing to do with their beginnings, many of the people who had first jumped on the bandwagon were pointing the finger at us as if we were to blame."

A Klaatu album is an immense project, often requiring up to a year to complete

Although the sudden publicity certainly added sales to the debut and made the group's name well known, they may have received some backlash from press on their other two albums, with the exception of the trade press. In short, Klaatu are the only group in the world ever to be criticized for not being the Beatles. "Still," John notes, "it's very flattering to be compared to the Beatles. It certainly beats being compared to a rugby team."

KLAATU continued on page 21

CAPAC's Juno Awards scorecard: Our affectionate congratulations

- ✓ **CLAUDJA BARRY***
(Most promising female vocalist)
- ✓ **LIONA BOYD**
(Instrumental artist of the year)
- ✓ **THE CANADIAN AIR FARCE**
Dave Broadfoot, Roger Abbot, Donald Ferguson
(Comedy album of the year)
- ✓ **DOUCETTE**
(Most promising group of the year)
- ✓ **KEN FRIESEN**
(Recording engineer of the year)
- ✓ **GLENN GOULD**
with Roxolana Roslak
(Classical album of the year)
- ✓ **THE GOOD BROTHERS**
Bruce Good, Brian Good, Larry Good
(Country group of the year)
- ✓ **DAN HILL**
(Composer of the year)
- ✓ **MURRAY McLAUCHLAN**
(Folk artist of the year)
- ✓ **RUSH**
Geddy Lee, Alex Lifeson, Neil Peart
(Group of the year)
- ✓ **GINO VANNELLI****
(Male vocalist of the year)

The breadth of CAPAC's membership is symbolised by this list of members, whose Juno Awards are a mark of regard and respect from the public and the Canadian music industry. CAPAC is especially proud of its involvement with these artists, and we add our congratulations and greetings.



* member of GEMA. ** MEMBER of ASCAP, two of 35 performing rights organizations whose members rights are administered in Canada by CAPAC.

Industry Symposium '79

set for Toronto, May 2nd.

CRIA, CIRPA and CARAS have joined together to present a symposium on the industry that will begin May 2nd. and run five days at Toronto's Park Plaza Hotel.

Subjects to be covered include marketing, business management, live performance, publishing, industry law, independent distribution and studio production.

Fee for the symposium has been set at \$275. which includes all the planned sessions. Participation is limited and registrants are advised to register early to avoid disappointment.

A&M to release audiophile series

A&M Canada President Gerry Lacoursiere has announced that the label will be following up its highly successful audiophile release of Supertramp's *Crime Of The Century* LP with a special series of audiophile recordings. The series will include *The Grand Illusion* (Styx), *Feels So Good* (Chuck Mangione), *Brother to Brother* (Gino Vannelli), *Even In The Quietest Moments* (Supertramp); *Greatest Hits* (Cat Stevens) and *Breakfast In America*, Supertramp's latest release.

"The response to the special import of *Crime Of The Century* has been overwhelming," said Lacoursiere, "and it's evident that there is a tremendous acceptance of

this high-quality product in the marketplace. A&M intends to have about a dozen pieces of product in the audiophile series by next fall."

Lacoursiere is also expected to make a major announcement in the near future regarding A&M's intention of exploiting new technological innovations in the marketplace.

London to distribute new label

Montreal-based Cam Canada Limited, an international publishing company, has announced the formation of a new record label Cam, which will be distributed by London Records of Canada.

Following singles by Diane Juster and Raneé Lee, Quebec singer/composer Anne Joyal will be the first artist to record an album for the label. A French and an English version of the LP are both slated for a late March release.

First Canadian gold for Infinity

Martin Onrot, Vice President of Infinity Records Canada, has announced that Hot Chocolate's *Every 1's A Winner* LP has been certified gold by CRIA. The album achieved sales in excess of the 50,000 gold mark in just ten weeks.

In making the announcement, Onrot noted that "Infinity Canada is the first to achieve gold record status on the Hot Chocolate album. Coupling this with U.S. gold on the title single, it looks like the initial product shipped by Infinity, *Every 1's A Winner*, has very quickly become just that."

Onrot recently presented gold albums to Ron Alexenburg and Bud O'Shea, Infinity Records Incorporated, and to George Burns, MCA Distributing Canada.

New Reno LP slated for release

Ginette Reno, the performing powerhouse whose recent performance at the Juno Awards presentations prompted a standing ovation, will soon be releasing *Trying To Find A Way*, her first English Language LP in five years.

The album was recorded at Thunder Sound (Toronto) and at Studio St Charles and Son Quebec (Montreal), and features musicians Moe Koffman, Guido Basso, Rob McConnell and Peter Appleyard. Pianist Kenny Pearson, keyboardist for the late Janis Joplin, also participated in the project, which was produced by Christian Simard and Reno.

Trying To Find A Way is on Reno's own label, Honey Dew Records, which is distributed by London Records of Canada.



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KLAATU continued from page 18

The group are now in pre-production on their fourth album, discussing ideas about what type of album it will be, what it will sound like, whether the group's predilection to science fiction will resurface, and so on. A Klaatu album is an immense project, often requiring up to a year and beyond to complete (the new album is hoped for by Christmas), planned and executed with the utmost care to ensure a work of a high enough quality to satisfy the highly selective group.

Animation - a preview to live performances

Klaatu are hoping to begin performing live next year, in conjunction with the release of their next album. In line with their gradual return from anonymity, they are having prepared a number of pieces of animated film. "We're currently working on a 30-minute animated production, which will be based on tunes from both *Sir Army Suit* and *3:47 E.S.T.*" (Hope is being saved for a full-length feature the group hope to produce in the future.)

A three and a half minute animation of *A Routine Day*, from *Sir Army Suit*, has already been completed. It premiered to the North American public March 10 on Don Kirshner's *Rock Concert* on NBC-TV. That song will be part of the half-hour special. The animation will serve both to augment the group's live performances and as television and video promotion for the group at an instore level, the first time such animation will be used in such a promotion.

The animation, produced by Rainbow Productions in Toronto, is of a very high quality and also contains likenesses of the band members. "It's one of our steps in gradually unveiling the band," explains John. "We feel animation is conducive to the kind of material that we do. It's a natural extension."

Klaatu's live performances, in keeping with their philosophy of thoroughness and professionalism, will require intensive planning, much money, energy and time. They hope to duplicate their recorded sound as closely as possible, which will require the hiring of additional musicians. In addition, they want to put together a highly entertaining show package, to bring to life the fantasy evoked by their music. They are waiting for the fourth album, to ensure a good collection of original material needed to produce a first rate concert. The group are considering inclusion of the animation in their shows, possibly on a huge screen along the back of the stage.

"... We've been able to sell albums without the personality thing that most groups have to succumb to..."

In conjunction with the first performances, the album will be blitzed on the international marketplace to ensure demand for the group needed due to the size of hall they will require. "It's a coordinated effort," John emphasizes. "I think we've made our point. We've been able to sell albums without the personality thing that most groups have to succumb to."

An aesthetic musical and visual experience

The members of Klaatu are confident they will be able to provide such a polished performance. They feel the demand is already there, and have received feedback from the press, industry and public. "This is one of the reasons that we've decided to go live. There's a great deal of interest out there to see Klaatu live. At some point, you have to recognize that kind of demand and either satisfy it or frustrate it. We're going to try to satisfy it to the best of our ability."

Why has Klaatu chosen this particular time to become more public? "We feel it's about time that Klaatu gave its side of the story to the public concerning our recent past," John replies. "also, we wanted to

"... It's a little easier when you can talk directly to people, rather than just be speculated upon..."

open up a line of communication with the audience so that we weren't so much subject to press interpretations. It's a little easier when you can talk directly to people, rather than just be speculated upon."

The group waited this long to allow time to elapse between the Beatles rumours of 1977 and the present, "so that we can afford to start unveiling ourselves slowly and carefully, without creating an undue amount of attention, and without appearing as if we're trying to pull off a great big hype. As you can imagine, we're pretty hype-shy! Also, now there's plenty for us to talk about besides ourselves."

**NOTICE TO MUSIC PUBLISHERS**

CBC-TV Variety is pleased to announce that once again we are searching for a song to represent Canada at the next Pacific Song Contest (Fall of 1979).

Your deadline for the 1979 Canadian entry is May 1st. All of the submissions will be accepted through accredited music publishers only.

The Pacific Song Contest rules require (1) all entries include words and music; (2) the composition is to be original in its entirety and has never been published before October 1st, 1978; (3) duration of the song to be no longer than 3-1/2 minutes.

Please make all submissions by audio cassette if possible.

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The recording studio party of the year.

It was Valentine's Day, and Sounds Interchange Studios in Toronto was the setting for the biggest and best laid on love-in of the young year. Jeff Smith and his people, representing the studio, Change Records and his publishing firms, along with the industry's genius on social activities, Scott Richards, Vice President of MCA Records (Canada), hosted what has become an annual social event for the industry.

The studio was the setting and the players represented anything and everything allied and not-so-allied to the industry. One observer was overheard asking 'Who the hell are all these people?'

It was an excellent promotion vehicle for Change artists, Myles, Aura, Ian Kemp and Bob Van Dyke.



The big voice of CHFI-FM's easy listening format, Donny Burns with Connie Sinclair of CFTR and Change artist Myles.



Enjoying the Change/MCA evening are Jim Kidd (PD CKEY), Jeff Smith (Change producer), Bob Johnston (Change promo) and Ian Kemp, Change recording artist.



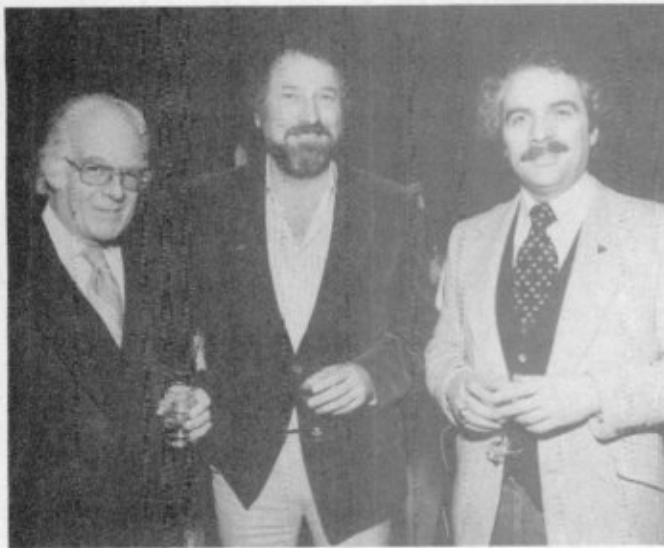
The Change gang and MCA's Keith Patten.



Jeff Smith, President of Change, (l) Scott Richards, Vice President of MCA Canada and Al Bergamo, MCA Distrib. U.S. L.A.



Veteran radio personality, Elwood Glover of CKEY (l), Bob Johnston of Change and Pindoff's Taylor Campbell.



Jazz expert, CKFM-FM's Phil McKeller (l), Al Bergamo, MCA, L.A. and Infinity Canada's head man, Martin Onrot.



(l to r) Les Houston (MCA Dist) and friend, Denise Newmarsh (MCA Dist), Bill Hoover, Modern Album, Herb Forgie (MCA).



MCA's Keith Patten gets the latest promotion direction from the talented and lovely Change recording artist, Aura.



(L to r) Murray Smith (Q-107), Gord James (CHUM), Lynn Ward (Stage West producer) and Ross Howey (CFGM).

CARAS terms 1979 Junos presentation best ever

The 1979 Juno Awards presentations have come and passed, and according to the Canadian Academy of Recording Arts & Sciences (CARAS), who put on the annual music industry event, the show is continuing in its pattern of becoming bigger and better each year.

Once again, a capacity crowd of about 1,570 people packed into the Convention Centre of the Harbour Castle Hilton in downtown Toronto to witness the occasion as Canada's music industry honoured its own recording artists, composers, producers and other creative people. The CBC television network carried the festivities live across the nation to the Canadian public.

Burton Cummings gives commendable performance as emcee

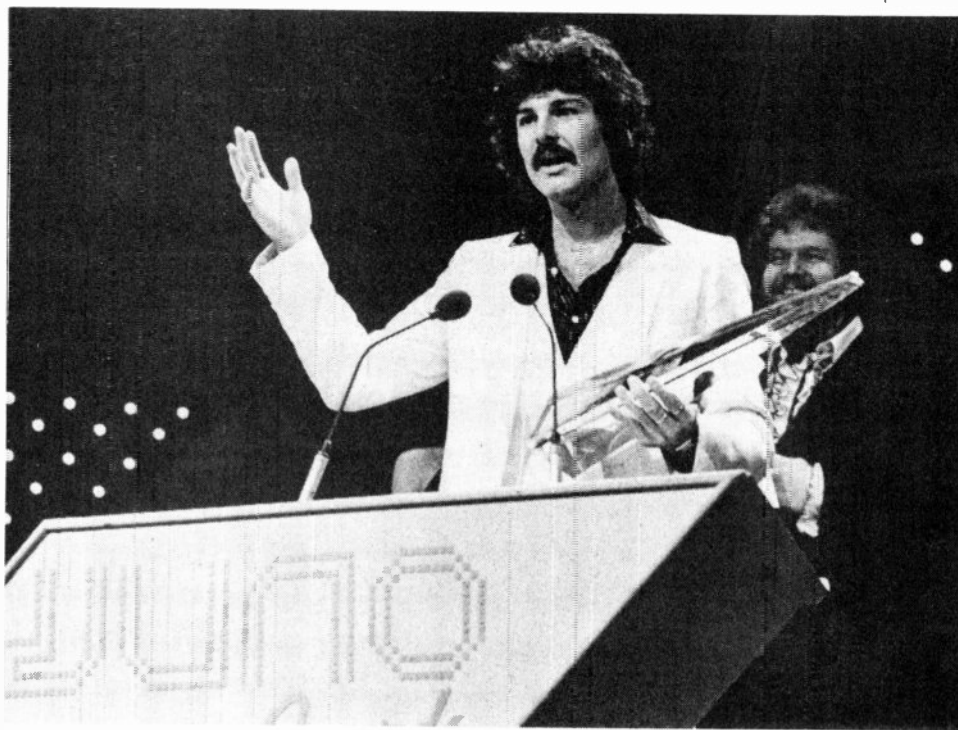
The 1979 Junos were hosted by noted Canadian artist Burton Cummings, who gave a commendable performance in his first major emceeing job. The musical side of the industry was well represented as well. In addition to Cummings, performances were given by such major breakout artists of 1978 as Claudja Barry, Nick Gilder, Gino Vannelli (via the marvel of videotape), Toulouse and Chilliwack. In addition, Quebec superstar Ginette Reno received a standing ovation for her performance of a medley of the five songs nominated as best selling Canadian single.

Capitol artist Anne Murray, again near the top of the charts in 1979 after her best year ever, was responsible for achieving three Junos. In addition to winning the top female vocalist award, her *There's A Hippo In My Tub* won in the special children's category and her *Let's Keep It That Way* earned recording engineer of the year honours for Ken Friesen. Other duplicate winners were Gino Vannelli and Nick Gilder. Vannelli earned top male vocalist honours, and his smash album *Brother To Brother* achieved producer of the year honours for himself and brothers Joe and Ross. Gilder surprised some as his *Hot Child In The City* single, a top international hit, became top selling Canadian single. His own award, as most promising male vocalist, was much less of a surprise.

Other major award winners included Rush, as group of the year; Claudja Barry, most promising female vocalist; Doucette, most promising group; Ronnie Prophet, country male vocalist; Carroll Baker, her third straight country female vocalist award; the Good Brothers, country group of the year; Liona Boyd, instrumental artist of the year; and Murray McLauchlan, folk artist of the year.

