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179, av. Victor-Hugo - 75116 Paris - France
Tél. 505.14.03 - Télex : 630.547 MID-ORG

CHRISTIAN BOURGUIGNON
INTERNATIONAL SALES EXECUTIVE

U.K. representative: Jack Kessler
International Exhibition Organisation L.t.d.
9, Stafford street, LONDON W1X 3 PE
Tel. (01) 499.23.17 - Telex: 25230 MIP-TV-MIDEM LDN

U.S.A. office: c/o John Nathan
30, Rockefeller Plaza - Suite 4535 - New York, N.Y. 10020
Tel. (212) 489.13.60 - Telex: 235.309 OVMU

Merry Mushroom



Chilliwack

BREAKDOWN IN PARADISE

Added at: CFOX-FM, CJAY-FM, K97, CFMC-FM, CITI-FM, CJUM-FM, CFNY-FM, Q107, CHEZ-FM, CHOM-FM, CHUM-FM . . . more to come.

Jan Matthews

SIAMESE FRIENDS

Added at: CFMI-FM, CJAY-FM, CHFM-FM, CFMC-FM, CJUM-FM, CFNY-FM, CFPL-FM, CKRA-FM, CHUM-FM, CHEZ-FM, CKCU-FM, CJFM-FM, C100 . . .



The Douce is Loose again with *SOMEDAY* (edited to 3:17) from the already platinum *THE DOUCE IS LOOSE* album.

The Disco Duck is back . . . *RICK DEES*, . . . his first Mushroom release
CHANTILLY LACE



Distributed by A&M Records

Gary Salter spawns record management firm

Gary Salter has announced the formation of Fourth Street East, a record company management firm with offices in Toronto, Los Angeles and Vancouver. Initial label under the umbrella firm will be Mushroom Records of Canada.

Salter will head up the firm as President with Rick Sobottka as Vice President, Finance, Joe Owens, Vice President, Promotion and Marketing, Tony Donato, Vice President, Administration and Rick Block handling business affairs.

The timing for the formation of the new company and its enjoining the Mushroom label couldn't have been better. The just released Chilliwack album, Breakdown In Paradise, shipped gold and is expected to reach platinum status by mid-January. As well, a healthy project is underway for January U.S. release by Ian Matthews and Chilliwack. A major artist signing will be announced next week.

Owens will remain based in Los Angeles with his office setup basically unchanged: Janis Tully, promotion manager, Nancy Kernickx, publicity; and Paul Stofferhan, production. Donato and Block are also

headquartered in L.A. Mushroom's operation in Vancouver retains the services of Kelly Ross as receptionist and Keith Stein, Studio Manager. Lee Silversides remains as Director of Promotion, based at A&M's Toronto headquarters with Lorna Richards, an A&M employee, handling publicity for Mushroom. A&M continues to distribute the label in Canada.

Salter has also announced the opening of Hayden Electronics, a record servicing company dealing in deletes. He is currently

tapping the market and expects to announce the availability of several hundred titles within the next few weeks.

As well, and contrary to irresponsible U.S. trade reporting, Black & White Sales Inc. is very much alive in L.A., reporting brisk trading action which puts the firm in the foreground as being potentially solvent in spite of the recessionary period that is currently creating panic in the U.S. record industry.

PolyGram issue greatest hits LP from U.K.'s 10cc

PolyGram Canada have released a new hits compilation package from veteran British pop group 10cc. The album, titled Greatest Hits, 1972-1978, begins with the group's initial single, Donna, follows them through their first international success, the state-of-the-art production of I'm Not In Love continues through the more recent smash hit The Things We Do For Love and on to their most recent material, including Dreadlock Holiday from the latest studio album, Bloody Tourists, which is platinum in Canada.

10cc were born in the early seventies of a variety of roots. Bassist Graham Gouldman had been a successful songwriter, with major hits from the likes of the Hollies, the Yardbirds and Herman's Hermits. Guitarist Eric Stewart was a former member of the successful pop group The Mindbenders, with drummer Kevin Godley and guitarist Lol Creme former art students who recently left the group to embark on highly progressive, experimental projects on

their own. 10cc were discovered by British pop artist Jonathan King, whose efforts led to the success of their first single, Donna.

PR & RECORD REPS CALLING ON RPM THIS WEEK

JIM CAMPBELL - WEA Music
DAVID SCHINDLER - Jingle Machine
LARRY MACRAE - Quality Records
STAN CAMPBELL - Appel Sound
IRIS LARRATT
LYNN MCKINNIN - Dynamite
LEE SILVERSIDES - Mushroom Records
CATHY HAHN - RCA Records
RON ROBLES - Capitol Records
JOE OWENS - Mushroom Records
BOB GRAY - Parr's Print
GERRY MISCHUK - Funco Records
RANDY SHARRARD - WEA Music

THE INDUSTRY

Ed LaBuick founder of TeeVee and Cachet Records, has announced his resignation as President of the company. LaBuick has no plans for the future, other than to say that he is taking a hiatus from the business that could last up to a year.

Colleen Irwin has left Bomb Records, following a year and a half in press, publicity and promotion. No plans although she does intend to remain in the music industry.

COMING EVENTS

3DIM - THREE DAYS OF
INDUSTRY MUSIC CONFERENCE
Inn On The Park
March 31, April 1 & 2, 1980

JUNO AWARDS TELECAST
Harbour Castle Convention Centre
April 2, 1980.

