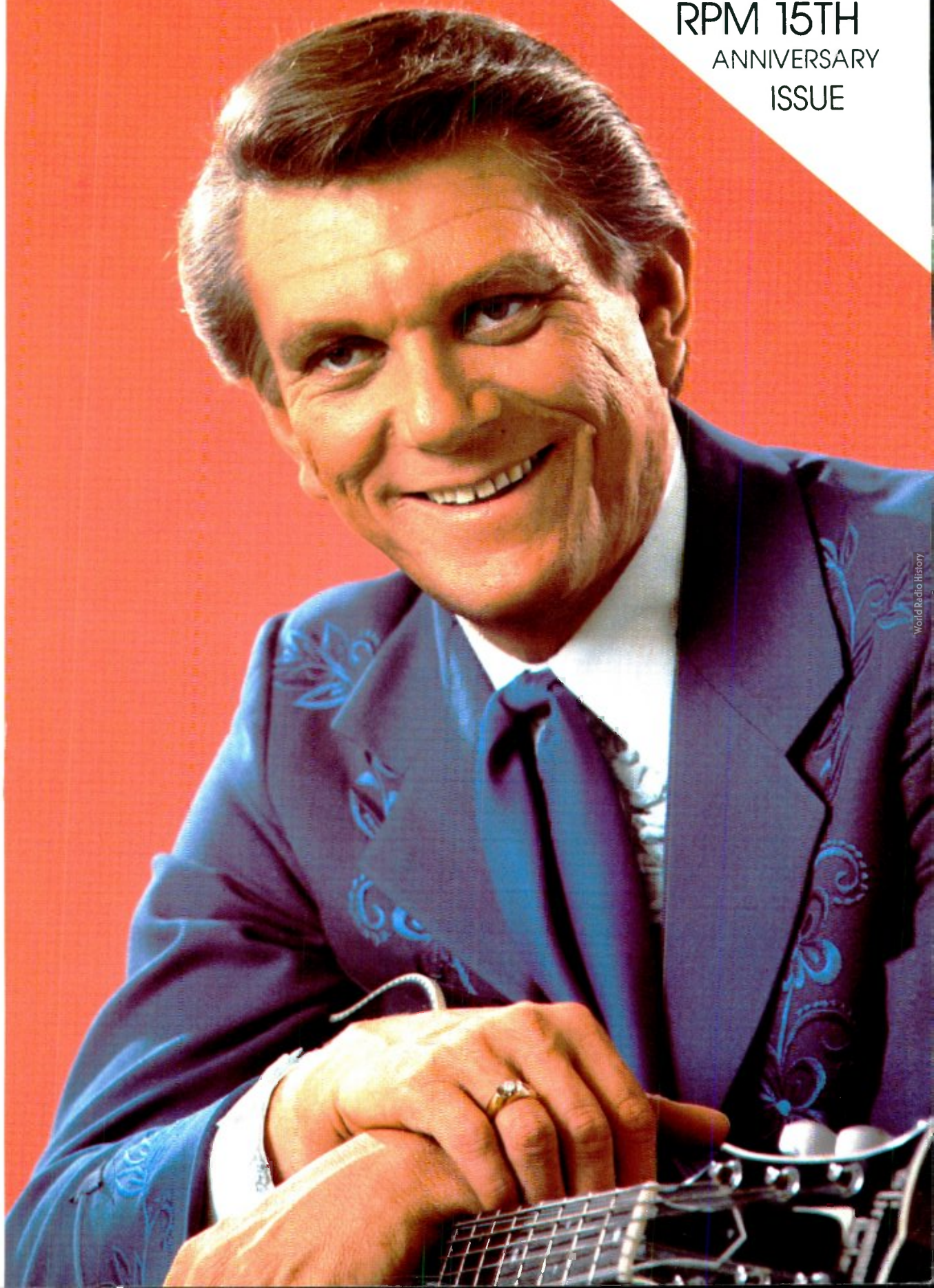


RPM WEEKLY

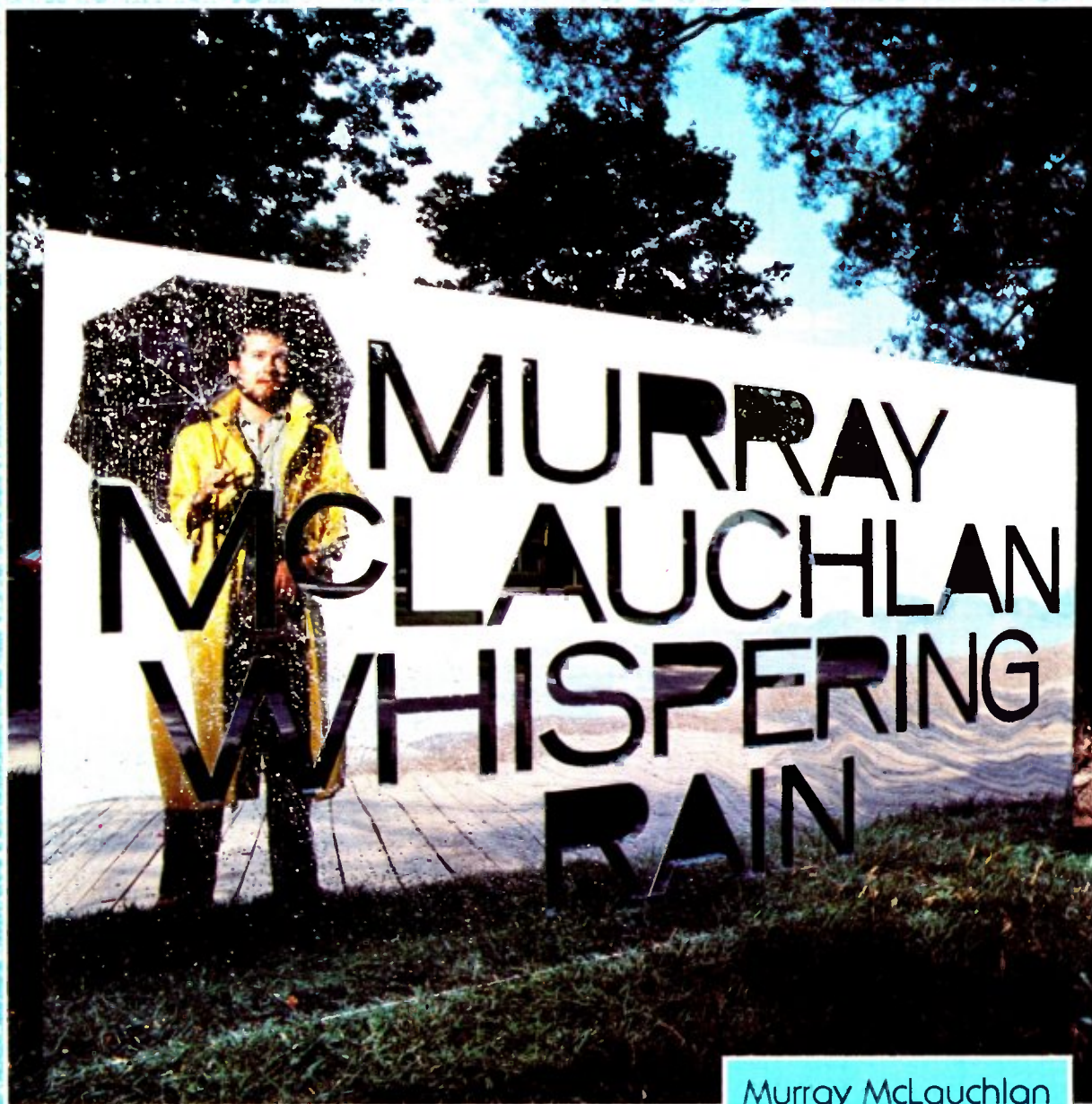
Volume 30 No. 22 February 24, 1979 60 CENTS

Cover story: Tommy Hunter - an ongoing success story

SPECIAL
RPM 15TH
ANNIVERSARY
ISSUE



World Radio History



Murray McLachlan

Whispering Rain

including:

Whispering Rain / Highway one
Somebody's Long Lonely Night
What Would Bogey Do? / You Can't Win

WHISPERING RAIN
MURRAY McLAUCHLAN



ON TRUE NORTH RECORDS AND TAPES World Radio History DISTRIBUTED BY CBS RECORDS CANADA LTD.



Murray hangs first heart on Hotel Toronto's Valentine tree

Canada's tribute to the Year Of The Child got off to a good start when Anne Murray, honorary chairperson for the Canadian Save the Children Fund, hung the first heart on a unique valentine tree in the Hotel Toronto lobby (Jan. 31). The idea of fund raising in this manner originated in Toronto three years ago, when an enterprising teacher created a valentine tree out of leafless branches that had been sprayed white. She encouraged her pupils to make money by doing chores at home and in their neighbourhood, donating money raised to Cansave, for which each was entitled to hang a heart on the school's valentine tree.

This year, the idea blossomed into a national project with schools across Canada. Valentine trees were erected in Western International Hotels' six Canadian locations, in Toronto, Montreal, Winnipeg, Calgary, Edmonton and Vancouver.

It was obviously a labour of love for Anne Murray, in her seventh month of pregnancy, as she went through her public service routine, influencing many in the audience to follow her lead in decorating the valentine tree. Also on hand for the opening of the campaign were the 40-voice Huron Street School choir, who performed the original Cansave Valentine Tree Song.

MIDEM's Chevy - a man of action

MIDEM '79 was the most successful in the thirteen year history of this important record/publishing festival. There was however, a negative note, particularly from North American representatives who complained bitterly about the 'rip-offs' in food and

an and U.S. delegations, it was found there was a general consensus of disappointment in the over-inflated food prices in local restaurants and hotels, as well as some complaints of charges for hotel accommodation. Some complained that the prices had doubled and even tripled over last year. With the added cost of air fare (Canadian's are not subsidized outside the supplying of a booth by the Canadian government) the cost per individual is becoming prohibitive. In the case of major record companies, one spokesman noted that it would be difficult to justify the added costs on company expense accounts. One U.S. representative of a major independent complained that the cost of seven days at MIDEM amounted to just over \$3,000, which would limit business activity on a projected 5-country swing. The state of the Canadian dollar didn't help matters, either.



Canada
At
Midem

by Walt Grealis

hotel prices and general attitude of the Cannes natives. There was even a very heavy suggestion of boycott for next year's MIDEM.

MIDEM is probably one of the greatest contributing forums of communication in the global music industry today. The once-a-year seven-day event has tied Europe to Asia, iron curtain countries to the western world, and has been a major sounding board for writers, publishers and record companies in North and South America with the rest of the world. To cry "boycott" is irresponsible, without first trying to remedy a situation with a positive approach.

After canvassing members of the Canadi-

So it was obvious there was call for concern, and through the assistance of Peter Gooch, one of Europe's leading independent promotion personalities, an interview was arranged with Bernard Chevy, Commissaire General of MIDEM.

Although fluent in English, Mr. Chevy conducted the interview through an interpreter. He was probably expecting the usual tedium of a press interview and was obviously shocked when asked if he was aware of an intended boycott by major North American companies for MIDEM '80. When the reasons for the unrest were explained (food and hotel prices and attitude of natives), he summoned an aide who also showed signs

MIDEM continued on page 4

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Motown Canadian operation undergoes distrib expansion

A change in the top executive post of Motown Canada, namely the exiting of Ron Newman as Managing Director, won't alter the company's position in Canada, according to Gordon Prince, Vice President of Motown Records Inc. "I have a great deal of respect for Ron Newman," Prince told RPM, adding, "I think he's one of the best salesmen in the business and I've enjoyed my association with him over the years. I'm confident that the present staff is fully capable of functioning as a full-fledged record entity. As well, we are adding two more people to our sales division."

Although Prince will continue overseeing the Canadian operation out of Detroit, he indicated that the firm will operate as a separate entity. Jerry Hochberg, as National Promotion Manager will concentrate on such major markets as Vancouver, Edmonton, Winnipeg, Montreal and Toronto and work closely with Alta Music who handle distribution for Quebec and the Maritimes and with Laurel Records in the West.

Laurel Records, headed up by Wally Sokulsky, have now expanded their territory to include all three of the prairie

provinces and B.C. A new warehouse is to be opened in Calgary and sales staff will be hired for Alberta and B.C.

Prince emphasized that there would be no major changes within the structure of the Canadian operation and denied emphatically that Motown would revert to the status of an independent label distributed by a major. "We've just renewed the lease on our Toronto property and made a commitment to Laurel because of our confidence in Wally Sokulsky and the potential of the Canadian market."

High on the priority list for Motown in the coming months is a heavier involvement in disco with a national push being geared for the single and album releases by Rick James, Thelma Houston and Marvin Gaye. Also upcoming is a long-awaited album from Stevie Wonder.

Prince also advised that Canadian content productions have been budgeted in the company's program for the coming year. "We're not running up the flag or going out looking for the talent," Prince explained, "but if it's there and if we think it's good enough for a Canadian release, we're interested."



Canada At Midem

MIDEM continued from page 3

of distress as our conversation continued. Chevy explained that it was his understanding that hotel and food prices would not exceed a 10% increase, and that he was under the impression that most of the hotels had actually held their increase down to 8%. He was quite aware of one case where the restaurant owner objected to any controls on his prices, and noted that an advertisement from this particular restaurant was refused in the MIDEM News (a newsmagazine published daily throughout the seven days of MIDEM).

Chevy was confident that most of the restaurants on the Croisette (the boule-

"... 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

RPM

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

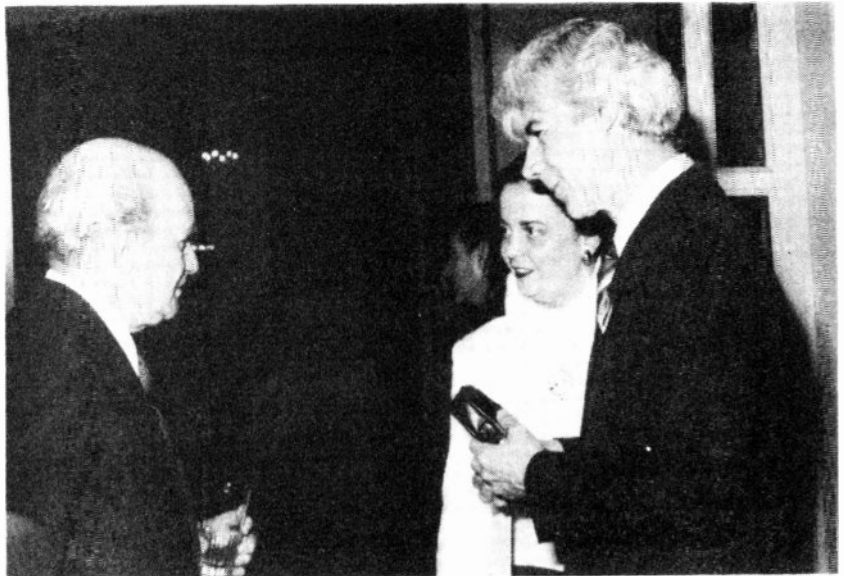
| | | | |
|---------|---|-----------|---|
| A&M | W | MOTOWN | Y |
| CBS | H | PHONODISC | L |
| CAPITOL | F | POLYDOR | Q |
| GRT | I | QUALITY | M |
| LONDON | K | RCA | N |
| MCA | J | WEA | P |

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

Advertising rates on request
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Canadian Ambassador to France, Gerard Pelletier (l) chats with Mary Ann Flynn, Vice President, International, Sunshine Sound (T.K. Records) and Stan Klees of RPM.

vard that runs parallel to the Bay of Cannes) had kept within the 10% increase, and that it was possible to get a meal for 28 Francs (approximately \$7.00 American). As for the service and attitude of the restaurant and hotel staffs one of the problems here is that patrons are automatically charged a 15% service charge, making it unnecessary for the restaurant and hotel staff to cater to potentially good tipplers, unless of course you wanted to drop a tip over and above the service charge.

It was also pointed out to Chevy that several members from the Canadian delegation had lodged a complaint with the Canadian Ambassador to France, Gerard Pelletier and that a formal complaint from Pelletier to Chevy was expected.

According to Chevy, the complaint from this writer was the first he had heard, and he promised to launch an investigation. He assured me that next year he would publish a personal list of restaurants and hotels that would cater to MIDEM delegates for service and reasonable prices. Insofar as restaurants are concerned, Chevy suggested that next year MIDEM delegates should take the added precaution of looking at the posted menu before entering the shop.

Chevy proved that he was a man of his word and action. A few minutes after our interview terminated, he toured the Palais des Festivals and questioned many of the exhibitors, making notes of complaints and suggestions.

13TH MIDEM - THE BEST IN HISTORY

On a more positive note, Chevy told this reporter that MIDEM '79 was the best year

in the 13 year history of the record and publishing festival. The first year of MIDEM (1967), there were 349 firms taking part, while this year, there were 1366 firms represented from 51 countries. There were 5,552 registrants this year compared to 5,050 last year, and 563 journalists to chronicle the daily happenings that saw approximately 90 million francs (\$23 million American dollars) in deals.

Galas throughout the seven days introduced many of the top names in the recording business to MIDEM delegates, including Nana Mouskouri, Chuck Mangione and the Pointer Sisters. Country music scored a first at MIDEM this year when Jim Halsey presented Roy Clark, Don Williams and the Oak Ridge Boys to a jam packed Casino theatre.

CANADA, QUEBEC & GARY SALTER

MIDEM '79 was Canada's biggest year for the south of France gathering. There were 21 companies that took advantage of the Canadian government offer (use of the government-sponsored booth), a further 23 used the facilities of the Quebec-sponsored booth, and a few independents attended, bringing the number of participating companies to over 70, a substantial increase over last year. The Canadian contingent numbered 150, which included representatives from major and independent labels, songwriters, publishers, producers, representatives from the performing rights societies and members of the trade press.

Seasoned MIDEM veteran, Gary Salter, once again took the independent route, constructing his own booth to house inter Global Music and Black & White. He brought seven of his employees from Canada to man the 44 foot long booth that contained 11 units. "MIDEM has always been profitable for us," noted Salter. "We always get a good return on our involvement here." This was the fifth year that Salter has manned his own booth. "I think it's very important that we be visible at an important event such as this." Salter and his Vice President of Black & White, John Williams, firmed a number of worldwide deals, including a CBS/Sony (Japan), U.S. and U.K. distribution pacting for the David Bendeth album,

MIDEM continued on page 6

COMING EVENTS

March 19, 20, 21
RPM 3DIM (3 Days In March)
Hotel Toronto - Toronto

March 21
THE JUNO AWARDS
Harbour Castle - Toronto

JUNO AWARD NOMINATIONS

As supplied by the Canadian Academy of Recording Arts & Sciences (CARAS)

February 15, 1979

SPECIAL RPM NOMINATION ISSUE - MARCH 3RD.

AD DEADLINE - FEBRUARY 20TH.

BEST SELLING ALBUM

20 Country Classics
- Carroll Baker - RCA
Dream Of A Child
- Burton Cummings - CBS
Endless Wire
- Gordon Lightfoot - WEA
Thick As Thieves
- Trooper - MCA
Hemispheres
- Rush - Anthem

BEST SELLING SINGLE

Sometimes When We Touch
- Dan Hill - GRT
Break It To Them Gently
- Burton Cummings - CBS
Love Is In The Air
- Martin Stevens - CBS
Hot Child In The City
- Nick Gilder - Capitol
You Needed Me
- Anne Murray - Capitol

FEMALE VOCALIST OF THE YEAR

Anne Murray - Capitol
Patsy Gallant - Attic
Joni Mitchell - WEA
Carroll Baker - RCA
Lisa Dal Bello - Talisman

MALE VOCALIST OF THE YEAR

Gordon Lightfoot - WEA
Gino Vannelli - A&M
Dan Hill - GRT
Neil Young - WEA
Burton Cummings - CBS

GROUP OF THE YEAR

Chilliwack - Mushroom
Rush - Anthem
Triumph - Attic
Prism - GRT
Trooper - MCA

COMPOSER OF THE YEAR

Nick Gilder
- Hot Child In The City - Capitol
Brian Smith - Ra McGuire
- Raise A Little Hell - MCA
Burton Cummings
- Break It To Them Gently - CBS
Dan Hill
- Sometimes When We Touch - GRT
Frank Mills
- Music Box Dancer - PolyGram

COUNTRY FEMALE VOCALIST OF THE YEAR

Carroll Baker - RCA
Marie Bottrell - MBS
Laura Vinson - Royalty
Colleen Peterson - Capitol
Anne Murray - Capitol

COUNTRY MALE VOCALIST OF THE YEAR

Ronnie Prophet - RCA
Wilf Carter - RCA
Ian Tyson - Boot
Jimmy Arthur Ordge - Royalty
R. Harlan Smith - Royalty

COUNTRY GROUP OF THE YEAR

The Mercey Brothers - MBS
Rhythm Pals - Ross Sound
The Good Brothers - RCA
The Carlton Showband - RCA
The Emeralds - Boot

MOST PROMISING FEMALE VOCALIST

Claudja Barry - London
Carolynne Bernier - London
Denise McCann - RCA
Ronney Abramson - True North
Roxanne Goldade - Track

MOST PROMISING MALE VOCALIST

Marc Jordan - WEA
Nick Gilder - Capitol
Martin Stevens - CBS
Rick James - Motown
Pat Travers - PolyGram

MOST PROMISING GROUP OF THE YEAR

Doucette - Mushroom
Teaze - Aquarius
Max Webster - Anthem
Zon - CBS
Streethart - WEA

PRODUCER OF THE YEAR

Gino/Joel/Ross Vannelli
- Brother To Brother
- Gino Vannelli (A&M)
Terry Brown & Rush
- Hemispheres
- Rush (Anthem)
Matthew McCauley & Fred Mollin
- Frozen In The Night
- Dan Hill (GRT)
- McCluskey
- David McCluskey (GRT)
Jack Richardson
- Richard T. Bear
- Richard T. Bear (RCA)
- Starz
- Starz (Capitol)
Bob Segarini
- Gotta Have Pop
- Bob Segarini (Bomb)

RECORDING ENGINEER OF THE YEAR

David Green
- Unexplored Territory
- Canadian Brass (CBC)
Rick Capreol & Jeff Smith
- Special Way
- Aura (Change)
Mike Jones
- Cooper Brothers
- Cooper Brothers (Polygram)
Ken Friesen
- Let's Keep It That Way
- Anne Murray (Capitol)
Andrew Hermant
- Frozen In The Night
- Dan Hill (GRT)

INSTRUMENTAL ARTIST OF THE YEAR

Hagood Hardy - Attic
Frank Mills - PolyGram
Andre Gagnon - London
Black Light Orchestra - RCA
Liona Boyd - CBS

FOLK ARTIST OF THE YEAR

Dan Hill - GRT
Valdy - A&M
Bruce Cockburn - True North
Murray McLauchlan - True North
Gordon Lightfoot - WEA

SPECIAL AWARD - COMEDY

Civil Service Songwriter
- Nancy White - Attic
Fight On
- Alden Diehl - MCA
The Air Farce Comedy Album
- The Air Farce - CBC
Best Of Nestor Pistor
- Nestor Pistor - RCA
Nestor Pistor For Prime Minister
- Nestor Pistor - RCA

SPECIAL AWARD - CHILDRENS

One Elephant, Deux Elephants
- Sharon, Lois, Bram - Almada
There's A Hippo In My Tub
- Anne Murray - Capitol
Are We There Yet?
- Sandy Offenheim & Family - Berandol
Canada's Favorite Folksongs For Kids
- Various - Berandol
Songs From The Polka Dot Door
- Various - Berandol

INTERNATIONAL BEST

SELLING ALBUM
Bat Out Of Hell
- Meat Loaf - CBS
Foot Loose & Fancy Free
- Rod Stewart - WEA
Rumours
- Fleetwood Mac - WEA
Saturday Night Fever Soundtrack
- Various - PolyGram
Grease Soundtrack
- Various - PolyGram

INTERNATIONAL BEST

SELLING SINGLE
Stayin' Alive
- Bee Gees - PolyGram
You're The One That I Want
- John Travolta & Olivia Newton-John
- PolyGram
Night Fever
- Bee Gees - PolyGram
Grease
- Frankie Valli - PolyGram
Boogie Oogie Oogie
- A Taste Of Honey - Capitol

NOMINATIONS FOR

BEST CLASSICAL RECORDING
BEST JAZZ RECORDING
ALBUM GRAPHICS
WILL BE RELEASED FEBRUARY 28TH.