CBC and Dan Hill big winners

In the other product categories, Burton Cummings' *Dream Of A Child* album earned honours as best selling Canadian album. Dan Hill took composer of the year for his single *Sometimes When We Touch* (for the second straight year). The special comedy award went to the Royal Canadian Air Farce for their CBC produced *Air Farce*



Portrait recording star, Burton Cummings, accepts his Best Selling Album award from Randy Bachman at star-studded Juno Awards presentation.

Comedy Album release. The CBC also received the jazz award, for the Tommy Banks Big Band release with special guest "Big" Miller, *Jazz Canada Montreux 1978*. Glenn Gould and Roxalana Roslak took the classical award for their effort *Hindemith; Das Marienleben*, and the album graphics award went to Alan Gee and Greg Lawson for the self-titled *Matcats* debut on Quality.

Numerous major Canadian artists were on hand to present the awards. Among them were Liona Boyd, Alma Faye Brooks, Frank Mills, Hagood Hardy, Randy Bachman, Will Millar of the Irish Rovers, Bob McBride Patsy Gallant, Lisa Dal Bello, the Raes, the Good Brothers, Alex Lifeson of Rush and Kim Mitchell of Max Webster. In addition, pre-broadcast awards were presented by Jackie Rae of Standard Broadcasting and the Canadian Talent Library, producer Bob Morter and Jeff Smith of Change Records and Sounds Interchange Studios.

Prime Minister Trudeau honours Hank Snow

The highlight of the evening was the presentation of the Hall of Fame Award. On hand to make the presentation and to deliver a few words of encouragement to the Canadian recording industry was Prime Minister Pierre Trudeau. He presented the Hall of Fame Award to long-time RCA recording artist Hank Snow. In accepting the award, Snow expressed his gratitude to the people at RCA and RCA Canada, particularly Ed Preston, Vice President and General Manager of RCA Canada, and his honour at having the Prime Minister on hand to present

the award. Following the presentation, major Canadian country artists Ronnie Prophet, Myrna Lorrie, Roxanne Goldade and the Mercey Brothers got together in a musical tribute to Snow.

When the presentations were over, a CARAS spokesperson termed them the best ever, noting increased enthusiasm, better production and participation. The only sour note in the program was a period of about a half-hour in which the network's sound feed malfunctioned. Nevertheless, the Academy looks forward to even bigger and better things next year.

Increased sales and recognition add to winners achievements

The 1979 Junos were significant in that they honoured Canadian artists in a year in which highly increased sales and recognition were experienced and major international inroads were made. Dan Hill, Anne Murray, Gino Vannelli and Nick Gilder each had number one singles in the U.S., and several other artists also had high selling albums, including Rush and Chilliwack. On the home front, double platinum albums were achieved by Andre Gagnon, Hill and Burton Cummings. Many Canadian artists achieved platinum, including Rush (four), Trooper (three), Prism (two) Chilliwack (two), the Irish Rovers, Heart, Gagnon, Cummings, Hill, Doucette and Vannelli. Platinum single awards were presented to the Rovers (*The Unicorn*) and Quebec's Alain Barriere (*Tue T'En Vas*), and gold singles were earned by Patrick Juvet, Shake, Martin Stevens and Zachary Richard.

Happy Birthday- Hawaiian-style for CBS' Gosewich

Because CBS Chairman Arnold Gosewich's birthday fell just prior to his departure for a brief Hawaiian vacation, the label's marketing and sales division hurriedly decided to celebrate the occasion with an island's-flavoured flair. A surprise party was given for the CBS exec in his Toronto office, complete with appropriately costumed Hawaiian lovely and a palm tree-adorned cake, (baked and decorated by Sammy-Jo).

The party was attended by company execs and staffers, as well as CBS recording artists Dale Jacobs and Denton Young (Zon). As can be readily seen by the photographs, a good time was had by all!



Arnold Gosewich, on returning to his office is somewhat taken aback to find a grass-skirted lady in his office.



... but quickly warms to the idea.



A happy occasion for the flower-bedecked exec.

CHUM presents The Half Back Brunch

On Wednesday, March 21, the CHUM Broadcast Group presented a brunch for the registrants at the Three Days In March on behalf of the upcoming Wintario Half Back Program. The program, which will take place from May 1 through September 30, will enable the Ontario public to use nonwinning Wintario lottery tickets, which cost one dollar, for 50 cents credit toward the purchase of Canadian recordings or admission to Canadian films playing in participating Ontario theatres.

Following the meal, Duff Roman took to the stage on behalf of CHUM, to introduce Fred Sherratt, Vice President of the CHUM



Fred Sherratt, Vice President of the CHUM Group, chats with Larry Grossman, Ontario Minister of Industry and Tourism at CHUM sponsored Half Back brunch which took place during RPM's recent Three Days In March in Toronto.



CHUM's Lynn Smith with Robin Farr, Manager of the Half Back program.

Group. Sherratt expressed CHUM's enthusiasm about the program as a new and effective means of interesting the Ontario public in Canadian films and records and making them aware of the vast number of artists who are Canadian. Sherratt then introduced the Honourable Larry Grossman, Ontario Minister of Industry and Tourism, who represented the Ontario government at the brunch.

Grossman noted the success of Wintario's first attempt at Half Back, conducted from January to April of last year, in which non-winning Wintario tickets could be applied to Canadian books and magazine subscriptions. He noted hundreds of thousands of books and magazines were sold through the Half Back program during that period. Grossman expressed his enthusiasm that the new program will serve to similarly increase public awareness and appreciation of Canadian talent in the recording and film industries.

The final speaker at the brunch was

Robin Farr, manager of the Half Back program. Farr outlined the program, which records and films will be eligible, dealer and theatre participation, and a Guide To Canadian Recording Artists currently being prepared with the co-operation of members of the Canadian Recording Industry Association and the Canadian Independent Record Producers Association.

Although the program doesn't begin until May 1, Wintario tickets from the two April draws will be eligible for use as 50 cent rebates. This will ensure there is already a pool of tickets available as soon as the program begins. All records and tapes priced at \$3.95 and above will be eligible, provided they meet the criteria of Canadian content as described in the program. Recordings must meet one of the following criteria: 1) A solo performer or the feature artist in a group must be either a Canadian citizen or landed immigrant resident in Canada for six of the last 12 months; 2) In a compilation tape or record,

the majority of the recorded time or album cuts must be performed by Canadians as defined above; and 3) Classical recordings are eligible as above and also when the majority of recorded time or album cuts are composed by a Canadian as defined above. To qualify as Canadian, films must be certified as Canadian by the federal government.

Over 350 record retailers and roughly 300 movie theatres are expected to participate in the Half Back program. The record industry has offered to assist the government through the use of Half Back logos to be placed on album jackets, and through assistance in the publication of the Guide To Canadian Artists. Theatres will also assist in the program by showing graduated scales listing the maximum number of tickets that can be used against the variety of admission prices, always at least 50% of the normal admission cost.

The public will endorse tickets with their name and address on the back before presenting them for discount. The record retailers and theatre managers will submit the tickets on a regular basis to a central redemption address, from which they will be reimbursed. The tickets will be reimbursed from the proceeds of Wintario, which are allocated to the Ministry of Culture and Recreation for support of the arts in Ontario.

Wintario tickets are bought by an estimated 85% of Ontario households. The first Half Back program and its promotion by the Ministry reportedly achieved a two-thirds public awareness. To further support the program, the Ministry will be placing print advertisements in all Ontario dailies, purchasing air time on all Ontario radio stations and using the Wintario draw television program for regular promotion. Farr expressed his hope this promotion would further increase public awareness of the program and of Canadian talent, and thereby further enhance the sale of Canadian records and admission at Canadian films throughout the province during the span of the Half Back program and beyond.



Adult Oriented Playlist

CANADA'S ONLY NATIONAL WEEKLY ADULT-ORIENTED SINGLES SURVEY

(Albums containing listed singles are shown below)

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	POLYGRAM	-O
GRT	-T	QUALITY	-M
LONDON	-K	RCA	-N
MCA	-J	WEA	-P

TW	LW	WKS				
1	4	(13)	FIRE Pointer Sisters - Planet 45901-P (LP) The Pointer Sisters - P1-P	26	33 (4)	JUST ONE LOOK Linda Ronstadt - Asylum E46011-P (LP) Living In The U.S.A. - 6E155-P
2	3	(9)	HEAVEN KNOWS Donna Summer - Casablanca NB 959-Q (LP) Live And More - NBLP 7119-2-Q	27	27 (6)	I'LL NEVER STOP SINGING MY SONG Bruce Murray - Columbia C4-4203-H (LP) Bruce Murray - PCC-80015-H
3	1	(12)	DA YA THINK I'M SEXY Rod Stewart - Warner Bros - WBS-8724-P (LP) Blondes Have More Fun - BSK-3261-P	28	28 (9)	WOW Kate Bush - Capitol 72803-F (LP) Lionheart - ST-6456-F
4	5	(9)	I WILL SURVIVE Gloria Gaynor - Polydor PD-14508-Q (LP) Love Tracks - PD-1-6184-Q	29	29 (7)	TORERO Al Martino - Capitol 4681-F (LP) N/A
5	2	(12)	RASPUTIN Boney M - Atlantic MS-1990-P (LP) Nightflight To Venus - KSD-60498-P	30	37 (2)	I WANT YOU LOVE Chic - Atlantic AT-3557-P (LP) Chic - 19209-P
6	8	(9)	FOREVER IN BLUE JEANS Neil Diamond - Columbia 3-10897-H (LP) Bring Me Flowers - FC-35625-H	31	43 (3)	ALL THE TIME IN THE WORLD Dr. Hook - Capitol 4677-F (LP) Pleasure & Pain - SW-11859-F
7	10	(8)	SONG ON THE RADIO Al Stewart - Arista AS-0389-F (LP) Time Passages - AB-4190-F	32	47 (2)	LET ME TAKE YOU DANCING Bryan Adams - A&M AM-474-W (LP) N/A
8	11	(8)	BABY I NEED YOUR LOVIN' Eric Carmen - Ariola AS-0384-F (LP) Change Of Heart - AB-4184-F	33	44 (3)	THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver - Columbia 3-10902-H (LP) The Best Days Of My Life - PC-35649-H
9	12	(8)	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt - Elektra E4554-P (LP) Every Which Way But Loose - 5E503-P	34	35 (5)	I MIGHT AS WELL FORGET ABOUT LOVING YOU Kinsman Dazz - 20th Century TC-2390-N (LP) Kinsman Dazz - T-574-N
10	15	(6)	STUMBLIN' IN Suzi Quatro And Chris Norman - RSO RS-917-Q (LP) N/A	35	38 (3)	PICK ON ME Dan Hill - GRT 1230-168-T (LP) Frozen In The Night - 9230-1079-T
11	6	(12)	I DON'T KNOW IF IT'S RIGHT Evelyn "Champagne" King - RCA-PB-11386-N (LP) Smooth Talk - APL1-2466-N	36	36 (8)	DOG & BUTTERFLY Heart - 6-70025-H (LP) Dog & Butterfly - FR-35555-H
12	13	(8)	MY GUNS ARE LOADED Bonnie Tyler - RCA PB-11468-N (LP) Diamond Cut - AFL1-3072-N	37	39 (3)	EVERY 1'S A WINNER Hot Chocolate - Infinity INF-50002-J (LP) Every 1's A Winner - INF-9002-J
13	7	(11)	I JUST FALL IN LOVE AGAIN Anne Murray - Capitol 4675-F (LP) New Kind Of Feeling - SW-11849-F	38	40 (4)	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell - Clouds/TK K4-2036-H (LP) Bobby Caldwell - PTK-92032-H
14	14	(9)	GOODBYE, I LOVE YOU Firefall - Atlantic 3544-P (LP) Elan - KSD-19183-P	39	42 (7)	THE FOOL STRIKES AGAIN Charlie Rich - United Artists UA-X1269Y-F (LP) The Fool Strikes Again - UA-LA925H-F
15	16	(6)	I'M GONNA LOVE YOU Glen Campbell - Capitol 9024-F (LP) Basic - SW-11722-F	40	45 (4)	YOU GIRL Peter Chipman - Capcan CML-2204 (LP) You Girl - CMLS-220 (J.C.Ent)
16	9	(9)	WEEKEND TWO STEP T.H.P. Orchestra - RCA JB-5053-N (LP) Tender Is The Night - KKL1-0291-N	41	41 (7)	I'M GETTING HIGH REMEMBERING Carroll Baker - RCA PB-50498-N (LP) If It Wasn't For You - KKL1-0285-N
17	18	(8)	CRAZY LOVE Poco - ABC 1022-12439-T (LP) Legend - 9022-1099-T	42	48 (2)	LOVE IS THE ANSWER Dan & Coley - Big Tree/Atlantic BTS-16131-P (LP) Dr. Jeckel & Mr. Hyde - KBT-70615-P
18	22	(11)	MOMENT BY MOMENT Yvonne Elliman - RSO 915-Q (LP) Moment By Moment - RS1-3040-Q	43	46 (2)	LOVE SONG Hagood Hardy - Attic AT-201-H (LP) Reflections - LAT-1052-H
19	19	(8)	WHISPERING RAIN Murray McLauchlan - True North TN4-144-H (LP) Whispering Rain - TN36-H	44	49 (2)	BANG A GONG Witch Queen - Unison UN-3907 (LP) Witch Queen - UN-7903 (J.C. Ent)
20	21	(8)	I DON'T WANNA LOSE YOU Hall & Oates - RCA PB-11424-N (LP) Along The Red Ledge - AFL1-2804-N	45	50 (2)	BLOW AWAY George Harrison - Dark Horse DRC-8763-P (LP) George Harrison - DHK-3255-P
21	23	(6)	FOUR STRONG WINDS Neil Young - Reprise RPS-1396-P (LP) Comes A Time - MSK-2266-P	46	.... (1)	I NEVER SAID I LOVE YOU Orsa Lia - Infinity INF-50004-J (LP) N/A
22	24	(6)	GIMME YOUR LOVE Alma Faye Brooks - RCA PB-50504-N (LP) Doin' It - KKL1-0303-N	47	.... (1)	ALMOST GONE Barry Mann - Warner Bros WBS-8752-P (LP) N/A
23	31	(5)	WHAT A FOOL BELIEVES The Doobie Brothers - Warner Bros WBS-8725-P (LP) Minute By Minute - BSK-3193-P	48	.... (1)	HOLIDAY Myles - Change CH-45017-J (LP) Start All Over Again - CLP-8005-J
24	17	(7)	DANCIN' SHOES Nigel Olsson - Bang B740-N (LP) N/A	49	.... (1)	A TOUCH ON THE RAINY SIDE Jesse Winchester - Bearsville BSV-3888-P (LP) A Touch On The Rainy Side - BRK-6984-P
25	20	(13)	(Boogie Woogie) DANCIN' SHOES Claudia Barry - London LG-2K (LP) I Want To Be Moved - LG-1003-K	50	.... (1)	RHUMBA GIRL Nicolette Larson - Warner Bros WBS-8795-P (LP) Nicolette - BSK-3243-P

The Programmers

Formats flourish on Canada's West Coast

by Richard Skelly

Radio has come of age in Vancouver. Once a vast expanse of tight Top 40 and open line talk shows, the West Coast is finally enjoying the pleasures of diverse formats. A seesaw battle for rock ratings continues between CKLG and CFUN, but both are taking aim at decidedly different audiences. The young high school crowd is being pursued by CFUN, while CKLG has taken many of the rough edges off of its music policy to lean towards an adult contemporary format. In charge of 'LG programming is Gary Russell, who notes that the Vancouver market seems to have a mean average listening age of 29. This maturing of the general public has led to marked changes in programming decisions. CKLG currently gives announcers unparalleled performing freedom, equalling that given the on-air staff at CFOX, the station's FM sister. In charge of that progressive rocker is Roy Hennessy and he reports that 'the Fox' is currently presenting a potpourri of music, investigative reports, human interest stories, and reviews of concerts, films, plays and restaurants. CFOX remains committed to its ongoing presentation of low priced Cheap Thrills concerts - produced in conjunction with local entrepreneur Norman Perry.