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

RPM

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

Walt Grealis - Editor & Publisher
J.J. Linden - General News
Steven Boyton - Programming
Rita Ruscica - Subscriptions
Dawn Williams - Art Assistant
Christine Dyck - Record Research
Stan Klees - Special Projects
Rob Wilson - Advertising Sales
Steve Houston - Art Director
MusicAd&Art - Layout & Design

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

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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PolyGram release new 45 from the Village People

PolyGram Canada are currently releasing a new single from Casablanca recording group the Village People. The single, titled Ready For The 80's, is taken from the group's current double record set, Live & Sleazy. The company describes the single as a prime example of today's dance music, and feel it will appeal to both the group's traditional fans and a new audience of rock fans.

The Live & Sleazy album, featuring one disc of live recorded material featuring former vocalist Victor Willis and one set of more rock-oriented direction. The new set has achieved gold status in Canada with sales of over 50,000 units.

The Village People, long established as a top performing act, have also been expanding their visual profile with a number of major television appearances. Among them have been Playboy's Roller Skating & Pajama Party, Bob Hope's Thanksgiving Special, a 90-minute special edition of Merv Griffin, and in the future, an early December NBC special called Top Ten and Dick Clark's New Year's Rockin' Eve, December 31.

WORLD IS YOURS

World Radio History

wea music of CANADA, LTD.
OBS 3325
IF YOU VOTED ADAM MITCHELL
"REDHEAD IN TROUBLE" BECAUSE
"SINGLE FROM THE SECOND HIT
TROUBLE" THE SECOND HIT
YOU HEAR "REDHEAD IN
TROUBLE" BECAUSE
"BEST NEW ARTIST" BECAUSE
"REDHEAD IN TROUBLE"



IN CANADA AND
AROUND THE WORLD

ABBA



THE "TOP INTERNATIONAL ARTISTS"
AND NOW!
ABBA'S GREATEST HITS VOL. 2
FEATURING "CHICQUITTA"
XSD 1609

wea

MUSIC OF CANADA, LTD.

FEATURE ALBUMS

SANDRA BEECH

Chickery Chick - People Promotions Inc. PPI-001 Children's

Beech, a sister and cousin to the Millars (of the Irish Rovers), has been singing since childhood in Northern Ireland and was one of the Rovers' early inspirations. Now she is singing for her own and other children. This light-hearted set is geared not only for the kids' enjoyment, but also for the tolerance and enjoyment of their parents. The 24 mostly short cuts range from tiny ditties of poem and song to popular and less-known traditional songs, many from Ireland. Several cuts, notably *Star Of The Evening* and *Ho'Ven Ho'Ve'n* (chorus sung in Gaelic) are gentle, near-lullaby ballads. Vocals from children and musicians. Top players. Produced by Bill Usher at the Grange. 12-page music/activity booklet enclosed.

CLAUDJA BARRY

Feel The Fire - Lollipop LG-1006-K Pop/disco

Suggested List \$8.98

Following up her international breakthrough LP *I Wanna Be Loved By You* and smash hit *Boogie Woogie Dancin' Shoes*, Barry returns with another very richly produced effort largely distinguished by a dance-oriented beat. However, as opposed to her previous releases, this set features non-disco, non-dance themes and is more geared, sound-wise, to a pop audience and Top 40 radio formats. Although the cuts are basically long, and three on side one are tied together as a medley, several of the cuts would make good choices as singles. Produced by Jurgen Korduletsch, arranged by Jorg Evers. Barry wrote most of the lyrics, making most of the cuts two parts Cancon. Recorded in Germany.

THE DIODES

Released - Epic PEC-80002-H Rock

Suggested List \$8.98

Second album release from four-piece Toronto new wave band is somewhat tightened and smoothed-out compared to their first release as 'Canada's first major punk rock signing'. Musically, the Diodes are still very basic, exerting a not quite controlled energy, fronted by Paul Robinson's slightly affected lead vocals and John Catto's guitar. The group is filled out by bassist Ian Mackay and new drummer Mike Lengyell. Lyrically, the band's original material has grown somewhat since the early days, but still blends the socially conscious with the slightly juvenile. The set includes past singles *Red Rubber Ball* (also on debut) and *Tired Of Waking Up Tired*. Produced by Bob Gallo at Toronto's Eastern Sound and Manta Sound.

STEVE IVINGS

Steve's Record - Quality SV-2051-M Comedy

Suggested List \$8.98

Several of Canada's major cities have, in the past few years, developed breeding grounds for upcoming local comedy talent. One of the best on the West Coast is Ivings, who makes his recording debut in a show recorded live at Paul's Upstairs Lounge in Victoria. Ivings is basically an impressionist, and his album, produced by Paul Mascioli, displays the comic in a full variety of Canadian and international figures in the worlds of politics, media and entertainment. The material ranges from nursery rhymes by celebrities to Groucho Marx and Foster Brooks to two songs, *The Ballad Of Fearless Dwight* and *The Twelve Daze Of Christmas*. Tasteful and well-performed.

GARFIELD

Reason To Be - Polydor 2424-183-Q Rock/pop

Suggested List \$8.98

The five-piece band, fronted by guitarist/keyboard player Garfield French, return with their third PolyGram release and first in well over a year. Garfield's sound remains unique, in line with the sound which has earned the band a growing international following, and French's songs and vocals remain strong. There is a slight tendency in this set to move closer towards the Top 40 format, but the set will again earn FM rock support for its somewhat progressive approach and French's thoughtful and thought provoking lyrics. The LP was produced by Dixon Van Winkle at Montreal's Listen Audio. All the material is Cancon; several cuts could be singles. Lyrics enclosed.

