

RFM WEEKLY

Volume 31 No. 4 April 21, 1979 60 CENTS

Cover story: Berandol takes on the world



CHARTOLOGY TRACES CANCON HISTORY HIT BY HIT FOR OVER A DECADE

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

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

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

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

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

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

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

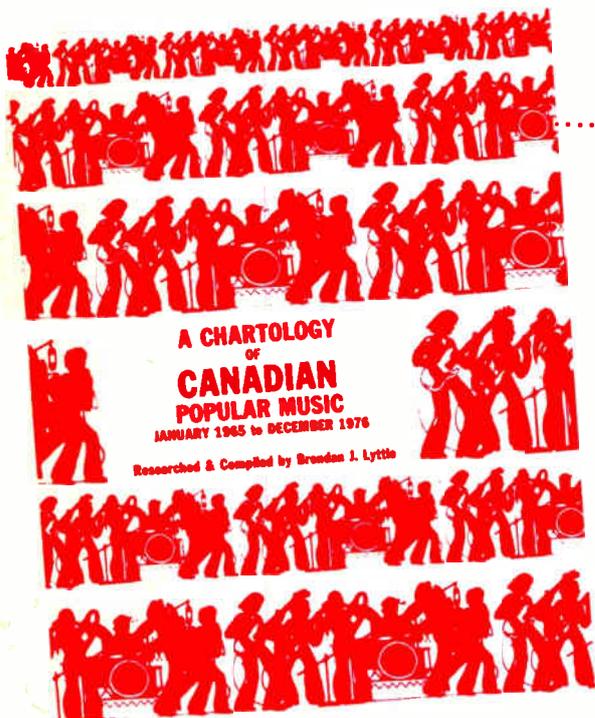
It doesn't end here. Today, the industry has a great deal of glamour and the new faces don't really remember that it had a lack lustre beginning and some of them don't care. For those who do care, this is a history book and an adventure that some of us were lucky enough to live through.

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

That says it all.

—Walt Grealis

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Mighty Pope signs with Quality Recs. worldwide

Quality Records have announced the signing to a worldwide recording contract of Toronto-based R&B/disco artist the Mighty Pope. The artist has completed an album,



Mighty Pope signs with Quality with lawyer Ed Glinert and managers, Neill Dixon and Steve Propas and Quality's George Struth and producer John Driscoll.

produced by Quality's John Driscoll, which is being released in Canada on the company's Celebration label. In the U.S., Quality has dealt the album to Warner Bros.' new RFC label for release there and in other world markets.

Hellfield LP rush-releases in U.S.

The self-titled debut album by Toronto-based Epic recording act Hellfield has been rush-released in the U.S. due to an overwhelming demand for the product on the radio level.

The excitement began when the program director of KSHE radio in St. Louis brought an import copy of a Hellfield single, Tell Me Are You Listening, to the attention of the Century Broadcast Chain, which includes major stations in Detroit, Los Angeles and San Francisco. The record enjoyed extensive airplay prior to a formal Stateside release, and now Epic has released the LP, a special 12" pressing of Tell Me Are You Listening and a standard single of the same tune in the U.S. market place.

"This is probably the most exciting of all acceptance, in that radio stations themselves called our U.S. counterpart and asked for the album," said CBS Canada's A&R Director Bob Gallo, who produced the Hellfield project. Gallo, a twenty year veteran of the music industry, feels that "the Canadian market has a wealth of talent to offer," a theory well supported by the acceptance of six major Canadian albums for release in the U.S. in recent months. "Canadian success Stateside will add a credibility that should give Canadian artists the security of knowing that their music will be accepted around the world," added Gallo.

Hellfield and producer Gallo are currently completing the group's second album at Toronto's Manta Sound Studios.

The RFC deal follows a similar agreement with the label on another Quality produced project out of Canada, Gino Soccio, for the album Outline. A single from that album, Dancer/Dance To Dance, became the number one disco single in the U.S., on all three trades.

The Mighty Pope is a veteran performer and recording artist who achieved North American success last year with his single Heaven On The Seventh Floor.

The Pope is managed by the highly successful management firm of Dixon/Propas.

April Wine gain in U.S. with tour and new single

Aquarius recording group April Wine are taking their best shot to date at the U.S. market with their current single, Roller, and a major U.S. tour. The single is their debut release through their new agreement with Capitol Records in the U.S. Capitol-EMI also distribute the group's product in Canada, where it is released on the Aquarius label.

The single is taken from the group's debut U.S. album release, First Glance. Both the album and single are receiving good rotation at major AOR stations throughout the U.S., and the single is beginning to show trade numbers.

The five-piece Montreal rock group have been on tour in the U.S., opening for name groups such as the J. Geils Band, Rush and Styx. Having completed the eastern leg of the tour with Rush, the band are now touring the western U.S.

April Wine have long been established in Canada, having achieved a double platinum, three platinum and seven gold album

awards since their formation in 1970. The group also have numerous Canadian hit singles to their credit.



April Wine and manager Terry Flood present jacket to Capitol Vice President (U.S.) Don Davis at Capitol's L.A. Tower.

Troubador signs distribution agreement with A&M Canada

A&M Canada President Gerry Lacoursiere has announced the finalization of an agreement by which A&M will become the exclusive Canadian distributor for Troubador Records. Troubador is probably best known for its best-selling folksinger Raffi, who has achieved gold status with his two children's albums, and The Original Sloth Band.

"We are happy to have the opportunity the Troubador line will afford us to broaden our sales base by exploring an area we have

not previously been involved in," said Lacoursiere. "The new agreement will allow A&M experience in the viable children's market."

The Troubador catalogue includes Raffi's Good Luck Boy, Singable Songs For The Very Young, Adult Entertainment, More Singable Songs, and After Midnight and 1978, the latter two by The Original Sloth Band. Initial release under the new agreement will be Raffi's Corner Grocery Store, which will be shipped April 17.

A&M/Troubador signing with Raffi (seated) and (standing l to r) Raffi's wife Debi, Gerry Lacoursier and Bill Ott (A&M), Mike Mulholland, Glen Sernyk (Troubador).



Too much criticism of the Junos by media

COMMENT by Walt Grealis

As March rolls around each year, the media begins plans for its annual attack on the Juno Awards. They reach into a drawer to find all the cutesy criticism over the years and embark on tearing down the nominating system, the voting procedure, the repetition of winners and block voting.

As critics, they find that there is little to praise about this glorious occasion. March becomes "open season" on the Junos.

It's the nature of Canadians to be negative and it seems to be the main purpose of the media to be annually negative about an award show that means so much to so many struggling young Canadian performers.

Each year it is brought to the attention of the public that this event is crass and commercial because some of the categories are based on record sales. This is like saying that the buying public are no judge of what is good. It is constantly suggested

by the print media, very subtly, that artists and records should be judged by a panel of "experts". It's fairly obvious that the panel they are talking about would be comprised of themselves.

The last thing the public wants to know is what a critic thinks of the public's buying habits.

The Juno system of nominating and voting is by no means perfect and anyone who wishes to criticize the Junos should constructively create a new system of nominating and voting that will continue to involve the industry and submit it to CARAS.

No Canadian award show can touch the Junos for entertainment value. It is a feather in the cap of the CBC that they were handed this show after many years of refusing it and now it has become a great national event.

The Junos will finally attain the status of being a glittering and glamorous affair when it is talked about in positive terms.

The media ignore the winners to talk about how bad the Juno system is. It would appear to be more important to

criticize and say the same things over and over than it is to bring to the attention of the public the fact that while television has done little to create big stars, the record industry has been very successful.

The industry itself is guilty of playing down the importance of a yearly award show for the music industry on television.

A greater fuss should be made each year about the Junos. If the industry doesn't put its full support behind the Junos, it's hard to expect the rest of the media to support this important event.

Whatever has to be done to bring the Junos back to its important status in the industry should be done right away. The Junos must become a twelve month promotional project that finally goes to television every March with everyone waiting to see the results and to be entertained.

If there is a more important event in the music and record industry, I'd like to know about it.

When the industry believes, the rest of Canada will follow.

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

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

| | | | |
|---------|---|-----------|---|
| A&M | W | MOTOWN | Y |
| CBS | H | PHONODISC | L |
| CAPITOL | F | POLYDOR | Q |
| GRT | 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

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Trooper's Hot Shots album shipped platinum on Day 1

MCA's brand new national distributor, MCA Distributing (Canada), headed by Vice President George Burns, has scored a rare happening for a Canadian album release. Trooper's new MCA album, Hot Shots, shipped platinum the first day of release.

has been one of the group's big reaction numbers on their recent 18 month tour, a major factor for its release as a single.

Hot Shots is made up of cuts produced by Randy Bachman.



The MCA team (l to r) Lynn Dunlop, Cornel Campbell, Scott Richards, Keith Patten, Herb Forgie and Chris Lawrie.

Hot Shots was the creation of Scott Richards, Vice President of Marketing for MCA Canada, who used Trooper's 12 most successful AM cuts, all with the exception of one, which were considered "big" singles in Canada.

The exception is the most current single release, The Boys In The Bright White Sports Car, a co-penning by Trooper's Ra McGuire and Brian Smith. The song

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April 21, 1979

Quality group

Madcats

open for Rush in U.S.

Quality recording group Madcats made a successful major U.S. concert appearance recently launching the U.S. release of their self-titled debut album. The group opened for another Toronto-based group, Rush, on April 4 at the War Memorial Auditorium in Rochester, New York, before a capacity crowd of 13,000 people.

In attendance at the concert were radio personalities from WMJQ, WCMR and WSAY. Quality reports the group's set met with enthusiasm from the full house.

The album, which recently won a Juno Award for top graphics, is available in the U.S. on the Buddah label, which is distributed by Arista. The album was released in the U.S. a few weeks ago.

PolyGram announce

three new

major artist signings

PolyGram have announced three new major artist signings on the international level. The company recently added noted rock/blues songwriter/singer/guitarist J.J. Cale to their roster. Cale was signed by Phonogram in Chicago. His product will be released on Mercury. Cale is noted for his co-penning of Eric Clapton's hit After Midnight.

Another new addition to the PolyGram roster is noted British progressive rocker Robert Fripp, who recently signed to Polydor E.G. The company is preparing for release of his debut album, Exposure, due in April. Among other guests on the session are Peter Gabriel and Daryl Hall (Hall & Oates). Fripp was the founder and leader of King Crimson, a pioneer prog-rock group of the sixties. Since then, he has done collaborations with Brian Eno and produced the latest Gabriel album, among other projects.

PolyGram also announced the release of their first product from Frank Zappa. The release is a two-record album set titled Sheik Yerbouti, on the artist's self-named label. PolyGram will also be releasing a debut single from the album titled Dancin' Fool. According to National Promotion Manager Bob Ansell, "It's a very strong album. It's really his first truly Zappa album in five or six releases."

Tying in with the Zappa release is the presence of drummer Terry Bozzio on the album. Bozzio has since left Zappa's group to join another PolyGram act, U.K., whose current Danger Money set is showing signs of major Canadian success. The album has sold over 12,000 units in its first two weeks. The group have recently completed dates in Montreal and Toronto, and are completing western Canada dates with Jethro Tull in Vancouver, Edmonton and Calgary.

To all the Handleman Gang!

We thought of you at

NARM

and now that we're back

we'd like to add our

*Congratulations and
greetings.*

Your friends,

Scott Richards

and the workers at.....

MCA RECORDS (CANADA)

FEATURE ALBUMS

TEAZE

One Night Stands - Aquarius AQR-523-F Rock

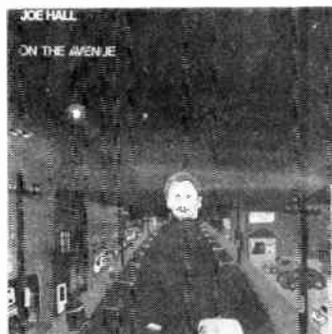
Another basically solid, driving rock album from the four-piece group out of Windsor, Ontario who record on the Montreal-based Aquarius label. One Night Stands features straight ahead rock on most cuts. Two gentler cuts, however, should see the bulk of the airplay. They are Loose Change, a possible single, and Touch The Wind, which should earn AOR activity. Both cuts feature acoustic guitar (Marc Bradac's lead and slide are prominent elsewhere in the album). Produced by April Wine's Myles Goodwyn using Le Studio (Morin Heights, Quebec) and Montreal's Studio Tempo. Lyrics enclosed.



JOE HALL & THE CONTINENTAL DRIFT

On The Avenue - Posterity PTR-13009 (TCD)

An indescribable album by one of Canada's most talented, yet least definable artists. Singer-songwriter Hall blends elements of his folk roots with the Zappa-esque craziness of his current stage act. The result is a blend of folk, rock, reggae, tango and punk rock under such titles as Here Comes The Third World, Nos Hablos Telephonos, States Of Interruption, More Cold Drinks and Punk Lunch. Produced at Hamilton's Grant Avenue by lead guitarist Tony Quarington, himself a Posterity artist, whose own brand of craziness meshes with Halls. Lyrics inside worth studying. Several cuts radio-compatible.



TEENAGE HEAD

IGM (Epic) PEC-90534-H Rock

Flat-out, solid rock from the four-piece Hamilton-based new wave group. Many cuts will surprise with their format-compatibility for AOR, with a couple of songs possible singles. Produced by the group and Allan Caddy at Toronto's Thunder Sound. The album also includes the group's debut single of last year, Picture My Face, produced by Jack Morrow at Phase One. The songs are simple, the lyrics are somewhat punk, but tight sound should earn airplay for Ain't Got No Sense and Picture My Face. Guest appearances from Kelly Jay on piano and harp, and acoustic guitar from Dave Rave.



SINGLES ALPHABETICALLY

- 30 A Little More Love
- 96 Away From You
- 100 Bang A Gong
- 13 Big Shot
- 32 Blow Away
- 16 (Boogie Woogie) Dancin' Shoes
- 91 Bridge Over Troubled Water
- 55 Bustin' Loose
- 79 Can You Read My Mind
- 15 Crazy Love
- 17 Da Ya Think I'm Sexy
- 76 Dancer
- 43 Dancin' Shoes
- 88 Diamonds
- 81 Disco Nights
- 21 Don't Cry Out Loud
- 77 Don't Write Her Off
- 58 Elena
- 54 Every 1's A Winner
- 8 Every Time I Think Of You
- 54 Every Which Way But Loose
- 42 Fire
- 61 Four Strong Winds
- 10 Forever In Blue Jeans
- 67 Get Used To It
- 72 Give Me An Inch
- 22 Goodnight Tonight
- 84 Good Times Roll
- 47 Happiness
- 85 Hard Times For Lovers
- 9 Heart Of Glass
- 35 Heartaches
- 19 Heaven Knows
- 71-75 Here Comes The Night
- 29 He's The Greatest Dancer
- 66 Holiday
- 20 I Don't Know If It's Right
- 52 I Got My Mind Made Up
- 92 I Need Your Help Barry Manilow
- 99 I Never Said I Love You
- 1 I Just Fall In Love
- 68 I Only Want To Get Up & Dance
- 23 I Want Your Love
- 56 I Will Play A Rhapsody
- 11 I Will Survive
- 18 In The Navy
- 51 Just One Look
- 89 Just When I Needed You Most
- 37 Keep On Dancin'
- 6 Knock On Wood
- 7 Lady
- 27 Livin' It Up
- 62 Logical Song
- 45 Lotta Love
- 38 Love Ballad
- 59 Love Is The Answer
- 82 Love Struck
- 78 Love Takes Time
- 28 Maybe I'm A Fool
- 70 My Life
- 86 Never The Same
- 48 No Tell Lover
- 87 Old Time Rock & Roll
- 69 Pick On Me
- 25 Precious Love
- 12 Rasputin
- 40 Renegade
- 93 Reunited
- 83 Rhumba Girl
- 63 Rock 'N Roll Fantasy
- 39 Roller
- 41 Roxanne
- 44 Rubber Biscuit
- 97 Saturday Night, Sunday Morn
- 50 Shake Your Body
- 5 Shake Your Groove Thing
- 64 Stay The Night
- 26 Stumblin' In
- 65 Such A Woman
- 4 Sultans Of Swing
- 33 Superman
- 49 Sweet Lui-Louise
- 94 Take It Back
- 34 Take Me Home
- 98 The Boys In Sports Car
- 90 The Dock Of The Bay
- 36 The Gambler
- 95 The Last Time I Felt Like This
- 14 The Moment That It Takes
- 74 Time Is The Keeper
- 80 Too Much Heaven
- 3 Tragedy
- 57 Watch Out For Lucy
- 2 What A Fool Believes
- 46 What You Won't Do For Love
- 31 Wheels Of Life
- 24 Whispering Rain
- 60 W.M.C.A.
- 73 You Didn't Listen To Me

RECORD DEALER ORDER GUIDE

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

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



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 | Artist | Label | Title | Label | Title | | | | | |
|----|----|------|-------------------------|--------------|----------------------------|---------|----------|--------------------------------------|----------------------------|----------------------|------------------------------|-------------|
| 1 | 2 | (12) | MA P L Anne Murray | Capitol | 4675 F | 26 | 30 (8) | STUMBLIN' IN | Suzi Quatro & Chris Norman | RSO | RS 917 Q | |
| | | | | | (LP) New Kind Of Feeling | SW | 11849 F | | | | | |
| | | | | | | | | | | | | |
| 2 | 3 | (11) | Doochie Brothers | Warner Bros. | WBS 8724 P | 27 | 32 (8) | LIVIN' IT UP (Friday Night) | Bell & James | A&M | AM 2069 W | |
| | | | | | (LP) Minute By Minute | RSK | 3193 P | | | | | |
| | | | | | | | | | | | | |
| 3 | 1 | (10) | Bee Gees | RSO | RS918 Q | 28 | 28 (11) | MAYBE I'M A FOOL | Fiddie Money | Columbia | 3 10900 H | |
| | | | | | (LP) Spirits Having Flown | RS1 | 3041 Q | | | | (LP) Life For The Taking | PC 35598 H |
| | | | | | | | | | | | | |
| 4 | 6 | (8) | MA P L Dire Straits | Mercury | M74052 Q | 29 | 31 (7) | HE'S THE GREATEST DANCER | Sister Sledge | Cotillion/Atlantic | COT 44245 P | |
| | | | | | (LP) Dire Straits | SRM | 1 1197 Q | | | | (LP) We Are Family | KSD 5209 P |
| | | | | | | | | | | | | |
| 5 | 5 | (13) | Peaches & Herb | PolyGram | PD 14514 Q | 30 | 18 (19) | A LITTLE MORE LOVE | Olivia Newton John | MCA | 40975 J | |
| | | | | | (LP) Too Hot | PD1 | 6172 Q | | | | (LP) Totally Hot | MCA 3067 J |
| | | | | | | | | | | | | |
| 6 | 9 | (8) | MA P L Amii Stewart | Ariola | AR 7736 M | 31 | 35 (10) | WHEELS OF LIFE | Gino Vannelli | A&M | AM2114 W | |
| | | | | | (LP) N/A | | | | | | (LP) Brother To Brother | SP 4722 W |
| | | | | | | | | | | | | |
| 7 | 7 | (14) | Little River Band | Capitol | 4667 F | 32 | 39 (6) | BLOW AWAY | George Harrison | Dark Horse | DRC-8763-P | |
| | | | | | (LP) Sleeper Catcher | SW | 11783 F | | | | (LP) George Harrison | DHK 3255-P |
| | | | | | | | | | | | | |
| 8 | 8 | (14) | The Babys | Chrysalis | CHS 2279 F | 33 | 34 (7) | SUPERMAN | Herbie Mann | Atlantic | AT 3547 P | |
| | | | | | (LP) Head First | CHR | 1195 F | | | | (LP) N/A | |
| | | | | | | | | | | | | |
| 9 | 11 | (7) | Blondie | Chrysalis | CHS 2295 F | 34 | 43 (6) | TAKE ME HOME | Cher | Casablanca | NB 965 Q | |
| | | | | | (LP) Parallel Lines | CHR | 1192 F | | | | (LP) Take Me Home | NBLP-7133 Q |
| | | | | | | | | | | | | |
| 10 | 10 | (11) | Neil Diamond | Columbia | 3 10897 H | 35 | 44 (6) | HEARTACHES | BTO | Mercury | M74046-Q | |
| | | | | | (LP) Bring Me Flowers | FC | 35625 H | | | | (LP) Rock & Roll Night | SRM1 3748 O |
| | | | | | | | | | | | | |
| 11 | 4 | (15) | Giorgia Gaynor | Polydor | PD 14508 Q | 36 | 22 (20) | THE GAMBLER | Kenny Rogers | United Artists | UA X1250Y F | |
| | | | | | (LP) Love Tracks | PD1 | 6184 Q | | | | (LP) The Gambler | UALA 934H F |
| | | | | | | | | | | | | |
| 12 | 15 | (14) | Boney M | Atlantic | MS 1990 P | 37 | 45 (5) | KEEP ON DANCIN' | Gary's Gang | Sam/Columbia | 3 10884 H | |
| | | | | | (LP) Nightflight To Venus | KSD | 50498 P | | | | (LP) Gary's Gang | JC 35793 H |
| | | | | | | | | | | | | |
| 13 | 13 | (10) | Billy Joel | Columbia | 3 10913 H | 38 | 48 (7) | LOVE BALLAD | George Benson | Warner Bros | WBS-8759 P | |
| | | | | | (LP) 52nd Street | FC | 35609 H | | | | (LP) Living Inside Your Love | 2BSK 3277 P |
| | | | | | | | | | | | | |
| 14 | 21 | (16) | MA P L Trooper | MCA | 40968 J | 39 | 49 (6) | ROLLER | April Wine | Aquarius | AQ 5079 F | |
| | | | | | (LP) Thick As Thieves | MCA | 2377 J | | | | (LP) First Glance | AQR 517 F |
| | | | | | | | | | | | | |
| 15 | 20 | (13) | Poco | ABC | 1022 12439 T | 40 | 65 (4) | RENEGADE | Styx | A&M | AM 2110 W | |
| | | | | | (LP) Legend | 9022 | 1099 T | | | | (LP) Pieces Of Eight | SP 4724 W |
| | | | | | | | | | | | | |
| 16 | 16 | (17) | MA P L Claudja Barry | London | LG 2 K | 41 | 59 (6) | ROXANNE | Police | A&M | AM 2096 W | |
| | | | | | (LP) I Want To Be Moved | LG | 1003 K | | | | (LP) Outlanders D'amour | SP-4753-W |
| | | | | | | | | | | | | |
| 17 | 12 | (16) | Rod Stewart | Warner Bros | WBS 8724 P | 42 | 24 (17) | FIRE | Pointer Sisters | Planet | P45901 P | |
| | | | | | (LP) Blondes Have More Fun | BSK | 3261 P | | | | (LP) The Pointer Sisters | P1-P |
| | | | | | | | | | | | | |
| 18 | 36 | (4) | Village People | Casablanca | NB 973 Q | 43 | 38 (13) | DANCIN' SHOES | Nigel Olsson | Bang | 8740-N | |
| | | | | | (LP) Go West | NBLP | 7144 Q | | | | (LP) N/A | |
| | | | | | | | | | | | | |
| 19 | 14 | (12) | Donna Summer | Casablanca | NB 959 Q | 44 | 50 (5) | RUBBER BISCUIT | Blues Brothers | Atlantic | AT-3564 P | |
| | | | | | (LP) Live & More | NBLP | 7119-2-Q | | | | (LP) Briefcase Full Of Blues | KSD 19217 P |
| | | | | | | | | | | | | |
| 20 | 17 | (15) | Evelyn "Champagne" King | RCA | PB 11386 N | 45 | 41 (18) | LOTTA LOVE | Nicolette Larson | Warner Bros | WBS 8664 P | |
| | | | | | (LP) Smooth Talk | APL1 | 2466 N | | | | (LP) Nicolette | BSK 3243 P |
| | | | | | | | | | | | | |
| 21 | 19 | (21) | Melissa Manchester | Arista | AS 0373 F | 46 | 29 (13) | WHAT YOU WON'T DO FOR LOVE | Bobby Caldwell | Clouds/TK | K4-2036 H | |
| | | | | | (LP) Don't Cry Out Loud | AB | 4186 F | | | | (LP) Bobby Caldwell | PTK 92032-H |
| | | | | | | | | | | | | |
| 22 | 37 | (4) | Wings | Columbia | 3 10939 H | 47 | 64 (5) | HAPPINESS | Pointer Sisters | Planet | P45902 P | |
| | | | | | (LP) N/A | | | | | | (LP) Energy | P1 P |
| | | | | | | | | | | | | |
| 23 | 26 | (7) | Chic | Atlantic | AT-3557 P | 48 | 23 (15) | NO TELL LOVER | Chicago | Columbia | 3 10879 H | |
| | | | | | (LP) Chic | 19209 P | | | | | (LP) Hot Streets | FC 35512 H |
| | | | | | | | | | | | | |
| 24 | 25 | (10) | MA P L Murray McLachlan | True North | TN4 144 H | 49 | 68 (3) | SWEET LUI-LOUISE | Ironhorse | Scotti Bros/Atlantic | SB-406 P | |
| | | | | | (LP) Whispering Rain | TN36 | H | | | | (LP) Ironhorse | SB 7103 P |
| | | | | | | | | | | | | |
| 25 | 27 | (8) | Rob Welch | Capitol | 46R5 F | 50 | 62 (5) | SHAKE YOUR BODY (Down To The Ground) | The Jacksons | Epic | 8 50656 H | |
| | | | | | (LP) Three Hearts | SO | 11907 F | | | | (LP) Destiny | PE 35552 H |