On the other end of the rock spectrum, CFUN hammers out generous amounts of rock singles and longer album cuts to keep the teenage masses happy. There have recently been some internal changes at CFUN, with Pat St. John moving out west from CFRW Winnipeg to assume duties as Program Director.

With its full-time country format, CKWX has been a surprisingly steady climber in the AM ratings war. Part of the western network owned by Selkirk Holdings 'WX has kept its listeners satiated with country, with the only exception being live broadcasts of Seattle Seahawks football games. Tom Peacock and Red Robinson a couple of veterans from the rockabilly era, have played central roles in the success of CKWX. Peacock is the station PD, while Robinson has steered listeners over to his wakeup morning show. "Weird" Harold Kendall has earned a maverick's reputation by masterminding a sophisticated blend of traditional and outlaw country for the station. General manager John Elton points to this music policy as being a prime factor in excellent urban demographics enjoyed by CKWX. Selkirk Holdings recently stunned the local broadcast industry by being granted a licence to launch an all-jazz FM

facility to look after a historically-neglected segment of the Vancouver radio population.

CKNW and CFMI have, for the past number of years, been top dogs respectively on the AM and FM bands. Owned by Western Broadcasting, they both straddle the borders of soft rock and MOR. Programmer Rod Runn notes the great strength NW has held in its block programming, keeping listeners happy with a solid mixture of music, talk shows, football, hockey, plus a nightly three hours of Jack Cullen's Owl Prowl which harkens back to the 'boom days' of big bands and network radio.

CFMI appeals to an audience that is both younger and more upwardly mobile than its AM counterpart. With an all music policy and a coterie of experienced announcers, the station has had a good hold on FM ratings for quite some time. A mainstay of CFMI's foreground programming has been Discumentary - Dave McCormick's syndicated series on the history of popular

music.

Almost a decade ago, business tycoon Jim Pattison skyrocketed his CJOR-AM outlet into the big leagues by signing both Jack Webster and Pat Burns to lucrative open line contracts. Of late, the station has had its share of ups and downs. Currently the only thing that is up is a \$250,000 helicopter which gives Vancouver another authentic 'eye in the sky' traffic report. Jack Webster left CJOR early last year to become a CTV television broadcasting host. Station manager Don Wall has been forced to make some recent adjustments to station format, bringing in more music and less talk.

Rounding out the Vancouver radio medium is CKO, an all-news FM service, CJVB, a strong force in the city's ethnic communities, and Community Co-op, a volunteer-run alternate station which is closer to the CBC than to any of the private broadcasters.

CBC Radio's April Fool's move for Goldrush

On April 1, the powers that be at the CBC took Great Canadian Goldrush out of its prime time Monday night slot, and gave it an 11:00 position to shore up sagging Sunday evening ratings. Unfortunately, it's not an April Fool's joke, and host Terry David Mulligan is quite upset. A fierce individualist in the midst of a CBC bureaucracy, he has worked long hours over the last five years to make Goldrush responsive to the needs of the discriminating rock listener. After all that, he becomes a pawn in a scheduling whim of the corporate head office.

Mulligan has been around the broadcast business long enough to know all about the pitfalls of rock programming. Always involved with contemporary formats, he has had considerable experience in the private sector, both as an announcer and a programmer. In 1974, producer Claire Lawrence invited Mulligan to come into the CBC and audition for what was then only an on-the-boards idea for a weekly rock series. Later that year, the show got its official mandate, and the tapes have been rolling ever since.

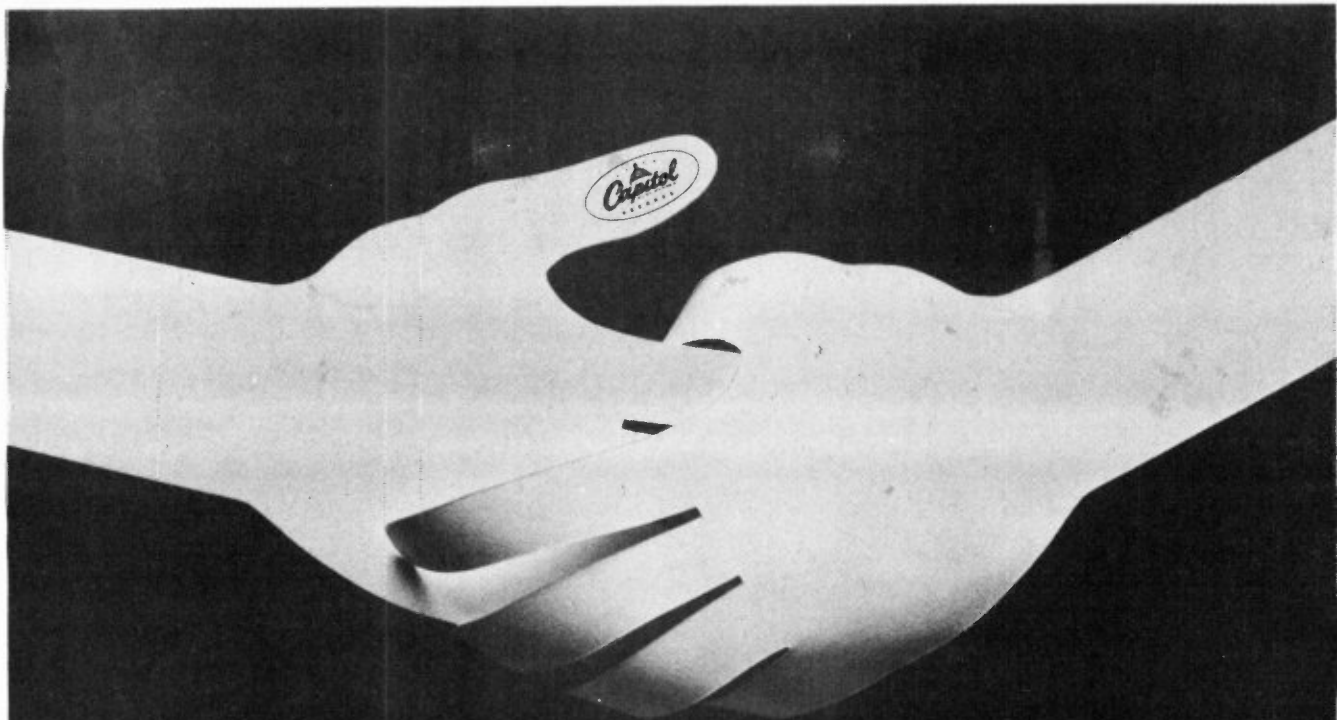
From its inception, Goldrush programmed for the benefit of listeners in the more remote regions of the country. Fully aware that major cities have FM rock outlets, Mulligan pounced on the change to service

a rural population, a demographic audience he could relate to, having been a part of it in his youth and in his roving days as a member of the RCMP. Goldrush's constituents have always been appreciative.

"The flow of letters all say the same thing - 'without you guys, we wouldn't know what was happening in the world of rock.'"

Comprehensive interviews with some of rock's most influential artists are a mainstay with Goldrush. Most have been conducted face to face by Mulligan himself. He intends to attract new listeners to his Sunday night spot by going after exclusive interviews with some of the 'heavy duty' names in the business. In the past, Mulligan has scored coups by going down to Los Angeles to tape chats with George Harrison Jackson Browne, Fleetwood Mac, Eric Carmen and the Beach Boys. Since few of the big name acts are inclined to give interviews when touring through Vancouver, Mulligan's forays down to California have been a fruitful alternative. As an interviewer he tends to avoid the standard question and answer routine. Instead he creates a conversation with his subject, and all of Mulligan's best interviews have had an element of naturalness about them.

GOLDRUSH continued on page 30



Congratulations Juno Award Winners

Best Selling Single **HOT CHILD IN THE CITY**
Nick Gilder

Most Promising Male Vocalist **NICK GILDER**

Female Vocalist Of The Year **ANNE MURRAY**

Special Award

Childrens: **THERE'S A HIPPO IN MY TUB**
Anne Murray

Group Of The Year **RUSH**

Recording Engineer Of The Year
KEN FRIESEN Let's Keep It That Way
Anne Murray





MCA's top country recording star, Tanya Tucker recently paid a visit to C-FOX in Vancouver with visiting movie maker cum rock fan, Art Carney and made friends with The Fox, mascot of the west coast FM giant. The MCA gang in Vancouver hosted a C-FOX-FM live broadcast of Tanya's new TNT showcase which is on tour.

GOLDRUSH continued from page 28

Interviews aside, the bulk of Goldrush's budget is earmarked for bringing new Canadian singers and bands into CBC studios for a taping session. If the results warrant it, the master is then aired over the national network. Besides getting exposure, the artist comes away with some valuable experience and a top quality demo to take around to interested record companies. A list of Goldrush alumni would include Bim, Fosterchild, Lisa Dal Bello, FM and the Wade Brothers.

Reallocations of budget have accompanied the CBC decision to move Goldrush out of Monday night. Thus, this summer will not see a program-sponsored concert series go through B.C. and Alberta. Last year's tour resulted in live tapings of stellar performances by the Hometown Band, Paul Hann, Blue Northern and Jim Burns. To offer geographic balance, Goldrush has subsidized Vancouver appearances by Quebec bands CANO, Harmonium, Maneige and Offenbach. From the Maritimes have come some hot sets by Dutchy Mason, Chalice and Minglewood. Mulligan can get very enthusiastic when talking about the Maritimes. He predicts that come some modern studio facilities, the Atlantic Provinces will unleash a flood of talent to join Anne Murray internationally in the Maritime Mafia.

The musical direction of each show is chosen by Mulligan, and he does the bulk of the legwork to get interviews, but it's

Susan Engelbert who every week has the arduous task of assembling all of Goldrush's components into an organized whole. Formerly in the classical music division of CBC Toronto, Engelbert became producer when Claire Lawrence left to form the Hometown Band. She admits to having had her ears and eyes opened to contemporary rock. For Mulligan and his engineering staff of Don Hardisty, Todd Elvidge and Dave Newberry, she has only words of praise. Engelbert produces the majority of studio sessions and must also keep tabs on a constant flow of demo tapes from unknown artists and freelance interview submissions. At one time, she was faced with a backlog of over 100 tapes. Nevertheless, everything is given a perusal, since today's unknown can easily become next year's overnight sensation. When Tom Robinson and Devo began to attract favourable press in North America, Goldrush was ready with interviews that had been received months earlier from enterprising contacts in the U.S.

Outside of Goldrush, Terry David Mulligan stars in a multitude of television commercials. No stranger to the visual medium, he also took over from Terry Jacks as host of the Vancouver portion of Canadian Express. Most recently, he's scored favourable notices for emceeing Global TV's New Quiz Kids program. However, any conversation with Mulligan reveals that Goldrush is still the apple of his eye. As far as music goes, he adventurously exposes everything from reggae, Quebecois and new wave to seldom heard European import product. Despite a slight personal bias towards disco and punk, Mulligan believes that the show's musical mix, along with its other trimmings, should hold the attention of any first time listener.

"I don't ask that people become devoted fans of Goldrush, I only ask that they listen a couple of times, just to check it out. I'm willing to bet they'll develop a listening pattern. Ideally, I imagine someone who's never heard of us, driving between Halifax and Sydney or Brandon and Dauphin, and suddenly they'll find themselves listening and getting off on something new like Elvis Costello, Wizzard or The Clash. - R Skelly



CFTR Toronto's J. Michael Phillips (newsman) taking part in recent Super Jock of the Air Waves contest.



CJBK (London) morning man, Joe "Short-stuff" Dushane at recent Ski-for-life cross-country ski-a-thon for the Heart Fund.

PROGRAM DIRECTOR WANTED

CKOV KELOWNA

SEEKING EXPERIENCED PROFESSIONAL PROGRAM DIRECTOR WHO WILL ALSO DO 3 HR. MORNING SHOW. GOOD ON AIR PERFORMANCE A MUST. CONTACT JAMIE BROWNE, GENERAL MANAGER CKOV BOX 100, KELOWNA B.C. V1Y 7N3 604-762-3331

Since the writing of this article, Mrs. Pat Pearce has resigned as a full-time member of the Executive Committee of the CRTC - effective April 1, 1979.

The CRTC is an important and vital ingredient of Canada's broadcasting and telecommunications industries.

In the case of broadcasting, it is charged with supervising and regulating private use of public property - the airwaves. Much of the Commission's activity may be subsumed under the rubric, 'cultural co-ordination.'

PROGRAMMERS EDITORIAL by George Pollard

as Sief Frenken has discussed (RPM, Jan. 13/79). The Commission, therefore, is vital not only to broadcasting but to Canadian society as a whole.

To date, the Commission's record has been enviable, albeit a bit inconsistent at times. The 70% foreign content ceiling, while possibly a bit high, is indeed socially responsible. The FM Policy is the first and only original media concept since Lippmann's Public Opinion (1922) - and it has proven profitable for audiences and licensees alike. Proposed AM regulations promise to further diversify and improve the quality of Canadian radio without adversely affecting revenue potential. Finally, current rumblings about putting a lid on multiple media or station holdings would also have a positive societal effect.

Most, if not all, Commission policy and regulation is conceived and developed by staff. Radio and television are especially well off, blessed with particularly critical and imaginative minds. Cable has not been so fortunate.

Staff input notwithstanding, the final decision, the ultimate responsibility to act:

. . . to issue a policy statement, to approve or deny any application, to enact a regulation, resides with the Executive Committee - the nine full-time CRTC Commissioners.

to issue a policy statement, to approve or deny an application, to enact a regulation, resides with the Executive Committee - the nine full-time CRTC Commissioners.

Taken seriously, their responsibilities are awesome. They act for some twenty-five million Canadians. They regulate and supervise a powerful social force: radio, television and cable. Ultimately, they are responsible to all parties: the public and the broadcasters.

Dispute their obvious social and industrial importance, Executive Committee members remain mantled, some by choice, others unwittingly. They are not widely known, by name or reputation, within the industry they oversee the society they represent.

Consider: I asked a dozen announcers

The CRTC's Executive Committee

and news people to name the members of the Executive Committee. Eight knew of Pierre Camu; 6 of Mrs. Pearce; five of Roy Faibish; one each of Charles Dalfen and Real Therrien. Four were unable to name even one current Commissioner.

Consider: Naively, I believed a friend who teaches a university course dealing with the CRTC could name the two vice-chairpeople and their domains. Wrong! Pity his poor students.

Consider: I asked a rather well-known broadcast consultant if he felt Paul Klinge had had any impact upon the CRTC. The reply, "...does Klinge work for the CAB or CCTA?" Paul Klinge is the newest member of the CRTC's Executive Committee.

Needless to say, we need to know more about the Executive Committee.

Table 1 lists the nine full-time members of the Executive Committee and the ten current part-time members and the geographical regions they ostensibly represent. The latter theoretically bring minority views to Commission decisions. Their cogency, however, is heavily dependent upon the Chairman's style. If he is heavy handed and autocratic, part-timers will probably have little impact. The part-timers' own assertiveness also has a lot to do with their impact.