GRAEME CARD

Dorothea's Dream - Change CLP-8007-J Folk/pop

Suggested List \$8.98

Saskatchewan native Card, a former member of Humphrey & The Dumptrucks, had one prior release, a not-too-ambitious folk set on a private label. This set is a concept album with television, film and literary offshoot possibilities. The story is of Dorothea, grey-eyed heroine of the Indian nations whose life ensures the survival of her people. This concept has been in the works since 1972, starting with a Canada Council grant. The original album, produced by Change's Allen Shechtman at Sounds Interchange, is a well-constructed set tying together as a concept, some of whose parts can also be appreciated individually. Full lyrics, liner notes included.

THE MODELS

Vera Cruz Records - VCR-1004-M Rock

Suggested List \$8.98

Self-titled debut set from a western Canadian rock band is a major release for the Metrodisc-distributed label based out of Edmonton. The Models are a fairly tight, fairly young band with a driving sound which doesn't rock to excess. Therefore, many of their cuts are accessible to both AM and AOR formats. The songs are all written by guitarist/vocalist Peter Bodman and keyboard player David Stahl, and some of them have memorable hooks. The sound, for the most part, is not typical of the rising Canadian rock band. Capably produced by the label's Wes Dakus at Sundown Recorders in Edmonton, this set could well establish a national following for the group.

SINGLES ALPHABETICALLY

55	After The Love
78	Ain't That A Shame
26	All I Can Do
69	Angel Eyes
1	Babe
38	Bad Case Of Loving You
52	Better Love Next Time
58	Born To Be Alive
33	Broken Hearted Me
66	Chiquitita
18	Come To Me
25	Confusion
24	Cool Change
85	Coward Of The County
99	Crank It Up
39	Cruel To Be Kind
65	Deja Vu
35	Dim All The Lights
34	Dirty White Boy
43	Don't Bring Me Down
59	Don't Do Me Like That
100	Don't Let Go
5	Don't Stop Till You Get Enough
60	Do That To Me One More Time
4	Dreaming
12	Dream Police
46	Driver's Seat
31	Escape
97	Feel The Fire
90	Find Your Way
79	Fins
51	Get Up And Boogie
21	Girls Talk
17	Good Girls Don't
44	Gotta Go Home
36	Gotta Serve Somebody
72	Half The Way
47	Head Games
2	Heartache Tonight
68	Hold On
73	Hold On, I'm Coming
81	Holiday In Hollywood
11	I Don't Like Mondays
57	I Know A Heartache
40	I Want You Tonight
96	I'd Rather Leave
28	I'll Never Love This Way
41	I'm The Man
91	In The Stone
82	It's You
50	Jane
42	Jealous
70	Jealousy
83	Ladies Night
67	Lay It On The Line
13	Lead Me On
54	Let's Go
32	Little People
48	Lonesome Loser
37	Lovin' Touchin' Squeezin'
23	Message In A Bottle
56	Midnight Music
45	My Sharona
9	No More Tears
14	Peter Piper
20	Please Don't Go
75	Please Don't Leave
10	Pop Muzik
93	Pretty Girls
74	Quote Goodbye Quote
98	Rapper's Delight
8	Rebound
8	Rise
80	Rock With You
61	Rolene
15	Sad Eyes
27	Sail On
87	Sara
84	Say Hello
19	Send One Your Love
29	Ships
3	Still
94	Stillsane
88	Sure Know Something
6	Take The Long Way
77	The Long Run
64	This Is It
92	This Night Won't Last Forever
30	3 Dressed Up As A 9
7	Tusk
62	Under My Thumb
53	Victim Of Love
76	Video Killed The Radio Star
89	Voices
95	Wait For Me
49	We Don't Talk Anymore
86	Where Were You
63	Wondering Where The Lions Are
16	You Decorated My Life
22	You're Only Lonely

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

December 15, 1979.