RPM Top Singles (51-100)

| | | | | | | | |
|----|----|------|--|-----|-----|------|---|
| 51 | 46 | (7) | JUST ONE LOOK Linda Ronstadt - Asylum E46011 P (LP) Living In The U.S.A. - 6E155-P | 76 | 82 | (4) | DANCER Gino Soccio - Celebration CEL-2329 M (LP) Outline - CEL 2013-M |
| 52 | 53 | (6) | I GOT MY MIND MADE UP Instant Funk - Salsoul/RCA S72078-N (LP) Kool-Aid - SA-8513-N | 77 | 81 | (3) | DON'T YOU WRITE HER OFF McGuinn, Clark & Hillman - Capitol 4693-F (LP) McGuinn, Clark & Hillman - SW-11910-F |
| 53 | 33 | (18) | EVERY 1'S A WINNER Hot Chocolate - Infinity INF-50002-J (LP) Every 1's A Winner - INF-9002-J | 78 | 85 | (3) | LOVE TAKES TIME Orleans - Infinity INF-50006-J (LP) Forever - INF-9006-J |
| 54 | 47 | (12) | EVERY WHICH WAY BUT LOOSE Eddie Rabbitt - Elektra E45554-P (LP) Every Which Way But Loose - 5E503-P | 79 | 83 | (5) | CAN YOU READ MY MIND Maureen McGovern - Warner/Curb WBS-8750-P (LP) Superman Soundtrack - 2BSK-3257-P |
| 55 | 51 | (7) | BUSTIN' LOOSE Chuck Brown/Soul Searchers - MCA SOR-40967-J (LP) Bustin' Loose - SOR-3076-J | 80 | 54 | (20) | TOO MUCH HEAVEN Bee Gees - RSO RS913-Q (LP) Spirits Having Flown - RSI-3041-Q |
| 56 | 40 | (20) | I WILL PLAY A RHAPSODY Burton Cummings - Portrait 6-70024-H (LP) Dream of A Child - PR-34581-H | 81 | 91 | (2) | DISCO NIGHTS (Rock Freak) G.Q. - Arista AS-0388-F (LP) Disco Nights - AB-4225-F |
| 57 | 57 | (5) | WATCH OUT FOR LUCY Eric Clapton - RSO RS-910-Q (LP) Backless - RS-13039-Q | 82 | 87 | (5) | LOVE STRUCK Stonebalt - Parachute/Casablanca RR522AA-Q (LP) Love Struck - RRLP-9006-Q |
| 58 | 67 | (5) | ELENA Marc Tanner Band - Elektra E46003-P (LP) No Escape - 6E171-P | 83 | 90 | (2) | RHUMBA GIRL Nicolette Larson - Warner Bros WBS-8795-P (LP) Nicolette - BSK-3243-P |
| 59 | 71 | (5) | LOVE IS THE ANSWER Dan & Coley - Big Tree/Atlantic BTS-16131-P (LP) Dr. Jeckel & Mr. Hyde - KBT-70615-P | 84 | 93 | (2) | GOOD TIMES ROLL The Cars - Elektra E-46014-P (LP) The Cars - 6E135-P |
| 60 | 42 | (21) | Y.M.C.A. Village People - Casablanca NB-945-Q (LP) Cruisin' - NBLP-7118-Q | 85 | 88 | (5) | HARD TIMES FOR LOVERS Judy Collins - Elektra E46020-P (LP) Hard Times For Lovers - 6E171-P |
| 61 | 61 | (7) | FOUR STRONG WINDS Neil Young - Reprise RPS-1396-P (LP) Comes A Time - MSK-2266-P | 86 | 66 | (3) | NEVER THE SAME Chilliwack - Mushroom M-7038-W (LP) Lights From The Valley - MRS-5011-W |
| 62 | 89 | (3) | LOGICAL SONG Supertramp - A&M AM-2128-W (LP) Breakfast In America - SP-3708-W | 87 | ... | (1) | OLD TIME ROCK & ROLL Bob Seger - Capitol 4702-F (LP) Stranger In Town - SW-11698-F |
| 63 | 77 | (3) | ROCK 'N' ROLL FANTASY Bad Company - Atlantic SS-70119-P (LP) Desolation Angels - KSS-8506-P | 88 | 96 | (2) | DIAMONDS Chris Rea - United Artists UAX-1285-F (LP) N/A |
| 64 | 69 | (4) | STAY THE NIGHT The Faragher Bros - Polydor PD-14533-Q (LP) N/A | 89 | ... | (1) | JUST WHEN I NEEDED YOU MOST Randy VanWarmer - Bearsville BSS-334-P (LP) N/A |
| 65 | 70 | (3) | SUCH A WOMAN Tycoon - Arista AS-0398-F (LP) Tycoon - AB-4215-F | 90 | ... | (1) | (Sittin' On) THE DOCK OF THE BAY Sammy Hagar - Capitol 4699-F (LP) N/A |
| 66 | 75 | (3) | HOLIDAY Myles - Change - CH45017-J (LP) Start All Over Again - CLP8005-J | 91 | ... | (1) | BRIDGE OVER TROUBLED WATER Linda Clifford - Curtom/RSO RS-921-Q (LP) N/A |
| 67 | 72 | (3) | GET USED TO IT Roger Voudouris - Warner Bros WBS-8762-P (LP) N/A | 92 | ... | (1) | I NEED YOUR HELP BARRY MANILOW Ray Stevens - Warner Bros. WBS-8785-P (LP) N/A |
| 68 | 84 | (2) | I ONLY WANT TO GET UP AND DANCE The Raes - A&M AM-472-W (LP) Dancin' Up A Storm - SP-4754-W | 93 | ... | (1) | REUNITED Peaches & Herb - Polydor PD1-4547-Q (LP) 2 Hot - PD1-6172-Q |
| 69 | 63 | (9) | PICK ON ME Dan Hill - GRT-1230-168-T (LP) Frozen In The Night - 9230-1079-T | 94 | 94 | (2) | TAKE IT BACK The J. Geils Band - EMI 8012-F (LP) Sanctuary - SW-17006-F |
| 70 | 60 | (22) | MY LIFE Billy Joel - Columbia 3-10853-H (LP) 50 Second Street - FC-35609-H | 95 | 97 | (2) | THE LAST TIME I FELT LIKE THIS Johnny Mathis/Jane Olivor - Columbia 3-10902-H (LP) N/A |
| 71 | 74 | (5) | HERE COMES THE NIGHT Streethart - Canadian Atlantic CAT-1502-P (LP) Under Heaven, Over Hell - KCA-25001-P | 96 | 99 | (2) | AWAY FROM YOU Cooper Brothers - Capricorn CPS-0315-Q (LP) The Cooper Brothers - CPN-0206-Q |
| 72 | 95 | (2) | GIVE ME AN INCH Ian Matthews - Mushroom M7040-W (LP) Stealin' Home - MRS-5012-W | 97 | 98 | (2) | SATURDAY NIGHT, SUNDAY MORNING Thelma Houston - Motown T54297-Y (LP) Saturday Night - M00013D1-Y |
| 73 | 78 | (6) | YOU DIDN'T LISTEN TO ME Molly Oliver - London LX-2681-K (LP) Molly Oliver - DL-3032-K | 98 | ... | (1) | THE BOYS IN THE SPORTS CAR Trooper - MCA 4099-J (LP) Hot Shot - MCA 5101-J |
| 74 | 76 | (6) | TIME IS THE KEEPER Ian Thomas - GRT-1230-169-T (LP) Glider - 9230-1082-T | 99 | 100 | (2) | I NEVER SAID I LOVE YOU Orsa Lia - Infinity INF-50004-J (LP) N/A |
| 75 | 80 | (4) | HERE COMES THE NIGHT The Beach Boys - Caribou/CBS ZS8-9026-H (LP) L.A. (Light Album) - JZ-35752-H | 100 | ... | (1) | BANG A GONG Witch Queen - Unison UN-3907 (J.C. Ent) (LP) Witch Queen - UN-7903 |

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

| TW | LW | WKS | | | | | | |
|----|----|------|--|----|----|------|--|--|
| 1 | 2 | (15) | DOOBIE BROTHERS Minute By Minute (Warner Bros) BSK-3193-P M8-3193-P M5 3193-P | 26 | 25 | (12) | SUPERMAN Soundtrack (Warner Bros) 2BSK 3257-P N/A N/A | |
| 2 | 1 | (12) | BEE GEES Spirits Having Flown (RSO) RS1-3041-Q RS81-3041-Q RS41-3041-Q | 27 | 50 | (4) | GEORGE BENSON Livin' Inside Your Love (Warner Bros) 2BSK 3277-P 2K8-3277-P 2K5-3277-P | |
| 3 | 3 | (13) | DIRE STRAITS Dire Straits (Mercury) SRM1-1197-Q MC81-1197-Q MCR4-1197-Q | 28 | 28 | (18) | NEIL DIAMOND You Don't Bring Me Flowers (Columbia) FC-35625-H FCA-35625-H FCT-35625-H | |
| 4 | 4 | (12) | GLORIA GAYNOR Love Tracks (Polydor) PD1-6184-Q TD81-6184-Q N/A | 29 | 27 | (11) | MELISSA MANCHESTER Don't Cry Out Loud (Arista) AB 4186-F 8A 4186-F 4A 4186-F | |
| 5 | 5 | (15) | ROD STEWAR Blondes Have More Fun (Warner Bros) BSK-3261-P M8-3261-P M5-3261-P | 30 | 31 | (14) | GEORGE THOROGOOD Move It On Over (Aric) LAT 1054-H CAT-1054-H 8AT-1054-H | |
| 6 | 7 | (8) | ANNE MURRAY New Kind Of Feeling (Capitol) SW-11849-F 8XW-11849-F 4XW-11849-F | 31 | 32 | (18) | ERIC CLAPTON Backless (RSO) RS1-3039-Q RS81-3039-Q RS41-3039-Q | |
| 7 | 6 | (15) | BLUES BROTHERS Briefcase Full Of Blues (Atlantic) KSD-19217-P TP-19217-P CS-19217-P | 32 | 33 | (10) | JOHN DENVER John Denver (RCA) AQL1 3075-N N/A N/A | |
| 8 | 8 | (11) | PEACHES & HERB 2 Hot (Polydor) PD1-6172-Q PD81-6172-Q N/A | 33 | 34 | (18) | EARTH, WIND & FIRE The Best Of Earth, Wind & Fire (Columbia) FC-35647-H FCA-35647-H FCT-35647-H | |
| 9 | 10 | (3) | SUPERTRAMP Breakfast In America (A&M) SP-3708-W 8T-3708-W CS 3708-W | 34 | 42 | (6) | SISTER SLEDGE We Are Family (Cotillion) KSD-5209-P TP-5209-P CS-5209-P | |
| 10 | 23 | (7) | BLONDIE Parallel Lines (Chrysalis) CHR-1192-F 8CH-1192-F CCH-1192-F | 35 | 15 | (22) | VILLAGE PEOPLE Cruisin' (Casablanca) NBLP-7118-Q NBL8-7118-Q NBL5 7118-Q | |
| 11 | 9 | (9) | BONEY M Nightflight To Venus (Sire) KSD-50498-P TP-50498-P CF-50498-P | 36 | 40 | (8) | BABYS Head First (Chrysalis) CHR-1195-F BCH-1195-F CCH-1195-F | |
| 12 | 13 | (20) | TOTO Toto (Columbia) PC 35317-H PCA 35317-H PCT 35317-H | 37 | 47 | (7) | BELL & JAMES Bell & James (A&M) SP-4728-W 8T-4728-W CS-4728-W | |
| 13 | 18 | (14) | POCO Legend (ABC) 9022-1099-T 8022-1099-T 5022-1099-T | 38 | 30 | (11) | HOT CHOCOLATE Every 1's A Winner (Infinity) INF-9002-J INF-T 9002-J INF-C 9002-J | |
| 14 | 11 | (18) | CHIC C'est Chic (Atlantic) KSD-19209-P TP 19209-P CS-19209-P | 39 | 36 | (18) | BARRY MANILOW Greatest Hits (Arista) A2L-8601-F 8A-8601-F 4A-8601-F | |
| 15 | 12 | (17) | OLIVIA NEWTON-JOHN Totally Hot (MCA) MCA-3067-J MCA-T 3067-J MCA-C 3067-J | 40 | 67 | (4) | AMII STEWART Knock On Wood (Arista) SW 50054-M SW8-50054-M SW4 50054-M | |
| 16 | 16 | (9) | RICK JAMES Busting Out Of L Seven (Motown) G7984-R1-Y GY984-HT-Y G7 984-HC-Y | 41 | 68 | (5) | POLICE Outlandos d'Amour (A&M) SP 4753-W 8T 4753-W CS-4753-W | |
| 17 | 19 | (6) | CHEAP TRICK Cheap Trick At Budokan (Epic) PE-35795-H PEA 35795-H PET 35795-H | 42 | 52 | (6) | THE RAES Dancin' Up A Storm (A&M) SP-4754-W 8T-4754-W CS-4754-W | |
| 18 | 14 | (9) | KENNY ROGERS The Gambler (United Artists) UALA934H-F UAEC934H-F UACA934H-F | 43 | 43 | (11) | MURRAY McLAUCHLAN Whispering Rain (True North) TN36-H TNA36-H TNT36-H | |
| 19 | 17 | (13) | POINTER SISTERS Energy (Planet) P1-P PT81-P PC51-P | 44 | 44 | (11) | BOB JAMES Touch Down (Columbia) PC 35594-H PCA 35594-H PCT 35594-H | |
| 20 | 39 | (4) | GEORGE HARRISON George Harrison (Dark Horse/Warner Bros) DHK-3255-P M8-3255-P M5-3255-P | 45 | 55 | (8) | THE JACKSONS Destiny (Epic) PE-35552-H PEA-35552-H PET-35552-H | |
| 21 | 20 | (13) | EDDIE MONEY Life For The Taking (Columbia) PC 35598-H PCA 35598-H PCT 35598-H | 46 | 54 | (7) | INSTANT FUNK Kool-Aid (RCA) SA-8513-N N/A N/A | |
| 22 | 22 | (15) | NICOLETTE LARSON Nicolette (Warner Bros) BSK 3243-P M8-3243-P PM5 3243-P | 47 | 56 | (7) | CHER Take Me Home (Casablanca) NBLP-7133-Q N/A NBL5-7133-Q | |
| 23 | 29 | (5) | BOB WELCH Three Hearts (Capitol) SO 11907-F 8XO 11907-F 4XO 11907-F | 48 | 21 | (23) | BILLY JOEL The Stranger (Columbia) PC-34987-H PCA-34987-H PCT-34987-H | |
| 24 | 24 | (13) | ELVIS COSTELLO Armed Forces (Columbia) JC 35709-H JCA 35709-H JCT 35709-H | 49 | 41 | (15) | CHERYL LYNN Cheryl Lynn (Columbia) PC-35486-H PCA-35486-H PCT-35486-H | |
| 25 | 26 | (8) | CLAUDJA BARRY I Wanna Be Loved By You (London) LGR-1003-K LG8-1003-K LG5-1003-K | 50 | 53 | (20) | THP ORCHESTRA Tender Is The Night (RCA) KKL1 0291-N KKK1 0291-N KKS1 0291-N | |

RPM 100 Top Albums (51-100)

| | | | | | |
|----|----------|---|-----|----------|---|
| 51 | 48 (10) | VOYAGE Fly Away (Marlin) KKL1-0299-N KKS1-0299-N KKK1-0299-N | 76 | 78 (4) | ANGELA BOFILL Angie (Arista) GRP-5000-F N/A N/A |
| 52 | 73 (4) | ALLMAN BROTHERS BAND Enlightened Rouge (Capricorn) CPN-0218-Q MBN-0218 M5N-0218-Q | 77 | 84 (3) | FABULOUS POODLES Mirror Stars (Pye) NSPL-35666-L YBP-35666-L ZCP-35666-L |
| 53 | 35 (24) | HEART Dog & Butterfly (Portrait) FR-35555-H FRA-35555-H FRT-35555-H | 78 | 79 (7) | MOLLY OLIVER Molly Oliver (London) DL-3023-K DL8-3023-K DL5-3023-K |
| 54 | 59 (6) | ALMA FAYE BROOKS Doin' It (RCA) KKL1-0303-N KKS1-0303-N KKK1-0303-N | 79 | 70 (5) | JOE SAMPLE Carmel (ABC) 9022-1126-T 8022-1126-T 5022-1126-T |
| 55 | 46 (26) | GINO VANNELLI Brother To Brother (A&M) SP-4722-W BT-4722-W CS-4722-W | 80 | 85 (3) | MYLES Start All Over Again (Change) CLP-8005-J CLPT-8005-J CLPC-8005-J |
| 56 | 37 (24) | NEIL YOUNG Comes A Time (Reprise) MSK-2266-P M8-2266-P M5-2266-P | 81 | 86 (3) | JUDY COLLINS Hard Times For Lovers (Elektra) 6E-171-P ET8-171-P TC5-171-P |
| 57 | 51 (10) | UFO Strangers In The Night (Chrysalis) CH2-1209-F TCH-1209-F DCH-1209-F | 82 | 94 (3) | FRANK ZAPPA Sheik Yer Bouti (Mercury) SRZ-2-1501-Q N/A SRZ4-1501-Q |
| 58 | 38 (23) | FRANK MILLS The Post And I (Polydor) 2424-170-Q 3821-170-Q N/A | 83 | 100 (2) | UK Danger Money (Polydor) PD1-6194-Q PD81-6194-Q PD41-6194-Q |
| 59 | 60 (8) | CHUCK BROWN & THE SOUL SEARCHERS Bustin' Loose (Source) SOR-3076-J N/A N/A | 84 | (1) | TROOPER Hot Shots (MCA) MCA-5101-J MCAT-5101-J MCAC-5101-J |
| 60 | (1) | VILLAGE PEOPLE Go West (Casablanca) NBLP-7144-Q NBL8-7144-Q NBL5-7144-Q | 85 | 76 (8) | JEFFERSON STARSHIP Jefferson Starship Gold (Grunt) BZL1-3247-N BZS1-3247-N BZK1-3247-N |
| 61 | 45 (27) | DONNA SUMMER Live And More (Casablanca) NBLP-7119-Q NBL8-7119-Q NBL5-7119-Q | 86 | 82 (10) | SAD CAFE Misplaced Ideals (A&M) SP-4737-W BT-4737-W CS-4737-W |
| 62 | 62 (13) | FM Black Noise (Passport) 9167-9831-T 8167-9831-T 5167-9831-T | 87 | 95 (3) | HERBIE MANN Superman (Atlantic) KSD-19221-P N/A N/A |
| 63 | 63 (72) | BILLY JOEL 52nd Street (Columbia) FC-35609-H RCA-35609-H FCT-35609-H | 88 | (1) | G.Q. Disco Night (Arista) AB-44255-F N/A N/A |
| 64 | 64 (15) | PEABO BRYSON Crosswinds (Capitol) ST-11875-F N/A N/A | 89 | 89 (4) | DEVADIP CARLOS SANTANA Oneness (Columbia) JC-3586-H JCA-35686-H MCT-35686-H |
| 65 | 71 (4) | STREETHEART Under Heaven, Over Hell (Atlantic) CAT-1502-P TP-1502-P CS-1502-P | 90 | 90 (4) | TAVARES Madame Butterfly (Capitol) SW-11874-F 8XW-11874-F 3XW-11874-F |
| 66 | 65 (12) | BOBBY CALDWELL Bobby Caldwell (Clouds/TK) PTK-92032-H N/A N/A | 91 | 97 (2) | SUZI QUATRO If You Knew Suzi (RSO) RS1-3044-Q RS81-3044-Q RS41-3044-Q |
| 67 | 57 (19) | BARBRA STREISAND Greatest Hits Vol II (Columbia) FC-35679-H FCA-35679-H FCT-35679-H | 92 | (1) | DOUCETTE Mama Let Him Play (Mushroom) MRS-5009-W N/A N/A |
| 68 | 92 (2) | ROXY MUSIC Manifesto (Atlantic) KSD-38114-P TP-38114-P CS-38114-P | 93 | 81 (6) | LAKESIDE Shot Of Love (RCA) BXL1-2937-N N/A N/A |
| 69 | 91 (2) | BAD COMPANY Desolation Angels (Atlantic) KSS-8506-P TP-8506-P CS-8506-P | 94 | (1) | WITCH QUEEN Witch Queen (Unison-J.C. Ent) UN-7903 N/A N/A |
| 70 | 80 (3) | MAX WEBSTER A Million Vacations (Anthem) ANR-1-1018-F 8AN-1-1018-F 4AN-1-1018-F | 95 | 98 (2) | ARPEGGIO Let The Music Play (Polydor) PD1-6180-Q PD81-6180-Q PD41-6180-Q |
| 71 | 58 (14) | MARVIN GAYE Here My Dear (Motown) T364J2-Y T364JT-Y T364JC-Y | 96 | (1) | LONG JOHN BALDRY Baldrly's Out (Capitol) ST-6459-F BT-6459-F 4T-6459-F |
| 72 | 61 (43) | BOB SEGER & THE SILVER BULLET BAND Stranger In Town (Capitol) SW-11698-F 8XW-11698-F 4XW-11698-F | 97 | 99 (2) | CHRIS deBURGH Crusader (A&M) SP-4746-W BT-4746-W CS-4746-W |
| 73 | 83 (3) | MCGUINN, CLARK & HILLMAN McGuinn, Clark & Hillman (Capitol) SW-11910-F 8XW-11910-F 4XW-11910-F | 98 | (1) | IAN THOMAS Glider (GRT) 9230-1082-T 8T-8230-T 5230-T |
| 74 | 66 (10) | THIRD WORLD Journey To Addis (Island) ILPS-9554-N N/A N/A | 99 | (1) | NATALIE COLE I Love You So (Capitol) SO-11028-F 8XO-11928-F 4XO-11928-F |
| 75 | 69 (5) | GONZALES Haven't Stopped Dancin' (Capitol) SW-11855-F N/A N/A | 100 | (1) | MICHAEL FRANKS Tiger In The Rain (Warner Bros) 6E-168-P ET8-168-P TC5-168-P |

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NEW ALBUMS



WAR

The Music Band - MCA 3085-J Funk

Very soulful set by the major U.S. soul/funk group is another solid effort, very heavily oriented to dancing but more an example of concert music than disco. The exception is the pure disco Good Good Feelin', presented here in its unedited disco version. Excellent artwork, lyrics and info enclosed.



FRANK ZAPPA

Sheik Yerbouti - Zappa SRZ-2-1501-Q Rock

Vintage Zappa set (two records) gives us a complete sampling of his talents, ranging from bizarre instrumentals oddly put together to Zappa's inimitable, if somewhat off-colour, humour. Debut set on Zappa's own label includes a rare single, Dancin' Fool. Self-penned and produced. Lyrics enclosed.



