



Disco Special Disco Special



PolyGram

DISCO

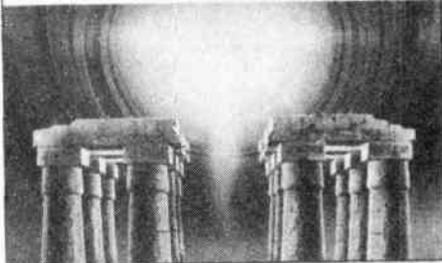


DISTRIBUTION
PolyGram



DISCO WITH CLASS ON COLUMBIA RECORDS AND TAPES

**EARTH, WIND & FIRE
I AM**
including:
Boogie Wonderland/In The Stone
After The Love Has Gone
Star/You And I/Rock That!



FC 35730

**ALSO AVAILABLE
ON TWELVE-INCH
BOOGIE WONDERLAND
23-10950**

**DENIECE WILLIAMS
WHEN LOVE COMES
CALLING**
including:
I Found Love/I've Got The Next Dance
Why Can't We Fall In Love?
Touch Me Again/Turn Around



JC 35568

**ALSO AVAILABLE
ON TWELVE-INCH
I'VE GOT THE NEXT DANCE
23-10991**



PC 35486

**ALSO AVAILABLE
ON TWELVE-INCH
KEEP ON DANCING
12C4 8309**

Cheryl Lynn
including:
Got To Be Real
Come In From The Rain/You're The One
Daybreak (Storybook Children)/Star Love



PCC 90538

**INCLUDES
EXTENDED VERSION OF
BOOGIE AROUND THE CLOCK**

TWELVE INCH DISCO MIXES

**JOHN DAVIS & THE MONSTER
ORCHESTRA
LOVE MAGIC 23-10976**

**PATRICK HERNANDEZ
BORN TO BE ALIVE 23-10987**



**JACKIE MOORE
THIS TIME BABY 23-10999**

**BRUCE MURRAY
IN THE STILL OF THE NIGHT 12C4-4216**

DISTRIBUTED BY CBS RECORDS, CANADA LTD.

Disco brings people together - but apart

Over the years, it was constantly predicted that rock music would be conquered by some new sound or a new music form.

It was common to hear that the big band era would return, or that country music was going to be big on the popular music charts and that Calypso was the next

COMMENT by Walt Grealis

big sound on the charts.

Over the last two decades, disco has been evident, but not tagged as such. Some made the Top 100 and some Top 100 records made it in the discotheques, but disco was never a big contender.

Montreal was always one of the leaders in disco in North America. The Toronto underground produced a number of gay discotheques that operated successfully but weren't in the foreground.

Amid the popular saying "disco sucks" a number of events brought disco music to the charts and to heavy radio airplay.

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



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

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

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



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

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The music in discos also experienced change. As soon as a record was generally accepted by the public, the discos were not interested. It was obvious pressure was mounting for discos to break hits, even at the expense of customers who often shied away from the floor while the disc jockey played new records in an attempt to make hits. In between there would a current favourite or an oldie, but "the job of a disc jockey is to sell records", which is still a common theory among disco people.

Consequently there is an endless list of records being played in discotheques and the turnover of near hits and solid hits is fast and furious as each disco tries to break records and make hits.

Radio sits back and plays the hits and sells the records. The discos quickly move on to new records, but the radio airplay has given disco mass appeal and brought the man/woman on the streets to his feet to dance.

Records by disco artists are outselling the rock giants of the past.

It's a nervous situation that causes the rumour that disco has peaked to enter conversation every few days and that's been going on for two years.

The whole thing is reminiscent of the mid-fifties when the smaller record companies were producing rock and roll and dominating the charts while the established majors were still trying to get a hit from the old school of artists who had been proven as record sellers for a number of years. This went on for ten years while the majors took the time to decide whether rock and roll was here to stay.

The question now is whether disco is

here to stay.

If music reflects the times, disco quite appropriately fits the current lifestyle of the world. People are anxious to be together but apart.

The "Me Generation" didn't invent the discotheque, but their philosophies and attitudes fit into the lifestyle as if it was tailor made.

Nothing is better than recorded sound, outside the concert hall. The economic factor and convenience of recorded music for dancing makes discos a natural. Perhaps the music and tempo will change over the next few decades, but people will want to get up and boogie or sit and watch or they might even get up and dance cheek to cheek in a disco.

Disco is theatre and many of the current discos that are dance floors with a sound system and some lighting, will go by the wayside as new discos that are theatre will appear and these will survive. So disco will not be as convenient nor economical.

Disco people are fickle and will wash out a disco in a very short period of time if the disco is not ready to lay out some heavy bread to create theatre - the very best of sound, the best decor and atmosphere.

The whole disco scene is plagued with problems - but it will survive and go on to shake many a booty or booby.

Disco is dancing, clothing, jewellery, food, beverage and records. It is clubs, lighting, effects, sound, money and radio. As long as the bottom line is there, disco will go on and on and on.

Has disco peaked? No - it's only just begun!!!

Atlanta Rhythm Section ready new Polydor album

Polydor recording group the Atlanta Rhythm section are completing a new album, titled Underdog, for release in the near future. In advance of the release, PolyGram Canada are rush-releasing a new single from the album, Do It Or Die. PolyGram feel the single will appeal heavily at the AM level, judging from the immediate early success of the cut in the U.S. In the States, about 200 copies were advance-released, accumulating solid airplay support, with instant-adds at many major and secondary stations.

All the news for ARS, however, was not good. PolyGram reports drummer Robert Nix has left the group to pursue other ventures.

NEXT WEEK'S COVER FEATURE FALCON LAUNCHES LABEL

The Atlanta-based six-piece southern rock group, comprised of top session musicians turned live performers, have achieved Canadian gold with their last two album releases, A Rock & Roll Alternative and Champagne Jam.

COMING EVENTS

September 17 through 21, 1979
CANADIAN COUNTRY
MUSIC WEEK
Skyline Hotel, Mississauga, Ont.

September 22 through 23, 1979
BIG COUNTRY
AWARDS WEEKEND
Skyline Hotel, Mississauga, Ont.

November 24 through 26, 1979
RADIO PROGRAMMING &
MUSIC CONFERENCE
Hotel Toronto, Toronto

November 26, 1979
RADIO PROGRAMMERS
MUSIC AWARDS
Hotel Toronto, Toronto

THE COUNTRY MUSIC INDUSTRY EVENT of the YEAR

SEPTEMBER 22ND & 23RD
 SKYLINE HOTEL
 MISSISSAUGA (TORONTO) ONTARIO

**BIG
 COUNTRY
 AWARDS
 WEEKEND**



**BIG
 COUNTRY
 AWARDS
 WEEKEND**

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One Day Only registrations will be available after September 15th at \$50.00 per day.

FEATURE ALBUMS

APRIL WINE

Greatest Hits - Aquarius AQR-525-F Rock

Over the past nine or ten years, Montreal rock group April Wine have scored with a very impressive succession of hit singles and gold, platinum and double platinum albums. Now, Aquarius honours them with a Greatest Hits set, featuring a total of 14 cuts, all previously singles, spanning their nine-album history from April Wine to their current First Glance, which is becoming their first major U.S. success. Cuts range from Fast Train off the debut, to Could Have Been A Lady, I'm On Fire, You Won't Dance With Me, and from First Glance, Rock & Roll Is A Vicious Game. Variety of producers including group leader Myles Goodwyn.



DIXON HOUSE BAND

Fighting Alone - Infinity INF-9008-J Rock

Vancouver group (lead singer is named Dixon House) become the first Canadian signing for the fast rising young infinity label. The group combine with noted producer Mike Flicker (of Heart credit), using Seattle's Sea-West Studios, to come up with a very commercial debut album, with most of the cuts ideal fare for AOR radio stations and several possible singles. The album is being treated by the label as an international release, and resultantly, has achieved noticeable airplay in the U.S., with Canada expected to pick up shortly. Lyrics and info enclosed on inner sleeve - 3-part Canon.



RECORD DEALER ORDER GUIDE

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

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

SINGLES ALPHABETICALLY

- 14 Ain't Love A Bitch
- 93 Ain't No Stopping Us Now
- 22 Bad Girls
- 34 Blow Away
- 42 Boogie Tonight
- 45 Boogie Wonderland
- 72 Born To Be Alive
- 90 Bustin' Out
- 88 Can't Sleep
- 28 Chuck E's In Love
- 89 Church
- 76 Dance Away
- 59 Dance The Night Away
- 6 Dancer
- 61 Dancin' Fool
- 74 Days Gone Down
- 19 Deeper Than The Night
- 8 Disco Nights
- 92 Do It Or Die
- 43 Does Your Mother Know
- 73 Don't Ever Wanna Lose Ya
- 60 Forever In Blue Jeans
- 49 Georgy Porgy
- 46 Get Used To It
- 80 Getting Closer
- 65 Gimme Your Love
- 50 Go West
- 78 Gold
- 36 Good Timin'
- 5 Goodnight Tonight
- 100 Head First
- 7 Heart Of Glass
- 47 Heart Of Glass
- 47 Heart Of The Night
- 33 He's The Greatest Dancer
- 86 Hold On
- 16 Honesty
- 79 Hot Number
- 2 Hot Stuff
- 44 I Can't Stand It No More
- 31 I Don't Want To Be Right
- 70 If You Can't Give Me Love
- 21 I Got My Mind Made Up
- 64 I Just Fall In Love Again
- 12 I Only Want To Dance
- 25 I Want Your Love
- 69 I Want You To Want Me
- 51 I Was Made For Lovin' You
- 70 I Wish I Could Fly
- 13 In The Navy
- 82 In The Still Of The Night
- 81 Is She Really Going Out
- 55 It Must Be Love
- 32 Just When I Needed You
- 9 Knock On Wood
- 97 Lean On Me
- 85 Let Go The Line
- 95 Let Me Take You Dancing
- 3 Logical Song
- 67 Love Is The Answer
- 23 Love Takes Time
- 1 Love You Inside Out
- 71 Make Love To Me
- 37 Makin' It
- 96 Mama Can't Buy You Love
- 38 Minute By Minute
- 77 No Time To Lose
- 54 Old Time Rock & Roll
- 58 One Way Or Another
- 62 Precious Love
- 10 Renegade
- 4 Reunited
- 15 Rhumba Girl
- 35 Ring My Bell
- 17 Rock 'N Roll Fantasy
- 53 Saturday Night Sunday Morn
- 75 Say Maybe
- 26 Shadows In The Moonlight
- 18 Shake Your Body
- 57 Shakedown Cruise
- 11 She Believes In Me
- 40 Shine A Little Love
- 91 Star Love
- 24 Stumblin' In
- 63 Such A Woman
- 68 Sultans Of Swing
- 20 Take Me Home
- 39 The Boys In Bright White Car
- 83 The River Must Flow
- 98 Trojan Horse
- 99 Up On The Roof
- 87 Wasn't It Good
- 66 We All Need Love
- 30 We Are Family
- 41 What A Fool Believes
- 27 When You're In Love
- 48 You Can't Change That
- 94 You Can't Win
- 84 (You Really) Rock Me
- 29 You Take My Breath Away
- 56 You've Lost That Lovin' Feeling



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 |

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LOVE YOU INSIDE OUT
Bee Gees - RSO RS-926-Q
(LP) Spirits Having Flown - RS-1-3041-Q

HOT STUFF
Donna Summer - Casablanca NB-978-Q
(LP) Bad Girls - NBLP-2-7150-Q

LOGICAL SONG
Supertramp - A&M AM-2128-W
(LP) Breakfast In America - SP-3708-W

REUNITED
Peaches & Herb - Polydor PD1-4547-Q
(LP) 2 Hot - PD1-6172-Q

GOODNIGHT TONIGHT
Wings - Columbia 3-10939-H
(LP) N/A

DANCER
Gino Soccio - Celebration CEL-2329-M
(LP) Outline - CEL-2013-M

HEART OF GLASS
Blondie - Chrysalis CHS-2295-F
(LP) Parallel Lines - CHR-1192-F

DISCO NIGHTS (Rock Freak)
G.O. - Arista AS-0388-F
(LP) Disco Nights - AB-4225-F

KNOCK ON WOOD
Amii Stewart - Arlole AR-7736-M
(LP) Knock On Wood - SW-50054-M

RENEGADE
Styx - A&M AM-2110-W
(LP) Pieces Of Eight - SP-4724-W

SHE BELIEVES IN ME
Kenny Rogers - United Artists UAX-1273Y-F
(LP) The Gambler - UALA-934H-F

I ONLY WANT TO GET UP AND DANCE
The Raes - A&M AM-472-W
(LP) Dancin' Up A Storm - SP-4754-W

IN THE NAVY
Village People - Casablanca NB-973-Q
(LP) Go West - NBLP-7144-Q

AIN'T LOVE A BITCH
Rod Stewart - Warner Bros WBS-8810-P
(LP) Blondes Have More Fun BSK-3261-P

RHUMBA GIRL
Nicolette Larson - Warner Bros WBS-8795-P
(LP) Nicolette - BSK-3243-P

HONESTY
Billy Joel - Columbia 3-10959-H
(LP) 52nd Street - FC-35609-H

ROCK 'N' ROLL FANTASY
Bad Company - Atlantic SS-70119-P
(LP) Desolation Angels - KSS-8506-P

SHAKE YOUR BODY (Down To The Ground)
The Jacksons - Epic 8-50656-H
(LP) Destiny - PE-35552-H

DEEPER THAN THE NIGHT
Olivia Newton-John - MCA 41009-J
(LP) Totally Hot - MCA-3067-J

TAKE ME HOME
Cher - Casablanca NB-965-Q
(LP) Take Me Home - NBLP-7133-Q

I GOT MY MIND MADE UP
Instant Funk - Salsoul/RCA S72078-N
(LP) Kool-Aid - SA-8513-N

BAD GIRLS
Donna Summer - Casablanca NB-988-Q
(LP) Bad Girls - NBLP-2-7150-Q

LOVE TAKES TIME
Orleans - Infinity INF-50006-J
(LP) Forever - INF-9006-J

STUMBLIN' IN
Suzi Quatro & Chris Norman - RSO RS-917-Q
(LP) If You Knew Suzi - RS1-3044-Q

I WANT YOU TO WANT ME
Cheap Trick - Epic 8-50680-H
(LP) Cheap Trick At Budokan - PE-35795-H

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SHADOWS IN THE MOONLIGHT
Anne Murray - Capitol 4716-F
(LP) New Kind Of Feeling - SW-11849-F

WHEN YOU'RE IN LOVE . . . WOMAN
Dr. Hook - Capitol 4705-F
(LP) Pleasure & Pain - SW-11859-F

CHUCK E'S IN LOVE
Rickie Lee Jones - Warner Bros WBS-8825-P
(LP) Rickie Lee Jones - BSK-3296-P

YOU TAKE MY BREATH AWAY
Rex Smith - Columbia 3-10908-H
(LP) Sooner Or Later - JC35B13-H

WE ARE FAMILY
Sister Sledge - Cotillion COT-44251-P
(LP) We Are Family - KSD-5209-P

I DON'T WANT TO BE RIGHT
Barbara Mandrell - MCA MAB-12451-J
(LP) Moods - MAY-108B-J

JUST WHEN I NEEDED YOU MOST
Randy VanWarmer - Bearsville BSS-334-P
(LP) N/A

HE'S THE GREATEST DANCER
Sister Sledge - Cotillion/Atlantic COT-44245-P
(LP) We Are Family - KSD-5209-P

BLOW AWAY
George Harrison - Dark Horse DRC-8763-P
(LP) George Harrison - DHK-3255-P

RING MY BELL
Anita Ward - Juana/TK K-4204B-H
(LP) N/A

GOOD TIMIN'
Beach Boys - Caribou Z58-9029-H
(LP) L.A. - JZ-35752-H

MAKIN' IT
David Naughton - RSO RS916-Q
(LP) N/A

MINUTE BY MINUTE
Doobie Brothers - Warner Bros. WBS-8828-P
(LP) Minute By Minute - BSK-3193-P

BOYS IN THE BRIGHT WHITE SPORTS CAR
Trooper - MCA 4099-J
(LP) Hot Shot - MCA-5101-J

SHINE A LITTLE LOVE
Electric Light Orchestra - Jet/CBS Z58-5057-H
(LP) N/A

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

BOOGIE TONIGHT
Claudia Barry - London LGX4-K
(LP) I Wanna Be Loved - LGR-1003-K

DOES YOUR MOTHER KNOW
ABBA - Atlantic AT3574-P
(LP) Voulez Vous - XSD-16000-P

I CAN'T STAND IT NO MORE
Peter Frampton - A&M AM-2148-W
(LP) Peter Frampton - SP-3710-W

BOOGIE WONDERLAND
Earth,Wind,Fire/Emotions Columbia 3-10956-H
(LP) I Am - FC-35730-H

GET USED TO IT
Roger Voudouris - Warner Bros WBS-8762-P
(LP) N/A

HEART OF THE NIGHT
Poco - MCA 41023-J
(LP) Legend - MAA-1099-J

YOU CAN'T CHANGE THAT
Raydio - Arista AS-0399-F
(LP) Rock On - AB-4212-F

GEORGY PORGY
Toto - Columbia 3-10944-H
(LP) Toto - PC-35317-H

GO WEST
Village People - Casablanca - NB-984-Q
(LP) Go West - NBLP-7144-Q

RPM Top Singles (51-100)

| | | | | | | | |
|----|----|------|--|-----|------|------|--|
| 51 | 56 | (4) | I WISH I COULD FLY (Like Superman) The Kinks - Arista AS-0409-F (LP) N/A | 76 | 76 | (8) | DANCE AWAY Roxy Music - Atco 7100-P (LP) Manifesto - KSD-38114-P |
| 52 | 35 | (17) | I WANT YOUR LOVE Chic - Atlantic AT-3557-P (LP) Chic - 19209-P | 77 | 81 | (4) | NO TIME TO LOSE Tarney/Spencer Band - A&M AM2124-W (LP) Run For Your Life - SP-4757-W |
| 53 | 38 | (11) | SATURDAY NIGHT, SUNDAY MORNING Thelma Houston - Motown T54297-Y (LP) Saturday Night - M00013D1-Y | 78 | 91 | (2) | GOLD John Stewart - RSO RS-931-Q (LP) Bombs Away Dream Babies - RS-1-3051-Q |
| 54 | 42 | (10) | OLD TIME ROCK & ROLL Bob Seger - Capitol 4702-F (LP) Stranger In Town - SW-11698-F | 79 | 68 | (8) | HOT NUMBER Foxy Dash/TK K4-2040-H (LP) Hot Number - PTK-92054-H |
| 55 | 52 | (10) | IT MUST BE LOVE Alton McClain & Destiny - Polydor PD1-4532-Q (LP) N/A | 80 | .... | (1) | GETTING CLOSER Wings - Columbia 3-11020-H (LP) Back To The Egg - FC-36057-H |
| 56 | 59 | (7) | YOU'VE LOST THAT LOVING FEELING Long John Baldry - Capitol 72805-F (LP) Baldry's Out - ST-6459-F | 81 | 88 | (4) | IS SHE REALLY GOING OUT WITH HIM Joe Jackson - A&M AM2132-W (LP) Look Sharp - SP-4743-W |
| 57 | 79 | (4) | SHAKEDOWN CRUISE Jay Ferguson - Asylum E46041-P (LP) Real Life Ain't This Way - 6E158-P | 82 | 83 | (13) | IN THE STILL OF THE NIGHT Bruce Murray - Columbia C4-4216-H (LP) There's Always A Goodbye - PCC 80015-H |
| 58 | 93 | (2) | ONE WAY OR ANOTHER Blondie - Chrysalis CHS-2336-F (LP) Parallel Lines - CHR-1192-F | 83 | 84 | (3) | THE RIVER MUST FLOW Gino Vannelli - A&M AM-2133-W (LP) Brother To Brother - SP-4722-H |
| 59 | 74 | (5) | DANCE THE NIGHT AWAY Van Halen - Warner Bros. WBS 8823-P (LP) Van Halen II - HS-3312-P | 84 | 94 | (2) | (You Really) ROCK ME Nick Gilder - Chrysalis CHS-2332-F (LP) Frequency - CHR-1219-F |
| 60 | 54 | (20) | FOREVER IN BLUE JEANS Neil Diamond - Columbia 3-10897-H (LP) Bring Me Flowers - FC 35625-H | 85 | 87 | (7) | LET GO THE LINE Max Webster - Anthem ANS-012-F (LP) A Million Vacations ANR-1-1018-F |
| 61 | 60 | (5) | DANCIN' FOOL Frank Zappa - Zappa Z-10-Q (LP) Sheik Yerbouti - SRZ-2-1501-Q | 86 | 98 | (4) | HOLD ON Triumph - Attic AT-203-H (LP) Just A Game - LAT-1061-H |
| 62 | 43 | (17) | PRECIOUS LOVE Bob Welch - Capitol 4685-F (LP) Three Hearts - SO-11907-F | 87 | 99 | (2) | WASN'T IT GOOD Cher - Casablanca NB-987-Q (LP) Take Me Home - NBLP-7133-Q |
| 63 | 63 | (12) | SUCH A WOMAN Tycoon - Arista AS-0398-F (LP) Tycoon - AB-4215-F | 88 | 92 | (2) | CAN'T SLEEP Rockets - RSO RS-926-Q (LP) Rockets - RS-1-3047-Q |
| 64 | 44 | (21) | I JUST FALL IN LOVE AGAIN Anne Murray - Capitol 4675-F (LP) New Kind Of Feeling - SW 11849-F | 89 | 95 | (2) | CHURCH Bob Welch - Capitol 4719-F (LP) Precious Love - SO-11907-F |
| 65 | 65 | (7) | GIMME YOUR LOVE Alma Faye Brooks - RCA PB-50504-N (LP) Doin' It - KKLI-0303-N | 90 | 97 | (2) | BUSTIN' OUT Rick James - Gordy G-7167-Y (LP) Bustin' Out - G-7984-Y |
| 66 | 69 | (8) | WE ALL NEED LOVE Troiano - Capitol 72804-F (LP) Fret Fever - ST-11932-F | 91 | 71 | (8) | STAR LOVE Cheryl Lynn - Columbia 3-10907-H (LP) Cheryl Lynn - PC-35486-H |
| 67 | 40 | (14) | LOVE IS THE ANSWER Dan & Coley - Big Tree/Atlantic BTS-16131-P (LP) Dr. Heckle & Mr. Jive - KBT-70615-P | 92 | .... | (1) | DO IT OR DIE Atlanta Rhythm Section - Polydor PD 1-4568-Q (LP) Underdog - PD-1-6200-Q |
| 68 | 37 | (17) | SULTANS OF SWING Dire Straits (Mercury M74052-Q) (LP) Dire Straits - SRM 1-1197-Q | 93 | .... | (1) | AIN'T NO STOPPING US NOW McFadden/Whitehead - Philly Int'l 22B-3675-H (LP) N/A |
| 69 | 77 | (3) | I WAS MADE FOR LOVIN' YOU Kiss - Casablanca NB-983-Q (LP) Kiss - NBLP-7152-Q | 94 | .... | (1) | MAMA CAN'T BUY YOU LOVE Elton John - MCA-41042-J (LP) N/A |
| 70 | 78 | (3) | IF YOU CAN'T GIVE ME LOVE Suzi Quatro RSO RS-929-Q (LP) If You Knew Suzi - RS-1-3044-Q | 95 | 96 | (2) | LET ME TAKE YOU DANCING Bryan Adams - A&M AM-474-W (LP) N/A |
| 71 | 80 | (3) | MAKE LOVE TO ME Helen Reddy - Capitol 4712-F (LP) N/A | 96 | .... | (1) | UP ON THE ROOF James Taylor - Columbia 3-11005-H (LP) Flag - FC 36058-H |
| 72 | 73 | (4) | BORN TO BE ALIVE Patrick Hernandez - Columbia 3-10986-H (LP) N/A | 97 | .... | (1) | LEAD ME ON Maxine Nightingale - Windsong/RCA C8-11530-N (LP) Lead Me On - BXL1-3404-N |
| 73 | 75 | (5) | DON'T EVER WANNA LOSE YA New England - Infinity INF-50013-J (LP) New England - INF-9007-J | 98 | 100 | (2) | TROJAN HORSE Luv - Mercury M-74040-Q (LP) N/A |
| 74 | 90 | (2) | DAYS GONE DOWN Gerry Rafferty - United Artists UAX-1298-Y-F (LP) Night Owl - UALA-958-F | 99 | .... | (1) | YOU CAN'T WIN Murray McLauchlan - True North TN4-146-H (LP) Whispering Rain - TN-36-H |
| 75 | 82 | (3) | SAY MAYBE Neil Diamond - Columbia 3-10945-H (LP) Don't Bring Me Flowers - FC-35625-H | 100 | .... | (1) | HEAD FIRST The Babys - Chrysalis CHS-2323-F (LP) Head First - CHR-1195-F |