TW	LW	Wks				
1	1	(10)	BABE Styx - A&M 2188-W (LP) Cornerstone - SP-3711-W	26	21 (9)	ALL I CAN DO The Cars - Elektra - E46546-P (LP) Candy-O - X5E-507-P
2	2	(11)	HEARTACHE TONIGHT Eagles - Asylum E-46545-P (LP) The Long Run - X5E-508-P	27	22 (16)	SAIL ON Commodores - Motown M1466F-M (LP) Midnight Magic - M7926K-M
3	6	(8)	STILL Commodores - Motown M-1474-M (LP) Midnight Magic - M7-926K-M	28	23 (24)	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick - Arista AS-0419-F (LP) Dionne - AB-4230-F
4	4	(10)	DREAMING Blondie - Chrysalis CHS-2379-F (LP) Eat To The Beat - CHE-1225-F	29	29 (8)	SHIPS Barry Manilow - Arista AS-0464-F (LP) One Voice - AL-9505-F
5	3	(16)	DON'T STOP TILL YOU GET ENOUGH Michael Jackson - Epic 9-50742-H (LP) Off The Wall - FE-35745-H	30	40 (13)	3 DRESSED UP AS 9 Trooper - MCA 41115-J (LP) Flying Colors - MCA 3173-J
6	8	(9)	TAKE THE LONG WAY HOME Supertramp - A&M AM-2193-W (LP) Breakfast in America - SP-3708-W	31	43 (5)	ESCAPE Rupert Holmes - Infinity INF-50035-J (LP) Partners In Crime - INF-9020-J
7	5	(11)	TUSK Fleetwood Mac - Warner Bros. WBS-49077-P (LP) Tusk - 2HS-3360-P	32	35 (8)	LITTLE PEOPLE (Une Monde Enchanteur) Rob Liddell - Berandol BER-9084A (LP) Tears - BER-9077
8	7	(18)	RISE Herb Alpert - A&M AM2151-W (LP) N/A	33	30 (12)	BROKEN HEARTED ME Anne Murray - Capitol 4773-F (LP) I'll Always Love You - ST-12012-F
9	14	(7)	NO MORE TEARS (Enough Is Enough) B. Straisand/D. Summer - Columbia 1-11125-H (LP) Wet - FC-36258-H	34	24 (12)	DIRTY WHITE BOY Foreigner - Atlantic 3618-P (LP) Head Games - XSD-2999-P
10	9	(17)	POP MUZIK M - Sire WBS-49033-P (LP) N/A	35	27 (24)	DIM ALL THE LIGHTS Donna Summer - Casablanca NB2201-Q (LP) Bad Girls - NB LP2-7150-Q
11	19	(7)	I DON'T LIKE MONDAYS Boomtown Rats - Mercury M-74082-Q (LP) N/A	36	33 (14)	GOTTA SERVE SOMEBODY Bob Dylan - Columbia 1-11072-H (LP) Slow Train Coming - FC-36120-H
12	12	(9)	DREAM POLICE Cheap Trick - Epic 9-50774-H (LP) Dream Police - FE-35773-H	37	36 (21)	LOVIN', TOUCHIN', SQUEEZIN' Journey - Columbia 311036-H (LP) Evolution - FC-35797-H
13	10	(26)	LEAD ME ON Maxine Nightingale - Windsong/RCA CB-11530-N (LP) Lead Me On - BXL1-3404-N	38	34 (18)	BAD CASE OF LOVING YOU Robert Palmer - Island IS8840-N (LP) Secrets - ILPS-9544-N
14	16	(11)	PETER PIPER Frank Mills - Polydor PD-2002-Q (LP) N/A	39	37 (18)	CRUEL TO BE KIND Nick Lowe - Columbia 311018-H (LP) Labour Of Lust - JC-36087-H
15	11	(25)	SAD EYES Robert John - EMI America 8015-F (LP) Robert John - SW-17007-F	40	56 (5)	I WANT YOU TONIGHT Pablo Cruise - A&M AM-2195-W (LP) Part Of The Game - SP-3712-W
16	17	(13)	YOU DECORATED MY LIFE Kenny Rogers - United Artists UAX-1315Y-F (LP) Kenny - LWAK-979H-F	41	28 (7)	I'M THE MAN Joe Jackson - A&M AM-2186-W (LP) I'm The Man - SP-4794-W
17	13	(13)	GOOD GIRLS DON'T The Knack - Capitol 4771-F (LP) Get The Knack - SO-11948-F	42	51 (4)	JEALOUS Robert Palmer - Island IS-49094-P (LP) Secrets - ILPS-9544-P
18	15	(13)	COME TO ME France Joli - TGO - TGS-500-F (LP) France Joli - TGO-7000-F	43	39 (19)	DON'T BRING ME DOWN Electric Light Orchestra - Jet/CBS ZS9-5060-H (LP) Discovery - FZ-35769-H
19	32	(6)	SEND ONE YOUR LOVE Stevie Wonder - Tamla T-54303-M (LP) Secret Life Of Plants-T13-371N2-M	44	41 (9)	GOTTA GO HOME Boney M - Atlantic MS-5221-P (LP) Oceans Of Fantasy - XSD-50610-P
20	31	(8)	PLEASE DON'T GO KC And The Sunshine Band - TK K4-2053-H (LP) Who Do You Love - PTK-92057-H	45	42 (23)	MY SHARONA The Knack - Capitol 4731-F (LP) Get The Knack - SO-11948-F
21	18	(10)	GIRLS TALK Dave Edmunds - Atlantic SS-71001-P (LP) Repeat When Necessary - QSS-8507-P	46	45 (18)	DRIVER'S SEAT Sniff 'n' The Tears - Atlantic AT3604-P (LP) Fickle Heart - QFD-19242-P
22	26	(9)	YOU'RE ONLY LONELY J.D. Souther - Columbia 1-11079-H (LP) You're Only Lonely - JC-36-93-H	47	60 (3)	HEAD GAMES Foreigner - Atlantic AT-3633-P (LP) Head Games - XSD-29999-P
23	38	(6)	MESSAGE IN A BOTTLE Police - A&M 2190-W (LP) Regatta de Blanc - SP-4792-W	48	46 (21)	LONESOME LOSER Little River Band - Capitol 4748-F (LP) First Under The Wire - SOO-11954-F
24	25	(6)	COOL CHANGE Little River Band - Capitol 4789-F (LP) First Under The Wire - SOO-11954-F	49	54 (7)	WE DON'T TALK ANYMORE Cliff Richard - Harvest 72814-F (LP) Rock 'n' Roll Juvenile - ST-6461-F
25	20	(7)	CONFUSION E.L.O. - Jet/Columbia ZS9-5064-H (LP) Discovery - FZ-35769-H	50	62 (4)	JANE Jefferson Starship - Grunt FB-11750-N (LP) Freedom At Point Zero - BZL1-3452-N