SPECIAL RPM NOMINATION ISSUE - MARCH 3RD.

AD DEADLINE - FEBRUARY 20TH.

Contact: Rob Wilson - RPM 416-425-0299

World Radio History



**Canada
At
Midem**

MIDEM continued from page 4

which was produced by Alan Caddy at Toronto's Thunder Sound. The album guests several top names in jazz, including Billy Cobham. Also high on the list of priorities was worldwide pacting for product from Patricia Dahlquist. Out of left field comes the resurrection of the British superstar of a few years ago, Daniel Boone. Salter firm'd a worldwide arrangement for product releases from this artist and is hopeful of bringing him back into chart prominence once again.

Ray Pettinger, President of the Vancouver-based Casino label, was also actively engaged in closing deals. "That's the big difference this year at MIDEM," Pettinger noted. "We're closing deals right here at MIDEM instead of just making the pitch and entering into final discussions later." Accompanying Pettinger from the Casino operation were Andy DiMartino, Bill Crompton and Andy Krawchuk. One of most important acquisition deals Casino made was for product by Gaby Lang from Roses Records of Belgium. The deal was firm'd by Pettinger with Lang's producer, Rose Windals. Initial album release will be *Falling In Love*. Pettinger was particularly excited about this deal, as it was reminiscent of a similar coup he scored last year at MIDEM for *Substitute* by Clout. Deals were also made with Alaska Records (U.K.), Safir Records of Sweden, Trova Records and Ediciones Musicales Montserrat for Spain and Portugal, as well as Dayglow/Nada and CNR for the Benelux countries and Deutsche Grammophon and Roba

Music for Germany. The latter deals were for the complete Casino catalogue.

John Dufour, who recently opened his Montreal-based A Propos Production firm, teamed up with Serge McMullen, president of *Vent dans les Voiles* (*Winds In The Sails*) Publishing and Production, were part of the Quebec contingent and were quite pleased with the progress they made. Dufour and McMullen concentrated on building their image as Canadian negotiators for the new wave of Quebec publisher/producers within the global music community.

Alex Groshak, president of Winnipeg's V Records, felt more-or-less at home with his ethnic line and made hay with several eastern countries. Being the biggest producer of Canadian ethnic TV/record productions, Groshak found much interest in his product from several countries. On the receiving end, Groshak picked up the rights to 20 continental-flavoured albums from Les Productions Caravege.

Jean Leskiw, of Edmonton's Maple Haze, finalized several deals for the U.S. and Europe, but most important was the firming of a distribution deal with EMS Sound Industries of Australia. EMS picked up the Maple Haze album by the Western Senators for Australia and New Zealand while Leskiw came home with the rights to *Corrobee* Song from Australia's top country instrumentalist, Trev Warner. An album will follow.

Tony Tobias of Beaver Harbour Productions secured sub-publishing commitments for Brent Titcomb's song, *I Still Wish The Very Best For You*, considered valuable because it was the flip side of Anne Murray's internationally-acclaimed hit *You Needed Me*.

Change Records had to travel 3,000 miles to Europe to make a deal with a U.S. publishing company, but the deal, plus the Europe, Australia and Japan pactings were well worth the label's second MIDEM. The U.S. deal was a sub-publishing catalogue agreement with Infinity Publishing giving the latter the rights to the Interchange and Intersound publishing cata-

MIDEM continued on page 12

**SINGLES
ALPHABETICALLY**

- 14 A Little Lovin'
- 2 A Little More Love
- 89 A Man I'll Never Be
- 75 All The Time In The World
- 56 Baby I Need Your Lovin'
- 30 Baby I'm Burnin'
- 52 Big Shot
- 26 Blue Morning, Blue Day
- 18 (Boogie Woogie) Dancin' Shoes
- 98 Call Out My Name
- 55 Chase
- 49 Crazy Love
- 1 Da Ya Think I'm Sexy
- 29 Dancin' Shoes
- 40 Dancin' In The City
- 58 Dog & Butterfly
- 15 Don't Cry Out Loud
- 32 Don't Hold Back
- 7 Every 1's A Winner
- 36 Every Time I Think Of You
- 72 Every Which Way But Loose
- 3 Fire
- 47 Forever In Blue Jeans
- 85 For You & I
- 100 For Your Love
- 50 Get Down
- 80 Give You That Love
- 92 Giving Up, Giving In
- 64 Goodbye, I Love You
- 16 Got To Be Real
- 53 Haven't Stopped Dancin' Yet
- 21 Heaven Knows
- 70 Here Comes The Night
- 13 Hold The Line
- 23 Home And Dry
- 32 I Don't Know if Its Right
- 43 I Don't Wanna Lose You
- 39 I Go To Rio
- 34 I Just Fall In Love Again
- 54 I Just Wanna Stop
- 77 I Love The Night Life
- 12 I Was Made For Dancing
- 24 I Will Play A Rhapsody
- 22 I Will Survive
- 97 Instant Replay
- 31 Lady
- 11 Le Freak
- 67 Lonely Wind
- 5 Lotta Love
- 41 Love Don't Live Here Anymore
- 91 MacArthur Park
- 63 Maybe I'm A Fool
- 9 My Life
- 74 Never The Same
- 57 New York Groove
- 25 No Tell Lover
- 83 No Time To Cry
- 20 Ooh Baby Baby
- 90 One Last Kiss
- 76 Our Love
- 96 Pick On Me
- 71 Please Come Back To Me
- 66 Pops, We Love You
- 84 Pretty Girls
- 68 Promises
- 45 Rasputin
- 95 Run Home Girl
- 60 September
- 8 Shake It
- 35 Shake Your Groove Thing
- 28 Sharing The Night Together
- 62 Shattered
- 27 Sing For The Day
- 10 Somewhere In The Night
- 51 Song On The Radio
- 19 Soul Man
- 42 Stormy
- 94 Strange Way
- 99 Summer Night City
- 65 Take Me To The River
- 93 Tell Me Are You Listening
- 78 The Dream Never Dies
- 17 The Gambler
- 44 The Moment That It Takes
- 4 Too Much Heaven
- 37 Tragedy
- 59 We've Got Tonight
- 46 What A Fool Believes
- 38 What You Won't Do For Love
- 79 What You're Doing To Me
- 81 Wheels Of Life
- 82 Whispering Rain
- 88 Words Right Out Of My Mouth
- 6 Y.M.C.A.
- 61 You Can Do It
- 87 You Don't Bring Me Flowers
- 73 You Make Me Feel
- 69 You Need A Woman Tonight
- 48 You Stepped Into My Life
- 86 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 | |
|----------|--|
| A&M | 9% 8-14-27-38-54-69-74 81-95 |
| CBS | 20% 9-13-16-24-25-38-42 47-48-52-58-60-63-67 88-89-93-97 |
| Capitol | 17% 10-15-17-23-28-31-34 36-40-51-53-56-59-70 75-90-98 |
| GRT | 6% 49-65-73-79-86-96 |
| London | 2% 18-84 |
| MCA | 4% 2-7-44-61 |
| Motown | 1% 66 |
| PolyGram | 15% 4-6-21-22-35-37-55-57 68-76-77-78-85-91-100 |
| Quality | 2% 33-92 |
| RCA | 6% 29-30-32-43-50-71 |
| TCD | 1% 80 |
| WEA | 17% 1-3-5-11-12-19-20-26 41-45-46-62-64-72-83 94-99 |

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



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 | 5 | (8) | DA YA THINK I'M SEXY Rod Stewart - Warner Bros - WBS-8724-P (LP) Blondes Have More Fun - BSK-3261-P | 26 | 26 (7) |
| 2 | 4 | (11) | A LITTLE MORE LOVE Olivia Newton-John - MCA 40975-J (LP) Totally Hot - MCA 3067-J | 27 | 40 (7) |
| 3 | 9 | (9) | FIRE Pointer Sisters - Planet P45901-P (LP) The Pointer Sisters - P1-P | 28 | 15 (19) |
| 4 | 1 | (12) | TOO MUCH HEAVEN Bee Gees - RSO RS913-Q (LP) Spirits Having Flown - RSI-3041-Q | 29 | 45 (5) |
| 5 | 8 | (10) | LOTTA LOVE Nicolette Larson - Warner Bros WBS-8664-P (LP) Nicolette - BSK-3243-P | 30 | 33 (7) |
| 6 | 2 | (13) | Y.M.C.A. Village People - Casablanca NB 945-Q (LP) Cruisin' - NBLP 7118 | 31 | 46 (6) |
| 7 | 7 | (10) | EVERY 1'S A WINNER Hot Chocolate - Infinity INF-50002-J (LP) Every 1's A Winner - INF-9002-J | 32 | 47 (7) |
| 8 | 10 | (10) | SHAKE IT Ian Matthews - Mushroom M-7039-W (LP) Stealing Home - MRS-5012-W | 33 | 18 (11) |
| 9 | 3 | (14) | MY LIFE Billy Joel - Columbia 3-10853-H (LP) 50 Second Street - FC-35609-H | 34 | 48 (4) |
| 10 | 11 | (8) | SOMEWHERE IN THE NIGHT Barry Manilow - Arista AS-0382-F (LP) Greatest Hits - A2L-8601-F | 35 | 50 (5) |
| 11 | 6 | (13) | LE FREAK Chic - Atlantic AT-3519-P (LP) N/A | 36 | 57 (6) |
| 12 | 17 | (13) | I WAS MADE FOR DANCIN' Leif Garrett - Scotti Bros - Atlantic SB403-P (LP) Feel The Need - SB-7100-P | 37 | 85 (2) |
| 13 | 12 | (16) | HOLD THE LINE Toto - Columbia 3-10830-H (LP) Toto - PC-35317-H | 38 | 64 (5) |
| 14 | 13 | (18) | A LITTLE LOVIN' (Keeps The Doctor Away) The Raes - A&M AM-466-W (LP) N/A | 39 | 60 (4) |
| 15 | 16 | (13) | DON'T CRY OUT LOUD Melissa Manchester - Arista AS-0373-F (LP) Don't Cry Out Loud - AB-4186-F | 40 | 49 (6) |
| 16 | 21 | (8) | GOT TO BE REAL Cheryl Lynn - Columbia 3-10808-H (LP) Cheryl Lynn - PC-35486-H | 41 | 42 (9) |
| 17 | 20 | (12) | THE GAMBLER Kenny Rogers - United Artists UA-X1250Y-F (LP) The Gambler - UALA-934H-F | 42 | 44 (7) |
| 18 | 22 | (9) | (Boogie Woogie) DANCIN' SHOES Claudia Barry - London LG-2-K (LP) I Want To Be Moved - LG-1003-K | 43 | 43 (8) |
| 19 | 27 | (9) | SOUL MAN Blues Brothers - Atlantic AT-3545-P (LP) Blues Brothers - KSD-19217-P | 44 | 52 (8) |
| 20 | 14 | (13) | OOH BABY BABY Linda Ronstadt - Asylum E45546-P (LP) Living In The U.S.A. - 6E155-P | 45 | 67 (6) |
| 21 | 29 | (4) | HEAVEN KNOWS Donna Summer - Casablanca NB 959-Q (LP) Live & More - NBLP 7119-2-Q | 46 | 68 (3) |
| 22 | 35 | (7) | I WILL SURVIVE Gloria Gaynor - Polydor PD-14508-Q (LP) Love Tracks - PD1-6184-Q | 47 | 72 (3) |
| 23 | 23 | (11) | HOME AND DRY Gerry Rafferty - United Artists UA-X1266Y-F (LP) City To City - UALA-840-G | 48 | 56 (5) |
| 24 | 24 | (12) | I WILL PLAY A RHAPSODY Burton Cummings - Portrait 6-70024-H (LP) Dream of A Child - PR-34581-H | 49 | 69 (5) |
| 25 | 28 | (7) | NO TELL LOVER Chicago - Columbia 3-10879-H (LP) Hot Streets - FC-35512-H | 50 | 65 (7) |

BLUE MORNING, BLUE DAY
Foreigner - Atlantic AT-3543-P
(LP) Double Vision - KSD-19999-P

SING FOR THE DAY
Styx - A&M AM-2110-W
(LP) Pieces Of Eight - SP-4724-W

SHARING THE NIGHT TOGETHER
Dr. Hook - Capitol 4621-F
(LP) N/A

DANCIN' SHOES
Nigel Olsson - Bang B740-N
(LP) N/A

BABY I'M BURNIN'
Dolly Parton - RCA PD-11425-N
(LP) Heartbreaker - AFL1-2797-N

LADY
Little River Band - Capitol 4667-F
(LP) Sleeper Catcher - SW-11783-F

I DON'T KNOW IF IT'S RIGHT
Evelyn "Champagne" King - RCA PB-11386-N
(LP) Smooth Talk - APL1-2466-N

DON'T HOLD BACK
Chanson - Ariola 7717-M
(LP) Chanson - SW-50039-M

I JUST FALL IN LOVE AGAIN
Anne Murray - Capitol 4675-F
(LP) New Kind Of Feeling - SW-11849-F

SHAKE YOUR GROOVE THING
Peaches & Herb - Polydor PD1-4515-Q
(LP) 2 Hot - PD1-6172-Q

EVERY TIME I THINK OF YOU
The Babys - Chrysalis CHS-2279-F
(LP) Head First - CHR-1195-F

TRAGEDY
Bee Gees - RSO RS918-Q
(LP) Spirits Having Flown - RSI-3041-Q

WHAT YOU WON'T DO FOR LOVE
Bobby Caldwell - Clouds/TK K4-2036-H
(LP) Bobby Caldwell - PTK 92032-H

I GO TO RIO
Pablo Cruise - A&M AM-2112-W
(LP) Worlds Away - SP-4697-W

DANCIN' IN THE CITY
Marshall Hain - Capitol 72797-F
(LP) Free Ride - ST-6453-F

LOVE DON'T LIVE HERE ANYMORE
Rose Royce - Whitfield/WBS WBS-8712-P
(LP) Strikes Again - WHK-3772-P

STORMY
Santana - Columbia 3-10873-H
(LP) Inner Secrets - FC-35600-H

I DON'T WANNA LOSE YOU
Hall & Oates - RCA PB-11424-N
(LP) Along The Red Ledge - AFL1-2804-N

THE MOMENT THAT IT TAKES
Trooper - MCA 40968-J
(LP) Thick As Thieves - MCA-2377-J

RASPUTIN
Boney M - Atlantic MS-1990-P
(LP) Nightflight To Venus - KSD-50498-P

WHAT A FOOL BELIEVES
Doobie Brothers - Warner Bros. WBS 8725-P
(LP) Minute By Minute - BSK 3193-P

FOREVER IN BLUE JEANS
Neil Diamond - Columbia 3-10897-H
(LP) Bring Me Flowers - FC 35625-H

YOU STEPPED INTO MY LIFE
Melba Moore - Epic 8-50600-H
(LP) Melba - PE 35507-H

CRAZY LOVE
Poco - ABC 1022-12439-T
(LP) Legend - 9022-1099-T

GET DOWN
Gene Chandler - 20th Century 1209-2386-N
(LP) Get Down - 9209-578-N

RPM Top Singles (51-100)

- 51 76 (3) **SONG ON THE RADIO**
Al Stewart Arista AS-0389 F
(LP) Time Passages AB-4190-F
- 52 94 (2) **BIG SHOT**
Billy Joel Columbia 3-10913 H
(LP) 52nd Street - FC 35609 H
- 53 82 (6) **HAVEN'T STOPPED DANCING YET**
Gonzales Capitol 4647 F
(LP) Ship Wrecked W-11855 F
- 54 19 (20) **I JUST WANNA STOP**
Gino Vannelli A&M AM 2072 W
(LP) Brother To Brother SP-4722 W
- 55 79 (3) **CHASE**
Giorgio Moroder NB 943 Q
(LP) Midnight Express - NBLP 7114 Q
- 56 81 (3) **BABY I NEED YOUR LOVIN'**
Eric Carmen Arista AS 0384 F
(LP) Change Of Heart AB 4184 F
- 57 25 (19) **NEW YORK GROOVE**
Ace Frehley Casablanca NR 941 Q
(LP) Ace Frehley NBLP 7121
- 58 91 (2) **DOG & BUTTERFLY**
Heart Portrait 6 70025 H
(LP) Dog & Butterfly FR 35555 H
- 59 30 (14) **WE'VE GOT TONITE**
Bob Seger Capitol 4653-F
(LP) Stranger In Town - SW 11698-F
- 60 31 (12) **SEPTEMBER**
Earth, Wind & Fire ARC/Columbia 3 10854 H
(LP) Best Of Earth, Wind & Fire - FC 35647
- 61 71 (6) **YOU CAN DO IT**
Dobie Gray - Infinity INF 50003 J
(LP) Midnight Diamond INF 9001 J
- 62 32 (8) **SHATTERED**
Rolling Stones Rolling Stones RS 10210 Q
(LP) Some Girls - COC 39108 P
- 63 78 (3) **MAYBE I'M A FOOL**
Eddie Money - Columbia 3 10900 H
(LP) Life For The Taking PC 35598 H
- 64 77 (3) **GOODBYE, I LOVE YOU**
Firefall Atlantic AT 3544-P
(LP) Elan KSD 19183-P
- 65 34 (11) **TAKE ME TO THE RIVER**
Talking Heads Sire 1147 1032 T
(LP) More Songs About... 9147 6058 T
- 66 70 (4) **POPS. WE LOVE YOU**
Various artists - Motown M1455F Y
(LP) N/A
- 67 73 (4) **LONELY WIND**
Kansas Kirshner/CBS ZS8 4280 H
(LP) Two For The Show PZ2 35660 H
- 68 36 (15) **PROMISES**
Eric Clapton - RSO RS-910 Q
(LP) Backless RS-13039-Q
- 69 38 (10) **YOU NEED A WOMAN TONIGHT**
Captain & Tennille A&M AM 2106-W
(LP) Dream SP-4707-W
- 70 41 (14) **HERE COMES THE NIGHT**
Nick Gilder - Chrysalis 2264 F
(LP) City Nights CH 1202 F
- 71 51 (19) **PLEASE COME BACK TO ME**
Good Brothers RCA PB 50475 N
(LP) Doing The Wrong Things Right - KKL 10282 N
- 72 75 (4) **EVERY WHICH WAY BUT LOOSE**
Eddie Rabbitt Elektra F45554 P
(LP) Every Which Way But Loose 5E503 P
- 73 95 (2) **YOU MAKE ME FEEL (MIGHTY REAL)**
Sylvester Fantasy 1160-846 T
(LP) Step II: 9160-9556 T
- 74 74 (9) **NEVER THE SAME**
Chilliwack Mushroom M 7038 W
(LP) Lights From The Valley MRS-5011 W
- 75 93 (2) **ALL THE TIME IN THE WORLD**
Dr. Hook Capitol 4677 F
(LP) Pleasure & Pain SW 11859-F
- 76 53 (15) **(Our Love) DON'T THROW IT ALL AWAY**
Andy Gibb RSO RS-911 Q
(LP) Shadow Dancing - RS 13034-Q
- 77 54 (22) **I LOVE THE NIGHT LIFE**
Alicia Bridges Polydor PD-14483 Q
(LP) Alicia Bridges PD 16158 Q
- 78 59 (11) **THE DREAM NEVER DIES**
Cooper Bros - Capricorn CPS 0308 Q
(LP) Cooper Bros. - CPN 0206
- 79 66 (11) **WHAT YOU'RE DOING TO ME**
David McCluskey GRT 1230 163 T
(LP) N/A
- 80 80 (5) **GIVE YOU THAT LOVE**
Rich Dodson - Marigold MPL-1001 (dist. TCD)
(LP) N/A
- 81 97 (2) **WHEELS OF LIFE**
Gino Vannelli A&M AM2114 W
(LP) Brother To Brother SP-4722 W
- 82 100 (2) **WHISPERING RAIN**
Murray McLauchlan True North TN4-144 H
(LP) Whispering Rain TN36 H
- 83 86 (1) **NO TIME TO CRY**
Christopher Ward Warner Bros CW5501 P
(LP) N/A
- 84 84 (8) **PRETTY GIRLS**
Lisa Dal Bello - Talisman TAL-100-K
(LP) Pretty Girls TAL1-1000-K
- 85 96 (2) **FOR YOU AND I**
10cc Polydor PDI-4528 Q
(LP) Bloody Tourists PDI-6161-Q
- 86 87 (4) **YOU'RE LIKE THE WIND**
Prism - GRT 1230 165 T
(LP) See Forever Eyes 9230-1068 T
- 87 90 (14) **YOU DON'T BRING ME FLOWERS**
Streisand & Diamond Columbia 3-10840 H
(LP) Greatest Hits Vol 2 - FC-35679-H
- 88 55 (12) **WORDS RIGHT OUT OF MY MOUTH**
Meat Loaf Cleveland Int'l - 8-50634-H
(LP) Bat Out Of Hell PE 34974
- 89 62 (12) **A MAN I'LL NEVER BE**
Boston Epic 8-50638-H
(LP) Don't Look Back FE-35050 H
- 90 93 (11) **ONE LAST KISS**
J. Geils Band EMI/America 8007 F
(LP) Sanctuary - SO17006-F
- 91 89 (18) **MACARTHUR PARK**
Donna Summer Casablanca NB 939 Q
(LP) Live & More NBI P 7119-2 Q
- 92 92 (1) **GIVING UP, GIVING IN**
Three Degrees Ariola AR 7721 M
(LP) New Dimensions SW 50044 M
- 93 92 (4) **TELL ME ARE YOU LISTENING**
Hellfield - Epic E4 4181 H
(LP) Hellfield PEC 80001 H
- 94 89 (17) **STRANGE WAY**
Firefall Atlantic AT 3518 P
(LP) Elan KSD 19183 P
- 95 90 (2) **RUN HOME GIRL**
Sad Cafe A&M AM2111 W
(LP) Misplaced Ideas SP 4737 W
- 96 91 (1) **PICK ON ME**
Dan Hill GRT 1230 168 T
(LP) Frozen In The Night 9230-1079 T
- 97 91 (1) **INSTANT REPLAY**
Dan Hartman Blue Sky CBS ZS8 2772 H
(LP) N/A
- 98 98 (3) **CALL OUT MY NAME**
Zwol - EMI 8009-F
(LP) Zwol SW 17005-F
- 99 90 (3) **SUMMER NIGHT CITY**
Abba Atlantic AT3515 P
(LP) N/A
- 100 91 (1) **FOR YOUR LOVE**
Chilly Polydor - 2042 002 Q
(LP) N/A