CLEO LAINE

Cleo's Greatest Show Hits - RCA KKL-2-0310-N Adult

Two-record set features Laine's very powerful vocals on songs from shows ranging from Hair (Aquarius) to Tea For Two (From No No Nanette). Absolutely no information included, but likely produced by husband John Beckwith. Adult appeal on virtually every cut, with many possible singles.



THE BEACH BOYS

L.A. (Light Album) - Caribou JZ-35752-H Pop

Remnants of the group's very commercial sixties sound are present - the harmonies are still as rich and tight as anybody's but most of the material is definitely in the seventies. Full pop and album radio potential. Full Sail a particularly good single. One song, Sumahama, half in Japanese.



CHIP TAYLOR

Saint Sebastian - Capitol ST-11909-F Folk/rock

A classic songwriter's album such as we haven't heard in a number of years. Sensitive lyrics, perfect for Taylor's soft, deep voice. Basically gentle, somewhat country-folk inspired music. All original material. Late night AOR and AC appeal. Produced by Taylor with John Palladino. Lyrics enclosed.



AVERAGE WHITE BAND

Feel No Fret - Atlantic KSD-19207-P Rock

Another set of tight, funky rock from the six-piece Scottish band delivered in the distinctive AWB style. All material original except for David/Bacharach's Walk On By (a much more uptempo version than usual). All material strong, several possible singles. Produced by the group and Gene Paul.



TIM WEISBERG

Night Rider - MCA 3084-J Pop/jazz

Veteran pop-jazz flautist continues to come up with easy-to-listen-to sets, full of variety of energy, from gentle to imploring. Material mostly from Weisberg, key player Bobby Wright and keyboard/vibes player Lynn Blessing. Blessing also shared production with Weisberg. Totally instrumental.

Capitol earn platinum on Blondie's Chrysalis LP

Capitol Records-EMI of Canada have achieved platinum on the first Chrysalis album of U.S. based rock group Blondie. The album, titled *Parallel Lines*, becomes the first of the group's three albums (the other two were on a previous label) to reach the 100,000 unit sales mark in Canada.

In addition, the group's current single,

Heart Of Glass, is gold in Canada and rapidly moving toward the platinum level.

Blondie, a group headed by the very blond Deborah Harry, first began as a new wave group and have gradually grown into the mainstream. *Heart Of Glass* actually broke out of the disco scene to become a top ten hit.

Capitol are supporting the single and album releases with a very solid merchandising campaign involving Blondie Gives Great lines buttons, display jackets, posters and other point of purchase materials, a 12" disco single and a special limited edition clear vinyl 7" pressing for promotion.

The group are planning to re-enter the studio to work on their fourth album. Before that, though a major tour is in the planning stages. The tour will very probably include Canadian dates.

Two other recent Capitol releases have gone platinum in Canada. They are Bob Welch's *Three Hearts* and Anne Murray's *New Kind Of Felling Albums*.

Ottawa's Cooper Brothers record 2nd Capricorn LP

Capricorn recording group the Cooper Brothers are currently finishing work on their second album for the U.S. label. The album, not yet titled, is being slated for release in May. It was produced in Miami, and PolyGram, who distribute the label in Canada, are gearing up a national push for its release.

The Ottawa-based harmony group's self-titled debut album did fairly well in Canada and the U.S. with heavy airplay on the singles *Rock & Roll Cowboys* and *The Dream Never Dies*.

New single, debut LP for Stony Plain's Crowcuss

Holger Petersen, label manager for the Edmonton-based Stony Plain Records, has announced the upcoming release of a debut album by Stony Plain recording group Crowcuss. The album is slated for April 15 on the London-distributed label.

In advance of the album, Stony Plain have released a new single from the group. Titled *Running Start*, the single has achieved playlists in its first week from about 25 stations, including Edmonton's CHED and CFRN, CKY Winnipeg and CFCF Montreal.

The single was released previously in Guatemala and El Salvador, Central America, reaching number one in both countries. It was learned recently that the Winnipeg-based group has been voted outstanding group of the year for 1978 by radio stations in Guatemala.

Petersen has achieved release and publishing agreements for the group in a number of world markets. "As a result of attendance at MIDEM and MUSEXPO," he noted, "we have signed licensing agreements with Trio-

PolyGram group The Jam to support LP in Toronto

PolyGram have released a new album by British rock trio The Jam. The album, titled *All Mod Cons*, is the group's third release on the Polydor label. The album has been a top ten success in Britain, where the group also have a current hit single, *Strange Town*, from an upcoming album. The album has begun to generate airplay in its first month of release, and is also receiving front racks at the retail level.

The Jam recently completed a successful date in Toronto at the Rex Danforth Theatre April 10. The concert was produced by CPI.

WEA launches high-powered promo on Every Which Way Soundtrack

WEA Music of Canada are making one of their strongest forays yet into the field of country music with their promotion of the soundtrack album from the movie *Every Which Way But Loose*.

Since the December release of the film and soundtrack album, both have become highly successful internationally. The film which stars Clint Eastwood, has grossed roughly \$50 million in North America. The album, on the Elektra label, has produced two top five singles in the country market, Charlie Rich's *I'll Wake You Up When I Get Home* and the title track, performed by Eddie Rabbitt. The latter also has become a crossover success. WEA have now released the third single from the album, *I Seek The Night*, sung by Sandra Locke, the film's co-star.

In support of the album's sales and radio activity, WEA Canada have launched a major campaign at the trade and instore levels.

Kenwood Records and Watanabe Publishing for Japan. *Running Start* will be released immediately, with the Crowcuss album scheduled for June 25. We also expect to make an announcement shortly for the rest of the world with the exception of the U.S."

Crowcuss are a five-piece rock group comprised of former members of the Guess Who, Mood Jga Jga and Witness (now Streetheart). Performing only original material, they have been one of western Canada's top club acts for three years.

NEXT WEEK'S FEATURE

THE RAES SHAKE UP THE DISCO WORLD

COMING SOON ON

Capitol RECORDS AND TAPES



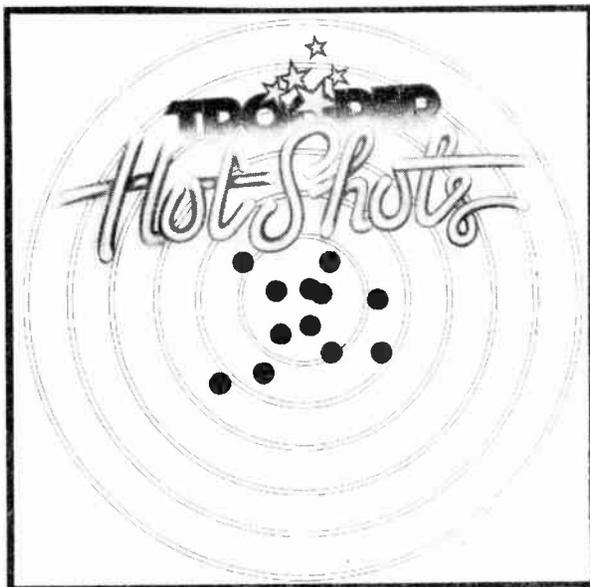
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SIDE ONE

THE BOYS IN THE BRIGHT WHITE SPORTS CAR
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GENERAL RAND CREWDE
TWO FOR THE SHOW
READY
SANTA MARIA

SIDE TWO

WE'RE HERE FOR A GOOD TIME (NOT A LONG TIME)
OR PRETTY LADY
(IT'S BEEN A) LONG TIME
ROUND ROUND WE GO
MOMENT THAT IT TAKES
RAISE A LITTLE HELL

We'd like to thank our new distributor, MCA Distributing (Canada) and the incredible wholesalers and retailers across the country for their Trooper support !!

MCA RECORDS (CANADA)

Capitol's Desmond Child & Rouge made Canadian debut

Capitol recording group Desmond Child & Rouge made a highly successful Canadian debut appearance March 31 at Toronto's El Mocambo. The group, who are on release with a self-titled debut album and a single, *Our Love Is Insane*, are in the midst of their first tour as a Capitol act, and are achieving notices throughout North America for their "tight, energetic stage appearances." The Toronto date was coupled with a broadcast of the performance by AOR station CILQ-FM (Q-107).

The group are led by Child, who writes virtually all of the material and plays guitar and piano. Rouge consists of Diana Graselli, Myriam Valle and Maria Vidal.

The four share lead and harmony vocals, and all are musically trained, and blend elements of R&B, rock and pop into their sound. They are based in New York.

In Canada, the album and single are both achieving airplay activity, with the single particularly strong in the West.

Desmond Child & Rouge are touring with a highly accredited band comprised of guitarists G.E. Smith (ex-Dan Hartman) and Jim McAllister (ex-Sparks), drummer Eddie Zyne (ex-Hall & Oates), Gilmore Degap (ex-Deodato) on percussion, and New York session veterans Chris Denado on bass and Randy Courts on keyboards.

PolyGram's Boomtown Rats sell out Canadian dates

British rock group the Boomtown Rats, whose product is released in Canada on the PolyGram-distributed Mercury label, recently made highly successful appearances in Vancouver at the Commodore Ballroom and at Toronto's El Mocambo. Both dates were sold out, and the Toronto date was taped by AOR station CHUM-FM for subsequent broadcast.

The group's current album, *A Tonic For The Troops*, has picked up of late and is establishing the group in the Canadian market. The Boomtown Rats are signed in Britain to Ensign Records worldwide. They are on the Mercury label in Canada, but CBS have picked them up in the U.S.

PolyGram issue excerpt set from Godley & Creme

PolyGram have released a new album set on Mercury from former 10 CC founding members Lol Creme & Kevin Godley. The set is an excerpted version of their first release as a duo, *Consequences*. It is titled *Musical Excerpts From Consequences*.

The original *Consequences* project, a three-album set, began as a single designed to demonstrate The Gizmo, a guitar attachment they invented creating a bowed sound. As the project continued, the duo discovered new ways of using the device, and the project grew into an album, then a double album and finally the three-LP set. It was the time and musical commitment to *Consequences* that brought about the duo's split from 10 CC. Godley & Creme subsequently came out with a second album, titled *L*.

The three-record version of *Consequences* contained an artistic booklet and included narration over much of the music. The new set will include music from the original without the narration.

Godley & Creme are planning an album project with Phil Manzanera, guitarist with Roxy Music and a soloist in his own right, following the completion of Roxy's Reunion tour.

Karroll to release on own K.B. label

Peter Karroll of B.C. rock group the Karroll Brothers has reported the formation of a new label, K.B. Records, which will be primarily involved in the marketing of western Canadian talent. Initial product slated for release on the new label will be a single and an LP by the Karroll Brothers. The album is due for release on April 30th.

K.B. Records has been financed by a group of West Coast businessmen, who have taken an active interest in the music industry in Canada.



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Berandol Music -

Ten years of publishing and recording high quality Canadian music

Berandol Music is celebrating its tenth anniversary this year. 1979 marks ten years from the time when BMI Canada (now P.R.O.) decided to get out of the business of publishing music. The organi-

COVER STORY

by J.J. Linden

zation sold its publishing division to long-time songwriter and businessman Andy Twa, and Ralph Cruickshank, who had headed BMI's publishing division, moved to the new company, named Berandol after members of Twa's family. Cruickshank is now co-owner and manager of the operation.

The publishing operation

Also moving over to Berandol were the company's three publishing catalogues. The first, a serious music catalogue, is the largest and most prosperous in the country, including the works of R. Murray Schafer, Harry Somers, and the late Drs. Henley Willam and Claude Champagne.

The second catalogue is in the educational field. It features a world famous recorder catalogue, including methods by Mario Duschenes and Hugh Orr. The Duschenes method has sold over one million copies in English, French and Spanish. The educational catalogue also includes parts, church music for choir and other pieces.

The third catalogue, a pop catalogue, included many Canadian hits in a variety of pop fields, including early Gordon Lightfoot and Guess Who material. The catalogue was sold in 1972 to Broadland Music, and is now owned by Quality Records. Berandol has since built a new pop catalogue.

Berandol arrives in the recording industry

About three years ago, Berandol suddenly accelerated its operation in the music business by adding a record label to its operations. Cruickshank, who had previously co-produced a Murray Schafer album which was leased to the Melbourne label, signed up singer-songwriter Sandy Offenheim, and with her family, put together a children's album titled *If Snowflakes Fell In Flavours*. The record was a success, and Cruickshank found himself at the head of a new record company.

In the past three years, Berandol's record label workings have followed along lines comparable to the publishing operation, with product basically slotted in the serious,

educational and pop fields.

In the serious music field, Berandol launched its Berandol Collection - Canadian Artist Series at the Canadian Recording Industry Pavilion, CNE, in 1977 with their first album, *Harold Clayton In Toronto*. Since that time, the company has released product by the Toronto Consort and the Toronto Baroque Trio, with several other projects in the works.

Berandol has added to its educational field a number of children's recordings, including the first Sandy Offenheim record. Offenheim, with assistance from her family, has recorded two more LPs, *Honey On Toast* and *Are We There Yet?* The firm has also released two compilation packages, *Canada's Favourite Folksongs For Kids* and *Songs From The Polka Dot Door*. The latter, taken from the TV Ontario program of the same name, was produced by the show's Ted Coneybear. Just recently released, bringing the children's "Bear 'n' Doll Collection to six albums, is a Wiz Bryant set titled *Ballads Of Canada*. Future

projects in the educational field include an album accompanying the recorder method, using orff instruments. Berandol has also published several books in the educational and children's field, including texts on music by Murray Schafer, *What To Do Until The Music Teacher Comes* by Louise Glatt (illustrated by Kitty Cockburn) and the upcoming Peter Goddard effort *History Of Music In Canada*.

Moving into the field of popular music

It is in the pop field, however, that Berandol is showing its most rapid growth. The first pop record released by the company was *Swan Song*, by pianist Rob Liddell, introduced two years ago. The instrumental MOR set achieved airplay around the world, and Liddell has toured Europe, making TV and radio appearances in its support.

Berandol has just released its second pop album, *Tears*, by Rob Liddell's Piano With The Ralph Cruickshank Orchestra. The album was introduced to the music industry at RPM's *Three Days In March* and at the NARM convention, held recently in Florida. At NARM, the company blitzed the convention with posters and autographed albums, and Cruickshank feels the promotion was highly successful. The album is full of hooks, mostly penned by Liddell and singer-songwriter Roger Furze, and with top-flight graphics, may be Berandol's first major breakout.

Cruickshank notes, "What I'm really doing is building a Berandol instrumental library. It's all original Canadian music that we're doing, and we publish it. Whenever I have a Canadian composer I believe in, I can record him instrumentally. Rob Liddell is the featured artist on keyboards,

and he's a terrific promoter."

Berandol's viewpoint towards its recorded product is somewhat unusual. "My background is more as a publisher than a record company man," notes Cruickshank. "I'm more interested in airplay than record sales, although I'd like the sales too. My whole approach is through airplay, especially in the instrumental field. Because there's no language problem, I've found there's a world market for instrumental music."

With the addition of Lewis Manne to the firm as A&R head and producer, Berandol is also branching into mainstream music. Current and upcoming releases include material by Manne, the duo of Watso & Fatso, a novelty single titled *Disco Frog*, and 16-year-old singer Marylou Delgatto. Manne, a TV director and major recording artist in his native South Africa, produces the material, handles some of the vocals, and in many cases, also writes the songs with his father, Archie Manne.

In only its first three years as a record company, Berandol has achieved surprising industry recognition for its product. In the children's series, Offenheim's *Honey On Toast* was nominated for a Juno last year for graphics. This year, three of the five Children's Category nominations were from Berandol, including *Are We There Yet*, *Favourite Folksongs* and the *Polka Dot Door*. In the classical field, two of the company's three albums have been nominated, the *Toronto Consort* in 1978 and the *Toronto Baroque Trio* in 1979.

Berandol - survival in a growing music industry

Berandol has succeeded at surviving in a music industry which was virtually non-existent at the time of the company's inception. Cruickshank has succeeded in the industry, doing what he believes in and wants to do. Cruickshank notes, "Berandol's success is due to its willingness to take young unknowns, produce and market them around the world. Our doors are always open to young unknowns. If the creative talent is there, if we feel there is something fresh, original, unique and worthwhile, then we are willing to make 100% commitment and support that creativity to the end."

Cruickshank feels that with the growth of the Canadian industry into a viable force over the past ten years, the opportunity is there for Berandol to prosper. "Our philosophy is that Canada's creativity is equal to the best in the world, and we intend to prove that over and over again in the decades to come.

"Berandol may be a small, independent Canadian company, but our accomplishments for Canadian art and culture are significant. No other company, past or present, can match our contribution to Canadian culture. The record speaks for itself."

RPM

Canada's Music Industry Weekly

Where it all began . . .

CANCON BEAVER

To celebrate 100 years of recorded sound, RPM introduces Cancon Beaver, the symbol of Canada's domestic record production industry. In 1970, RPM coined the word Cancon, which has now become a universally accepted synonym for Canadian content. Now, Cancon Beaver, will become the friend and mascot of the growing Canadian industry. He will make personal appearances at the Canadian Recording Industry Pavilion during this year's Canadian National Exhibition. Watch for him!

MAPL LOGO

Designed for RPM by Stan Klees and made available to the industry free of charge by RPM, the MAPL logo qualifies what is Canadian content on records: (M) music (A) artist (P) production (L) lyrics. You will see the MAPL logo displayed on singles and albums.

JUNO AWARDS

It was in 1964 when RPM first polled the music industry. This poll eventually became the Juno Awards. The Juno Awards are now administered by the Canadian Academy of Recording Arts and Sciences and are presented each year as a television special.

BIG COUNTRY AWARDS

Big Country is a yearly communication meeting which culminates in an Awards' banquet. These Awards honour Canada's top country stars, as nominated and voted by the Academy of Country Music Entertainment.

CANADIAN MUSIC INDUSTRY DIRECTORY

RPM published the first source book of the music industry in Canada. The first edition was published in 1964. The Directory lists important information pertaining to the record, music and broadcasting industries in Canada.

COMMUNICATION MEETINGS

RPM initiated a series of meetings, held in major centres across Canada, designed to bring the radio and record industry together on common ground. Speakers and forums, dealing with both industries, are featured with institutional and social events.

CANADIAN MUSIC INDUSTRY WHO'S WHO

The Who's Who features biographies of the important Canadians in the music industry. As well, this deluxe edition gives Canadian artists an opportunity to list themselves and their achievements. This Directory is circulated throughout the world and serves to promote the Canadian music industry.

GOLD LEAF AWARDS

RPM launched the first bonifide certification of outstanding sales of singles and albums in Canada and launched the now famous, solid walnut engraved Gold and Platinum awards that were distinctly Canadian.

Also the originators of . . .

CANADIAN MUSIC INDUSTRY AWARDS

THREE DAYS IN MARCH **THE RPM No. 1 AWARDS**

CANADIAN MUSIC INDUSTRY HALL OF FAME

THE PROGRAMMERS **RPM COUNTRY WEEK**

RPM 100 SINGLES CHART **RPM 100 ALBUMS CHART**

Jim Eaves -

Missouri singer fights to stay in Canada

Jim Eaves is in trouble. The jolly Missouri-born singer/guitarist who was a popular part of Toronto's music scene a few years back is facing the prospect of not being able to play for his large following.

Canada's Department of Immigration wants Eaves to leave the country as quickly as possible. They have refused to grant him a renewal on his work visa. The problem stems from a U.S. conviction on a 1967 fraud offense committed by a company in which Eaves had been a principle, but had left prior to the offense. Unfortunately, Eaves' name had remained on the books, and subsequently, he had made restitution not only for his own part, but also for his partners, who had skipped probation. Eaves has since learned that a computer foul-up in Washington State has left his name on a list of outstanding warrants for arrest.

“ . . . When I finally do get something released, there'll be a lot of people upon which to build support. . . ”

Eaves - a high energy R&B artist - has built his career through the years by developing a following on a market by market basis. He has lived and performed in Los Angeles, Chicago, Washington, Toronto, New York and St. Louis, performing solo or with background groups of up to 13 pieces. Eaves spent much of his time between 1973 and 1976 in Toronto, living in Los Angeles and shuttling in for extended television and club dates. “When I finally do get something released,” he comments, “there'll be a lot of people upon which to build support.”

Eaves returned to Canada early this year on a brief visa. He performed in major clubs in Toronto, Kingston and Ottawa, earning rave reviews and fanfare. In consultation with his Toronto-based manager, James Soloway, he decided to stay in Toronto, line up work and look for a record deal among a number of companies who had expressed interest. “I've always loved to work in Canada,” notes Eaves. “I feel very comfortable here.”

Eaves obtained clearance from Canada Manpower and the Musicians' Union, conditional to his using Canadian musicians only.

Soloway and Eaves called immigration for advice on the best way to renew the



Jim Eaves fights to stay in Canada.

visa, which had expired at the end of January. They reportedly were advised by the department's Robert Konyu to re-apply from within Canada, which could be done because Eaves had been on a Minister's Permit. Under Konyu's advice, Eaves obtained clearance from Canada Manpower and the Musicians' Union, conditional to his using Canadian musicians only. Eaves had been working in New York with a 13-piece band, Juggernaut, and had been musical director at Gerde's Folk City there as well.

Despite knowing of Eaves' conviction, Konyu had been encouraging, reports Eaves. He expressed his expectation the visa would be approved by March 1, and Soloway started lining up bookings. On March 5, Konyu apologetically informed Soloway the permit had been turned down.

Following another interview with Konyu, Soloway was informed by Peter Current, assistant to the Minister of Immigration, that the permit was being turned down not because of Eaves' record, but because no police check had been made in New York. Eaves would have to leave the country and

re-apply from outside, which would take a minimum of 4-6 months. Konyu allotted Eaves two weeks to leave the country, although he has not yet been served with an official notice of departure.

“ . . . At least in Toronto, I have friends whose floors I can sleep on. In New York, I have nothing. . . ”

The problem is that following the Department's advice to stay in Canada, Eaves “burned all my New York bridges behind me.” He dissolved his band, gave up all his bookings and his apartment, and declined to follow up on interest from the prestigious William Morris Agency. Since staying in Canada, he has had to give up all the bookings he and Soloway had lined up. He has also spent all his money, and with no band or bookings in Canada or the U.S., is in grave financial trouble. “At least in Toronto, I have friends whose floors I can sleep on. In New York, I have literally nothing.”

Even back in the States, it would take a couple of months to put something together. Current has refused Eaves permission to stay in Canada, even for a few extra weeks, despite intervening requests from the likes of Joe Clark, Tommy Douglas, David Crombie and Manitoba Liberal Party leader Lloyd Axworthy. Eaves and Soloway have been completely unable to contact the Minister, Bud Cullen.

“If they would just give me leave to stay in Canada long enough to set up some bookings in the U.S., to establish circumstances that I could go back to, even that would be a tremendous help. But they won't even do that.”

Eaves, could he stay in Canada, would provide jobs for a lot of local people. “I'd be using all Canadian players and road crew. The first tour was a five-piece band, and we were going to expand immediately to seven, with a two-piece road crew, and eventually to 13 pieces, with a three-piece road crew. We're talking about 17 jobs, including Jimmy Soloway.”

Canada may have lost forever one of its popular adopted sons

Eaves may be back in the U.S. by press time. If he is, Canada may have lost forever one of its popular adopted sons. A powerhouse R&B/blues/jazz musician and songwriter, Jim Eaves has established himself as a favourite performer north of the border, and would have excellent odds of breaking internationally out of this country. **J.J.Linden**



Production and A&R into the 80's

Moderator: Robert Wilson (RPM)

Panelists: Deane Cameron (Capitol)

Michael Godin (A&M)

Don Lorusso (CBS)

Mitch Schoenbaum (Capitol U.S.)

Technical advancements in recording, the rising costs of production and the birth of the videodisc will all have their effect on A&R policy in the 80's, and panelists began the discussion with their predictions for the upcoming decade.