- 51 47 (21) **GET UP AND BOOGIE**
Freddie James - Unidisc UN118-K
(LP) Freddie James - ULP-007-K
- 52 53 (8) **BETTER LOVE NEXT TIME**
Dr. Hook - Capitol 4785-F
(LP) Sometimes You Win - SW-12018-F
- 53 48 (9) **VICTIM OF LOVE**
Elton John - MCA 41126-J
(LP) Victim Of Love - MCA-5104-J
- 54 49 (23) **LET'S GO**
The Cars - Elektra E46063-P
(LP) Candy-O - X5E-507-P
- 55 44 (22) **AFTER THE LOVE IS GONE**
Earth, Wind & Fire - ARC/Columbia 3-11033-H
(LP) I Am - FC-35730-H
- 56 50 (15) **MIDNIGHT MUSIC**
Martin Stevens - Columbia C5-4220-H
(LP) N/A
- 57 52 (10) **I KNOW A HEARTACHE**
Jennifer Warnes - Arista AS 0430-F
(LP) Shot Through The Heart - AB-4217-F
- 58 57 (28) **BORN TO BE ALIVE**
Patrick Hernandez - Columbia 3-10986-H
(LP) N/A
- 59 76 (2) **DON'T DO ME LIKE THAT**
Tom Petty & The Heartbreakers-MCA 41138-J
(LP) Damn The Torpedoes - MCA 5105-J
- 60 64 (4) **DO THAT TO ME ONE MORE TIME**
The Captain & Tennille - Casablanca NB-2215-Q
(LP) Make Your Love - NBLP-7188-Q
- 61 58 (13) **ROLENE**
Moon Martin - Capitol 4765-F
(LP) Escape From Domination - ST-11933-F
- 62 63 (4) **UNDER MY THUMB**
Streetheart - Atlantic CAT-1505-P
(LP) N/A
- 63 55 (18) **WONDERING WHERE THE LIONS ARE**
Bruce Cockburn - True North TN4-147-H
(LP) Dancing In The Dragon's Jaws - TN-37-H
- 64 69 (6) **THIS IS IT**
Kenny Loggins - Columbia 1-11109-H
(LP) Keep The Fire - JC-36172-H
- 65 70 (4) **DEJA VU**
Dionne Warwick - Arista AS-0459-F
(LP) Dionne - AB-4230-F
- 66 71 (4) **CHIQUITITA**
ABBA - Atlantic AT-3630-P
(LP) Voulez-Vous - 16000-P
- 67 74 (5) **LAY IT ON THE LINE**
Triumph - Attic AT-213-H
(LP) Just A Game - LAT-1061-H
- 68 59 (11) **HOLD ON**
Ian Gomm - Epic 950747-H
(LP) Gomm With The Wind - JE-36103-H
- 69 61 (13) **ANGEL EYES**
ABBA - Atlantic AT-3609-P
(LP) Voulez-Vous - XSD-16000-P
- 70 68 (5) **JEALOUSY**
Amii Stewart - Ariola AR-7771X-M
(LP) Paradise Bird - SW-50072-M
- 71 88 (2) **QUOTE GOODBYE QUOTE**
Carolyn Mas - Mercury M-76019-Q
(LP) Carolyn Mas - SRM-1-3783-Q
- 72 78 (3) **HALF THE WAY**
Crystal Gayle - Columbia 1-11087-H
(LP) Miss The Mississippi - JC-36203-H
- 73 72 (13) **HOLD ON, I'M COMING**
Karen Silver - Skyline SKY-026-M
(LP) N/A
- 74 (1) **RAPPER'S DELIGHT**
Sugarhill Gang - Quality Q-2357X-M
(LP) N/A
- 75 75 (5) **PLEASE DON'T LEAVE**
Lauran Wood - Warner Bros. WBS-49043-P
(LP) N/A
- 76 83 (2) **VIDEO KILLED THE RADIO STAR**
The Buggles - Island IS-49114-P
(LP) N/A
- 77 (1) **THE LONG RUN**
Eagles - Asylum E-46569-P
(LP) The Long Run - X5E-508-P
- 78 66 (18) **AIN'T THAT A SHAME**
Cheap Trick - Epic 9-50743-H
(LP) Cheap Trick At Budokan - PE-35795-H
- 79 67 (9) **FINS**
Jimmy Buffett - MCA 41126-J
(LP) Volcano - MCA-5102-J
- 80 89 (2) **ROCK WITH YOU**
Michael Jackson - Epic 9-50797-H
(LP) Off The Wall - FE-35745-H
- 81 73 (6) **HOLIDAY IN HOLLYWOOD**
Richard Stepp - Infinity 50026-J
(LP) Holiday In Hollywood - INF-29000-J
- 82 82 (2) **IT'S YOU**
Domenic Troiano - Capitol 72816-F
(LP) Fret Fever - ST-11932-F
- 83 93 (3) **LADIES NIGHT**
Kool & The Gang - De-Lite/Mercury DE 801-Q
(LP) Ladies Night - DSR-9513-Q
- 84 85 (3) **SAY HELLO**
April Wine - Aquarius AQ-5087-F
(LP) Harder ... Faster - AOR-527-F
- 85 (1) **COWARD OF THE COUNTY**
Kenny Rogers - United Artists UA-X1327-Y-F
(LP) Kenny - UA-LWAK-979-F
- 86 77 (11) **WHERE WERE YOU WHEN**
Lobo - MCA 41065-J
(LP) N/A
- 87 (1) **SARA**
Fleetwood Mac - Warner Bros. WBS-49150-P
(LP) Tusk - 2HS-3350-P
- 88 81 (12) **SURE KNOW SOMETHING**
Kiss - Casablanca NB-2205-Q
(LP) Dynasty - NBLP-7152-Q
- 89 (1) **VOICES**
Cheap Trick - Epic 9-50814-H
(LP) Dream Police - FE-35773-H
- 90 (1) **FIND YOUR WAY**
Surrender - Capitol 72818-F
(LP) Surrender - ST-11938-F
- 91 79 (8) **IN THE STONE**
Earth Wind & Fire - ARC/Columbia 1-11093-H
(LP) I Am - FC-35730-H
- 92 84 (13) **THIS NIGHT WON'T LAST FOREVER**
Michael Johnson - EMI-America 8019-F
(LP) Dialogue - SMAS-17010-F
- 93 94 (3) **PRETTY GIRLS**
Melissa Manchester - Arista AS-0456-F
(LP) Melissa Manchester - AL-9506-F
- 94 92 (12) **STILLSANE**
Carolyn Mas - Mercury M76-044-Q
(LP) Carolyn Mas - SRM1-3783-Q
- 95 98 (2) **WAIT FOR ME**
Daryl Hall & John Oates - RCA PB-11747-N
(LP) X-Static - AFL1-3494-N
- 96 97 (3) **I'D RATHER LEAVE WHILE I'M IN LOVE**
Rita Coolidge - A&M AM-2199-W
(LP) Satisfied - SP-4781-W
- 97 (1) **(You Make Me) FEEL THE FIRE**
Claudia Barry - Lollipop LGX-7-K
(LP) Feel The Fire - LG-1006-K
- 98 99 (3) **REBOUND**
Cano - A&M AM483-W
(LP) Rendezvous - SP-9037-W
- 99 96 (12) **CRANK IT UP**
Peter Brown - TK K42052-H
(LP) N/A
- 100 (1) **DON'T LET GO**
Isaac Hayes - Polydor PD-2011-Q
(LP) Don't Let Go - PD1-6224-Q