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 | ALBUM | | | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
|----|----|------|---|----|----|------|--|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 6 | (7) | ROD STEWART Blondes Have More Fun (Warner Bros) BSK 3261-P M8 3261-P M5 3261-P | 26 | 26 | (9) | PAUL McCARTNEY & WINGS Wings Greatest (Capitol) S00-11905-F 8X00-11905-F 4X00-11905-F | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 2 | (14) | VILLAGE PEOPLE Cruisin' (Casablanca) NBLP 7118-Q NBL8-7118-Q NBL5-7118-Q | 27 | 36 | (5) | POINTER SISTERS Energy (Planet) P1-P PT81-P PC51-P | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 1 | (15) | BILLY JOEL 52nd Street (Columbia) FC 35609-H RCA 35609-H FCT 35609-H | 28 | 29 | (14) | AEROSMITH Live Bootleg (Columbia) PC2-35564-H P2A-35564-H P2T-35564-H | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | 4 | (10) | NEIL DIAMOND You Don't Bring Me Flowers (Columbia) FC 35625-H FCA 35625-H FCT 35625-H | 29 | 46 | (5) | DIRE STRAITS Dire Straits (Mercury) SRM1-1197-Q MC81-1197-Q MCR4-1197-Q | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | 5 | (10) | BARRY MANILOW Greatest Hits (Arista) A2L-8601-F 8A-8601-F 4A-8601-F | 30 | 33 | (8) | LEIF GARRETT Feel The Need (Scotti Bros) SB-7100-P TP-7100-P CS-7100-P | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | 10 | (7) | BLUES BROTHERS Briefcase Full Of Blues (Atlantic) KSD-19217-P TP-19217-P CS-19217-P | 31 | 39 | (7) | CAT STEVENS Back To Earth (A&M) SP-4735-W 8T-4735-W CS-4735-W | | | | | | | | | | | | | | | | | | | | | | | |
| 7 | 3 | (11) | BARBRA STREISAND Greatest Hits Vol II (Columbia) FC 35679-H FCA 35679-H FCT 35679-H | 32 | 35 | (22) | ELVIS PRESLEY A Canadian Tribute (RCA) KKL1-7065-N KKS1-7065-N KKK1-7065-N | | | | | | | | | | | | | | | | | | | | | | | |
| 8 | 7 | (10) | CHIC C'est Chic (Atlantic) KSD-19209-P TP-19209-P CS-19209-P | 33 | 41 | (9) | THE LORD OF THE RINGS Soundtrack (Fantasy) 2160-111-T 8160-1111-T 5160-1111-T | | | | | | | | | | | | | | | | | | | | | | | |
| 9 | 14 | (10) | ERIC CLAPTON Backless (RSO) RS1-3039-Q RS81-3039-Q RS41-3039-Q | 34 | 32 | (32) | ROLLING STONES Some Girls (Rolling Stone) COC-39108-P TP-39108-P CS-39108-P | | | | | | | | | | | | | | | | | | | | | | | |
| 10 | 13 | (12) | TOTO Toto (Columbia) PC 35317-H PCA 35317-H PCT 35317-H | 35 | 28 | (12) | ALICIA BRIDGES Alicia Bridges (Polydor) PD1-6158-Q PD81-6158-Q N/A | | | | | | | | | | | | | | | | | | | | | | | |
| 11 | 18 | (9) | OLIVIA NEWTON-JOHN Totally Hot (MCA) MCA 3067-J MCAT 3067-J MCAC 3067-J | 36 | 59 | (4) | GLORIA GAYNOR Love Tracks (Polydor) PD1-6184-Q TD81-6184-Q N/A | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | 9 | (16) | HEART Dog & Butterfly (Portrait) FR-35555-H FRA 35555-H FRT 35555-H | 37 | 24 | (48) | ANNE MURRAY Let's Keep It That Way (Capitol) ST-11743-F 8T-11743-F 4T-11743-F | | | | | | | | | | | | | | | | | | | | | | | |
| 13 | 11 | (49) | MEAT LOAF Bat Out Of Hell (Cleveland Int'l) PF 34974-H PE A 34974-H PET 34974-H | 38 | 40 | (15) | FRANK MILLS The Poet And I (Polydor) 2424-170-Q 3821-170-Q N/A | | | | | | | | | | | | | | | | | | | | | | | |
| 14 | 12 | (18) | GINO VANNELLI Brother To Brother (A&M) SP-4722-W 8T-4722-W CS-4722-W | 39 | 17 | (16) | NEIL YOUNG Comes A Time (Reprise) MSK 2266-P MB 2266-P M5 2266-P | | | | | | | | | | | | | | | | | | | | | | | |
| 15 | 27 | (7) | DOOBIE BROTHERS Minute By Minute (Warner Bros) BSK 3193-P M8-3193-P M5 3193-P | 40 | 49 | (6) | MARVIN GAYE Here My Dear (Motown) T364J2-Y T364JT-Y T364JC-Y | | | | | | | | | | | | | | | | | | | | | | | |
| 16 | 30 | (7) | NICOLETTE LARSON Nicolette (Warner Bros) BSK 3243-P M8-3243-P PM5-3243-P | 41 | 23 | (11) | COMMODORES Greatest Hits (Motown) M7912R1-Y M7912HT-Y M7912HC-Y | | | | | | | | | | | | | | | | | | | | | | | |
| 17 | 15 | (9) | QUEEN Jazz (Elektra) 6E166-P ET8166-P TC5-166-P | 42 | 42 | (8) | GRATEFUL DEAD Shakedown Street (Arista) AB-4198-F 8A-4198-F 4A-4198-F | | | | | | | | | | | | | | | | | | | | | | | |
| 18 | 19 | (9) | STEVE MILLER BAND Greatest Hits (Capitol) S00-11872-F 8X00-11872-F 4X00-11872-F | 43 | 25 | (12) | STEELY DAN Greatest Hits (ABC) 9022-1107-T 8022-1107-T 5022-1107-T | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | 22 | (20) | STYX Pieces Of Eight (A&M) SP-4724-W 8T-4724-W CS-4724-W | 44 | 57 | (5) | EDDIE MONEY Life For The Taking (Columbia) PC 35598-H PCA 35598-H PCT 35598-H | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | 8 | (13) | STEVE MARTIN A Wild And Crazy Guy (Warner Bros) HS-3238-P W8 3238-P W5-3238-P | 45 | 44 | (64) | BILLY JOEL The Stranger (Columbia) PC 34987-H PCA 34987-H PCT 34987-H | | | | | | | | | | | | | | | | | | | | | | | |
| 21 | 21 | (29) | FOREIGNER Double Vision (Atlantic) KSD-19999-P TP-19999-P CS-19999-P | 46 | 38 | (18) | CHUCK MANGIONE Children Of Sanchez (A&M) SP-6700-W 8T-6700-W CS-6700-W | | | | | | | | | | | | | | | | | | | | | | | |
| 22 | 16 | (10) | EARTH, WIND & FIRE The Best Of Earth, Wind & Fire (Columbia) FC 35647-H FCA 35647-H FCT 35647-H | 47 | 50 | (19) | DONNA SUMMER Live And More (Casablanca) NBLP 7119-Q NBL8-7119-Q NBL5-7119-Q | | | | | | | | | | | | | | | | | | | | | | | |
| 23 | 20 | (35) | BOB SEGER & THE SILVER BULLET BAND Stranger In Town (Capitol) SW-11698-F 8XW-11698-F 4XW-11698-F | 48 | 46 | (14) | ACE FREHLEY Ace Frehley (Casablanca) NBLP-7121-Q NBL8-7121-Q NBL5-7121-Q | | | | | | | | | | | | | | | | | | | | | | | |
| 24 | 37 | (5) | ELVIS COSTELLO Armed Forces (Columbia) JC 35709-H JCA 35709-H JCT 35709-H | 49 | 63 | (4) | BEE GEES Spirits Having Flown (RSO) RS1-3041-H RS81-3041-Q RS41-3041-Q | | | | | | | | | | | | | | | | | | | | | | | |
| 25 | 31 | (7) | CHERYL LYNN Cheryl Lynn (Columbia) PC-35486-H PCA-35486-H PCT-35486-H | 50 | 48 | (14) | SANTANA Inner Secrets (Columbia) FC-35600-H FCA-35600-H FCT-35600-H | | | | | | | | | | | | | | | | | | | | | | | |

RPM 100 Top Albums (51-100)

| | | | | | | | | |
|----|----------|--|--------------|-----|----------|--|----------------|----------------|
| 51 | 52 (15) | AL STEWART Time Passages (Arista) AB 4190-F BA 4190-F 4A 4190-F | | 76 | 53 (8) | J. GEILS BAND Sanctuary (EMI) SO-17006-F | 8XT-17006-F | 4XT-17006-F |
| 52 | 54 (12) | THP ORCHESTRA Tender Is The Night (RCA) K K L T 0291-N K K K 1 0291-N K K S 1 0291-N | | 77 | 85 (6) | FM Black Noise (Passport) 9167-9831-T | 8167-9831-T | 5167-9831-T |
| 53 | 51 (29) | DAN FOGELBERG & TIM WEISBERG Twin Sons Of Different Mothers (Epic) PE 35339-H PEA-35339-H PET-35339-H | | 78 | 56 (42) | GREASE Soundtrack (RSO) RS2-4002-Q | RS82-4002-Q | RS42-4002-Q |
| 54 | 43 (15) | RUSH Hemispheres (Anthem) ANR 11014-F 8AN 11014-F 4AN 11014-F | | 79 | 61 (12) | TED NUGENT Weekend Warriors (Epic) PE 35551-H PEA 35551-H PET 35551-H | | |
| 55 | 58 (7) | PEABO BRYSON Crosswinds (Capitol) ST-11875-F | N/A | 80 | 79 (12) | HELLFIELD Hellfield (Epic) PEC-80001-H | PECA-80001-H | PECT-80001 |
| 56 | 72 (3) | HOT CHOCOLATE Every 1's A Winner (Infinity) INF 9002-J | INFT-9002-J | 81 | 90 (5) | MURRAY McLAUCHLAN Whispering Rain (True North) TN36-H | TNA36-H | TNT36-H |
| 57 | 34 (15) | GENE SIMMONS Gene Simmons (Casablanca) NBLP 7120-Q NBL8 7120-Q NBL5 7123 | | 82 | 82 (14) | BARRY WHITE The Man (20th Century) 9209-571-T | 8209-571-T | 5209-571-T |
| 58 | 66 (6) | TANYA TUCKER TNT (MCA) MCA 3066-J | MCAT-3066-J | 83 | 78 (15) | BATTERED WIVES Battered Wives (Bomb) Bomb 7028 | N/A | N/A |
| 59 | 71 (4) | SUPERMAN Soundtrack (Warner Bros) 2BSK 3257-P | N/A | 84 | 84 (3) | BOB JAMES Touch Down (Columbia) PC 35594-H | PCA 35594-H | PCT 35594-H |
| 60 | (1) | BONEY M Nightflight To Venus (Sire) KSD-50498-P | TP-50498-P | 85 | 86 (4) | BOBBY CALDWELL Bobby Caldwell (Clouds/TK) PTK 92032-H | N/A | N/A |
| 61 | 77 (3) | MIDNIGHT EXPRESS Soundtrack (Casablanca) NBLP 7114-Q | NBL8-7114-Q | 86 | 89 (26) | LINDA RONSTADT Living In The U.S.A. (Asylum) 6E-155-P | ET8-155-P | TC5-155-P |
| 62 | 75 (5) | GENE CHANDLER Get Down (20th Century) 9209-578-T | 8209-578-T | 87 | (1) | DAN HARTMAN Instant Replay (CBS) PZ-35641-H | PZA-35641 | PZT-35641-H |
| 63 | 80 (6) | POCO Legend (ABC) 9022-1099-T | 8022-1099-T | 88 | 97 (2) | THIRD WORLD Journey To Addis (Island) ILPS-9554-N | N/A | N/A |
| 64 | 68 (7) | PARLIAMENT Motor Booty Affair (Casablanca) NBLP-7125-Q | NBL8-7125-Q | 89 | 87 (10) | WILLIE NELSON Live (Columbia) KC2-35642-H | K2A-35642-H | K2T-35642-H |
| 65 | 65 (4) | VALDY Hot Rocks (A&M) SP 9034-W | 8T 9034-W | 90 | 67 (14) | THE GOOD BROTHERS Doing The Wrong Things Right (RCA) K K L -10282-N | K K S -10282-N | K K K -10282-N |
| 66 | 81 (3) | MELISSA MANCHESTER Don't Cry Out Loud (Arista) AB 4186-F | 8A 4186-F | 91 | 91 (13) | CHAKA KAHN Chaka (Warner Bros) BSK-3245-P | M8-3245-P | M5-3245-P |
| 67 | 70 (5) | RICHARD PRYOR Wanted Live In Concert (Warner Bros) 2BSK 3364-P | 2K8-3364-P | 92 | 96 (2) | NAZARETH No Mean City (A&M) SP-4741-W | 8T-4741-W | CS-4741-W |
| 68 | 88 (6) | GEORGE THOROGOOD Move It On Over (Attic) LAT-1054-H | CAT-1054-H | 93 | 99 (2) | UFO Strangers In The Night (Chrysalis) CH2-1209-F | TCH-1209-F | DCH-1209-F |
| 69 | 83 (3) | PEACHES & HERB 2 Hot (Polydor) PD1-6172-Q | PD81-6172-Q | 94 | (1) | VOYAGE Fly Away (Merlin) K K L 1-0299-N | K K S 1-0299-N | K K K 1-0299-N |
| 70 | 45 (15) | CHICAGO Hot Streets (Columbia) FC 35512-H | FCA 35512-H | 95 | 64 (20) | ASHFORD AND SIMPSON Is It Still Good For Ya (Warner Bros) BSK-3219-P | N/A | N/A |
| 71 | 92 (2) | JOHN DENVER John Denver (RCA) AQL1-3075-N | N/A | 96 | (1) | RICK JAMES Busting Out Of L Seven (Motown) G7984-R1-Y | GY984-HT-Y | G7-984-HC-Y |
| 72 | 73 (7) | ISAAC HAYES For The Sake Of Love (Polydor) PD-1-6164-Q | PD8-1-6164-Q | 97 | (1) | ANNE MURRAY There's A Hippo In My Tub (Capitol) ST-6454-F | 8XT-6454-F | 4XT-6454-F |
| 73 | 74 (3) | IAN MATTHEWS Stealin' Home (Mushroom) MRS 5012-W | N/A | 98 | (1) | KENNY ROGERS The Gambler (United Artists) UALA934H-F | UAEC934H-F | UACA934H-F |
| 74 | 60 (24) | BOSTON Don't Look Back (Epic) FE-35050-H | FEA-35050-H | 99 | 100 (2) | SAD CAFE Misplaced Ideals (A&M) SP-4737-W | 8T-4737-W | CS-4737-W |
| 75 | 62 (12) | KANSAS Two For The Show (Epic) PZ2 35660-H | ZAX 35660-H | 100 | (1) | BONNIE POINTER Bonnie Pointer (Motown) M7-911-R1-Y | M7-911-HT-Y | M7-911-HC-Y |

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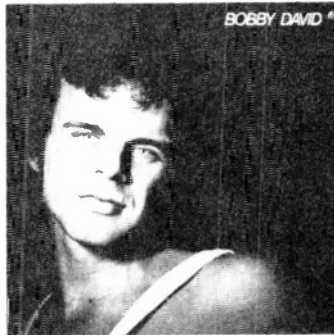


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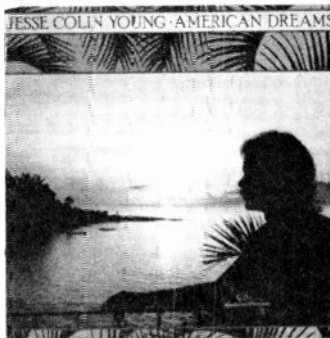
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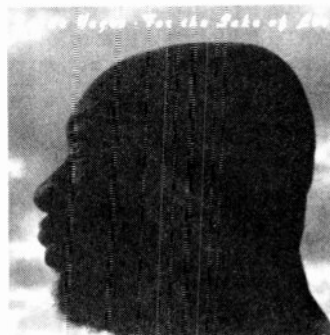
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Rock. Powerful blues-inspired LP an English production featuring top session credits. Almost all original.



JAPAN
Obscure Alternatives - Ariola SW-50047-M
Rock. Driving rock LP by 5-piece British band. Some songs topical, some lyrics may be offensive to some.



Canada At Midem

MIDEM continued from page 6

logues for the next three years. Also on tap was the firming of a release agreement for Change by 7 Records of Australia, Homid Music Industries of the Philippines, OY Finnlevy of Finland and Victor of Japan have also committed to release Change product in their territories. The Change trio, Jeff Smith, John Stewart and Allan Shechtman, picked up rights to The Venus Gang, produced by Summerbox Productions of Cannes.

The performing rights societies, CAPAC and P.R.O. Canada, took much heavier roles at MIDEM this year, much of it because of the break between BMI Inc. and P.R.O. Canada, which was formerly attached to the U.S. society as BMI Canada. The separation of the two opened a wider market for the Canadian societies. Prior to this year, when a deal was struck with Broadcast Music Inc. it included Canada.

Representing CAPAC were its General Manager, John Mills, and Canadian Composer editor Richard Flohil. P.R.O. Canada was represented by Cam Ritchie, Vice President and Managing Director, and Jan Matejcek, Assistant General Manager. The latter finalized three agreements for reciprocal representation with authors' societies SACEM in France, SABAM in Belgium and BUMA in Holland. These arrangements were tailored to better protect the interests of these societies and their members and to recover royalty payments directly. Prior to this year, payments had gone through BMI in New York, which took 5% of the total en route.

Willi Morrison and Ian Guenther of Three Hats Productions were busy concluding a number of subpublishing agreements for the T.H.P. Orchestra and the group's two albums, Two Hot For Love and Tender Is The Night. The legal ends were tied up by noted Canadian discbiz lawyer Peter Steinmetz. Worldwide release of product from Three Hats, including T.H.P., Sticky Fingers and Southern Exposure, is now pending.

Quality's George Struth, Bill Kearns and John Driscoll found many doors open for them this year at MIDEM. High on the list of priorities for international release was the Driscoll-produced group Madcats. Other deals will be announced at a later date.

Independents Ralph Harding of the Vancouver-based Total Records and Jim Corbett of Toronto's J.C. Enterprises were encouraged by the number of contacts they

made and the interest shown by music people from Europe, Australia and the U.K. in their Cancon product. Some of these deals will be announced shortly.

Montreal's Ben Kaye, noted producer/songwriter, and Art Young, representing his Disques Total Inc., made several contacts which are expected to lead to worldwide exposure of their product as well as picking up new lines.

There were two very interesting and important highlights for Canadians at this year's MIDEM. Firstly was the Canadian Ambassador's reception which was held at the posh Majestic Hotel. Canadian Ambassador to France Gerard Pelletier and his wife, along with Bernard Chevy, Commissaire

MIDEM continued on page 15

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AT RPM**

15





Canada At Midem

MIDEM continued from page 12

General of MIDEM, welcomed delegates, giving the Canadian contingent the opportunity of socializing with important members of the global music community.

The other very important function was the Quebec reception, held a few miles outside Cannes at a very elegant country club. Representing Quebec were Charles Denis and noted Quebec producer Gilles Talbot. The party was held on Wednesday evening (Jan. 24), missing the bulk of the VIPs from several countries who had wound their week up early.

The MIDEM Guide showed the following firms and their representatives at this year's event:

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dy, Jack Sussman, Aake Wilke, Jane Wilke,
Vicki Walters.
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Alain Leroux, Stephen Ham

CAPAC
John Mills, Michel Pare, Richard Flohil
CASINO RECORDS
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APEX

RPM - 15 years of communication

by Nancy Gallo

Since its inception fifteen years ago, RPM Weekly has served the Canadian music industry in a variety of ways: acting as a source of news and information, a means of exposing and supporting domestic talent, and as a newsletter which transmits industry happenings from one end of the country to another. Not content to simply relay news, RPM has established conferences, entertainment events and awards, as well as related publications, all of which have fostered a growing sense of communication and understanding between all fields of the music entertainment industry.

In 1964, RPM polled the industry to establish the year's top artists and achievements; that poll eventually evolved into the Juno Awards, now the country's most coveted and prestigious award in the field of recorded music. Throughout the years, RPM has established still more awards to honour domestic talent: the Big Country Awards, as nominated and voted on by the Academy of Country Music Entertainment; the Gold Leaf Awards, Canada's first certification of outstanding record sales, and the RPM Number One Awards. At the end of 1978, RPM established yet another award to honour our own: the Programmers Award which, for the first time, gave the country's radio programmers an opportunity to nominate and vote for their choices of top recording talent.

It was RPM's own Special Projects director, Stan Klees, who designed the MAPL logo, standardizing a system now used by the entire industry to denote Cancon (Canadian content) on each recording released in Canada.

Each year, RPM hosts a variety of events which further the cause of communication and co-operation between the different areas of the music industry. 3DIM, which precedes the Juno presentations, brings the entire Canadian industry together for three days of open forums, guest speakers and social activities. RPM's Big Country weekend, which precedes the Big Country Awards show, brings people from the country music field together, and the new Radio Programming & Music Conference is helping to establish ongoing communication between radio people and record company personnel.

RPM also established the Canadian Music Industry Hall of Fame, which honours the individuals who have been leaders in their field, and who have contributed to the strengthening of the music industry in Canada.

RPM also researches, compiles and publishes the Canadian Music Industry Directory which is an invaluable source of information on the people, places and facts

RPM's Walt Grealis looks back and ahead

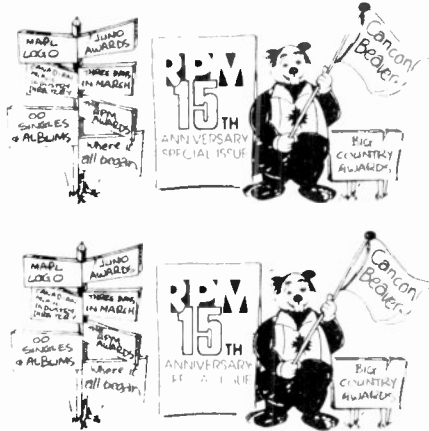
by J.J. Linden

A short 15 years ago, an ex-policeman named Walter Grealis decided to found the first trade paper to serve Canada's music industry. The industry, at that time, was a very small and little important aspect of Canadian life. Very few records were produced, very little new music was created in Canada, and few gave Grealis any odds for success.

Now, 15 years later, Canada has a thriving music industry, with numerous powerful domestic and international record companies showing good profits, a plethora of recording studios of world quality, and talent springing forth from every corner of the country, more and more of it achieving international success every day. RPM, of course, is still here too, keeping up with the times and helping them grow. From a weekly newsletter, we've expanded to a major music magazine for Canada, with a full staff of reporters, researchers and layout personnel.

Walt Grealis is still there, too, now an experienced publisher and editor responsible each week for the publication of Canada's only music trade paper. Grealis looks forward to an even bigger and better music industry in the future, and expects RPM to be a major part of it as it grows.

In celebration of RPM's 15th anniversary
GREALIS continued on page 19



that make up the Canadian business of music and recording.

The RPM Singles and Albums Charts remain Canada's first and only national survey, and serve to keep the industry informed of music trends and public response to recorded music released in Canada.

RPM continues to keep its ears open to the industry, listening to the needs of an ever-growing business and creating events that will fulfill those needs, broaden the horizons of its participants, and establish a sense of pride in an industry that has quickly become a viable force in the world music market.



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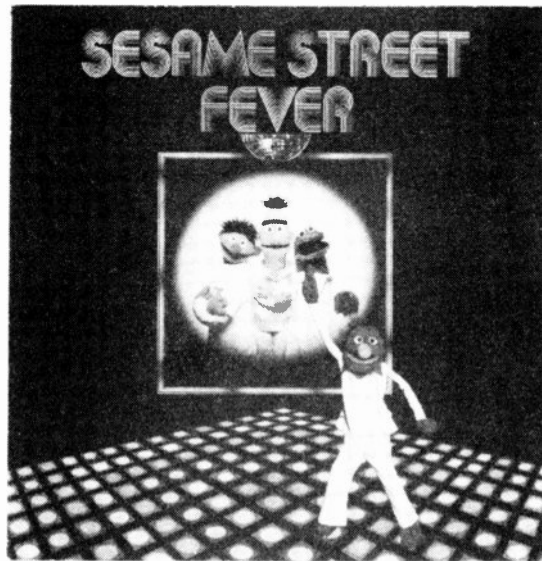
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GREALIS continued from page 17

sary, Walt Grealis talks to the industry: **RPM: Why did you want to start a trade paper in the music industry, especially considering what the industry was in Canada 15 years ago?**

GREALIS: It's true that there wasn't a music industry at that time. All we boasted was Bobby Curtola, who was doing very well, and Diane Leigh, who was somewhat restricted to the country field. The main reason, I suppose, I wanted to start a trade paper was a matter of nationalism. Being very proud to be a Canadian, and feeling somewhat neglected in the world's charts, and having a short tenure in sales and promotion in the record industry, I noticed how balanced it was towards the British and Americans. I got the idea that perhaps we could discuss this in a newsheet with the programmers, and talk also with the record industry people.

At first, the programmers didn't really want any part of a domestic music market because they could foresee all kinds of difficulties, a turn-off factor of listeners not wanting to hear things Canadian, because at that time, we didn't have a real identity as Canadians.

My next ploy was to gain as many friends in the industry as possible. I did this with a newsletter. It was sort of a gossip column, flag-waving, if you will. In the beginning, RPM stood for records, promotion and music. Of course, now it just means RPM. The record company people I communicated with felt warmly about the idea. They suggested RPM take on a magazine format so that they could supply support advertising. That's how we were founded. In fact, our first issue shows advertising from Capitol Records and even CHUM Radio -- There was interest from some radio stations.

So we got into the magazine format and just kept progressing.

How did you go about putting together a magazine where they weren't any previous guidelines set?

Not having any journalistic experience, it was kind of difficult. Sitting down and talking to a typewriter is exactly what I was doing, and attempting to communicate on that level. It was difficult. When you read your stuff after it's been published, you get a little queasy, because you see the errors pass by. It's a little embarrassing, even now when I look back. So it was kind of difficult getting it started, even though we had interest from different factions, particularly the record industry.

Did you think it would succeed and last for 15 years?