A GUIDELINE AS TO HOW THE RPM 100 IS COMPILED

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

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

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



100 Albums

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

The following codes are used throughout RPM's charts as a key to record distributors.
 A&M -W MOTOWN -Y
 CBS -H PHONODISC -L
 CAPITOL -F POLYGRAM -Q
 GRT -T QUALITY -M
 LONDON -K RCA -N
 MCA -J WEA -P

| TW | LW | Wks | Album | Label | Chart | Wks | Peak |
|----|----|------|--|---------------|-------|-----|------|
| 1 | 1 | (12) | SUPERTRAMP Breakfast In America (A&M) SP 3708-W 8T-3708-W | CS 3708 W | 26 | 42 | (4) |
| 2 | 3 | (13) | AMII STEWART Knock On Wood (Ariola) SW 50054 M SW8 50054 M | SW4 50054 M | 27 | 27 | (14) |
| 3 | 6 | (5) | DONNA SUMMER Bad Girls (Casablanca) NBLP-7150/2 Q NBL8 7150/2 Q NBL5 7150/2 Q | NBLP-7150/2 Q | 28 | 18 | (26) |
| 4 | 5 | (15) | CHEAP TRICK Cheap Trick At Budokan (Epic) PE-35795-H PEA-35795-H | PET 35795 H | 29 | 26 | (16) |
| 5 | 2 | (20) | PEACHES & HERB 2 Hot (Polydor) PD1-6172 Q PD81 6172 Q | N/A | 30 | 28 | (13) |
| 6 | 4 | (10) | VILLAGE PEOPLE Go West (Casablanca) NBLP-7144 Q NBL8 7144 Q NBL5 7144 Q | NBLP-7144 Q | 31 | 34 | (11) |
| 7 | 11 | (15) | SISTER SLEDGE We Are Family (Cotillion) KSD-5209-P TP-5209-P | CS 5209 P | 32 | 32 | (12) |
| 8 | 8 | (21) | BEE GEES Spirits Having Flown (RSO) RS1-3041 Q RS81 3041 Q | RS41 3041 Q | 33 | 33 | (17) |
| 9 | 10 | (15) | THE RAES Dancin' Up A Storm (A&M) SP-4754-W 8T 4754-W | CS 4754-W | 34 | 36 | (15) |
| 10 | 15 | (5) | JAMES TAYLOR Flag (Columbia) FC-36058-H FCA-36058 H | FCT 36058 H | 35 | 30 | (17) |
| 11 | 13 | (10) | G.O. Disco Night (Arista) AB-44255-F N/A | N/A | 36 | 31 | (13) |
| 12 | 14 | (9) | GINO SOCCIO Outline (Celebration) CEL-2013 M CEL8 2013 M | CEL4 2013 M | 37 | 35 | (23) |
| 13 | 15 | (12) | FRANK ZAPPA Sheik Yerbouti (Mercury) SRZ-2 1501-Q N/A | SRZ4 1501 Q | 38 | 38 | (8) |
| 14 | 7 | (16) | BLONDIE Parallel Lines (Chrysalis) CHR-1192 F 8CH-1192 F | CCH-1192 F | 39 | 39 | (8) |
| 15 | 9 | (22) | DIRE STRAITS Dire Straits (Mercury) SRM1-1197-Q MC81-1197 Q | MCR4 1197 Q | 40 | 37 | (10) |
| 16 | 22 | (4) | BOB DYLAN Live At Budokan (Columbia) PC2 36067 H PC2A 36067 H | PC2T 36067 H | 41 | 40 | (18) |
| 17 | 20 | (11) | BAD COMPANY Desolation Angels (Atlantic) KSS 8506-P TP-8506-P | CS 8506 P | 42 | 41 | (9) |
| 18 | 19 | (18) | KENNY ROGERS The Gambler (United Artists) UALA934H-F UAEC934H-F | UACA934H F | 43 | 43 | (7) |
| 19 | 12 | (24) | DOOBIE BROTHERS Minute By Minute (Warner Bros) BSK 3193-P M8-3193-P | M5 3193-P | 44 | 44 | (16) |
| 20 | 29 | (8) | RICKIE LEE JONES Rickie Lee Jones (Warner Bros) BSK 3296-P M8-3296-P | M5 3296 P | 45 | 45 | (22) |
| 21 | 21 | (21) | GLORIA GAYNOR Love Tracks (Polydor) PD1-6184 Q TD81 6184 Q | N/A | 46 | 46 | (9) |
| 22 | 17 | (9) | VAN HALEN Van Halen II (Warner Bros) HS 3312-P W8-3312 P | W5 3312 P | 47 | 49 | (9) |
| 23 | 23 | (17) | ANNE MURRAY New Kind Of Feeling (Capitol) SW 11849 F 8XW 11849-F | 4XW 11849 F | 48 | 57 | (4) |
| 24 | 24 | (10) | TROOPER Hot Shots (MCA) MCA 5101-J MCAT 5101-J | MCAC-5101 J | 49 | 53 | (4) |
| 25 | 25 | (23) | POCO Legend (MCA) MAA 1099-J MAAT 1099 J | MAAC-1099 J | 50 | 59 | (7) |
| | | | REX SMITH Sooner Or Later (Columbia) JC 35813-H JCA-35813-H | JCT-35813-H | | | |
| | | | POLICE Outlandos d'Amour (A&M) SP-4753-W 8T-4753-W | CS-4753-W | | | |
| | | | OLIVIA NEWTON-JOHN Totally Hot (MCA) MCA-3067-J MCAT-3067-J | MCAC-3067-J | | | |
| | | | INSTANT FUNK Kool Aid (RCA) SA-8513 N N/A | N/A | | | |
| | | | ALLMAN BROTHERS BAND Enlightened Rouge (Capricorn) CPN-0218-Q M8N-0218 | M5N-0218 Q | | | |
| | | | SUZI QUATRO If You Knew Suzi (RSO) RS1-3044 Q RS81-3044-Q | RS41 3044-Q | | | |
| | | | MAX WEBSTER A Million Vacations (Anthem) ANR 1 1018 F 8AN-1-1018 F | 4AN 1-1018 F | | | |
| | | | CLAUDJA BARRY I Wanna Be Loved By You (London) LGR-1003-K LG8-1003-K | LG5-1003-K | | | |
| | | | ALMA FAYE BROOKS Doin' It (RCA) KKL1-0303-N KKS1-0303-N | KKK 1-0303-N | | | |
| | | | THE JACKSONS Destiny (Epic) PE 35552-H PEA-35552-H | PET 35552-H | | | |
| | | | GEORGE HARRISON George Harrison (Dark Horse/Warner Bros) DHK-3255 P M8-3255-P | M5 3255-P | | | |
| | | | GEORGE THOROGOOD Move It On Over (Attic) LAT 1054-H CAT-1054-H | 8AT-1054 H | | | |
| | | | WAR The Music Band (MCA) MCA-3085-J MCAT-3085 J | MCAC-3085 J | | | |
| | | | LINDA CLIFFORD Let Me Be Your Woman (RSO) RSW 1-3902-Q N/A | RSW4-1-3902-Q | | | |
| | | | DOUCETTE The Douce Is Loose (Mushroom) MRA 5013 W MRS8-5013-W | MRSC 5013-W | | | |
| | | | RICK JAMES Busting Out Of L Seven (Motown) G7984-R1-Y GY984-HT-Y | G7-984-HC-Y | | | |
| | | | JOURNEY Evolution (Columbia) FC 35797-H FAC-35797-H | FCT 35797-H | | | |
| | | | JOE JACKSON Look Sharp (A&M) SP 4743 W 8T-4743-W | CS-4743 W | | | |
| | | | CHER Take Me Home (Casablanca) NBLP-7133-Q N/A | NBL5 7133-Q | | | |
| | | | EDDIE MONEY Life For The Taking (Columbia) PC 35598-H PCA 35598-H | PCT 35598-H | | | |
| | | | EVELYN "CHAMPAGNE" KING Music Box (RCA) AFL1 3033 K N/A | AFK 1-3033-K | | | |
| | | | TRIUMPH Just A Game (Attic) LAT-1061-H 8AT 1061 H | CAT-1061-H | | | |
| | | | IAN HUNTER You're Never Alone With A Schizo (Chrysalis) CHR 1214 F 8CH-1214-F | CCH-1214 F | | | |
| | | | PATTI SMITH Wave (Arista) AB-4221-F 8A-4221-F | 4A-4221-F | | | |
| | | | SPYRO GYRA Morning Dance (Infinity) INF 9004-J INF 9004T J | INF 9004C J | | | |

RPM 100 Top Albums (51-100)

| | | | | | |
|--|---------|--|--|--|--|
| 51 | 55 (20) |  MURRAY McLAUCHLAN Whispering Rain (True North) TN-36-N TNA-36-H TNT-36-H |  97 (2) | EARTH, WIND & FIRE I Am (Columbia) FC-35730-H FCA-35730-H FCT-35730-H | |
| 52 | 47 (14) | BOB WELCH Three Hearts (Capitol) SO-11907-F 8XO-11907-F 4XO-11907-F |  86 (10) | WITCH QUEEN Witch Queen (Unison-J.C. Ent) UN-7903 N/A N/A | |
| 53 | 54 (29) | TOTO Toto (Columbia) PC-35317-H PCA-35317-H PCT-35317-H |  91 (3) | ORLEANS Forever (Infinity) INF-9006-J INFT-9006-J INFC-9006-J | |
|  54 | 70 (6) |  PRISM Armageddon (Magnum) 9242-2001-T 8242-2001-T 5242-2001-T |  98 (2) | NEW ENGLAND New England (Infinity) INF-9009-J INF-9009T-J INF-9009C-J | |
| 55 | 52 (11) | ROXY MUSIC Manifesto (Atlantic) KSD-38114-P TP-38114-P CS-38114-P |  (1) | WINGS Back To The Egg (Columbia) FC-36057-H FCA-36057-H FCT-36057-H | |
| 56 | 50 (13) |  STREETHEART Under Heaven, Over Hell (Atlantic) CAT-1502-P TP-1502-P CS-1502-P |  92 (34) |  MAHOGANY RUSH Tales Of The Unexpected (Columbia) JC-35753-H JCA-35753-H JCT-35753-H | |
| 57 | 62 (4) | WAYLON JENNINGS Greatest Hits (RCA) AHL1-3378-N AHS1-3378-N AHK1-3378-N |  100 (2) | ROGER WHITTAKER Live (Tembo) TMT-1018-N TMS-1018-N TMK-1018-N | |
|  58 | 75 (4) | RON WOOD Gimme Some Neck (Columbia) JC-35702-H JCA-35702-H JCT-35702-H | 83 | 83 (8) | FOXY Hot Numbers (Dash/TK) PTK-92054-H PTKA-92054-H PTKT-92054-H |
| 59 | 51 (24) | ROD STEWART 8000s Have More Fun - (Warner Bros) BSK-3261-P MB-3261-P M5-3261-P | 84 | 82 (12) | McGUINN, CLARK & HILLMAN McGuinn, Clark & Hillman (Capitol) SW-11910-F 8XW-11910-F 4XW-11910-F |
| 60 | 58 (9) | MAZE Inspiration (Capitol) SW-11912-F 8XW-11912-F 4XW-11912-F | 85 | 85 (13) | ANGELA BOFILL Angie (Arista) GRP-5000-F N/A N/A |
| 61 | 48 (9) | VOYAGE Fly Away (Merlin) KKL1-0299-N KKS1-0299-N KKK1-0299-N | 86 | 72 (10) | NATALIE COLE I Love You So (Capitol) SO-11028-F 8XO-11928-F 4XO-11928-F |
| 62 | 60 (9) | TUBES Remote Control (A&M) SP-4751-W 8T-4751-W CS-4751-W | 87 | 89 (7) | ROBERT GORDON Rock Billy Boogie (RCA) AFL1-3284-N N/A N/A |
| 63 | 61 (9) | HAIR Original Movie Soundtrack (RCA) CBL2-3274-N N/A C8K2-3274-N | 88 | 94 (4) |  GODDO An Act Of Goddo (Polydor) 2424-189H-Q 3821-189H-Q 3176-189H-Q |
| 64 | 56 (13) | GEORGE BENSON Livin' Inside Your Love (Warner Bros) 28SK-3277-P 2K8-3277-P 2K5-3277-P | 89 | 90 (7) | STEVE FORBERT Alive On Arrival (Epic) PZ-35538-H PZA-35538-H PZT-35538-H |
| 65 | 68 (3) | SYLVESTER Stars (Fantasy) 0160-9579-T 8160-9579-T 5160-9579-T | 90 | 81 (22) |  FM Black Noise (Passport) 9167-9831-T 8167-9831-T 5167-9831-T |
| 66 | 71 (10) |  LONG JOHN BALDRY Baldry's Out (Capitol) ST-6459-F 8T-6459-F 4T-6459-F |  91 | (1) | GERRY RAFFERTY Night Owl (United Artists) UALA-958-F UAEA-958-F UACA-958-F |
|  67 | 74 (8) | RAYDIO Rock On (Arista) A84-212-F 8A4-212-F 4A4-212-F | 92 | 93 (3) | GRAHAM PARKER Squeezing Out Sparks (Arista) AB-4223-F 8A-4223-F 4A-4223-F |
| 68 | 63 (12) | FABULOUS POODLES Mirror Stars (Pye) NSPL-35666-L Y8P-35666-L ZCP-35666-L | 93 | (1) | E.L.O. Discovery (Jet) FZ-35769H FZA-35769-H FZT-35769-H |
| 69 | 69 (27) | NEIL DIAMOND You Don't Bring Me Flowers (Columbia) FC-35625-H FCA-35625-H FCT-35625-H | 94 | (1) | PETER FRAMPTON Where I Should Be (A&M) SP-3710-W 8T-3710-W CS-3710-W |
| 70 | 65 (22) | ELVIS COSTELLO Armed Forces (Columbia) JC-35709-H JCA-35709-H JCT-35709-H | 95 | 88 (7) | BEACH BOYS L.A. (Epic) JZ-35752-H JZA-35752-H JZT-35752-H |
|  71 | 87 (2) | KENNY ROGERS & DOTTIE WEST Classics (United Artists) UALA-946-F UAEA-946-F UACA-946-F | 96 | (1) | TED NUGENT State Of Shock (Epic) PE-36000-H PEA-36000-H PET-36000-H |
|  72 | 80 (6) |  ZON Back To Earth (Epic) PEC-80026-H PECA-80026-H PECT-80026-H | 97 | (1) | CHUCK MANGIONE An Evening Of Magic (A&M) SP-6701-W 8T-6701-W CS-6701-W |
| 73 | 73 (11) | CHRIS deBURGH Crusader (A&M) SP-4746-W 8T-4746-W CS-4746-W | 98 | (1) | DAVID BOWIE Lodger (RCA) AQL1-3254-N AQS1-3254-N AQK1-3254-N |
| 74 | 77 (5) | NANA MOUSKOURI Roses & Sunshine (Cachet) CL3-3000 CL8-3000 CL9-3000 | 99 | (1) | KANSAS Monolith (Kirshner) FZ-36008-H FZA-36008-H FZT-36008-H |
|  75 | 84 (5) |  TROIANO Fret Fever (Capitol) ST-11932-F 8XT-11932-F 4XT-11932-F | 100 | (1) | THE WARRIORS Soundtrack (A&M) SP-4761-W 8T-4761-W CS-4761-W |

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- 73 deBurgh, Chris
- 69 Diamond, Neil
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- 23 Murray, Anne
- 79 New England
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- 25 Poco
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- 9 Raes, The
- 91 Rafferty, Gerry
- 67 Raydio
- 18 Rogers, Kenny
- 71 Rogers, Kenny (Dottie West)
- 55 Roxy Music
- 7 Sister Sledge
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- 59 Stewart, Rod
- 56 Streethart
- 3 Summer, Donna
- 1 Supertramp
- 65 Sylvester
- 10 Taylor, James
- 37 Thorogood, George
- 53 Toto
- 47 Triumph
- 75 Troiano, Domenic
- 24 Trooper
- 62 Tubes
- 22 Van Halen
- 6 Village People
- 61 Voyage
- 38 War
- 52 Welch, Bob
- 80 Wings
- 77 Witch Queen
- 82 Whittaker, Roger
- 58 Wood, Ron
- 13 Zappa, Frank
- 72 Zon
- SOUNDTRACKS
- 63 Hair
- 100 Warriors, The



Bob Dylan
At Budokan - Columbia PC2-36067-H Rock/pop

Over 1½ hours of live Dylan songs will rank as a major item for his fans, containing 23 cuts, ranging back to Blowin' In The Wind (now reggae) and Mr. Tambourine Man. An 11-piece band offers a very full, easy to listen to sound, unquestionably Dylan. Best bet for airplay is light MOR. Lyrics enclosed.



PETER FRAMPTON
Where I Should Be - A&M SP-3710-W Rock

Two years have passed since his last release and Peter Frampton is hoping Where I Should Be, won't be subject to the critical scrutiny of his previous album after the multi-million seller, Frampton Comes Alive. I Can't Stand It No More has been culled as the first single off a generally funkier album, with help from Tower Of Power horn section.



CLIMAX BLUES BAND
Real To Reel - Sire QBS-3334-P Rock

Full production features rich blend of guitars, keys and sax, and up to five part harmonies from 5-piece group, ranging from deep bass to high falsetto. Smooth, modern original material, influenced by funk, blues and rock. Self-produced at Air Studios, Montserrat, West Indies. Several possible singles



IAN HUNTER
You're Never Alone With A Schizophrenic - Chrysalis CHR-1214-F

Take original songs, arranged and produced by veteran U.K. rocker Hunter with longtime Mott The Hoople associate Mick Ronson. Record in New York, using, among others, Springsteen band members Roy Bittan (keys), Gary Tallent (bass) and drummer Max Weinberg. Solid AOR rock whose appeal spans both continents as a result.



JIM CAPALDI
Electric Nights - RSO - RS-1-3050-Q Rock/pop

A very wide ranging set from former Traffic drummer. Cuts from disco-inspired pop and hard rock to pure pop and ballads, all very listenable and accessible to a wide variety of radio formats. Good songs, solid vocals. Self-produced (3 cuts by Jimmy Miller) at Super Bear Studios, Nice, France.



LEON RUSSELL
Life And Love - Paradise - QPA-3341-P Rock

Russell's strongest outing in several releases could do a lot to restore the saleability of the highly respected piano veteran. Pop-oriented songs, very jazz and R&B in style, should establish at AOR level, with some possible singles. Self-produced at Russell's Paradise Studios - Roger Linn as co-producer.



ELECTRIC LIGHT ORCHESTRA
Discovery - Jet FZ-35769-H Rock

This latest offering from ELO shows a drift from the heavy orchestration of earlier LP's, to an emphasis on Jeff Lynne's vocals and the electronic manipulation of harmonies and instruments. Side two is loaded with hit material and possibly a 12 inch follow-up to Shine A Little Love, titled Last Train To London. Keep an ear out for Don't Bring Me Down, as well.

RPM PROFILE N° 19 MURRAY McLAUCHLAN



PERSONAL MANAGEMENT

Finkelstein-Fiedler
98 Queen St. E. Suite 2B
Toronto M5C 1S6
416-364-6040

True North recording artist Murray McLauchlan has been proving, year after year, that he wants to remain one of Canada's foremost singer-songwriters. A veteran of the streets of Toronto who began his career in the Yorkville coffee houses of the early sixties, McLauchlan has used a number of approaches over his nine-album career, all with the rather predictable result of national success. During one two-album span, he put together a rock group - and Boulevard, his first gold album. Now, back to the songwriter format, McLauchlan has struck gold again with Whispering Rain, his latest album. In addition, the title cut has been a major Canadian hit single at the Top 40 level, and has achieved more country success than anything he has recorded since his multi-Juno Award winning Farmer's Song single.



CURRENT ALBUM

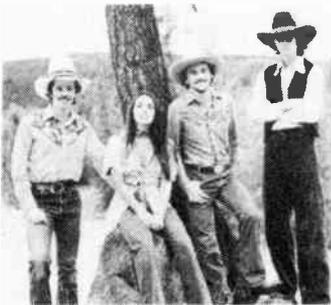
WHISPERING RAIN
True North TN-36

CURRENT SINGLE

YOU CAN'T WIN
True North - TN4-416
Producer:
Murray McLauchlan

RPM PROFILE N° 20

LAURA VINSON



PERSONAL MANAGEMENT

Royalty Records
9229 - 58 Avenue
Edmonton, Alberta T6E 0B7
403-436-0665

Laura Vinson was born in Brule, Alberta and became an excellent horsewoman almost as soon as she reached school age. By the time she was eight she was dabbling with poetry and went on to become a self-taught guitarist in her early teens, putting some of her poems to music. While at the University of Alberta she gained notoriety as a folk singer, performing at local coffee houses and clubs. She formed her own band and named them Red Wyng after an old standard fiddle tune about an Indian maiden (Laura is Cree, French Canadian and American Cherokee). Touring Alberta the group became well known and signed with Royalty Records releasing singles and an album. A strong believer in a unified Canada, Laura wrote Mes Amis O Canada, now a fast moving crossover record.