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.

RPM

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

December 15, 1979.

TW	LW	Wks						
1	2	(10)	EAGLES The Long Run (Asylum) X5E-508-P XET8-508-P XTC5-508-P	26	23	(9)	VILLAGE PEOPLE Live & Sleazy (Casablanca) NBLP-7183-2-Q NBL8-7183-2-Q NBL5-7183-2-Q	
2	1	(14)	LED ZEPPELIN In Through The Out Door (Swan Song) XSS-16002-P XTP-16002-P XCS-16002-P	27	29	(13)	TALKING HEADS Fear Of Music (Sire) QSR-6076-P MBS-6076-P M5S-6076-P	
3	3	(10)	STYX Cornerstone (A&M) SP-3711-W 8T-3711-W CS-3711-W	28	24	(11)	JETHRO TULL Stormwatch (Chrysalis) CHR-1238-F 8CH-1238-F CCH-1238-F	
4	4	(37)	SUPERTRAMP Breakfast In America (A&M) SP-3708-W 8T-3708-W CS-3708-W	29	28	(8)	ELTON JOHN Victim Of Love (MCA) MCA-5104-J MCAT-5104-J MCAC-5104-J	
5	14	(6)	BEE GEES Bee Gees Greatest Hits (RSO) RS2-4200-Q R58-4200-Q RS4-4200-Q	30	33	(14)	MICHAEL JACKSON Off The Wall (Epic) FE-35745-H FEA-35745-H FET-35745-H	
6	6	(11)	CHEAP TRICK Dream Police (Epic) FE-35773-H FEA-35773-F FET-35773-H	31	31	(8)	BARRY MANILOW One Voice (Arista) AL-9505-F BA-9505-F 4A-9505-F	
7	7	(22)	ABBA Voulez Vous (Atlantic) XSP-16000-P XTP-16000-P XCS-1600-P	32	21	(13)	ALAN PARSONS PROJECT Eve (Arista) AL-9504-F BA-9504-F 4A-9504-F	
8	9	(10)	BLONDIE Eat To The Beat (Chrysalis) CHE-1225-F 8CE-1225-F ECH-1225-F	33	53	(5)	STEVIE WONDER The Secret Life Of Plants (Tamla) T13-371N2-M T13-371G2-M T13-371GC-M	
9	5	(22)	THE KNACK Get The Knack (Capitol) SO-11948-F 8XO-11948-F 4XO-11948-F	34	34	(26)	E.L.O. Discovery (Jet) FZ-35769-H FZA-35769-H FZT-35769-H	
10	10	(12)	FOREIGNER Head Games (Atlantic) XSD-29999-P XTP-29999-P XCS-29999-P	35	22	(12)	BRUCE COCKBURN Dancing In The Dragon's Jaws (True North) TN37-H TNA-37-H TNT37-H	
11	11	(7)	FLEETWOOD MAC Tusk (Warner Bros.) 2HS-3350-P 2XB-3350-P 2X5-3350-P	36	32	(11)	FRANK ZAPPA Joe's Garage - Act 1 (Zappa) SRZ-11603-Q SRZ4-11603-Q SRZ8-11603-Q	
12	8	(24)	CARS Candy O (Elektra) X5E-507-P XET8-507-P XTC5-507-P	37	37	(16)	COMMODORES Midnight Magic (Motown) M7-926K-M M7-926HT-M M7-926HC-M	
13	13	(13)	KENNY ROGERS Kenny (United Artists) LWAK-979H-F 8LN-979H-F 4LN-979H-F	38	35	(40)	CHEAP TRICK Cheap Trick At Budokan (Epic) PE-35795-H PEA-35795-H PET-35795-H	
14	19	(14)	BOB DYLAN Slow Train Coming (Columbia) FC-36120-H FCA-36120-H FCT-36120-H	39	40	(7)	APRIL WINE Harder...Faster (Aquarius) AQR-527-F 8AQ-527-F 4AQ-527-F	
15	27	(5)	THE POLICE Regatta de Blanc (A&M) SP-4792-W 8T-4792-W CS-4792-W	40	39	(27)	EARTH, WIND & FIRE I Am (Columbia) FC-35730-H FCA-35730-H FCT-35730-H	
16	16	(13)	TROOPER Flying Colors (MCA) MCA-3173-J MCAT-3173-K MCAC-3173-J	41	36	(13)	JIMMY BUFFET Volcano (MCA) MCA-5102-J MCAT-5102-J MCAC-5102-J	
17	17	(8)	FRANK MILLS Sunday Morning Suite (Polydor) PD1-6225-Q PDB-6225-Q PD4-6225-Q	42	41	(21)	FLASH AND THE PAN Flash And The Pan (Epic) JE-36018-H JE-A-36018-H JET-36018-H	
18	15	(18)	LITTLE RIVER BAND First Under The Wire (Capitol) SOO-11954-F 8X-11954-F 4X-11954-F	43	42	(12)	VAN MORRISON Into The Music (Warner Bros.) XHS-3390-P XW8-3390-P XW5-3390-P	
19	30	(5)	BARBRA STREISAND Wet (Columbia) FC-36258-H FCA-36258-H FCT-36258-H	44	43	(25)	KISS Dynasty (Casablanca) NBLP-7152-Q NBL8-7152-Q NBL5-7152-Q	
20	20	(7)	HERB ALPERT Rise (A&M) SP-4790-W 8T-4790-W CS-4790-W	45	44	(32)	JOE JACKSON Look Sharp (A&M) SP-4743-W 8T-4743-W CS-4743-W	
21	18	(9)	ANNE MURRAY I'll Always Love You (Capitol) SOO-12012-F 8XOO-12012-F 4XOO-12012-F	46	70	(3)	MAX WEBSTER Live Magnetic Air (Anthem) ANR-11019-F 8AN-11019-F 4AN-11019-F	
22	26	(7)	B-52'S B-52's (Warner Bros.) QBS-3355-P M8-3355-P M5-3355-P	47	57	(4)	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes (MCA) MCA-5105-J MCAT-5105-J MCAC-5105-J	
23	25	(9)	JOE JACKSON I'm The Man (A&M) SP-4794-W 8T-4794-W CS-4794-W	48	49	(8)	QUADROPHENIA Soundtrack (Polydor) PD1-6235-Q PDB-6235-Q PD4-6235-Q	
24	12	(20)	ROBERT PALMER Secrets (Island) ILPS-9544-N N/A CI-9544-N	49	48	(20)	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps (Reprise) XHS-2295-P TP-2295-P TC-2295-P	
25	38	(5)	DONNA SUMMER Greatest Hits (Casablanca) NBLP-7191-2-Q NBL8-7191-2-Q NBL5-7191-2-Q	50	46	(18)	DIONNE WARWICK Dionne (Arista) HB4-4230-F BA-4230-F 4A-4230-F	