I hoped it would. I had my disappointments, of course. They came week after week. We would criticize one area of the business, and naturally, we got people up in arms. RPM was based solely on controversial matters

to begin with, and flag waving, so naturally, you're going to upset some people along the way. I'm human like anybody else, and I get very touchy when people criticize me and lay into me about something I said that was true but shouldn't have been written down for others to see.

I had hoped RPM would have a life expectancy of forever, but I had my doubts after the first month whether it was going to last. It was a week to week adventure in survival as we attempted to gain a foothold into an industry that was really not ready to be recognized.

Could you describe the growth of RPM from the beginning to the present?

The growth has been rather phenomenal, I suppose, as we are a specialized press. We're now in our fifteenth year, boasting over 3½ million copies, which I think is an accomplishment in itself. When you do something that you hope would appeal to other Canadians, it's very disappointing to come face to face with the apathy out there. We tend to prefer to be North Americans, and follow the lead of the Americans, which we do very badly.

When we started, I had a kid come in after school to help do the addressing of the envelopes, and everything was physically done by me, in the beginning. It was a one-man operation and it was chancy, but I had only myself to support. I could only go two ways -- I could go up or go out.

Basically, your purpose in starting RPM was to help develop a Canadian music industry.

Yes. There was nothing there, and I suppose when Judy Lamarsh brought down her Broadcast Act in 1968, that's when we began to feel there was more of a necessity for this kind of specialized press, because the broadcasters out there would require some means of identifying what product would be acceptable to qualify for legislated play, if there was legislation brought down. So I suppose it was Judy Lamarsh who gave us our first break, unbeknownst

to her. That's when we started to become a little more important, and that's when we started to lobby for legislated radio ourselves.

We didn't ask for, nor did we think the government would go for 30 percent. We were asking for 15 percent in the beginning, and unfortunately, some people blame me as being the author of the 30 percent Canadian content regulation, which is not true. I was in agreement with some type of legislated radio, but certainly not 30 percent, because I knew the industry was not prepared to do 30 percent, which it isn't even doing to this day.

Do you feel RPM is accomplishing what you set out to do?

Yes. I think it's accomplished much more than I had hoped for, because I was only thinking of recorded sound, not the goodies that come along with it. Certainly the recording studios have become an industry within themselves in Canada. I think that all came about because of people talking about Canadian music, and of course, radio brought more importance to recordings being done in our own country. And the writers and publishers -- when we began in 1964, it was very rare that you found a song that was written by a Canadian going back to Ruth Lowe's days and I'll Never Smile Again. Out of legislated radio, and I suppose RPM contributed to that by talking about it, people became a little bit more aware of the industry and that they could make much more money being writers and publishers, perhaps even than they could as artists. So that part of the industry developed.

Looking back, what were some of the major occurrences, both for the industry and RPM, in the past fifteen years?

Although we were a little apprehensive about the final decision of 30 percent Cancon, it was one of the momentous occasions in the industry. Our growth certainly developed after that. I think our first Juno Awards were equally momentous to me, in

GREALIS continued on page 21

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**WATCH FOR BRUCE MURRAY'S DEBUT COLUMBIA ALBUM
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GREALIS continued from page 19

1970. They weren't called Junos then, they were the RPM Gold Leaf Awards. And I guess the biggest thrill in my entire fifteen years was my tenth anniversary, when as a complete surprise to me, the industry threw a testimonial for me. Working week to week for survival and thinking you're carrying the world on your shoulders and you've made all kinds of enemies, and then all of a sudden, walking into a room with 400 people from the industry wishing you good luck, was probably the big moment of my whole fifteen years.

RPM has now become a powerful voice in the industry. What do you look forward to over the next years?

I'd like to see RPM become even more important in the industry. We've never considered ourselves the voice of the industry - - we're still just observers, and I wish to remain in that capacity. I don't want to remain the one with the hold on RPM. I would like to see someone else younger come along and take it over, because the industry is a youth oriented industry. The younger people can recognize different trends, and recognize the achievements and accomplishments of

people that you wouldn't necessarily do. As you grow older, you get out of touch. Music tastes change. How could I, at my age, become interested and involved in new wave, for instance. If I had control over editorial, I would be doing an injustice to that particular form of music. I think we at RPM have to develop younger people to become more involved. I'd like to see the industry develop into a real industry, and I think the present suggestions by CHUM to the CRTC could probably be a key to that. We've gone seven years against the grain of the radio broadcasters, and now, when they make a suggestion whereby they will get involved in the recording industry, I think we should pay a little more attention to what they're suggesting. If you get the broadcaster involved in the recording industry from a standpoint of airing records, then you're going to develop the industry much more quickly. Airplay is the most

important ingredient of a hit record in Canada.

RPM has, through the years, been one of the industry's innovators. Would you like to see this trend continue?

I hope that RPM will still remain to be innovators. I don't think we've made any enemies because of our being innovative. Someone has to do it, and if you sit back and wait for someone else to do it, it just passes by. You have to take the bull by the horn and create things where other people would like to be just don't have the time.

We have a lot of things going for us. Our Radio, Programming & Music Awards, our Big Country Awards, our Three Days In March - - what next? We don't know, but still we have a bright outlook at RPM and we've been able to survive for fifteen years. Hopefully we can do it for another fifteen years.

Stan Klees - the creative brain behind RPM

by J.J. Linden



Stan Klees has been involved with RPM Magazine since the very early days. A friend of Grealis' since high school, he began his involvement with RPM in an advisory capacity, later coming to head a company that handled the paper's graphics. More recently, he has actually joined the staff of RPM, as Director of Special Projects.

Klees has been, through the years, the idea man responsible for many of RPM's

innovations within the music industry. He designed the MAPL logo now in use by Canadian record companies to denote Canon, and has been heavily involved in such ancillary projects as the Juno Awards, which RPM created and presented until recently; Big Country, held yearly in a different part of the country for the country music industry, and the recently initiated Radio Programming & Music Conference and associated RPM Awards, held for the first time last November in Toronto.

RPM talked with Stan Klees on the occasion of the paper's 15th anniversary:

RPM: Your basic function at RPM has been to come up with innovative ideas and projects.

KLEES: Yes. I think what we tried to do was to enter an industry that I thought, at the time, was kind of bland and empty.

KLEES continued on page 23

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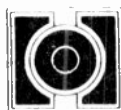
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KLEES continued from page 21

particularly socially - - there wasn't a great deal going on. As RPM evolved, so evolved the industry, and needs for certain things. For instance, when RPM began, there were very few artists who had eight-by-ten glossies. I can't think of one artist, prior to RPM, who had a printed biography. Once we established the need for that, suddenly bios and glossies became available, because there was a place for them to be used and printed. Ten years later, we started to hear that record companies had publicists.

Have you been working for RPM since the very beginning?

I joined RPM officially, on a part-time basis, in 1967, and on a full-time basis in 1972. There's a lot of confusion because I've known Walter since high school, and it was just a natural assumption that we were partners.

In the beginning, I set up the printer and set up the system of doing the graphics. Some time later, approximately two years after RPM began, I set up my own graphics firm to do the graphics for RPM. Walt still owns RPM and I still own the graphics firm, which has become Music Ad & Art.

What brought about the design of the

MAPL logo?

When the 30 percent Canadian content quota came in, it was based on four parts. We figured out the four parts were music, artist, production and lyrics, and that spelled 'MAPL'. We decided to design a sort of pie cut in four, with the letters in each of the pie sections, and it would become a very immediate, recognizable identification for the four parts of Canadian content. We designed it for RPM Magazine, and for no other reason. The industry liked it, and eventually it became universally accepted. There was another system, but it was confusing, and the MAPL logo was crystal clear.

What about some of the ideas and things that have happened in the industry through RPM?

These things are usually a natural evolution. At one point early in the game, in a conversation with Walt Grealis, I suggested to Walt that he poll the industry and find out who the top Canadian artists were because nobody else was doing that. So he did it, and it became the Annual RPM Readers' Poll. The evolution of that was when somebody asked, 'Don't you give us anything?' The following year, we decided to give them something. We gave them a scroll. The following year, we decided to design something, and we designed the first Juno Award. We picked the name Juno Award with a contest. The natural evolution of that was that it would cease to be an industry affair and become a television production and what it is today.

How did the other industry events, such as Big Country and the RPM Awards, come about, and why does RPM host a conference in conjunction with each event?

Again, I use the term 'natural evolution'. The Big Country Awards came from a conference getting country people together. Radio Programming & Music Awards came from the radio programmers wanting something specifically their own. In each case, the format is to have work periods, so that

coming to Toronto or wherever makes it worthwhile so that you can find out what other people are thinking, listen to experts speak and participate in panel discussions and social activities, where you can discuss what happened during the day. The conferences culminate in some large event, some large social event where everybody can rub shoulders, and something that would bring prestige to the industry. They're all basically the same. They're all based on what RPM has turned into - - a records and promotion magazine, a country music trade, and a programmers section which talks about radio programming and music. Those are our three main areas, and we have a conference and awards each year based on each of them. If disco reaches the point where some really solid and sensible conference can be held, along with some social event, like the Canadian Disco Awards, we'd probably do that, because we're a natural vehicle to the trade.

We ask the people who are our readers and subscribers to attend these meetings. When somebody subscribes to RPM, automatically they're part of this industry, in one of about 50 areas. These are the people we go to, and they're the natural people to register for these things. We think these trade conferences are important for people to attend, because there's something to be learned from other people in the industry.

RPM has been associated with communications meetings throughout the years. How did these come about?

C1 was attended by 30 people. It was just a group of broadcasters and a group of record people sitting around a large table. It was a morning meeting with Danish and coffee, and they sat around and talked. As they sat there, we saw that some kind of a social exchange of ideas and suggestions was healthy. We created the atmosphere under which these things could be discussed.

A lot of people felt they were an association.
KLEES continued on page 24

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KLEES continued from page 23

tion meeting of some kind, and some kind of minutes should be taken and motions should be proposed and seconded, but that wasn't the function, and shouldn't be the function of a trade conference.

That evolved into C2, which was at the Inn on the Park and had as many as 90 people. It caught on. Everybody liked the idea, and they liked getting together. At that time, we included a couple of social events, and they worked out very well. It just progressively got bigger, with larger attendance, longer, with more events.

The meetings have evolved into Three Days In March, Big Country and the Radio Programmers & Music Conferences. We wore out the C-number concept after about 13. **When did the Canadian Music Industry Directory start and what brought it about?**

The first year of RPM, right off the bat, there was a CMID. Again, Walt and I were bouncing ideas off one another, and I

suggested a directory so that when you wanted to know the name and address of a record producer or publishing firm, in Montreal or Vancouver, you could pick up the book and it's there. It also includes bits and pieces of information that everybody asks for, like the CRTC ruling and an explanation of the MAPL logo.

Over the past 15 years, ideas have come and gone, but RPM has never been afraid to try new ideas for the benefit of the industry.

How many have failed! Things we've started, taken to a certain point, only to find that they simply don't work - - maybe they're too soon, maybe they're geared at the wrong people, or maybe their format is wrong. We're not government subsidized, so everything we do has to somehow pay for itself. It has to make sense, it has to break even, and it has to be prestigious for the industry. When we do a new project, we put out feelers and ask the industry one question: Yes or no? If we can make it

work, we do it, and if we can't, we go on to something else.

What can we look forward to in the future?

There probably will be new ideas and projects coming up. I don't know what they are. But there may not be - - we seem to have touched all bases, and it's just a case of as the industry changes, the needs will change, and as the needs change, we'll try to come up with inventive ideas that might capture the imagination of the industry.

I think it's our function, because we have a command of so many people in it. Nobody else goes on a weekly basis to as many people as we go to, so we're in a unique position of not only creating, but selling, advertising and organizing all of these things. Who else in Canada is in a position to do this? We've got the vehicle, and we'll continue to come up with ideas so long as there are ideas the industry accepts.

CRTC fails to uphold Hewitt's complaint vs. CKO

It did not take the overloaded Commission too long to act upon Foster Hewitt's complaint against CKO's networked carriage of Toronto Maple Leaf hockey games.

In a decision released January 12th, 1979, the Commission stated that after due consideration of the complaint and, "based on the evidence available, including the arguments put forward by the parties and interveners at the Public Hearing (November 21st, 1978), the Commission has determined that the live actuality coverage of sporting events broadcast by CKO-FM Toronto does not constitute a substantial change or variation in its Promise of Performance."

The decision made in reference to the expressed flexibility in latitude allowed licensees to effect programming changes. They noted that Promise of Performance requirements were not intended to freeze

the scheduling format of an FM station in every particular. Some variation in programming would, therefore, be permitted without notifying the Commission.

But what is a 'substantial change,' and what is not? The Commission obviously has some guidelines in this area. Some notion of what constitutes a substantial change must abound, otherwise how could they state that something did not constitute a substantial change. Frankly, no one outside the Commission yet knows what constitutes a substantial change.

But the Commission has promised the CAB that it will issue guidelines on this topic in the near future.

The CRTC's decision in the Hewitt complaint is embodied in the January 12th, 1979 Public Announcement, available from the Information Services people at the CRTC, Hull, Quebec.

MCA/ABC pacting effects U.S. only

The report that an agreement had been signed providing for the purchase of ABC Records by MCA deals with the U.S. only. Licensing agreements in foreign countries including Canada will be negotiated over the next few months.

GRT, who distribute ABC in Canada, consider the label an important part of their operation and are expected to make the necessary approach for licencing renewal.

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MAPLE HAZE

RCA - 1979 has a good beginning

1979 has started faster and more successfully than any year in RCA's history. The tremendous response to our new product, plus the activity that goes on when a new organization is formed, has made "excite-

ment" the key word in our company. Along with the great new product came the announcement of the 20th Century

acquisition, as well as the A&M deal in the U.S.

MIDEM created additional excitement for us as well, with several new deals about to be completed, and our disco sales have already doubled our January/February activity in '78.

One of the most important points in our 1979 sales increases is that last year's figures included United Artists sales, and we're doing it this year despite the loss of the U.A. label.

The realization that disco music is going to be with us, and that it hasn't peaked by any means in Canada, underscores our continued involvement and success in this

area. Our Canadian talent - T.H.P. Orchestra, Alma Faye Brooks, Black Light Orchestra and Southern Exposure - are all going to have international successes this year with the disco crowd, as well as radio.

RCA is also going to continue with our country successes in '79. The artist development program for Carroll Baker, The Good Brothers, Dick Damron, The Family Brown,

PROMOTION

by Marghi Cocks



Marghi Cocks

The Carlton Showband and Canadian Zephyr is continuing, and will result in international success on the charts and on tour. Carroll Baker kicks it all off with a 17 day U.K. tour this March, with Slim Whitman.

The one area we're keen on locally is the development of a good contemporary rock artist or group. This is a priority task for our A&R department, as it's an area we haven't been successful in since the days of The Guess Who.

The laughs and the sales will continue however, with Nestor Pistor and a new signing from Vancouver - Dr. Bundolo. As for our U.S. activity, the company is really rolling again. We've got great new product from John Denver, Jefferson Starship, Bonnie Tyler, Evelyn "Champagne" King, Elvis Presley, Dolly Parton, Charley Pride and a hot new rock act - Robert Gordon.

As well, we have hits happening from practically all of our other labels, such as Bob Marley and Third World (on Island), Instant Funk and The Salsoul Orchestra (on Salsoul), Nigel Olsson (Bang), The Kendalls (Ovation), John Travolta (Midsong International), Edwin Starr/Gene Chandler/Barry White (20th Century), George Benson (CTI), Roger Whittaker (Tembo) and Randy Barlow (Republic).

And there's so much more.

RCA has a right to be excited - and we are.

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NEXT WEEK'S
COVER STORY
APEX/CHANGE/MCA
- a sign of the times

Judy Lynn, one of the beautiful reasons for calling **Balmur**, has left that firm to join up with the **Houston Group**, one of the leading PR firms in Canada. Ironically, one of Judy's first projects as a publicist was to



work exclusively on a **Bruce Murray** promotion. It's like coming home.

Martin Young, who had a stint at promotion with **Phonodisc** a few years ago and has just recently been associated with **A&A Sherway**, moves over to **Motown** in the sales department.

Ken McFarland returns to Canada after a stay in California where he was associated with **Kendon Enterprises**. He is now Executive Vice President of **Tree House Music**, distributors of records, tapes and other related items for the "kiddies" market. Besides supplying the **Disney** line, **Tree House** will distribute the **Cancon** album, **Danny Coughlan Sings Songs From The Tree House TV Show**. Ken has a couple of vans on the road. Story to follow shortly.

Margaret Topping, one of the music industry's first liberated ladies, is now Entertainment Coordinator with the **Commonwealth Holiday Inns of Canada**.

Dominic Zgarka has been appointed disco/black product manager for **CBS**. Dominic was instrumental in organizing the **Canadian Record Pool** which was based in Montreal.

Bob Roper leaves the comfy security of a major record company to see the world. Considered one of **Capitol's** top management hopefuls, Roper, tosses in the towel to become tour manager for **Supertramp**. The group is currently arranging a fifteen month tour that will take them into practically every country, except Iran, in the world.

Paul Zaza was commissioned to score the soundtrack for the runaway Canadian film success, **Murder By Decree**. Paul is considered a genius in his field of song-writing and producing. A story in detail will follow in the weeks to come.

Bill Neily, has joined **CBS Calgary** as **E/P/A** promo rep for the Alberta/Saskatchewan region. His appointment was announced by **Graham Powers**, Director of Marketing for the label group. Prior to joining **CBS**, Neily was employed by **T.P.C.** He came to **CBS Canada** in Calgary two and a half years ago as warehouse supervisor and within six months was promoted to Operations Manager.

Frank Mills PolyGram 45 breaks out in the U.S.

Music Box Dancer, recent smash hit single on **Polydor** by Toronto's **Frank Mills**, has suddenly broken wide open in the U.S. The single, an instrumental MOR cut by the pianist/composer/producer, has reached the 60's in the U.S. trades' pop charts and is bulleting rapidly upwards. It is also among the most added singles in the country.

The trade figures and airplay are being accompanied by intensive sales. Over 250,000 units have already been sold, and **PolyGram Canada** are confident it will reach the million unit mark required for a U.S. gold single.

PolyGram U.S. are also readying release of the album, **The Poet & I**, from which

the single is taken. The company has received orders for an initial shipment of 100,000 units of the album.

The single is also on release through **PolyGram** companies around the world, and has already broken in a number of European markets. In addition, **Mills** has achieved covers on **Music Box Dancer** from noted European MOR artist **Roberto Delgado**, and on the album's title cut, **The Poet & I**, from the **Fischer Choir**.

In Canada, **Music Box Dancer** is almost gold, with sales continuing at a slow but steady pace. The album is gold, and expected to become platinum in the future.

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The Programmers

"Co-promotion is effective public relations" *by George Pollard*

"Co-promotion," says Jon L'Heuri, General Manager of Treble Clef Entertainment (Ottawa), "involves a radio station working together with a concert promoter for their mutual benefit.

"It can be a powerful relationship for both parties," he adds. "The station helps the promoter maximize audience turnout. The promoter, in return, offers the station an unusual opportunity to enhance both its market presence and community involvement. Undertaken in a common sense fashion, co-promotion is a no-lose proposition for both parties."

The advantages far outweigh whatever disadvantages a station or promoter might think exists. "If you are a contemporary formatted station, with a demographic target of 18-34, co-promotion is ideal," says L'Heuri. "Most attractions now, with the exception of some heavy metal ones appeal to this group. If your station can't take or claim at least some responsibility for events occurring in your community, then you are missing a vital way to bind listeners to you. If you are co-promoting, listeners will be looking to your station to find out

about such events. Your station becomes the one which should be listened-to to find out about such things."

"This, in turn, creates a lot of street talk about the station and its co-promotions. Co-promotion is community service. As such, it increases the station's visibility. All of this is reflected in the ratings and ultimately in the financial statement."

Promoters are generally anxious to give a station the right to co-promote. "At Treble Clef Entertainment, I like to let them do whatever they want" says L'Heuri. "They can exploit the concert however they want, whatever is to their advantage, as they see it. As long as I know what they're doing, the sky is pretty well the limit. It's, after all, to the promoter's advantage to get the station involved, it can't do anything but help turnout. Co-promotion is a public relations tool for the station. Its effects will show in the ratings. As a concert promoter I know this, I want this to happen. If the station is successful with its promotion, then I will be successful with my concert. And the community will

be that much further ahead because through the co-operation of co-promotion, things can be tried which otherwise might not be; there is room for development."

When you think of co-promotion you usually think of big market stations. Is the co-promotion concept applicable to medium or even small market milieu? "In the smaller markets, stations have a greater responsibility to be part of what's happening, to be an active community entity than in the larger markets. In a larger market, if you do not want in, there is always someone else just waiting for the opportunity. In a smaller market, there are no ready substitutes. Co-promotion, therefore, offers the smaller market stations just as rich an opportunity as it does larger market stations."

"If they (smaller market stations) play a lot of music 70% or 80% music then they should be into making that music happen within the community. Playing the music is one thing; making it happen live within the community, making it a community event is something else."

Do smaller market stations have the resources to become involved in co-promotion? "They obviously do not have either the financial or population resources to promote major attractions. But there are more regional break-out records happening on smaller market stations. They can seize the opportunities offered by regional break-outs."

"Let's say, for example, that a Frank Mills record is happening in Sault Ste Marie but it is not happening anywhere else. It could be the number one record in the Sault, it could very well be. Then a station in the Sault should get into a Frank Mills co-promotion. It is feasible. And the same principle applies to any smaller market, anywhere. The station just has to seize the opportunity."

What is the usual procedure in setting a co-promotion? "Well, we like to keep an open dialogue with the station(s) we work with. They give us feedback about what they hear on the street. We do the same. We have to look at who is touring. When it comes to name attractions, we are tied down to when they feel like going on the road."

"So, let's say we are talking about Boston. I'll call the program director and ask him what he thinks of Boston. Since we are typically talking five to six months down the road, we have to know if there will be new product by then. We discuss exactly where we feel Boston will be six months from now, where the audience will be in relation to Boston and so forth. Then the station will make the decision whether to go with it or not, we will make the decision whether to go ahead, whether we have the support needed to go ahead and so forth."

POLLARD continued on page 29

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Does the station have any financial commitment to the show? "It depends on the station involved, but it is generally a flat rate or a time-buy. Really, it is up to the station and concert promoter to decide among themselves, probably on a concert by concert basis.

"Essentially, I guess, it is a barter situation. The station provides promotional time for the concert, we at Treble Clef Entertainment arrange for the act, supply the station with tickets, T-shirts, records and other giveaways. There are just so many things that can happen if people put their imaginations to work that it is a shame to freeze those imaginations by providing a laundry list or cookbook of how to co-promote. The station and the promoter should know their market. They should at least have a feel for what will and what won't work. They should go with their experience, their feelings."

Do stations generally make any investment in the show itself? "No, well not usually, anyway. I have heard of a few instances where a station has taken a piece of the show or requested a percentage of the show. If it is a loss situation, they are in trouble! Basically, co-promotion has some elements of a contra deal between the station and the promoter."

There are always fears that if anything goes wrong with the concert, it will reflect back on the station. "The most general fear is that artists won't show and so forth. First of all, that kind of thing died with Sly and the Family Stone. 99% of the time the artist will show up. If they are

deathly ill or there is a severe transportation problem, that's something else. Nonetheless, Craig Russell made it to Ottawa by hitchhiking; Harry Chapin had to rent a plane. They get to the show. The artists live up to their responsibilities. So those problems are not really realistic. It's a problem of knowing the promoter, knowing your market, and knowing what will work and what won't."

Are there no disadvantages then? "Well, let's say the advantages far outweigh any minor disadvantages that may exist. After all there is always the unknown in anything you do. There is always a risk."

If co-promotion is as effective a public relations tool as is suggested, why are more stations not actively involved in it? "There may be several reasons. First, there are only so many acts touring at any one time. Second, there are only so many acts which will play any location. An act may not feel they can gross enough in a particular market. Third, an established relationship may already exist between a station and the promoter. A first-choice station may have to refuse a co-promotion opportunity before other stations get a crack at it. These are just a few of the reasons. There are more."

In a contra situation such as this, is the station not really giving more than it receives in terms of a spot buy? "At times, yes. The concert might well receive more than the cash value of its time-buy indicates. But, if I give a station 100 tickets, that represents \$750 or \$850 foregone revenue from the show. In the co-promotion contra business, tickets are our stock, our inven-

tory, they are not just pieces of paper. And the station's stock or inventory is its time. The station exchanges its inventory holdings for cash and some of our inventory. That's all."