Table One CRTC COMMISSIONERS	
Executive Committee	
Pierre Camu (Chairperson)	
Charles Dalfen (Vice-Chairperson)	
Jean Fortier (Vice-Chairperson)	
(Mrs.) Pat Pearce	
Real Therrien	
Jean-Louise Gagnon	
Jeanne Lasalle	
Roy Faibish	
Paul Klinge	
Part-time Commissioners	
Marriane Barrie (Ontario)	
Harry Bower (Saskatchewan)	
Jacques de la Chevrotiere (Quebec)	
Edy the Goodridge (Newfoundland)	
Rosalie Gower (British Columbia)	
Ronald Irwin (Ontario)	
Jacques Hebert (Quebec)	
Steve Patrick (Manitoba)	
R. MacLeod Rogers (Nova Scotia)	
Gilles Soucy (New Brunswick)	

Dr. Pierre Camu

CRTC Chairperson Pierre Camu came to

THE CRTC continued on page 32

BPA expand 1979 radio & TV awards competition

Terry Simpson (WDTN-TV, Dayton, Ohio), President of the Broadcasters Promotion Association, has officially opened the Association's annual Awards Competition, conducted each year in association with Michigan State University. The awards are presented to recognize and perpetuate excellence in all phases of broadcast advertising and promotion.

The awards presentations are a major part of the Association's annual June seminar. Chairing the Awards Committee this year are Jack Shaunessy of CFPL-TV, London, Ontario and Anne Coleman of KOCO-TV, Oklahoma City. Canadian representation in the Awards Committee of the largely American organization has traditionally been high. Gail Morrell of CFCF-TV, Montreal, a former Awards Committee chairperson, is now Vice President of the BPA.

The awards are presented in the categories of Audience Promotion, Sales Promotion and Community Involvement, divided again into radio and television, and further divided into market classification. U.S. markets ranked 1 to 25 (plus Toronto and Montreal), 26 to 75 (plus Quebec City, Ottawa, Hamilton, Winnipeg, Calgary, Edmonton and Vancouver), and other stations will each be awarded separately. Rankings are based on figures from Arbitron (U.S.) and BBM (Canada).

The BPA has announced two new cate-

gories in the Audience Promotion segment. They are Limited Campaign, allowing stations to enter a series of spots or ads utilizing the same theme, but used on only one medium, and Program Distributors, limited to distributors who provide stations with promo materials in support of a program or series.

Entries must be received by the BPA no later than April 16. Entry forms are available from the BPA, Box 5102, Lancaster, Pennsylvania 17601, from Coleman, Shaunessy, or Michigan State Professor Robert Schlater. The competition is open to all radio and television stations throughout the world, regardless of whether they are members of the BPA. Committee co-chairperson Anne Coleman noted, "Last year there were 704 entries, an all-time record. This year we hope to break that record, especially in light of the new award categories."

The Broadcasters Promotion Association is an organization of the promotional and advertising departments of radio and television broadcasters. Their goals are the general improvement of those aspects of broadcasting. The 1979 BPA seminar is slated for June in Nashville, with the 1980 meetings scheduled for Montreal. The Association is open to all broadcasters around the world. Its membership comes from the U.S., Canada, Britain and several other countries around the world.

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since 1973. His appointment is for seven years.

Dr. Camu is 55. A native Montrealer, the Commission in October 1977, in a highly publicized move from the Canadian Association of Broadcasters (CAB), where he had been President and General Manager

Charles Dalfen

Montrealer Charles Dalfen is somewhat of a boywonder. At 34, he is the youngest member of the Executive Committee. Educated at McGill (B.A., 1964), Oxford (B. Phil, 1966) and the University of Ottawa (B. L., 1969), he was called to the Bar of Quebec in 1970. While an Ottawa University law student, Dalfen lectured in law at Carleton University in Ottawa. In 1970, he was named Director of the Legal and Regulatory branch of the Department of Communications. In 1972, he took a full-time law professorship at the University of Toronto. In 1974, he was appointed Deputy Minister of Transportation and Communications in the B.C. government. He became Vice-Chairperson of the CRTC in April, 1976. His primary interests are in the area of telecommunications.

Jean J. Fortier

Quebecker Jean-J. Fortier is also a Vice-Chairperson of the CRTC. His interest is in broadcasting. The 47 year old Fortier he attended Sainte Marie College (B.A., 1944), University of Montreal (M.A. 1947) and Johns Hopkins (Baltimore, Ph.D., 1951).

A widely respected geographer, Dr. Camu first joined the Federal Government in 1949. In 1956, he became a professor

of Economic Geography at Laval University. In 1960, he was appointed Vice-President of the St. Lawrence Seaway Authority and became its President in 1965.

attended the University of Montreal (B.A. 1953; B. Sc., 1958) and Stanford University Palo Alto, CA (Ph.D., 1963). Dr. Fortier is a statistician.

From 1956-62, he was a research officer and assistant director of the Carnegie Foundation project at Laval University. For the 1962-63 academic year, he lectured at both Laval and University of Montreal, and was an advisor to the Quebec Economic Council.

In the mid-sixties, Fortier was a founding VP of SMA, a Montreal based computer firm; and of CROP, a Quebec-based polling firm frequently used by the CRTC and Liberal Party. He was also supervisor of computer services for the Dunton-Laurendeau Commission - the Royal Commission into bilingualism and biculturalism. In the late sixties, he returned to lecturing and also consulted the Quebec government. In 1969, he returned to SMA. In 1971, Fortier became President of the Quebec wing of the Liberal Party. Finally, in 1976, he was named to the Executive Committee.

Information on the remaining six Commissioners is rather sketchy compared to Camu, Dalfen and Fortier.

Pat Pearce is one of the two original CRTC Commissioners still on the Executive Committee. The other is Real Therrien. Both joined the Commission in April, 1968.

Mrs. Pat Pearce

Mrs. Pearce was born in Northern Ireland. She was a journalist in London prior to immigrating to Canada. Her first

job in Canada was as secretary to Montreal Star editor, S. Morgan-Powell. By 1947, Mrs. Pearce was Entertainment Editor of the old Montreal Herald. The early fifties saw the addition of RTV to her duties. In 1957, it was back to the Montreal Star as radio & television critic.

Although Mrs. Pearce's second term is set to end in September, 1980, rumours currently circulating the Commission insist she will be gone by mid-summer.

Real Therrien

Real Therrien is a native of the Eastern Townships. He is a graduate of both Ottawa and Laval Universities. In 1947, while still a student, Therrien won a French Literature Award from France. From 1949 to 1952, he was Director of Telecommunications for the Laurentian Forest Protective Association. In 1952, he was Professor of Telecommunications for the Canadian Air Force. He joined RCA in 1954 as a research engineer. Later he joined Quebec Telephone and was technical director for CJRB-AM-FM-TV. He established his own consulting firm in 1961 and specialized in radio and telecommunications. In 1965, he became Director of the Canadian Overseas Telecommunications Corporation.

Jean-Louis Gagnon

Jean-Louis Gagnon was appointed to the Executive Committee, effective August 15th 1976. Prior to joining the Commission, he was Ambassador and permanent Canadian delegate to UNESCO. Before that, he served as Director General of the now defunct Information Canada, and was both a member and chairman of the Dunton-



Winnipeg singer-songwriter Graham Shaw joins the roster of stars of the Finkelstein Fiedler Management Company. At the signing were (l to r) Bernie Solomon (Attorney), Burnie Fiedler, Graham Shaw, Bernie Finkelstein and Jim Garrett (Road Mgr.). An album is currently in the works.



The Queen City's (Regina) Streetheart received another gold, this time for their second album, Under Heaven, Over Hell, WEA Canada Executive Vice President Ross Reynolds surprised Streetheart following their CHUM-FM/CITY-TV simulcast. Matt Frenette, John Hannah and Kenny Shields were caught off guard.

Laurendeau Commission. A native of Quebec City, Gagnon attended both Laval University and the University of Ottawa. According to his official Commission biography, he has held several positions in the field of journalism.

Jeanne Lasalle

Jeanne Lasalle, a former law professor at the University of Sherbrooke, was appointed to the Commission in 1976. Mrs. Lasalle's official biography is very brief. In addition to the above mentioned professorship, all it says is that she has a law degree from the University of Sherbrooke and an M.A. in Social Work from Laval University.

Roy Faibish

Roy Faibish also joined the Commission in 1976. He is fifty-one this year and was educated at the University of Saskatchewan (B.A., B. Comm.) and Queen's University (M.A.). A native of Regina, most of Faibish's experience has been in central Canada. He lectured at Royal Military College in 1951. In 1952-53 he was with Air Force Headquarters in Ottawa. From 1955-57 he was Director of Organization and Methods, Department of Natural Resources (Saskatchewan Government). From 1957 to 1961, Faibish was a special assistant to the Hon. Alvin Hamilton and Hon. Walter Dinsdale, Successive Ministers of Northern Affairs and Natural Resources in the Diefenbaker Government. From 1961 to 1963, he was a special assistant to the Hon. Alvin Hamilton, who had moved over from Northern Affairs and Natural Resources. Following the 1963 election, Faibish was an Economic Policy Advisor to the Official Opposition for a while, but left to become Ottawa story editor for "This Hour has 7 Days." He was with the Fowler Commission on Broadcasting for a short time in 1965. In 1965, Faibish became VP of Bushnell Communications and General Manager of CJOH-TV Ottawa. In 1975, he became a Consultant to CRTC Chairman Pierre Juneau.

Paul Klingle

Paul Klingle is the newest member of the Executive Committee. He was appointed April 7th, 1978. An Edmontonian, Klingle attended the University of Alberta and was admitted to that province's bar in 1953. From 1953 to his joining the Commission, Klingle has been a partner in the law firm of Klingle, Cummings, Andrews and Wilton. He has an enviable record of charitable and volunteer work in the Edmonton area.

These brief official biographies of the CRTC's Executive Committee offer some interesting, albeit cursory and occasionally tautological insights.

First, to a one, the Commissioners are drawn from Canada's upper class.

First, to a one, the Commissioners are drawn from Canada's upper class. Class,

of course, is determined by an interaction of education, occupation and income. With but one exception, members of the Executive Committee are well educated; many are exceptionally well educated viz Drs. Camu and Fortier). Occupationally, the Executive Committee enjoys considerable authority, power and prestige. Finally, while it is difficult to say exactly how much each Commissioner earns, it is, I think, safe to conservatively assume that (1) the six regular members earn \$43,000 to \$58,000 - the 1978 SX-4 pay range; (2) the two Vice-chairmen earn a bonus for their added responsibilities; and (3) that the Chairman is the highest paid of all Executive Committee members.

Not only are the Commissioners drawn from the social upper class, but they are also members of the bureaucratic elite, i.e. the most influential and prestigious stratum at the Federal Government level. Other members of the bureaucratic elite include the mandarin political party

Elites, exert tremendous influence on society.

officials, MPs, and so forth. Elites, as you might suspect, exert tremendous influence on society. In effect, they set the directions and make the major decisions with which we all must live. The real power in Canadian society - as well as most others - resides within the bureaucratic-political elite.

Seven of the nine full-time members of the Executive Committee are upper class Quebecers.

More Specifically, seven of the nine full-time members of the Executive Committee are upper class Quebecers - members of Quebec's elite stratum. This, of course, suggests a Francophone 'old boy' network similar to the Anglophone one which has dominated Canadian political life for so long. If you were to research the schools attended by Canada's leading politicians and bureaucrats, say over the last fifty years, the University of Toronto and Queen's University would appear considerably more often than any other institutions of higher learning. The alumni of these schools stick together.

Whereas the Anglophone old boy network stresses the importance of a U of T or Queen's education, the Francophone network emphasises attendance at the University of Ottawa, the University of Montreal or Laval University. Six Commissioners are graduates of one or more of these institutions. So is the Prime Minister.

The other two Commissioners, Faibish and Klingle, are from the West, a region of considerable Liberal Party vulnerability.

On the surface, then, Executive Committee appointments appear more a result of commonality of elite membership, commonality of university attendance and political expedience.

Another observation about Commission membership is the obvious lack of broadcast

or media experience. Only Roy Faibish is an experienced broadcaster. Mrs. Pearce, of course, is a well qualified, broadly experienced and socially conscious journalist.

This lack of media experience raises a

Is media experience necessary to be a Commissioner?

couple of questions. Is media experience necessary to be a Commissioner? Personally, I am not sure. Objectivity is certainly more likely if one does not have industry ties. But on the other hand, critical ability is certainly strapped without some knowledge of and respect for the daily exigencies of radio, TV or cable.

A second question is where does the Executive Committee get its information on broadcasting? Several sources are possible.

(1) Media-wise members, of course, have some input. How much is hard to determine.

(2) Trade papers such as RPM, journals such as Journal of Broadcasting and newsletters such as those published by Paul Kagan most certainly provide input. Again, the question of critical ability rears up.

(3) CRTC staff input is certainly considerable. But there are problems here too. It typically takes a year or two or more for a new Commissioner to come to respect staff expertise, if s/he ever does. Staff resources are not extensive. Government wide cut-backs have hit the CRTC hard. Secretarial assistance is increasingly in short supply; so is research help. Consequently, staff can only supply so much information on an increasingly limited number of topics. Finally, there is always the possibility in any large organization that the top layer, be it management or Executive Committee, will not respect the staff input. Top executives may feel they know more than the staff, that they know better or that staff is just inept. Do not kid yourself, these are the traps only the most observant of us would avoid if propelled into the top layer of any organization.

All told, I personally don't believe that the above three sources of information and advice contribute more than 50% to the Executive Committee's total input. A less than gracious critic suggested I inflated the figure by 50 times!

(4) By far the most important information source for the Commissioners is the applicant/licensee. They are required to make written application to the Commission and to appear, in person, before a panel of full and part-time Executive Committee members, to answer questions raised by

The applicant's performance at the hearing is more important than anything else in determining the final decision.

the written application. As many knowledgeable Commission staffers have told me, the applicant's performance at the hearing is more important than anything else in

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determining the final decision. A poor hearing performance (inadequate preparation, disrespectful attitude, etc.) can mean application denial; a good performance can influence approval for even a poor application. Possibly, this explains some of the Commission's inconsistencies. It is obvious, I think, that the Executive Committee believes the applicant has a better grasp of his situation than any staff evaluation might.

There is, I think, another reason why the Commissioners would tend to go with the applicant over other sources. Sociologists call it elite symbiosis. What it basically means is that elites tend to stick together. Applicants to the CRTC are generally members of the media elite (owners, shareholders, top management and so forth). This fact does not escape the Commissioners, although it may function on a subliminal level. Applicants, in oversimplified terms, are ostensibly viewed as peers, equals and so on. We all are, of course, generally more trusting of equals than of those we perceive to be above or below us. Thus, the Commissioners may feel the applicant is a substantial source.

I guess what bothers me most about

Upper class elites typically have self-perpetration as their primary objective.

this is that upper class elites typically have self-perpetration as their primary objective. By self, I do not mean personal but rather class perpetration. They ostensibly control society and they want to keep it that way. Wouldn't you?

Elite symbiosis obviously does not work all the time. It may, in fact, not be at work at all among the Executive Committee. It is just a highly probable theory, given the criteria by which individuals are appointed to the Commission. Then again, this may suggest a tighter relationship among the bureaucratic and political elites than either has with the media elite.

By now you are probably asking yourself how CRTC regulations which are opposed by the media elite come to be. For one thing, Cancon and the FM Regs have not been detrimental to the industry in any way - maybe a bit inconvenient at first, but neither affected profits. The FM Regs, in fact, have poured hundreds of thousands of dollars - maybe millions of dollars - of profits into the industry. The proposed AM Regs and ownership limitations will definitely do the same thing.