CURRENT ALBUM

RED WYNG
Royalty R2000-31

CURRENT SINGLE

MES AMIS O CANADA
Royalty RRC-1979
Producer: R. Harlan Smith

RPM PROFILE N° 21 DOMENIC TROIANO



PERSONAL MANAGEMENT

Bernard Solomon
14 Dundonald Street
Toronto M4Y 1K2
416-961-1188

At the peak of an illustrious career which has established him as a major guitarist and artist on an international level, Capitol's Domenic Troiano is taking aim on the international market as a mainstream artist. Troiano, who hails from Toronto, first achieved Canadian prominence with 60's supergroups Bush and Mandala, and then accepted a stint with the Guess Who at the peak of their international prominence. That led to a period with the James Gang, in which he replaced Joe Walsh. Troiano then came off the road, returning to Toronto to front a series of groups and record a series of solo LPs. He is now the leader of Troiano, a current group which includes long-time partner Roy Kenner on lead vocals. Fret Fever, their first joint effort on Capitol, shows definite signs of breaking through international barriers.



CURRENT ALBUM

FRET FEVER
Capitol ST-11932

CURRENT SINGLE

WE ALL NEED LOVE
Capitol 72804
Producer: Domenic Troiano

Capitol ten-month sales up 38% over last year

Capitol Records EMI of Canada have announced sales figures at the end of their ten-month sales period are up 38 percent over the last fiscal year.

Contributing to the company's overall success were a number of domestic and international releases which have achieved gold and platinum status. Among these, over the last month, April Wine's Greatest Hits and Baldry's Out by Long John Baldry have each achieved Canadian gold. Blondie's Parallel Lines album is beyond double platinum and approaching 300,000 units, while their Heart Of Glass single is close to double platinum. In addition, on the United Artists label, Gerry Rafferty's new album, Night Owl, has shipped platinum, Kenny Rogers' album The Gambler is about to achieve double platinum, and Crystal Gayle has achieved gold with her album When I Dream.

In announcing the sales increase, Capitol President Dave Evans noted, "Capitol's greatest success is its people. The enthusi-



Capitol Canada President Dave Evans

asm with which our entire staff have tackled a roster almost triple that of last year's is a prime contributing factor to our healthy sales figures. The total commitment and

team effort to manufacture, market and distribute records and break acts has resulted in prominent visibility and elevated sales.

"As our own and distributed label rosters grow even larger, we can be assured of an even higher ratio of gold and platinum album awards. On behalf of Capitol Records-EMI of Canada Ltd., I would like to express my thanks to Arista, Chrysalis, Anthem, Aquarius, United Artists and Daffodil for their contribution to a successful year and an exciting future."

In closing, Evans expressed anticipation of an even more exciting fiscal year end and new year beginning.

Jazz-alive and well in Toronto

Ultimate Sound, a Toronto-based PR firm headed up by Attila Glatz and Norman Bernard, have set July 14 and 15 for their first annual Canadian Mardi Gras. Jazz, as a music form, has seen a resurgence over the past few years and has shown strong gains in clubs across Canada in spite of the disco boom. Toronto alone boasts upwards of 20 clubs and/or hotel piano bars that feature jazz. These include Hotel Toronto's Barrister Lounge, Malloney's Studio, Chez Moi, Bourbon Street, Chelsea Inn, George's Spaghetti House, Ports and Chick'n Deli, to name a few.

Promoters Glatz and Bernard are more than just promoters. Both are well-known jazz musicians and well versed in the history and potential of jazz. Glatz is a jazz pianist who has worked with many jazz bands including that of the late Louis Armstrong. He is also resident pianist at the Park Plaza Hotel where he features Wednesday Night Jazz each week. Bernard is a jazz trumpeter of note, having been associated

with the James Last Orchestra.

The Canadian Mardi Gras will feature non-stop jazz on the 14th from 7 pm to 1 am and on the 15th from 4 to 10 pm in the Toronto Ballroom of the Hotel Toronto. Refreshments and Creole soul food will add to the atmosphere.

Headlining the two-day affair will be Andrew Hall's Society Jazz Band, direct from the famous Preservation Hall in New Orleans. Sharing the bill will be the Climax Jazz Band, Louisiana Joy Makers, Silver Leaf Jazz Band and Excelsior Jazz Band. Featured soloists will include Jody Drake, one of Canada's popular blues singers and George Gallus of Budapest, considered to be one of Europe's foremost jazz pianists.

Tickets are priced at \$7.75 and are available from the Hotel Toronto Guest Services desk and Bass outlets. Tickets at the door will be \$8.75. Door prize is a trip for two, via Eastern Airlines, to New Orleans.

Initial product released by new CAM label

CAM Canada Limited has announced the formation of a new record label, CAM Records, which will be distributed by London Records Canada.

Luc Martel will head up the division as Label Manager, and will co-ordinate new releases on the CAM label and recommend new artist signings. In addition to his A&R responsibilities, Martel will also oversee the label's promotional activities.

Initial release on the Montreal-based label include singles by Diane Juster (Eclair Au Chocolat), Renee Lee (Dernier Amant Romantique), Jean Francois Couture (Arrive En Ville), Montreal Connection (Silvertower), Roger Mango (Worksong), I

Vianella (Devo Amarti) and Anne Joyal (Si j'avais un amoureux, taken from her current Un Peu Du Moi LP, also on CAM Records). CAM reports good reaction from various programmers across Canada on these releases. Robert Leroux's upcoming LP and 12" disco single, Disco Man by Renee Lee, are currently being recorded at Les Studios Experience and will be released on the CAM label in the near future.

CAM recording artist Anne Joyal will be touring Canada this summer to promote End Of The World, her new English language single, which was culled from her A Part Of Me LP release.

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PolyGram pacts with Radar Records

PolyGram President Tim Harrold has announced the finalization of an agreement with London-based Radar Records, which will now be distributed in Canada by PolyGram.

Radar Records was formed in November 1977 by music industry veterans Martin Davis and Andrew Lauder, who previously held positions as Managing Director and head of A&R, respectively, with United Artists Records in England. The fledgling Radar label pulled a major coup in Britain

by signing Nick Lowe and Elvis Costello for markets excluding North America. The label's first single release, Lowe's I Love The Sound Of Breaking Glass, hit the number 7 position on the U.K. charts.

Initial releases under the new agreement will be produced by ex-Motors member Bram Tchaikovsky, whose debut album,

Strange Man, Changed Man is due in late June, and The Yachts, a Liverpool-based group.

Little Mt. expands facilities

The busy recording schedules of Prism, Bim, Denise McCann, Stonebolt, The Minglewood Band, Touche and Bryan Adams, all of whom record at Little Mountain Sound, have necessitated the need for a second 24-track Studer, increased staffing, and the addition of another 8-track production studio at the Vancouver recording facility.

"I'm booked well into the summer and have a host of held times for the fall," says General Manager Bob Brooks. Denise

McCann and Dogstar are currently working on LP projects at Little Mountain and Touche, Adams and Bim have already booked time for upcoming recordings.

Ryche Chlanda of Passport Records, New Jersey, recently completed his first LP for Run It Music, a project which broke

the time record at Little Mountain in that it took six months to complete. Pete Sobel produced the sessions with Little Mountain's Dave Slagter engineering.

WEA launches LP reissue series to boost catalogue

WEA Music of Canada have launched a series of album re-issues with an initial shipment of nine albums. The series is designed to boost the company's catalogue success, as WEA feel the titles, which were deleted from the catalogue years ago, have regained their marketability. Accompanying the releases is a release sheet describing the albums, some of which were never major sales items during their original release but are by artists who have since broken in Canada.

The initial release series includes three titles by The Doors, Waiting For The Sun, The Soft Parade and Absolutely Live (re-release due to a recent upsurge of interest

in Jim Morrison and the group); two releases from Little Feat, their self-titled debut and Sailin' Shoes; Randy Newman's self-titled debut; Surf's Up by the Beach Boys; Harry Chapin's Sniper And Other Love Songs, and Tom Waits' debut album, Closing Time, available in Canada for the first time.

In announcing the reissue series, WEA's Kim Cooke, Label Manager for Elektra/Asylum and Atlantic, stated, "All nine albums are accepted as classics in the full, overworked sense of the word. Judging by the positive reaction we've had from all over making them available again was a timely and relevant decision which we hope to follow up in the near future."

Myna bird Rajah enters U.S. presidential campaign

Colin Kerr, owner of the world-renowned myna bird Rajah (a native of India now making his home in Toronto), reports the bird is about to enter the 1980 United States presidential campaign. Kerr notes Jim Carmichael, head of Eaton's Santa Claus Parade, is creating a huge bird costume for use on the campaign trail throughout the U.S. Rajah will be hosting a press conference shortly in Washington to officially announce his candidacy. After that, he will hit the campaign trail, accompanied by his wife Rani (they were married on-the-air in Windsor, Ontario by CKWW programmer Rev. Wayne McLean, a minister). Owner Kerr will also join the birds on the road to the oval office.

Interestingly, current U.S. President Jimmy Carter is among the thousands who have touched Rajah to bring good luck. Carter paid his respects to the myna bird during his 1976 campaign, and Rajah

predicted a Carter victory. Now Rajah will try to replace Carter as president of the United States.

Rajah is a celebrity of international renown, having appeared internationally in person and on television, including spots on all the major U.S. and Canadian network variety shows. He is also keeping up with the times very well, as the subject of a single, The Myna Bird Hop, on Walkathon Records. Walkathon is the label of Kerr's brother, country artist Ben Kerr. The single is selling well, and the Myna Bird Hop dance has been a major attraction at New York City's prestigious Studio 54 disco.

Kerr is currently looking for a song, preferably from a Canadian songwriter, to use as Rajah's campaign theme song. He is inviting songwriters across the country to submit songs to him at Box 661, Station K, Toronto, or by telephone at (416) 924-0090.

PolyGram's Vangelis donates song to UNICEF

PolyGram recording artist Vangelis will soon join the ranks of the Bee Gees, Elton John and Rod Stewart with the donation of an original work to Music for UNICEF. The fund, inaugurated at the beginning of the International Year of the Child, was instituted to benefit the children of the world.



PolyGram's Vangelis with Twickenham Infants School students.

Vangelis' contribution will be a recently re-recorded version of The Long March, featured on his current China LP, which will now include vocals and lyrics by children from the Twickenham Infants School Choir. The track will soon be released as a single, with all royalties going to the Music For UNICEF fund.

Polydor's Rainbow finish changes, ready new album

Ritchie Blackmore's Rainbow have completed their membership changes and are readying a new album for release in the near future on the Polydor label. Joining co-leaders Blackmore and drummer Cozy Powell are bassist Roger Glover, himself a respected Polydor recording artist, and the newly added Don Airey on keyboards and lead vocalist Graham Bonnet. Bonnet, managed by Quarry Management (Status Quo, Rory Gallagher and others), has had two solo albums out in the U.K. on the Mercury label and had a major hit in Australia and New Zealand, where he has spent much of his time recently, with Warm Ride, a previously unrecorded Bee Gees penning.

The new Rainbow album, recorded in France, will be titled Down To Earth and is being slated for a June release. Drummer Powell has also finished recording a solo album, titled Over The Top, featuring Thin Lizzy's Gary Moore on lead guitar. Label and release date on the Powell project have not been decided.

New LP and single release for A&M's Tomlinson

A&M recording artist Malcolm Tomlinson is gearing up for the next phase of his career that important break into the U.S. market. Originally established in Canada as a vocalist/musician with groups like Rhinoceros and Bearfoot, Tomlinson later gained respect as a formidable solo artist with the release of his debut A&M LP, *Comin' Outta Nowhere* and the subsequent success of the single, *Knockin' My Head*. And now, armed with a new album release, *Rock 'n' Roll Hermit*, and a U.S. management deal (Mike's Management, New York City), Tomlinson hopes to generate musical excitement on both sides of the border.

Tomlinson describes the sound of his current LP release as "an amalgamation of all of the influences that everybody in the group - mostly me - has absorbed over the years. It's music that's there for the listening; a cross between R&B and rock, with snatches of melodic mood music. If I had

to define it, I guess 'white R&B' would be the closest I could come."

Tomlinson feels that *Rock 'n' Roll Hermit* represents a personal growth in terms of knowing how his music should be treated in the studio. "The first album was a matter of going into the studio with problems, and making a record without too much soul searching. This album has taught me never to do that again! I'm firmer now; the way I write music actually dictates the way it should be played."

The artist admits to being "subconsciously, rather than consciously, influenced by commerciality. 'I listen to what's being played on the radio; I've always done that. My favourite music is the kind of tune you hear once or twice and you're knocked out by it - that, to me, is a hit song. If something I write ends up being commercial, I'm pleased by that, but, I don't start out to write that way. I did know when I was

writing certain tunes that they would end up being singles, and I was proven right."

Tomlinson's music displays a broadness of approach and a wide spectrum of emotions, as evidenced in his own descriptions of *Rock 'n' Roll Hermit* cuts. He refers to *Can't Imagine Things* as "an upbeat toe-tapper with a jingle-jangle hook", *Antarctic Woman* as a "big 50's beat with laugh-a-minute lyrics" and the album's title tune is aptly described as "vintage Tomlinson."

The initial single release from *Rock 'n' Roll Hermit*, *Carry The Heart Well*, has now been released in both Canada and the States, and Tomlinson expects to be touring in both markets before long. The artist explains that his upcoming stage show will be "straightforward, presenting the music the best we can. 'I like this album,'" concludes the singer/songwriter. "It feels very much like where the band is coming from and what we feel strongest with."

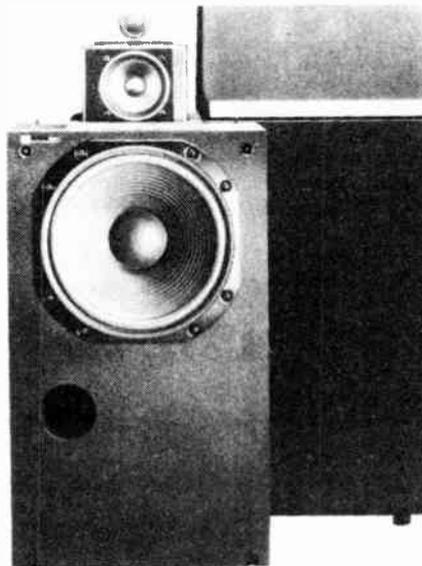
Technics issue 2nd generation Linear Phase Speakers

Improved sound waveform fidelity, resulting from new measuring technology used to overcome phase shifts, is the highlight of the new second generation Linear Phase Speakers being introduced by Technics. The new speakers, models SB-7070 and SB-6060 represent the company's latest achievement in speaker design.

The original Linear Phase Speakers, models SB-7000, 6000 and 5000, were introduced by Technics three years ago, using square wave analysis measurements to evaluate speaker performance. The models at that time created new industry standards for their high degree of waveform fidelity.

The problem is one of overcoming the phase shifts, which are caused by crossover networks (bass to midrange to treble). The difficulty in measuring phase shift is one of determining how much is caused by the speaker and how much is the result of the travel time of the soundwave from the speaker to the measuring microphone. Technics has developed a means of isolating and measuring the speaker's own phase deviations, based on the Bucket Brigade Device (BBD), enabling the company to measure the travel time of the soundwave. The company has also developed the technology to compensate for phase deviation.

The resulting speakers, the SB-7070 and SB-6060, are crisp and accurate. The 7070 is a four-way speaker featuring a large (13 3/4") cone type woofer with free air resonance of 20Hz. It produces solid bass sound up to 350Hz. A cone type midrange unit of 6 1/4" covers the 350Hz-1.2kHz range, with flat response to 8kHz. It is supplemented by a four-inch mid-high, also cone type, which covers the range up to 4kHz and has a wide range, extending to 10kHz. A soft-dome tweeter reproduces the 4kHz-32kHz range clearly and accurately. The SB-7070 handles 180 watts of music over the range of 30Hz-32kHz (the human



Linear Phase speaker SB-6060

ear is limited to about 20kHz). It is equipped with four thermal relays to cut off input whenever heat buildup might cause damage to the speaker. They act instead of fuses, and can be reset with the press of a button.

The other speaker, the SB-6060, is a three-way speaker employing a 12" woofer



Linear Phase speaker SB-7070

to capture the 32Hz-1.1kHz range. A four-inch cone type midrange and a dome tweeter complete the system, providing a total frequency range to 32kHz. The 6060 is capable of handling up to 150 watts of music power, and is protected by three thermal relays.

Program changes for Forum

Vocalist Bobby Vinton has been confirmed for a July 29 appearance at the Ontario Place Forum, replacing Kris Kristofferson and Rita Collidge, who have cancelled their July 29 show due to Kristofferson's film commitments.

In The Ontario Jazz Festival schedule, Infinity recording act Spyro Gyra will replace Matrix IX on June 22; Matrix IX

cancelled their appearance due to prior West Coast commitments. In addition, Banda Brava have found it necessary to cancel their Forum show, scheduled for June 24.

New Forum show confirmations include British rock group The Babys, who will be appearing on July 6.

Robert Gordon

prepared for the eighties

by J.J. Linden

Rockabilly singer Robert Gordon is finally out on his own. The deep-voiced native of Washington, D.C. has a new record deal with RCA, a new album, *Rock Billy Boogie*, and has just completed a highly successful major headline concert tour of North America in support of the album. Gordon severed his near-partnership ties with guitarist Link Wray, amicably, last year, and is striking it out as the undisputed headliner with an evolving, eighties approach to the basically 50's music he performs.

Gordon recently appeared for two shows at Toronto's Music Hall Theatre, his second highly acclaimed Toronto appearance, following a debut at the El Mocambo last year. His current tour also brought him in for a return date in Montreal and a debut performance in Vancouver.

Since his early years, when he first heard Elvis Presley's *Heartbreak Hotel*, Gordon has wanted only to be a musician. By age 15, he was already performing with pick-up bands. After working for a number of years, moving to New York in 1970, Gordon gave up music for four years, finally being compelled to gravitate back into the fold. In New York, he met producer Richard Gottferrer, who became his manager and producer and put Gordon together with Private Stock Records and guitarist Wray. Two albums, a self-titled effort and *Fresh Fish Special*, followed, achieving public notices for Gordon and leading him toward the present, an artist rapidly becoming established internationally.

Gordon talked to RPM prior to his Toronto performances. "It's a little different now," he promised. "We're doing some of the songs from each album, but there's a lot of new stuff. We do a lot of songs that we haven't recorded yet."

The current group is a four-piece unit, featuring Gordon on vocals, British guitar wizard Chris Spedding, bassist Tony Garnier and Bob Chouinard on drums. The show is high energy. The music is the keynote, but Gordon definitely puts on a show. Over a black and white backdrop of musical notes and clefs, with jukeboxes flashing lights on either side of the stage, Gordon and the group pump out energetic, modern versions of 50's rock & roll, rockabilly and new rock songs to a normally ecstatic audience. It's an exciting moment.

Nobody says anything when Linda Ronstadt does a Buddy Holly tune.

Robert Gordon has had to deal with comparisons throughout his recording career. On the first two albums, with Wray's harsh, powerful guitar work on uptempo rockabilly, Gordon was often incorrectly categorized as new wave by those too young to remember some of the original versions. *Rock Billy Boogie*, with some

gentler material and standards such as *Walk On By* and *It's Only Make Believe*, has brought forth inevitable comparisons to another RCA artist, the late Presley himself. Gordon is adamant about having his own identity, but concedes that as a relatively new name on the recording scene, "until you're established, I think they always make comparisons." As for rockabilly roots to which he is attached, he notes, "I'm not trying to start a movement or anything. On the first and second albums, a lot of the songs were a lot more obvious than a lot of the songs on the third album. I think in the future, if I do cover songs, they'll probably be more obscure. The comparisons get a little out of hand. Nobody says anything when Linda Ronstadt does a Buddy Holly tune.

"People are submitting songs to us now (Bruce Springsteen's *Fire*, the recent Pointer Sisters hit, was written for Gordon and appeared on *Fresh Fish Special*), which is really nice. The thing that happens is that I sing with a certain feel that I think might be reminiscent of the rockabilly period. I think that might confuse people. But the music we're doing now is not 1950's - it's 1980's."

Another cause for the Presley comparisons is the RCA label. But Gordon is quick to point out, "Presley's got nothing to do with me being with RCA. Although they were the ones who exposed that kind of music to the masses, it's two generations later. It was a support thing and enthusiasm, RCA just seemed to be the label to go with."

As the 1980's draw near, Gordon has been somewhat able to approach them while, if anything, sounding more genuinely like rockabilly than ever. "You may notice the new album is getting closer to the original rockabilly sound," he points out. "The group as it is now is probably more of a ruckus sort of rockabilly sound than I've ever had. Tony plays upright bass and Chris really got the style down. He's really versatile. Bobby's really got a good feel for it too. I'm really happy with the band."

Garnier and Chouinard are a very solid rhythm section, but it is the addition of Spedding, replacing Link Wray, who makes the difference, especially in the live performance. Where the frenetic Wray was front and centre from the start to finish, sharing the spotlight, Spedding has a way of shining musically and being prominent somehow without distracting an audience from Gordon as the focal centre of the group.

If I'd done another album with Link it would have been really hard to make a break

In fact, this is one of the main reasons Gordon split with Wray after the second

LP. "It wasn't meant to be any more of a duo than what I'm doing now. I think people were getting confused, and if I'd done another album with him, it would have been really hard to make a break. I wanted to put Link's name up there out of respect. I've always dug him.

"They're both unique guitar players, but with Link, I never knew what was going to happen from one night to the next. Chris is really consistent, and I never have to worry about what's going to happen onstage. But we're the best of friends and it was not a personal thing at all. I'm sure I'll go into the studio with Link again in the future."

Gordon and the group are actively supporting the LP around the world. They've just finished a two-month North American tour, and are in the midst of a five-week tour of Europe. They will return for another month of U.S. dates before beginning another album for release around the fall. Gordon is pleased with the sales on the current album (*Fresh Fish Special*, a musical masterpiece, was a disappointment to Gordon in terms of sales and one of the reasons he left Private Stock.).

Rock Billy Boogie is succeeding despite a lack of airplay, caused by the album falling directly between the country and rock formats. Another reason is the very real, unmechanical sound of the music in an age of overproduction that smoothes out the human elements in most music. "When we record, I hardly ever do any overdubs. I'd rather leave in the bad notes and keep that spontaneity than get everything technically perfect." The energy and spontaneity carry through to the group's live performances, and even where Gordon hasn't received airplay, "The audiences have gone nuts. There've been great crowds - it's been basically word of mouth."

I try to put my own thing into each tune I do

Gordon's three albums have all differed substantially, and the fourth will be no exception. His current group is a much higher energy unit than on the current release. After that? "I'm really not sure what we're going to do for the next record." Gordon expects to use more new music in the future, possibly even his own. He has written a few songs, although he notes, "I don't really see why there's so much emphasis on that these days. Fifteen years ago, no artists wrote their own songs. I feel I'm an interpreter, and I try to put my own thing into each tune I do."

Robert Gordon's main goal in music is simple and refreshingly honest: "I want a hit record - no beating around the bush. That's what it comes down to. It takes a long time." After 15 years of paying his dues, Gordon's time is about to come.



RCA recording artist Robert Gordon on stage in Montreal.