Deane Cameron who has been responsible for signing many Canadian acts for world-wide release through Capitol, predicted that "Canadian labels will become more cognizant of the importance of the U.S. marketplace and will strive for world-wide deals, resulting in more of an international presence for Canadian product. Labels will become more selective in adding acts to their rosters, but will keep acts longer and become more heavily involved in artist development." Cameron also pointed out that increasing emphasis on the video presentations and increasing TV exposure, will cause A&R men to "look beyond the music" when signing acts in future. He also spoke briefly about the influence of disco, dubbing it "the pop music of the 80's".

Don Lorusso, who produces for CBS Canada in addition to his A&R responsibilities, discussed the role of the in-house or staff producer and foresees a continuing trend in this direction. "As a rule, A&R men are responsible for the signing of talent and the choosing of material, and working with a group in the studio as well is a logical step."

He also brought up the fact that Epic recently signed two producers to work exclusively with the label's acts.

A&M's Michael Godin predicted a "greater emphasis on material, greater emphasis on the entertainment value of music, and the importance of marketing acts visually as well as musically. It has also become increasingly urgent to seek international exploitation, it's going to become almost mandatory. In terms of signing new talent, it's going to be harder than ever to be signed, but there will be a greater commitment on the part of the record companies than ever before."

Capitol's Mitch Schoenbaum, who handles A&R responsibilities for the label in the U.S. market, pointed out that "disco is going to be extremely influential during the next ten years. We at Capitol are now looking for disco acts rather than just disco records that are a concept born in



RPM's Robert Wilson (centre) with Production panelists (l to r) Mitch Schoenbaum (Capitol U.S.) Michael Godin (A&M), Don Lorusso (CBS), Deane Cameron (Capitol).

the studio. We'll be seeing a lot of digital recording in the future, which is similar to direct-to-disc in sound quality, and is enormously expensive. Rising costs will probably result in a limited number of artists being signed."

Mushroom's Joe Owens asked about the influence of radio on A&H policy and record sales. Schoenbaum replied, "A&R does dictate trends to radio in many cases but, then again, there's no point in making records that you don't think will get airplay." Lorusso added that Canadian programmers have been hold outs in the areas of disco and jazz, two styles of music which continue to garner popularity and sales despite lack of radio play. "These are cases where A&R has definitely influenced radio, not the other way around." Cameron pointed out that in some European countries, where radio play is "almost a non entity as far as selling records is concerned," large amounts of product have been sold on the strength of marketing and merchandising.

Asked if the tightening of label rosters will be detrimental to Canadian talent, Cameron replied, "I'm not sure that fewer acts will be signed in the future, only that that criteria for signing is getting tougher. We're playing an international game and must be aware of what we're competing with. I definitely feel that Canada is a great source of repertoire." Godin added that "you can't justify spending large amounts of money on an act that will only sell records in its own market."

One topic that was discussed a great deal was the increasing importance of the visual aspect of recording talent and the impact of TV exposure via simulcasts and superspecials, and the use of TV advertising as a selling tool.

"These things will strongly affect how we look at new acts to be signed," said Godin. "Many things will have to be taken into consideration: How does the act look on stage, will they sound good in an interview, how much do they know about the business end?" Schoenbaum concurred, adding that "not only music, but attitude is becoming more and more important. Record companies are not banks; we're making an investment and we want to work with people who are professional and businesslike."

Godin also talked about the growing sophistication of the consumer and its effect on A&R personnel. "If people only cared about songs, and not about production and sound quality we could save ourselves a lot of money and just release the demos! Stereo hardware has become very important to the consumer, and the sophistication of home entertainment systems is something an A&R man and a producer have to be extremely aware of."

Owens posed another question about new wave, which resulted in a rather confusing discussion. "I'm just as confused about what's new wave as anyone," quipped Lorusso. Owens then asked if the panelists felt that new wave would eventually "put

the heavy rockers out of business." Shoenbaum replied that "with all the various types of music available, there's room for everything. They will all co-exist, not replace each other. Robbie Lane brought up a question about the effect of TV exposure, in a series format, on a recording act's record sales. The panelists all agreed that overexposure via the weekly availability of an artist with a series has, in the past, been detrimental to record sales. Shoenbaum commented that a series could be an asset if the program format appealed to a record buying audience, and Godin added that "the format of the show must run parallel to the career direction of the artist if record sales were to be maintained."

Other topics covered included the increasing importance of management's role in an artist's recording career and the growing knowledgeability of artists in terms of the business aspect of the recording industry

Talent and the Recording Artist

Moderator: J.J. Linden (RPM)
Panelists: Mike Levine (Triumph)
Frank Mills (Polydor)
Christopher Ward

While 3OIM meetings traditionally includes panels on the key areas of the business of music, the artist's viewpoint has often been overlooked. RPM rectified this situation this March with a panel discussion dealing specifically with the problems faced by the recording artists themselves.

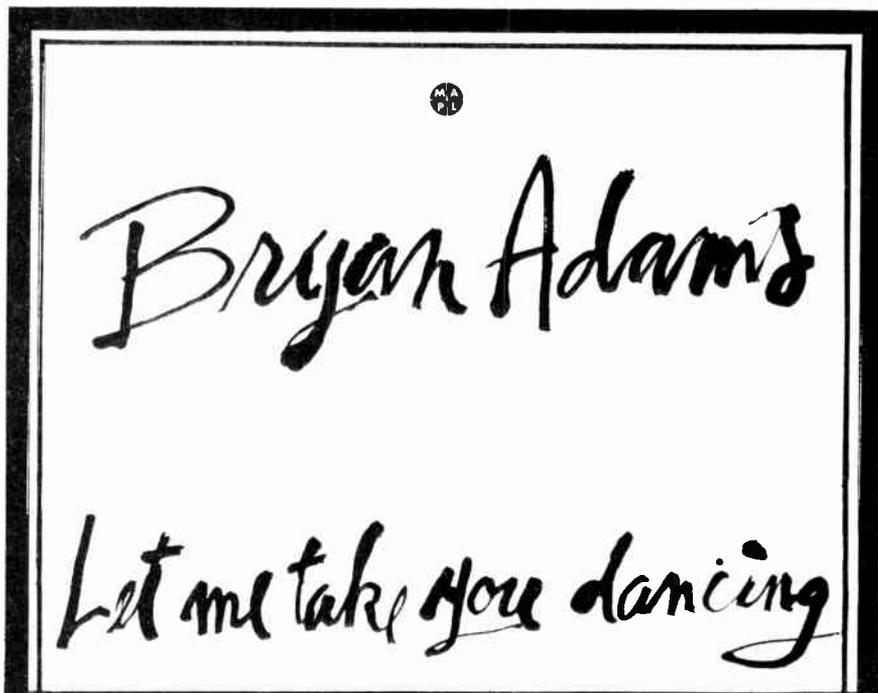
After introductions and opening remarks, moderator Linden read a telegram from panelist Baldry, apologizing for his inability to attend due to last-minute circumstances, requiring him to be out of town.

Panelists Mills began the discussion by pointing out the importance of "being positive. This is no business for negatives. If you want to succeed, you have to be willing to put your ass on the line. I've had to, so have others. Record companies have to do their part, but we, as artists, are obliged to give something to the industry, too. I don't know of anyone in this business whose made it and hasn't paid his dues."

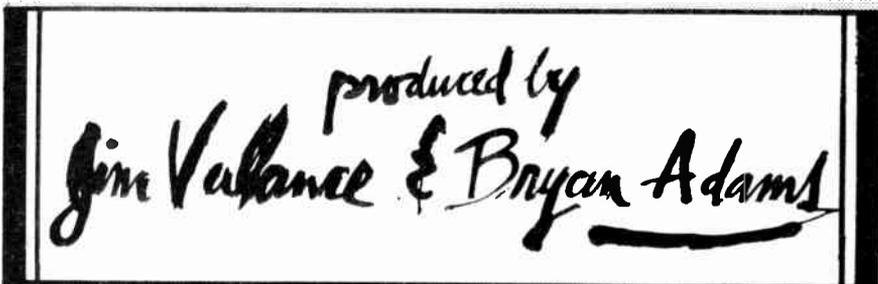
" . . . You and the label are at different ends of the contract, so be aware of your expectations of each other. . . "

"Career development is a pretty random process," said Ward. "My own background in radio gave me an awareness of what commerciality was all about in music. Right now, I'm attempting to be more than a performer and composer. I'm taking dance and mime, in order to be a better entertainer. I feel both successful and unsuccessful in a lot of ways - it's an ongoing thing. One of the most important things

TALENT continued on page 20



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for an artist to do is to know your priorities before you approach a record company. Know what it is they see in you as being marketable. You and the label are at different ends of the contract, so be aware of your expectations of each other."

Levine, a member of rock group Triumph, mentioned that in his case, artistic problems were "internal rather than external. Triumph is a group of people with our own creative ideas, and the record company's attitude was for us to go ahead and do what we do, and they'll market it and sell it, so there were no problems for us as far as the company was concerned."

"Artists need some semblance of peace in order to create," added Mills on the subject of external pressures on a recording artist. Because he invested in his own career at the beginning, Mills explained that,



Talent and Recording Artist panel (l to r) Frank Mills (Polydor), J.J. Linden (moderator), Mike Levine (Triumph) and Christopher Ward.

in his case, "the Royal Bank often decided the budget of my sessions. It was sometimes difficult to explain to a bank that this month's payment was late because the record release got held up! Compromises sometimes have to be made in this business," continued Mills. "I had a hit record in '72, Love Me, Love Me, Love, which was in an area of repertoire that I wasn't really happy with. But it made me the money to be able to keep going and have the time to write the kind of music I really wanted to write, like Music Box Dancer."

"... Being a Canadian in the U.S. right now is a little bit of an edge. . . ."

It was at this point, a question was asked about the panelists' feelings towards "being a Canadian artist," and Mills replied that working in Canada, still a small but growing business, had its advantages. "Where else can you get radio airplay without too much hassle because of the friends you've made?" "As far as the U.S. is concerned," added Levine, "they look at Canadians as foreigners, which is helpful in that they have a lot of respect for us now due to the growing amount of Canadian successes they've been



seeing. Being a Canadian in the U.S. right now is a little bit of an edge."

Asked if it's time to get rid of Cancon regulations, the panelists, for varying reasons, said "no" across the board. The audience participated in this topic, with A&M's Mike Godin saying, "I don't think Canadian record companies would drop Canadian talent if the regulations were dropped because we've all seen some success for our domestic acts, whether nationally or internationally." "With the record sales we've been seeing on Canadian acts," added WEA's Larry Green, "there's no way

success was "vital in terms of ego for the artist, and in terms of dollars and cents for the artist's label." Mills was then asked if the U.S. went about breaking his single differently than did the Canadian company. "Canada has a unity problem. When the U.S. gets behind you, they scream a lot louder than we Canucks do. At this point in time, Americans seem to be a lot more enthusiastic about life!"

Asked what advice they would give to up-and-coming new artists, the panelists all expressed their own ideas. "As a songwriter, trust your ears," offered Ward. "Learn from the business as much as you can, take it as a challenge and let it work for you. There's a lot of grass roots-level work you can do in Canada. Get to know people - the work you do at that level will come back to you. You can get a good business education here and, hopefully, be able to apply it internationally when the time comes."

"... Get a day gig! Forget about the music business. . . ."

Levine said, "Get a day gig! Forget the music business unless you really believe in it and have people behind you who really believe."

"It's the greatest business in the world," said Mills. "I love it. But you've got to be prepared to lose everything. Go in it, work hard, your chances of success are better than ever and there's money to be made if you're willing to work for it."

Record retailing and Merchandising

Moderator: Alun Elias (PolyGram)

Panelists: Jane Bell (Handleman)

Sylvia Harding (Music World)

Vito Ierullo (Records On Wheels)

Lorne Lichtman (A&M Sherway)

record labels would change their attitude towards their domestic acts at this point, regulations or no regulations." "We're asking the wrong people," commented A&M's Doug Chappell. "We should be asking the radio people if they're going to lose their ears if the reqs are dropped. A Canadian label can't afford to keep pouring money in Canadian records if no one in Canada will play them."

"... Canada has a unity problem. When the U.S. gets behind you they scream a lot louder than we Canucks do. . . ."

Asked about touring, Levine said, "You have to know that the market is there before you risk touring. It's a bit easier south of the border due to the closeness of major markets. Touring in Canada is still worthwhile, though. You have to go out risking something, and hope that you'll reap the benefits." Asked how important the U.S. market is to the Canadian artist, Levine replied, "We have to tour, play dates, be visible, especially a group like Triumph, which is a very visual act. For us, the U.S. break is vital." Mills thought that U.S.

This particular 3DIM panel turned out to be the most explosive of the series. The object of 3DIM has always been communication between different areas of the industry, and the retailers communicated their wants and needs to the record companies who, for the most part, were not in attendance. This situation immediately sparked the anger of Ierullo, who expressed his "disappointment that we don't have a lot of record company people here in the audience. There are companies that I don't see represented here at all. If this panel represents 35% of the industry in Canada, as Alun Elias just pointed out, why don't we have at least 35% of the record company people here today? Where are the heavyweights? Some companies have 14

RETAILERS continued on page 22



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RETAILERS continued from page 20

or 15 Vice Presidents, couldn't they spare one or two for this event?"

" . . . If this panel represents 35% of the industry in Canada, why don't we have at least 35% of the record company people here today. . . "

"We mean very little," said Lichtman. "It's the record that counts, not the retailers. When something important happens the record companies go to radio, not to us." "In some cases, we don't get any cooperation from the record companies," added Ierullo, "and we're the people who pay our bills every month!"

Bell said that she'd "like to get product faster, and I'd like to see the manufacturers get stock in on the big sellers. I don't like ordering 2,000 of something and getting 200. And if it doesn't sell, take it back! We're not hiding the stuff, were displaying it and doing our best to sell it. If it stiffs, the record company should take it back, returns should be automatic. I'd like to see better service all around." Harding complained about not getting proper display material from record companies and "these contests - best display wins! My people have jobs to do: keeping track of inventory, price changing, it's a full-time job. They don't have time to do displays for contests!"

" . . . The record companies don't seem to want to spend money for good promotion at the retail level. . . "

Asked if it is the responsibility of the retailer or the record company to merchandise and display product, Sylvia Harding replied, "It's our responsibility, if we want to stimulate sales, but album jackets and posters just aren't enough anymore. A display on its own doesn't mean anything unless it ties in with other things, such as in-store play and product price. The record companies don't



seem to want to spend the money necessary for good promotion at the retail level. Also, sales reps only hit the bigger outlets, and not the smaller stores. Now I tell the sales reps to come to head office and see me. I'll pass on the information and this way I know that everyone's getting service."



Handleman's Jane Bell and Vito Ierullo of Records on Wheels, two of the four panelists involved in 3DIM discussion on Record Retailing and Merchandising.

A Records On Wheels franchisee in the audience pointed out that print contact on new releases would be a great help to retailers, and also stated that "we're now selling more blank tape because people can record LPs at a much lower price than the price of pre-recorded tape, and the sound quality is better, too. We lose more customers due to defects and bad sound

quality than because of anything else."

Questions were raised about the rising prices of LPs due to rising oil prices, and Lichtman said, "It's already happening. Records are not inflation-proof. I used to think there was a limit to how high prices could go before people stopped buying, but people are paying \$14.95 for imports already. If there's an oil embargo, it's quite feasible that prices on LPs will be up to \$9.98 by Christmas. If prices do go up, it should go nationwide, standardization is vital. We, as retailers, can't convince people to pay varying prices for different labels."

Al Mair of Attic asked if 'deluxe packaging' was smoothing the way for consumers to get used to paying more for albums. Ierullo replied that he didn't "think packaging

" . . . A kid will buy what he wants to hear if it comes in a paper bag. . . "

mattered that much. A kid will buy what he wants to hear if it comes in a paper bag. Packaging is important to a new act, the established ones sell on their own. I'd estimate that 25% of product by new unknowns sells on the power of the cover." Lichtman agreed, saying it was "important to have the name up front, make albums easily identifiable." Ierullo pointed out that "nobody bought the Sgt. Pepper soundtrack in spite of the fancy cover. If prices have to go up due to inflation, the record companies just have to hammer that fact into the consumers' heads."

Harding added that she's "been in the business for 22 years, and the quality of pressings is the pits! The customer wants good quality. Defective pressings account for 30% of returns. Forget the fancy packaging, just give the customer value for his money!"

Other topics covered included the problem of competitive retailers "lowballing", selling records so cheaply that "nobody makes any money", said Ierullo.

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Music Into The 80's

Moderator: Stan Kulin (CBS)
Panelists: Gerry Lacoursiere (A&M)
 Ed Preston (RCA)
 Dave Evans (Capitol)
 Ross Reynolds (WEA)

Following introductions by moderator Kulin, the record company executives talked briefly about the current concerns of their respective labels, and all of them included the importance of disco music in the 80's. Once the floor was open to audience participation, Vito Ierullo approached the panelists as to why they hadn't been in attendance for the previous retailers panel. The lack of communication between retailers and record companies was brought to the forefront again, and panelists gave their individual reasons for not having been present at the retailers' discussion.

" . . . We get many customer complaints. If I sell a customer three or four defectives, he won't come back. . . "

Retailers brought up many questions for the label executives that pertained to their area of business. John Murphy, who heads up his own marketing research firm, asked, "Why not put less money into record packaging and more into quality control?



Music Into 80's moderator Stan Kulin (centre) with panelists (l to r) Gerry Lacoursiere (A&M), Ed Preston (RCA), Dave Evans (Capitol) and Ross Reynolds (WEA).

Retailers and consumers are seeing more defective records than ever." Handleman's Jane Bell concurred, adding, "We get many customer complaints. If I sell a customer three or four defectives, he won't come back." Reynolds commented that perhaps it was cheap stereo systems that were to blame, rather than bad pressings. "You'll always have a problem if you try to play

high quality tape or records on bad equipment." The audience seemed to feel that this was not the case, and several were quick to point out that today's consumer invests a great deal of money into high quality systems. "Canadian pressings are fine," said one. "It's the packaging that's garbage. Shrinkwrap causes warpage, and

MUSIC INTO 80's continued on page 24



Sylvia Harding of Music World and Lorne Litchman of A&A Sherway (franchise) during panel discussion on Record Retailing.



PolyGram's Alun Elias was the perfect moderator for the panel on Record Retailing which created several heated discussions.

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warpage is our biggest problem." Kulin replied that "CBS is now using loose wrap on the classical product and are considering using it on other product in the future."

Lacoursiere continued in this vein by talking about A&M's audiophile series, pointing out that the consumer is interested in high quality sound and is willing to pay more to have it, and other panelists agreed that we'll be seeing a lot more of this type of pressings due to good consumer response.

Video-discs were discussed at great length, especially the fact that two-in-compatible systems are now being developed and the problems that would arise on the consumer and retail levels in deciding which system software would be manufactured for. "We'll see a dramatic sorting-out period," said Reynolds, "and a lot of initial consumer confusion. Preference of hardware will eventually decide which way the manufacturers will go." One thing for sure," quipped Preston, "It'll certainly kill the pic-disc." "Pic-disc, yelled Kulin. "I've been in this business so long, I remember when the big decision was disco or cylinder!"

"... We're saturated with pic-disc and coloured vinyls and you won't take them back. . . ."

The word 'pic-disc' spurred the retailers in attendance into action again, when Bell said, "We're saturated with pic-discs and coloured vinyls and you, the record companies, won't take them back! If you're so sure of your product, why don't you stand behind it and take it back when it doesn't sell?" Kulin replied, "The demand for pic-discs and coloured pressings started at the retail level, because you people could make bigger bucks on them. We merely responded to that demand!" Vito Ierullo immediately said, "Yes, we asked for pic-discs when they were hot, but when the consumer asks for something like that, he



wants it yesterday, not three weeks from now. The fad was over by the time we got our orders filled, and now we're stuck with them!"

Only 9 million dollars worth of product had been exported from Canada this year.

When the subject of exporting Canadian

pressings was brought up, it generated a not very surprising argument. Kulin asked Ierullo how much product he had sent into the States, and Ierullo replied, "On many accounts, several thousands of dollars worth, but on one particular account, several millions worth!" Kulin came back with the statistics that only 9 million dollars worth of product had been exported from Canada this year.

Other topics included the need for greater concentration on distribution, the importance of the visual aspect of recording acts with the birth of the video disc, and ways and means of maximizing sales in the Canadian marketplace as well as internationally.

Management

Moderator: Bernie Finkelstein (Finkelstein & Fiedler)

Panelists: Neill Dixon (Dixon/Propas)
Vic Wilson (SRO Productions)

The management workshop was very well attended, filling the Hotel Toronto meeting room to capacity. It took the form of a question answer session, involving the three managers. Topics of discussion ranged from the functions of a manager to their dealings on behalf of the artists in terms of international affairs, record production and promotion, role in choosing repertoire, television and video, and management finding artists and vice versa.

In response to a question from the floor, the three managers discussed the difference between personal and business management. All three managers felt the tendency currently is for one management firm to handle both functions, particularly if an act is on the road. Finkelstein noted his firm hires accountants and lawyers to handle the business end under contract. He also noted with some of his acts, the firm

handles absolutely everything, from contract negotiation to personal expenses.

If a firm has more than one act on roster, the first act can pioneer ground for other artists

Finkelstein noted management is the most important link in the artist's career. Management are the only aspect that tie every thing in the artist's career together. The primary purpose of management is getting the act to the top. Wilson added another purpose of management is getting the act to the top. Wilson added another purpose is helping the artist decide what to do with the income from the few good years most artists are limited to. The managers agreed their jobs involve a large amount of work, and that it is necessary to have a large enough staff, or enough lawyers and accountants on retainer, to handle the load, which increases with the addition of each new act. However, Dixon noted if a firm has more than one act on roster, the first act can pioneer ground for other artists, such as SRO's Rush have done for Max



A cross section of the 3DIM delegates who attended the panel and workshop discussion which were held at the Hotel Toronto and which supplied much dialogue for the industry



Cyril Devereux, General Manager of the Canadian Musical Reproduction Rights Agency with his Executive Assistant and solicitor Craig Parks, held workshop on royalty collection.

Webster and Finkelstein-Fiedler artist Murray McLauchlan did in breaking Dan Hill.

Finkelstein emphasized the importance, early in an artist's career, of having management make the important decisions. Later, when the act is more aware of the industry and his options, he can take more control. Dixon added that as acts become more established, management can plan further ahead. Early in the game, things often move too fast for planning.

Another important role management plays is that of liaison between the artist and his record company. Dixon stressed his involvement in the marketing of his artist's records from the day of conception. Finkelstein added that record companies like to have artists with strong management, both because management can help ensure better support dates and career professionalism, and because companies enjoy having somebody help fight for their artists.

The three managers have some involvement in the choosing of repertoire for their recording artists. Finkelstein noted his acts all write their own material, but he offers assistance if they or their producers are having any trouble deciding which cuts to use. Wilson, whose Anthem Records is the label on which most of his SRO artists record, assists in A&R to some extent as record company, but some of his groups, such as Rush and Ian Thomas, are involved in their own production and choose their own material. Dixon, who has a background in A&R, contributes to the selection of material, as do the artists, producer and record company.

If an artist is well established or for some other reason in demand among more than one management firm, he should look for the best offer.

The three managers are also concerned with pressing quality. Finkelstein, who records most of his artists on True North, stated, "We put heavy demands on CBS (who distribute the label). On Murray's album, we rejected three test pressings, re-mastered three times, had 40,000 pressed and scrapped them. We also have control over Dan's records. Wilson also noted the importance of controlling the quality of the pressing, and Dixon pointed out, "We have a voice in it, but we've had very little trouble. Everybody wants our records to be good."

Considering the importance of management in an artist's career, it was important to discuss how artists and management find each other. The general tone of the three managers was that the door isn't closed within their firms, but that it isn't open very wide. Wilson wants prospective artists to send tapes, and if he sees any promise, he'll follow up. Finkelstein noted his firm recently signed a new act, who impressed his partner, Bernie Fiedler, at a Winnipeg performance. Finkelstein noted his firm works with songwriters, and listed five criteria needed to draw his interest: 1) They must write well. 2) They must be good performers or have potential. 3) They must be original or in some way unique. 4) They must be at least reasonably good musicians. 5) They must be personally compatible with



him. Dixon expressed less interest in artists with original material, and cited four criteria he uses in dealing with new artists: 1) They must have originality. 2) Performance is important with Dixon & Propas. 3) They must have charisma. 4) Of course, they must be available for management agreement. Dixon added that talent is the keynote, and that it doesn't matter to him whether the act is Canadian or not.