But would not the spot buy be a good one, say two for one, three for one, or whatever? "Sometimes, one for one. It all depends on the radio station. Each station can set up its own deal. Some deals will be better than others. Some stations realize that to have the promotion alone is dollars and cents in their pockets."

"You have to keep in mind that for many stations, a co-promotion is uniquely compatible all around. The show itself appeals to its demographic target. The spots and promos for the show are format-compatible, they use music which is expressly enjoyed by the target demographic. The giveaways are also important to the audience. A free ticket may get a listener out to the show who would not otherwise go. S/he will enjoy himself and connect that to the station."

What about the instance of an FMer that wants to get involved in co-promotion? They will have a limited spot-inventory to call upon. Everything related to the co-promotion would take away from actual cash income. "I think, in most cases, FM stations with limited inventory can structure themselves so that they have enough spot-time, under Commission requirements, to make the co-promotion time available - if, indeed, they want to!"

POLLARD continued on page 30

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What about the case of CHUM-FM Toronto? Last year they did something like 60 to 70 co-promotions and in the fall 1978 book, Q-107 (CILQ-FM) made major inroads among AOR listeners without benefit of co-promotion. "All I can say is thank God for the co-promotions. It could have been a lot worse for CHUM-FM without co-promotions."

Could there be a point where the impact of co-promotions starts to decline? "I don't think co-promotions could in any way be detrimental to ratings. I haven't seen any indications of such a trend, anywhere."

Programmers I talked with enthusiastically echoed L'Heuri's analysis. All agreed that co-promotion activity was reflected in the BBMs. One Prairie programmer, who wished to remain anonymous, estimated he could increase his quarter-hour average by as much as 15% if he could co-promote, but company policy forbids such involvement.

The advantages of co-promotion were, for all intents and purposes, phrased in terms of quarter-hours. None of the PDs I talked with thought it had much impact on cumes. This is particularly interesting, since I just heard from a very good source (an excellent source, to be factual) that the majority of Toronto-based national time buyers are concentrating on tonnage figures (quarter-hours).

For an industry which is constantly telling everyone to promote, publicize and advertise, yet does so very little of it itself, co-promotion seems a particularly attractive avenue to 'practice what is being preached'.

How to hire a consultant

(PART 2)

by George Pollard

Last week we considered the pressures which typically motivate stations to hire consultants. All were found wanting when it came to the most fundamental criterion for hiring a consultant: s/he should be a last resort for any project in which the consultant is expected to take an active part. Occasional use of consultants for purely mechanical tasks may, however, be an exception to this rule.

This week, we consider whom to hire. Consultants are categorized as (1) academic and (2) commercial. The latter are further subdivided into (1) individuals; (2) small companies staffed by specialists; and (3) large companies equipped to handle a variety of challenges.

There are several reasons why academics are better suited to a station's needs. (1) they generally only take on one client at a time, two would, I think, be the maximum. This means they can devote considerably more time and attention to a client's needs; the quality of their work generally reflects this concentration of effort. (2) They are frequently assisted by a battery of extremely well qualified academic associates and graduate assistants. The latter are often better qualified than many commercial consultants. (3) Academics tend to charge less. They have other sources of income, i.e. teaching salaries, book royalties, etc. Their livelihood is not dependent on hustling

their talents in the marketplace. (4) Their teaching duties require they keep up with new developments in the field. Consulting gives them the opportunity to mesh theory and practice, an opportunity they are often grateful for.

A school of business administration, especially one with a marketing department, is your best source of qualified consultants. Staffers here are generally well-educated and widely experienced. Most have extensive field experience. All should be well-equipped to handle management-oriented and revenue generating problems.

This raises a basic drawback of the academic consultant: a lack of programming experience. But consider a couple of things here. One, they will recognize this shortcoming and be willing to work closely with your staff to learn what is required. Second, programming is a product to be developed. In many ways it is analogous to any other marketable product. The specifics of radio programming can be provided by you and your staff. In my experience, marketing consultants have been extremely flexible to the needs of radio/TV programmers; they have worked very hard to acquire the necessary knowledge to effectively aide stations. I wish I could say the same for many programming-oriented consultants; they do not seem as flexible to the business

**THEY LAUGHED
AT THE
WRIGHT BROTHERS TOO!**

all the best



exigencies of radio as marketing people are to the programming realities.

Commercial consultants, individuals or firms whose livelihood depends on marketing their services to as wide a clientele as possible, come in three styles: individuals, small firms and large companies. Radio is permeated by the former two. A few of the latter have big reputations. Some do superb work. Many are worth the rather high prices they charge.

A major drawback with many big companies is compartmentalization. They have radio divisions, TV divisions, print divisions, CATV divisions and so forth. Functions may also be dichotomized. There may be sellers, the reps with whom you have frequent contact. There may be doers, the people who actually do your job for you. Contact with the latter depends on company policy, yet it is vital that you and the doer have frequent contact if the task is to be executed properly. Be wary of firms which isolate the doers from the clients.

Since radio is permeated with individuals and small firms of consultants, let's concentrate on them.

In dealing with individual consultants or small firms, chances are the person you interview about the job will be the same person who will do it. Since you have already singled out this consultant to talk with, chances are references and previous experience(s) have already been satisfactorily checked, possibly via former clients, your business associates or whatever. The final decision to hire or not to hire usually resides in the chemistry between the parties involved.

Within the specter of consultants, three types dominate. One is the professional salesman. This individual sees himself first and foremost as a salesman; he sees his primary role as selling; he sees his major personal strength as being able to sell. His

professional qualifications vis a vis the job to be done are of secondary importance. His dependence upon others (jobbing out actual work to be performed) is high. His basic approach is a formula one: change this, fire him, increase the budget, pay-me-now.

The second type of professional is the one who puts the ability to get the job done first. But this type also recognizes the need to sell the client. S/he likes to get involved in the work, s/he likes doing the work. Unfortunately, the exigencies of day-to-day survival often takes selfishly of this consultant's time. Acting as the doer in partnership with the first type, this individual would function well. S/he would also do well acting as client rep for the third type of consultant. Alone, however, s/he may perform inconsistently.

The third type of consultant is the problem-oriented, problem-fascinated consultant. The primary interest is in your problem: how to define it, how to approach it, how to solve it. Type three can be expected to do very little selling. Of greater interest is asking questions to get to the crux of the problem. From your perspective as purchaser of professional services, type three consultants offer the best buy.

Let me give you an almost true-to-life case study to highlight the differences among three types of commercial consultants.

CASE STUDY

Time: 1977

SITUATION: Station management, with market positioning slipping and little light at the end of the tunnel, were at a dead end. Dissatisfied with staff input, they decided to go outside, to hire a consultant to help overhaul the complete operation: music, news, announcing staff, community image and so on and so on.

Just as they were about to begin looking for a suitable consultant, a type one consultant (let's call him One) dropped by. He

had heard through the grapevine that they were looking for some help. He could help, no doubt about it. How big was their budget?

Management told One they wanted him to develop change-over policies and implement them. He could expect all the help he needed from station staffers. Staffers, they told him, would handle policy control and co-ordination once he got things in place.

During the conversation, One made copious notes, appeared to be listening intently but asked only about budget size and time-frame for completing the job. He also made several remarks about how he was sure he could handle the job, how his past work had been in line with this situation and so forth.

By the time One left, management had no idea if he really understood their problem, how he would handle it or when he could do it. All they knew was that he was certain he could do the job and their budget was in line with his charges.

One returned to the station twice. Both times management got the feeling he was more concerned with the budget than with the job.

Not long after One's last visit to the station the one at which he left the contract for his services, an associate of One's called to find out more details about the job. One had jobbed out the work to someone else, even before the contract had been signed.

Two was called in by the same station, under similar circumstances. He was competent, alright. But the station never had the opportunity to find out. Two talked at length with management, took copious notes and inquired, somewhat sheepishly, about the size of their budget. He recounted some of his past experience, particularly that which was relevant to this problem. Two left, enthralled with the problem. He called a few times after that, but just to check budgetary terms: could the station pay half up-front, a quarter half way through the work and the remainder at the end? Two designed a well thought-out policy development scheme. But it had very little to do with the station's real problems. It fit just what Two had thought the problem was, not what the problem really was. By ignoring certain decisions station management had already made, Two gave the impression of knowing everything and that station management knew nothing.

Three was eventually called in. He had come highly praised. He listened to management's problem closely, took copious notes and asked many, many questions. Some questions were insightful, some penetrating, some downright dumb. But at least they helped both Three and station management come to an agreement on the true nature of the situation. Three obtained a lot of information foregone by One and Two. He left, telling management he would be in touch. He returned shortly. Asked more questions. And then asked some more questions. On his third visit, Three just said hi to management and proceeded to make a



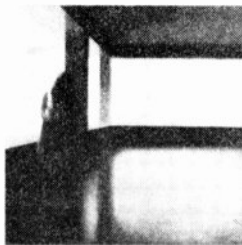
CONSULTANT continued on page 33

Congratulations Walt

We thought you wouldn't mind if we plugged a few of our
latest releases .
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your magazine does best.



DIRE STRAITS



polyGram

CONSULTANT continued from page 31

pest of himself. He talked with everyone. He sat in the salesmen's chairs. He perched on the copy writer's desk. In doing so, he got a tremendous amount of information, and not all of it from a managerial perspective.

Not once was there any discussion of budgets, past experiences, references and so forth. Three was concentrating on the problem at hand.

After three or four visits, Three gave management a verbal overview of how he defined their problem and how he proposed to handle it. Management agreed completely. Within a week, Three had made a written proposal, devised a budget in line with management's resources and was into the job. Management was ecstatic. The finished product was better than expected - - after all, Three had not promised anything. He just delivered!

Verbosity strikes again! What else is new! Next week, how much to pay.

TRIBAL DRUM

by George Pollard

In the hustle and bustle to get the Sjeff Frenken interview into print a few weeks back, I inadvertently forgot to credit the photographer of the excellent pictures which embellished that feature. Sandra Berry, a journalism student at Ottawa's Carleton University, took the shots. If she is any indication of what to expect from the next generation of photojournalists, we should be in for some very aesthetically pleasing newspapers in the future. Super work Sandy. Sorry about goofing the credit.

CFRN Edmonton aired the One Horse

Blue special January 29th and preceded it with five days of One Horse Blue album giveaways.

TRANSITIONS: Ross Ward is out as Sales Manager at CFGO Ottawa. Phil Beswick, once with Baton Research in Toronto and most recently on staff at Glen Warren Sales Toronto, replaces him. Personality differences with management were cited as reason for Ward's departure. Beswick is an up and comer within the Baton organization, and is probably tapped as the station's next GM.

Nanci Krant moves from CHUM-FM to become host of CHUM-AM's In Toronto. The transition will take a couple of weeks. John Terminesi moves from the AM side into the CHUM-FM library

Wanda Paul sends news from CHED Edmonton that the station premieres the movie, The Brinks Job, Feb 22. Listeners are asked to guess the combination of the station's safe and the winner picks up \$500 in cash. All callers received a double guest pass to the movie.

John Harada has been appointed Assistant Program Director at CHYR Learning ton, effective Feb 1. Originally based in Toronto, John has been Cheer's morning man for the past three years.

Murray Armstrong, Music Director at CFOS Owen Sound, sends news of the success of the Sneezy Waters' show of Hank Williams at the local OSCVI High School. Billed as a show that had never known an empty seat, Owen Sound was no exception with "sold out" notices posted two weeks prior to showtime. A return engagement is now being negotiated. February 10 marked the annual Whipper Watson Snowarama for Timmy from Warton. CFOS jocks were out in force to give full coverage to the event and to help raise money for the crippled kids in the area. The event is run in conjunction with Grey-Bruce Rotary Clubs.

To the correspondent who thought there was too much foreign (read: American) influence creeping into the Programmers: the functions of the Canadian media, of which RPM is a distinguished member, are many. Two are, however, basic to cultural survival: (1) the reporting, interpreting and general surveillance of the Canadian milieu; (2) the interpretation or filtering of foreign cultures, including American, through Canadian 'eyes' for Canadian consumption.

Rod MacKey reports from CKEC New Glasgow that the station's 25th Anniversary celebration is currently underway. Rod wants to thank everyone who sent greetings to the station, especially the former employees who took the time to send taped messages. CKEC's Anniversary celebration includes vacation, jewelry and stereo giveaways. Congrats CKEC!

CJTN Trenton went on the air January 22nd, 1979. First new station of the new year, I guess. Station will provide 12 and one-half hours of local programming with the remainder of the day simulcast from sister station CJBQ Belleville. Staff line-up at CJTN includes Ted Snider, GM; Bob Rowbotham, Sales Manager, Don Smith, PD; Patsy Trudeau, traffic manager; Margo Griffiss, copy chief. Monika Deagan, MD. Announcer staff includes Bud Hunter and Brian McNamara. Newscasters are Bruce McCullough and John Spitters, engineer is Mike Coffey. And last but not least, Eve Patidwar is receptionist. Press release describes CJTN's programming as, "... basically MOR ... leaning slightly to country and folk."

CFQC Saskatoon PD, Dave Harrison, tells us the station's new 10,000 kw transmitter went into operation January 22. Station is running promotional tie-ins. Dane MacKinnon joined CFQC from CJCH Halifax. QC's line-up is now thus: Denny Carr, 6 to 9 am; Denny Carr-Ted Barris

TRIBAL DRUM continued on page 34

Fifteen years ago RPM was born and with it the Cancon record industry.

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TRIBAL DRUM continued from page 33

Interview Hour, 9 to 10am, 10am to 2pm, Dane MacKinnon, to to 7pm, Peter Bell, Bryan Cox handles 7 to midnight and Pat Lacroix does overnights.

Billboard's Cancon feature in the January 27th, 1979 issue was patently bland. With their resources and the obviously growing significance of Canada's music-entertainment industry, you would think they could come up with something better.

Bob Privett is the new publicity director at CKRC Winnipeg.

February 5th, 1979, the CBS Radio Network begins nightly broadcast of two full hours of radio drama. One hour will be taken up with the web's CBS Mystery Theatre, hour two will be Sears' new radio drama entry, Sears' Radio Theatre. The success of the CBS Mystery Theatre, as you probably know, has been phenomenal - it is sold out through the millenium. Sears expects their new show, which runs week-nights, to become a major promotional vehicle for them.

MORE RADIO DRAMA Watermark Inc. in Los Angeles has just added Alien Words to its roster of syndicated radio shows.

Bill Paley, originator-owner-chairman of CBS, will have his autobiography published by Doubleday later this year. Tentative title, As It Happens.

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) Y.M.C.A.-Village People
- (29) No Tell Lover-Chicago
- (30) Heaven Knows-Donna Summer

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PLAYLISTED

Dancing Shoes-Nigel Olsson
Everytime I Think Of You-Babys
What A Fool Believes-Doobie Bros
New York Groove-Ace Frehley

MARK LEWIS
CFRN EDMONTON
PLAYLISTED
Crazy Love-Poco
Dancin Shoes-Nigel Olsson
What A Fool Believes-Doobie Bros

WANDA PAUL
CHED EDMONTON
CHARTED
Shake Your Groove Thing-Peaches & Herb
Everytime I Think Of You-Babys
Forever In Blue Jeans-Neil Diamond
PLAYLISTED
I Will Survive-Gloria Gaynor
I Go To Rio-Pablo Cruise
Tragedy-Bee Bees
Thumpin Music-Mel Deacon

NEVIN GRANT
CKOC HAMILTON
CHARTED
(1) Le Freak-Chic
(35) Blue Morning Blue Day-Foreigner
(38) Lady-Little River Band
(39) Wheels Of Life-Gino Vannelli
(40) I Will Survive-Gloria Gaynor
PLAYLISTED
Livin It Up-Bell & James

DAVE CARMEN
CKBW BRIDGEWATER
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(45) Goodbye I Love You-Firefall
(46) I Will Survive-Gloria Gaynor
(47) Dream Never Dies-Cooper Bros
(48) You Need A Woman-Capt & Tennille
(49) Every 1's A Winner-Hot Chocolate
(50) Just Fall In Love Again-Anne Murray

JIM McDONOUGH
CJSS CORNWALL
PLAYLISTED
Phasors On Stun-FM

Live From The Moon-Trooper

WAYNE DION
CIHI FREDERICTON
CHARTED
(1) Shake It-Ian Matthews
(22) Don't Cry Out Loud-Melissa Manchester
(25) Lady-Little River Band
(26) Dancin Shoes-Claudja Barry
PLAYLISTED
Wheels Of Life-Gino Vannelli
Still In Love-Lisa Dal Bello
I Love To Dance-Rudy Lavallee

TERRY WILLIAMS
CJCH HALIFAX
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(27) Got To Be Real-Cheryl Lynn
(29) Just Fall In Love Again-Anne Murray
PLAYLISTED
Lady-Little River Band
No Time To Cry-Christopher Ward
Whispering Rain-Murray McLauchlan

PAT NICHOLSON
CKOV KELOWNA
PLAYLISTED
Holly-Jesse Winchester
Roller-April Wine
Intimate Strangers-Tom Scott
Spirits Having Flown-Bee Gees

PAUL MOORMAN
CKLC KINGSTON
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(30) Tragedy-Bee Gees
PLAYLISTED
Lady-Little River Band

GARY MERCER
CKWS KINGSTON
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(27) Blue Morning Blue Day-Foreigner
(28) The Gambler-Kenny Rogers
(29) Just Fall In Love Again-Anne Murray
(30) Lady-Little River Band
PLAYLISTED

CONGRATULATIONS

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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 | 8 | (5) | I JUST FALL IN LOVE AGAIN Anne Murray - Capitol 4675-F (LP) New Kind Of Feeling - SW-11849-F | 26 | 29 | (8) NO TIME TO CRY Christopher Ward - Warner Bros CW-5501-P (LP) Spark Of Desire - KWSC-92000-P |
| 2 | 4 | (7) | (Boogie Woogie) DANCIN' SHOES Claudia Barry - London LG-2K (LP) I Want To Be Moved - LG-1003-K | 27 | 27 | (3) NEW YORK GROOVE Ace Frehley - Casablanca NB-941-Q (LP) Kiss - NBLP-7121-Q |
| 3 | 7 | (7) | I WILL PLAY A RHAPSODY Burton Cummings - Portrait 6-70024-H (LP) Dream Of A Child - PR-34581-H | 28 | 36 | (2) WHEELS OF LIFE Gino Vannelli - A&M AM-2114-W (LP) Brother To Brother - SP-4722-W |
| 4 | 1 | (7) | LOTTA LOVE Nicolette Larson - Warner Bros WBS-8664-P (LP) Nicolette - BSK-3243-P | 29 | 38 | (2) I DON'T WANNA LOSE YOU Hall & Oates - RCA PB 11424-N (LP) Along The Rec Ledge - AFL1-2804-N |
| 5 | 3 | (8) | SOMEWHERE IN THE NIGHT Barry Manilow - Arista AS-0382-F (LP) Greatest Hits - A2L-8601-F | 30 | 30 | (3) GOODBYE, I LOVE YOU Firefall - Atlantic 3544-P (LP) Elan - KSD-19183-P |
| 6 | 18 | (5) | LADY Little River Band - Capitol 4667-F (LP) Sleeper Catcher - SW-11783-F | 31 | 41 | (2) EVERY WHICH WAY BUT LOOSE Eddie Rabbitt - Elektra E45554-P (LP) Every Which Way But Loose - 5E503-P |
| 7 | 2 | (11) | DON'T CRY OUT LOUD Melissa Manchester - Arista AS-0373-F (LP) Don't Cry Out Loud - AB-4186-F | 32 | 37 | (3) BABY I NEED YOUR LOVIN' Eric Carmen - Arista AS-0385-F (LP) Change Of Heart - AB-4184-F |
| 8 | 5 | (10) | A LITTLE MORE LOVE Olivia Newton-John - MCA 40975-J (LP) Totally Hot - MCA-3067-J | 33 | 32 | (6) SHAKE IT Ian Matthews - M-Jsh-room M-7039-W (LP) Stealing Home - MRS-5012-W |
| 9 | 10 | (6) | HOME AND DRY Gerry Rafferty - United Artists UAX1266Y-F (LP) City To City - UALA-840-F | 34 | 35 | (3) LOST IN YOUR LOVE John Paul Young - Scotti Bros/Atlantic SB-405-P (LP) N/A |
| 10 | 20 | (6) | RASPUTIN Boney M - Atlantic MS-1990-P (LP) Nightflight To Venus - KSD-50498-P | 35 | 39 | (2) SONG ON THE RADIO Al Stewart - Arista AS-0390-F (LP) Time Passages - AB-4190-F |
| 11 | 11 | (7) | FIRE Pointer Sisters - Planet 45901-P (LP) The Pointer Sisters - P1-P | 36 | 44 | (3) WEEKEND TWO STEP T.H.P. Orchestra - RCA JB-5053-N (LP) Tender Is The Night - KKL1-0291-N |
| 12 | 15 | (6) | DA YA THINK I'M SEXY Rod Stewart - Warner Bros - WBS-8724-P (LP) Blondes Have More Fun - BSK-3261-P | 37 | 31 | (5) I GO TO RIO Pablo Cruise - A&M 2112-W (LP) Worlds Away - SP-4697-W |
| 13 | 17 | (6) | I DON'T KNOW IF IT'S RIGHT Evelyn "Champagne" King - RCA-PB 11386-N (LP) Smooth Talk - APL1-2466-N | 38 | 40 | (5) MOMENT BY MOMENT Yvonne Elliman - RSO 915-Q (LP) Moment By Moment - RS1-3040-Q |
| 14 | 6 | (10) | THE GAMBLER Kenny Rogers - United Artists UA-X1250Y-F (LP) The Gambler - UALA-934H-F | 39 | 45 | (2) CALLIN' HOME Mavis McCauley - Vera Cruz VCR-105-M (LP) Mavis McCauley - VCR-1003-M |
| 15 | 33 | (3) | HEAVEN KNOWS Donna Summer - Casablanca NB 959-Q (LP) Live And More - NBLP 7119-2-Q | 40 | 47 | (2) MY GUNS ARE LOADED Bonnie Tyler - RCA PB-11468-N (LP) Diamond Cut - AFL1-3072-N |
| 16 | 34 | (3) | I WILL SURVIVE Gloria Gaynor - Polydor PD-14508-Q (LP) Love Tracks - PD-1 6184-Q | 41 | | (1) DANCIN' SHOES Nigel Olsson - Bang B740-N (LP) N/A |
| 17 | 9 | (6) | BABY I'M BURNIN' Dolly Parton - RCA PB-11425-N (LP) Heartbreaker - APL1-2797-N | 42 | | (1) TORERO Al Martino - Capitol 4681-F (LP) N/A |
| 18 | 13 | (9) | LE FREAK Chic - Atlantic AT-3519-P (LP) N/A | 43 | 48 | (2) WHISPERING RAIN Murray McLauchlan - True North TN4-144-H (LP) Whispering Rain - TN36-H |
| 19 | 19 | (6) | WHY HAVE YOU LEFT THE ONE... Crystal Gayle - United Artists 1259-F (LP) When I Dream - UALA-858-F | 44 | 46 | (3) WOW Kate Bush - Capitol 72803-F (LP) Lionheart - ST-6456-F |
| 20 | 42 | (3) | FOREVER IN BLUE JEANS Neil Diamond - Columbia 3-10897-H (LP) Bring Me Flowers - FC-35625-H | 45 | | (1) STORMY Santana - Columbia 3-10873-H (LP) Inner Secrets - FC-35600-H |
| 21 | 14 | (6) | THIS MOMENT IN TIME Engelbert Humperdinck - Epic 8-50632-H (LP) The Last Of The Romantics - PE-35020-H | 46 | 49 | (2) DOG & BUTTERFLY Heart - 6-70025-H (LP) Dog & Butterfly - FR-35555-H |
| 22 | 12 | (11) | TOO MUCH HEAVEN Bee Gees - RSO 913-Q (LP) N/A | 47 | 50 | (2) CRAZY LOVE Poco - ABC 1022-12439-T (LP) Legend - 9022-1099-T |
| 23 | 23 | (6) | NO TELL LOVER Chicago - Columbia 3-10879-H (LP) Hot Streets - FC-35512-H | 48 | | (1) I'M GETTING HIGH REMEMBERING Carroll Baker - RCA PB-50498-N (LP) If It Wasn't For You - KKL1-0285-N |
| 24 | 25 | (7) | GIVE YOU THAT LOVE Rich Dodson - Marigold MPL-1001 (dist. TCD) (LP) N/A | 49 | | (1) THE FOOL STRIKES AGAIN Charlie Rich - United Artists UA-X1269Y-F (LP) The Fool Strikes Again - UA-LA925H-F |
| 25 | 16 | (8) | YOU NEED A WOMAN TONIGHT Captain & Tennille - A&M AM-2106-W (LP) Dream - SP-4707-W | 50 | 25 | (15) SEND IN THE CLOWNS Lou Rawls - Philadelphia Int'l ZSB-3672-H (LP) Lou Rawls Live - P22-35517-H |