Robert Gordon at press conference held at the Commodore in Vancouver, RCA's Ray Ramsay organized the conference.



Gordon visits Don Harron of Morningside, the CBC Radio Network's popular Toronto-based interview/music show.



Making the rounds in Toronto, Gordon chats with CITY-TV's Bev Gun-Munroe at RCA's Mutual Street studio.



Backstage at the New Music Hall with RCA's Ed Preston, Linda Dawe, Chris Allcock and Bob Beranato from RCA New York.

AMII STEWART

A genuine overnight sensation

Quality Records are riding their biggest hit single in some time, a debut North American release from Ariola recording artist Amii Stewart. At only 23 years of age and singing seriously for barely one year, the strong-voiced U.S. born singer can be considered a genuine overnight sensation. Nevertheless, the success of her debut especially in Canada

COVER STORY

by J.J. Linden

has injected some genuine life into Quality's extended foray into the disco market across the country, consolidating and nationalizing a trend begun last year with the mostly Quebec success of Musique's In The Bush, a gold single.

The single, Knock On Wood, actually broke on the pop radio charts before achieving success in the discos. A pulsing rendition of the early sixties Eddie Floyd classic dance tune, Knock On Wood is as much pop as it is disco, and it has been proven equally adaptable to both markets. The single is also the title cut to Stewart's debut album on the Ariola label.

Even at her young age, Stewart has already spent time in Germany, Italy and Britain where she now lives, honing her talents and establishing herself in the international disco field as a singer with her debut single, You Really Touched My Heart/Closest Thing To Heaven, a success in Britain and Europe but not released in North America.

Although she is new to the realm of the recording business, Amii Stewart is a veteran entertainer and a multi-talented artist who previously had already established a solid list of credits for herself as an actress, dancer and choreographer. Stewart began her career at age 16, appearing in a variety of U.S. television specials as an all-around entertainer with the Washington, D.C. Rep. Company. Subsequently, she began a career as an actress, achieving roles in such films as King Kong, The Greatest and The Return Of The Pink Panther.

However, despite her acting success, Stewart's career was building more as a dancer than an actress. In fact, after moving to England, Stewart had been starring in, partly directing and choreographing the London hit show Bubbling Brown Sugar when she was discovered by producers/songwriters Barry Leng and Simon May. It was they who launched Stewart's singing career.

A seasoned entertainer, Stewart presents as powerful a visual image as her sound. Her jacket artwork portrays her in a very flashy slightly outrageous costume which has helped the record company turn the tide with the previously unknown performer. And although she has not performed live

in North America and done few television appearances as a singer, her skills as a dancer and entertainer will serve her in great stead when she tries to maintain her initial success. In fact, Ariola describes Stewart as having "a flashy brand of flamboyant stylish outrage that could have put Louise XVI to shame."

When Ariola and the label's Canadian distributor, Quality Records, launched Knock On Wood as the artist's North American debut, the single began to grow almost instantaneously, first at the airplay level and later in the discos. The growth has been remarkable, especially in Canada. In the U.S., both the album and the single are gold nearing platinum. In Canada, the album is gold-plus and the single is well beyond the platinum mark at over 200,000 units and still doing brisk business. Quality's National Sales Director, Barry Stafford attributes the success to "the diligent efforts of the people at Quality Records. We have a great team."

From day one, the Quality staff nationally initiated a full-scale campaign, with their confidence boosted by the single's early success in the U.S., where it had been released just previously. "We'd begun to see chart action in the States," notes National Promotion Manager Larry Macrae, "although at that time, we had absolutely no idea it would go as big as it did."

The Quality marketing effort involved a multi-faceted approach, with emphasis in sales, promotion and merchandising. Macrae describes the effort. "I think you'd have to say it was basically a Top 40 campaign. At the retail level, there was a point of purchase campaign, including the use of a videocassette on an instore basis in various locations. We did this on a national basis. We sent out cassette copies across the country - Vancouver, the Prairies, Toronto and Montreal - to various stores that have video equipment. There was also a lot of display material. We had the usual posters and record jackets, plus a four-foot cardboard standup."

The merchandising campaign also involved television spots in the Toronto market, and was backed up by a promotional campaign which included radio spots throughout Canada, particularly in the East. "We feel it's very significant that the single's gone platinum here before the States, even though both the single and the album are very close to platinum there now," Macrae concludes.

Quality have just released a follow-up single, a cover version of the Doors classic Light My Fire taken from the album. The single is an edited version, brought down to 3:55 from the eight-minute-plus album version, which has been receiving disco play as an album cut in Canada.

Over the future, Stewart is not currently scheduled for any North American dates. Following the run of her new single, she will be returning to the studio to record a new album for a projected fall release.



The Disco phenomenon-where did it come from?

Disco Canada researched and written by Nancy Gallo, Steven Boynton and J.J. Linden

As soon as the public started listening to, dancing to and buying disco records, label executives, programmers and retailers started asking the questions, why did disco happen? How long will it last? And the researchers, in turn, started coming up with the vital, and sometimes surprising, answers.

John Parikhal, who heads up Joint Communications, one of North America's foremost research and consulting outfits, shared some of his findings on the subject with RPM.

"The disco phenomenon can be viewed from a number of levels," begins Parikhal, "the social phenomenon aspect and the musical phenomenon. Socially, disco is best viewed as a dance craze. Dance crazes are a response to economic and social situations," explains Parikhal. "The waltz was a response to an existing situation in its time and, in more modern times, we've seen this happen with the Jitterbug, the Motown era, the Twist and, most recently disco. Dance crazes are basically an escape from overwhelming pressures and the major reason that disco took hold when it did is inflation. We're living in a period when you can't plan ahead, you don't know what tomorrow will bring, and disco dancing is a means of escape from that feeling of uncertainty."

Disco seems to be the only place we're hearing 'women's lib' songs...

"Musically, disco music has rhythm, it has energy and it has enthusiasm, something which rock 'n' roll lacked for awhile but is now getting back," continues Parikhal. "Disco also seems to be the only place we're hearing 'women's lib' songs these days: I Will Survive, I Love The Night Life - songs about women 'stepping out'. I think that that's an important element as well."

According to Parikhal, "disco as a radio format can be a good programming tool, serving the disco listener with exactly what he wants to hear. CHIC (a Brampton, Ontario station) did very well with a disco format. It's appealing because people know what they're going to get when they tune in. Since the CRTC is in the business of 'cultural legislation', however, it's impossible for a disco format to appear on FM radio in Canada. In fact, it's impossible for most Canadian FM stations to respond to trends, such as disco, due to the time it takes to get permission - if permission is even granted - to change formats. That's one reason why we haven't seen in Canada what we see in the U.S.: fragmented radio which serves smaller audiences in terms of come but delivers longer hours tuned. It takes time, several months, to establish a new format on radio, too, because everyone from the on-air people to the sales department have to gear up to it."

Research statistics show a broad demographic range when it comes to the disco audience. "The age group literally ranges from 12 to 90," reports Parikhal, "with a

very strong 16 to 35-year-old base. Disco has a greater appeal for females than males, and there is a hole in the area of the 16 to 22-year-old male, although some of them are very much into disco. The thing with disco is that you can get as far into it as you want; it's as involving or non-involving as the individual wants it to be. This same thing cannot be said for most music formats."

"...people who listen to disco radio don't necessarily buy disco records.."

While some disco fans verge on the fanatical frequenting the discotheques in flashy costumes, displaying their dancing expertise, people at the other end of the scale are content with an occasional listen to a disco radio station. "And people who listen to disco radio don't necessarily buy disco records or go to discos. For some people, disco is a way of life, a party, a means of totally enjoying oneself. But, on the other hand, not everyone who listens to disco music owns a three-piece white suit. One thing about going to discos, though; you



either participate or you're bored."

Not only is disco a phenomenon on social and musical levels, recent medical studies indicate that disco music actually has a neuro-muscular effect on the human body. While the content of frequency and the beat of a disco tune relaxes the body from the waist up, it also energizes the body from the waist down! This physical effect, coupled with the 'escape from pressures' effect on the mind, explains why disco has now been dubbed 'electronic valium'.

Parikhal foresees a trend towards 'disco

rock' and other spin-offs of the current disco sound. "Disco will fragment, just as rock did. Everyone is influenced by disco - look at recent releases by Rod Stewart, the Rolling Stones, the Doobie Brothers - and it's maturing as a musical form. Right now, disco is a producer's medium, just as all dance crazes are, but a disco star system should eventually develop if the record companies move, and moves fast. The live disco acts do extremely well if there's a good name attached, the Village People is a prime example there. Complete disco shows would do well, a disco Woodstock-type of event would go over really well - it would be like the world's biggest dance! People love that kind of 'get together and party' thing. Disco is definitely moving out-of-doors, too, and disco roller skating is a huge phenomenon right now."

"Disco is a means of escape from our problems," concludes Parikhal. "The social and economic instability in our lives brought it about, and that feeling of uncertainty is keeping it alive."

Saturday Night Fever brought disco music and lifestyle to the world

Parikhal's point of "disco as escapism" was probably best exemplified in Saturday Night Fever, the film that, more than any other single happening, brought disco music and the disco lifestyle to the attention of the world. The film's storyline centers around a young Brooklynite whose humdrum job and family problems are dissolved in the lights and the sounds of the local disco each week-end. The disco represents a place where the harsh realities of life can be exchanged, at least temporarily, for the glamour of being someone special, someone apart from the rest. Most importantly, the disco is a place where everyday people, with a little fancy footwork and an appropriately dazzling costume, can become superstars among their peers. The discotheque, seen in this light, is truly an example of escapism at its best.

Disco's effect on radio, the club scene, the consumer

It was PolyGram's Saturday Night Fever LP which initially brought disco to the forefront, and the label has been on top of the disco scene ever since. While many labels broke their disco releases through the auspices of the record pools, on the club level, PolyGram chose the radio airplay route to break product and has fared extremely well.

"Acts like the Bee Gees, Peaches and Herb, Gloria Gaynor, Village People, and Donna Summer have had heavy Top 30 radio play across North America," says PolyGram's Alun Elias, "and we've seen incredible success for these artists who have crossed-over to Top 30 commercial radio."

While Elias agrees that the record pools

have been able to break records for many labels, he feels that "you still need Top 30 radio to break a disco record into the areas where they become gold or platinum. Things that have happened in Top 30 radio in the past six months or so have been quite remarkable. We've been told for years that radio stations are into 'passive research', and then we see a station like WKTU, which went to a totally disco format about a year ago, jump right through all the rating books and come out as one of the top stations in New York. At that point in time, I guess about the beginning of this year, a lot of our Top 30 stations decided to try the disco format and then saw some fantastic figures emerge. Again,

7 DISCO



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it was in those areas where artists crossed-over from disco into something which had massive consumer response as far as radio goes."

Elias commented that the hardcore rock acts might have initially resisted disco music because "there's a certain disco drum beat and a certain pattern which they probably felt debased their musical prowess. But, again, this is changing. We're presently coming up with a Kiss album which has got a very strong disco cut on it and which has been very well received by contemporary radio. Even groups that are as heavy metal as Kiss are now turning towards a disco kind of influence, so any built-in objection to going towards a disco-type beat is now seemingly beginning to be overcome. We've already seen disco/rock, disco tracks with an interesting lyric. Discos also require a 'slow set', and a Peaches and Herb fits right into that category. It's interesting that Peaches and Herb would have been too black for airplay on many stations a few years ago, but now, with a dance-type record, they're accepted on most stations."

As for the sociological aspect of the disco phenomenon, Elias "totally endorses" the 'disco as escapism' theory. "When we recently had the Village People/Gloria Gaynor show in Toronto, it was a totally different audience than I've ever seen at the Gardens before. Everyone was smartly dressed and out for a party out to enjoy themselves. The music was almost incidental to the partying. Another point is apparent here when we examine what's happened in the record industry in the past few years," continues Elias. "There's a hero-worship situation now, escapism through identification with a Rod Stewart or a Donna Summer. A lot of groups that were big a few years ago have split up, and we're seeing a lot of solo artists; it seems that people want to identify on a one-to-one basis. Even the Bee Gees are now identified with a three individuals, rather than as a group. We're also seeing a lot of female vocalists - who are the hardest to break in the pop idiom - now doing extremely well on the disco level, which bodes good for music in the long term, too."

"The success of the disco clubs is also a social comment on the times," says Elias. "outside of bars, there has been little opportunity for single people to meet each other, and the discos fills that need. The fact that discos draw such a good clientele tells me that they must be a good place for meeting people. I don't think that discos will be gone for a long, long time," concludes Elias. "formats may change, but as a meeting place, as a place for establishing some kind of sub-culture, and as a place for sheer entertainment, they offer an awful lot and they fill a void."

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The Record Pool (and how it works)

With the advent of disco came the record pool, an organization of DJs who program and play the music danced to in discotheques across the country. There are currently seven record pools active in Canada. In Montreal, the Canadian International Record Pool, headed by Daniel Amgar, has a membership of 80 DJs and the Canadian Association of Professional DJs, run by Mary Cucuzzela, has a membership of 100. Also in Quebec is the S.A.D.J. Pool, run by Susan Ferrara, with a membership of 60. The Ontario Disco Pool, based in Toronto, has 75 members and is headed by Jackie Valasek and Michael Weingarten. In western Canada, Gary Hayes heads up



the Winnipeg Mid-Canada Record Pool, with a membership of 15 DJs; Calgary's DJs Music Pool has 25 members, and the Western Canada Record Pool, with 50 members, is run by Steve Crawford in Vancouver.

The Western Canada and the Associa-

tion of Professional DJs represent the oldest of the record pools, both having been active for about three years. The influence of the record pool is far-reaching. While the above figures show that over 400 DJs are registered as participating members in record pools, one must also take into consideration the fact that DJs who work the smaller clubs or clubs in outlying areas, though not directly involved with the pools, are influenced by their dictates, and often use the pool charts as a guideline for spinning discs.

The disco pools each meet on a weekly or twice-monthly basis to discuss charts and playlistings, co-ordinate special promotions, and review new product, and are usually serviced and/or visited by label promo reps at this time. The disco DJ is not unlike a radio station in microcosm, in that he simultaneously acts as music director (choosing product for airplay), on-air personality (hosting activity at his club), and promotional services co-ordinator (overseeing record giveaways, dance contests, etc.). And the record company promo reps service the disco pools accordingly. In return for the free record product that goes out from record companies to record pools each week, the DJs play new product in their clubs and compile 'reaction reports' for label reps, complete with information on how the product was accepted by their

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clientele.

The record pools also compile charts, based on input from the individual DJs, which are mailed out to retailers and programmers in their area. And the record pool also acts as a source of promotion for the record company, organizing contests and giveaways that generate additional interest in certain disco records or artists.

The record pool has its own hierarchy with 'key DJs' who work the 'key clubs', just as certain radio stations have more clout than others, so it is with certain clubs. Some disco DJs have gone beyond the confines of the discotheque to become involved in related endeavors. Those with an exceptional 'on-air flair' and artfully chosen playlists are now getting their own radio-broadcasts and those with perceptive ears and an insight into what makes disco record 'danceable' are using this talent in the recording studio as disco mixers.

While a shift to increase disco airplay on radio stations will inevitably have its effect on the record pool's position as the only means of breaking new disco product, the pools will remain as an invaluable source of test marketing and, because they have a much looser playlist, the club DJ will always be more progressive in his record play choices than the radio DJ can be.

Many of the individual disco pools are also instituting their own awards systems to honour the records, producers and artists who have enjoyed success in their respective markets. Although regionalized, nominees and winners are usually consistent across the country. The Ontario



New disco phenomenon, Anita Ward, Juana/TK artist, now happening with Ring My Bell, and Jackie Vaisek (Ont. Pool) and Dominique Zgarka (CBS Disco Mgr).

Disco Pool had an awards presentation during the first weekend in June, and the Western Canada Record Pool, based in Vancouver, held their awards ceremonies in June. Also, the Canadian Disco Awards

Show, a glamorous, televised affair held in February in Montreal, honoured disco stars in both Canadian and International categories.

Disco Sucks

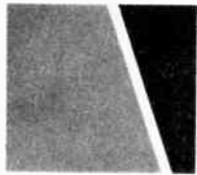
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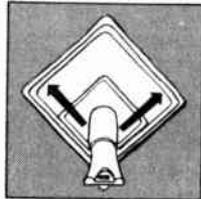
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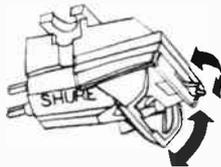
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now that it's spreading to radio, so much the better. And it's going to change. Artists like Rod Stewart, the Rolling Stones and the Doobie Brothers, having disco success is breaking down a lot of the barriers."

London - developing disco in the Montreal market

London Records broke into the disco market very early and is now having its early excitement borne out. Based in Montreal, London's move into disco was a natural, as disco grew and developed very quickly in that market, Ken Verdoni, VP of Sales, Marketing and Promotion, recalls, "It must be at least five years since the Ritchie Family and Jacques Morali (now producer of the Village People) hit big. Signed to the Canadian Able label, the American group had a huge early hit with Best Disco In Town broken out of Montreal internationally. "Even before disco broke very big, Verdoni adds, "We were involved on the local level with local producers. Montreal's always been a good club city."

With the advent of disco as a super medium, London have added Richard Gomache to staff to head up disco full-time. A DJ, Gomache is very much aware of the market and will be putting out a regular disco newsletter for the company, among his other duties.

Quality - the very first disco hit ever released

Quality Records first discovered the potential of disco with Van McCoy, a disco pioneer from the days before the breakthrough. President George Struth notes, "I think it was the beginning of the disco trend. Our sales on The Hustle were in excess of six figures then, and he launched his world tour out of Montreal."

Actually, Quality's involvement in disco goes back even further, to the days of the original discotheques. Among their first 'disco' artists was Chubby Checker.

Struth points out the importance of the Quebec market, particularly for disco. "Quebec plays music to their liking, and they aren't necessarily influenced by the U.S. pop charts. They relate more directly to the product. The Quebec market has been extremely strong in the disco field, and a lot of the majors weren't really looking at it. That was one of the reasons that we zeroed in there." When disco suddenly broke in Quebec and began to move across the country, Quality was already established.

"We have a few people that are very expert and knowledgeable about the disco scene, such as Gaston Gravell. Our Marketing people, managers and sales people are aware of what's happening on the street level. That's the important thing."

Struth sees the disco movement as evolving toward the mainstream. "In its early stages, disco was made purely for dancing, whereas disco records being cut now are being made for both radio and the discos. People are back up and dancing. They relate to disco."

And Quality is right in there. They distribute the AVI label, active in disco for several years; Prelude, who had a hit with Musique's In The Bush; and the re-

cently acquired Ariola line, currently over 200,000 units on Amii Stewart's Knock On Wood, Domestically, Quality are heavily involved in the production and marketing of disco. Gino Soccio has a major worldwide hit with Dancer, on Warners/RFC outside of Canada, and Mighty Pope has a worldwide deal with the same label. Product is out from Star City and Karen Silver, and records are forthcoming from new signees the Poppers and Highlight City Band.

PolyGram - continuing where the Bee Gees left off

The company most directly responsible for the huge upsurge in disco is PolyGram. Just as the scene was slipping badly, along came the Bee Gees and Saturday Night Fever, Canada's biggest seller ever. Now PolyGram internationally has come through with a long line of smash disco and crossover hits from such names as the Village People, Gloria Gaynor, Donna Summer, Peaches & Herb and Alicia Bridges.

PolyGram Canada's President Tim Harrold is delighted. He feels the fact that the company is Montreal-based plays a signifi-



cant role in their ability to keep up with and sometimes surpass world markets. "As you know, Montreal has been on the disco scene for several years. In fact, it's one of the most important cities in the whole North American disco scene. We've been very fortunate in that we've had tremendous disco product to sell, and we've had the support of many artists who've come to Montreal because they know the

importance of this market in terms of sales and in terms of their careers. We've had an edge there."

Much of the credit, of course, is due the Brothers Gibb. "Here is a group of artists who have changed with the times and produced a sound that the public wants. They're extremely creative."

Harrold is pleased with the entire disco scene. "It's a fantastic development. We know what it can sell in Quebec, and we're now beginning to see what its potential is right across Canada." PolyGram have staffers who deal strictly in disco, headed by Disco promo manager Pierre Parent.

Is disco a short-term phenomenon? "Don't believe it!" Harrold insists. "This is the most enormous thing that's happened to our industry in a long time. People want entertainment, they want to dance, they want to enjoy themselves, and disco supplies them with that ingredient. We've been trying to persuade the rest of Canada to come along with disco, and we now see that is happening."

Infinity's Jean-Marie Heimrath - "Disco music is pop culture."

Jean-Marie Heimrath, Director of Promotion for Infinity Records, was a part of PolyGram's Ontario promotion team during the Saturday Night Fever explosion and became heavily involved in the research of disco music in its initial stages and was one of the most outspoken in the criticism of disco pools. "The conflict actually began in Montreal", he explained to RPM. "There were two disco pools claiming to have the same membership. The basic argument was that record companies were sending out 300 to 400 records and they weren't getting a return on it." It was in October of last year when Heimrath suggested that record companies hold listening sessions. "We were looking at cost effectiveness and I felt that we had to gear ourselves more toward the research aspects of records." Heimrath believed that listening sessions



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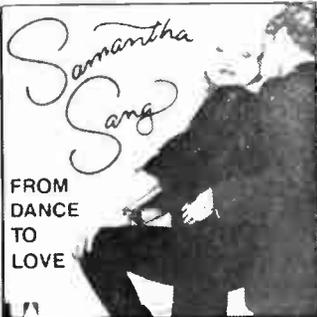


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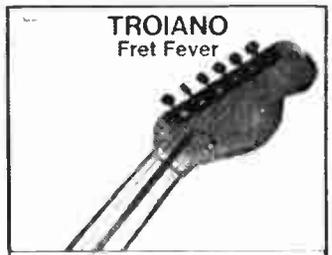
Includes: FROM DANCE TO LOVE



Includes: EVERYBODY UP DON'T SAY GOODBYE ARISTA



Includes: DISCO NIGHTS (ROCK FREAK)



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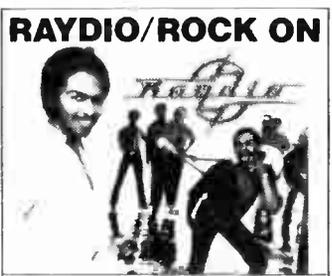
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comprising five groups of 15 (there are 75 members in the Ontario Disco Pool) held on a rotating basis at the record company office would serve as a sounding board for new disco product. His idea was to play test pressings of new product for the members, excluding the established acts, give the members a test pressing to play in their clubs, Thursday, Friday and Saturday evenings and get a report on the patron response on Monday morning. This would help the record people determine how to promote the record, what kind of an image they should go after and how many should be initially pressed. Ironically, nine months later, record companies are now experimenting with Heimrath's suggestion and the feed-back has been encouraging. This pre-marketing type of approach has been tried in the U.S. with much success.