51	56	(4)	PABLO CRUISE Part Of The Game (A&M) SP-3712-W	BT-3712-W	CS-3712-W
52	55	(4)	SANTANA Marathon (Columbia) FC-36154-H	FCA-36154-H	FCT-36154-H
53	50	(16)	THE KINKS Low Budget (Arista) AB4240-F	8A4240-F	4A4240-F
54	52	(35)	TROOPER Hot Shots (MCA) MCA-5101-J	MCAT-5101-J	MCAC-5101-J
55	63	(7)	MOLLY HATCHET Flirtin' With Disaster (Epic) JE-36110-H	JEA-36110-H	JET-36110-H
56	54	(15)	SNIFF 'N' THE TEARS Fickle Heart (Atlantic) QSD-19242-P	N/A	N/A
57	74	(3)	ROD STEWART Greatest Hits (Warner Bros.) XHS-3373-P	XWB-3373-P	XW5-3373-P
58	58	(43)	KENNY ROGERS The Gambler (United Artists) UALA934H-F	UAEC934H-F	UACA934H-F
59	45	(34)	JOURNEY Evolution (Columbia) FC-35797-H	FAC-35797-H	FCT-35797-H
60	60	(5)	FRANCE JOLI France Joli (TGO) TGO-7000-F	8XTG-7000-F	4XTG-7000-F
61	47	(16)	ROBIN WILLIAMS Reality, What A Concept (Casablanca) NBLP-7162-Q	N/A	NBL5-7162-Q
62	65	(6)	KENNY LOGGINS Keep The Fire (Columbia) JC-36172-H	JCA-36172-H	JCT-36172-H
63	64	(29)	WAYLON JENNINGS Greatest Hits (RCA) AHL1-3378-N	AHS1-3378-N	AHK1-3378-N
64	59	(15)	THE GOOD BROTHERS Some Kind Of Woman (RCA) KKL1-0324-N	KXS1-0324-N	KXK1-0324-N
65	85	(3)	BOOMTOWN RATS The Fine Art Of Surfacing (Mercury) SRM-1-3810-Q	MCB-1-3810-Q	MCR4-1-3810-Q
66	75	(4)	TOTO Hydra (Columbia) FC-36229-H	FCA-36229-H	FCT-36229-H
67	61	(8)	STEVE MARTIN Comedy Is Not Pretty (Warner Bros.) XHS-3392-P	XWB-3392-P	XW5-3392-P
68	51	(16)	AC/DC Highway To Hell (Atlantic) QSD-19244-P	TP-19244-P	CS-19244-P
69	62	(24)	CHARLIE DANIELS BAND Million Mile Reflections (Epic) JE-35751-H	JEA-35751-H	JET-35751-H
70	76	(6)	PAT BENATAR In The Heat Of The Night (Chrysalis) CHR-1236-F	BCH-1236-F	CCH-1236-F
71	78	(4)	NICOLETTE LARSON In The Nick Of Time (Warner Bros.) XHS-3370-P	XWB-3370-P	XW5-3370-P
72	81	(2)	WAYLON JENNINGS What Goes Around Comes Around (RCA) AHL1-3493-N	AHS1-3493-N	AHK1-3493-N
73	77	(4)	ROB LIDDELL & RALPH CRUICKSHANK Tears (Berandol) BER-9077	N/A	BER4-9077
74	66	(7)	RITA COOLIDGE Satisfied (A&M) SP-4781-W	BT-4781-W	CS-4781-W
75	90	(3)	HAGOOD HARDY Hagood Hardy Collection (A&M) LAT-1073-H	8AT-1073-H	CAT-1073-H
76	97	(3)	FM Surveillance (Passport) PB-2001-F	8PB-2001-F	4PB-2001-F
77	....	(1)	ABBA Greatest Hits Vol. 2 (Atlantic) XSD-16009-P	XTP-16009-P	XCS-16009-P
78	86	(7)	JUDAS PRIEST Unleashed In The East (Columbia) JC-36179-H	JCA-36179-H	JCT-36179-H
79	79	(6)	CANO Rendezvous (A&M) SP-9037-W	BT-9037-W	CS-9037-W
80	82	(4)	BOB MARLEY & THE WAILERS Survival (Island) ILPS-9542-P	M8-9542-P	M5-9542-P
81	83	(6)	ROBERT JOHN Robert John (EMI-America) SW-17001-F	8XW-17001-F	4XW-17001-F
82	....	(1)	JOHN DENVER & THE MUPPETS A Christmas Together (RCA) AFL1-3451-N	AFS1-3451-N	AFK1-3451-N
83	84	(14)	IAN GOMM Gomm With The Wind (Epic) JE36103-H	JEA-36103-H	JET-36103-H