- Tragedy-Bee Gees
CKLM LAVAL
CHARTED
(1) Diabre que Je T'aime-Claude Michel
(1) Y.M.C.A.-Village People
(20) Si tu savais-Catherine Bardin
(20) Love Disco Style-Erotic Drum Band
PLAYLISTED
Chibougameau-Lavender Hill Mob
Jamaica-Robert Paquette
Chains-Bionic Boogie
Hold Your Horses-First Choice
Une femme-Michel Polnareff
La chanson du poete-Jairo
- TEX BAGSHAW
CKLY LINDSAY
CHARTED
(1) Y.M.C.A.-Village People
(22) Just Fall In Love Again-Anne Murray
(23) Don't Cry Out Loud-Melissa Manchester
(25) What A Fool Believes-Doobie Bros
(29) Song On The Radio-Al Stewart
- KIRK ELLIOT
CJBK LONDON
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(24) The Gambler-Kenny Rogers
(25) Tragedy-Bee Gees
(29) Shake It-Ian Matthews
PLAYLISTED
What A Fool Believes-Doobie Bros
Heaven Knows-Donna Summer
Still In Love-Lisa Dal Bello
- CLARK BARROW
CHCL MEDLEY
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(35) No Time To Cry-Christopher Ward
(36) Blue Morning Blue Day-Foreigner
(39) Get Down-Gene Chandler
(40) Contact-Edwin Starr
- AUDIE LYNDY
CHAB MOOSE JAW
CHARTED
(1) Y.M.C.A.-Village People
(35) Just Fall In Love Again-Anne Murray
- (36) Lotta Love-Nicolette Larson
(37) Pick On Me-Dan Hill
(38) Lady-Little River Band
(39) Big Shot-Billy Joel
- PAT WELTER
CJNB NORTH BATTLEFORD
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(28) Forever In Blue Jeans-Neil Diamond
(30) Lotta Love-Nicolette Larson
PLAYLISTED
Give You That Love-Rich Dodson
Goodbye I Love You-Firefall
Big Shot-Billy Joel
Dog & Butterfly-Heart
Got To Be Real-Cheryl Lynn
No Tell Lover-Chicago
Wheels Of Life-Gino Vannelli
- DAVE WATTS
CFRA OTTAWA
CHARTED
(1) Y.M.C.A.-Village People
(27) Soul Man-Blues Bros
(28) No Tell Lover-Chicago
(29) Just Fall In Love Again-Anne Murray
(30) Dancin Shoes-Nigel Olsson
PLAYLISTED
You're Like The Wind-Prism
Heaven Knows-Donna Summer
I Will Survive-Gloria Gaynor
Crazy Love-Poco
- RICK ALLAN
CHEX PETERBOROUGH
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(24) Dancin Shoes-Claudja Barry
(26) Tragedy-Bee Gees
(27) Blue Morning Blue Day-Foreigner
(29) What A Fool Believes-Doobie Bros
(30) I Think Of You-Babys
- DOUG PAPE
CIGO PORT HAWKESBURY
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(24) Shake It-Ian Matthews
(26) Are You Listening-Hellfield
(27) Blue Morning Blue Day-Foreigner
- MIKE WILLIAMS
CKOM SAKSATOON
CHARTED
(1) Fire-Pointer Sisters
(27) Got To Be Real-Cherly Lynn
(29) Blue Morning Blue Day-Foreigner
- LARRY BENNETT
CFSX STEPHENVILLE
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(20) Stormy-Santana
(22) Heaven Knows-Donna Summer
(24) Dancing In The City-Marshall Hain
(25) Soul Man-Blues Bros
(27) I Will Survive-Gloria Gaynor
(29) Good Lovin-Grateful Dead
(30) Got To Be Real-Cheryl Lynn
(PH) Pops We Love You-Various
PLAYLISTED
Who Da Ya Love-K.C. & Sunshine Band
My Guns Are Loaded-Bonnie Tyler
- ARNA HALLORAN
CJCB SYDNEY
CHARTED
(1) Too Much Heaven-Bee Gees
(36) Blue Morning Blue Day-Foreigner
(37) Take Me To The River-Talking Heads
(38) Soul Man-Blues Bros
- DOWNA GREAVES
CFSL WEYBURN
CHARTED
(36) Shake Groove Thing-Peaches & Herb
(51) Rasputin-Boney M
(41) What You Do For Love-Bobby Caldwell
PLAYLISTED
You Make Me Feel Real-Sylvester
Lonely Wind-Kansas
- BILLIE GORRIE
CKRC WINNIPEG
CHARTED
(1) Rasputin-Boney M
(29) What A Fool Believes-Doobie Bros
(30) Lotta Love-Nicolette Larson
- RON ABLE
CKY WINNIPEG
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart

DEAR WALT:

IN AN INDUSTRY WHERE MOST MEM'RIES GO BACK TO ONLY YESTERDAY, AND GOOD DEEDS FALL BY THE WAYSIDE, AS SUCCESS, POWER, GREED & EGO MOVE IN TO RULE THE MINDS OF MANY - RPM HAS SURVIVED FOR 15 YEARS . I FIRST CONTACTED YOU IN 1965 WHEN I WAS RECORDING CANADIANS IN HOLLYWOOD AND RPM WAS ONLY A FEW PAGES. BUT IN THOSE FEW PAGES YOU ALWAYS FOUND ROOM TO BE OF HELP TO ME AND THE ACTS I WAS TRYING TO DEVELOP. THIS HAS NEVER CHANGED THROUGH THE YEARS AS I HAVE TURNED TO YOU FOR HELP MORE TIMES THAN I CAN REMEMBER. IF EVERYONE SEARCHED THEIR HEARTS THEY WOULD HAVE TO SAY - " NO MAN BELIEVED MORE- FOUGHT MORE- AND DID MORE- FOR ALL CANADIAN TALENT.

THANK GOD CANADA HAS A WALT GREALIS- THANK GOD YOU HAD THE STRENGTH TO TAKE ALL THE ABUSE DIRECTED AT YOU THROUGH THE YEARS AND STILL REMAIN A BELIEVER IN CANADIAN TALENT. THIS IS THE MEASURE AND THE MARK OF A MAN - RPM WAS ONLY YOUR TOOL.....

SINCERELY,
DON GRASHEY

To

RPM

on your
15th anniversary

Congratulations
from
all the stations in

The CHUM Group

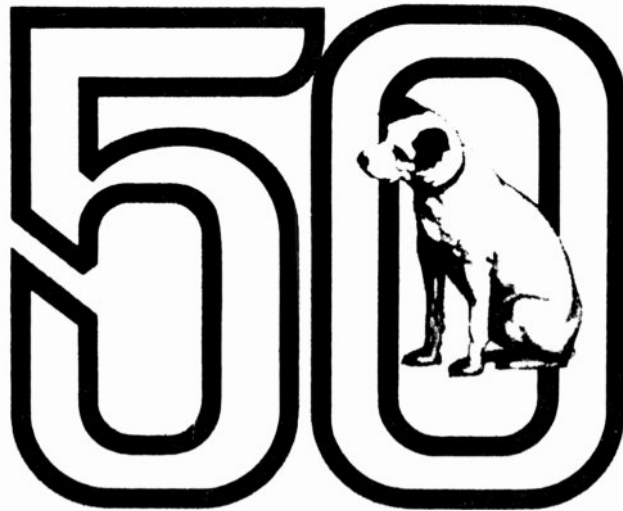


WALT

*Your 15 years
of dedication to
our Canadian Talent
has made a world of
difference to our company
and you've exposed a
"difference to the world"
about our country*

*Our sincere
Thanks*

RCA Records



1979

TED HAYWARD
CJCJ WOODSTOCK
CHARTED
(1) Da Ya Think I'm Sexy-Rod Stewart
(20) Tragedy-Bee Gees
(34) Everytime I Think Of You-Babys
(36) Goodbye I Love You-Firefall
(37) Blue Morning Blue Day-Foreigner
(38) Dog & Butterfly-Heart
(39) Rasputin-Boney M
(40) Behind The Eight Ball-Fosterchild
PLAYLISTED
Whispering Rain-Murray McLauchlan
I Know You Know-Wireless
Phasors On Stun-FM

**ADULT-ORIENTED
HITMAKERS**

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

ANDY PAWLEK
CKBB BARRIE
PLAYLISTED
Too Far Gone-Emmylou Harris
Heaven Knows-Donna Summer
Spirits Having Flown-Bee Gees
Don't Take Love For Granted-Lulu

RUSS TYSON
CFCN CALGARY
PLAYLISTED
Maybe I'm A Fool-Eddie Money
Stumblin In-Suzi Quatro/Chris Norman
Never Said I Love You-Orsa Lia
Angel In The Night-Time Machine
Still In Love-Lisa Dal Bello

BILL PRUDUN
CJDC DAWSON CREEK
PLAYLISTED
Pick On Me-Dan Hill
Shake Your Booty-Jacksons
Oo Wee Baby-Gabriel
Dog & Butterfly-Heart
Feelin Happy-Lee Oskar

CJJD HAMILTON
PLAYLISTED
Dancin Shoes-Nigel Olsson
Forever In Blue Jeans-Neil Diamond
Don't Cry Out Loud-Melissa Manchester

ROBB AUSTIN
CKOK PENTICTON
PLAYLISTED
Sailing Without A Sail-Michael Johnson
What You Won't Do-Bobby Caldwell
Dog & Butterfly-Heart
Tragedy-Bee Gees
The Wedding Song-Mary MacGregor
Whisky River-Willie Nelson
Big Shot-Billy Joel
Weekend Two Step-T.H.P. Orchestra

ROBERT MELOCHE
CKCH HULL
PLAYLISTED
Je voudrais reepouser-Francois Bernard
Qu'est-ce que tu fais-Joe Dassin
The Gambler-Kenny Rogers
Dancin Shoes-Nigel Olsson
La chanson Universelle-Millie Caralli

GARY GREER
CFOR ORILLIA
PLAYLISTED
Call Out My Name-Zwol
Wheels Of Life-Gino Vannelli

BRIAN SYLVESTER
CHOV PEMBROKE
PLAYLISTED
Just Fall In Love Again-Anne Murray
Whispering Rain-Murray McLauchlan
Pops We Love You-Various
Fancy Dancer-Frankie Valli
Four Strong Winds-Neil Young
Olliver's Story-Andy Williams

IKE PATTERSON
CJAV PORT ALBERNI
PLAYLISTED
Lovin On-Bellamy Bros
The Moment It Takes-Trooper
Every Which Way-Eddie Rabbitt
Harmonize In Harmony-Jerry Miller

No Time To Cry-Christopher Ward
GARRY GRAYSON
CFMQ-FM
PLAYLISTED
Lotta Love-Nicolette Larson
Play A Rhapsody-Burton Cummings
Need A Woman Tonight-Capt & Tennille
Somewhere In The Night-Barry Manilow

JACK POELSTRA
CJET SMITHS FALLS
PLAYLISTED
Who Do Ya Love-K.C. & Sunshine Band
Was It You-Stonebolt
Hot Rocks-Valdy
Just Fall In Love-Anne Murray

GERRY McCAULEY
CFSX STEPHENVILLE
PLAYLISTED
Every Which Way-Eddie Rabbitt
Goodbye I Love You-Firefall
Give You That Love-Rich Dodson

Pick On Me-Dan Hill
Gimme Back My Blues-Jerry Reed
KEN THOMPSON
CFSL WEYBURN
PLAYLISTED
Goodbye I Love You-Firefall
Just Fall In Love-Anne Murray
Forever In Blue Jeans-Neil Diamond
Heaven Knows-Donna Summer
I Will Survive-Gloria Gaynor
PLAYLISTED
Need Your Lovin-Eric Carmen
What You Won't Do-Bobby Caldwell
Fancy Dancer-Frankie Valli

IONA TERRY
CKNX WINGHAM
PLAYLISTED
What You Won't Do-Bobby Caldwell
It's Only Make Believe-Robert Gordon
Lady-Little River Band
Just Fall In Love-Anne Murray
Callin Home-Mavis McCauley

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INDUSTRY

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GIVEN US THROUGH
THE YEARS

FAYE
ED
DAVID

AND THE TEE VEE RECORDS TEAM



Country

Ask any number of Canadians to name a couple of country music shows on television, and you would probably get Hee Haw and the Tommy Hunter Show as answers, and not necessarily in that order. Seen on the CBC Television Network, the Tommy Hunter Show, also known as Tommy Hunter Country, has been on the air since 1965. In an era in which variety shows

COVER STORY

by Michael Beard

come and go, the Tommy Hunter Show has remained one of the CBC's entertainment foundations. You could say that the Tommy Hunter Show is a Canadian institution.

Why has this show survived through the years, when it has been pitted against all kinds of problems that have killed other programs? To many, it is the man himself, Tommy Hunter, who gives the show its warmth. He is able to sing through the camera and come into the homes of his viewers as a trusted friend. They know he won't shock them by doing a rock number or try to make them roar with laughter by doing a stupid skit. Tuning in the Hunter Show means an hour of good, easy-to-listen-to country music.

Last year, Tommy Hunter Country won the Big Country Award for Top Canadian Country TV Show, and part of the credit for its continuing success must go to producer Les Pouliot. It was Pouliot who took over the show part way through this past season and gave it a new set, new costume and hairstyle for Hunter, new guests, new songs, and most important, a new emphasis. "Tommy felt a concept show had been created and that he had been put in the slot," says Pouliot. "What I did was to take the show back so that it emanates from him and grows outward." Pouliot feels that the best way to do that is to take Hunter's best attributes and exploit them. "It's his ability to relate to people that makes him such a great TV personality," says Pouliot. "He does everything with a TV feeling. He knows from experience how to play the cameras in order to get through to those at home. In other words, TV is his medium."

Up until Pouliot took over the show, Hunter was heavily involved in the production of the show. "Before Les came, I had to be totally involved. I used to have to do things that I shouldn't really have been doing. I would have to re-write the script, have the sets changed, as well as checking out artists who were to be future guests. By the time Friday rolled around, we would



A recent guest on Tommy Hunter Country was Epic Recording artist Johnny Paycheck. The two are pictured here singing Paycheck's current hit, Maybellene.

Tommy Hunter - a Canadian television phenomenon

have a completely new show," says Hunter. Hunter adds that his control of the show was based on survival, because the former producers didn't have experience doing country music shows. "The other producers were competent, but not on this show," he says. Most of the previous producers were variety show types, and according to Hunter, they couldn't understand bales of hay, square dancers and the Grand Ole Opry. "What would happen if something wasn't working out and things got tense,"

explains Hunter, "is they would revert back to the style they were comfortable with and use variety show solutions. What you ended up with was a pop variety show in a country setting."

Hunter is quick to point out that it was not the network's fault for trying to make the Tommy Hunter Show a semi-variety show. "There are not that many shows on

HUNTER continued on page 42

HUNTER continued from page 41

Canadian television for artistic outlet, so we almost had an obligation to have artists from other musical fields." But Hunter was adamant about keeping the show country, so he points out that at the beginning of this year, he had to express his feelings and make a stand. "I had wanted Les (Pouliot) for a long time. I knew he was the guy I could relate to. We made a major change which I think was the right decision, because now we all work together and think the same way." Hunter says that he really enjoys working now, knowing he has a producer who keeps the country integrity of the show. "I want to forget all that old stuff like it was a bad nightmare," continuing with "Everything is now in a positive direction, and I can concentrate on doing what I'm paid for, and that is to perform."

A lot of hard work goes into the production of Tommy Hunter Country. There is a production meeting Monday, a day-long rehearsal on Tuesday, pre-recording on Wednesday, studio rehearsal on Thursday and taping on Friday in front of a live audience. This grueling pace is kept up every week for the whole season. "We do an hour show every Friday, which is a long haul," says Hunter. "When you do a half-hour show, it seems a lot shorter because by the time you've done the intro and extro, plus the credits and the like, you only have a few minutes to perform in the show."

Tommy Hunter Country now has a more uptown look, but the attitude of the

show remains down home. A good example of this is the opening, in which a pneumatic moving stage opens up as Hunter walks on. The stage was bought specially for the program, and it creates instant movement and energy to the show while combining with Hunter's traditional walk-on. During a recent rehearsal, Hunter did the introductory walk-on, but it was pointed out that he came on from the wrong side. "Tommy, that's the old show," said the studio director, to which Hunter smiled and replied, "new set, new ways."

As well as producing the show, Pouliot writes the scripts and chooses the music and guests. The primary consideration in choosing a guest is that he/she must be a country artist. Secondly, Hunter must be able to feel comfortable with him on

stage, and finally, the artist must be available. "We'd love to be able to create interest in the show by having guests like Parton and Cash every week," says Pouliot, "but we can't because of booking problems, border hassles, money problems and Cancon regulations." Pouliot, who hates to be in the limelight, points out that the production staff play a big role in the show's success. Some of these people include Brian Ellis, who is the Associate Producer; Maurice Abraham, director of the show; and Eric Robertson, who is the Music Director.

Hunter feels that the relationship a television artist like himself has with his producer is as important as the one between a recording artist and his producer. "I have all the faith in him in the world, because he knows how far he can push me to



Royalty Records

**Salutes RPM for 15 years
of service to the Canadian
Music Industry**

ROYALTY RECORDS' NEWEST RELEASE:

"EVERYONE'S LAUGHIN' BUT ME"

R1000-79

BY CHRIS NIELSEN

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get the best results," he says. "I've waited 25 years to have this kind of relationship," adds Hunter, "and if you look at any successful artist, you will see a whole string of people behind him." Pouliot agrees: "I'm Tommy's eyes, because as a performer, he can't see his performance. So I look after that. He relies on me almost as a mirror; thus, he can give a performance where he isn't self conscious."

Tommy Hunter has been around the country music scene for many years and has played many clubs in Ontario. During rehearsals, he will tell stories of his early days to the crew. "I'm not a nightclub person," admits Hunter. "I did clubs for a lot of years, but what I do now are stage shows, fairs and personal appearances." This year, he will be headlining the Klondike Days in Edmonton, among other things.

Hunter's involvement in country music started at the age of nine, when he went to see Roy Acuff perform in London. "It was a casual performance and I loved the music," says Hunter. "I hadn't had much country exposure before then, but after that I decided all I wanted to do was play the guitar and sing," he recalls. His parents encouraged him to take lessons, but Hunter says it seems as though he learned to play the guitar in a week. "I'd run home after school so I could practice my guitar," he says. Since there was never any money for records, Hunter used to listen to the Grand Ole Opry faithfully every Saturday night. He remembers hearing more static than music, but says that by listening he could learn things from the best in the business.

Tommy Hunter's first performance was in a church when he was 12 or 13, and he recalls being horrified playing in front of all those people. But show business quickly became part of his blood, and he was soon going to gigs even though he was too young to drive. "I'd have to take buses and transfer to connecting ones carrying all my stuff, including suitcases, guitar, cowboy boots and my hat," he recalls. He had to walk 6 miles up a country road to the place where his band practiced. "I don't think there is a significant event in my career except for my enthusiasm and love for the music," says Hunter. "I worked very hard when I was young in order to polish my presentation," he adds, "which finally paid off."

When he was sixteen, Tommy Hunter went on the road to British Columbia and broke into radio. "It was a little local radio station," he remembers, "and I did live performances for them." Meanwhile, he was

still working fairs and garden parties, trying to start a band and going to school.

He recorded his first single when he was 23 for RCA. Titled I Don't Care If Tomorrow Never Comes, it was produced by Hugh Joseph. Hunter recalls that getting airplay was very hard. "Back then, you didn't have the same country music coverage that you have today," he says. "Most radio stations would only play an hour of country, say from 10 to 11 at night." Hunter just kept working hard at his music, and knew in the long run something would happen. What happened for many artists was rock and roll, but that wasn't where Hunter wanted to go. "I never had any thoughts of moving into rock & roll when it began," he says.

In 1956, Hunter did a show called Country Hoedown, which lasted for nine years. "I was a regular on the show, picking the guitar and singing," he remembers. "It was a very successful program." His own show began in the fall season of 1965, after Hoedown came off the air. "I was very enthused about my show, and worked hard to make sure things were right," he says. "I knew we had the basic ingredients for a good show, like good people and a good format." One of the artists who has been on the Tommy Hunter show for many years is veteran fiddle player Al Cherny. At last year's Big Country Awards in Regina, Cherny was the co-winner for the Best Country Music Instrumentalist. He also has recorded albums and has guested on several country music specials. It is talent like this that surrounds Hunter and makes his show one of the most popular on CBC Television.

Hunter has received letters from all across Canada from people who say they watch the show faithfully and really look forward to it each week. But there is one story that he says stands out in his mind. There was a little boy who had been viciously beaten by his parents and as a result withdrew into himself. One of the few TV shows he was allowed to watch was the Tommy Hunter Show, because it had no violence. After watching it a couple of times, he started to do Hunter's standard closing, imitating him with a tennis racquet. The boy's foster parents wrote that these were the first words he had spoken since his tragedy. "This is the kind of thing I get a real thrill from," says Hunter, "more than from a trophy on the wall or a citation from a service club." Even so, the show has won numerous awards, and Hunter has been given the key to many U.S. cities. It is ironic to note that he has yet to receive a key to a Canadian city.

Some critics of the Tommy Hunter Show say his audience is mainly older people, but he says this isn't true. "I think it is a fallacy to say my audience is growing older," he says. "I wouldn't want a 17-year-old kid to watch me on the TV on a Friday night. He should be out doing what other 17-year-olds do on a Friday evening. But remember, he won't be 17 forever," adds Hunter.

Through the years, Hunter has had many top country music artists as guests on his show. Not all of them have been that great, because, as he explains it, "TV requires

certain qualifications that you don't have to have for a hit record. I've seen some of the biggest names in country music turn into jelly when the TV cameras are turned on," he says, chuckling. Hunter says that the reverse is true for him, that he gets very nervous in a recording studio. "It is all a matter of what you are used to, and where you feel comfortable," he says. Viewers can pick this up, and Hunter says that ad lib is often written into the script to make his conversation look off the cuff, which it is. "Many performers would freeze if they had to make up a conversation in between songs," he says.

Tommy Hunter is the kind of man who fully commits himself to anything he does. "I do eat Nabisco Shredded Wheat," he says. "It's a product I really believe in." Before accepting the commercial job, Hunter went to the factory to see how the product was made from beginning to end. Only then did he agree to do the ad. This devotion is carried on to his show. "I'll be damned if I'll present new young Canadian talent as second rate," he says. This past season, out of 62 top name acts, only 7 were American.

Tommy Hunter feels the show is better now that the old problems that used to plague him are gone. It's comforting to him to know that no one walks into the studio unprepared anymore and that everyone knows his job. Hunter concludes with: "We all work extremely hard, but it's enjoyable because I'm doing the kind of music I love and feel at home with."