If an artist is well established or for some other reason in demand among more than one management firm, he should look for the best offer. It is important to have a lawyer's advice in making this decision.

There are more good managers than the 'handful' Canada is often credited with

Finkelstein concluded the session by pointing out that although there are more good managers than the 'handful' Canada is credited with, there is still a lot of room for new managers in the industry. If 200 new managers were to appear tomorrow, he noted, there would be enough talent around to keep all of them busy.



Manager's Workshop session saw name managers in action (l to r) Vic Wilson (SRO), Neil Dixon (Dixon/Propas) and Bernie Finkelstein of Finkelstein & Fiedler.

Ladies In The Industry

Moderator: Nancy Gallo (RPM)
Panelists: Liz Braun (CBS)
 Celeste Mulhern (Capitol)
 Barbara Onrot (Gull Promotions)
 Larna Richards (A&M)

In view of the fact that more and more women are becoming an integral part of the music industry work force, RPM decided to devote a panel to the discussion of the woman's role in business and the problems encountered by females in a male-dominated industry.

Following opening remarks and introductions of the individual panelists, the panel was immediately opened to audience participation.

The question of the existence of discrimination against women in the industry was raised immediately, and the audience as well as the panelists were divided in their views on this subject. While some felt that hard work and ambition were enough to get ahead in the business, others felt that being a woman was still a disadvantage

that superseded ability and competence.

Women applying for jobs in the industry are questioned about their spouses' affiliations in the same business.

While the majority of the men in the audience contended that discrimination on the basis of sex simply does not exist in the industry, women in the audience and on the panel brought up many instances where they had encountered problems in this area. Gallo and Onrot pointed out the fact that women applying for jobs in the industry are often questioned about their spouses' affiliations in the same business, while men are rarely asked about their wives' employment. Braun also brought up the point that several companies ask for information about a woman's plans for having children, a subject which she felt was "personal, and none of the employers'

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business." While most women agreed that this type of questioning was unfair to women, the men contended that an employer had a right to know if a woman would be leaving her job in order to have a child. Richards, who had a child while in A&M's employ, pointed out that she had only been away from work for three months, and a woman in the audience commented that a man could be away from work longer than that "if he broke his leg skiing!"

Dana Boone, of Ixtlan Promotions, raised the subject of using women as sex objects, in person and in advertising, in order to promote record product. The panelists agreed that this was offensive to most women who had to deal with this type of promotion. "This is just a case of women not yet being a force in the marketing and merchandising fields," said Mulhern. "As more women take their places at marketing tables, you'll probably see a lot less of this."

One man in the audience raised the point that "all of the women on the panel are very attractive; do looks count?" "Of course looks count," replied Braun. "They country for everyone, men and women. We are all judged by the way we look to some degree."

Peggy Colston, CHFI's Program Director, talked about the 'subtle discrimination' that arises between men and women in the business. "If a man calls the station asking for the program director, and I take the call, he usually says, 'No, I mean the real program director,' And if I identify myself as being with a radio station, men usually ask if I'm the receptionist." Colston also talked about more blatant forms of sexism, such as the time a woman was hired as a DJ and was fired because "they didn't



want a woman on the air."

Women "hadn't paid their dues and simply wanted too much, too soon. . ."

There was a definite mood of hostility

among most of the men in the audience, who expressed their feelings that women "wanted special rather than equal treatment," or that women "hadn't paid their dues and simply wanted too much, too soon." It should be noted that while the subjects discussed are difficult to handle at the best of times, the fact that all of the panelists had business associates and/or employers present in the audience had an effect on their ability to be completely open on the subject.



Ladies In Industry moderator, Nancy Gallo (centre) with (l to r) Barbara Onrot (Gull Promotions), Celeste Mulhern (Capitol), Lorna Richards (A&M) Liz Braun (CBS).

Promotion and Publicity

The workshop on promotion and publicity moderated by Stan Klees at 3DIM began slowly with three participants. Within a half hour, the room was nearly full and another 30 minutes later there was standing room only.

Klees covered the many aspects of press releases and how to prepare them. He stressed the importance of a good mailing list.

Personal contact with entertainment editors and writers of the dailies and weeklies was noted as being a very important aspect of getting a story printed. Klees noted that, "the writer must know and trust you if you wish to get the maximum coverage in the press."

Klees also talked about the lack of record news in the dailies and claimed the fault was mostly the publicists who hadn't cemented an ongoing rapport with the media writers.

"It's important to know a good story", Klees continued, "and to know who will use it."

Klees then related to the Hollywood scene and the era of publicists creating news and feeding it to the media.

"Many publicists feel that any coverage



Stan Klees holds Workshop on Promotion and Publicity.

is good coverage," Klees explained, "A rapport must exist between the client and the publicist so that offbeat publicity stunts could be created to bring attention to the client."

Inviting the press to press receptions was another topic that created a great deal of discussion. One factor that became apparent was the quality of press receptions

and the lack of organization.

Klees explained that every aspect of promotion and publicity becomes important as the team in record companies work to bring attention to a new artist and his or her latest release.

The workshop that began at 1 pm ended shortly after 4 pm with comments that more workshops on this subject would be beneficial to many in the industry.

Keath Barrie pacts with Deutsche Grammophon

Veteran Canadian performer Keath Barrie recently traveled to Germany for some live radio and TV work, and returned to Canada armed with a recording contract with Deutsche Grammophon, the flagship office of PolyGram. "It was a bit unexpected," says Barrie. "For a Canadian to go over there and hope to negotiate a contract with what I guess is the second biggest record company in the world is unheard of." The contract is a world wide deal, giving Deutsche Grammophon the rights to release Barrie's product internationally.

While Canada remains home base for Barrie, the artist will be returning to Germany for radio work and recording. "If a record catches on in one European country, where the close proximity of radio stations to other countries causes a spill-over, you have a good chance of it catching on all over Europe," says Barrie. "And if you have a European hit, the likelihood of the U.S. market looking at it is greater. The Canadian market alone is not something that will take you too far in terms of international recognition, and Germany for me, was a likely place to go (Barrie was educated in that country, and therefore, knows the language.) Europe is far more receptive to a wider range of music than North America.

Barrie explained that the state-owned radio stations in Germany are open to "every conceivable kind of music," and that their live radio concerts, which are similar to our TV productions, complete with paying audience, are a good vehicle for gaining European exposure.

As far as the Canadian market goes, Barrie calls himself "a realist." "There was a time when I was very disillusioned about it because I, as a businessman, saw many opportunities which could have been developed. Later on, I got to understand that it's not financially viable to change too much in the system as it is. This is a huge country, distribution is difficult and very expensive, as is touring. Also, it's very important that a recording artist make contact with the radio people who are going to be playing his product. In Canada, which is very regionalized, it's especially important to get to everyone, but you can't travel from one end of the country to the other doing that, it's time consuming and uneconomical. Yet, it's precisely that kind of contact that will get you airplay later on in your career."

"Nowadays, to succeed you have to be phenomenally more receptive to a wider range of music than North America."

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Keath Barrie to Deutsche Grammophon

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"Nowadays, to succeed you have to be phenomenally lucky - have a first release that's an automatic winner, or really plug away at it, be a businessman about the business," explains Barrie. "I'm ambitious enough not to capitulate when I know there's a market that will buy my product. If at all possible, I will try to achieve the highest point to which I can go in the music business. Then, I'll look for something else, a new challenge."

Madden & Kouri bolster Quality's internal ops

Quality's restructuring of their operation has added new strengths in their domestic and international activities. Barry Stafford, Director of Sales for Quality, has announced the appointment of Gary Kouri to the post of Quebec Branch Manager. Mr. Kouri will also be responsible for the Maritime Provinces. He has had in excess of 15 years experience in the recording industry. His appointment became effective March 26 of

continual promotional liaison with our U.S. affiliated companies as well as close contact with all radio stations, artists and management." Appointed to this new post is Sharon Madden. Ms. Madden will also assist the label's A&R Director John Driscoll in coordinating and reviewing product. As well she will work closely with Nadine Langlois, Manager of Business Affairs, in the area of international operations. This



Sharon Madden



Gary Kouri

This year

To add muscle to their international dealings, Quality has created the position of National Promotional/International Coordinator which will be an "assist in the

department has become extremely important to the Quality operation in view of the success the label has had in placing product worldwide and their acquisition of product from various international sources.

THE INDUSTRY

Frank Daller, former National Promotion Manager for **Quality Records**, leaves that position after a period of one and a half years. The parting was amicable. Frank can be reached in Toronto at 416-691 1996.

Walter Woyda, Managing Director of **Pye Records** (U.K.), dropped by the RPM offices with **Phonodisc** President **Jim Trainor**. Walter was in Toronto for meetings with the Phonodisc people and was pleased to see how well the **Fabulous Poodles** were doing with their **Mirror Stars** album.

Bobby Curtola is currently pulling in the crowds on his return to the **Sands** in Las Vegas. His first engagement is from March 28 through April 26. He has an on-going arrangement with the **Sands**.

Harriet Wasser, New York publicist, who has been keeping tab on the Canadian scene for many years and who was once closely associated with **Bob Crewe**, is currently handling press for **Paco** of **WKU**. She is very involved in disco and is a good contact for those looking for a U.S. contact.

Gary Kouri has been appointed Quebec Branch Manager for **Quality Records**. He will also be responsible for the Maritime Provinces. Also from Quality comes news of the appointment of **Sharon Madden** to the newly created position of National Promotion/International Coordinator.

GRT moves its Montreal branch to a new location, 751 Jarry St. East. The

Montreal branch is staffed by **Ken Dion**, Regional Manager, **Sylvia Oman**, Eastern promo rep, **Jacques Grandbois**, Eastern sales rep, and **Jocelyn Provost**, receptionist.

Juno winner **Gino Vannelli**, makes a triumphant return home to Montreal where he will appear in concert at the **Montreal Forum**. Gino will be accompanied by brothers **Joe** and **Ross**. The date has been set for April 27, and promoter **Donald K. Donald** is laying on a heavy evening of reception/fun for the trio and their family.

Here's another Canadian who is doing well in Las Vegas. **Glenn Smith**, opens at **The Sahara**, May 14 through May 24. He will be opening for **Don Rickles**, and later on in the season for **Gladys Knight**. Glenn, who is managed by **Rick Sands**, has also taped the **Allan Hamel Show (CTV)** for airing May 10th and 28th. He will also be seen on the **Johnny Carson**, **Merv Griffin**, **Mike Douglas** and **Dinah Shore** TVers. Glenn, a songwriter/keyboardist, has been in the business for more than ten years and may be remembered as **Glenn Smith & The Fables**.

Alex Petchkin has been appointed to the position of Director of Marketing and Sales for **GRT of Canada**. Alex first joined GRT as sales rep for the Calgary branch. He soon took over as Western Regional Manager and in August of 1978 was upped to National Sales Manager. His new position, which was announced by GRT's President, **Gord Edwards**, takes effect immediately.

Charles Sue-Wah-Sing, Manager Profit

bility Analysis, **RCA** Record Division, has been honoured with the **Ralph Bell Memorial** award for high standing in Commercial Law. The scholarship will be awarded to Mr. Sue-Wah Sing during the graduation ceremonies, June 13 as part of the National Conference at the **Hotel Toronto**. The award will be presented by **L.H. Jenkins**, Executive Director of **ICSA Canada**.

Alex Patterson, formerly associated with **New Wave Productions** in Montreal, has been named **E/P/A** regional promo rep for Quebec.

Bill Anderson, former Music Director for Toronto's **O-107**, is now established in his new endeavour as Artist Development Coordinator for **CBS Canada**.

That beautiful and talented lady who tore up the **Juno Awards** with her medley of Juno nominations, was none other than **Ginette Reno**, the sweetheart of adult-oriented programmers. Ginette has formed her own label, **Honey Dew Records**, on which will be releasing her first English record in five years, **Trying To Find A Way**.

Nice to see that someone is going to recognize the contribution that the late **Tony Giosefitto** made to Canadian musicians. North York (Toronto) Alderman, **Ben Nobleman**, advises that a memorial scholarship is in the process of being set up in Tony's name. Tony passed away in December of last year. He was a founding member of the **Society For The Recognition Of Canadian Talent**, and, with Mr. Nobleman, was dedicated to improving the lot of Canadian musicians and artists.

CROWCUSS

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LETTERS

RPM's Gallo takes issue with Flohil!!!!

Mr. Flohil:

In view of the fact that it was me whom you admonished to "rap (RPM) soundly over the knuckles," I felt compelled to respond to your letter, reprinted in our April 14 issue.

While I appreciate the fact that you acknowledge the existence of a sexist attitude towards women in the industry, a view largely unshared by other men in the business, I must point out to you that RPM's references to 'ladies' and panel of 'pretties' were a clear-cut case of no offense meant, no offense taken. I, for one, have never taken exception to being called a 'lady', and I have yet to meet the man who finds the word 'gentleman' attached to his name degrading or rude in any way. The term 'panel of pretties' was simply a play on words, a turn of phrase. When you referred to 'rapping knuckles', wasn't that a turn of phrase? Or were you actually advocating physical violence? I think not!

As for RPM having a sexist attitude, I should think that the fact that it was at RPM's own instigation that there was a

panel discussion devoted solely to women in this industry speaks for itself. If RPM viewed woman as an unimportant or second rate force in this industry, they wouldn't have allotted 20% of the time allowed for panel discussions to this specific group.

If you, sir, had been present at the the panel discussion, (and if you're as supportive of woman in person as you are in print, I wish you had been!), you would be aware of the fact that today's women are concerned with issues like equal pay for equal work, equal opportunity for advancement and acceptance as a creative, competent and efficient part of this industry. Working towards these goals leaves very little time for concerning oneself with whether words like 'lady' are meant to be condescending or not.

I agree that there are many chauvinistic 'knuckles' that deserve 'rapping' in this industry, but RPM's hands are among the most undeserving of this treatment.

Nancy Gallo
RPM
Toronto

NEXT WEEK'S FEATURE

THE RAES
SHAKE UP THE
DISCO WORLD

Randy Bachman sojourns to eastern Canada

Internationally renowned singer-guitarist Rand Bachman, now leader of a new WEA recording group, Ironhorse, recently traveled east from his Vancouver-area home to promote the group's new self-titled album to the eastern Canada media.

Bachman arrived in Toronto March 20, the day before the Junos, and was the guest of honour at a WEA-hosted dinner party at the top of the CN Tower. The party was also attended by various major media and retail representatives.

Bachman stayed in Toronto long enough to do a full slate of interviews and be a presenter on the Juno Awards presentations (he ended up presenting the Best Selling Canadian Album award to long-time cohort Burton Cummings), and moved on to Montreal the next day, for another series of press interviews and radio station visits.



Randy Bachman in Montreal with WEA's Mario Lefebvre (2nd from left) where he met CHOM-FM personalities Bobby Gale (l) and the station's Music Director Rob Braide (2nd from right).



Also attending the WEA dinner were (l to r) Q 107 staffers Brian Master, Gary Slaight and Terri Michael.



After dinner at the CN Tower in Toronto, Randy Bachman meets two prominent ladies from Toronto's Rogers stations, Peggy Colston (CHFI-FM) and Connie Sinclair (CFTR).



Later at the Juno show, Bachman with WEA President Ken Middleton, met his old Guess Who buddy, Burton Cummings.

The Programmers

CRTC's Ten Year Report gets a C-minus

The CRTC released its Special Report On Broadcasting In Canada: 1968-1978, March 12th.

A 120 pages in length, the report is, says the accompanying press release, "a statistical analysis of broadcasting during the decade based on data derived from BBM and similar information sources."

Brief and cursory history of broadcasting and its regulation in Canada ostensibly provides the background and underpinning for the study. basically, the analysis, which is descriptive rather than predictive, traces the growth and evolution of Canadian radio, television and CATV from 1968 to 1978. Among the topics singled out for consideration are audiences for Cancon, ownership, broadcast economics, the effect of CATV on broadcasting and very little else. Finally, continues the Commission press release, "the paper presents some general observations and conclusions based on the information brought together in the review."

CBC criticizes CRTC conclusions

The CBC has raised serious questions concerning the veracity of a CRTC research report which concluded that the TV network was losing viewers to U.S. stations.

Jack Lusher, manager of CBC public relations, said the CRTC report only went to 1976. Since that time, he said, the public network has stemmed the tide and audiences figures have started to increase. No data were offered to substantiate this.

The Commission report found that CBC's share of audience (proportion of those watching TV tuned in to CBC) dropped from 34.6% in 1967 to 22.5% in 1976 -- a decline of 35%. According to Lusher, this trend had slowed by the fall of 1976 and had almost stopped by fall 1977.

CBC attributes the turnaround in share of audience to a slowdown in the expansion of CATV, which imports American signals, and to an overall improvement in the quality of its Cancon.

The report is adequately done although CBC's Peter Lusher recently disagreed about certain statements and conclusions drawn about the Corporation's performance. It is, however, pedantic and downright boring. The abilities of the people who conducted the research are totally debased by the author.

I have no idea who authored this report, but it seems apparent that whoever it was either knows nothing of broadcasting in Canada and cares little to find out about it, or more likely, got the contract to write through nepotism and not ability.

There is so much which could have been done with these data and was not, that it is very likely the report will go essentially

unread. Some of the data may provide a few insights for those previously unfamiliar with the industry. It certainly would fit the requirements of first year community college students. Overall, though, very few new insights are offered. That is a pity. Given the very competent people Rod Chaisson has within the CRTC's research Branch, it is discouraging to see such a trite document. More could have and should have been done. Even a few simple path analyses based on even the most simple-minded regressions would have brought additional meaning to the report.

Nonetheless, the report is worth having, if not reading, mostly because it is from the CRTC's Information Services, Ottawa KIA ON2, or call (819) 997-0313. **George Pollard**

Canadian Brass firm for CITY/CHUM—FM simulcast

Toronto's CITY-TV and CHUM-FM have announced the next in their series of Saturday night simulcasts. Popular classical brass quintet the Canadian Brass will appear live onstage from the El Mocambo, a club generally noted for its rock performances. The simulcast will take place April 14 at 11 pm.

The Canadian Brass have been labeled the Marx Brothers of brass. They are unique among classical groups in that they also perform jazz, blues and ragtime material and blend their musical performance with a comic flair. In fact, one New York Times critic wrote, "This is a group that not only makes listening to a brass quintet fun, but actually hilarious."

The group, consisting of trumpeters Frederic Mills and Ronald Romm, Graeme Page on French horn, Eugene Watts on trombone and tuba player Dr. Charles Dallenbach, are all highly accredited musicians who have held major positions in major orchestras throughout North America. Most of their material was either written or arranged for them, and they perform on gold-plated instruments specially designed and crafted for them by Renold Schilke of Chicago.

The group have recently been signed to a major recording contract with RCA's



Canadian Brass CITY-TV/CHUM-FM simulcast firm for Toronto's El Mocambo.

prestigious Gold Seal label. They have been working on an album of Fats Waller material, and will have an additional release later in 1979. The group have performed and gained renown all over the world.

On the CITY-CHUM simulcast, noted television director Wendel Wilkes will be in charge of adapting the Brass' stage show for television. Advantage will be taken of the high quality FM sound available to highlight the various musicians and their instruments, and various audio and visual techniques will be used to make the most effective use possible of the two-media broadcast.



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 | PHONOGRAM | -L |
| CAPITOL | -F | POLYGRAM | -O |
| GRT | -T | QUALITY | -M |
| LONDON | -K | RCA | -N |
| MCA | -J | WEA | -P |

| TW | LW | Wks | | | |
|----|----|------|---|----|----------|
| 1 | 1 | (11) | I WILL SURVIVE Gloria Gaynor - Polydor PD-14508-Q (LP) Love Tracks - PD-1-6184-Q | 26 | 31 (4) |
| 2 | 2 | (11) | FOREVER IN BLUE JEANS Neil Diamond - Columbia 3-10897-H (LP) Bring Me Flowers - FC-35625-H | 27 | 29 (4) |
| 3 | 3 | (10) | SONG ON THE RADIO Al Stewart - Arista AS-0389-F (LP) Time Passages - AB-4190-F | 28 | 28 (6) |
| 4 | 6 | (10) | EVERY WHICH WAY BUT LOOSE Eddie Rabbitt - Elektra E45554-P (LP) Every Which Way But Loose - 5E503-P | 29 | 35 (3) |
| 5 | 7 | (8) | STUMBLIN' IN Suzi Quatro And Chris Norman - RSO RS-917-Q (LP) N/A | 30 | 36 (2) |
| 6 | 17 | (6) | JUST ONE LOOK Linda Ronstadt - Asylum E46011-P (LP) Living In The U.S.A. - 6E155-P | 31 | 32 (7) |
| 7 | 8 | (8) | I'M GONNA LOVE YOU Glen Campbell - Capitol 9024-F (LP) Basic - SW-11722-F | 32 | 33 (5) |
| 8 | 20 | (5) | THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver - Columbia 3-10902-H (LP) The Best Days Of My Life - PC-35649-H | 33 | 34 (3) |
| 9 | 9 | (10) | CRAZY LOVE Poco - ABC 1022-12439-T (LP) Legend - 9022-1099-T | 34 | 42 (2) |
| 10 | 10 | (10) | MY GUNS ARE LOADED Bonnie Tyler - RCA PB-11468-N (LP) Diamond Cut - AFL1-3072-N | 35 | 37 (3) |
| 11 | 16 | (7) | WHAT A FOOL BELIEVES The Doobie Brothers - Warner Bros WBS-8725-P (LP) Minute By Minute - 8SK-3193-P | 36 | 44 (2) |
| 12 | 22 | (4) | I WANT YOU LOVE Chic - Atlantic AT-3557-P (LP) Chic - 19209-P | 37 | 38 (6) |
| 13 | 18 | (14) | I DON'T KNOW IF IT'S RIGHT Evelyn "Champagne" King - RCA PB-11386-N (LP) Smooth Talk - APL1-2466-N | 38 | 39 (4) |
| 14 | 19 | (8) | GIMME YOUR LOVE Alma Faye Brooks - RCA PB-50504-N (LP) Doin' It - KKL1-0303-N | 39 | 40 (4) |
| 15 | 15 | (10) | WHISPERING RAIN Murray McLachlan - True North TN4-144-H (LP) Whispering Rain - TN36-H | 40 | 46 (2) |
| 16 | 5 | (15) | FIRE Pointer Sisters - Planet 45901-P (LP) The Pointer Sisters - P1-P | 41 | 49 (2) |
| 17 | 23 | (5) | ALL THE TIME IN THE WORLD Dr. Hook - Capitol 4677-F (LP) Pleasure & Pain - SW-11859-F | 42 | 43 (3) |
| 18 | 21 | (8) | FOUR STRONG WINDS Neil Young - Reprise RPS-1396-P (LP) Comes A Time - MSK-2266-P | 43 | 45 (3) |
| 19 | 11 | (14) | RASPUTIN Boney M - Atlantic MS-1990-P (LP) Nightflight To Venus - KSD-50498-P | 44 | 48 (2) |
| 20 | 13 | (13) | I JUST FALL IN LOVE AGAIN Anne Murray - Capitol 4675-F (LP) New Kind Of Feeling - SW-11849-F | 45 | 47 (2) |
| 21 | 12 | (14) | DA YA THINK I'M SEXY Rod Stewart - Warner Bros - WBS-8724-P (LP) Blondes Have More Fun - BSK-3261-P | 46 | 50 (2) |
| 22 | 4 | (11) | HEAVEN KNOWS Donna Summer - Casablanca NB-959-Q (LP) Live And More - N8LP-7119-2-Q | 47 | (1) |
| 23 | 24 | (4) | LOVE IS THE ANSWER Dan & Coley - Big Tree/Atlantic 8TS-16131-P (LP) Dr. Jeckel & Mr. Hyde - KBT-70615-P | 48 | (1) |
| 24 | 41 | (2) | THE DANCER Gino Soccio - Celebration CEL-2329-M (LP) Gino Soccio - CEL-2013-M | 49 | (1) |
| 25 | 14 | (10) | BABY I NEED YOUR LOVIN' Eric Carmen - Ariola AS-0384-F (LP) Change Of Heart - AB-4184-F | 50 | (1) |
| | | | BLOW AWAY George Harrison - Dark Horse DRC-8763-P (LP) George Harrison - DHK-3255-P | | |
| | | | LET ME TAKE YOU DANCING Bryan Adams - A&M AM-474-W (LP) N/A | | |
| | | | WHAT YOU WON'T DO FOR LOVE Bobby Caldwell - Clouds/TK K4-2036-H (LP) Bobby Caldwell - PTK-92032-H | | |
| | | | I NEVER SAID I LOVE YOU Orsa Lia - Infinity INF-50004-J (LP) N/A | | |
| | | | SUPERMAN Barbara Streisand - Columbia 3-10931-H (LP) Superman - JC-34830-H | | |
| | | | I MIGHT AS WELL FORGET ABOUT LOVING YOU Kinsman Dazz - 20th Century TC-2390-N (LP) Kinsman Dazz - T-574-N | | |
| | | | EVERY 1'S A WINNER Hot Chocolate - Infinity INF-50002-J (LP) Every 1's A Winner - INF-9002-J | | |
| | | | ALMOST GONE Barry Mann - Warner Bros WBS-8752-P (LP) N/A | | |
| | | | I ONLY WANNA GET UP AND DANCE The Rees - A&M AM-472-W (LP) Dancing Up A Storm SP-4754-W | | |
| | | | HOLIDAY Myles - Change CH-45017-J (LP) Start All Over Again - CLP-8005-J | | |
| | | | LOVE BALLAD George Benson - Warner Bros WBS-8759-P (LP) Living Inside Your Love - 28SK-3277-P | | |
| | | | YOU GIRL Peter Chipman - Capcan CML-2204 (LP) You Girl - CMLS-220 (J.C. Ent) | | |
| | | | LOVE SONG Hagood Hardy - Attic AT-201-H (LP) Reflections - LAT-1052-H | | |
| | | | BANG A GONG Witch Queen - Unison UN-3907 (LP) Witch Queen - UN-7903 (J.C. Ent) | | |
| | | | HARD TIMES FOR LOVERS Judy Collins - Elektra E46020-P (LP) Hard Times For Lovers - 6E171-P | | |
| | | | BELLAVIA Chuck Mangione - A&M AM-2118-W (LP) Bellavia - SP-4557-W | | |
| | | | A TOUCH ON THE RAINY SIDE Jesse Winchester - Searsville BSV-3888-P (LP) A Touch On The Rainy Side - 8RK-6984-P | | |
| | | | RHUMBA GIRL Nicolette Larson - Warner Bros WBS-8795-P (LP) Nicolette - 8SK-3243-P | | |
| | | | CAN YOU READ MY MIND Maureen McGovern - Warner/Curb WBS-8750-P (LP) Superman Soundtrack - 2BSK-3257-P | | |
| | | | THEME FROM ICE CASTLES Melissa Manchester - Arista AS-0405-F (LP) Ice Castles Soundtrack AL-9502-F | | |
| | | | SULTANS OF SWING Dire Straits - Mercury M74052-Q (LP) Dire Straits - SRM-1-1197-Q | | |
| | | | IN THE NAVY Village People - Casablanca NB-973-Q (LP) Go West - NBLP-7144-Q | | |
| | | | IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel - Columbia 3-10933-H (LP) Fate For Breakfast - JC-35780-H | | |
| | | | WHAT'S ON YOUR MIND John Denver - RCA PB-11535-N (LP) John Denver - AQL1-3075-N | | |
| | | | GOODNIGHT TONIGHT Wings - Columbia 3-10939-H (LP) N/A | | |