Heimrath believes that disco music is pop culture. He has noted a change in the role of discoteques over the past six months. He believes that discotheques are "detecting cells - research cells" and that record companies can learn a lot from these research cells if used properly. "Discos do sell records but the question is - how many? If the disco record crosses over to radio, there will be a marked increase in sales." Many believe as does Heimrath that discos do have a strong influence over radio. Whereas disco have a captive audience, radio is at the mercy of the dial twister. If a disco buff doesn't hear what satisfies him, he merely punches another station. Discos, on the other hand, are geared to play a high percentage of mainstream disco records, leaving room to experiment with new product during peak periods of excitement.

Inifinity's initial thrust into disco was through Hot Chocolate's Every 1's A Winner, which wasn't considered a disco record but received heavy airplay and in turn influenced the disco DJ. The label will shortly release a new album and single by Hot Chocolate, titled Going Through The Motions, which will be heavily disco-oriented. Also being readied for release is an album by Solomon Burke.

A&M - low disco profile, but lots of hit product

For a company not generally associated with the disco field. A&M Records of Canada have been surprisingly active. In addition to boasting a major international roster of disco-compatible acts, such as Atlantic Starr, LTD, the Brothers Johnson, Lani Hall, Quincy Jones, Bell & James, and even a disco Ethel Merman album of her old hits, A&M has been domestically active with five disco signings, topped by the internationally successful Cherrill & Robbie Rae. Another artist, singer-songwriter Bryan Adams, has done well in the disco market with his A&M debut, and product is expected shortly from new signees Carly Harvey, Nana McLean and Wish.

"We are probably not what you would call high-profile disco," notes Gerry Lacoursiere, President of A&M Canada, "but our own feeling is that disco is going to be a very large part of the music industry."

A&M is a bit of a latecomer to the field,

beginning domestically last August when the Raes turned to the disco market. At that time, the company experienced basically an industry-wide change in attitude toward disco. "I think we had the same attitude that most of the majors had, that it would go away. But it sure didn't."

Lacoursiere hasn't hired staff to specialize in disco. He explains, "It's part of the industry, and we should be professional enough to cover the whole industry. Our outlook should be broadened." Lacoursiere observes that as disco and radio formats converge, it will pay to have people working disco product who know the radio business.

Motown - they got you dancing in the first place

Motown Records are heavily involved in the Canadian disco market. In fact, since much of the company's music is black radio oriented, and doesn't command as much airplay in Canada, the disco market has afforded Motown a vehicle for promo-



ting their product.

"Actually," says National Promotion Manager Jerry Hochberg, "the disco sound is an uptempo of the original Motown stuff, from the company that got you dancing in the first place." And in fact, modern disco did evolve out of the R&B and soul music of the 50's and 60's.

Motown's first major disco hit was

Love Hangover by Diana Ross. The single was a pop/disco crossover hit and led Hochberg to the disco pools as a vehicle for record sales. "It's very exciting to know that a lot of our stuff is being played through the clubs, even if we can't get it on the air. It's being played at the discos, and the discos are going to be around for a long time."

In fact, several Motown artists cross the disco-pop border, including Thelma Houston and Rick James. Hochberg feels the radio success is due to the strong lyrical, as well as musical, texture of the songs.

CBS - company discovers market value of disco records

Since their discovery during the disco breakthrough of the field's sales potential, CBS Records have become a powerhouse of disco marketing activity on a wide number of levels. CBS' international roster includes the TK label and such noteworthy disco and crossover acts as the Jacksons, Earth Wine & Fire, Heatwave and Cheryl Lynn, as well as new disco product from such mainstreamers as McCartney and the Beach Boys.

In January, 1978, CBS began to see disco as an area in which they could use improvement, which would require a restructuring of their disco marketing activities. Chairman Arnold Gosewich explains, "One of the fundamental steps was to create a full-time disco product management function," a function made necessary by the new methods needed in marketing disco artists and product. In February of 1979, Dominic Zgarka joined the company to fill that need.

"The other thing we saw," continues Gosewich, "was that our own field staff, both promotion and sales, would have to go through an educational program to become more aware of the best methods



At recent Disco Awards in Toronto (l to r) Dominique Zgarka (CBS Disco Product Mgr), Wally MacDonald (DJ), Melba Moore and Terry McGee (CBS Publicity Mgr.)

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to use." Since Zgarka joined CBS, Gosewich notes, "our overall efforts in disco have grown and grown. Our staff in the field have become more oriented towards disco, and our sales have just taken off."

CBS' growth in disco is a direct result of their change of attitude. "It's still a learning experience for us," Gosewich concludes, "but we're selling much more disco than we were a year ago."

GRT - Realizing a viable market for disco product

GRT of Canada, while not considered a particularly disco oriented firm, have nonetheless had their share of market success. National Sales Manager Alex Petchkin notes, "I've always maintained that disco was a viable market, and if anything had to be proven, it had to be proven to the radio stations that disco was acceptable to the masses. It's quite obvious now



Sylvester shows his appreciation to GRT President Gord Edwards.

that they've accepted it, because of the airplay that we are getting."

As radio gains validity as an outlet for exposing disco, GRT are working more closely with the radio stations. "But we're not discounting the disco pools at all. They've been very influential." GRT's disco success has been most pronounced in Montreal, Toronto and Vancouver. Other, less cosmopolitan markets are just beginning to show results, led by Edmonton. GRT's successes have included Sylvester (on the Fantasy label), the Shadybrook label (including Delegation and Kellee Patterson), and the newly acquired Vogue label from France (Martin Circus and Space's Just Blue LP and My Love Is Music single).

GRT have stepped up their disco efforts, especially in A&R. They have signed two new acts, Vancouver-based Touche, now breaking out in western Canada, and Montreal group Boogie People, out with a debut single and an album coming.

"We realize the importance of disco," Petchkin concludes. "Instead of just going for the rock acts, there is a viable market for disco too. It seems that we're on the



Members of the Ontario Disco Pool meet Sylvester who was presented with Disco Award as Best Male Artist - International at Toronto Disco Awards show.

right track."

Capitol - Stepping up their disco activity

Although Capitol Records are not considered a disco-oriented label, they have certainly had their share of major disco and crossover hits, including early success with the Sylvers, last year's smash from A Taste Of Honey and Blondie's recent Heart Of Glass hit, as well as current Arista cuts from Raydio, GQ and Tycoon.

President Dave Evans admits, "We have not been one of the leading companies in the industry in moving toward the disco field. However, we have had some very big hits. Certainly disco is being looked at by all the label's we're associated with, and we in Canada are looking at it with the Domenic Troiano single We All Need Love, which is disco oriented and doing very well in the disco market.

"Another step that we have taken," Evans continues, "is the signing of a licensing agreement with the Tony Green Organization in Montreal, which is a disco label. We are at the start of what I consider to be a very successful, ongoing relationship with Tony, and we're looking forward to it very much."

About nine or ten months ago, Capitol came to understand disco as a lasting and viable fixture in the industry. "There was an effort consciously made to develop the ears and the promotional requirements to do something in the disco market. We're into disco because it's a valid thing to be in. There is now a recognition of disco as a very valid art form in a very strong commercial sense. It is not the fad that everyone thought it would be. It has continued. It is changing, and it will continue to change.

"We recognize disco as a lifestyle, which affects the music itself."

Disco programming - the icing on the cake

Disco programming is not as revolutionary as some will have you believe. It's a representation of musical trends and lifestyles in our day and age. It's an unavoidable factor and its presence can't be ignored, which is something many people have consciously been trying to do since the beat started ringing in the back of their ears. As in a lot of historical instances, there were many who were convinced it would never happen; there were also few with foresight who can now say, "See, I told you so!"

A rival for the age of rock

Disco formatted programming is probably the icing on top of the cake for a musical

style that has been bubbling for some time, like a dormant volcano. Disco's infancy went through a lot of smoke and negative press. No one seemed prepared to accept a rival for the age of rock. During the early stages disco product was scarce, usually on independent labels without much muscle or financial backing. The key lay in a way of expressing an elite, fashionable lifestyle for those not able to do so on a day to day basis; a happy ignorance of a world dripping with economic turbulence.

"When times are hard, people start dancing", so the quote goes, and dance they did as discotheques began to grow in quiet popularity throughout many of the world's larger centres. This awakening was

closely followed by the gradual, but steady interest and curiosity of the media, the foresight of some record company executives, groups like the Bee Gees, and an awareness and, to some extent, a rebirth of black music, as well as an ever present European influence. Then came the visual reality and widespread coverage of cinema and television, finally trailed with much conservatism on radio airwaves.

Wait and see attitude

It seems most programmers were viewing the whole disco trend with a 'wait and see' attitude. WKTU-FM in New York was one of the first stations to break the ice and had an advantage over their competitors in that they had nothing to lose in the rating game and stood only to gain listeners. The social impact of disco was proven in an instant, as WKTU-FM shot to the number one position among New York stations. It was a gamble that paid off. But was it really such a gamble? Disco has been proven to appeal to a greater crowd than any other format. Instead of splitting listeners into demographic age groups with respect to rock, AOR and MOR, disco music covers the entire gamut. In Canada, one of the questions that arose when considering a disco format was, how long will the trend last? To make a formal adjustment in one's promise of performance and to cover the transition takes political months and sometimes years - that was the gamble. About six months ago CHIC Radio in Brampton, Ontario, became the first and, at this time, the only station in Canada to adapt a 24 hour disco format, (without going through a promise of performance change). As in the circumstances of WKTU-FM, CHIC also had nothing to lose. They were rock-oriented before the change and could not seriously compete with the Toronto giants because of their location, frequency strength and announcer caliber. The station executive felt that a market for disco music had developed in southern Ontario and again the ratings proved the point. They didn't upset the giants but CHIC's listenership went from a sporadic 50,000 to nearly half a million. According to Program Director Dave Oliver, "The new format is CHIC's first taste of success and we've all tasted that and we've all worked extremely hard to achieve that."

Disco top 30 format

CHIC are unique in that they have retained a true disco format and a station sound, while other stations have resorted to a partial disco top 30 format, which is really no change at all but is actually a gradual shift with the popular standards. There are really two different categorizations of disco music; club disco, which encompasses all disco music, and top 30 disco which is, so to speak, the cream of the clubs. It's proven disco, established and overwhelmingly received disco. It's music that sells in the same volumes as pop, in fact all indications seem to show that top 30 disco will become the commercial pop music of the 80's. A quick glance at major market station playlists from coast to coast across Canada and the RPM Top 100 Singles National Survey reveals that

approximately 40% of the music being programmed falls under the category of top 30 disco music. Disco is being programmed not as an innovation, but simply to keep up with a demand and remain in a competitive position with other stations.

Availability of excellent Canadian material

Another positive element to disco programming is the availability of excellent Canadian material, making the 30% Caricon ruling easily attainable. CHIC's Music Director Len Jones points out, "Disco in Canada is very cliquish, they don't have to follow the States or Europe. They can be who they are; Montreal can be who they want to be, Toronto can be who they want to be, they are as individual as anyone and that's what's made disco strong in Canada, making it easy for Canadian product to be as good as it is."

Combining the club atmosphere with radio broadcasts

Toronto station CKFM-FM has responded to the disco influence by combining the club atmosphere with a weekly remote



broadcast from Rooney's, one of that cities established discotheques catering to a 25 - 30 crowd. The program has shown to be extremely successful, capturing the most listeners in Toronto during the five hour Saturday evening show among 18-plus demographics. An interesting feature to this type of programming is that the station does not dictate musical content, leaving



the choice entirely to the club disc jockey, in effect leaving the program's ratings in his hands. CKFM-FM's Saturday night disco, with its fifteen minute sets broken with two 30 second spots, has ridden the crest of Toronto's airwaves for just over a year now. Program Director Gerry Good reports that station staff are quite pleased with the results and there are no plans to change the program or its content.

Has disco happened too fast?

There still remains a conservatism among programmers about the longevity of disco, and it may be well founded, but as CHIC's Dave Oliver states, "People who are dancing and listening to disco, are not suddenly going to disappear." The quality will continue to improve and disco music will remain, though perhaps not in its present form. There is also a concern that the disco movement has happened all too fast. There's not been enough time to establish classics. There is a large, but not a deep rooted, following and disco may race itself right off the platter."

The latest figures from south of the border show that WKTU-FM is now declining in station ratings after their initial impact; perhaps leveling off at a more accurate position. Stations from western Canada have recently indicated a loss of listener interest at an early stage with the disco phenomenon. There are so many social factors involved that will ultimately determine the life and length of disco music, and programming is bound by ratings to follow suit.

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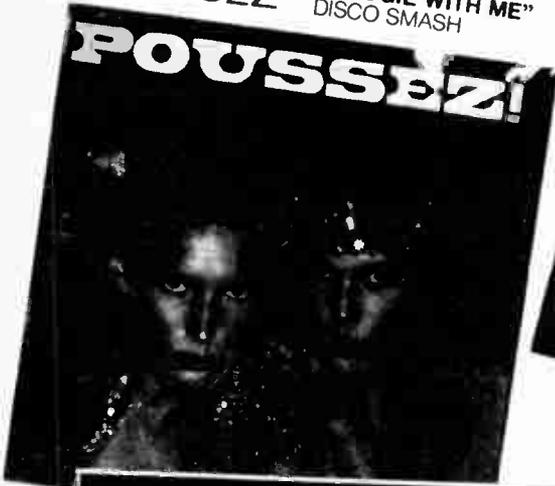
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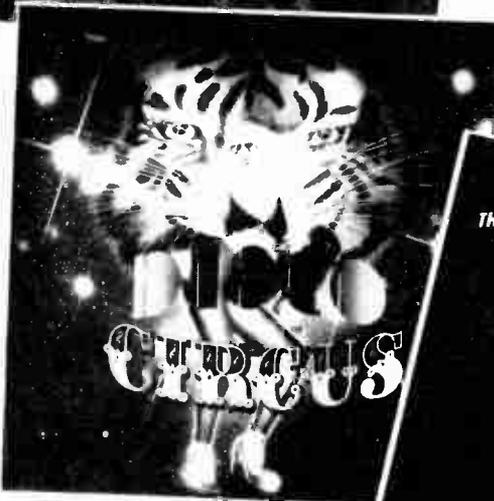


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Disco in the studio

One of the most important reasons for Canada's growing prominence in the disco field is the presence of a number of successful producers, notably in Toronto and Montreal, who are continuously becoming more experienced and achieving bigger hits in Canada and on the international market.

Montreal - a sound emerges

The bulk of Canada's disco production has come out of Montreal, a city which has been heavily into disco for years longer than the rest of Canada. As the producers gain experience and international respect, a noticeably Montreal disco sound seems to be emerging. "I would have to say, to a certain extent, it is," states Dominic Sciscente, a top Montreal producer. "But I can't say it really has its own identity as of now. We do have some kind of sound, and we're working on it."

Sciscente, along with partner Michel Daigle, is responsible for such major artists as Black Light Orchestra, Alma Faye Brooks Patrick Norman and Space Project, all for RCA, and Martin Stevens' Love Is In The Air for CBS.

Quality recording artist Gino Soccio, whose own hit album, Outline, and single Dancer have overshadowed his substantial production credits, agrees. "I guess it looks that way, but it's certainly not intentional. It's not conscious. People are doing things. Sometimes they don't even know each other, but somehow there seems to be a sound. I guess it's from using the same studios and probably the same musicians. I've been told there seems to be something there that can be identified, that sounds Montreal-ish." Soccio, in addition to producing his own go d LP, co-produced the successful Witch Queen project and an upcoming new album by Gotham Flasher with Peter Alves, and is involved in the

production and arranging of Karen Silver's Quality Records debut.

As deejay at Montreal's most prominent disco, the Lime Light, Robert Ouimet is considered one of the top experts in Canada's disco capitol. Ouimet has also been responsible for a number of disco mixes and remixes - as a DJ, he knows what the clubs want in a disco record. His credits include product by Francine McGee on RCA, Soccio's French single, Les Visiteurs, co-production of Quality's Star City and involvement in their Karen Silver project.

Ouimet also sees an emerging Montreal sound. "I think Gino Soccio has a definite Montreal sound, and the Bombers are also a little bit different. It's going to grow around that." Ouimet sees Montreal as a significant, but not major, North American disco centre, and feels the emergence of a localized sound could be the boost the city needs. "I think the people from the States are going to start realizing there's a different kind of music here, and they might



want to come here to produce people. Montreal is already up in the market, disco-wise, but as for producing, it's quite new."

Toronto - Still isolated, but growing quickly

In opposition to Montreal the Toronto disco production scene is somewhat isolated with very few people involved. Among them however, are some of the best. Harry Hinde

produced the Raes' international hits in Toronto, and the city is also the home base of Three Hats Productions.

THP, consisting of Ian Guenther and Willi Morrison, are doing good business as independents. Among their successes are RCA projects with the THP Orchestra and Southern Exposure, and a Prelude album by Sticky Fingers. THP, in fact, produce a somewhat American sound, and the company has found greater success south of the border than in Canada.

One problem about the lack of a disco production system in Toronto, a situation which is improving weekly, is the absence of other members of the disco fraternity to sound off against, making it difficult to keep up with international trends. "Disco is such an instant form of music," Morrison notes. "People are constantly going through changes every couple of months. One of the most difficult things to do is to make a record and actually get it released in time for what's happening. We go down to New York quite a bit. Also, everything that comes out in the States is up here within a couple of weeks. I read a lot of things and keep my ears to the ground. You get a broad feeling of where the trend is going, and then you try to adapt what you're doing to fit that. If you want to do something different, you have to have a big enough track record so that people will listen to your records. Otherwise, you're taking your chances that something's going to happen."

In the field of production, disco is a very exacting business, and simply being a producer doesn't qualify you for the field. John Driscoll of Quality Records, a veteran rock producer, has recently become involved in a number of the company's disco projects, including the nationally successful Star City, their former vocalist Karen Silver, and the Mighty Pope album, leased outside of Canada to Warners/RFC for future release.

Preparation for disco production is intense, keeping up with the trends requires a lot of work. Driscoll notes, "We get a lot of American product in, which I listen to all the time, and we try to take it one step further than what we're listening to. I also go to discos and try to find out what's happening on the street, and try to give the people what they want. That's the main thing. You have a good song, and if the song is good, and the production and arrangements are good, you know you have a chance."

Driscoll feels the Toronto disco scene is growing quickly. "I think they were a little behind, but they're catching up now. There is a lot of good talent here." The Toronto market is also growing. Robert Ouimet feels the Montreal scene has stabilized somewhat, and Toronto is catching up in importance. He attributes this to the sudden acceptance of disco on Toronto radio stations, and disco producers who are in turn producing for airplay as well as club play.

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However much Toronto is growing, though, it has yet to surpass Quebec as a disco production centre. Driscoll, who is based in Toronto, still looks to the already proven Quebec market. "I look to Quebec for musicians, arrangers, producers. I think there's some hot stuff coming out of there. In fact, I've done my last two or three albums in Quebec."

Disco mixing - lagging behind in Canada

As in the field of production, mixing of disco product is a completely different animal. Robert Quinet is one of Canada's most experienced mixers, having worked on several hit records. He notes, "I think it's a different approach. The drums are not the same, and the way the bass is mixed is always a bit different. But now, with the recent blending of rock and disco, it's getting to be just about the same."

"I think it involves a lot of time in the studio, most of all, and if you have advance ideas of what you want, you give them to the engineer and he tries to find them for you. The engineer is very important."

Willi Morrison elucidates, "It's a different perspective. You have to put something on a disc that'll make a DJ want to play it, that'll draw his crowd onto the floor. You are mixing a record that has to cause a physical reaction to the listener."

Morrison and Guenther do their own mixing, aided by their engineer, the highly capable George Semkiw. Quimet bemoans the fact that not many disco records, even the Canadian product, are being mixed or remixed by Canadians. He notes there are Canadians capable of doing the job, including himself, Montreal DJ Norman Newchild and Toronto DJs Wally MacDonald and Greg Howlett. "But the Americans want to have the high point on

Americans want to be the high point on every record. If someone's remixing a record here in Canada for a Canadian label, in the States they won't touch it again. They want to have the American touch, the last word on it. Even some companies here have hired Americans to do the mix, ignoring the Canadian people. I don't think they're confident enough in the Canadians."

Dominic Sciscente echoes that sentiment. "We mixed Alma Faye Brooks in Philadelphia. I don't think we could have gotten that sound in Montreal. There is no way you can get a Montreal engineer to mix a record so that it's acceptable on the international level. One of the reasons is that while our engineers are very good, they'll record rock or country in the morning and mix disco in the afternoon. They don't specialize. You've got to go where the specialists are - in Philadelphia, New York, or even Los Angeles. You don't have to tell them what the drums or the bass have to sound like. They know."

"In disco, you've got to have the songs, the hooks, the melodies and lyrics, but if the rhythm doesn't come across in the clubs, there's no way you're going to make it."

MCA's National Promotion Manager, Keith Patten, was recently involved in a Canadian remix of the Carol Douglas hit 'Burnin'', along with VP Scott Richards,

National Marketing Manager Herb Forgie and Jackie Valasek of the Ontario Disco Pool. He describes the experience: "We got the 24 track tapes from Midsong in New York. We listened to the album cut before going into the studio. When we got the tapes, we couldn't add anything, but there was a lot of stuff buried in the tapes that wasn't used. That's what we had to play with, and it became almost a completely different record."

"I brought in the top ten disco records at the time, and when it got to a point where the session seemed to be slowing a bit, we'd stop and play the records. It kept everyone in the groove. I think it turned out really well."

Patten doesn't have to worry about international acceptance. Under the agreement with Midsong, the single is for Canadian release only.

Canada - growing success on international market

Virtually to a person, the major disco producers in Canada feel that disco is becoming the field in which Canada stands its best chance of becoming a major power in the international music scene. Dominic Sciscente notes, "Two years ago, the Americans were looking to Europe in terms of production. Donna Summer came in out of Germany, and you had the French, such as Cerrone and Alec Costandinos. In the past six months, the Americans have been looking this way. There's definitely something happening. But I wouldn't say something is happening in Montreal - I would say it's happening in Canada. The Americans are looking this way, and it could be the era of Canadian production in the next couple of years."

John Driscoll echoes the sentiment. "I think that everyone is looking towards Canada, especially for disco product. They have had a lot of experience, especially in Quebec, and the people know that the product that's coming out is selling." Driscoll has had no problems placing his own records and other domestic Quality records internationally. "The product is there. The people in the States know what's going to sell, and if they hear something in the grooves, they'll go after it. And we've been very fortunate."

Willie Morrison notes, "The really nice thing about the disco phenomenon in Canada is that it has not been a radio-based thing. People have been making music for the discos. Consequently, they haven't been confined to Canadian content parameters or U.S. chart success."

"Let me make a predication: Starting this year, taken over the next year or so, I think you will find Canadians will have more international success in disco than they've ever had in rock. You'll find more Canadian artists showing up on international charts than has ever previously happened."

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Disco sales - The proof of success

As in any other branch of the music industry disco's true value as a commercially viable medium can best be measured in the bottom line figure of disco sales at the retail level. There is no doubt that, buoyed by an ever-increasing club support, and further aided by the recent acceptance of disco music at the radio level, sales of disco records have been showing dramatic increases over the recent past.