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FREEMAN ROACH CJFX ANTIGONISH

CHARTED

- (1) Outlaw Bit Waylon Jennings
PLAYLISTED

Fall In Love Again-Anne Murray
Getting High-Carroll Baker
Golden Tears-Dave & Sugar
The Football Card-Glen Sutton
Son Of Clayton Delaney-Tom T. Hall

KEN SCHILLER CKLQ BRANDON

PLAYLISTED

Come On In Oak Ridge Boys
Alibis Johnny Rodriguez
Fall In Love With Me Randy Barlow
Rock And Roll With You Johnny Cash
It's Time We Talk-Rex Allen Jr.
Tonight She's Gonna Love Me-Razzy Bailey
Hang Up Your Suit-Sharon Lowness

RANDY CLAYTON CKPC BRANTFORD

PLAYLISTED

When I Want A Lady Gary Buck
I've Been Wondering Larry Mattson
Just Fall In Love Again-Anne Murray
Lady From Boston-Roy Payne
The Way I Love You Family Brown
Such A Love-Betty Haakonson

DAVE CARMEN CKBW BRIDGEWATER

CHARTED

- (1) Why Have You Left Crystal Gayle
(26) Cheatin Situation-Moe Bandy
(29) The Way I Love You Family Brown
(31) Getting High-Carroll Baker
(35) Colour My World-Bryan Way
(37) Let Love Go-Good Bros
(39) I Just Got Tired-Bob Murphy

CARMEN COSFORD CKBR BROOKS

PLAYLISTED

One In A Million-Nate Harvell
Been Waiting For You Con Hunley
Endless Highway-Dave Baker
Listen-Shannon Two Feathers
Don't Play A Love Song-Marty Robbins

BILL PRUDEN CJDC DAWSON CREEK

PLAYLISTED

Too Far Gone-Emmylou Harris
Gimme Back My Blues-Jerry Reed

CURLY GURLOCK CF CW EDMONTON/CAMROSE

CHARTED

- (1) Every Which Way-Eddie Rabbitt
(11) Golden Tears-Dave & Sugar
(14) Everlasting I Love-Narvon Felts
(15) Had A Lovely Time-Kendalls
(16) Still A Woman-Margo Smith
(24) Kelly Green-Glory Anne Carriere
(25) Ding A Ling-Debbie R Harlan Smith

DOUG BLACKWOOD CKNR ELLIOT LAKE

PLAYLISTED

Hey Daddy-Anne Murray
Time We Talked-Rex Allen Jr.

MARK WILLIAMS CFOB FORT FRANCIS

PLAYLISTED

Too Far Gone-Emmylou Harris
The Fool Strikes Again-Charlie Rich
Rachel David Thompson
The Way I Love You Family Brown
Silver And Shine-Dick Damron

JOHN GOLD CHFX-FM HALIFAX

CHARTED

- (1) Every Which Way-Eddie Rabbitt
(17) Charlie's Angel-Mel Tillis
(21) She's Gonna Love Me-Razzy Bailey
(25) Lady Luck-Murray McLauchlan
(28) City Bound-Penny Macauley
(PH) Cheating Situation-Moe Bandy
PLAYLISTED
She Makes It Easy-Gary Fjellgaard
Getting High-Carroll Baker
Four Strong Winds-Neil Young

DANIEL EARL KNECHT CFFM-FM KAMLOOPS

CHARTED

- (1) Why Have You Left Crystal Gayle
(29) Had A Lovely Time-The Kendalls
(30) Send Me Down To Tucson-Mel Tillis
PLAYLISTED
Just Fall In Love Again-Anne Murray
Laughter-Bruce Cockburn

R. WAYNE CAVANAGH CFMK FM KINGSTON

PLAYLISTED

Don't Know How-Gene Watson
Four Strong Winds-Neil Young
Whispering Rain-Murray McLauchlan
The Way I Love You Family Brown
Just Fall In Love Again-Anne Murray

TEX BAGSHAW CKLY LINDSAY

CHARTED

- (1) Lady Lay Down-John Conlee
(25) Just Fall In Love Again-Anne Murray
(28) The Next Fool-Mike Graham
(29) Had A Lovely Time-The Kendalls
(30) Time We Talked-Rex Allen Jr.

BILL KILGRAIN CHCL MEDLEY

CHARTED

- (1) Dream Maker-Sheila Ann
(21) Golden Tears-Dave & Sugar
(23) Gimme Back My Blues-Jerry Reed
(26) Save The Last Dance-Jerry Lee Lewis
(28) Getting High-Carroll Baker

BRUCE LEE CIGO PORT HAWKESBURY

CHARTED

- (1) Baby I'm Burnin-Dolly Parton
(17) Gimme Back My Blues-Jerry Reed
(19) Song We Made Love To-Mickey Gilley
(25) Every Woman-Van Dyke
PLAYLISTED
Lady Sorrow-Tim Daniels
Getting High-Carroll Baker

PAUL REVERE CKRM REGINA

CHARTED

- (39) Cheating Situation-Moe Bandy
(38) Healin-Bobby Bare
(41) Too Far Gone-Emmylou Harris
(72) Wisdom Of A Fool-Jacky Ward
(78) Lean On Me-Tim Williams
(79) Bury Me-Keith Hitchner
(80) The Wall-Patti Mayo

CKRM ROSETOWN PLAYLISTED

Whispering Rain-Murray McLauchlan
Too Far Gone-Emmylou Harris
Healin-Bobby Bare
Cheating Situation-Moe Bandy
Bury Me-Keith Hitchner
The Wall-Patti Mayo

KEITH LEASK CHOA STETTLE R

CHARTED

- (1) Tulsa Time-Don Williams
(40) Whiskey River-Willie Nelson
(42) Fall In Love Again-Anne Murray
(46) Gimme Back My Blues-Jerry Reed
(50) Way I Love You-Family Brown

ROSS HOWEY CFGM TORONTO

CHARTED

- (1) Why Have You Left-Crystal Gayle
(18) Come On In Oak Ridge Boys
PLAYLISTED
Wake You When I Get Home-Charlie Rich
She Makes It Easy-Gary Fjellgaard
One Night Lady-Mary Bailey
Singer-Shannon Two Feathers

PETE MORENA CHOW WELLMAND

PLAYLISTED

I Love You-Family Brown
Getting High-Carroll Baker
Fools-John Wesley Ryles
Easy-Rondini

PETER GRANT CHMM-FM WINNIPEG

CHARTED

- (1) Really Got The Feeling-Dolly Parton
(36) Wake You-Charlie Rich
(37) Save The Last Dance-Jerry Lee Lewis
(38) Every Woman-Van Dyke
(40) Lady Sorrow-Tim Daniels

JOHANNA SOLIMA CKLW-FM WINDSOR

CHARTED

- (1) Every Which Way-Eddie Rabbitt
(45) Too Far Gone-Emmylou Harris
PLAYLISTED
Colour My World-Bryan Way

IONA TERRY CKNX WINGHAM

PLAYLISTED

Time We Talked-Rex Allen Jr.
Had A Lovely Time-The Kendalls
Cheating Situation-Moe Bandy
Your Love-Johnny Burke
On My Mind-Evelyn West

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Country 75 Singles

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| CBS | -H | PHONODISC | -L |
| CAPITOL | -F | POLYGRAM | -O |
| GRT | -T | QUALITY | -M |
| LONDON | -K | RCA | -N |
| MCA | -J | WFA | -P |

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

| TW | LW | WKS | | | | |
|----|----|------|--|----|---------|---|
| 1 | 2 | (7) | EVERY WHICH WAY BUT LOOSE Eddie Rabbitt - Elektra E 45554-P (LP) Every Which Way But Loose 5E 503 P | 26 | 26 (14) | HALF A MILE OF HELL Ian Tyson - Boot 31X 228 K (LP) One Jump Ahead Of The Devil BOS 7189 K |
| 2 | 4 | (11) | BACK ON MY MIND AGAIN Ronnie Milsap - RCA PB 11421 N (LP) Only The Love In My Life AFL 1 2780 N | 27 | 30 (8) | LOVE CATCH FIRE Ian Kemp - Change CH 45009 J (LP) N/A |
| 3 | 5 | (8) | COME ON IN Oak Ridge Boys - ABC AB 12434 T (LP) Room Service 9022 1065 T | 28 | 16 (8) | YOU DON'T BRING ME FLOWERS Brown & Cornelius - RCA PB 11435 N (LP) N/A |
| 4 | 11 | (7) | MAYBELLENE George Jones & Johnny Paycheck - Epic 8 5064 J H (LP) N/A | 29 | 22 (13) | CANADA Ray Griff - Boot BTX 223 K (LP) N/A |
| 5 | 3 | (11) | BABY I'M BURNIN' Dolly Parton - RCA PB 11420 N (LP) Heartbreaker - AFL 1 2797 H | 30 | 35 (7) | THIS FEELING CALLED LOVE Marie Bottrell - MBS 1012 (LP) Just Reach Out And Touch Me MBS 2001 |
| 6 | 14 | (5) | HAPPY TOGETHER T. G. Sheppard - Warner Bros WBS-8721 P (LP) N/A | 31 | 34 (8) | THE STORY OF THE YEAR Terry Carisse - MBS 1013 (LP) N/A |
| 7 | 8 | (13) | I PICKED A DAISY Dallas Harms - Broadland BR 2302X M (LP) N/A | 32 | 39 (8) | IT TAKES MORE THAN LOVE Don Cochran - Broadland BR 2308X M (LP) Sweet Clover BR 1981 M |
| 8 | 10 | (14) | YOU MADE MY DAY TONIGHT Canadian Zephyr - RCA PB 50487 N (LP) N/A | 33 | 50 (3) | I HAD A LOVELY TIME The Kendalls - Ovation OV 1119A N (LP) N/A |
| 9 | 6 | (15) | RACHEL I'M JUST NOT THAT STRONG David Thompson - Citation C-378 (LP) N/A | 34 | 28 (14) | PLEASE DON'T HURT ME Ray St. Germain - Sunshine SS 54 (LP) Ray St. Germain - SSLP 4014 |
| 10 | 13 | (6) | EVERLASTING LOVE Narvel Felts - ABC 1022 12441 T (LP) N/A | 35 | 40 (6) | HANG UP YOUR RHINESTONE SUIT Sharon Lowness - Boot BTX 226-K (LP) New Moon Over My Shoulder BOS-7193-K |
| 11 | 14 | (6) | I JUST CAN'T STAY MARRIED TO YOU Cristy Lane - GRT 1185-169 T (LP) N/A | 36 | 17 (7) | IT'S TIME WE TALK THINGS OVER Rex Allen Jr - Warner Bros WBS 8697 P (LP) N/A |
| 12 | 1 | (10) | WHY HAVE YOU LEFT THE ONE YOU... Crystal Gayle - United Artists 1259 F (LP) When I Dream - UALA 858 F | 37 | 47 (3) | I'M GETTING HIGH REMEMBERING Carroll Baker - RCA PB 50498 N (LP) If It Wasn't For You KKL 1 0285 N |
| 13 | 15 | (4) | TONIGHT SHE'S GONNA LOVE ME Razzy Bailey - RCA PB 11446 N (LP) N/A | 38 | 43 (5) | LADY SORROW Tim Daniels - Fame TDF 002 (LP) N/A |
| 14 | 19 | (6) | FALL IN LOVE WITH ME TONIGHT Randy Barlow - Republic REP 034 N (LP) Fall In Love With Me Tonight - REP 6023 N | 39 | 46 (4) | BUILDING MEMORIES Sonny James - Columbia 3 10852 H (LP) N/A |
| 15 | 18 | (11) | SILVER AND SHINE Dick Damron - RCA PB 50491 N (LP) N/A | 40 | 45 (6) | STRANGER The Mercey Brothers - MBS 1011 (LP) Comin' On Stronger - MBS-2000 |
| 16 | 7 | (11) | TEXAS (When I Die) Tanya Tucker - MCA 40976 J (LP) TNT - MCA-40976 J | 41 | 23 (7) | AS LONG AS I CAN WAKE UP IN YOUR ARMS Kenny O'Dell - Capricorn CPS 0309 O (LP) N/A |
| 17 | 33 | (3) | I'LL WAKE UP WHEN I GET HOME Charlie Rich - Elektra E 45553 P (LP) Every Which Way But Loose 5E 503 P | 42 | 67 (2) | IF I COULD WRITE A SONG Billy "Crash" Craddock - Capitol P 4672-F (LP) N/A |
| 18 | 20 | (4) | ALIBIS Johnny Rodriguez - Mercury 55050 O (LP) N/A | 43 | 44 (12) | I'VE SEEN SOME THINGS Orval Prophet - Broadland BR 2303X M (LP) Of Amos BR 1986-M |
| 19 | 21 | (6) | IF EVERYONE HAD SOMEONE LIKE YOU Eddie Arnold - RCA PB-11422 N (LP) N/A | 44 | 49 (6) | EASY DOES IT Rondini - Giro G-141B (LP) N/A |
| 20 | 9 | (16) | FOUR STATES TO GO Alex Fraser - Boot BT-219-K (LP) N/A | 45 | 51 (4) | ANY DAY NOW Con Gibson - ABC 1311 54039 T (LP) N/A |
| 21 | 24 | (6) | SAVE THE LAST DANCE FOR ME Jerry Lee Lewis - Sun S1-1139X M (LP) N/A | 46 | 53 (4) | SHE'S BACK IN MANHATTAN Ronnie Kartman - Kansas City BKCX 101 (LP) N/A |
| 22 | 27 | (3) | I JUST FALL IN LOVE AGAIN Anne Murray - Capitol 4675 F (LP) New Kind Of Feeling - SW 11849 F | 47 | 52 (4) | LOVE AIN'T MADE FOR FOOLS John Wesley Ryles - ABC 1311-12432 T (LP) N/A |
| 23 | 36 | (3) | SEND ME DOWN TO TUCSON Mel Tillis - MCA 40983 J (LP) Every Which Way But Loose - 5E 503 P | 48 | 69 (2) | WHISKY RIVER Willie Nelson - Columbia 3 10877 H (LP) Live - KCZ 35642-H |
| 24 | 48 | (3) | GOLDEN TEARS Dave & Sugar - RCA PB 11427 N (LP) N/A | 49 | 55 (4) | LOVE IS A FIRE Sylvia Tyson - Boot SR 45 101-1 (LP) Sarah, On Stone - SR 101 |
| 25 | 31 | (8) | EVERY WOMAN Van Dyke - Change CH 45011 J (LP) Another Van Dyke - CLP 8004 J | 50 | 70 (2) | SON OF CLAYTON DELANEY Tom T. Hall - RCA PB 11453 N (LP) Places I've Done Time - APL 1 3018-N |

COUNTRY 75 Singles (51-75)

- 51 54 (5) **WHEN I WANT A LADY**
Gary Buck - GBP GBP-1004
(LP) N/A
- 52 25 (11) **YOUR LOVE HAD TAKEN ME THAT HIGH**
Conway Twitty - MCA 40963-J
(LP) Conway MCA 3063-J
- 53 32 (12) **I'VE DONE ENOUGH DYING TODAY**
Larry Gatlin - Monument E4-270-H
(LP) Oh Brother - PES 7626-H
- 54 37 (7) **GIMME BACK MY BLUES**
Jerry Reed - RCA PB-11407-N
(LP) N/A
- 55 29 (13) **DO YOU EVER FOOL AROUND**
Joe Stampley - Epic 8-50626-H
(LP) Red Wine & Blue Memories - KE-35443-H
- 56 73 (2) **I'LL MISS YOU TOMORROW**
Wayne Mack - Grand Slam GS2311-M
(LP) I'll Miss You Tomorrow - GS 2009-M
- 57 38 (10) **THE SONG WE MADE LOVE TO**
Mickey Gilley - Epic 8-50631-H
(LP) N/A
- 58 72 (2) **TRYIN' TO SATISFY YOU**
Dottie - RCA PB-11448-N
(LP) N/A
- 59 74 (2) **I'VE BEEN WAITING FOR YOU**
Con Hunley - Warner Bros. WBS-8723-P
(LP) N/A
- 60 42 (14) **TULSA TIME**
Don Williams - ABC 1022-12425-T
(LP) Expressions 9022-1069-T
- 61 75 (2) **IT'S A CHEATIN' SITUATION**
Moe Brandy - Columbia 3-10889-H
(LP) N/A
- 62 41 (6) **LOVIN' ON**
The Bellamy Bros - Warner Bros WBS-8692-P
(LP) N/A
- 63 (1) **SOMEBODY SPECIAL**
Donna Fargo - Warner Bros - WBS-8722-P
(LP) N/A

- 64 (1) **WORDS**
Susie Allanson - Elektra E-46009-P
(LP) N/A
- 65 65 (3) **MR. JONES**
Big Al Downing - Warner Bros. WBS-8716-P
(LP) N/A
- 66 (1) **STILL A WOMAN**
Margo Smith - Warner Bros - WBS-8726-P
(LP) Woman - BSK-3286-P
- 67 56 (9) **SHIRLEY JEAN BERRELL**
Statler Bros - Mercury 55048-Q
(LP) N/A
- 68 64 (15) **WHERE WOULD JOHN BAPTIZE JESUS**
Artie MacLaren - Broadland BR-2304X-M
(LP) Songs Of Love & Life - BR-1061-M
- 69 58 (14) **DON'T YOU THINK THIS OUTLAW. . .**
Waylon Jennings - RCA PB-11390-N
(LP) I've Always Been Crazy - AFL1-2971-N
- 70 (1) **MY HEART HAS A MIND OF MY OWN**
Debby Boone - Warner Bros WBS-8739-P
(LP) N/A
- 71 59 (13) **PLEASE DON'T PLAY A LOVE SONG**
Marty Robbins - Columbia 3-10821-H
(LP) N/A
- 72 (1) **HEALIN'**
Bobby Bare - Columbia 3-10891-H
(LP) Sleeper When I Fall - PC 35645-H
- 73 (1) **TOO FAR GONE**
Emmylou Harris - Warner Bros WBS-8732-P
(LP) Profile - Best Of Emmylou Harris - BSK-3258-P
- 74 (1) **KELLY GREEN**
Glory Anne Carrere - Royalty R1000-76
(LP) Keeper For The Heart - R2000-33
- 75 (1) **THE OUTLAWS PRAYER**
Johnny Paycheck - Epic 8-50655-H
(LP) Armed And Crazy - KE 35444-H

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

RPM Country 25 Albums

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

- 1 1 (8) **KENNY ROGERS**
The Gambler (United Artists)
UA-LA-934-H-F UA-EC-934-H-F UA-CA-934-H
- 2 2 (14) **CARROLL BAKER**
If It Wasn't For You (RCA)
KKL1-0285 KKS1-0285 KKK1-0285
- 3 4 (10) **TANYA TUCKER**
TNT (MCA)
MCA-3066-J MCAT-3066-J MCAC-3066-J
- 4 7 (25) **WILLIE NELSON**
Willie And Family Live (Columbia)
KC2-35642-H K28-35642-H K2T-35642-H
- 5 3 (15) **DON WILLIAMS**
Expressions (ABC)
9310-1069-T N/A N/A
- 6 6 (24) **ANNE MURRAY**
Let's Keep It That Way (Capitol)
ST-11743-F BX-11743-F 4X-11743-F
- 7 5 (13) **WAYLON JENNINGS**
I've Always Been Crazy (RCA)
AFL1-2979-N AFS1-2979-N AFK1-2979-N
- 8 8 (5) **OLIVIA NEWTON-JOHN**
Totally Hot (MCA)
MCA-3067-J MCAT-3067-J MCAC-3067-J
- 9 11 (4) **RICH, RABBITT, TILLIS**
Every Which Way But Loose (Elektra)
5E-503-P N/A N/A
- 10 9 (12) **MERCEY BROTHERS**
Comin' On Stronger (MBS)
MBS-2000 MBS-2000-B MBS-2000-C
- 11 10 (7) **WILLIE NELSON**
Stardust (Columbia)
JC35305-H JCA-35305-H JCT-35305-H
- 12 12 (10) **EMMYLOU HARRIS**
Profile - The Best Of (Warner Bros)
BSK-3258-P MB-3258-P M5-3258-P
- 13 13 (24) **CRYSTAL GAYLE**
When I Dream (United Artists)
UALA-858-F UAEA-858-F UACA-858-F

- 14 15 (6) **JOHN CONLEE**
Rose Colored Glasses (ABC)
9022-1105-T N/A N/A
- 15 14 (13) **BARBARA MANDRELL**
Moods (ABC)
9022-1088-T N/A N/A
- 16 16 (22) **DOLLY PARTON**
Heartbreaker (RCA)
AFL1-2797-N AFB1-2797-N AFK1-2797-N
- 17 21 (4) **JOHNNY PAYCHECK**
Armed And Crazy (Epic)
KE-35444-H EA-35444-H ET-35444-H
- 18 17 (11) **CONWAY TWITTY**
Conway (MCA)
MCA-3063-J MCAT-3063-J MCAT-3063-J
- 19 23 (2) **LARRY GATLIN**
Greatest Hits (Monument)
PES-7628-H PESA-7628-H PEST-7628-H
- 20 18 (12) **CHARLEY PRIDE**
Burgers & Fries - (RCA)
APL1-2983-N APS1-2983-N APK1-2983-N
- 21 20 (17) **GOOD BROTHERS**
Doing The Wrong Things Right (RCA)
KKL1-0282-N N/A N/A
- 22 19 (21) **ELVIS PRESLEY**
A Canadian Tribute (RCA)
KKL1-7065-N KKS1-7065-N KKK1-7065-N
- 23 22 (12) **WAYLON JENNINGS & WILLIE NELSON**
Waylon & Willie (RCA)
AFL1-2686-N AFS1-2686-N AFK1-2686-N
- 24 (1) **RANDY BARLOW**
Fall In Love With Me Tonight (Republic)
RPL-6023-N N/A N/A
- 25 (1) **OAK RIDGE BOYS**
Room Service (ABC)
9310-1065-T N/A N/A

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

Disco breaks through with Toronto programmers

While some Toronto programmers are experimenting with disco, CHIC Brampton is taking a greater piece of the action because of a total commitment to this revolutionary music form. Executive Director of CHIC Harry Allen told RPM, "It's a whole new world. Disco is the most important music form today."

The station went 24 hour disco after a short experimentation period and research in both the Brampton and Toronto markets. "There was a demand for disco," explained Allen. "There was no need to change on-air staff, just the music, and it's proven to be very successful."

Not everyone's happy about the CHIC changeover. The local Bell Telephone office has apparently been frustrated in keeping the lines open. Telephone communication with listeners is one of the major factors in judging the popularity of a radio station, and what the telephone told CHIC is quite revealing. For instance, the phone response is constant and from people with expendable incomes, divided equally between female and males, and the age group would appear to be 18 to 30.

Program Director David Oliver and his music director, Chris Borden, are also in constant touch with retailers in both the

Brampton and Toronto areas, as well as with record companies. This information, as well as checking with U.S. charts, is the basis for their programming day as well as their Top 30 Disco chart, which appears in the Toronto Sun.

While CHIC take a bit out of the Toronto market with their positive disco approach CKOC Hamilton, one of the more aggressive Top 40 stations, chews at the lower west end of Toronto with their unique approach to disco, tempered with rock. Toronto's giant CKFM has created a Saturday night disco habit for its listeners, and CKFH, previously known as a country listening post, are now getting their feet wet with the popular new music form of disco.

Retailers don't know who to credit for the increase in disco business. Disco record buyers come in all shapes and sizes and ages. Although their interest is primarily in the hit type of disco record, they are now becoming more knowledgeable of what is available: 12", 7" and albums. Many of them are obviously being influenced by the discos that have sprung up across the Toronto area in the past year.

Disco sales, however, could probably

DISCO BREAKS continued on page 48

Edwin Starr cashing in with new label/single

20th Century recording artist Edwin Starr says that his current hit, Contact, caught him and his people completely by surprise by taking off as quickly as it did. "Like many other artists, we were hoping for a hit disco record," Starr told RPM, "but we were very surprised by the reaction Contact received." One reason for their surprise is that Starr is not known as a disco artist, and he himself says he is not into disco. "I just happen to be current," he noted, "I have too much of a previous track record to be considered just a disco artist." His past hits include Agent 00 Soul and his monster hit War (What Is It Good For), 25 Miles, and There You Go, among others. Starr admits that part of his success is due to his ability to sing to the rock as well as the R&B listener. "I think it is a fallacy that an artist has to aim his music for a certain market. You have to be adaptable nowadays, as well as putting out the best product you can."

Starr's impression is that disco is bigger than pop or R&B when you look at it on a national plane. If someone looks at the disco charts from across the country, they will see a consistency that isn't present in other music forms. "Regional hits are very rare in the discos," Starr claims, "Also, international boundaries are being transcended by disco hits." His own song, Contact, is at the top of the charts in the U.S., Canada and Europe. "I'm looking forward to see how it does in Japan", he adds.

Edwin Starr is a dynamic performer and is exciting to watch in concert. His manager, Lillian Kyle, boasts "Edwin is an entertainer who can take a good song on record

and make it great live. Nobody is disappointed after seeing him live." Starr says he likes performing live more than anything, and is careful to record in the studio only what he can duplicate on stage. "Basics are what music is all about," he says. "You have to concentrate on the major ingredients because by the time you mix down to two tracks a lot of the extra little parts are lost." As a result, he feels that Contact is twice as potent done live as it is on the record.