Langis In A Mug contest winner, Carrol Sullivan, receives Moulinex food processor from Major Market Broadcasting's Bob Munro as CKXL Calgary Gen Sales Mgr. Stuart Menzies looks on.



New Brunswick Premier Richard Hatfield (r) was DJ for the day at CHUM Fredericton where he was coached a little by the Mayor of the Morning, Ken Packham, and Toulouse the Moose.



CBC Radio host, Jim Wright, in conversation with Salome Bey, during a recent taping for The Entertainers, which is heard on Saturdays and Sundays on the CBC Radio network.



Valdy, currently shopping for a new label, was in Toronto recently and stopped by CHUM for an interview. He also met CHUM News people Bob Kennedy and Jeannie Becker.



CKBB personnel, John Harras, Bruce Armstrong, Gary Whidden, Chris Russell and Andy Pawelek, meet Murray McLauchlan after his concert at Georgian College in Barrie, Ontario.



William McCaulay conducts the largest orchestra ever assembled to record a CBC soundtrack for GRT's Riel album. The two-part special was shown on the CBC-TV Network, April 15 and 17.

Commission internal reorganization - again

by George Pollard

The Commission's responsibilities, a special press release tell us, are expanding. But both the manpower allocation and budget have been cut. Fewer people will be doing more work. Questions concerning the quality and breadth of CRTC output must obviously be raised.

The Treasury Board, as part of the Liberal Party's pre-election austerity-in-government engineering, has reduced the Commission's approved manpower allocation by approximately 6.1%, from 492 to 462 employees. Its budget has also been cut, by about 4.1%, from \$16,914,000 to \$16,280,000.

As a result, several internal organizational changes have been made to absorb these cutbacks. "In the main," continues the press release, "they involve adjustments in function at the staff and middle management levels rather than alterations to the areas of responsibility of the seven directorates in which the CRTC management and staff are organized (secretariat, legal, telecommunications, broadcast programs, planning and development, administration and

research)." The effect of these changes, says the Commission, will not result in changes in CRTC contacts for People. Rather, the internal operation, it is surmised, will be more efficient.

Major organizational changes involve the shifting of several key Commission staffers. Germain Cadieux moves from special advisor to Broadcast Programs Directorate to the Executive Director's office. Germain's been with the Commission for some time, and in various executive capacities. Prior to being appointed special advisor to Broadcast Programs, he had been Director General of that directorate.

J.G. Patenaude continues as Acting Secretary General until Lise Ouimet's return in August. Latter is on course at the National Defence College in Kingston. Percy Vaughan continues as Acting Director of licensing and public hearings - Patenaude is, of course, permanent director of that directorate. David Green continues as licensing superintendent for the Pacific and Northern Region. Brian Rodger takes over the Prairie Region; Al Williamson

moves to the Atlantic Region, George Coates to Ontario and Jacques Bastien to Quebec.

New regional supervisors have been named for three regions within the Operations Branch of the Broadcast Programs Directorate. Jeanne McBride moves to Ontario from the Maritimes, Barry Grainger takes over the Prairies and Gilles Lalonde Quebec.

Continuity clearance and commercial registration moves, intact, from Planning and Development to Broadcast Programs, Operations Branch. Lorne Mahoney (pronounced Maney) is supervisor of the Canadian Content and Advertising Division.

Rod Chiasson Becomes Director General of Research French. Fern Fontaine and Lewis Auerbach become Research advisors; The former for the social sciences, the latter for the impact of the physical sciences Nigel Weir is now responsible for co-ordinating research operations.

No changes in legal, although we are still awaiting a replacement announcement for Jack Johnson, who left the Commission some time ago.

TRIBAL DRUM by George Pollard

Gord Atkinson, G.M. of CFMO-FM Ottawa, celebrated his 25th anniversary as the city's premiere entertainment reporter. To mark this, his silver anniversary, Atkinson presented special retrospective editions of Showbill on February 17th, 18th, 24th and 25th. These flashback programs featured Gord in conversation with Rich Little, Paul Anka, Bina Crosby and others.

Dom Quinn, who literally developed talk radio as we know it today, has relinquished his regular talk show on WWDB-FM Philadelphia. He remains with station as News Director and weekend talker. After better than 35 years as a daily talker, enough is enough.

Wayne Ends has been upped at CJJJ Hamilton. He is now V.P. and General Manager.

CJJJ P.D. Terry Williams reports that station line-up includes: J.J. Clark, AM drive, John Caines, mid-days, Al Alder, PM Drive, Bruce Marshall, 6 to 10 pm, Rick Hamel, 10 pm to 2 am; Ted Michaels, all nights. Terry says "JC's music policy is best described as contemporary - but is best heard and not described." Phil Vigianni joined station as News Director in January he was last with Q-107 Toronto.

Jim Connelly is the new PD at KTNQ Los Angeles. His term is meant to be short. Station goes Spanish September 1st. KTNQ line-up includes Jackson Armstrong in AM drive, the Real Don Steele in PM Drive.

John Sebastian is out as PD, at KHJ Los Angeles. Chuck Martin (John Dan-

teakco) is in. Word is that Martin's tenure is to be a short one. Jim Connelly may move over to the legendary KHJ come September 1st.

Small World Department: Connelly and Martin both worked WEIM Fitchburg, Mass. in the late sixties. When Martin left the station for greener pastures, Jon L'Heuri (currently G.M. of Treble Clef Entertainment in Ottawa) moved in from WYSL Buffalo.

CKST St. Albert, Alberta signed on December 23rd, 1978. Station is, writes PD Ted Hockaday, basically an LP-oriented MOR/AOR outlet. Three record sweeps will be the norm, he adds. Station G.M. is Dick Mather, Ron Dyck is News Director, Al Coates is Sports Director, John Baldock handles Sales and John Coonie is Promo Director. Station line-up has Hockaday in AM drive, Dr. Dave Merchant talking from 10 to 11 am, Daryl McKay handles 11 am to 2 pm; Arline Dee does PM drive - nice to see a lady on-air, Ray Telford does evenings and Rawle Howard is all-nighter. Ted wants to thank all the major music distributors for their co-operation in helping CKST off the ground. Congrats and good luck guys, from RPM!

Ross Ward, recently ousted as Sales Manager at CFGO Ottawa, has joined CKOY/CKBY-FM. One station's personality is another station's goldmine.

Street talk has it that Stu Brandy, President of CKOY/CKBY-FM, has turned his full attention to BY, which has been floundering of late. Staff changes are apparently pending.

Upcoming: RPM will start-off an interview series with the unsung heroes of radio, the small and medium market people, with an in-depth interview with Sean Ryan,

MD of CIHI Fredericton.

Pat Pearce leaves the CRTC, effective April 1st. No official announcement on her replacement, but Ottawa sources say it will be another Prairie Liberal. That will make three. What with Schreyer as Governor General, the Liberals should pick up a seat or two on the Prairies.

CKOY Ottawa's Terry McConnell did a bit on the inflationary prices of green beer not long ago, and a listener sympathetic to his plight mailed him \$80 in twenty dollar bills. And who says radio can't be profitable! Moreover, so enthralled with McConnell was this listener that she purchased a Wintario ticket in his name. Now that is listener loyalty.

Payung attention Gary? There will be a test. Just clip the good stuff.

Toronto street talk has it that a major PD is on his way out. We should know for sure within a week or three. His assistant will replace him.

CBC has commissioned a public opinion poll which will be taken in the three or four days immediately following the announcement of an election.

CBO Ottawa has a nine month opening for a researcher-announcer. Job entails researching rock, folk, jazz and country music.

Anybody know what Phil Stone will be doing after he exits Humber College's RTV program this Spring?

Ego Department: I like to think it was inevitable. A Yankee trade finally cleaned something from yours truly's RPM column. Ho! Ho! Ho! This time it was obvious. The one other occasion it was just a straight rip off, from printed page to book chapter.

TRIBAL DRUM continued on page 34

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) I Will Survive-Gloria Gaynor
 - (26) Take Me Home-Cher
 - (27) What You Won't-Bobby Caldwell
 - (28) Every Which Way-Eddie Rabbitt
 - (30) He's The Greatest-Sister Sledge
- PLAYLISTED
Dog & Butterfly Heart
High On Your Love-Rick James

WANDA PAUL CHED EDMONTON CHARTED

- Roxanne-Police
 - Rhumba Girl-Nicolette Larson
 - The Boys-Trooper
- PLAYLISTED
Sweet Lui-Louise-Ironhorse
We All Need Love-Dominic Troiano

DAVE WOLFE CJCH HALIFAX CHARTED

- (1) Shake Your Groove-Peaches & Herb
- (25) Goodnight Tonight-Wings
- (26) I Want Your Love-Chic

NEVIN GRANT CKOC HAMILTON CHARTED

- (1) Rasputin-Boney M
 - (31) In The Navy-Village People
 - (39) Let Go The Line-Max Webster
 - (40) The Boys-Trooper
- PLAYLISTED
Dancer-Gino Soccio

PAUL MOORMAN CKLC KINGSTON

CHARTED

- (1) Sultans Of Swing-Dire Straits
 - (28) Reunited-Peaches & Herb
 - (30) Love Ballad-George Benson
- PLAYLISTED
Livin' It Up-Bell & James

GARY MERCER CKWS KINGSTON CHARTED

- (1) What A Fool Believes-Doobie Bros.
 - (23) Love Is The Answer-Dan/Coley
 - (26) In The Navy-Village People
 - (28) Meanin' So Much-Burton Cummings
 - (30) Roller-April Wine
- PLAYLISTED
Don't Write Her Off-McGuinn, Clark, Hillman
Crazy Love-Allman Bros.

JIM CONNELL CJBK LONDON CHARTED

- (1) Every Which Way-Eddie Rabbitt
 - (21) Goodnight Tonight-Wings
 - (23) I Want Your Love-Chic
 - (29) Here Comes The Night-Streethart
- PLAYLISTED
Rhumba Girl-Nicolette Larson
Precious Love-Bob Welch

BILL HALL CKSL LONDON PLAYLISTED

- Love Is The Answer-Dan/Coley
- The Logical Song-Supertramp
- Holiday-Myles
- I'd Like To Say-McCluskey
- Mama Two Step-Garnett Ford
- Happiness-Pointer Sisters

DAVE WATTS CFRA OTTAWA CHARTED

- (1) I Will Survive-Gloria Gaynor
 - (27) I Want Your Love-Chic
 - (28) Holiday-Myles
- PLAYLISTED
Livin' It Up-Bell & James
Dancer-Gino Soccio
Best Of The Woman-Patsy Gallant

RICK ALLAN CHEX PETERBOROUGH CHARTED

TRIBAL DRUM continued from page 33

Jon L'Heuri, GM of Treble Clef Entertainment, is nursing after a nasty fall. A victim of Ottawa's winter, said one friend. "Sympathy," L'Heuri assures us, "is appreciated."

CFRA Ottawa gabber Hal Anthony is recuperating from a heart attack.

The average salary of the CRTC's top 34 bureaucrats is almost \$3000 a month - just a bit less than what the average station manager earns.

Ted Hayward of CJCJ Woodstock reports that station is just about to celebrate its 20th anniversary. A huge birthday party, says Ted, is being planned for July 31st. An APB to all former CJCJ staffers is out. You are requested to participate in the celebration. Just give Ted a call, he will let you know how you can help. Congrats CJCJ, from RPM.

Pat Nichol, former Ottawa Controller and runner-up in last November's mayoralty race, is joining CFGO Ottawa. She will be doing a daily commentary and street talk has it a talk-show is in the offing. That will give Ottawa top lady talkers, with Elizabeth Grey at CKOY.

Reader response to RPM's interview with the CRTC's Sief Frenken has been nothing short of phenomenal. Requests for reprints have been too numerous to count. Word is another tradepaper (Ed: you are so generous) is using RPM's interview as the basis for

theirs. Imitation, I once heard, is the sincerest form of flattery. Anyhow, Walt tells me RPM will re-run the Sief Frenken interview in the near future and all in one issue.

Did Tribal Drum mention that Scott Miller is now doing 9 pm to 1 am on CFTR Toronto?

Had a fantastic talk with Mike McCoy of CKOC Hamilton, the other day. It had been about 6 and a half years since I left CFGO, I guess. Mike was Casey Fox at CFGO. That was the early seventies. Gawd does time fly! Jim Jackson, who is again programming CKXL Calgary as well as Joing PM Drive, was CFGO's first PD. Rick Allen, who is now in Saginaw, Mi., was MD. Jacob Unger was doing AM Drive under the name of Richard Money. That shift was, and still is, terminal. Allen did mornings. Jon L'Heuri, now at Treble Clef Entertainment, did early afternoons. Mark Edwards, late of a whole bunch of stations in Toronto, did PM Drive as Jack Houston, and is still the best PM Driver Ottawa has heard. Casey Fox did early evenings. Tom Lucas, now at CFUN Vancouver, was outstanding late evenings, and Gary Michaels did all-nites. Gary is still with 'GO, in mid-days. Steve Madley was CFGO's News Director and is once again. John Morrison is also back in news. They both sound great. But has it really been six and a half years???

- (1) Lady Little River Band
 - (28) Goodnight Tonight Wings
 - (29) I Want Your Love-Chic
 - (30) Love Is The Answer-Dan/Coley
- PLAYLISTED

Leave Me Greg Adams
Reunited-Peaches & Herb

PETER SUMMER CJME REGINA CHARTED

- (1) What A Fool Believes-Doobie Bros.
- PLAYLISTED
Shake Your Body-Jacksons
Love You Inside Out Bee Gees

MIKE WILLIAMS CKOM SASKATOON CHARTED

- (1) Rasputin-Boney M
- (28) Goodnight Tonight-Bell & James
- (29) Love Ballad-George Benson
- (30) Don't Know-Evelyn "C" King

CKDA VICTORIA CHARTED

- (1) Sultans Of Swing-Dire Straits
 - (27) Goodnight Tonight-Wings
 - (29) Get Dancin'-Bombers
- PLAYLISTED
Shake Your Body-Jacksons

JOHN NORRIS CKRC WINNIPEG CHARTED

- (1) What A Fool Believes-Doobie Bros.
- (26) Heart Of Glass-Blondie

RON ABLE CKY WINNIPEG CHARTED

- (1) What A Fool Believes-Doobie Bros.
- (26) In The Bush-Musique

DAVE CARMAN CKBW BRIDGEWATER CHARTED

- (1) Tragedy-Bee Gees
- (25) Big Shot-Billy Joel
- (27) I Don't Know-Evelyn "C" King
- (47) Here Comes The Night-Beach Boys
- (48) Rhumba Girl-Nicolette Larson
- (49) Elena-Marc Tanner Band
- (50) Rock 'N Roll Fantasy-Bad Company

MARK LEWIS CFRN EDMONTON PLAYLISTED

- Love Is The Answer-Dan/Coley
- In The Navy-Village People
- Just When I Needed-Randy VanWarmer
- We All Need Love-Domenic Troiano
- We Only Want To-The Raes

CJJD HAMILTON CHARTED

- (1) Sultans Of Swing-Dire Straits
- (23) Crazy Love-Poco
- (24) Shake Your Body-Jacksons
- (26) Blow Away-George Harrison
- (27) Stumblin' In-Suzi Quatro/C. Norman

KEN CAMERON CHEC LETHBRIDGE CHARTED

- (1) What A Fool Believes-Doobie Bros.
- PLAYLISTED
Love Is The Answer-Dan/Coley
Don't You Write-McQuinn, Clark, Hillman
Rhumba Girl-Nicolette Larson
Roxanne-Police

DAVE MURRAY CHAT MEDICINE HAT CHARTED

- (1) Tragedy-Bee Gees
 - (28) Run Home Girl-Sad Cafe
 - (29) Happiness-Pointer Sisters
 - (30) In The Navy-Village People
- PLAYLISTED
Feelin' Satisfied-Boston
She's One Of The Boys-Nick Gilder

FRAN HOPKINSON CHCL MEDLEY CHARTED

- (1) Don't Cry Out-Melisa Manchester
- (37) Livin' It Up-Bell & James
- (38) Almost Gone-Barry Mann
- (39) Holly-Jesse Winchester
- (40) Best Of The Woman-Patsy Gallant

PLAYLISTED

Baby Faced Killer-David Byron
Come To Me-KaseyCisyk

AUDIE LYNDS
CHAB MOOSE JAW
CHARTED

- (1) Heart Of Glass-Blondie
- (38) Goodnight Tonight-Wings
- (39) Blow Away-George Harrison
- (40) Rhumba Girl-Nicolette Larson

PAT WELTER
CJNB NORTH BATTLEFORD
CHARTED

- (1) What A Fool Believes-Doobie Bros.
 - (26) Reunited-Peaches & Herb
- PLAYLISTED
The Boys-Trooper
Running Start-Crowcuss
Deeper Than The Night-O.Newton-John

SCOTT O'BRIEN
CFCH NORTH BAY
CHARTED

- (1) Tragedy-Bee Gees
 - (22) I Don't Want-Barbra Mandrell
 - (25) Goodnight Tonight-Wings
 - (26) I Want Your Love-Chic
- PLAYLISTED
Dreams-Larry Evoy
Rhumba Girl-Nicolette Larson
September Song-Willie Nelson

DOUG PAPE
CIGO PORT HAWKESBURY
CHARTED

- (1) What A Fool Believes-Doobie Bros.
- (19) I Want Your Love-Chic
- (24) One Way Love-Bandit
- (27) Maybe I'm A Fool-Eddie Money

STEVE MOORE
CHLO ST. THOMAS
PLAYLISTED

I Never Said I Love You-Orsa Lia
I Who Have Nothing-Sylvester
In A Little While-Art Garfunkle
Give Me An Inch-Ian Matthews

MIKE WILMOT
CKJD SARNIA
CHARTED

- (1) Tragedy-Bee Gee
 - (29) I Want Your Love-Chic
 - (30) Livin' It Up-Bell & James
- PLAYLISTED
Knock On Wood-Amii Stewart
Rhumba Girl-Nicolette Larsen

LARRY BENNETT
CFSX STEPHENVILLE
CHARTED

- (1) Tragedy-Bee Gees
 - (24) Love Is The Answer-Dan/coley
 - (27) One Of The Boys-Nick Gilder
 - (28) Love Ballad-George Benson
 - (29) Elana-Marc Tanner Band
- PLAYLISTED
Love Takes Time-Orleans

CHNO
SUDBURY
CHARTED

- (1) What A Fool Believes-Doobie Bros.
- (29) Blow Away-George Harrison

MARG ELLWORTH
CHER SYDNEY
PLAYLISTED

Blow Away-George Harrison
He's The Greatest-Sister Sledge
Love Is The Answer-Dan/Coley
Dreams-Larry Evoy

ARNA HALLORAN
CJCB SYDNEY
CHARTED

- (1) Tragedy-Bee Gees
- (37) Whispering Rain-Murray McLaughlan
- (39) Stumblin' In-Suzi Quatro

TED HAYWARD
CJCJ WOODSTOCK
CHARTED

- (1) Heart Of Glass-Blondie
- (16) Love You Inside Out-Bee Gees
- (36) Love Takes Time-Orleans
- (38) Shake Your Body-Jacksons
- (39) Keep On Dancin'-Gary's Gang
- (40) Love Is The Answer-Dan/Coley

ADULT-ORIENTED HITMAKERS

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

BILL NELSON
CFVR ABBOTSFORD
PLAYLISTED

I Want Your Love-Chic
Blow Away-George Harrison
The Last Time-J. Mathis/J. Olivior
Love Ballad-George Benson
Edmonton Oilers-Claude Scott

ANDY PAWELEK
CKBB BARRIE
PLAYLISTED

Hard Times-Judy Collins
Superman-Barbra Streisand

ROB MITCHELL
CKX BRANDON
PLAYLISTED

Let Me Take You-Bryan Adams
I'll Never Stop Singing-Bruce Murray
Morning Dance-Spyro Gyra
Stumblin' In-Suzi Quatro/C. Norman
Leave Me-Greg Adams
Sister I Love You-Valdy

RUSS TYSON
CFCN CALGARY
PLAYLISTED

Best Of The Woman-Patsy Gallant
Routine Day-Klaatu
Sweet And Sour-Firefall
Gone Long Gone-Chicago
Honesty-Billy Joel

SEAN RYAN
CIHI FREDERICTON
CHARTED

- (1) I Just Fall In Love-Anne Murray
- (18) Goodnight Tonight-Wings
- (22) I Want Your Love-Chic
- (27) Gimme An Inch-Ian Matthews