Montreal - Sales in Canada's biggest disco market

In Montreal, large numbers on disco sales are nothing new. The province of Quebec has been a heavy disco market for some years, and until very recently, when other markets began to grow, controlled a vast majority of Canada's disco industry. Traditionally a very dance-oriented market, Montreal is full of music industry people who think nothing of reaching gold and platinum sales figures on disco records. They've been achieving those figures, virtually without help from the rest of the country, for years. Disco makes up the bulk



of record sales in Montreal.

One of the key people in the Montreal disco industry is Mary Spano, who manages the Canadian Association of Professional DJ's Montreal's largest disco pool. Spano describes disco sales in Montreal as covering a total demographic picture, and notes mainstream artists are responding to the growing demand. "Even the Rolling Stones and Dolly Parton are going disco - whoever likes country, who likes Dolly Parton, is going to buy her records, and it's disco. It doesn't give you a choice - even Kiss just came out with a disco record. The people who buy Kiss are going to be buying disco."

Whereas in the rest of the country, mainstream rock normally stocks the front racks with disco taking up an ever-growing side rack in most record stores, Montreal stores tend to consider disco a higher priority. "Maybe in most of the big stores it's the same way, but we have a lot of stores that specialize in disco. One of the rack jobbers here, Downstairs Records, specializes just in disco. They fill large stores with just disco. We have stores downtown where people walk in just to buy disco."

Many of those stores are getting bigger every day. Disco is still growing in Montreal. "It's not a bargain anymore. You can't pick it up anymore for 99 cents as deleted product. If something came in right now from the U.S. for \$15.98 as an import, it would sell." Spano points out the immedi-

acy of disco, and notes that over a two-week period between an import availability and Canadian release, "they can sell 5,000 copies of a record. And the 12" American goes for \$7.98 now here in Canada."

Spano notes many Canadian companies are getting product on the market much faster now. "They were being so exploited from the American market that they decided to do something about it. If they imported 5,000 that's 5,000 less for the Canadian company, which doesn't need that."

"Disco is not like rock. Rock can sell for the next six months. With disco, you've got to be there when it's there - for many two or three months. Once it runs its course it simply stops selling." Spano noted this immediacy is being enhanced by a much larger number of albums being made available of late. "They have to be fast, because, say, the 16-year-old who goes to school and has maybe ten dollars to spend, and he's got to choose the cream of the crop. He wants the best, not number 40. He wants your number one."

Where disco was once sold basically through the clubs, radio airplay has become an increasingly important factor. "It's not the same anymore," Spano observes. "Disco's just a label. It's really just dancing music. Now it goes into the discotheques, gets played, goes out onto the radio. Now, it's not called disco anymore. It's a crossover." Radio is a viable outlet in selling disco music. "We have two stations here, CKMF and CLFM. The strength they have is unbelievable. They're ordinary stations, but from five to eight every day, they have a disco show, and everybody listens to that. You can walk into any shopping centre, anywhere, and you'll hear that radio station."

Black stores move much of Toronto's disco stock

In Toronto, on the other hand, disco is just beginning to become a viable musical idiom for the masses. A very substantial proportion of disco product is sold by a group of about 30 stores, basically West Indian, which specialize in a wide variety of black music, including R&B, reggae and funk in addition to disco. Keith Patten, National Promotion Manager of MCA Records, has studied Toronto's black music scene in detail and reports they account for up to 65% of all disco product sold in Toronto. These stores carry the disco hits plus a lot of interesting product not as familiar to the average buyer.

"The figures won't show up here," notes Patten, "because they've been buying most of their records from the states. But they've been doing that less and less as companies start to realize what's going on there, the potential for sales. The bigger stores also sell rock music."

"What I found in those accounts is that they're way ahead of any other store. The minute the record is released in the

United States, they get it. There's almost always a delay with the Canadian record companies. One good example was the Carol Douglas, which took about a month for us to release after the United States had released it. It was like old news in these accounts."

Another reason for the success of the black stores is their up-front, hard sell attitude towards promoting the product. They don't rely heavily on record company support. "A lot of these stores have two or three turntables going, and if they get a bite, they'll continue playing a record. If they don't, they'll go onto another record. In one of the accounts I went into, they had these kids with album covers, and they kept on flashing them in my face, saying, 'Hey, man, good album.' The operators are always dancing. It's loud, and it's good."

Toronto has about 30 black music stores; there are about 60 in all of Southern Ontario.

Canada Record Sales - servicing disco stores

Canada Record Sales is a relatively small, Toronto-based rack jobber servicing the Ontario market. The company has discover-

ed the viability of disco product in a big way. They have on their staff Phyllis Chircop, a disco specialist, who serves as disco and R&B buyer. Disco, estimates Chircop, accounts for at least 70% of the company's sales.

It hasn't always been that way. Chircop recalls, "At one point, it was a very minor part of the business, but in the last three or four years, it has really taken over the whole business." The disco industry keeps Chircop busy, due to its fast turnover. "A lot of disco just comes and goes. You have to have it right on time. It sells, sells, sells, and then, in a few weeks, it's dead and there's about ten other ones to replace it." As buyer, therefore, Chircop has to be very knowledgeable and very careful, to buy enough product, and not too much.

The success of disco, Chircop feels is due more to the number of records available than to the sales on most specific records. "There is rock music, such as Meat Loaf or Boston, that will outsell disco. But whereas rock will have one major LP, disco will have about ten that will amount to the one major rock album in sales." One problem, though, is a general lack of sales on catalogue material. Once it's

dead, it's dead. "The majority of people who are into disco music are into the very recent or upcoming."

Canada Record Sales' accounts are basically independents, including, among others, most of the West Indian and disco stores, because, "as far as I know, we are the only racker that has such a wide selection of disco for the retailers." Most of the firm's competition don't carry the less prominent titles, most don't have an on-staff disco specialist. Chircop also lobbies with the record companies to get their product out as quickly as possible. If it comes out two weeks later than the U.S. release, it is no longer new product in disco terms, and since Canada Record Sales don't import, sales will be lost on both her part and that of the Canadian record company. It can also wreak havoc with

her accounts, who often wait on importing to buy from the Canadian company and Chircop. "Most of my customers are patient and good enough to hang in there until the Canadian release does come out, and there are some record companies that are really starting to take disco seriously. Some others, unfortunately, still think that it's just a fad."

The Canadian disco scene - East and West

The function of the record pool, while basically the same across the country, may vary slightly in different markets and the influences that dictate the DJ's choices of material may also vary from place to place.

"We're a different market out here," says Steve Crawford (Western Canada Record Pool) of the Vancouver area. "We (the Pool) have to develop sales on disco product while Montreal, where disco has been selling well for a long time, doesn't. But, we do have an advantage in being out of the mainstream in that we can map our own future - we're more influenced by the New York disco scene, as we've been very active in participating in the disco conventions that have been held down there."

The Quebec market, on the other hand, has been a leader in the field of disco music for many years and has developed a distinctive sound of its own based on slightly different influences. Unison's Steve Grossman calls it "the Quebec sound, for lack of a better phrase," and describes it as being "mid-way between the American East Coast sound and the European, Franco-German disco sound. Different producers lean in different directions, but those influences are usually there. Gino Soccio's productions are a perfect example: they're a touch European, but they sound American at the same time. I think it's a unique sound - it's part of our culture here and it's reflected in the music."

Grossman estimates the disco clubs now active in Montreal (and outlying areas) to be in the vicinity of "200 to 300, and considering the servicing we do and the amount of records we send out, that's probably a conservative estimate. It's gotten to the

point here where every little bar with an area that can be used as a dance floor is now a disco."

While Quebec led the way in the Canadian disco scene, Vancouver now boasts a highly active disco scene, as well. Crawford feels that the "Vancouver DJ's are a lot



more progressive than those in other markets. Some records that are 6 or 7 months old here are just beginning to break in the east. Our DJ's are very aggressive in terms of going to great lengths to get new product." Crawford also feels that the Western Canada Record Pool is a powerful force in the disco marketplace in that area. "We were the ones who conditioned people to like disco in the first place, and we could just as easily condition them to like something else. Disco radio programmers will always look at what's happening on the disco club level. We have a faster turnover on our playlists and have to be more progressive with the finding and playing of new product. Discos are where the new records happen first."

Producer's medium vs artist's medium

While disco indisputably began as a vehicle for the producer and his particular talents in the studio, a disco star system is now

evolving and, surprisingly, the two co-exist very happily.

A prime example is Witch Queen, a Gino Soccio/Peter Alves production for Unison which started as a studio concept and made the transition to live performing act with little difficulty. When the success of Bang A Gong created a demand for the live performances by the act, Unison carefully put together a group that, although not comprised of the original recording musicians and vocalist, has gone on to further success as a touring version of Witch Queen. "Very few people have even commented on the fact that the group onstage is not the same group that performed on the record, and we were expecting just the opposite. I suppose that studio production has evolved like their recordings, anyway. Of course a big part of Witch Queen's (the touring act) success is due to our being very careful to find exactly the right people who could get into it and pull it off. The touring group has turned out to be so good, we'll probably be using them on future Witch Queen recordings."

Another example of the happy marriage between disco star/disco producer is the fact that many disco acts use recorded tracks, less lead vocals which they perform live, for live performances. High standard mixing facilities in disco clubs makes this a viable way of performing and gives the artist the ability to combine the spontaneity and power of a live vocal without losing the impact of a creatively and carefully produced studio track.

Grossman sees the live performing aspect of disco as one of the few negative factors in the field, in that the trend towards re-

cords-only clubs are seriously diminishing the number of clubs where disco acts can get live exposure. "Many club owners are seeing disco as a viable and economical way of making money. They can hire a DJ, buy him some records, and not have to put out money for live bands each week. This is hurting the avenues disco artists - or any other artist - have to perform in, both in this country and in the U.S. I do think that there will always be avenues for the bigger disco acts, but the smaller clubs that used to have live acts are now converting to disco. To get them to convert to a combination of live entertainment and disco records is going to depend on the public speaking up. If people demand to see their favourite disco acts, live, hopefully, more places will become available for acts to play and be seen. And people do want the magic of live performances - seeing the artists reach out and touch an audience, and until some discos open up to that, it's going to be rough."

"The little retail stores," Chircop concludes, "should be getting a lot of recognition, because they turn over records incredibly well."

Major chain opening full-time disco store

One of Canada's larger retail chains, Music World, is now readying for the opening of an all-disco record store. Taking its cue from the growing numbers of disco sales in its other stores, the chain is gearing up for a mid-June opening of Disco World, to be located in downtown Toronto on Yonge Street, south of Bloor.

Jeany Innes of Innes-Brown, publicist for the opening, points out the outlet will be known as Music World's disco store, and will be publicized as part of the chain.

"It's going to be heavily disco," she promises, "with some other black music as well. It's basically beat music. That's the whole idea."

"Music World had opened a disco room in their shop on Gould Street, which has just been incredibly successful. So they decided to open up a beat store, and that location is just perfect for it."

The chain will be launching the store with a number of sale-priced offers designed to attract attention, a policy which will be ongoing. "They want to make this opening spectacular. This store is going to be more spectacular than their other stores. We're publicizing the store by publicizing disco itself, making the media more disco-aware. But it's not going to be a great big bash - it's just going to be a fun kind of thing."

Disco World won't import in huge quantities, but rather offer Canadian releases, including Canadian content, to the public on a low-priced, mass-oriented basis. In addition, the store will be staffed by people who are knowledgeable about disco. "The idea," explains Innes, "is that people go into a disco, hear a great song and don't know what it is or who the artist is. They can go into the store and get information from the staff." Records, including requests, will be played in the store. "On radio," concludes Innes, "you know what's happening. The DJ announces what he's playing. Some people in discotheques don't know. Now they can go into the record store, get those records, and enjoy them at home as well."

New Toronto 'superstore' has built-in DJ facility

Zounds, a new 'superstore' concept in record retailing, has been initiated in Toronto by the A&A Records chain. Their are

currently two Zounds outlets in existence, ultra-modern full line stores. One of them, located in Scarborough, is particularly adaptable to the growing disco business.

Sam Bornstein, a 15 year veteran of record wholesale and retail, is the manager of the Scarborough store. Although the store does not specialize in disco product, Bornstein notes Zounds carries a very large disco stock, and in its first few weeks in operation, has moved a lot of disco product in what Bornstein considers basically a hard rock area of town.

As disco grows in prominence, Zounds Scarborough is one of the best bets to adapt to new merchandising techniques geared to the disco field. Bornstein reports, "We have a disco mixer and turntables. We've had a disco jockey in from time to time, and we'll continue to do so. We also have a turntable that we use to audition records."

The Scarborough store is equipped with an exceptional sound system. "We have 24 Advent 1 loudspeakers in the store, pushed by three Phase Linear amplifiers." Zounds is also fully equipped for visual promotion of disco. There is a lot of display space, and the store has a six-foot Advent video screen and full video playback equipment.

Bornstein finds his store is receiving disco product very quickly and notes a number of DJ's among his regular clientele. He credits Del Wilkinson, his disco and singles buyer, with keeping the store abreast of the disco trends.

Bornstein sees disco as an ongoing, mainstream phenomenon. "Disco is a thing that's always been around. Only the name has been changed. I think that dancing and enjoyment will always be around."

The far-reaching effect of the disco phenomenon

When you say that disco has influenced everyone and everything, it's not an exaggeration. The disco boom has created several new innovations in the music industry and its related businesses, as well as new techniques in advertising, promotion, marketing and merchandising.

In the promotion field, disco has given rise to the use of independent promotion companies and promotion representatives, who handle disco product for labels with a wide spectrum of record releases. This leaves the traditionally rock or pop-oriented promotion staff free to devote their energies to promoting other releases at the radio level while the independent promo rep handles the promotion of disco releases on the record pool/disco club level.

Independent promotion people filling void of company apathy

The use of firms like Vito Luprano Promotions (Montreal), TNT Promotions (Toronto), and Roscoe's Promotions (Vancouver) makes optimum use of knowledge possessed by the individuals active in this area, while label promo reps, whose own

area of expertise might lie in other musical areas, are not required to ignore other label product in order to familiarize themselves with a fairly new field. This is not to say that record company promo reps are



ignorant of the disco market - on the contrary, many have become well-versed in the field, seemingly overnight, and either do their own disco promoting or oversee the activities of the independents who work projects for their label. Label reps are usually highly visible at record pool meetings, and many who were reluctant to get involved in the disco trend in the beginning are now completely caught up in the field.

Marketing and merchandising have also

been effected by the disco phenomenon. Point of purchase material for disco product are geared for club display rather than retail outlet display, and are accordingly designed as decoratives rather than 'hard sell' items. Album graphics and 12 inch packaging also reflect the disco lifestyle; it's flashy, imaginative and colourful, capturing the party atmosphere of the disco dancefloor.

Barry Jinks, of Roscoe's in Vancouver, heads up that firm's Sound and Lighting Division, another area affected by the sound and feel of the disco beat. The company designs and builds disco, from initial theme concept to decor and custom designed sound and lighting systems.

"... The industry is beginning to know that sound and lighting will draw people into clubs. ..."

"Getting in on the beginning of the project makes all the difference," Jinks told RPM. "A good disco designer will determine the target market and come up with a concept that will appeal to that group. For example, the 15 to 40-year old market will want a

more sophisticated, more mellow atmosphere than a younger age group. The choice of sound system and lighting equipment also depends on the age group that the club wants to attract. The industry is beginning to know that sound and lighting are the factors that will draw people into a particular club. If these aren't what they should be, people won't return - they'll find another place to go."

Jinks reports that a good deal of his business lies in the area of upgrading existing systems - clubs that want to capture a bigger and better crowd know they have to offer a bigger and better sound and light

system than their competitors.

There is a trend toward disco moving out doors

Jinks and his associates travel a good deal "in order to see what's happening in the industry and apply it to this market." Jinks is seeing a trend towards disco moving out-of-doors, and is equipped to handle that situation with a mobile sound unit to supply music for disco roller skating and other out-door disco events.

Disco is also invading the non-musical oriented promotional functions, and Ken

Gibson Associates, a Mississauga-based operation, is on top of that trend with a 'disco package', designed for conventions, trade shows and the like. The package includes a professional DJ, a light show imported from England, and a disco dance troupe who perform costumed and choreographed routines based on products or services being promoted or the convention theme. The firm is registering The Disco Package as a trade name for the concept, which includes everything from appropriate room decorations to slide wheels, incorporated in the light show, which display the client's advertising message.

Heaven - you'll have to see it to believe it!!

The disco music boom spawned the discotheque, and the disco club has brought about some of the most imaginative and creative innovations in decorating, lighting and sound systems ever witnessed by the club-going public.

Montreal has its Limelight and 1234, New York has Studio 54, but Toronto will soon boast the ultimate in discotheques with the June 21 opening of Heaven. Gone are the days when the Woodstock generation donned their faded jeans and sat in a natural wood-and-macrame adorned pubbery. The disco generation, costumed in their dazzling finery, demands sophisticated fantasy in their night spots, and Heaven more than meets that demand.

A playground for adults, a Disneyland



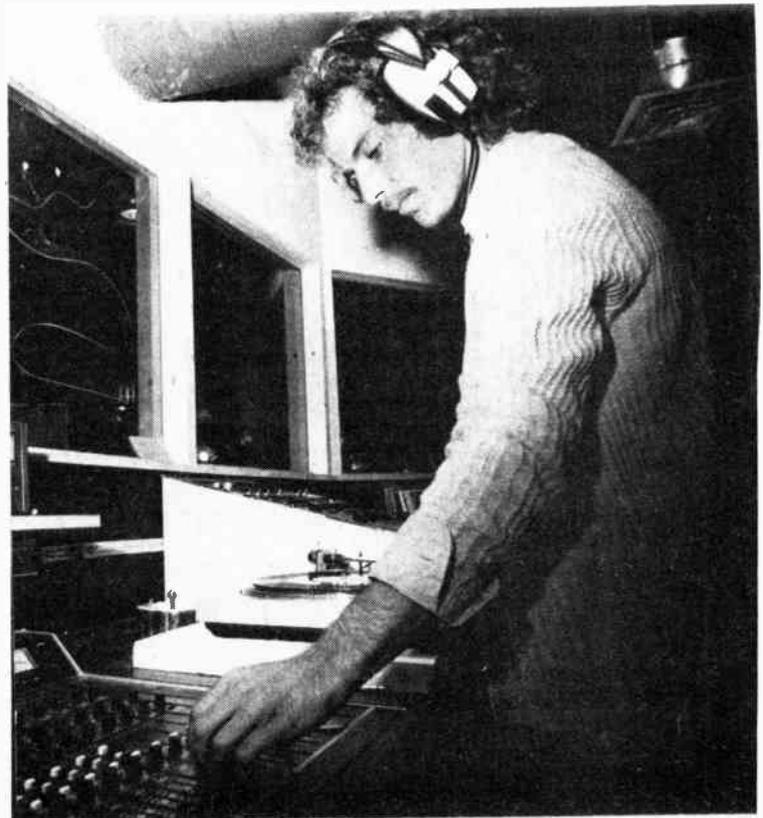
for dancers, Heaven is a phantasmagorical array of infinity mirrors, flashing neon, starburst lights, fog machines and a mirrored dancefloor, enhanced by a sound system that was designed as a DJ's dream come true. The club has three bars, a fully-equipped kitchen for the late-night gourmet,

and a self-contained VIP lounge, complete with two-way mirrors, for those very important personalities that the club hopes to attract. Geared toward catering to the music and film industries, Heaven will also provide metro Toronto with a combination of fun, fantasy and showbiz, all in one nightery.

Heaven's co-owners, Gary Salter and Donny Kaplan, have a myriad of tricks tucked firmly up their sleeves which should make heaven a main attraction for a long time to come. Located in the Hudson's Bay Building at Yonge and Bloor Streets, Heaven will be open to the public seven nights a week until 3 am (and beyond, if an outbreak of boogie fever strikes at closing time).



Gary Salter (seated) and partner Donny Kaplan, co-owners of Toronto's newest disco nightspot, Heaven.



DJ Jim Ferrar checks out Heaven's out-of-this-world sound system, one of the most elaborate systems in North America.

Gino Soccio - an international star

Quality Records are very excited about Montreal native Gino Soccio. With his very first album release, *Outline*, and single *Dancer*, on Quality's Celebration label, Soccio has not only established himself as a major artist in Canada, earning a gold album and single and numerous disco awards, but he has also become Quality's first domestic artist ever to become a major success on the international music scene, on Warner Bros.' RFC (disco) label.

The multi-talented Soccio, at age 23, is a highly qualified producer, arranger, composer, vocalist and multi-instrumentalist ("My forte is the piano.") Although *Outline* is his first recording as a solo artist, Soccio has a wealth of training and studio experience to his credits, not the least of which was the successful *Kebekelektrik* project, on which Soccio played virtually every track, as well as composing some of the material. The album was a disco chart success in Canada on the Direction label and in the States on Salsoul.

The *Kebekelektrik* project, interestingly, was Soccio's first experience in disco. "At first," he recalls, "I was hired just to do some keyboards, but as it happened, the whole album was keyboards. The material was supposed to have been written, but it wasn't, so I wrote one of the songs on it, which later became the hit single, *War Dance*."

Gino Soccio has been studying piano seriously since age eight. Tiring several years later of the classics, he picked up a guitar and learned by ear, performing Top 40 material in a series of local bands. Studying at the noted Vincent D'Indy Conservatory in Montreal, he found what he thought was his musical niche, and began writing classical rock and jazz rock. "I never had any success getting a deal with it," he remembers, "because it just didn't seem to be commercial." Then he discovered disco music.

Until not too long ago, Soccio thought of himself more as a producer than an artist (his production credits include his own LP and *Witch Queen*, among others). Being an artist was something to consider from time to time. "For a while, I really wanted to be an artist, and then I gave up the idea and decided that just production would be sufficient. It was rewarding enough. But then I decided to become an artist again. But when I started doing disco the idea of being an artist essentially never occurred, because disco is usually a producer's music.

"I presented a demo to Quality Records and they liked it, which led to an album deal with Quality. Then, the album being complete, Quality Records made the contact with RFC. Gaston Gravell approached Ray Caviano in New York, and at the time, Caviano was making the transfer over from TK to his own label (RFC).

"The album was shelved for a while because of that. The transactions took such a long time that my album was completed last summer and just came out this winter."



Karen Silver, new Quality disco artist, receives instructions from Gino Soccio at their recent Montreal studio session.

Outline was produced, composed, performed and sung by Soccio. "In order not to lose the impact of the release, Quality held back until RFC was ready to release. It came out Feb. 10" The album took off in a blaze of glory. Within barely one month of release, *Outline* and *Dancer* climbed to the number one position on disco charts in both Canada and the U.S. The single became a major hit, and riding in on the crest of a new AM radio acceptance of disco, both achieved top 40 status in pop charts on both sides of the border.

Soccio now considers himself more of a personality and artist than simply a pro-

ducer and musician. "To have a personality is very unusual in disco. In the past, most of the records were just records. That's one of the reasons, I think, for the success of the record. Sure, the record's good, but to have somebody behind it is even more interesting to the public."