Many people are surprised when they discover that Starr didn't use a synthesizer in Contact, but that he used a string ensemble instead. "I was trying to get the sound German producers did with Donna Summer's hit, I Feel Love. No one has been able to duplicate that synthesizer sound, because I think they used a special program." Starr feels that the bass line is very important in the makeup of a disco song. "The simplest bass lines are the trickiest ones," he says. "Humming them is easy, but getting them down is hard."

Edwin Starr's Contact is taken from his album, Clean. He doesn't apologize for not having a 12" or 7" single. "I found out it doesn't hurt to have just one version. Everything was able to come off the album, and I don't think I'll change my approach on my next release." Starr is very excited about his next record, and says it will be a dynamite follow-up to Contact.

SEE YOU AT 3DIM



RPM's Michael Beard boogies with Evelyn "Champagne" King at Superman party.



At Le Club's recent Superman party, the action got so hot that Superman blew his top!

WEA hosts Superman night at Toronto's Le Club

On January 30, WEA Music and Toronto's Le Club disco co-hosted a Superman Night in honour of the WEA release of the original soundtrack album for Superman - The Movie. In attendance for the occasion, in addition to a plentitude of media and industry people, were Lois Lane, who greeted guests at the door; bouncer Lex Luthor, reporter Clark Kent, and, making his entrance from a telephone booth to the sounds of the soundtrack album, Superman himself (photographed with Kent for what may be the first time in history). Those in attendance were also treated to Super Cake, washed down with Krypton Punch.

Supaman aims at Superman

"I grew up with Superman," says Louis Lofredo while doing the final mixdown of his new single, Supaman, at Toronto's Manta Sound Studios. "It's every man's dream to be like Superman, and it's every woman's dream to have a man like him." Lofredo and the song's co-writer, Lee Hargrove, have been working on Supaman for the past six months, and according to Lofredo, they didn't realize the movie would be as big as it is. However, he says the song will have to stand on its own, but that the added Superman movie hype will help in promoting his record.

Lofredo's company, Mandala International out of Nashville, specializes in doing media packages. Essentially, they are cover versions of an artist's original hits which are re-recorded to give them an up-to-date sound. Lofredo will do research to find an artist or members of a band, help re-arrange the original songs, record them, pay the artist and then take the tapes to record marketing companies.

Lee Hargrove plays all the Yamaha and ARP synthesizers made. In fact, he is one of the top synthesizer programmers in the United States. Hargrove was signed by Lofredo a year ago to work on an album

project which they decided would have a European synthesized disco feel. Supaman is the first completed number, and they are aiming it at AM radio as well as the disco market.

Supaman is Lofredo's first effort into disco, and to familiarize himself with the market, he listened to all the top disco records.

"I've been dissecting hits for the past three years so they could be re-recorded," says Lofredo, "so I dissected the disco hits in the marketplace at the time and applied the parts that made them work, and then added my own interpretations." Session people were used because of their versatility and their openness to new ideas, and Lofredo credits Hargrove with being the key man in the studio because he plays the keyboards and was the co-writer.

Bob Gallo consulted on the re-mix of Supaman, and Lofredo feels his expertise and knowledge provided an invaluable contribution to the single. "Bob is one of the best producer/engineers in the world," says Lofredo, "and with the state of the recording industry today, a producer is like a film director who has to put all the pieces together."

DISCO BREAKS continued from page 47

become a major factor in overall record sales, if it were not for the negative approach of many record companies. Record promotion people generally have not yet accepted disco for its real value. Lorne Lichtman, manager of A&A's Sherway store, told RPM, "We don't sell to disco freaks. The demand for disco is much greater than disco itself." Demographically speaking, Lichtman's store is selling disco and crossover disco to an age group of 12 to 65. "They refer to it as music with a

good beat. They like the happy sound generated by this type of music form." Lichtman's top selling album is Boney M's Nightflight To Venus, which contains their current hit Rasputin. His top selling 12 inch is the Cancon release of (Boogie Woogie) Dancin' Shoes by Claudja Barry, and the top selling 7" single is I Will Survive by Gloria Gaynor.

So the disco heat keeps getting hotter and hotter, and there are some optimists who believe it's just a matter of time before a major radio station in Toronto will bite the bullet and boogie all day and all night.

Lofredo sees the music industry as a cycle, and says that is why disco has grown so big. "The times have to do with it," he says. "People want to dance nowadays. Even country artists are looking towards that 4/4 time disco beat to sell records. I hope the song stands up by itself because no gimmicks in the world will make it good," he concludes. "People have to want to dance to it, it's that simple."

DISCO JOCKEYING

by Peter Frost

Casablanca Records have released commercially the Donna Summer MacArthur Park 12 inch with the remixed Heaven Knows section similar to the 45 release. This cut on the 12 inch is almost the same time as the LP version at 17:33.

Ariola Records have shipped the 12 inch of Knock On Wood commercially by Amii Stewart. This is the label's first release on 12 inch for the public.

Arista has shipped a new 12 inch by G.Q. which will be the label's first double sided hit 12 inch. The A side is titled Disco Nights and uses some special effects on the mixing of the guitars. The B side is getting a lot of attention in Toronto with Boogie Oogie Oogie (5:15), which is funkier than the original and has a much stronger beat. The disc is produced by Jimmy Simpson.

TK has released two more 12 inchers that are getting sales as imports. First is the reissue of The Lion Sleeps Tonight by the Stylistics (5:29). This remake of the 60's hit by the Tokens is good, with a hot break, but the disc is too short. The song was formerly available on H&L Records. The other disc is Nanu Nanu I Wanna Get Funky Wich You (8:00) by Daddy Dewdrop. This record is a takeoff on Peter Brown, and with a strong beat and handclaps, works well on the dance floors.

Another country singer turns to disco. The new 12 inch release by Kathy Barnes titled Body Talkin' (6:15), on Republic Records from Nashville, is doing well in both sales and club play. The song is a bit rocky, but the break is great. The break begins with a bass line and drums, and builds up into a frenzy at the end of the disc. The vocal style is a bit similar to Alicia Bridges.

Westend Records in the States have released a new 12 inch, (Everybody) Get Dancing by Bombers. This is one of the best Canadian productions I've heard to date. The song is in the same style as Chic, but is hotter. The disc cooks all the way through its 9:24 duration. The album should be following soon, and if this is any indication of what is coming, Canada has finally entered with a big international hit in the disco field.

WEA has released the 12 inch by Rod Stewart of Da Ya Think I'm Sexy (6:29).

DISCO continued on page 49

Congratulations

**A.R.S.
RECORDS CANADA**

**RPM
15TH
ANNIVERSARY**

DISCO continued from page 48

This mix, done by Jim Burgess, is much cleaner than the LP version. They added an intro which can be used by DJs for mixing, and the drums have been mixed up to the familiar disco beat. Also, the ending has been extended, with the last part instrumental for DJ mixing also. This should be a giant sales item in the stores.

Bohannon's new LP is now out on Mercury Records. The album Cut Loose, is a good follow-up to his last LP, which is still doing well. The title cut, Cut Loose (7:44), is one of the best cuts, done in traditional Bohannon style with drums and lots of guitar. Mighty Groovy (4:37) is also good. Check the whole album out because there is a lot of material suitable for programming. One bad point about the album is that Bohannon did not use Carolyn Crawford (lead singer on the last LP) on this release.

RCA has released a 12 inch by Machine titled There But For The Grace Of God Go I (5:01). The disc features August Darnell, the former lead singer of Dr. Buzzard's Savannah Band. The disc is very upbeat, with heavy use of synthesizer, and could work. The vocals are very similar to the old Savannah Band.

Casablanca has released three more albums which all look good. First, the new Meco Superman. The Themes From Superman medley (16:31) is good but boring. The style is just like his last album. Although club play will be limited, the sales should be good on this item.

The new Cher, produced by Bob Esty, has one cut that is laid back and will probably be the last record played for the night in all the clubs. Titled Take Me Home (6:47), this song works. The rest of the album is very pop oriented.

Probably one of the best new releases is Ultimate. With a sound similar to U.S.A.-European Connection and Voyage, and vocals like the Ritchie Family, this album can't miss. The first side is pre-mixed with a medley of Love Is The Ultimate, Touch Me Baby, and Dancing In The Night running 14:30. The second side has three cuts, all playable, with Music In My Heart (6:38) being the strongest. This LP is hot. The Eurodisco sound is one of the most popular on the dance floors and does very well on the retail level.

The new St. Tropez LP, Belle De Jour, is now out on Butterfly Records. The best cut on the album is a Canadian song, Fill My Life With Love (6:14). The rest of the album is super listening music, but not that strong for disco. The LP in concept is much better than their first release. It was produced at Trident Studios in England by Lewis and Rinder (of El Coco fame).

The Raes' new 12-inch on A&M, I Only Wanna Get Up And Dance (7:25), is another hit. The tune continues the driving beat of A Little Lovin', and has a sax solo that works. I can't wait to hear the rest of the album, due to ship next week. The mix was once again done by John Luongo from Boston.

Ritchie Rivera has remixed Lonely Dancer by Van McCoy for MCA. The new disco disc now runs 8:05 and is very interesting. The beat is a little slow, but phased

strings and good instrumental passages make the song work.

A good new Cancon record now out is Just Having Fun by Carl Harvey on BPI Records. The instrumental side is getting some airplay (CHIC Brampton), with good requests. The song has a funky beat, and uses synthesizer heavily. The label is a small independent that can be contacted at Borrice Production Inc., 157 Lotherton Pathway, Unit 61, Toronto, Ontario. M6B 2G6.

Led Zeppelin done disco? Yes, now there are disco versions of Stairway To Heaven and Whole Lotta Love on the Wonder Band LP, Stairway To Love. On side one, there is a medley of Stairway To Heaven, Stairway To Love and Whole Lotta Love, and a finale of Stairway To Heaven. The side works, but the vocals are very rock oriented. The other side features the Wonderful Medley of Wonder Dance, Wonder Love, and Wonder Mar(Woman). Both sides are programmable, but will probably only be popular in the after hours clubs.

Quality is releasing the Gino Soccio LP Outline this week on the Celebration label. Soccio, who is known for his work on Kebelektrik and Witch Queen, has a hit album on his hands. The LP contains his earlier hit of The Visitors, plus two cuts that will be immediate hits with Dancer (8:35) and Dance To Dance (7:13). Dancer contains a lot of synthesizer work which reminds you of Giorgio.

DISCO PLAYLIST

- STEVE YOUNG
CITI-FM WINNIPEG
- 1 SHAKE YOUR GROOVE THING Peaches & Herb (PolyGram)
 - 2 DON'T HOLD BACK Chanson (Quality)
 - 3 I WILL SURVIVE Gloria Gaynor (PolyGram)
 - 4 INSTANT REPLAY Dan Hartman (CBS)
 - 5 YOU CAN DO IT Dobie Gray (MCA)
 - 6 IT'S ALL THE WAY LIVE Lakeside (RCA)
 - 7 SOUVENIRS Voyage (RCA)
 - 8 I DON'T KNOW IF IT'S RIGHT Evelyn "Champagne" King (RCA)
 - 9 CONTACT Edwin Starr (RCA)
 - 10 FREE ME FROM MY FREEDOM Bonnie Pointer (Motown)
 - 11 SHAKE YOUR BOOTY Jacksons (CBS)
 - 12 BURNIN' Carol Douglas (MCA)
 - 13 HIGH ON YOUR LOVE SUITE Rick James (Motown)
 - 14 EVERY 1'S A WINNER Hot Chocolate (MCA)
 - 15 Y.M.C.A. Village People (PolyGram)
 - 16 WHAT YOU GAVE ME Diana Ross (Motown)
 - 17 LE FREAK Chic (WEA)
 - 18 RASPUTIN Boney M (WEA)
 - 19 GOT TO BE REAL Cheryl Lynn (CBS)
 - 20 JE SUIS MUSIC Cerrone (WEA)
 - 21 L.A. SUNSHINE Aura (MCA)
 - 22 CHAINS Bionic Boogie (PolyGram)

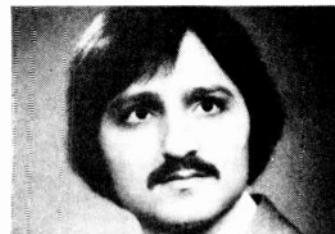
- 23 SHINE ON SILVER MOON McCoo & Davis (CBS)
- 24 A-FREAK-A Lemon (Quality)
- 25 FEED THE FLAME Lorraine Johnson (Quality)

DISCO ALBUMS

- A&A Sherway/Toronto
Lorne Litchmen
- 1 BONEY M Night Flight From Venus (WEA)
 - 2 VILLAGE PEOPLE Cruisin' (PolyGram)
 - 3 EARTH, WIND & FIRE Best Of Vol. 1 (CBS)
 - 4 POINTER SISTERS Energy (WEA)
 - 5 GLORIA GAYNOR Love Tracks (PolyGram)
 - 6 PEACHES & HERB Too Hot (PolyGram)
 - 7 HOT CHOCOLATE Every 1's A Winner (MCA)
 - 8 DONNA SUMMER Live & More (PolyGram)
 - 9 CHARO Ole Ole (RCA)
 - 10 GOODY GOODY Goody Goody (WEA)
 - 11 3 DEGREES New Dimension (Quality)
 - 12 D.D. SOUND Cafe (Quality)
 - 13 CHERYL LYNN Cheryl Lynn (CBS)
 - 14 THE TEE CEES Disco Love Bite (Quality)
 - 15 EDWIN STARR Clean (RCA)

DISCO continued on page 50

ALLDISC DISTRIBUTORS LIMITED Appointment



Paul Bordonaro

Tony R. Frank, president of Alldisc Distributors Ltd. is pleased to announce the appointment of Mr. Paul Bordonaro to the position of General Manager.

Mr. Bordonaro started with Alldisc in 1971 and has been involved in all phases of the company's business, most recently as Buyer and in charge of inventory control.

In his new position, Paul will be in charge of day to day operations. His responsibilities include Customer and Supplier relations as well as warehouse supervision.

Since 1965 Alldisc is a "One Stop" supplier of Records and Tapes to Canada's independent retailers.

CLASSIFIED & HELP WANTED

ON-AIR & PRODUCTION GRANDE PRAIRIE

CFGP, Grande Prairie would like tapes and resumes from those interested in on-air and production. No immediate openings, but the time is now to make your contact. Send to: Ken Connors, Production Manager, CFGP, 10008 - 103 Avenue, Grand Prairie, Alberta

TWO ANNOUNCERS WANTED

CFPA requires two adult-oriented announcers for contemporary format in 130,000 market. Send application to: Jim Parker, CFPA, Box 2747, Thunder Bay, Ontario P7B 5G2.

EARLY MORNING COMMUNICATOR

Wanted - early morning communicator with minimum of two years experience required. Send resume and tape to Chris Perry, P.D. Radio CJLS, 222 Main Street, Yarmouth, Nova Scotia B5A 1C8.

COUNTRY JOCK NORTH BAY

Top country jock required for CKAT-FM Country North Bay. Experience a must. Production voice and skills most necessary. Send tapes and resume to Garth Cooper, Operations Manager, CKAT-FM, Box 3000, North Bay, Ontario.

DISC JOCKEY

with two years experience, looking to re-locate with a contemporary station. Will work shift anywhere. Call Cliff: 416-261-2842.

LOOKING

Seven years in production and promotion with major market station. Will re-locate. Contact Ian McCallum, 416-884-2758, for tapes and resume.

PROFESSIONAL MORNING MAN

Looking for a professional morning man. Must be able to communicate. Full benefits and top money to right person. Tapes and resume to: Bob Parsons, CHSJ Radio, P.O. Box 2000, Saint John, New Brunswick E2L 3T4.

OPPORTUNITIES AVAILABLE

for serious broadcast journalists preferably with television experience. Apply with resume and salary requirements. RPM Weekly, Box 7575, 6 Brentcliffe Road, Toronto M4G 3Y2.

RECORD BAR

Space for rent in a clothing store (specializing in jeans). Suitable for record bar. Located in Cabbagetown. Call Mary at 416-921-9878 between 10 - 6.

WANTED FOR RECORD COMPANY

Attic Records needs good people - a promotional coordinator, an accounting type, and a receptionist. Please reply in confidence, in writing to Al Mair, Attic Records, 98 Queen St. E. Suite 3. Toronto M5C 1S6.

AVAILABLE FOR HIRE

Are you looking for a dynamic and talented individual to round out your management team? Then stop searching because I'm the person who can meet your needs. I have over ten years experience as a musician and manager, and also hold a Master's Degree in Administration. I'm willing to listen to any reasonable offer. Call David at 613-225-9149.

FOR SALE

COLLECTORS ITEMS

63 vertically cut World 16" Transcription records in new condition \$1.00 each. Engineered Sound Systems Ltd. 3078 Jarrow Ave. Mississauga, Ont. L4X 2C7. Telephone 416-625-4042.

CONGRATULATIONS WALT

For 15 years of dedication to our industry, - Holger Petersen - Stony Plain Records.

DISCO continued from page 49

- 16 GENE CHANDLER
Get Down (RCA)
- 17 T.H.P. ORCHESTRA
Tender Is The Night (RCA)
- 18 VOYAGE
Fly Away (RCA)
- 19 DAN HARTMAN
Instant Replay (CBS)
- 20 BUSTIN' OUT OF L7
Rick James (Motown)
- 21 A TASTE OF HONEY
A Taste Of Honey (Capitol)
- 22 MUSIQUE
Keep On Jumpin' (Quality)
- 23 LORRAINE JOHNSON
Learning To Dance All Over Again (Qua)
- 24 LINDA CLIFFORD
If My Friends Could See Me Now (Poly)
- 25 EVELYN "CHAMPAGNE" KING
Smooth Talk (RCA)

LATE BREAKING NEWS

John Williams leaves Direction Records to join up with TeeVee International.

Richard Bibby returns to the U.S. to head up Pickwick Records in Minneapolis. His successor in Canada is Alan Reid.

KEEP YOUR LISTING UP TO DATE in the Canadian Music Industry Directory

INDICATE NEW LISTINGS & CORRECTIONS BELOW &
MAIL NOW TO: RPM Directory, 6 Brentcliffe Rd., Toronto, Ontario. M4G 3Y2

CATEGORY

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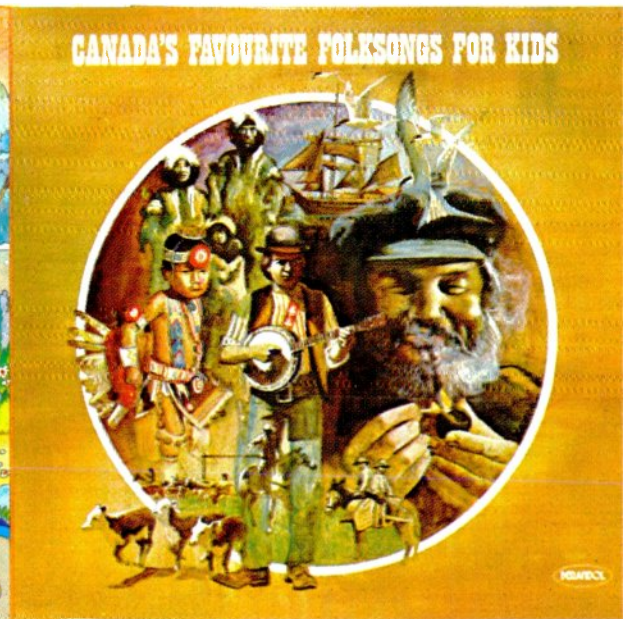
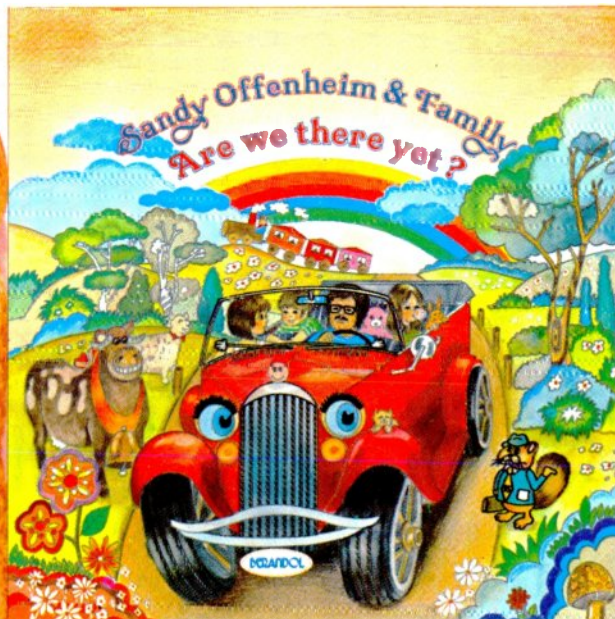


THE BEAR 'N' DOLL COLLECTION

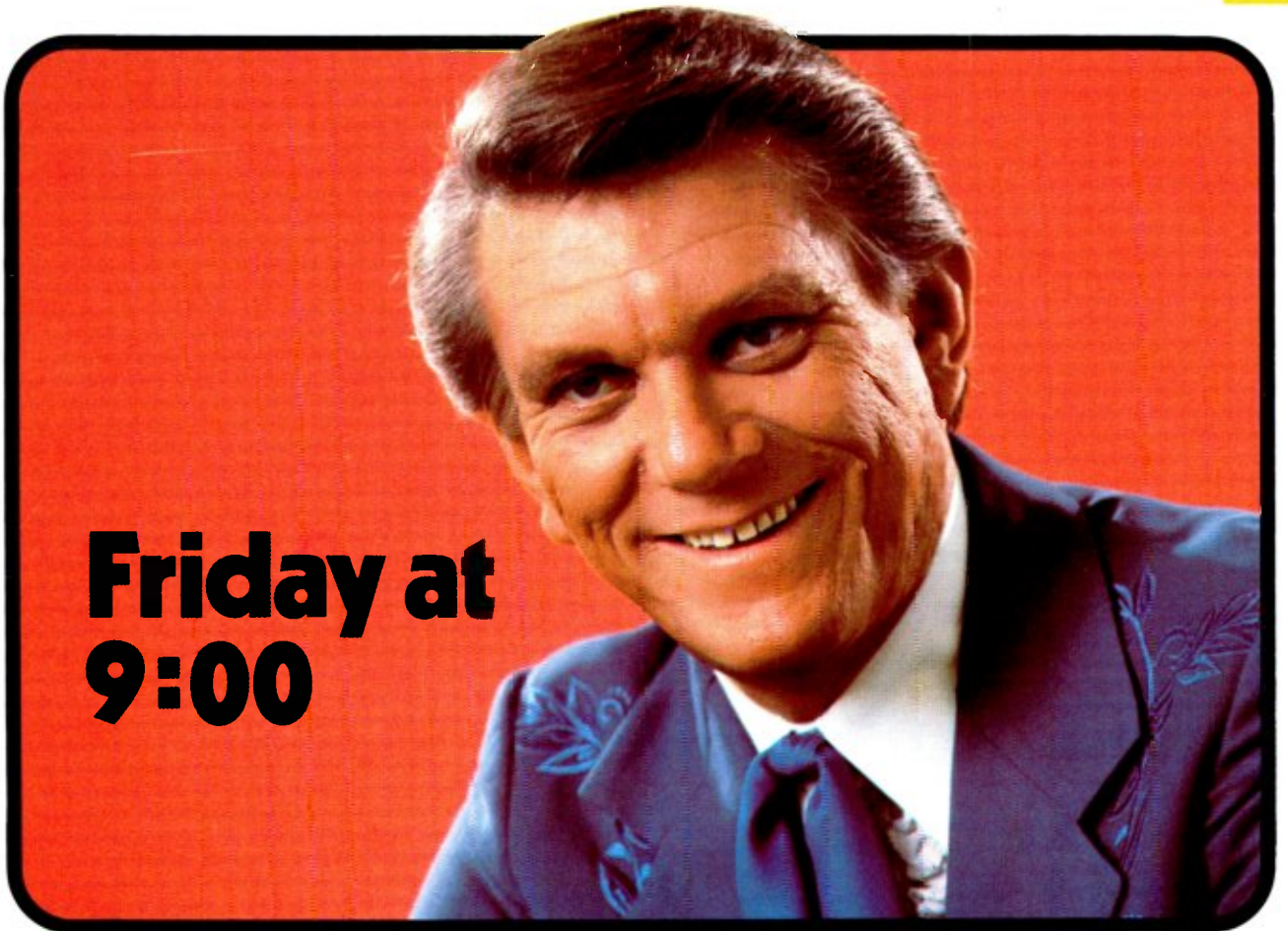
Canadian Kids Records



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TOMMY HUNTER



**Friday at
9:00**

CBC-TV 