BRIAN PERKIN
CJOY GUELPH
PLAYLISTED

Reunited-Peaches & Herb
Take Me Home-Cher
Hard Times-Judy Collins
I Want Your Love-Chic
Livin' It Up-Bell & James
Renegade-Styx

CKGO
HOPE
PLAYLISTED

Roxanne-Police
Keep On Dancin'-Gary's Gang
Elana-Marc Tanner Band
Rhumba Girl-Nicolette Larson
Lipstick Traces-A. Aces

CKCH
HULL
PLAYLISTED

Quand On Est Amoureux-Julie Arel
Paquetville-Edith Butler
Bamba Carlos-Carlos

JOHN HARADA
CHYR LEAMINGTON
PLAYLISTED

Sweet Lui-Louise-Iron Horse
Just Another-Good Bros.
Routine Day-Klaatu
Body Heat-Alicia Bridges
Dance To Dance-Gino Soccio
Livin' It Up-Bell & James

IAN DAVIES
CFPL LONDON
CHARTED

- (1) Forever In Blue Jeans-Neil Diamond
- (25) In A Little While-Art Garfunkel
- (39) Best Of The Woman-Patsy Gallant
- (42) Away From You-Cooper Bros.
- (46) Rhumba Girl-Nicolette Larson
- (47) I'd Like To Say-McCluskey

RICHARD BRISEBOIS
CFCF MONTREAL

PLAYLISTED

Love Is The Answer-Dan/Coley
Give Me More-Patricia Dalquist
Hard Time For Lovers-Judy Collins
I'd Like To Say-McCluskey
Running Start-Crowcuss

WINSTON
CKEC NEW GLASGOW
PLAYLISTED

Away From You-Cooper Bros.
Let Me Take You-Bryan Adams
Best Of The Woman-Patsy Gallant
I'd Like To Say-McCluskey
I'll Never Stop Singing-Bruce Murray
Take Me Home-Cher

ROBB AUSTIN
CKOK PENTICTON
PLAYLISTED

Happiness-Pointer Sisters
Just The Same-Journey
A Touch On The Jesse Winchester
Hello To Romance-Rufus Road Machine
Mama Two Step-Garnett Ford

MARK FORSYTHE
CJCI PRINCE GEORGE
PLAYLISTED

Almost Gone-Barry Mann
Hard Times For Lovers-Judy Collins
O' Michel-Patsy Gallant
Rhumba Girl-Nicolette Larson
Give Me An Inch-Ian Matthews
Run Home Girl-Sad Cafe

CJOR
VANCOUVER
CHARTED

- (1) Forever In Blue Jeans-Neil Diamond
- (28) Whats On Your Mind-John Denver
- (33) Woman In Me-Patsy Gallant
- (34) In A Little While-Art Garfunkel
- (35) Dreams-Larry Evoy

LORNE TEACHOUT
CKRW WHITEHORSE
CHARTED

- (1) Tragedy-Bee Gees
- (29) Take Me Home-Cher
- (30) Meaning So Much-Burton Cummings

IONA TERRY
CKNX WINGHAM
PLAYLISTED

In A Little While-Art Garfunkel
Hard Times For Lovers-Judy Collins
Love Is The Answer-Dan/Coley
Let Me Love You-Peter Pringle

CANADIAN MAJOR MARKETS

JOHN KEOGH
CKGM MONTREAL
CHARTED

- (1) Tragedy-Bee Gees
 - (26) Goodnight Tonight-Wings
- PLAYLISTED
Reunited-Peaches & Herb

CLARA CAROTENUTO
CFUN VANCOUVER
CHARTED

- (1) Sultans Of Swing-Dire Straits
- (25) I Want Your Love-Chic
- (28) Keep On Dancing-Gary's Gang
- (39) In The Navy-Village People

DON STEVENS
CKLG VANCOUVER
CHARTED

- (1) Heart Of Glass-Blondie
 - (14) Reunited-Peaches & Herb
 - (18) Get Dancin'-Bombers
 - (19) Living It Up-Bell & James
 - (20) I Want Your Love-Chic
- PLAYLISTED
Dancer-Gino Soccio
Boogie Tonight-Claudja Barry
Gimme Your Love-Alma Faye Brooks
The River Must Flow-Gino Vannelli

Capitol aim for crossover with new Kenny Rogers 45

Capitol Records have released a new single on the United Artists label from international country star Kenny Rogers. The single, titled *She Believes In Me*, is taken from Rogers' current U.A. album, *The Gambler*. The album is now gold in Canada, and has already produced its first country hit in the title cut.

Capitol are enthusiastic about the single, which is a ballad, and feel it has solid crossover potential. Rogers has had a number of mainstream hits through the years, including the highly successful crossovers *Lucille* and *Daytime Friends*.

Rogers was recently featured in a major U.S. network television special.

PolyGram's Dire Straits break wide open in Canada

PolyGram recording group Dire Straits, whose self-titled debut album is on the Mercury label, have suddenly broken out in Canada and the U.S. In Canada, their album is well over the platinum mark with sales above 180,000 units. It is expected to reach double platinum within a few weeks. This activity, which came a few months after the album's release, marks Dire Straits as one of 1979's major breakout groups. The four piece British group, whose music fuses swing, folk, blues and rock, are led by singer/songwriter/guitarist Mark Knopfler.

The group's new second album, titled *Communicue*, has been in the can for several months. Its release was delayed due to the debut's success. It is now slated for release in Europe June 1, and in Canada, Britain, Australia and the U.S. June 8 (the group are signed by Warner Bros. in the States). It was produced by Barry Beckett of "Muscle Shoals" in the Bahamas, with noted industry exec Jerry Wexler serving as executive producer.

Meanwhile, the group's debut single, *Sultans Of Swing*, from the album, has become a major international hit. At 50,000

units in Canada within its first 1½ months, it is expected to achieve gold in a few weeks.

Dire Straits recently sold out their first Canadian appearances at Toronto's Convocation Hall and Le Plateau in Montreal. They have cancelled a scheduled May tour of Europe due to exhaustion, but will be touring Britain in June and returning to North America next September.

NRG artist Roger Quick Recording in Nashville

Roger Quick, Southern Ontario country singer who records on his own NRG label, was recently a part of several concerts by the Nashville Grand Ole Opry Road Show. Quick participated, along with such notables as Bill Anderson, the Kendalls and Minnie Pearl, in two shows in Kitchener (Mar.24) and two in London (25). The rooms were all full or almost full.

Quick will be releasing a new NRG single in the near future, titled *Rollin' Home*. The song was written by Ross

Stewart's Knock On Wood single certified gold

Quality Records have announced the certification of Canadian gold for Amii Stewart's current smash hit single *Knock On Wood*, for sales in Canada above the 75,000 unit level. The single is the first North American release for Stewart on the Ariola label, which is distributed in Canada by Quality.

Unlike many of the disco hits of recent months which have broken out of the discos, *Knock On Wood* first became successful at the Top 40 level, and actually crossed over from the pop charts to disco. The song is a disco cover of the Eddie Floyd classic. It is the title cut from her first North American album release, which is also rapidly approaching gold status in Canada.

In announcing the achievement, a Quality Records spokesperson stated, "This is just the beginning of great things from Ariola, with new releases scheduled for much of their disco roster, including the *Three Degrees*, *Chanson*, *Linda Evans* and *Taka Boom* (Chaka Khan's sister)."

Loft, a Canadian writer. Quick has been in Nashville, flying there in his own plane, to look into recording and promotion possibilities in the U.S..

COUNTRY HITPICKERS

KEN SCHILLER
CKLQ BRANDON
PLAYLISTED
Nina-Sonny Sinclair
Shoulder To Shoulder-Roy Clark
Second Hand Satin-Jerry Reed
Every Now And Then-Nancy Ryan
Don't Take It Away-Conway Twitty

CARMEN COSFORD
CKBR BROOKS
PLAYLISTED
I Want To Walk-Porter Wagoner
I Thought You'd-L. Mandrell/R.C. Bannon
Loving You Is A-Larry Hudson
My Lady-Jacky Ward

RANDY CLAYTON
CKPC BRANTFORD
PLAYLISTED
What's On Your Mind-John Denver
Sorry And The Hobo-Orval Prophet
Every Now And Then-Nancy Ryan
Where Do Ladies-Glen Logan
Nina-Sonny Sinclair

CURLY GURLOCK
CFCW CAMROSE
CHARTED
(1) *It's A Cheatin'*-Moe Bandy
(13) *Don't Take It Away*-Conway Twitty
(14) *Touch Me With Magic*-Marty Robbins
(19) *I'll Love Away*-Janie Fricke
(20) *Second Hand Satin*-Jerry Reed
(24) *One Night Lady*-Mary Bailey
PLAYLISTED
Lean On Me-Dallas Harms
Four Little Faces-Orval Prophet



EASY EDDIE EASTMAN

THE DEBUT ALBUM
FROM CANADA'S MOST PROMISING
AWARD WINNING COUNTRY ARTIST

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ALSO AVAILABLE IN 8-TRACK (8BA 1000)
& CASSETTE (5BA 1000)

AVAILABLE ON BEL AIR RECORDS -
DISTRIBUTED BY LONDON RECORDS OF CANADA

COUNTRY ADDS continued on page 39

RPM Country 75 Singles

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 | -K | QUALITY | -M |
| LONDON | -T | RCA | -N |
| MCA | -J | WEA | -P |

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

| TW | LW | Wks | | | | |
|----|----|------|---|----|---------|---|
| 1 | 8 | (8) | SWEET MEMORIES Willie Nelson RCA PB 11465 N (LP) Sweet Memories AHL1 3243 N | 26 | 39 (6) | THIS IS A LOVE SONG Bill Anderson · MCA 40992 J (LP) Ladies Choice MCA 3075 J |
| 2 | 1 | (10) | IT'S A CHEATIN' SITUATION Moe Brandy Columbia 3 10889 H (LP) N/A | 27 | 27 (8) | WHISPERING RAIN Murray McLauchlan True North TN4 144 H (LP) Whispering Rain TN 36 H |
| 3 | 17 | (8) | (If Loving You Is Wrong) I DON'T WANT Barbara Mandrell ABC 1022 12451 T (LP) Moods · 9022 1088 T | 28 | 33 (8) | THE WAY I LOVE YOU Family Brown RCA PB 50500 N (LP) N/A |
| 4 | 14 | (7) | WHERE DO I PUT HER MEMORY Charley Pride RCA PB 11477 N (LP) Burgers & Fries APL1 2983 N | 29 | 21 (15) | THIS FEELING CALLED LOVE Marie Bottrell MBS 1012 (LP) Just Reach Out And Touch Me MBS 2001 |
| 5 | 5 | (9) | SOMEBODY SPECIAL Donna Fargo Warner Bros WBS 8722 P (LP) N/A | 30 | 34 (9) | KELLY GREEN Glory Anne Carriere Royalty R1000 76 (LP) Keeper For The Heart R2000 33 |
| 6 | 6 | (11) | I'M GETTING HIGH REMEMBERING Carroll Baker RCA PB 50498 N (LP) If It Wasn't For You KKL1 0285-N | 31 | 37 (4) | SECOND-HAND SATIN LADY Jerry Reed RCA PB 11472 N (LP) N/A |
| 7 | 20 | (7) | ALL I EVER NEED IS YOU Kenny Rogers & Dottie West U.A. UAX 1276 Y F (LP) Classics UALA 946 H F | 32 | 32 (7) | CHEATER'S KIT Tommy Overstreet ABC 1022 12456 T (LP) N/A |
| 8 | 9 | (8) | I'M GONNA LOVE YOU Glen Campbell Capitol 4682 F (LP) Basic · SW-11722 F | 33 | 11 (10) | IF I COULD WRITE A SONG Billy "Crash" Craddock Capitol P 4672 F (LP) N/A |
| 9 | 15 | (14) | STRANGER The Mersey Brothers · MBS 1011 (LP) Comin' On Stronger MBS-2000 | 34 | 42 (5) | WALKING PIECE OF HEAVEN Freddie Fender ABC 1022 12453 T (LP) Texmex 9022 1132 T |
| 10 | 10 | (16) | EVERY WOMAN Van Dyke Change CH 45011 J (LP) Another Van Dyke CLP 8004-J | 35 | 41 (5) | FAREWELL PARTY Gene Watson Capitol 4680 F (LP) N/A |
| 11 | 2 | (11) | GOLDEN TEARS Dave & Sugar RCA PB 11427 N (LP) N/A | 36 | 25 (12) | YOU MADE MY DAY TONIGHT Canadian Zephyr RCA PB 50487 N (LP) Best Of KXL1 0315 N |
| 12 | 3 | (11) | I JUST FALL IN LOVE AGAIN Anne Murray Capitol 4675-F (LP) New Kind Of Feeling SW 11849-F | 37 | 44 (3) | ISN'T IT ALWAYS LOVE Lynn Anderson Columbia 3-10909 H (LP) N/A |
| 13 | 24 | (7) | THEY CALL IT MAKING LOVE Tammy Wynette Epic 8 50661 H (LP) N/A | 38 | 43 (5) | LOVE IS SOMETIMES EASY Sandy Posey Warner Bros WBS 8731 P (LP) N/A |
| 14 | 35 | (3) | DON'T TAKE IT AWAY Conway Twitty · MCA 41002 J (LP) N/A | 39 | 29 (9) | THE OUTLAW'S PRAYER Johnny Paycheck · Epic 8 50655 H (LP) Armed And Crazy · KE 35444 H |
| 15 | 13 | (15) | EVERY WHICH WAY BUT LOOSE Eddie Rabbitt Elektra E 45554-P (LP) Every Which Way But Loose 5E 503 P | 40 | 28 (8) | TAKE ME BACK Charly McClain Epic 8 50653 H (LP) Let Me Be Your Baby KE 35448 H |
| 16 | 16 | (10) | I'VE BEEN WAITING FOR YOU Con Hunley Warner Bros. WBS 8723-P (LP) N/A | 41 | 46 (3) | I LOST MY HEAD Charlie Rich United Artists UAX 1280 F (LP) A Fool Strikes Again ULA 925 F |
| 17 | 23 | (6) | I'LL LOVE AWAY YOUR TROUBLES Janie Fricke Columbia 3 10910 H (LP) Love Notes KC-35774 H | 42 | 47 (3) | MYSTERIOUS LADY FROM ST. MARTINIQUE Hank Snow RCA PB-11487-N (LP) Mysterious Lady From AHL1 3208 N |
| 18 | 18 | (10) | TRYIN' TO SATISFY YOU Dottie RCA PB 11448 N (LP) N/A | 43 | 54 (6) | EVERYONE'S LAUGHIN' AT ME Chris Nielsen Royalty R1000 79 (LP) Chris Nielsen R2000-39 |
| 19 | 30 | (7) | TOUCH ME WITH MAGIC Marty Robbins · Columbia 3 10905-H (LP) The Performer · KC 35446 H | 44 | 45 (16) | STORY OF THE YEAR Terry Carisse MBS 1013 (LP) Story Of The Year MBS 2002 |
| 20 | 22 | (14) | EASY DOES IT Rondini · Giro G-141B (LP) N/A | 45 | 53 (6) | LET LOVE GO The Good Brothers RCA PB-50494 N (LP) Doin' The Wrong Things Right KKL1 0282-N |
| 21 | 4 | (11) | I HAD A LOVELY TIME The Kendalls Ovation OV 1119A-N (LP) N/A | 46 | 48 (3) | EASY Eddie Eastman Bel Air 181 K (LP) Easy BA 1000 K |
| 22 | 38 | (7) | SLOW DANCING Johnny Duncan Columbia 3 10915 H (LP) N/A | 47 | 62 (2) | WHAT'S ON YOUR MIND John Denver RCA PB-11535 N (LP) John Denver AQL1 3075 N |
| 23 | 7 | (9) | WORDS Susie Allanson Elektra E 46009 P (LP) N/A | 48 | 49 (3) | TAKES A FOOL TO LOVE A FOOL Burton Cummings Portrait 6 70024 H (LP) Dream Of A Child Pr 35481 H |
| 24 | 60 | (2) | BACKSIDE OF THIRTY John Conlee ABC 1022 12455 T (LP) Rose Coloured Glasses 9022 1105 T | 49 | 50 (7) | SHOULDER TO SHOULDER (Arm And Arm) Roy Clark · ABC 1022-12402 T (LP) N/A |
| 25 | 26 | (13) | LADY SORROW Tim Daniels Fame TDF 002 (LP) N/A | 50 | 52 (5) | FOUR STRONG WINDS Neil Young Reprise RPS 1396 P (LP) Comes A Time MSK 2266 P |

COUNTRY 75 Singles (51-75)

- 51 51 (8) **DING-A-LING DEBBIE**
R. Harlan Smith - Royalty R1000-80
(LP) N/A
- 52 59 (3) **JUST LONG ENOUGH TO SAY GOODBYE**
Mickey Gilley - Epic PD 425 H
(LP) Songs We Made Love To ZS8 5833 H
- 53 55 (3) **MY LADY**
Freddie Hart - Capitol 4684 F
(LP) N/A
- 54 56 (6) **LADY FROM BOSTON**
Roy Payne - Vik SD-2001
(LP) N/A
- 55 65 (2) **YESTERDAY**
Billie Jo Spears - United Artists PRO 9274 F
(LP) Love Ain't Gonna Wait For Us UA1 A 921 F
- 56 57 (4) **THANK YOU FOR LOVING ME**
Ray St. Germain - Sunshine SS 59
(LP) Ray St. Germain SS LP 4014
- 57 58 (6) **SHE MAKES IT EASY**
Gary Fjellgaard - Royalty R2000 24
(LP) Me & Martin R2000-24
- 58 64 (3) **I CAN'T HELP IT**
David Thompson - Citation C 479
(LP) N/A
- 59 63 (3) **I WAS BORN A LOSER**
Jerry Palmer - Citation C 380
(LP) N/A
- 60 67 (2) **LAY DOWN BESIDE ME**
Don Williams - ABC 1022 12458 T
(LP) Expressions 9022 1069 T
- 61 68 (2) **LOVER GOODBYE**
Tanya Tucker - MCA 41005-J
(LP) TNT MCA 3066 J
- 62 66 (6) **ENDLESS HIGHWAY**
Dave Baker - Rolltop RR 1 5
(LP) N/A
- 63 69 (2) **ARE YOU SINCERE**
Elvis Presley - RCA 11533 N
(LP) Our Memories Of Elvis AOL 13279 N

- 64 75 (2) **THE WALL**
Patti Mayo - Dyna West DW-7912X M
(LP) N/A
- 65 (1)
- 66 72 (4) **BURY ME WITH MY BOOTS OFF**
Keith Hitchner - Highwood HW 7901
(LP) N/A
- 67 71 (5) **LAST SUMMER'S LOVE**
Jack Hennig - Damon D 114 N
(LP) N/A
- 68 74 (3) **IT AIN'T RESTIN' EASY**
Dave Paul - Dyna West DW-7913X-M
(LP) N/A
- 69 70 (5) **DAY AFTER DAY**
Bob Murphy & Big Buffalo - RCA PB 50507-N
(LP) Bob Murphy & Big Buffalo - KKL1 0289-N
- 70 (1) **LYING IN LOVE WITH YOU**
Jim Ed Brown/Helen Cornelius - RCA PB-11532-N
(LP) You Don't Bring Me Flowers - AHL1-3258-N
- 71 73 (5) **I'VE BEEN WONDERING**
Larry Mattson - Grand Slam GS 2310X M
(LP) Sweet Words GS 2008 M
- 72 (1) **I WANT TO WALK YOU HOME**
Porter Wagoner - RCA PB 11491-N
(LP) N/A
- 73 (1) **THERE'S ALWAYS ME**
Ray Price - Monument 277-H
(LP) N/A
- 74 (1) **HOW TO BE A COUNTRY STAR**
Statler Brothers - Mercury 55057-O
(LP) N/A
- 75 (1) **DOWN ON THE RIO GRANDE**
Johnny Rodriguez - Epic 8 59671-H
(LP) N/A

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

RPM Country 25 Albums

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

- 1 1 (12) **ORIGINAL MOVIE SOUNDTRACK**
Every Which Way But Loose (Flektra)
5E503 P ET8 503 P TC5 503 P
- 2 2 (18) **TANYA TUCKER**
TNT (MCA)
MCA 3066 J MCAT 3066 J MCAC 3066 J
- 3 3 (33) **WILLIE NELSON**
Stardust (Columbia)
JC35305 H JCA 35305 H JCT 35305-H
- 4 6 (6) **ANNE MURRAY**
New Kind Of Feeling (Capitol)
SW-11849 F 8XW-11849 F 4XW-11849 F
- 5 7 (20) **MERCEY BROTHERS**
Comin' On Stronger (MBS)
MBS 2000 MBS 2000 R MBS 2000 C
- 6 5 (29) **DOLLY PARTON**
Heartbreaker (RCA)
AFL1 2797 N AF81 2797 N AFK1 2797 N
- 7 4 (32) **ANNE MURRAY**
Let's Keep It That Way (Capitol)
ST 11743 F 8X 11743 F 4X 11743 F
- 8 8 (7) **LORETTA LYNN**
We've Come A Long Way Baby (MCA)
MCA 3073 J MCAT 3073 J MCAC 3073-J
- 9 9 (13) **OLIVIA NEWTON-JOHN**
Totally Hot (MCA)
MCA 3067 J MCAT 3067 J MCAC 3067 J
- 10 10 (5) **ELVIS PRESLEY**
Our Memories Of Elvis (RCA)
AQL 1 3279-N AQS1 3279 H AOK1 3279 H
- 11 18 (6) **BARBARA MANDRELL**
The Best Of (ABC)
9022 1119 T 8022 1119 T 5022 1119 T
- 12 12 (12) **JOHNNY PAYCHECK**
Armed And Crazy (Epic)
KE 35444 H EA-35444 H ET 35444-H
- 13 23 (2) **CONWAY TWITTY**
Conway (MCA)
MCA 3063 J MCAT 3063 J MCAC 3063 J

- 14 15 (8) **MURRAY McLAUCHLAN**
Whispering Rain (True North)
TN 36 H N/A N/A
- 15 11 (10) **LARRY GATLIN**
Greatest Hits (Monument)
PES 7628 H PESA 7628-H PEST 7628-H
- 16 16 (21) **WAYLON JENNINGS**
I've Always Been Crazy (RCA)
AF1 1 2979 N AFS1-2979-N AFBK1-2979-N
- 17 13 (23) **DON WILLIAMS**
Expressions (ABC)
9310 1069 T N/A N/A
- 18 17 (22) **CARROLL BAKER**
If It Wasn't For You (RCA)
KKL1 0285 N KS1 0285-N KKK1-0285-N
- 19 24 (3) **FREDDY FENDER**
Tex Mex (ABC)
9022 1132 T N/A N/A
- 20 14 (16) **KENNY ROGERS**
The Gambler (United Artists)
UA LA 934 H F UA-EC-934-H-F UA-CA-934-H
- 21 22 (3) **MARTY ROBBINS**
The Performer (Columbia)
KC 35446 H N/A N/A
- 22 (1) **JOHN DENVER**
John Denver (RCA)
AQL1 3075 N AQFL-3075-N AQKL-3075-N
- 23 (1) **MOE BANDY**
It's A Cheating Situation (Columbia)
KC-35779-H N/A N/A
- 24 (1) **MARGO SMITH**
A Woman (Warner Bros)
K 3286-P N/A N/A
- 25 (1) **CRYSTAL GAYLE**
When I Dream (United Artists)
UALA 858 F UAEA-858-F UACA-858-F

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

COUNTRY ALBUMS

DE DANANN

**Selected Jigs, Reels & Songs
Shanachie 79001**

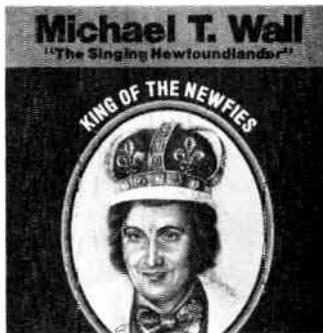
It may be kind of tough to get this item - an import from Almada of Montreal, but it would be worth the effort. The album was produced in Conny's Studio in Germany in 1976 and gives you 13 of the purest of jigs, reels and Irish ballads to come along in some time. Contains Barbara Allen, Over The Bog Road, The Flower Of Sweet Strabane. De Danann is made up of Frankie Gavin, Johnny Moynihan, Charlie Piggot, Alex Finn, and Ringo McDonagh. The sound is superb. The market however, would be limited.