The artist is very happy to be a part of Canada's growing disco scene. "Disco's going to be around for a long time. I feel confident that I'll be out of style before disco stops going.

"I like disco for several reasons. One is that as a writer and producer, it's limitless. There's no boundaries as far as what you

RPM Disco Playlist

CANADA'S NATIONAL DISCO SURVEY

Compiled from disco record store, radio station and record company reports

| | | | | | | | |
|----|------|-----|---|----|------|-----|--|
| 1 | 1 | (2) | HOT STUFF Donna Summer - Casablanca N8-978-Q (LP) Bad Girls - N8LP-2-7150-Q | 11 | .... | (1) | TAKE ME HOME Cher - Casablanca N8-965-Q (LP) Take Me Home - N8LP-7133-Q |
| 2 | 2 | (2) | REUNITED Peaches & Herb - Polydor PD1-4547-Q (LP) 2 Hot - PD1-6172-Q | 12 | .... | (1) | I GOT MY MIND MADE UP Instant Funk - Salsoul/RCA S72078-N (LP) Kool-Aid - SA-8513-N |
| 3 | 7 | (2) | DANCER Gino Soccio - Celebration CEL-2329-M (LP) Outline - CEL-2013-M | 13 | .... | (1) | BAD GIRLS Donna Summer - Casablanca N8-988-Q (LP) Bad Girls - N8LP-2-7150-Q |
| 4 | 3 | (2) | HEART OF GLASS Blondie - Chrysalis CHS-2295-F (LP) Parallel Lines-CHR-1192-F | 14 | .... | (1) | WE ARE FAMILY Sister Sledge - Cotillion COT-44251-P (LP) We Are Family - KSD-5209-P |
| 5 | 5 | (2) | DISCO NIGHTS (Rock Freak) G.O. - Ariola AS-0388-F (LP) Disco Nights - A8-4225-F | 15 | 10 | (2) | HE'S THE GREATEST DANCER Sister Sledge - Cotillion/Atlantic COT-44245-P (LP) We Are Family - KSD-5209-P |
| 6 | 4 | (2) | KNOCK ON WOOD Amil Stewart - Ariola AR-7736-M (LP) Knock On Wood - SW-50054-M | 16 | .... | (1) | RING MY BELL Anita Ward - Juana/TK K-42048-H (LP) N/A |
| 7 | 9 | (2) | I ONLY WANT TO GET UP AND DANCE The Raes - A&M AM-472-W (LP) Dancin' Up A Storm - SP-4754-W | 17 | .... | (1) | BOOGIE TONIGHT Claudia Barry - London LGX-4-K (LP) Wanna Be Loved - LGR-1003-K |
| 8 | 6 | (2) | IN THE NAVY Village People - Casablanca N8-973-Q (LP) Go West - N8LP-7144-Q | 18 | .... | (1) | BOOGIE WONDERLAND Earth,Wind,Fire/Emotions-Columbia 3-10956-H (LP) I Am - FC-35730-H |
| 9 | .... | (1) | RHUMBA GIRL Nicolette Larson - Warner Bros W8S-8795-P (LP) Nicolette - BSK-3243-P | 19 | .... | (1) | GO WEST Village People - Casablanca - N8-984-Q (LP) Go West - N8LP-7144-Q |
| 10 | 8 | (2) | SHAKE YOUR BODY (Down To The Ground) The Jacksons - Epic 8-50656-H (LP) Destiny - PE-35552-H | 20 | .... | (1) | I WISH I COULD FLY (Like Superman) The Kinks - Arista AS-0409-F (LP) N/A |

The 50 disco hits listed below are a guide to records being played by disco DJ's (club and radio) across Canada. There is such a wide range of disco preference that it was necessary to compile this list alphabetically by artists as a guide to current disco hits.

- BRYAN ADAMS**-Let Me Take You Dancing
- BOB-A-RELA**-Spend The Night
- BOMBERS**-Get Dancin'
- BRAINSTORM**-Hot For You
- PETER BROWN**-Crank It Up
- CHANSON**-I Can Tell
- LINDA CLIFFORD**-Let Me Be Your Woman
- JOHN DAVIS**-Love Magic
- DIRECT CURRENT**-Everybody Here
- FIRST CHOICE**-Double Cross
- FOXY**-Hot Number
- FRENCH KISS**-Panic
- GAP BAND**-Baby Baba Boogie
- TAANA GARDNER**-Work That Body
- GLORIA GAYNOR**-Anybody Wanna Party
- GIBSON BROTHERS**-Cuba
- PATRICK HERNANDEZ**-Born To Be Alive
- DEBBIE JACOBS**-Undercover Lover
- JONES GIRLS**-You Gonna Make Me Love
- PATRICK JUVET**-Lady Night
- MADLEEN KANE**-Forbidden Love
- PATTI LABELLE**-Music Is My Way Of Life
- LIQUID GOLD**-My Baby's Baby
- CARRIE LUCAS**-Dance With You
- MANTUS**-Midnight Energy
- HARVEY MASON**-Groovin' You
- McFADDEN & WHITEHEAD**-No Stoppin' Us Now
- BETTE MIDLER**-Married Men
- JACKIE MOORE**-This Time Baby
- DAVID NAUGHTON**-Makin It
- NIGHTLIFE LIMITED**-Nightlife Unlimited
- NUGGETS**-New York
- PETER JACQUES BAND**-Fire Night Dance
- WARDELL PIPER**-Super Sweet
- BONNIE POINTER**-Heaven Must Have
- POUSSEZ**-Poussez
- ANTONIA RODRIGUEZ**-La Bamba
- ROSEBUD**-Have A Cigar
- ST. TROPEZ**-One More Minute
- EDWIN STARR**-H.A.P.P.Y. Radio
- CANDI STATON**-When You Wake Up Tomorrow
- SYLVESTER**-Stars
- TAKA BOOM**-Night Dancin'
- LAURA TAYLOR**-All Through Me
- MIKE THEODORE**-High On Mad Mountain
- DOMENIC TROIANO**-We All Need Love
- THEO VANESS**-Bad Bad Boy
- TATA VEGA**-I Just Keep Thinking
- DENIECE WILLIAMS**-The Next Dance
- WITCH QUEEN**-Witch Queen

can write. If I sat down to write a rock tune right now, I wouldn't know where to start, because I have so much rock in my head from all those years that anything I wrote just wouldn't seem to sound original. Disco is brand new. You can pretty much let your imagination go.

"The second reason is that disco is for masses. I like jazz music, but I wouldn't want to play it, simply because I don't want to play for ten people, eight of who are musicians. Disco goes all over the place - everybody likes it I love disco."

The feeling is mutual. Soccio recently cleaned up at the Ontario Disco Awards, taking honours as Canadian male disco artist of the year, disco album of the year, for *Outline*, disco producer of the year, for *Outline*; and a shared award, with Peter Alves, for best production on *Witch Queen*.

The reaction to Soccio in Canada is national. Quality's Gaston Gravel reports, "Ontario's very big, the West is happening, and of course, Quebec." Quality is hoping for chart longevity on the album to ultimately push it to platinum status. Soccio had gone half way to gold on *Dancer* before the single even hit Top 40 markets. Now it's a top ten smash.

One unusual aspect of Soccio's success is the tremendous speed with which it happened. "Everything just happens so fast" remarks Soccio. "The way this whole album took off - it was just like that! I can't keep up with everything." The album generated tremendous pre-release excitement, borne out completely since the release.

Soccio credits Caviano and RFC for much of his success. "He and his team are mostly responsible for the whole thing down there. Not even Warners - Warners have a great big machine - but Ray Caviano." Gravel adds, "He's one of the biggest names in disco in the U.S., and getting a guy like him and all his personnel that much involved and excited and believing in Gino Soccio, not only to sell a disco album, but as an artist, can break this guy as an artist. We can barely believe it!" It is significant that Soccio was the first artist signed when Caviano began the RFC label (It is also significant that his two other signings to date are also Canadians.). "Caviano brought Gino Soccio to the world," Gravel concludes. "We're doing the job here in Canada, and we're proud that the project started at Quality, but whatever happens in the world, Canada will follow, and what Caviano gives Gino Soccio is the world extension. This is the first time Quality's broken around the world. You think they're not excited?!"

Soccio is currently completing a second album for Quality and RFC, again using all Canadian material and musicians. He intends to tour, but won't begin planning a show until the album is done, which will be sometime in the summer. The tour will support that album, likely late in the year. Television appearances will also be forthcoming. Soccio has done some TV in Europe, supporting the debut album, which has been a huge hit in France, Italy, and Britain, where it had been the number one import record prior to its release.

DISCO ALBUMS

SWING DISCO

The Sunshine Terrace Swing Band-Pickwick SPC-3674

Disco has been referred to as an evolution of dance music from the 30's through the post-war period. Swing Disco is an attempt to bridge the gap and present a combination of both styles on one piece of vinyl. The LP contains such favourites as *In The Mood*, *Chattanooga Choo Choo*, *Bandstand Boogie* and *String Of Pearls*. The eight cuts average just over three minutes in length each and don't really lend themselves to club turntables, partly because of the mix, but mostly because the beat follows the broken patterns of the older styles. Some fine instrumentals using a healthy horn section should make Swing Disco a party favourite and a welcome alternative.



GREGG DIAMOND

Hardware - Mercury SRM-1-3757-Q

Gregg Diamond has achieved a production technique that is making him a household word among disco followers. It's called Diamond Touch Productions and basically it's an emphasis on pure beat using a hollow sounding bass drum to drive the pace and backseat instrumentals. The vocals are slick and at some points harsh and all tracks are very consistent, both in beat count and musical ingredients. Diamond also uses a variety of brass and strings, giving the album a very classy feel. All songs written by Diamond and produced at Sea-Saint Studios in New Orleans.



SOIREE

Soiree - Unison UN-7904

The pop music of the 60's and early 70's is proving to be an almost inexhaustible source of tunes for late 70's disco producers. Soiree is another example of disco's flexibility as it covers a range of old hits from the Burt Bacharach/Carpenters classic, *Close To You*, to *Come A Little Bit Closer* by Jay & The Americans. The LP also includes *Everlasting Love*, and an interesting version of Stevie Wonder's *You Are The Sunshine of My Life*. As well as being inflated with additional chorus lyrics, each track takes a while to develop into its nostalgic base. Soiree was produced by Billy Jackson at New York's Mediasound.



TRIBAL DRUM by Steven Boyton

HOWDY TORONTO!

RPM's Editor, Walt Grealis was recently subjected to an afternoon kidnapping and a taste of western hospitality from CKXL's Bruce Davidsen and Myke Thomas, in Toronto recently on a cross country tour in the CKXL Fun Bus. The Calgary crew were in town promoting the Stampede and The Wide World Of Sports Datsun Special. The Fun Bus and crew were also rumored to have taken part in a pancake breakfast, early one morning outside Toronto's Union Station. Surprised onlookers were overheard asking themselves, between bites, why they'd never been able to pick up CKXL on the radio? CTV's Wide World Of Sports was aired June

2nd, complete with the Fun Bus and personalities Bruce Davidsen, Myke Thomas and John Clarke.

REGINA

A twenty four hour roller skathon sponsored by CKRM radio and the Regina Cosmopolitan Club produced over \$1,000 in addition to about \$10,000 already accumulated for a new Cosmopolitan Activity Center for the Handicapped. An interesting observation on Canadian physical endurance and a little flag waving courtesy of Fred Allary from CKRM's promotion department; out of 108 skaters, 43 participants competed to outlast the clock. Out of those 43, roughly 35% completed the marathon, compared to a 10% rate amongst our neighbors south of the border. Here, here! CKRM personalities Steve Durrant and Ed Bain were on hand to provide some pacing and round the clock coverage of the great skate.

TRIBAL DRUM continued on page 45

TRENDSETTERS

ROCK - ORIENTED

140 CFUN

CLARA CAROTENUTO
CFUN VANCOUVER

CANCON SINGLES CHARTED

17 19 Gino Soccio-Dancer
19 21 Nicolette Larson-Rhumba Girl

CANCON SINGLES PLAYLISTED

Wade Bros-One Way Ticket
Bombers-Everybody Get Dancing
Bryan Adams-Let Me Take You Dancing
Ian Thomas-Time Is The Keeper
Anne Murray-Shadows In The Moonlight
Max Webster-Let Go The Line
Domenic Troiano-We All Need Love
Murray McLauchlan-You Can't Win
Prism-ArmageddonCANCON PICK
Prism-Armageddonckgm
98MARK DENIS
CKGM MONTREAL

CANCON SINGLES CHARTED

16 14 Anne Murray-Shadows In Moonlight

CANCON SINGLES PLAYLISTED

Marty Butler-Never Been In Love
Gino Vannelli-The River Must Flow
Max Webster-Let Go The Line
Domenic Troiano-We All Need Love
Ian Thomas-Glider
Nick Gilder-One Of The Boys
Stonebolt-Love Struck
Boule Noire-Barbados Girl
Doucette-NobodyCANCON PICK
Gino Vannelli-The River Must Flow

630 ched

BRAD PHILLIPS
CHED EDMONTON

CANCON SINGLES CHARTED

8 9 Long John Baldry-Lovin' Feeling
16 22 Anne Murray-Shadows In Moonlight
18 18 Gino Vannelli-The River Must Flow
21 Prism-Armageddon
22 Max Webster-Let Go The Line
26 19 Trooper-Bright White Sports Car
27 17 Myles-Holiday

CANCON SINGLES PLAYLISTED

Michael Boyea-The Fury
Triumph-Hold On
Bruce Murray-In Still Of The Night
Greg Adams-Leave Me Way You Found Me

CANCON ADDS

Touche-Take A Look But Don't Touch
Marty Butler-Never Been In LoveCKOC
** 1150
RADIO HAMILTONNEVIN GRANT
CKOC HAMILTON

CANCON SINGLES CHARTED

6 6 Trooper-Bright White Sports Car
13 18 Gino Soccio-Dancer
22 32 Long John Baldry-Lovin' Feeling
24 20 Max Webster-Let Go The Line
30 29 Raes-Only Want To Dance
34 22 Anne Murray-Shadows In Moonlight
38 26 Nicolette Larson-Rhumba Girl

CANCON SINGLES PLAYLISTED

Myles-Holiday
Streethart-Hootywood
Murray McLauchlan-You Can't Win
Bruce Murray-In Still Of The Night
Nick Gilder-You Really Rock Me

CANCON ADDS

Marty Butler-Never Been In Love
Peter Pringle-Outside And Inside

CANCON PICK

Murray McLauchlan-You Can't Win

CFTR 680

CONNIE SINCLAIR
CFTR TORONTO

CANCON SINGLES CHARTED

15 11 Gino Soccio-Dancer
18 18 Long John Baldry-Lovin' Feeling

CANCON SINGLES PLAYLISTED

Hellfield-Too Long
Nicolette Larson-Rhumba Girl
Doucette-Nobody
Domenic Troiano-We All Need Love
Anne Murray-Shadows In The Moonlight
Max Webster-Let Go The Line
Ian Thomas-Pilot
Trooper-Bright Whits Sports Car

CANCON ADDS

Touche-Take A Look But Don't Touch

CANCON PICK

Max Webster-Let Go The Line

CKAW
RADIOROSALIE TROMBLEY
CKLW WINDSOR

CANCON SINGLES CHARTED

24 29 Anne Murray-Shadows In Moonlight
29 30 Domenic Troiano-We All Need Love

CANCON SINGLES PLAYLISTED

Cooper Bros-I'll Know Her When I See Her
Greg Adams-Leave Me Way You Found Me
Doucette-Nobody
Rick James-Sexy Lady
Adam Mitchell-Fool For Love
Marty Butler-Never Been In Love

CANCON ADDS

Raes-Don't Turn Around

CF
CN RADIO
1060
CALGARYCAROL DONILY
CFCN CALGARY

CANCON SINGLES PLAYLISTED

Patricia Dalhquist-Give Me More
Terry Kishner-One Step
Doucette-Nobody
Michael Boyea-The Fury
Gino Vannelli-The River Must Flow
Claudja Barry-Boogie Tonight
Domenic Troiano-We All Need Love
Anne Murray-Shadows In The Moonlight
Larry Evoy-Dreams
Bruce Murray-In The Still Of The Night
Cooper Bros-I'll Know Her When I See Her
Ronney Abramson-He Needs You Anyway
Murray McLauchlan-You Can't Win
Craig Rhunke Band-The First Choice

CANCON STRONG REACTION

Anne Murray-Shadows In The Moonlight

CANCON PICK

Cooper Bros-I'll Know Her When I See Her

ALBUM - ORIENTED

CJAY fm 92

WES ERICKSEN
CJAY-FM CALGARY

CANCON ALBUMS HEAVY ROTATION

Doucette-The Douce Is Loose
Streethart-Under Heaven Over Hell
Long John Baldry-Baldry's Out
Goddo-Act Of Goddo
Domenic Troiano-Fret Fever
Ian Thomas-Band-Glider
Ray Materick-Fever In Rio
Max Webster-A Million Vacations
Mahogany Rush-Tales Of Unexpected
Triumph-Just A Game

CANCON ALBUMS MEDIUM ROTATION

Karroll Brothers
Wade Bros-Which Wade
Zon-Back Down To Earth
David Bendeth-Adrenalin
Richard Seguin
Dixon-House Band
Aquarelle-Live A Montreux
Crowcuss

BTO-Rock And Roll Nights

CANCON ALBUMS LIGHT ROTATION

Adam Mitchell-Red Head In Trouble
Highsteet-She Won't Be Waitin'
Prism-Armageddon

TRENDSETTERS

TRIBAL DRUM continued from page 43

Privilege
Emigre
Marie Claire Seguin
Deliverance
CANCON PICK
Highestreet-She Won't Be Waitin'

CHOM-FM MONTREAL

ROB BRAIDE
CHOM-FM MONTREAL
CANCON ALBUMS HEAVY ROTATION
Mahogany Rush-Tales Of Unexpected
Doucette-The Douce Is Loose
Myles-Starting All Over Again
Domenic Troiano-Fret Fever
CANCON ALBUMS MEDIUM ROTATION
April Wine-First Glance
Prism-Armageddon
Teaze-One Night Stands
Jim Zeller-Cartes Sur Table
Goddio-Act Of Goddo
Max Webster-A Million Vacations
CANCON ALBUM PICK
Domenic Troiano-Fret Fever



SHERYL NICHOLSON
CHEZ-FM OTTAWA
CANCON ALBUMS HEAVY ROTATION
Doucette-The Douce Is Loose
FM Black Noise
Ian Thomas-Glider
Domenic Troiano-Fret Fever
Triumph-Just A Game
Max Webster-A Million Vacations
Prism-Armageddon
CANCON ALBUMS MEDIUM ROTATION
Robert Charlebois-Solid
Goddio-Act Of Goddo
Richard Seguin
MarieClaire Seguin
CANCON SINGLES PLAYLISTED
Max Webster-Let Go The Line
Ernie Smith/Rich Revival-Don't Down Me
Domenic Troiano-We All Need Love
Nicolette Larson-Rhumba Girl
CANCON ADDS
Adam Mitchell-Red Head In Trouble
Cooper Bros-I'll Know Her When I See Her



BRIAN MASTER
Q-107 TORONTO
CANCON ALBUMS HEAVY ROTATION
Prism-Armageddon

Ray Materick-Fever In Rio
Zon-Back Down To Earth
Maicolm Tomlinson-Rock & Roll Hermit
Mahogany Rush-Tales Of Unexpected
Domenic Troiano-Fret Fever
Doucette-The Douce Is Loose
Triumph-Just A Game
Max Webster-A Million Vacations
Dixon-House Band
Adam Mitchell-Red Head In Trouble
CANCON ALBUMS MEDIUM ROTATION
Emigre
David Bendeth-Adrenalin
Teen Age Head
Bob Segarini-Gotta Have Pop
Lewis Furey-The Sky Is Falling
Ian Thomas-Glider
BTO-Rock And Roll Nights
Crowcuss
Goddio-Act Of Goddo
NEW CANCON LP
Cooper Bros-Pitfalls of The Ballroom
CANCON PICKS
Prism-Armageddon
Adam Mitchell-Red Head In Trouble

ADULT - ORIENTED

CKJS 810

CHRIS BROWN
CKJS WINNIPEG

CANCON SINGLES CHARTED
4 6 Star City-La La, I Love You
7 7 Hagood Hardy-Love Song
9 11 Greg Adams-Leave Me Way Found Me
13 Patsy Gallant-The Best Of Woman
19 Larry Evoy-Dreams
22 5 Peter Pringle-Let Me Love You
24 16 Bruce Murray-I'll Never Stop Singing
30 32 Mike Graham-Loving You
32 36 Ronney Abramson-He Needs You
33 39 Craig Rhunke Band-The First Time
34 Anne Murray-Shadows In Moonlight
36 Murray McLauchlan-You Can't Win
CANCON SINGLES PLAYLISTED
Harlan Smith/Chris Nielsen-Stolen Moments
CANCON PICK
Anne Murray-Shadows In The Moonlight

FM96

ARLENE SLAVIN
FM-96 MONTREAL
CANCON SINGLES PL AYLISTED
Domenic Troiano-We All Need Love
Gino Vannelli-The River Must Flow
Boule Noire-Barbados Girl
Marty Butler-Never Been In Love
Ronney Abramson-He Needs You Anyway
Long John Baldry-Lovin' Feeling
Peter Pringle-Outside And Inside
Cooper Bros-I'll Know Her When I See Her

LONDON, ONTARIO

The CRTC has granted a carrier current licence to Western University's campus station, Radio Western. It will operate under the call letters CHRW at a frequency of 610 kHz. Programming Co-ordinator of the University Students Council, Neil Schwartzbein, hopes the station will be on-air by October. Listeners will be able to pick up the signal through local cable companies and listen to a wide variety of student oriented music, including contemporary rock, folk, bluegrass and jazz. CHRW has also pledged to assist in breaking new Canadian artists. The station will be staffed by two full-time employees and about 100 volunteers.



THE INDUSTRY

Vic Parr, President of Parr's Print & Litho treated the industry to a birthday party aboard the **Mariposa Belle**. It was his way of saying thank you for 25 years of serving the record industry. The guest list read like the Who's Who of the industry.

Larry Macrae has been appointed to the position of National Promotion Manager at **Quality Records**. Larry joined the Quality Ontario promo team only five months ago and in that short period of time proved his management potential. He will also continue looking after press and publicity and will report directly to **Barry Stafford**, Director of Marketing for Quality.

Pat Gorlick of **NARM's** New York offices, will be in Toronto for the week of June 17 for talks with industry people and with RPM. He will also be attending the industry golf dinner (19).

Vicky Donnelly has joined **Rogers Broadcast Productions** as Production Co-ordinator. She has a diversified background in broadcast syndication and will be involved in all aspects of RBP which is a newly formed production-syndication division of **Rogers Radio Broadcasting**.

Lorne Lichtman has been appointed National Sales & Marketing Manager for **Anthem Records**. Lorne has acquired a wide knowledge of the business having been the first major campus programmer which brought **Radio York** into prominence, as well as being associated with **Boot Records** and manager of **Music World's** Scarborough Town Centre store and, just prior to this appointment, manager of **A&A's** Sherway store.