So, I think, what you really have here is a ritualized opposition by the media elite to such socially responsible regulations. The two elites must appear as adversaries. It is possible that those who do not understand this process of elite symbiosis and adversary relationships continue to clamor about such regulations. Their understanding, however, costs them money in legal and consulting fees. But again, such activities could be nothing more than a ritualized activity. I leave that for you to decide.



ROCK-ORIENTED HITMAKERS

Early action on new singles are featured below showing additions to playlists and charts not yet charted on the RPM charts.

RAY BROOKS
CKXL CALGARY
CHARTED

(1) New York Groove-Ace Frehley
(24) Stumblin' In-Suzi Quatro/C. Norman
(26) In The Navy-Village People
(27) Heart Of Glass-Blondie
(28) Livin' It Up-Bell & James
PLAYLISTED
Call Out My Name-Zwol
What You Won't Do-Bobby Caldwell
Holiday-Myles

BRAD PHILLIPS
CHED EDMONTON
CHARTED

(1) Tragedy-Bee Gees
(20) Roller-April Wine
(21) What You Won't Do-Bobby Caldwell
(22) I'll Supply The Love-Toto
PLAYLISTED
The Boys In The Car-Trooper
Whispering Rain-Murray McLauchlan
Running Start-Crowcuss

DAVE WOLFE

CJCH CHARTED
(1) Shake Your Groove-Peaches & Herb
(27) Big Shot-Billy Joel
(28) Knock On Wood-Amii Stewart
PLAYLISTED
Holiday-Myles
Here Comes The Night-Streetheart

NEVIN GRANT
CKOC HAMILTON
CHARTED

(1) Tragedy-Bee Gees
(31) Goodnight Tonight-Wings
(34) Knock On Wood-Amii Stewart
PLAYLISTED
Blow Away-George Harrison

PAUL MOORMAN
CKLC KINGSTON
CHARTED

(1) Tragedy-Bee Gees
(28) Stumblin' In-Suzi Quatro/C. Norman
(30) In The Navy-Village People
PLAYLISTED
Goodnight Tonight-Wings

GARY MERCER
CKWS KINGSTON
CHARTED

(1) Music Box Dancer-Frank Mills
(27) He's The Greatest-Sister Sledge
(29) Love Ballad-George Benson
(30) Livin' It Up-Bell And James
PLAYLISTED
Goodnight Tonight-Wings

JIM CONNELL
CJBK LONDON
CHARTED

(1) The Gambler-Kenny Rogers
(22) Stumblin' In-Suzi Quatro/C. Norman
(24) Livin' It Up-Bell & James
(26) Crazy Love-Poco
(29) What You Won't Do-Bobby Caldwell
PLAYLISTED
Maybe I'm A Fool-Eddie Money
The Logical Song-Supertramp
Roller-April Wine
Love Struck-Stonebolt

BILL HALL
CKSL LONDON
PLAYLISTED

Blow Away-George Harrison
The Logical Song-Supertramp
He's The Greatest Dancer-Sister Sledge
Here Comes The Night-Streetheart
Time Is The Keeper-Ian Thomas
Precious Love-Bob Welch

DAVE WATTS
CFRA OTTAWA
CHARTED

(1) Tragedy-Bee Gees

(27) Heart Of Glass-Blondie
(28) Knock On Wood-Amii Stewart
(29) Here Comes The Night-Streetheart
(30) Stumblin' In-Suzi Quatro/C. Norman
PLAYLISTED
Precious Love-Bob Welch

RICK ALLAN
CHEX PETERBOROUGH
CHARTED

(1) Tragedy-Bee Gees
(24) In The Navy-Village People
(26) Blow Away-George Harrison
(28) He's The Greatest-Sister Sledge
PLAYLISTED
Roller-April Wine
You're The Reason-Prism
Goodnight Tonight-Wings
Heartaches-BTO

PETER SUMMER
CJME REGINA
CHARTED

(1) What A Fool Believes-Doobie Bros.
I Want Your Love-Chic
Goodnight Tonight-Wings
In The Navy-Village People
Livin' It Up-Bell & James

MIKE WILLIAMS
CKOM SASKATOON
CHARTED

(1) Tragedy-Bee Gees
(27) I Want Your Love-Chic
(28) Precious Love-Bob Welch
(29) Dog And Butterfly-Heart
(30) Here Comes The Night-Streetheart

CKDA
VICTORIA
CHARTED

(1) What A Fool Believes-Doobie Bros.
(24) Blow Away-George Harrison
(26) What You Won't Do-Bobby Caldwell
(29) I Want Your Love-Chic
(30) Livin' It Up-Bell & James

JOHN NORRIS
CKRC WINNIPEG
CHARTED

(1) Tragedy-Bee Gees
(26) Instant Replay-Dan Hartman
(27) Gambler-Kenny Rogers
(29) In The Navy-Village People
(30) What You Won't Do-Bobby Caldwell

RON ABLE
CKY WINNIPEG
CHARTED

(1) Tragedy-Bee Gees
(23) Heart Of Glass-Blondie
(28) Don't Cry Out-Melissa Manchester

MARK LEWIS
CFRN EDMONTON
PLAYLISTED

Goodnight Tonight-Wings
Livin' It Up-Bell & James
Knock On Wood-Amii Stewart
Rhumba Girl-Nicolette Larson
Running Start-Crowcuss

BARRY SMITH
CKNR ELLIOT LAKE
PLAYLISTED
Blow Away-George Harrison
Give Me An Inch-Ian Matthews
Away From You-Cooper Bros.
Leave Me-Greg Adams
Maybe I'm A Fool-Eddie Money
Rasputin-Boney M

CJJD
HAMILTON
CHARTED

(1) Heaven Knows-Donna Summer
(24) Goodnight Tonight-Wings
(25) Rasputin-Boney M
(29) Precious Love-Bob Welch
(30) Shake Your Groove-Peaches & Herb

KEN CAMERON
CHEC LETHBRIDGE
PLAYLISTED

Take Me Home-Cher
Love Ballad-George Benson
I Never Said I Love-Orsa Lia
Here Comes The Night-Beach Boys
I Want Your Love-Chic

TEX BAGSHAW
CKLY LINDSAY
CHARTED

(1) Tragedy-Bee Gees
 (20) Goodnight Tonight-Wings
 (26) Shake Your Body-Jacksons
 (27) Knock On Wood-Amii Stewart
 (30) Whispering Rain-Murray McLaughlan
PLAYLISTED
 In The Navy-Village People

CLARK BARROW
CHCL MEDLEY
CHARTED
 (1) Tragedy-Bee Gees
 (37) I Can Feel My Love-Rare Earth
 (38) Call Out My Name-Zwol
 (39) Sister I Love You-Valdy
 (40) Angel In The Night-Time Machine

AUDIE LYNDS
CHAB MOOSE JAW
CHARTED
 (1) Tragedy-Bee Gees
 (36) Livin' It Up-Bell & James
 (37) Precious Love-Bob Welch
 (38) Holiday Myles
 (39) Still In Love-Lisa Dal Bello
 (40) Take Me Home-Cher

PAT WELTER
CJNB NORTH BATTLEFORD
CHARTED
 (1) Tragedy-Bee Gees
 (23) Precious Love-Bob Welch
 (24) Blow Away-George Harrison
 (26) What You Won't Do-Bobby Caldwell
 (30) Love Struck-Stonebolt

SCOTT O'BRIEN
CFCH NORTH BAY
CHARTED
 (1) Tragedy-Bee Gees
 (26) He's The Greatest-Sister Sledge
 (28) Love Ballad-George Benson
PLAYLISTED
 Give An Inch-Ian Matthews
 Goodnight Tonight-Wings
 Leave Me-Greg Adams
 It Doesn't Matter-Don McLean

JIM BUICK
CKPT PETERBOROUGH
CHARTED
 (1) Dancin' Shoes-Claudja Barry
PLAYLISTED
 Just One Look-Linda Ronstadt
 Love Ballad-George Benson
 Words-Susie Allanson
 Knock On Wood-Amii Stewart

CFGN
PORT AUX BASQUES
CHARTED
 (1) Da Ya Think I'm Sexy-Rod Stewart
 (17) Somewhere In The Barry Manilow
 (19) Soul Brothers-Blues Brothers
 (20) Le Freak-Chic
 (21) A Little Lovin-The Raes
 (24) Tragedy-Bee Gees

DOUG PAPE
CIGO PORT HAWKESBURY
CHARTED
 (1) Tragedy-Bee Gees
 (24) Lady-Little River Band
 (25) Knock On Wood-Amii Stewart
 (26) Stumblin In-Suzi Quatro/C. Norman

MIKE WILMOT
CKJD SARNIA
CHARTED
 (1) Tragedy-Bee Gees
 (20) Lady-Little River Band
 (27) Stumblin' In-Suzi Quatro/C. Norman
 (28) Holiday=Myles
 (29) Big Shot-Billy Joel
 (30) Everytime I Think-Babys
PLAYLISTED
 Dog & Butterfly-Heart

LARRY BENNETT
CFSX STEPHENVILLE
CHARTED
 (1) Stormy-Santana
 (15) Shake Your Groove-Peaches & Herb
 (19) Sultans Of Swing-Dire Straits
 (28) What A Fool Believes-Doobie Bros.
PLAYLISTED
 Body Heat-Alicia Bridges
 You Came To Me-Tantrum

CHNO
SUDBURY
CHARTED
 (1) Tragedy-Bee Gees

(28) Lovestruck-Stonebolt
 (30) Knock On Wood-Amii Stewart
ARNA HALLORAN
CJCB SYDNEY
CHARTED
 (1) Tragedy-Bee Gees
 (38) Heart Of Glass-Blondie

LORNE TEACHOUT
CKRW WHITEHORSE
CHARTED
 (1) Da Ya Think I'm Sexy-Rod Stewart
 (29) What A Fool Believes-Doobie Bros.

TED HAYWARD
CJCJ WOODSTOCK
CHARTED
 (1) Sultans Of Swing-Dire Straits
 (33) Let Me Love You-Peter Pringle
 (37) Can You Read My-Maureen McGovern
 (38) Body Heat-Alicia Bridges
 (39) Take Me Home-Cher
 (40) Rock & Roll Fantasy-Bad Company
PLAYLISTED
 Sweet Lui-Louise-Iron Horse
 Time Is The Keeper-Ian Thomas

ADULT-ORIENTED HITMAKERS

Early action on new singles are featured below showing additions to playlists and charts not yet charted on the RPM charts.

BETTY MacDONALD
CJFX ANTIGONISH
PLAYLISTED
 I Just Fall In Love-Anne Murray
 Someone Is Looking-Gail Davis
 No Time To Cry-Christopher Ward
 Won't You Come-Titan
 Best Of The Woman-Patsy Gallant
ANDY PAWELEK

CKBB BARRIE
PLAYLISTED
 Song For Guy-Elton John
 Leave Me-Greg Adams
 Oh Honey-Delegation
 If This Is Love-Randy Edelman

RUSS TYSON
CFCN CALGARY
PLAYLISTED
 Rhumba Girl-Nicolette Larson
 Love You Inside Out-Bee Gees
 Stay The Night-Faragher Bros.
 Love Takes Time-Orleans
 Livin' It Up-Bell & James

F. J. HURTAK
CKEK CRANBROOK
PLAYLISTED
 Take Me Home-Cher
 Rasputin-Boney M
 Gimme Your Love-Alma Faye Brooks
 Roller-April Wine
 I'll Never Stop-Bruce Murray

ROB BROWN
CFB FORT FRANCES
CHARTED
 (30) Stumblin' In-Suzi Quatro/C. Norman
 (32) Maybe I'm A Fool-Eddie Money
 (37) You And I-10CC
PLAYLISTED
 Holding Out To Long-Myles
 Leave Me-Greg Adams
 What You Won't Do-Bobby Caldwell

SEAN RYAN
FREDERICTON
CHARTED
 (1) Forever In Blue Jeans-Neil Diamond
 (26) Livin' It Up-Bell & James
 (27) Heart Of Glass-Blondie
 (29) Every Time I Think-Babys
 (30) Da Doo Rendezvous-Valerie Carter

BRIAN PERKIN
CJOY GUELPH
PLAYLISTED
 The Last Time-Johnny Mathis/J. Oliver
 Oh Honey-Delegation
 You Didn't Listen To Me-Molly Oliver
 Time Is The Keeper-Ian Thomas

CKGO
HOPE
PLAYLISTED
 Blow Away-George Harrison
 Lovestruck-Stonebolt
 The Greatest Dancer-Sister Sledge
 Crazy Feeling-Bad Company
M. ROBERT MELOCHE
CKCH HULL
PLAYLISTED
 Ni Vivre-Fernand Gignac
 Je t'aime avec-Mireille Mathieu
 Seasons-Grimaldi
IAN DAVIES
CFPL LONDON
CHARTED
 (1) Every Which Way-Eddie Rabbitt
 (13) I'll Come Running-Livingston Taylor
 (17) Stumblin' In-Suzi Quatro/C. Norman
 (21) The Last Time-Johnny Mathis/J. Oliver
 (31) Leave Me-Greg Adams
 (38) Holiday-Myles

GARY GREER
CFOR ORILLIA
PLAYLISTED
 Everytime I Think-Babys
 Song For Guy-Elton John
 Meanin So Much-Burton Cummings
 Holiday-Myles
 Like To Say-David McCluskey

ROBB AUSTIN
CKOK PENTICTON
PLAYLISTED
 Goodnight Tonight-Wings
 It Hurts So Much-Kim Carnes
 Take Me Home-Cher
 Bustin' Loose-Chuck Brown
 In The Navy-Village People
PIERRE BOURQUE
CHRC QUEBEC CITY
CHARTED
 (1) C'est Beau L'amour-Edith Butler
 (47) Circumstance-Guy Trepanier
 (48) J'me Sens Fou-Tex Lecor
 (50) Ma Reverence-Veronique Sanson
 (69) What A Fool Believes-Doobie Bros.
 (70) Sultans Of Swing-Dire Straits

CJOR
VANCOUVER
CHARTED
 (1) Crazy Love-Poco
 (18) Superman-Barbra Streisand
 (24) I Never Said I Love-Orsa Lia
 (29) Leave Me-Greg Adams
 (33) Oh Honey-Delegation
 (34) Lipstick Traces-Amazing Rhythm Aces

IONA TERRY
CKNX WINGHAM
PLAYLISTED
 Can You Read-Maureen McGovern
 If This Is Love-Randy Edelman
 It Must Be Love-Tony Joe White
 Red To Blue-Brian Bickerton
 Holiday-Myles

BRIAN MacKENZIE
CKJS WINNIPEG
PLAYLISTED
 Last Time I Felt-J. Mathis/J. Oliver
 Let Me Love You-Peter Pringle
 Nina-Sonny Sinclair

CANADIAN MAJOR MARKETS

JOHN KEOGH
CKGM MONTREAL
CHARTED
 (1) Tragedy-Bee Gees
 (29) Just Fall In Love Again-Anne Murray
PLAYLISTED
 Blow Away-George Harrison
 Livin It Up (Friday Night)- Bell & James

ROGER ASHBY
CHUM TORONTO
CHARTED
 (1) Da Ya Think I'm Sexy-Rod Stewart
 (26) In The Navy-Village People

MAJOR ADDS continued on page 42

Country

Damron and Lee ridin' high

Dick Damron is riding high with his RCA single release, *Silver And Shine*, while Loretta Lee is doing the same with two Damron songs she's about to record. We asked Dick about the enviable position he was in with the accompanying photo. His answer: "In Alberta we call that keeping warm." In answer to our next question: are you looking forward to Loretta Lee recording your material and a typical Damron reply was: "Is Johnny Murphy looking forward to spring?"