MICHAEL T. WALL

The Singing Newfoundlander - Boot BTM-2005-K

Produced by the "Singing Newfie" himself, his charity is obvious even on his album release - the album contains 12 cuts. Michael has been around longer than the oldest harp seal on the flows and he's dabbled in everything - even a walk-on for a CBC-TV show. Don't listen for all the correct methods of singing/performing, listen to the sincerity of each cut. A little bit of Michael T. Wall can make the day a lot brighter. Top musicians included: Mickey Andrews, steel and dobro, Billy Roy, lead guitar, George Row-sell, rhythm guitar, Al Cherny, fiddle and Walter Ostanek, piano accordion among others.



BROADLAND ARTISTS SALUTE

**The Best Of Dolly Parton and Porter Wagoner
Broadland BR-2010-M**

Covers of hits have never made too much of an impression but it's interesting to hear what some of Broadland's artists can do with hit material. Artie MacLaren, a great writer himself, tries on Dolly Parton's Kentucky Gambler while another noted writer Dallas Harms takes a stab at Dolly's Apple-jack. The Post Family score the best with Dolly's Bargain Store. Jolene and Daddy Was An Old Time Preacher Man. Other cuts by Ron McLeod, Audie Henry and Freddie Pelletier. Produced by Gary Buck.



DAN MacDONALD
CKEC NEW GLASGOW
PLAYLISTED
The Mysterious Lady-Hank Snow
Lone Star And Coors-Ian Tyson
Endless Highway-Dave Barker
Easy-Eddie Eastman
Root Like A Rose-Stringband

DANA DEKKER
CJNB NORTH BATTLEFORD
CHARTED
(1) The Last Time-J. Mathis/J. Olivor
(29) I'm Going To Love You-Glen Campbell
(30) Don't Let Your Deal-David Bromberg
PLAYLISTED
Yesterday-Billie Jo Spears
All I Have To Do-Doc & Merle Watson
Just Between Us-Bill Woody

BRUCE LEE
CIGO PORT HAWKESBURY
CHARTED
(1) I Just Fall In Love-Anne Murray
(20) Sweet Memories-Willie Nelson
(28) The Way I Love You-Family Brown
(29) Easy-Eddie Eastman
(30) Farewell Party-Gene Watson
PLAYLISTED
Yesterday-Billy Joe Spears
What's On Your Mind-John Denver

ROSS HOWEY
CFGM RICHMOND HILL
CHARTED
(1) I Just Fall In Love-Anne Murray
(14) It's A Cheatin'-Moe Bandy

GARY PARKS
CKKR ROSETOWN
CHARTED
(1) Send Me Down-Mel Tillis
(33) Color My World-Bryan Way
(38) I'll Love Away-Janie Fricke
(39) Lipstick Traces-Amazing Rhythm Aces
(40) Kiss You And Make-Roy Head

DON RAMSAY
CJQM-FM SAULT STE MARIE
PLAYLISTED
Farewell Party-Gene Watson
Walking Piece-Freddy Fender
Day After Day-Bob Murphy
Where Do I Put-Charlie Pride
Grandpa-Artie McLaren

HELEN MOULTON
CJVI VICTORIA
CHARTED
(1) All I Ever Need-D. West/K. Rogers
(35) Just Long Enough-Mickey Gilley
(37) Loving You Is A-Larry G. Hudson
(38) Freckles-Shylo
(40) Don't Take It-Conway Twitty

ANDY KILKUS
CFOK WESTLOCK
PLAYLISTED
Love Is Sometimes-Sandy Posey
Jennifer Grew Tall-Ian Kemp
Love Me Like-Sheila Andrews
Shady Streets-Gary Stewart
Hard Times For Lovers-Judy Collins

JOHANNA SOLIMA
CKLW WINDSOR
CHARTED
(1) If Loving You Is-Barbara Mandrell
(42) I Will Survive-Billy Joe Spears
(43) Just Long Enough-Mickey Gilley
(46) Sweet Melinda-Randy Barlow
PLAYLISTED
Sister I Love You-Valdy
Her Father Didn't Like-Chris Hennessey

IONA TERRY
CKNX WINGHAM
PLAYLISTED
Lay Down Beside Me-Don Williams
Cold Cold Heart-Jerry Lee Lewis
Grandpa-Artie McLaren
You Win Again-Fustukian
I Was Born A Loser-Jerry Palmer

CHARLIE RUSSELL
CJ CJ WOODSTOCK
CHARTED
(1) Mysterious Lady-Hank Snow
(28) One Night Out-Chip Taylor
(30) Shoulder To Shoulder-Roy Clark
PLAYLISTED
Touch Me-Big Al Downing

COUNTRY ADDS continued from page 36

ALAN E. THORGEIRSON
CKDM DAUPHIN
CHARTED
(1) I'm Gonna Love You-Glen Campbell
(26) The Joker Of It All-Jerry Palmer
(27) Guilty-Freddie Hart
(28) Nina-Sonny Sinclair
CJDV
DRUMHELLER
CHARTED
(1) Send Me Down-Mel Tillis
(24) Sweet Memories-Willie Nelson
(25) The Way I Love You-Family Brown
(27) They Call It-Tammy Wynette
(30) Too Far Gone-Emmylou Harris

MATTI ANTILLA
CKAY DUNCAN
PLAYLISTED
Stumblin' In-Suzi Quatro/C. Norman
Kiss You And Make It-Roy Head
Love Me Tencer-Linda Ronstadt

DOUG BLACKWOOD
CKNR ELLIOT LAKE
PLAYLISTED
Day After Day-Bob Murphy
Thank You For Loving-Ray St. Germain
Kiss You And Make It Better-Roy Head
Yesterday-Billy Joe Spears

DANIEL EARL
CFFM-FM KAMLOOPS
CHARTED
(1) I Just Fall In Love-Anne Murray
(28) Love Me Tender-Linda Ronstadt
(29) I'm Gonna Love You-Glen Campbell
(30) Touch Me With-Marty Robbins
PLAYLISTED
You-Barbara Fairchild

WAYNE CAVANAGH
CFMK KINGSTON
PLAYLISTED
Lay Down Beside Me-Don Williams
Love Is Sometimes Easy-Sandy Posey
Shoulder To Shoulder-Roy Clark
Loving You Is A Natural-Larry G. Hudson
Shady Streets-Gary Stewart

BILL KILGRAIN
CHCL MEDLEY
CHARTED
(1) Getting High Carroll Baker
(27) My Lady-Freddie Hart
(28) Someone Else's-Cliff Carroll
(29) I Get This Feeling-Joe Popiel
(30) Lean On Me-Dallas Harms
PLAYLISTED
I Can't Help It-David Thompson
Mes Amis O Canada-Laura Vinson
Where Do Ladies-Glen Logan
Alberta Keeps Calling-Neville Wells

Quality gaining internationally with Soccio and disco product

Gaston Gravell, Quality's newly appointed Manager of Artist and Product Development, based in Montreal, is currently launching a campaign to bring Quality and allied label disco releases home on a national level. While in Toronto he dropped by RPM's offices to talk about the label's aggressive approach to promoting disco product and the subsequent headway being made by Quality acts in that market.

The current excitement at Quality is artist Gino Soccio, a Montreal singer/composer/producer whose debut album, *Outline*, has literally caused a stir around the world. While one single from the album, *Dancer*, is currently at the top of the U.S. disco charts, the record also holds the number one position in France and another single, *The Visitor*, is number one in Italy.

Soccio originally recorded only one single, *Les Visiteurs*, in French. "He felt that his career would be French-oriented at that point," says Gravell, "and his idea was to conquer the local market (Quebec) first. The reaction in Quebec was great, and discos began asking for a longer version of the cut." At this point, Soccio teamed with Robert Quimet to produce a 12" English version of the tune to meet the demands of discos both here and in the States. "We figured we'd give it a shot in the U.S. through exports, and shipped copies into the U.S. and Europe. The reaction was fantastic!" The excitement created by the single led Soccio back into the studio to cut an LP, an album which has already sold over 300,000 copies in the

"... I believe that Gino's debut album will sell a million worldwide. . ."

the U.S. on the newly-formed Warner Bros. disco label, RFC Records. "The album is closer to gold in the U.S. than it is in Canada," says Gravell, who is confident that the rapidly growing acceptance of disco in this country will soon remedy that situation. "I believe that Gino's debut album will eventually sell a million, worldwide. It's disco, but it's almost rock. Gino has all the ingredients for a disco/pop/Top 40 album. *Dancer* is already crossing-over to R&B and Top 40 in the U.S."

Soccio is presently touring in Europe and will be returning to the studio in Montreal to cut a second album in the near future.

The artist may also soon be realizing a long-time ambition: he was recently approached by Warner Bros. films to create a soundtrack score for a major movie release. "He is extremely talented in many areas," boasts Gravell. "He writes his own material, plays several instruments and produces himself. He's only 24, and there's more to come, believe me."

"... The Quality staff is especially excited about a new Mighty Pope album, produced by John Driscoll and Robert Quimet. . ."

While Soccio is busy with tour commitments and recording, Quality is prepar-



Montreal's Gino Soccio - a top name in the disco field

ing a promo push for upcoming product by other acts on their roster. "We're working on a one project at a time basis," explains



Montreal-based Gaston Gravell, Manager of Quality's Artist & Product Development.

Gravell. The Quality staff is especially excited about a new *Mighty Pope* album, produced by John Driscoll and Robert Quimet and arranged by Soccio, which is slated for

a simultaneous Canadian/U.S. release in May. "It's going to be a killer," predicts Gravell, "and everyone involved is very excited over what we've heard. There are at least two singles on the album maybe more."

"... disco is going to heavy, funky guitar sounds and high hat drums. . ."

A new quality act, *Poppers*, completed their self-titled debut album last month, and Gravell will be negotiating a U.S. deal for the act as soon as final mixes are done. Gravell also hinted that the label will soon be recording a "very well established group with a name change and a new orientation," but declined to divulge any particulars about the project.

Gravell predicts that "disco is going to heavy, funky guitar sounds and high-hat drums. It will be music with mass appeal, music that will still please the disco crowd but with a sound that the rock crowd can be comfortable with, too. As far as disco goes, we're seeing some of the best and most original music in years being released right now."

PolyGram disco releases experience major activity

PolyGram are experiencing major sales and airplay success with a number of their top disco singles. In addition to the platinum hits of the Village People (double platinum on Y.M.C.A.) and the Bee Gees (*Tragedy*), the company announced that Gloria Gaynor's current single, *I Will Survive*, is now at 120,000 units sold and still moving. The single has crossed over into the mainstream.

Another major success crossing over from disco has been Donna Summer's

current hit *Heaven Knows*, which is now also gold with sales above the 75,000 mark. Summers releases on the Casablanca label while Gaynor is released on the Polydor label.

PolyGram have announced the release of a new single from Peaches & Herb on Polydor. The single, titled *Reunited*, is taken from their current album *2 Hot*. It is a follow up to their breakout hit *Shake Your Groove Thing*, which is now top five after breaking out of the discos.

DISCO ALBUMS

AMANDA LEAR

Never Trust A Pretty Face - Epic PEC-90536-H

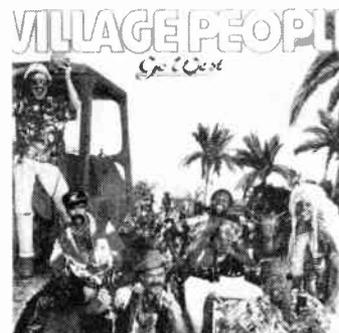
Sultry-voiced Amanda is now considered a North American disco star after two album releases - this is her second. She got it all going for her in Europe. Much is written about Amanda's gender (sex) and what he/she is all about. All that aside, Amanda has a good chunk of the disco market and this set is even better than her last. No plans for a single or a 12" release but Black Holes and Lili Marleen should be considered. Produced by Anthony Monn Released by Inter Global Music on Epic



VILLAGE PEOPLE

Go West - Casablanca NBLP-7144-Q

After adding a new dimension to the Y.M.C.A., the world's top disco act makes moves to bring the navy into better prominence with their hit single, In The Navy, included here. No plans for a 12" at time of writing but pressure will probably remedy this. All cuts are in the 4 to 6 minute time frame and each cut has single potential. Randy, Victor, David, Glenn, Alex and Felipe can do no wrong at this stage in their career. Large fold-out colour poster of individual members included. Produced by Jacques Morali.



EVELYN "CHAMPAGNE" KING

Music Box - RCA AFL1-3033-N

The little Philadelphian who parlayed her floor washing chores into the disco mainstream has another album release to chalk up as a hot disco item. She's still going strong with I Don't Know If It's Right from her first album, but RCA are preparing the title track from this set as a single and possible 12 incher. Should also consider Steppin' Out and No Time For Fooling Around. Will be hard to follow Shame, which has now sold a million copies in the U.S. Impressive work by Nat Lee on keyboards and synthesizer. Background vocal assist by Instant Funk of Salsoul



New Village People album as Y.M.C.A. hits 400,000

Y.M.C.A., current hit single by Casablanca recording group the Village People, has surpassed the double platinum mark in Canada and is closing in on the 400,000 sales mark. The album from which it is taken, Cruisin', is now quadruple platinum with sales over 400,000 units.

PolyGram have just released the group's new album, their fourth, titled Go West. The initial shipment was over 200,000 units, qualifying the LP instantly as double platinum. All the material on the album was again composed and produced by Jacques Morali. A new single from the album, In The Navy, was released the week prior to the album. Early signs indicate it will be

another big record for the group.

The Village People are readying for a major North American concert tour, which will include four Canadian dates, at the Montreal Forum (April 21), Ottawa Civic Centre (22), Toronto's Maple Leaf Gardens (23), and a Vancouver date (June 16). PolyGram report the first three dates already heavily sold, and sellouts are expected. The company also announced the Village People have become their hottest selling act next to the Bee Gees.

The Bee Gees continue to roll along. Their current Spirits Having Flown album is now beyond 600,000 units sold and continues to be one of the fastest selling

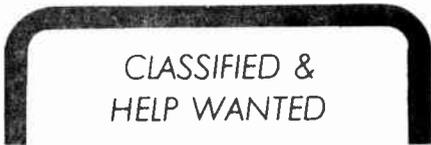
DISCO SINGLES

- 1 KNOCK ON WOOD
Amii Stewart (Quality)
- 2 HE'S THE GREATEST DANCER
Sister Sledge (WEA)
- 3 DISCO NIGHT
G.O. (Capitol)
- 4 STAR LOVE
Cheryl Lynn (WEA)
- 5 IN THE NAVY
Village People (PolyGram)
- 6 DANCER
Gino Soccio (Quality)
- 7 TRAGEDY
Bee Gees (PolyGram)
- 8 GOT MY MIND MADE UP
Instant Funk (RCA)
- 9 KEEP ON DANCIN'
Gary's Gang (CBS)
- 10 SHAKE YOUR BODY
The Jacksons (CBS)
- 11 I WANT YOUR LOVE
Chic (WEA)
- 12 HEART OF GLASS
Blondie (Capitol)
- 13 I WILL SURVIVE
Gloria Gaynor (PolyGram)
- 14 BANG A GONG
Witch Queen (J.C. Ent)
- 15 I ONLY WANT TO GET UP & DANCE
The Raes (A&M)

DISCO ALBUMS

- 1 GLORIA GAYNOR
Love Tracks (PolyGram)
- 2 SISTER SLEDGE
We Are Family (WEA)
- 3 AMII STEWART
Knock On Wood (Quality)
- 4 VILLAGE PEOPLE
Cruisin' (PolyGram)
- 5 INSTANT FUNK
Instant Funk (RCA)
- 6 GINO SOCCIO
Outline (Quality)
- 7 VILLAGE PEOPLE
Macho Man (PolyGram)
- 8 THE RAES
Dancing Up A Storm (A&M)
- 9 CHER
Take Me Home (PolyGram)
- 10 WITCH QUEEN
Bang A Gong (J.C. Ent)
- 11 CHERYL LYNN
Star Love (CBS)
- 12 VILLAGE PEOPLE
In The Navy (PolyGram)
- 13 SALSOU ORCHESTRA
Street Sense (RCA)
- 14 ALMA FAYE BROOKS
It's Over (RCA)
- 15 BELL & JAMES
Bell & James (A&M)

albums in the country. PolyGram are releasing a third single from the album, Love You Inside Out, backed with I'm Satisfied. The first two releases are already platinum. Tragedy, the group's current hit, is still a chart topper, at almost 200,000 units and still moving very strongly at about 10,000 sales per week. The debut single, Too Much Heaven, is over 200,000 units sold and despite the success of the album and of Tragedy, is still moving about 5,000 units a week.



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HELP WANTED**

**CLASSIFIED & HELP WANTED
ARE YOU OFFERING
EMPLOYMENT???**

HELP WANTED ADS of 25 words or less will appear in RPM FREE OF CHARGE.

Free ads must be mailed or telexed to RPM by Tuesday noon to appear in the next issue. Free ads will not be accepted on the telephone. Please limit copy to 25 words.

OTHER ADS and HELP WANTED ADS of over 25 words, or ads requiring box numbers will be charged at our usual rate of 50 cents per word (minimum 25 words or \$12.50). Name, address and telephone number to be included in word count. Address all ads to: RPM Magazine, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

**SALES-SERVICE
PERSON WANTED**

Music and accessory distributor requires additional sales-service person. Operating company vehicle, sales person will be responsible for sales-and-service of accounts in a territory in Southern Ontario. Previous sales-service experience would be a definite asset. Forward resumes to P.O. Box 844, Stratford, Ontario N5A 6W3 or call Treehouse Music Distributors 1-519-271-3451 for interview.

**EXPERIENCED ANNOUNCER
WANTED**

for afternoon shift. Must be mature with good production. Contact: Operations Mgr. CFSL, Weyburn, Sask. S4H 2K2. 306-842-4666.

**OPENING FOR
EXPERIENCED COMMUNICATOR**

Atlantic Canada's leading FM radio station has an opening for a professional communicator. Send tapes and resumes to Barry Horne, Programme Director, C100-FM, 2885 Robie Street, Halifax, N.S. B3J 2Z4

DETERMINED

21 years old - university radio, TV interviewer of recording groups, programming, promotion, production, reporting, broadcasting school - and looking hard. Danny Walsh, 6061 Belmont Rd. Halifax, N.S. 902-425-7437.

**LOOKING FOR
CREATIVE COPYWRITER**

CJOK Ft. McMurray is looking for a creative copywriter. Experience preferred. Active copy department handling both local and national accounts. Successful applicant must be self-motivated and well versed in the English language. Send resume, tape and commercial copy to Judy Dicks, CJOK, 205-10011 Franklin Avenue, Ft. McMurray, Alberta. T9H 2K7.

**EXPERIENCED PROGRAMMER
AVAILABLE**

Decision maker and leader. No procrastination here. Major market references. RPM Weekly, Box 7582, 6 Brentcliffe Road, Toronto M4G 3Y2.

**STATION MANAGER
WANTED**

Western Canada radio station needs a manager. Minimum five years experience necessary. Earnings \$25 to \$35,000 per year. Contact Jim Laing, CFSL, Weyburn, Sask. S4H 2K2. 306-842-4666.

**TAX TIME
IS NOW!!!**

Specialists in tax returns, bookkeeping, financial planning for musicians. Former band members, graduate degrees in finance and accounting. ARTISTS CONSULTING SERVICE, Toronto 416-494-0548.

**POSITION IN
3 STATION MARKET**

If you are doing nights in a medium market, join us and live like a normal person - 23-43. We are a 3 station market and all my day-time slots are open. If you are a broadcaster and can follow format, send me a tape and resume. Mark Williams, Program Director, CFOB/CFKA, Box 800, Fort Frances, Ontario.

**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

PLEASE INDICATE ONE BELOW

- Record Companies
- Rack Jobbers
- Record Producers
- Recording Studios
- Recording Equipment
- Mastering Facilities
- Pressing Plants
- Tape Manufacturers
- Record Jackets
- One Stops
- Personal Managers
- Booking Agents
- Promotion & Publicity
- Concert Promoters

PLEASE PRINT

FIRM

ADDRESS

CITY

*POSTAL CODE..... PROV.....

*TELEPHONE

PRESIDENT OR GENERAL MANAGER

.....

Note: CAPAC & P.R.O. Canada publishers are supplied to RPM by the organizations.

* Postal Code and Telephone Code are mandatory.



The Second Oldest Profession in the World

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

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

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

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

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

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

RPM Weekly

6 Brentcliffe Road
Toronto, Ontario M4G 3Y2
Telephone: (416) 425-0257
Telex: 06 22756

AD DEADLINE - TUESDAY NOON

Rob Liddell's Piano
and the
Ralph Crickshank Orchestra

Tears

SIDE 1

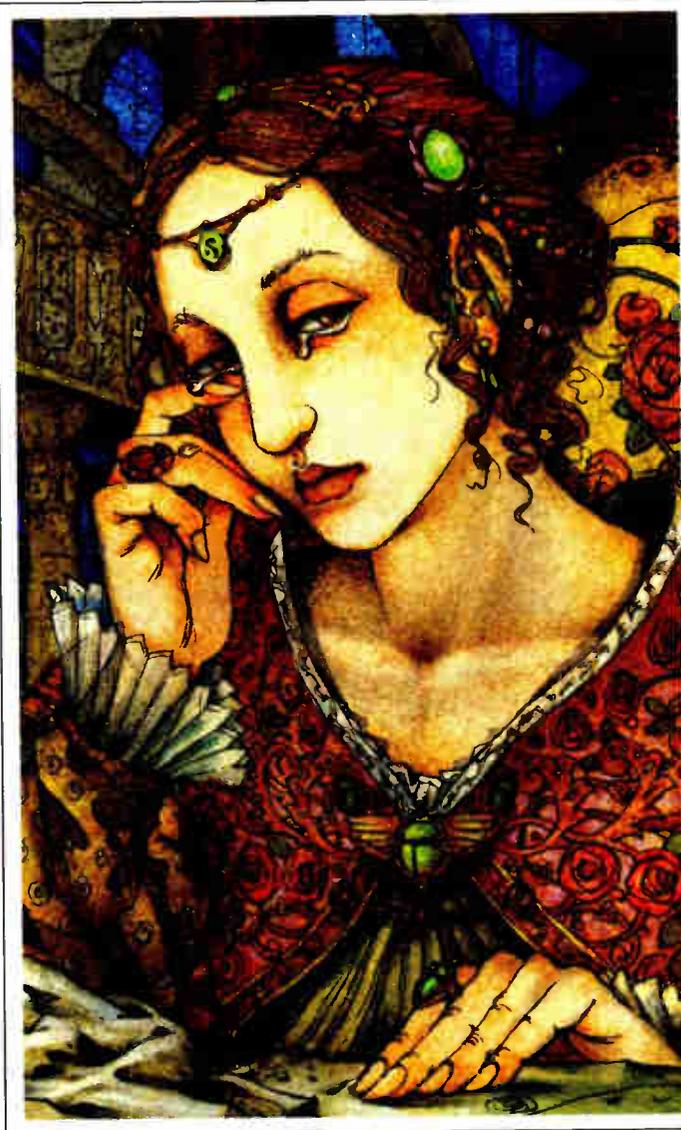
Little People
Tears (Mon Cher)
Disco Jig
Firebrand
Please Be There
The Happy Farmer

SIDE 2

Parlor Piano
Greensleeves
Piano Machine
Humoresque Boogie
Diana's Waltz
Happy Again



BERANDOL



©1978 Mercer Mayer

featuring the new single "The Happy Farmer"

BERANDOL

BER 9077

Manufactured and distributed by Berandol Music Limited, 11 St. Joseph Street, Toronto, Ontario, Canada M4Y 1J8 (416) 924-8121