Glenda Roy has left the book publishing business and is now an assistant to **Al Dubins** at **Warner Bros Pictures**.

Peter Foldy has just inked a contract with **RCA** in the U.S. He began recording in Los Angeles on June 18.

Declan O'Derhty is the new Chief Engineer at London's **Springfield Sound**. He recently emigrated to Canada from England where he was associated with London's **Adivision Studios**. Some of the name acts he has recorded include **Cat Stevens**, **Hor'slips** and **Gerry Rafferty**.

THE
RPM

CANCON
TOP TEN

THE TOP TEN CANADIAN SINGLES
IN THE HISTORY OF CANADIAN RECORDING

1. *Anne Murray* *Snowbird*
2. *Gordon Lightfoot* *Sundown*
3. *Terry Jacks* *Seasons In The Sun*
4. *Guess Who* *American Woman*
5. *Dan Hill* *Sometimes When We Touch*
6. *Edward Bear* *The Last Song*
7. *Bachman Turner Overdrive* *You Aint Seen Nothing Yet*
8. *Stampeders* *Sweet City Woman*
9. *Bells* *Stay Awhile*
10. *Andy Kim* *Rock Me Gently*



Country 75 Singles

CANADA'S ONLY NATIONAL COUNTRY SINGLE SURVEY

(Albums containing listed singles as shown below)

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

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

| TW | LW | WKS | | | |
|----|----|------|---|----|---------|
| 1 | 1 | (9) | SAIL AWAY Oak Ridge Boys - MCA MAB-12463-J (LP) Have Arrived - AY-1135-J | 26 | 26 (4) |
| 2 | 2 | (8) | RED BANDANA Merle Haggard - MCA 41007-J (LP) N/A | 27 | 17 (12) |
| 3 | 3 | (8) | WHEN I DREAM Crystal Gayle - United Artists UALX-1288-F (LP) When I Dream - UALA-771-F | 28 | 28 (17) |
| 4 | 4 | (11) | ARE YOU SINCERE Elvis Presley - RCA 11533-N (LP) Our Memories Of Elvis AQL-13279-N | 29 | 34 (5) |
| 5 | 9 | (7) | NOBODY LIKES SAD SONGS Ronnie Milsap - RCA PB-11553-N (LP) Images AHL1-3346-N | 30 | 21 (20) |
| 6 | 7 | (11) | I'M THE SINGER, YOU'RE THE SONG Tanya Tucker - MCA 41005-J (LP) TNT - MCA-4086-J | 31 | 20 (12) |
| 7 | 10 | (6) | SHE BELIEVES IN ME Kenny Rogers - United Artists UA-X-1273-F (LP) The Gambler UALA-934-F | 32 | 38 (8) |
| 8 | 11 | (5) | JUST LIKE REAL PEOPLE The Kendalls - Ovation OVS-1125-N (LP) Just Like Real People - OV-1739-N | 33 | 22 (12) |
| 9 | 12 | (5) | AMANDA Waylon - RCA PB-11596-N (LP) Greatest Hits - AHL1-3378-N | 34 | 35 (7) |
| 10 | 15 | (6) | I WILL SURVIVE Billie Jo Spears - United Artists UA-X-1292-F (LP) N/A | 35 | 29 (12) |
| 11 | 19 | (5) | I CAN'T FEEL YOU ANYMORE Loretta Lynn - MCA 41021-J (LP) N/A | 36 | 41 (8) |
| 12 | 24 | (4) | YOU'RE THE ONLY ONE Dolly Parton - RCA PB-11577-N (LP) Great Balls Of Fire - AHL1-3361-H | 37 | 31 (12) |
| 13 | 36 | (4) | SHADOWS IN THE MOONLIGHT Anne Murray - Capitol 4716-F (LP) New Kind Of Feeling - SW-11849-F | 38 | 74 (2) |
| 14 | 5 | (9) | SEPTEMBER SONG Willie Nelson - Columbia 3-10929-H (LP) Willie & Family Live - KC-2-35642-H | 39 | 51 (3) |
| 15 | 6 | (11) | LAY DOWN BESIDE ME Don Williams - MCA MAB-12458-J (LP) Expressions - AY-1069-J | 40 | 45 (9) |
| 16 | 8 | (10) | LYING IN LOVE WITH YOU Jim Ed Brown/Helen Cornelius - RCA PB-11532-N (LP) You Don't Bring Me Flowers - AHL1-3258-N | 41 | 52 (3) |
| 17 | 16 | (18) | KELLY GREEN Glory Anne Carriere - Royalty R1000-76 (LP) Keeper For The Heart - R2000-33 | 42 | 43 (9) |
| 18 | 18 | (15) | EVERYONE'S LAUGHIN' BUT ME Chris Nielsen - Royalty R1000-79 (LP) Chris Nielsen - R2000-39 | 43 | 46 (9) |
| 19 | 23 | (9) | MES AMIS O CANADA Laura Vinson - Royalty RRC-1979 (LP) N/A | 44 | 63 (2) |
| 20 | 14 | (8) | SWEET MELINDA Randy Barlow - Republic - REP-039-N (LP) N/A | 45 | 48 (4) |
| 21 | 13 | (8) | NEXT BEST FEELING Mary K. Miller - RCA PB-11554-N (LP) N/A | 46 | 57 (3) |
| 22 | 42 | (5) | LOVE WHEN IT LEAVES HERE Canadian Zephyr - RCA PB-50515-N (LP) N/A | 47 | 50 (8) |
| 23 | 44 | (4) | STAY WITH ME Family Brown - PB-50525-N (LP) Familiar Faces - KKL1-0318-N | 48 | 71 (2) |
| 24 | 30 | (5) | IF I SAID YOU HAD A BEAUTIFUL BODY Bellamy Brothers - Warner/Curb WBS-8790-P (LP) N/A | 49 | 65 (2) |
| 25 | 32 | (4) | MY MAMA NEVER HEARD ME SING Billy Crash Craddock - Capitol 4707-F (LP) Laughing & Crying - CLP-8006-J | 50 | 58 (3) |
| | | | WHAT IN HER WORLD DID I DO Eddy Arnold - RCA PB-11537-N (LP) N/A | | |
| | | | DON'T TAKE IT AWAY Conway Twitty - MCA 41002-J (LP) N/A | | |
| | | | DING-A-LING DEBBIE R. Harlan Smith - Royalty R1000-80 (LP) N/A | | |
| | | | STEADY AS THE RAIN Stella Parton - Elektra E-46029-P (LP) N/A | | |
| | | | I'M GETTING HIGH REMEMBERING Carroll Baker - RCA PB-50498-N (LP) If It Wasn't For You - KKL1-0285-N | | |
| | | | JUST LONG ENOUGH TO SAY GOODBYE Mickey Gilley - Epic PD-425-H (LP) Songs We Made Love To - ZS8-5833-H | | |
| | | | LEAN ON ME Dallas Harms - Broadland BR-2333X-M (LP) Fastest Gun BR-1982-M | | |
| | | | EASY Eddie Eastman - Bel Air 181-K (LP) Easy - BA-1000-K | | |
| | | | ROCKIN' MY LIFE AWAY Jerry Lee Lewis - Elektra E-46030-P (LP) Jerry Lee Lewis - 6E-184-P | | |
| | | | THE JOKER OF IT ALL Jerry Palmer - Citation C-380 (LP) N/A | | |
| | | | A NICE NITE FOR FALLING IN LOVE Van Dyke - Change CH-45016-J (LP) Van Dyke - CLP-8004-J | | |
| | | | I CAN'T HELP IT David Thompson - Citation C-479 (LP) N/A | | |
| | | | SPANISH EYES Charlie Rich - Epic 50701-H (LP) N/A | | |
| | | | I DON'T LIE Joe Stampley - Epic 8-50694-H (LP) I Don't Lie - 36016-H | | |
| | | | SORRY & THE HOBO Orval Prophet - Broadland BR-2332X-M (LP) N/A | | |
| | | | YOU FEEL GOOD ALL OVER T.G. Sheppard - Warner/Curb WBS-8808-P (LP) N/A | | |
| | | | MIDNIGHT STAR Alex Fraser - Broadland 2325X-M (LP) N/A | | |
| | | | BETTY MITCHELL Ray Griff - Boot BTX-235-K (LP) Canada - BOS-7201-K | | |
| | | | CALIFORNIA Glen Campbell - Capitol 4715-F (LP) Basic - SW-11722-F | | |
| | | | JENNIFER GREW TALL Ian F. Kemp - Change CH-4501-J (LP) Ian Fletcher Kemp (Writer) CLP-8006-J | | |
| | | | THERE IS A MIRACLE IN YOU Tom T. Hall - RCA PB-11568-N (LP) N/A | | |
| | | | CLOSER TO LOVE Sheila Ann - Boot BTX-232-K (LP) Dream Maker - BOS-7187-K | | |
| | | | TIME TO GO Terry Carisse - MBS-1015 (LP) N/A | | |
| | | | NICKELS & DIMES Nana Mouskouri - Cachet CS4-4500 (LP) Roses & Sunshine - CL3-3000 (TeeVee) | | |
| | | | LOVING YOU Mike Graham - Boot BTX-241-K (LP) Miss Misunderstood - BOS-7198-K | | |

COUNTRY 75 Singles (51-75)

- 51 56 (8) **EVERY NOW AND THEN**
Nancy Ryan - Waterloo WR-17
(LP) N/A
- 52 53 (9) **GRAMPA**
Artie MacLaren - Broadland BR-2328X-M
(LP) The Entertainer - BR-2028-M
- 53 73 (2) **SOMEBODY'S LONG LONELY NIGHT**
Murray McLauchlan - True North TN-4-146-H
(LP) Whispering Rain - TN-36-H
- 54 54 (8) **THE EAGLE (Bobby's Song)**
Don Cochran - Broadland BR-2335X-M
(LP) Sweet Clover - BR-19B1-M
- 55 56 (3) **DREAM LOVER**
Rick Nelson - Epic 8-50674-H
(LP) N/A
- 56 58 (8) **DOWN HILL JOURNEY**
George Brothers & Ol Blue - Grand Slam 2309 M
(LP) N/A
- 57 64 (4) **YOUR LOVE (Is Like Sugar To Me)**
Johnny Burke/Eastwind - Broadland BR-2319-M
(LP) Wild Honey - GS-1976-M
- 58 60 (3) **HIGH ON YOU**
Dick Damron - RCA PB-50518-N
(LP) N/A
- 59 69 (4) **DAY AFTER DAY**
Bob Murphy/Big Buffalo - RCA PB-50507-J
(LP) Bob Murphy & Big Buffalo KKL1-0289-N
- 60 61 (3) **STOLEN MOMENTS**
R. Harlan Smith/Chris Nielsen - Royalty R1000-84
(LP) Stolen Moments - R2000-37
- 61 62 (3) **DOWN TO EARTH WOMAN**
Kenny Dale - Capitol 4704-F
(LP) N/A
- 62 67 (2) **LINES**
Jerry Fuller - MCA 41022-J
(LP) N/A
- 63 47 (5) **BLUE RIBBON BLUES**
Joe Sun - Ovation OVS-1122-N
(LP) Can't Hold A Candle - OV-1734-N

- 64 66 (8) **ALL NITE COUNTRY PARTY**
Bill Hersh/Blue Train - Buzzy Frett BF-001
(LP) N/A
- 65 33 (16) **WHERE DO I PUT HER MEMORY**
Charley Pride - RCA PB-11477-N
(LP) Burgers & Fries - APL1-2983-N
- NINA**
Sonny Sinclair - Rural Root - SP-012
(LP) Relations & Friends - SP-005 (J.C.Ent)
- 66 68 (5) **HOW TO BE A COUNTRY STAR**
Statler Brothers - Mercury 55057-Q
(LP) N/A
- 67 25 (10) **RAIN GAME**
G.W. Sullivan - Starbound SB-45-1
(LP) N/A
- 68 70 (5) **LONESOME COWBOY**
Fustukian - Vera Cruz MCR-112
(LP) Fustukian - VCR-1001
- 69 75 (2) **GOOD TIME LADY**
Hugh Scott - Snocan SC-158
(LP) N/A
- 70 72 (3) **OH MORNING SUN SHINE BRIGHT**
Marie Bottrell - MBS-1014
(LP) N/A
- 71 (1) **SAVE THE LAST DANCE FOR ME**
Emmylou Harris - Warner Bros - BB15-P
(LP) Blue Kentucky Girl - BSK-331B-P
- 72 (1) **IF I GIVE MY HEART TO YOU**
Margo Smith - Warner Bros WBS-BB06-P
(LP) A Woman - BSK-3286-P
- 73 (1) **WALTZ ACROSS TEXAS**
Ernest Tubb - Cachet CS4-4501
(LP) Legend & Legacy - CLS-3001 (TeeVee)
- 74 (1) **ALONE AGAIN WITH MY FLAT-TOP FRIEND**
Neville Wells - Broadland BR-2331X-M
(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 | 3 | (9) | WILLIE NELSON Willie & Family Live (Columbia) KC-2-35642-H N/A N/A | 14 | 24 | (4) | DON WILLIAMS The Best Of (MCA) MAY-3096-J MAYT-3096-J MAYC-3096-J |
| 2 | 4 | (14) | ELVIS PRESLEY Our Memories Of Elvis (RCA) AQL1-3279-N AQS1-3279-H AQL1-3279-H | 15 | 15 | (16) | LORETTA LYNN We've Come A Long Way Baby (MCA) MCA-3073-J MCAT-3073-J MCAC-3073-J |
| 3 | 1 | (6) | THE KENDALLS Just Like Real People (Ovation) OV-1739-N OV8-1739-N OVC-1739-N | 16 | 13 | (27) | TANYA TUCKER TNT (MCA) MCA-3066-J MCAT-3066-J MCAC-3066-J |
| 4 | 5 | (5) | OAK RIDGE BOYS Oak Ridge Boys Have Arrived (MCA) MAY-1135-J MAYT-1135-J MAYC-1135-J | 17 | 16 | (10) | CRYSTAL GAYLE When I Dream (United Artists) UALA-858-F UAEA-858-F UACA-858-F |
| 5 | 2 | (7) | JIM ED BROWN & HELEN CORNELIUS Jim Ed Brown & Helen Cornelius (RCA) AHL1-13258-N N/A N/A | 18 | .... | (1) | CHARLIE DANIELS BAND Million Mile Reflections (Epic) JE-35751-H JEA-35751-H JET-35751-H |
| 6 | 8 | (6) | WAYLON JENNINGS Greatest Hits (RCA) AHL1-3378-N AHS1-3378-N AHK1-3378-N | 19 | .... | (1) | CONWAY TWITTY Cross Wings (MCA) MCA-3086-J MCAT-3086-J MCAC-3086-J |
| 7 | 10 | (15) | BARBARA MANDRELL The Best Of (MCA) MAY-1119-J MAYT-1119-J MAYC-1119-J | 20 | 22 | (6) | EDDIE EASTMAN Easy (Bel Air) BA-1000-K BBA-1000-K 5BA-1000-K |
| 8 | 6 | (21) | ORIGINAL MOVIE SOUNDTRACK Every Which Way But Loose (Elektra) 5E503-P ET8-503-P TC5-503-P | 21 | 12 | (8) | MEL TILLIS Are You Sincere (MCA) MCA-3077-J MCAT-3077-J MCAC-3077-J |
| 9 | 18 | (4) | EMMYLOU HARRIS Blue Kentucky Girl (Warner Bros) BSK-3318-P N/A N/A | 22 | 17 | (27) | DOLLY PARTON Heartbreaker (RCA) AFL1-2797-N AF81-2797-N AFK1-2797-N |
| 10 | 9 | (11) | CONWAY TWITTY Conway (MCA) MCA-3063-J MCAT-3063-J MCAC-3063-J | 23 | 23 | (31) | CARROLL BAKER If It Wasn't For You (RCA) KKL1-0285-N KS1-0285-N KKK1-0285-N |
| 11 | 7 | (12) | MARTY ROBBINS The Performer (Columbia) KC-35446-H N/A N/A | 24 | 25 | (2) | MERLE HAGGARD Serving 190 Proof (MCA) MCA-3089-J MCAT-3089-J MCAC-3089-J |
| 12 | 11 | (15) | ANNE MURRAY New Kind Of Feeling (Capitol) SW-11849-F BXW-11849-F 4XW-11849-F | 25 | 14 | (10) | JOHN DENVER John Denver (RCA) AQL1-3075-N AQFL-3075-N AQLK-3075-N |
| 13 | 10 | (12) | FREDDY FENDER Tex Mex (ABC) 9022-1132-T N/A N/A | | | | |

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

AROUND THE COUNTRY

NASHVILLE

It has been learned that the Family Brown's current single, Stay With Me, has been covered by Dave & Sugar. Ironically they are both on the same label, RCA, so it will be interesting to see what Canadian programmers do with this one. The Family Brown have a good head start with an exceptional production.

OTTAWA

Dave Mulholland, not one to miss a chance at putting people in their places, took a well-aimed and deserved swing at the organizers/artists who took part in the third annual Super Country Jamboree. Apparently \$2,500 was raised for ACME. Dave's gripe was the astonishing fact that 90% of the music that he heard was American. Says Dave: "If the Canadian industry wants to promote itself, the artists who make up that industry have to start doing a lot more of each other's songs."

DEVON, ALBERTA

Jack Hennig, has returned home from a tour of Southern California and is now putting the finishing touches on his next single, Caught In The Middle. This country rocker was produced at Damon Studios in Edmonton and given a bit of extra flavouring in Los Angeles with the adding of Buddy Merrill on steel guitar as well as backup vocals, lead vocals and mix down.

Merrill was formerly a guitarist on the Lawrence Welk Show.

TORONTO

Bobby Bare and Larry Gatlin and The Gatlin Brothers were in town recently for a segment of Nashville Swing. They took time out to join in on the festivities at Stage West, where a surprise birthday party for Swing producer Ian Anderson was underway. Andy Dickson, Music Director at CHOO Ajax, managed to get an interview with Gatlin and discovered that the next single to watch for is The Gold In California.

OTTAWA

The Family Brown are gearing up for a hectic summer and fall schedule of concerts and fairs. They have also been busy with TV tapings and recordings. Their new single, Stay With Me, is on their soon-to-be released album, Familiar Faces, Familiar Places.

RICHMOND HILL, ONTARIO

Larry Mattson is off with a new single, his second, titled Queen Of The Ball. The single is from Larry's album, Sweet Words, released on the Grand Slam label.

EDMONTON

Jimmy Arthur Ordge was part of the Tent Shows in Nashville recently at the annual Fan Fair and followed this up with an appearance at the Palamino Club (June 12) in Los Angeles. This is considered one of the top country showplaces in the U.S. and was one of the settings for the movie

Every Which Way But Loose. Jimmy did two shows, solo.

THUNDER BAY, ONTARIO

David Thompson will shortly be taking up residence in Southern Ontario. He is putting together a showband and will be concentrating on this market for club and concert dates. David's Citation single, I Can't Help It, produced by Chuck Williams, has made a healthy showing on the RPM Country 75.

WHY NOT FLIP
Art Young's
 last release
"Death Of A Hometown"
 and **SPIN**
"Blue Grass Melody"
 on




thanks

Chris Nielsen's

"Everyone's Laughin' But Me"
 (R1000-79)

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Creative writers and talented announcers required for a wide range of radio work, both production and programming, on part-time freelance basis. Forward resumes, and/or tapes, work samples to: Box 7591, RPM Magazine, 6 Brentcliffe Road, Toronto M4G 3Y2.

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**WANTED
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Saskatoon's Number One radio station is looking for an experienced communicator with good production abilities. If you are looking for something better, send tape and resume or contact Dave Harrison, Program Director, CFQC Radio, 216 First Avenue North, Saskatoon, Saskatchewan S7K 3W3 or phone 306-665-8600.

**TOP DOLLAR
FOR NEWSMAN**

If you are a number one morning newsman, CFBC in Saint John, New Brunswick is looking for you. Top dollar for the right person. Full benefits and 50,000 watts. Send tape and resume to Tom Young, Box 930, Saint John, New Brunswick E2L 4E2.

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Eight years experience and an excellent track record in on-air, programming and management. Resume and demo on request to RPM, Box 7585, 6 Brentcliffe Road, Toronto M4G 3Y2.

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**BROADCASTERS
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Ontario radio station would like auditions from broadcasters with one or more years experience. Positions include drive, early evening, swing and all night. Good benefits to the right people from a top rated station. Send tape and resume to Box 7590, RPM Magazine, 6 Brentcliffe Road, Toronto M4G 3Y2.

**ANNOUNCER
WANTED**

Wanted - one announcer for evening shift. Experienced preferred. Send tape and resume to Lorne Teachout, CKRW 293/203 4193 4th Avenue, Whitehorse, Yukon. Telephone 403-667-4247.

**MORNING MAN
STATION SUPERVISOR**

Immediate opening for morning man/station supervisor. Experience a must. Tapes, resume, expected salary to: CFTK, 4625 Lazelle Avenue, Terrace, B.C.

**JUNIOR
SECRETARY/ASSISTANT**

needed for music management firm. Car asset due to location. Send resume by June 25 to P.O. Box 640, Thornhill, Ontario L3T 4A5.

**DON'T MISS
CANADIAN COUNTRY
MUSIC WEEK
(Mississauga, 1979)
September 17th to 21st**

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in the Canadian Music Industry Directory**

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* Postal Code and Telephone Code are mandatory.

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.

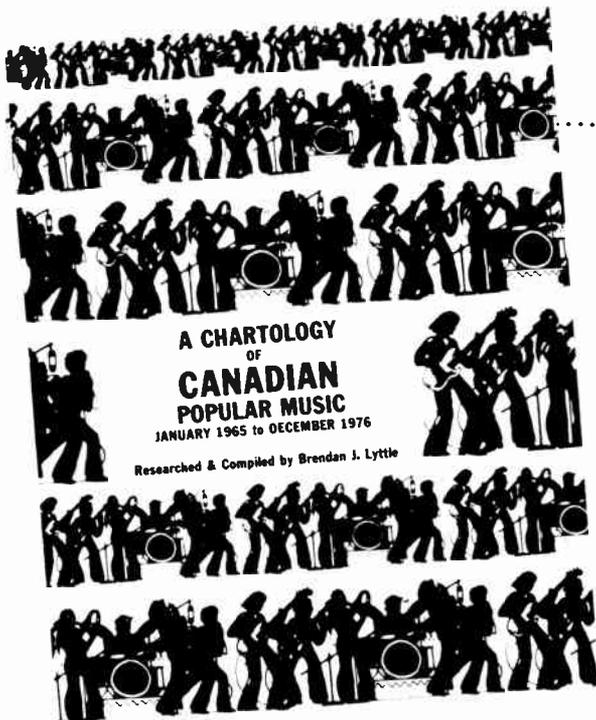
We wish we could list every composer of every song and every producer of every master and every manager, promoter and roadie who built this history of Cancon, but the research contained here was vast and only the dollars from the CRTC Research Directorate could make such a project possible, and the work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