Loretta Lee is a newcomer to the Alberta music scene. Formerly from Vancouver, this young lady is one of the finest country singers to come along in quite a while. We asked Loretta about the Damron songs. She answered: "Why don't you ask me about keeping warm?"

Did you ever have one of those days when everyone evades your question? There's a place for Dick and Loretta in politics.

- Bob Thomson



RCA's Dick Damron, keeping warm, with Loretta Lee.

AROUND THE COUNTRY

WOODSTOCK, NEW BRUNSWICK

Charlie Russell of CJCJ has cancelled his subscription to *Mad Magazine*. How will he ever program his show?

OTTAWA

New from Snocan is a single release by Lyonesse & Judy Woodstock & Stetson. Titled *What Are We Doing*, the single was produced at Snocan's 16-track studio in Ottawa by Barry Brown. Lyonesse and Judy are a brother and sister lead vocalist team who are backed by drummer John Reed, lead guitarist Paul D'Aoust and Don Marcotte on bass. Judy penned the plug side of their single.

AJAX, ONTARIO

Soundpath recording artist John Ellis dropped by CHOO Radio for an interview with Tom Edge, Music Director. The interview lasted 30 minutes with Tom Digging into John's past where he found an amazing background in country and bluegrass from the days when John played with the Orton Yahoos.

REGINA

Just in case you thought there was only one station in Regina programming country music - Duane Grandbois of CKCK tells us it just isn't so. Apparently CKCK has a highly rated all-night country show and

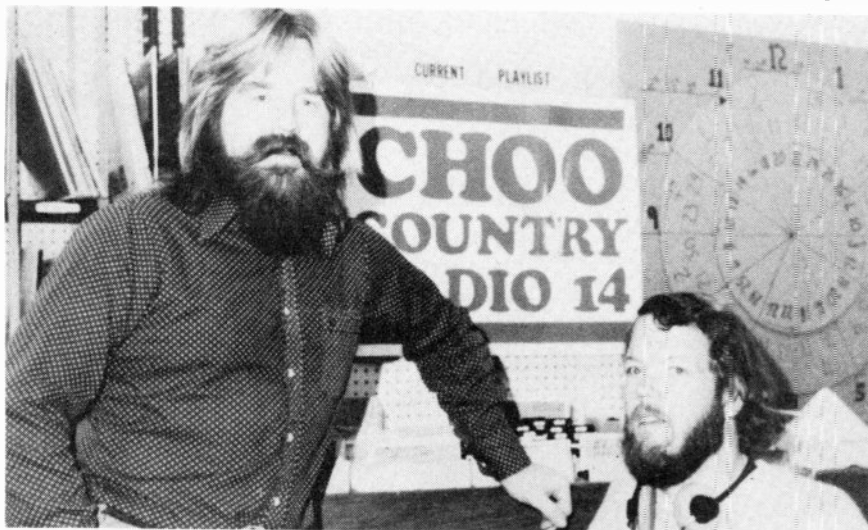
with the station's recent power increase they now have a range encompassing the entire province and parts of Alberta and Manitoba. Don't miss out on this giant country listening post. Send your new releases to Ray Alan. He's anxious to hear from you.

WATERFORD, ONTARIO

Well, the pigeons have returned to Whitby, a sure sign of spring, and the festival promoters are sharpening their pencils. One of the first to make an announcement are the

people from the Waterford Bluegrass Festival. The festival, which began as an annual event in 1977, didn't come off last year because of a dispute with the Long Point Regional Conservation Authority. Anyway, this year it's on and the dates have been firm as July 20, 21 and 22. Some of the names booked include the Good Brothers, *Asleep At The Wheel*, *Big Red Ford* and others. We'll have a more detailed report at a later date.

COUNTRY continued on page 39



The big voice of CHOO Radio, Ajax, Tom Edge, interviewing Soundpath's John Ellis on station's *Durham Dialogue*.

RPM Country 75 Singles

CANADA'S ONLY NATIONAL COUNTRY SINGLE SURVEY
(Albums containing listed singles as shown below)

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	POLYGRAM	-O
GRT	-T	QUALITY	-M
LONDON	-K	RCA	-N
MCA	-J	WEA	-P

TW	LW	WKS				
1	1	(9)	I JUST FALL IN LOVE AGAIN Anne Murray - Capitol 4675-F (LP) New Kind Of Feeling - SW 11849-F	26	43	(5)
2	4	(8)	IT'S A CHEATIN' SITUATION Moe Brandy - Columbia 3-10889-H (LP) N/A	27	29	(11)
3	7	(9)	GOLDEN TEARS Dave & Sugar - RCA PB-11427-N (LP) N/A	28	34	(6)
4	6	(9)	I HAD A LOVELY TIME The Kendalls - Ovation OV 1119A-N (LP) N/A	29	37	(7)
5	3	(8)	WHISKY RIVER Willie Nelson - Columbia 3-10877-H (LP) Live - KCZ-35642-H	30	28	(14)
6	12	(7)	SOMEBODY SPECIAL Donna Fargo - Warner Bros - WBS-8722-P (LP) N/A	31	33	(8)
7	13	(7)	WORDS Susie Allenson - Elektra E-46009-P (LP) N/A	32	32	(6)
8	15	(8)	IF I COULD WRITE A SONG Billy "Crash" Craddock - Capitol P-4672-F (LP) N/A	33	17	(7)
9	16	(9)	I'M GETTING HIGH REMEMBERING Carroll Baker - RCA PB-50498-N (LP) If It Wasn't For You - KKL1-0285-N	34	20	(7)
10	10	(13)	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt - Elektra E-45554-P (LP) Every Which Way But Loose - 5E-503-P	35	44	(5)
11	14	(14)	EVERY WOMAN Van Dyke - Change CH 45011-J (LP) Another Van Dyke - CLP-8004-J	36	42	(6)
12	8	(9)	SEND ME DOWN TO TUCSON Mel Tillis - MCA-40983-J (LP) Are You Sincere - MCA-3077-J	37	39	(4)
13	9	(20)	YOU MADE MY DAY TONIGHT Canadian Zephyr - RCA PB-50487-N (LP) Best Of - KXL1-0315-N	38	45	(4)
14	40	(6)	SWEET MEMORIES Willie Nelson - RCA - PB-11465-N (LP) Sweet Memories - AHL1-3243-N	39	41	(7)
15	38	(6)	I'M GONNA LOVE YOU Glen Campbell - Capitol 4682-F (LP) Basic - SW-11722-F	40	47	(5)
16	21	(7)	TOO FAR GONE Emmylou Harris - Warner Bros WBS-8732-P (LP) Profile - Best Of Emmylou Harris - BSK-3258-P	41	49	(5)
17	23	(12)	STRANGER The Mercy Brothers - MBS-1011 (LP) Comin' On Stronger - MBS-2000	42	50	(5)
18	35	(6)	(If Loving You Is Wrong) I DON'T WANT . . . Barbara Mandrell - ABC 1022-12451-T (LP) Moods - 9022-1088-T	43	48	(6)
19	5	(10)	TONIGHT SHE'S GONNA LOVE ME Razzy Bailey - RCA PB-11446-N (LP) N/A	44	65	(3)
20	2	(9)	I'LL WAKE YOU UP WHEN I GET HOME Charlie Rich - Elektra E-45553-P (LP) Every Which Way But Loose - 5E-503-P	45	75	(2)
21	24	(13)	THIS FEELING CALLED LOVE Marie Bottrell - MBS-1012 (LP) Just Reach Out And Touch Me MBS-2001	46	55	(5)
22	22	(8)	TRYIN' TO SATISFY YOU Dottsy - RCA PB-11448-N (LP) N/A	47	57	(4)
23	26	(12)	EASY DOES IT Rondini - Giro G-1418 (LP) N/A	48	.....	(1)
24	25	(8)	I'VE BEEN WAITING FOR YOU Con Hunley - Warner Bros. WBS 8723-P (LP) N/A	49	63	(3)
25	19	(17)	SILVER AND SHINE Dick Damron - RCA PB-50491-N (LP) N/A	50	.....	(1)
			WHERE DO I PUT HER MEMORY Charley Pride - RCA PB-11477-N (LP) Burgers & Fries - APL1-2983-N			
			LADY SORROW Tim Daniels - Fame TDF-002 (LP) N/A			
			TAKE ME BACK Charly McClain - Epic 8-50653-H (LP) Let Me Be Your Baby - KE-35448-H			
			THE OUTLAW'S PRAYER Johnny Paycheck - Epic 8-50655-H (LP) Armed And Crazy - KE-35444-H			
			LOVE CATCH FIRE Jan Kemp - Change CH-45009-J (LP) N/A			
			I'LL MISS YOU TOMORROW Wayne Mack - Grand Slam GS2311-M (LP) I'll Miss You Tomorrow - GS-2009-M			
			FANTASY ISLAND Freddy Weller - Columbia 3-10890-H (LP) Love Got In The Way - KC-35658-H			
			STILL A WOMAN Margo Smith - Warner Bros - WBS-8726-P (LP) Woman - BSK 3286-P			
			MY HEART HAS A MIND OF ITS OWN Debby Boone - Warner Bros WBS-8739-P (LP) N/A			
			ALL I EVER NEED IS YOU Kenny Rogers & Dottie West - U.A. UAX-1276-Y-F (LP) Classics - UALA-946-H-F			
			THE WAY I LOVE YOU Family Brown - RCA PB-50500-N (LP) N/A			
			LET'S KEEP IT THAT WAY Juice Newton - Capitol PRO-9018-F (LP) N/A			
			I'LL LOVE AWAY YOUR TROUBLES . . . Janie Fricke - Columbia 3-10910-H (LP) Love Notes - KC-35774-H			
			KELLY GREEN Glory-Anne Carriere - Royalty R1000-76 (LP) Keeper For The Heart - R2000-33			
			THEY CALL IT MAKING LOVE Tammy Wynette - Epic 8-50661-H (LP) N/A			
			TOUCH ME WITH MAGIC Marty Robbins - Columbia 3-10905-H (LP) The Performer - KC-35446-H			
			CHEATER'S KIT Tommy Overstreet - ABC 1022-12456-T (LP) N/A			
			WHISPERING RAIN Murray McLauchlan - True North TN4-144-H (LP) Whispering Rain - TN-36-H			
			WALKING PIECE OF HEAVEN Freddy Fender - ABC 1022-12453-T (LP) Texmex - 9022-1132-T			
			SECOND-HAND SATIN LADY . . . Jerry Reed - RCA PB-11472-N (LP) N/A			
			SLOW DANCING Johnny Duncan - Columbia 3-10915-H (LP) N/A			
			THIS IS A LOVE SONG Bill Anderson - MCA 40992-J (LP) Ladies Choice - MCA-3075-J			
			EASY Eddie Eastman - Bel Air 181-K (LP) Easy - BA-1000-K			
			FAREWELL PARTY Gene Watson - Capitol 4680-F (LP) N/A			
			DON'T TAKE IT AWAY Conway Twitty - MCA 41002-J (LP) N/A			

COUNTRY 75 Singles (51-75)

- 51 53 (14) **STORY OF THE YEAR**
Terry Carisse - MBS-1013
(LP) Story Of The Year - MBS-2002
- 52 52 (3) **LOVE IS SOMETIMES EASY**
Sandy Posey - Warner Bros WBS-8731-P
(LP) N/A
- 53 (54) (5) **SHOULDER TO SHOULDER (Arm And Arm)**
Roy Clark - ABC 1022-12402-T
(LP) N/A
- 54 61 (3) **FOUR STRONG WINDS**
Neil Young - Reprise RPS-1396-P
(LP) Comes A Time - MSK-2266-P
- 55 56 (6) **DING-A-LING DEBBIE**
R. Harlan Smith - Royalty R1000-80
(LP) N/A
- 56 58 (4) **LET LOVE GO**
The Good Brothers - RCA PB-50494-N
(LP) Do In' The Wrong Things Right - KKL1-0282-N
- 57 (1) **ISN'T IT ALWAYS LOVE**
Lynn Anderson - Columbia 3-10909-H
(LP) N/A
- 58 62 (4) **LADY FROM BOSTON**
Roy Payne - Vik SD-2001
(LP) N/A
- 59 69 (2) **THANK YOU FOR LOVING ME**
Ray St. Germain - Sunshine SS-59
(LP) Ray St. Germain - SSLP-4014
- 60 67 (4) **EVERYONE'S LAUGHIN' AT ME**
Chris Nielsen - Royalty R1000-79
(LP) Chris Nielsen - R2000-39
- 61 66 (4) **SHE MAKES IT EASY**
Gary Fjellgaard - Royalty R2000-24
(LP) Me & Martin - R2000-24
- 62 (1) **I LOST MY HEAD**
Charlie Rich - United Artists UAX-1280-F
(LP) A Fool Strikes Again - ULA-925-F
- 63 68 (4) **YOU WIN AGAIN**
Fustukian - Vera Cruz - VCR-107
(LP) N/A

- 64 (1) **MYSTERIOUS LADY FROM ST. MARTINIQUE**
Hank Snow - RCA PB-11487-N
(LP) Mysterious Lady From . . . AHL1-3208-N
- 65 (1) **TAKES A FOOL TO LOVE A FOOL**
Burton Cummings - Portrait 6-70024-H
(LP) Dream Of A Child - Pr-35481-H
- 66 (1) **I CAN'T HELP IT**
David Thompson - Citation C-479
(LP) N/A
- 67 70 (4) **ENDLESS HIGHWAY**
Dave Baker - Rolltop RR-1-5
(LP) N/A
- 68 (1) **I WAS BORN A LOSER**
Jerry Palmer - Citation C-380
(LP) N/A
- 69 (1) **MY LADY**
Freddie Hart - Capitol 4684-F
(LP) N/A
- 70 71 (3) **DAY AFTER DAY**
Bob Murphy & Big Buffalo - RCA PB-50507-N
(LP) Bob Murphy & Big Buffalo - KKL1-0289-N
- 71 72 (3) **LAST SUMMER'S LOVE**
Jack Hennig - Damon - D-114-N
(LP) N/A
- 72 73 (3) **BURY ME WITH MY BOOTS OFF**
Keith Hitchner - Highwood HW-7901
(LP) N/A
- 73 (1) **I'VE BEEN WONDERING**
Larry Mattson - Grand Slam GS-2310X-M
(LP) Sweet Words - GS-2008-M
- 74 (1) **IT AIN'T RESTIN' EASY**
Dave Paul - Dyna West DW-7913X-M
(LP) N/A
- 75 (1) **JUST LONG ENOUGH TO SAY GOODBYE**
Mickey Gilley - Epic PD-425-H
(LP) Songs We Made Love To - ZS8-5833-H

Compiled weekly from record store, radio station
and record company reports.

RPM Country 25 Albums

Third Line indicates
LP number, 8 track & cassette
numbers if available.

- 1 2 (10) **ORIGINAL MOVIE SOUNDTRACK**
Every Which Way But Loose (Elektra)
5E503-P ET8-503-P TC5-503-P
- 2 1 (30) **ANNE MURRAY**
Let's Keep It That Way (Capitol)
ST-11743-F 8X-11743-F 4X-11743-F
- 3 3 (16) **TANYA TUCKER**
TNT (MCA)
MCA-3066-J MCAT-3066-J MCAC-3066-J
- 4 5 (18) **MERCY BROTHERS**
Comin' On Stronger (MBS)
MBS-2000 MBS-2000-8 MBS-2000-C
- 5 7 (27) **DOLLY PARTON**
Heartbreaker (RCA)
AFL1-2797-N AF81-2797-N AFK1-2797-N
- 6 8 (31) **WILLIE NELSON**
Stardust (Columbia)
JC35305-H JCA-35305-H JCT-35305-H
- 7 15 (4) **ANNE MURRAY**
New Kind Of Feeling (Capitol)
SW-11849-F 8XW-11849-F 4XW-11849-F
- 8 4 (12) **JOHN CONLEE**
Rose Colored Glasses (ABC)
9022-1105-T N/A N/A
- 9 12 (5) **LORETTA LYNN**
We've Come A Long Way Baby (MCA)
MCA-3073-J MCAT-3073-J MCAC-3073-J
- 10 10 (8) **LARRY GATLIN**
Greatest Hits (Monument)
PES-7628-H PESA-7628-H PEST-7628-H
- 11 6 (14) **KENNY ROGERS**
The Gambler (United Artists)
UA-LA-934-H-F UA-EC-934-H-F UA-CA-934-H
- 12 13 (21) **DON WILLIAMS**
Expressions (ABC)
9310-1069-T N/A N/A
- 13 14 (10) **JOHNNY PAYCHECK**
Armed And Crazy (Epic)
KE-35444-H EA-35444-H ET-35444-H

- 14 11 (11) **OLIVIA NEWTON-JOHN**
Totally Hot (MCA)
MCA-3067-J MCAT-3067-J MCAC-3067-J
- 15 9 (20) **CARROLL BAKER**
If It Wasn't For You (RCA)
KKL1-0285-N KS1-0285-N KKK1-0285-N
- 16 16 (30) **WILLIE NELSON**
Willie And Family Live (Columbia)
KC2-35642-H K28-35642-H K2T-35642-H
- 17 17 (19) **WAYLON JENNINGS**
I've Always Been Crazy (RCA)
AFL1-2979-N AFS1-2979-N AFK1-2979-N
- 18 18 (6) **MURRAY McLAUCHLAN**
Whispering Rain (True North)
TN-36-H N/A N/A
- 19 21 (4) **BARBARA MANDRELL**
The Best Of (ABC)
9022-1119-T 8022-1119-T 5022-1119-T
- 20 19 (30) **CRYSTAL GAYLE**
When I Dream (United Artists)
UALA-858-F UAEA-858-F UACA-858-F
- 21 20 (16) **EMMYLOU HARRIS**
Profile - The Best Of (Warner Bros)
BSK-3258-P M8-3258-P M5-3258-P
- 22 23 (3) **ELVIS PRESLEY**
Our Memories Of Elvis (RCA)
AQL1-3279-N AQS1-3279-H AQK1-3279-H
- 23 (1) **MARTY ROBBINS**
The Performer (Columbia)
KC-35446-H N/A N/A
- 24 (1) **FREDDY FENDER**
Tex Mex (ABC)
9022-1132-T N/A N/A
- 25 (1) **TANYA TUCKER**
TNT (MCA)
MCA-3066-J MCAT-3066-J MCAC-3066-J

Compiled weekly from record store, radio station
and record company reports.

COUNTRY continued from page 36

SOMEWHERE IN ALBERTA

Received, through the mail, a single by Tommie Melton titled I'm So Afraid Of Doing Wrong Again. The plug side, and the flip, The Good Old Days, were written by Tommie but unfortunately there's no further information. We'd like to know who produced and where, and who has distribution. We'd also like to know where you're from Tommie. By the way, it's a great record and should also be mailed to adult-oriented programmers.

NIAGARA ON THE LAKE, ONTARIO

Sorry we missed the big country event of the year, but we were heavily involved in putting together RPM's Three Days In March. The big event was the Mercey Brothers, along with Marie Bottrell, in concert with members of the Niagara Symphony at the Shaw Festival Theatre, Saturday March 17. Reports filtering back have tagged this as a unique country music evening. One observer noted: "The concert was so great it should have been recorded for a live album." We haven't talked to the Mercey Brothers but it's possible that's what they had in mind. Also on hand to give the concert an industry boost was well-known country convert Jerry Wipf and his A.R.S. people who were meeting in Niagara On The Lake.

VANCOUVER

Dave Baker, Rolltop recording artist, has been appointed to the Board of Directors of the B.C. Country Music Association. Dave is looking good with his new single, Endless Highway.

THUNDER BAY, ONTARIO

Chuck Williams has launched an all-out promotion effort in the release of his new Citation single, I Can't Help It, by David Thompson, Could go the way of Rachel which did very well across Canada.

AJAX, ONTARIO

Len Jones, who was Music Director at CHOO Radio, has left to take up a new position in Brampton, Ontario. CHOO's current lineup has Brian Belfry kicking off the day from 6 am to 10, followed by Bill Johnson, 10 am to 2, Tom Edge, 2:30 pm to 6, Andy Dickson, 6 pm to Midnight and Cathy Coughlin all night. CHOO is offering artists a 30 minute taped interview for the station's afternoon Durham Dialogue which is hosted by Tom Edge.

EDWARDS, ONTARIO

Orval Prophet has what he considers his best single in a long time. Titled Sorry & The Hobo, the single was written and produced by Dallas Harms at the Plymouth Studios in Nashville. The single, a story song, is released on the Broadland label but is not on Orval's current album release.

EDMONTON

New to the Royalty staff is Brenda Rudiger who will look after promotional activities for Ontario, Quebec, the Maritimes and Western Canada. The Royalty crew were in Toronto for the Junos and Laura Vinson and Red Wyng stayed on for an engagement at Toronto's Stage West. Tracey Gunderson,

who won Fred King's Host Committee Talent Contest at Country Week last year, will soon be flying the Royalty colours with her first single to be released in April.

OTTAWA

Speaking about Laura Vinson, Ottawa's roving country reporter, Dave Mulholland caught Laura's show at Regina's Pump and came up with another of his interesting biographical reviews. You might also be interested in Dave's observations on Valdy who is currently without a label.

TORONTO

It's not very country, but The Mynah Bird Hop by Colin Kerr and his bird Rajah has an entertainment value that could create "phones". The single is released on Ben Kerr's new Walkathon label, which is where the country comes in. There's an interesting story about Rajah and Rani, the only pair of legally married mynah birds in the world. They were married by Rev. Wayne McLean, CKWW talk show host.

EDMONTON

Don Jamieson, the Secretary of State for External Affairs, recently acknowledged Hank Smith's round-the-world tour of the Commonwealth which spanned ten countries and chalked up 76,000 miles. The tour by Hank and Wild Rose and other country/folk acts was part of the publicity to promote the 1978 Commonwealth Games. Mr. Jamieson wrote: "There is no doubt that your visits and your music made many friends for Canada and Alberta across the Commonwealth, and contributed significantly to participation in the Games by a greater number of countries than had ever participated in them before."

NASHVILLE

Rondini sure hit on a winning promotion with his mail out cards with return postage paid to RPM. The cards added to the weight of our weekly mail but it has served to give a national indication of the popularity of Rondini's new single, Easy Does It. Some of the names passing by were Arna Halloran, CJC Sydney, Chris Kaye, CKNS Espanola, Bob Munn, CHMM-FM Winnipeg, Bruce Rayan, CKCL Truro, Randy Clayton, CKPC Brantford, Kathy Stevens, CFRB Toronto, Marion Hutchings, CFCB Corner Brook, John Aune, CFRY Portage La Prairie, Bill Slevener, CHMO Moosonee, Keath Leasky, Stettler, Alberta and many more including Charlie Russell of Mad Magazine.

LADYSMITH, B.C.

From out of the west comes a unique single release with a His and Her side, by G.W. Sullivan on the Starbound label. The Her side, Lullaby was penned by Sullivan while the His Side, Rain Game, was written by Ed Molski. Laurie Wallace takes production credits with a little help from Fast Eddie.

WINNIPEG

The Sunshine crew were out in force at the recent Three Days In March and they've got something to crow about. Ray St. Germain is beginning to shape a national image with his new single, Thank You For Loving Me, which was culled from his new album. Also reaching for the brass ring is

Dale Fussell with his self penning of Billy Bottle. Ness Michaels and Wayne Anthony are putting together a giant promotion campaign on both releases. Ray was so successful with his own television series last year that he has just signed a new contract for a brand new series to be televised in the fall.

EDMONTON

Dyna West is showing national gains with a couple of their recent single releases, The Wall by Patti May and Lean On Me by Tim Williams. The label's Dave Palmer reports good programmer reaction to both singles.

- Send your new releases, biographical material and information to **Around The Country, RPM Magazine, 6 Brentcliffe Road, Toronto M4G 3Y2.**

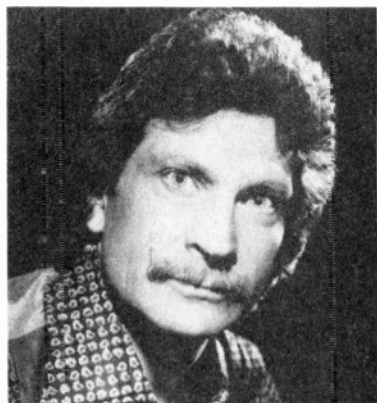
COUNTRY HITPICKERS

TOM EDGE
CHOO AJAX
PLAYLISTED
 Listen To Children-Shannon Two Feathers
 If You Decide To Stay-Freddie Dixon
 Touch Me With Magic-Marty Robbins
 Backside Of 30-John Conlee
 I Was Born A Loser-Jerry Palmer
 The Sweetness Of You-Tommy Cisco
 Midnight Star-Alex Fraser
 Down Hill Journey-George Brothers

FREEMAN ROACH
CJFX ANTIGONISH
PLAYLISTED
 Why Me Lord-Salina Reddick

COUNTRY ADDS continued on page 40

RURAL ROOT RECORDS PRESENTS



SONNY SINCLAIR
 WITH A NEW SINGLE
NINA
 b/w
LOVIN' THE LOVIN'

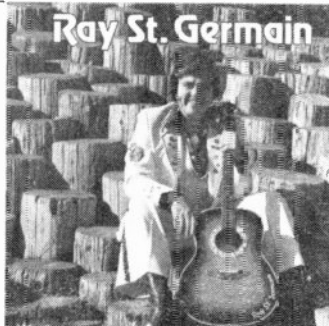
PUBLISHERS
 JENNIE MUSIC &
 RURAL ROOT MUSIC

DISTRIBUTED BY
RURAL ROOT RECORDS
 R.R. 8 BRANTFORD, ONT. N3T 5M1

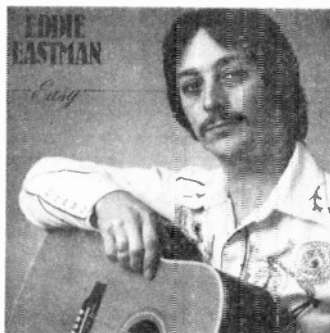
COUNTRY ALBUMS

RAY ST. GERMAIN**Sunshine SSLP-4014**

Produced by Ron Halldorson at Winnipeg's Century 21 Studios, Ray lives up to the critical acclaim bestowed on him by such notables as Jimmy King, Winnipeg Free Press; Peter Grant, CHMM-FM; and Al Cherney of Tommy Hunter Country. In fact, Ray is already showing early indications of national programmer acceptance with his single release, Thank You For Loving Me, which has crossover potential as has Sweet Innocence and My Boy. The latter is a co-writing by Claude Francois and Jean-Pierre Bourtayre while the others are St. Germain originals. Nice separation of vocals, backup vocals and instruments.

**EDDIE EASTMAN****Easy - Bel Air BA-1000-K**

Newfoundland's most successful country singer has become one of the favourites of country programmers from coast to coast. This album, produced by Bob Cousins in Nashville, combines the vocal sincerity of Eastman with some of the top professional musicians from Music City. Eastman has the added talents of songwriting but borrows from a couple of American writers, namely Terry Skinner, who wrote the title track which is also Eastman's current single release. It should also be noted that this single has only one part Canon (A). Eastman penning of note are: Out Of My Mind, What Lonely People Do and I Ain't Got.

**CANADIAN ZEPHYR****The Best Of - RCA KKL1-0315-N**

Canadian Zephyr are just descending the charts with their popular outing of You Made My Day Tonight which is included here along with several other Zephyr popular releases. Jack Feeney was the producer on their Tonight hit while Craig Ruhnke takes production credits for the rest which include For All I Care, Here's Your Watch John, A Country Mile Better and others. All selections were penned by group member John Hayman. A number of studios were used for the sessions - RCA, Phase One, Sound Canada and Eastern Sound. Canadian Zephyr are one of the more promotion-minded groups in the business - and it works.

**CJSL ESTEVAN****CHARTED**

- (1) You Were Worth Waiting For-Don King
- (12) Words-Susie Allanson
- (26) My Heart Has A Mind-Debbie Boone

PLAYLISTED

I'm Gonna Love You-Glen Campbell

Where Do I Put Her Memory-Charley Pride

MARK WILLIAMS**CFOB FORT FRANCES****PLAYLISTED**

Thank You For Loving Me-Ray St.Germain

Where Do I Put Her Memory-Charley Pride

I Can't Help It-David Thompson

Lay Down Beside Me-Don Williams

You Win Again-Fustukian

This Thing Called Love-Marie Bottrell

DANIEL EARL KNECHT**CFFM-FM KAMLOOPS****PLAYLISTED**

Words-Susie Allanson

They Call It Making Love-Tammy Wynette

I'm Gonna Love You-Glen Campbell

Crazy Love-Poco

Shoulder To Shoulder-Roy Clark

TEX BAGSHAW**CKLY LINDSAY****CHARTED**

(1) Golden Tears-Dave & Sugar

(26) Memory-Charley Pride

(29) Making Love Tammy Wynette

(30) Lay Down Beside Me-Don Williams

BILL KILGRAIN**CHCL MEDLEY****CHARTED**

(1) Golden Tears-Dave & Sugar

(28) The Joker Of It All-Jerry Palmer

(29) Baby I'm Burning-Dolly Parton

(30) If You Decide To Stay-Freddy Dixon

PLAYLISTED

Freddie Hall-Ian Tyson

Someone's Kissin' Linda-Ian Kemp

PAT WELTER**CJNB NORTH BATTLEFORD****CHARTED**

(1) Tonight-Razy Bailey

(29) Rachel-David Thompson

(30) Lady Sorrow-Tim Daniels

PLAYLISTED

The Happy Days-Roy Clark

All The Time In The World-Dr. Hook

Going Down Slow-The Cates

BRUCE LEE**CIGO PORT HAWKESBURY****CHARTED**

(1) You Made My Day-Canadian Zephyr

(22) Healin'-Bobby Bare

(23) Gonna Love You-Glen Campbell

(25) Memory-Charley Pride

(30) Down Hill Journey-George Brothers

PLAYLISTED

Lay Down Beside Me-Don Williams

Someone's Kissin' Linda-Ian Kemp

PAUL REVERE**CKRM REGINA****PLAYLISTED**

My Lady-Freddie Hart

Betty Mitchell-Ray Griff

Closer To Love-Sheila Ann

I Lost My Head-Charlie Rich

How To Be A Country Star-Statler Bros

ROSS HOWEY**CFGM RICHMOND HILL****CHARTED**

(1) Every Which Way-Eddie Rabbitt

(19) Golden Tears-Dave & Sugar

GARY W. WRIGHT**CHOK SARNIA****PLAYLISTED**

Don't Want To Be Right-Barbara Mandrell

Too Far Gone-Emmylou Harris

They Call It Making Love-Tammy Wynette

CHARLIE RUSSELL**CJJC WOODSTOCK****CHARTED**

(1) Bury Me With Boots On-Keith Hitchner

(24) Reaching Out-Dottie West

(27) Hungry Man's Dream-Ray Pillow

(28) Great Chicago Fire-Faron Young

(29) That's All She Wrote-T.G.Sheppard

(30) Hold On-John Contee

(PH) How To Be A Star-Statler Bros

COUNTRY ADDS continued from page 39

They Call It Making Love-Tammy Wynette
I Need Time To Think It Over-Doug Loder
Lady From St. Martinique-Hank Snow
Forever In Blue Jeans-Neil Diamond

CARL HUMPHREY**CKDH AMHERST****PLAYLISTED**

Second Hand Satin Lady-Jerry Reed

Lay Down Beside Me-Don Williams

Love Me Tender-Linda Ronstadt

Love Is A Fire-Sylvia Tyson

KEN SCHILLER**CKLQ BRANDON****PLAYLISTED**

Somebody Special-Donna Fargo

When I Want To Love A Lady-Gary Buck

Midnight Star-Alex Fraser

Lovin' Lovin'-Rick Morgenstern

You Were Worth Waiting For-Don King

Fantasy Island-Freddie Weller

CARMEN COSFORD**CKBR BROOKS****PLAYLISTED**

Make Me Your Woman-Brenda Kaye Perry

One Night Lady-Mary Bailey

Second Hand Satin Lady-Jerry Reed

Cheaters Kit-Tommy Overstreet

The Woman That I Married-Brent Williams

ALAN E. THORGEIRSON**CKDM DAUPHIN****CHARTED**

(1) Just Fall In Love Again-Anne Murray

(27) Too Far Gone-Emmylou Harris

(28) Feet-Ray Price

(29) Mysterious Lady-Hank Snow

(30) Kelly Green-Glory-Anne Carriere

CURLY GURLOCK**CFCW EDMONTON/CAMROSE****CHARTED**

(1) If I Could Write-Billy Crash Craddock

(19) Wisdom Of A Fool-Jacky Ward

(21) Take Me Back-Charly McClain

(25) All Nite Country Party-Bill Hersh

PLAYLISTED

Meadow Lake Sask-Rick Morgenstern

I Hope You'll Stay-Cliffy Snortt

DOUG BLACKWOOD**CKNR ELLIOT LAKE****PLAYLISTED**

Sweet Memories-Willie Nelson

Take Me Back-Charly McClain

The Way I Love You-Family Brown

I Will Rock & Roll-Johnny Cash

Healin'-Bobby Bare

RICH RYMES

DISCO ALBUMS

Supplied by
Lorne Lichtman - A&A Sherway

- 1 BONEY M
Nightflight To Venus (WEA)
- 2 GLORIA GAYNOR
Love Tracks (PolyGram)
- 3 DONNA SUMMER
Live And More (PolyGram)
- 4 CHERYL LYNN
Cheryl Lynn (WEA)
- 5 AMII STEWART
Knock On Wood (Quality)
- 6 SISTER SLEDGE
We Are Family (WEA)
- 7 VILLAGE PEOPLE
Cruisin' (PolyGram)
- 8 DAN HARTMAN
Instant Replay (CBS)
- 9 VILLAGE PEOPLE
Macho Man (PolyGram)
- 10 GARY'S GANG
Keep On Dancin' (CBS)
- 11 INSTANT FUNK
Instant Funk (RCA)
- 12 THE JACKSONS
Destiny (CBS)
- 13 AMANT
Amant (CBS)
- 14 CELI BEE
Fly Me (CBS)
- 15 HERBIE HANCOCK
Feet Don't Fail Me Now (CBS)
- 16 EVELYN "CHAMPAGNE" KING
Music Box (RCA)
- 17 TATA VAGA
Try My Love (Motown)
- 18 HOT CHOCOLATE
Every 1's A Winner (MCA)
- 19 CHER
Take Me Home (PolyGram)
- 20 THE ARES
Dancing Up A Storm (A&M)
- 21 CHIC
C'est Chic (WEA)
- 22 MOTOWN SOUNDS
Space Dance (Mottown)
- 23 CHILLY
For Your Love (PolyGram)
- 24 VOYAGE
Fly Away (RCA)
- 25 STICKY FINGERS
Sticky Finers (Quality)

TWELVE INCH

Supplied by
Lorne Lichtman - A&A Sherway

- 1 KNOCK ON WOOD
Amii Stewart (Quality)
- 2 INSTANT REPLAY
Dan Hartman (CBS)
- 3 RASPUTIN
Boney M (WEA)
- 4 Y.M.C.A.
Village People (PolyGram)
- 5 GOT TO BE REAL
Cheryl Lynn (WEA)
- 6 DANCIN' SHOES
Claudia Barry (London)
- 7 CHASE
Giorgio (PolyGram)
- 8 LA BAMBA
Antonio Rodriguez (CBS)
- 9 SHAKE YOUR BODY
The Jacksons (CBS)
- 10 JUST LET IT LAY
Gonzales (Capitol)
- 11 DA YA THINK I'M SEXY
Rod Stewart (WEA)

- 12 LE FREAK
Chic (WEA)
- 13 A LITTLE LOVIN'
The RAes (A&M)
- 14 I'VE GOT MY MIND MADE UP
Instant Funk (RCA)
- 15 EVERY 1's A WINNER
Hot Chocolate (MCA)
- 16 GET DANCIN'
The Bombers (London)
- 17 I WANT YOUR LOVE
Chic (WEA)
- 18 BABY I'M BURNIN'
Dolly Parton (RCA)
- 19 KEEP ON JUMPIN'
Musique (Quality)
- 20 FLY ME ON THE WINGS OF LOVE
Celi Bee (CBS)
- 21 HIGH ON YOUR LOVE
Rick James (Motown)
- 22 DISCO NIGHTS
G.Q. (Capitol)
- 23 QUE TAL AMERICA
Two Man Sound (Attic)
- 24 POPS WE LOVE YOU
Various (Motown)
- 25 SATURDAY NIGHT
Thelma Houston (Motown)

DISCO PLAYLIST

DEAN LAVIOLETTE
CFIX CORNWALL

- 1 TRAGEDY
Bee Gees (PolyGram)
- 2 DA YA THINK I'M SEXY
Rod Stewart (WEA)
- 3 HEAVEN KNOWS
Donna Summer (PolyGram)
- 4 SHAKE YOUR GROOVE THING
Peaches & Herb (PolyGram)
- 5 CHASE
Giorgio Moroder (PolyGram)
- 6 I WILL SURVIVE
Gloria Gaynor (PolyGram)
- 7 Y.M.C.A.
Village People (PolyGram)
- 8 I GOT MY MIND MADE UP
Instant Funk (RCA)
- 9 EVERY 1's A WINNER
Hot Chocolate (MCA)
- 10 SHE'S NOT A DISCO LADY
D.D. sound Disco Deliver (Quality)
- 11 RASPUTIN
Boney M (WEA)
- 12 SATURDAY NIGHT
T-Connection (CBS)
- 13 LOVE DISCO STYLE
erotic Drum Band (RCA)
- 14 AUTOMATIC LOVER
Sylvia Robinson (PolyGram)
- 15 YOU MAKE ME FEEL
Sylvester (GRT)
- 16 HEART OF GLASS
Blondie (Capitol)
- 17 BURNIN'
Carol Douglas (MCA)
- 18 DANCE ALL NIGHT
Montreal Express (RCA)
- 19 KNOCK ON WOOD
Amii Stewart (Quality)
- 20 CONTACT
Edwin Starr (RCA)
- 21 (Everybody) GET DANCIN'
Bombers (London)
- 22 LOVE NOW HURT LATER
Ann Joy (RCA)
- 23 CHAINS
Gregg Diamond (PolyGram)
- 24 CHIC CHEER
Chic (WEA)
- 25 THRILL ME (With Your Super Love)
Wonderland Band (Quality)
- 26 BABY I'M BURNIN'
Dolly Parton (RCA)
- 27 INSTANT REPLAY
Dan Hartman (CBS)
- 28 NANU, NANU
Daddy Dewdrop (CBS)
- 29 GIVIN' UP GIVIN' IN
Three Degrees (Quality)

30 I LOVE MUSIC
Montana (WEA)

CKDA VICTORIA

- 1 KNOCK ON WOOD
Amii Stewart (Quality)
- 2 I WILL SURVIVE
Gloria Gaynor (PolyGram)
- 3 SHAKE YOUR GROOVE THING
Peaches & Herb (PolyGram)
- 4 BANG A GONG
Witch Queen (J.C.Ent)
- 5 EVERYBODY GET DANCIN'
Bombers (London)
- 6 HE'S THE GREATEST DANCER
Sister Sledge (WEA)
- 7 GOT MY MIND MADE UP
Instant Funk (RCA)
- 8 FLY ME ON THE WINGS OF LOVE
Celi Bee (CBS)
- 9 AT MIDNIGHT
T Connection (CBS)
- 10 KEEP ON DANCIN'
Gary's Gang (CBS)

DISCO SINGLES

Supplied by
Lorne Lichtman - A&A Sherway

- 1 I WILL SURVIVE
Gloria Gaynor (PolyGram)
- 2 KNOCK ON WOOD
Amii Stewart (Quality)
- 3 DANCIN' SHOES
Claudia Barry (London)
- 4 HEAVEN KNOWS
Donna Summer (PolyGram)
- 5 RASPUTIN
Boney M (WEA)
- 6 HE'S THE GREATEST DANCER
Sister Sledge (WEA)
- 7 STAR LOVE
Cheryl Lynn (WEA)
- 8 DISCO NIGHTS
G.Q. (Capitol)
- 9 Y.M.C.A.
Village People (PolyGram)
- 10 Y.M.C.A.
Village People (PolyGram)
- 11 MACHO MAN
Village People (PolyGram)
- 12 CHASE
Giorgio (PolyGram)
- 13 LE FREAK
Chic (WEA)
- 14 HEART OF GLASS
Blondie (Capitol)
- 15 DA YA THINK I'M SEXY
Rod Stewart (WEA)
- 16 I'VE GOT MY MIND MADE UP
Instant Funk (RCA)
- 17 EVERY 1's A WINNER
Hot Chocolate (MCA)
- 18 BURNIN'
Carol Douglas (MCA)
- 19 FIRE
Pointer Sisters (WEA)
- 20 SUPERMAN
Herbie Mann (WEA)
- 21 SEPTEMBER
Earth, Wind & Fire (CBS)
- 22 INSTANT REPLAY
Dan Hartman (CBS)
- 23 YOU MAKE ME FEEL
Sylvester (GRT)
- 24 LOVE BALLAD
George Benson (WEA)
- 25 BOOGIE OOGIE OOGIE
A Taste Of Honey (Capitol)

NEXT WEEK'S COVER
TEE VEE EXPANDS

MAJOR ADDS continued from page 35

- (28) Blow Away-George Harrison
- (29) Want To Get Up & Dance-Raes

CLARA CAROTENUTO
CFUN VANCOUVER
CHARTED

- (1) Tragedy-Bee Gees
- (26) Goodnight Tonight-Wings
- (28) Stumbin'-In-Suzi Quatro/Chris Norman

DON STEVENS
CKLG VANCOUVER
CHARTED

- (1) Da Ya Think I'm Sexy-Rod Stewart
- (17) Song On The Radio-Al Stewart
- (19) Big Shot-Billy Joel

(20) Knock On Wood-Amii Stewart
PLAYLISTED
Leave Me-Greg Adams
Shady Hollow Dreamer-Baron Longfellow
Holiday-Myles

**SECRETARY
PRESS AND PUBLICITY**

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Alberta's OK Radio Group (CJOK, CIOK, CFOK) has an opening for an experienced program director to assume position of group program manager. If you are a mature communicator and can motivate people and want to take on the challenge of program development in Canada's fastest growing region, call or write: Stu Morton, OK Radio Group, Box 1800 Westlock, Alberta T0G 2L0. 403-420-6283.

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Wanted - Morning newscaster for Western market. Three years experience. Send resume to RPM Magazine, Box 7579, 6 Brentcliffe Road, Toronto M4G 3Y2.

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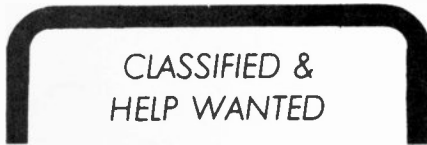
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CHARTOLOGY TRACES CANCON HISTORY HIT BY HIT FOR OVER A DECADE

Although the telephone directory isn't the greatest reading, we find that we can't be without it. In any reference that shows the names and numbers and figures, the story line is missing, but to many the story is told by what happened and who made it happen and the plot unfolds over the years.

In this chartology, Brendan Lyttle shows the history of those early days and names the artists who gallantly tried to cut hits in Canada. Often they did succeed on a regional scale or a national scale, and some even succeeded on an international scale.

It's all here. The names, the figures, the dates. If you follow the story line, it will lead you through the shabby three-track studios and the copy-versions of foreign hits, to the first poorly equipped four-track studio and eventually the 30% CRTC AM radio ruling that lead to Canada's superstars and the luxury of 24 and 32-track studios, the finest in the world.

The cast of characters reads like the who's who of Cancon. The plot thickens as some artists expatriate. The mystery of many artists' nationality. Are they Canadian? Is it Cancon? Explore the mysteries of the MAPL logo and find out about the CRTC regulation designed to solve the problem.

International intrigue enters the picture as some artists score with international chart listings and you'll hang in suspense as you watch a single climb to number one on Billboard and wonder if it will get a bullet.

This study is like a vault of Canadian gold, platinum and chrome and tarnished silver-plated stampers. Many of the records listed are collector's items while others are hits again on television promoted composites.

We wish we could list every composer of every song and every producer of every master and every manager, promoter and roadie who built this history of Cancon, but the research contained here was vast and only the dollars from the CRTC Research Directorate could make such a project possible, and the work of someone like Brendan Lyttle to bring it into being.

It doesn't end here. Today, the industry has a great deal of glamour and the new faces don't really remember that it had a lack lustre beginning and some of them don't care. For those who do care, this is a history book and an adventure that some of us were lucky enough to live through.

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

That says it all.

—Walt Grealis

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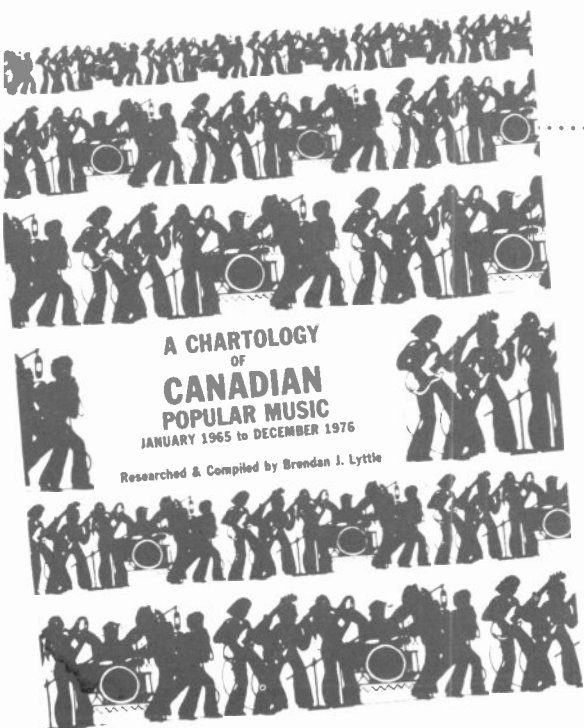
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