84	88	(5)	HARLEQUIN Victim Of A Song (Epic) PEC-90566-H	PEA-90566-H	PET-90566-H
85	93	(2)	STEVE FORBERT Jackrabbit Slim (Epic) JZ-36191-H	JZA-36191-H	JZT-36191-H
86	87	(4)	J. J. CALE 5 (Shelter) SR-3163-J	SRT-3163-J	SRC-3163-J
87	95	(2)	AMII STEWART Paradise Bird (Arista) SW-50072-M	SW8-50072-M	SW4-50072-M
88	92	(12)	GEORGE THOROGOOD Better Than The Rest (MCA) MCA-3091-J	MCAT-3091-J	MCAC-3091-J
89	....	(1)	FRANK ZAPPA Joe's Garage Acts II & III (Zappa) SR22-1502-Q	SRZ8-1502-Q	SRZ4-1502-Q
90	94	(2)	TANYA TUCKER Tear Me Apart (MCA) MCA-5106-J	MCAT-5106-J	MCAC-5106-J
91	100	(2)	JEFFERSON STARSHIP Freedom At Point Zero (Grunt) B2LT-3452-N	BZS1-3452-N	BZK1-3452-N
92	....	(1)	AEROSMITH A Night In The Ruts (Columbia) FC-36050-H	FCA-36050-H	FCT-36050-H
93	99	(2)	DARYL HALL & JOHN OATES X Static (RCA) AFL1-3494-N	AFS1-3494-N	AFK1-3494-N
94	....	(1)	BOB WELCH The Other One (Capitol) SW-12017-F	8XW-12017-F	4XW-12017-F
95	....	(1)	10CC Greatest Hits 1972-78 (Polydor) PD1-6244-Q	PD8-6244-Q	PD4-6244-Q
96	96	(3)	ATLANTA RHYTHM SECTION Are You Ready (Polydor) PD2-6236-Q	PD82-6236-Q	PD42-6236-Q
97	....	(1)	ROGER WHITTAKER Mirror Of My Mind (RCA) TMT-3501-N	TMS-3501-N	TMK-3501-N
98	98	(3)	DR. HOOK Sometimes You Win (Capitol) SW-12018-F	8XW-12018-F	4XW-12018-F
99	....	(1)	CLIFF RICHARD Rock 'n Roll Juvenile (Capitol) ST-6461-F	8XT-6461-F	4XT-6461-F
100	(1)	J. D. SOUTHER You're Only Lonely (Columbia) JC-36093-H	JCA-36093-H	JCT-36093-H

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- 94 Welch, Bob
- 61 Williams, Robin
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- 33 Wonder, Stevie
- 49 Young, Neil
- 89,36 Frank Zappa
- 48 SOUNDTRACKS
- Quardropenia

NEW ALBUMS

MONTY PYTHON

Life Of Brian - Warner Bros. QBS-3396-P Comedy/Soundtrack Suggested List \$8.98
 The British comedy troupe are back with a new film and a soundtrack album, very funny and with Monty Python's usual total disregard for anything sacred. This time, it's a parody of the life of Jesus, a very controversial movie and soundtrack album which will not be to all tastes. Python fans will enjoy the saga of Brian's life from his birth to miracles caused by clumsiness, his hiding from the Romans and accidentally being seen by the people as the Messiah. The album is a concise version of the film much more than most soundtracks in that it includes much of the spoken word and tells the complete story in a long, 51-minute synopsis.

YVONNE ELLIMAN

Yvonne - RSO RS-1-3038-Q Pop Suggested List \$8.98
 Elliman, who has reached the top both as the original Mary Magdalene in Jesus Christ Superstar and with her first major hit single, If I Can't Have You, returns with a very well-produced pop set designed to follow that hit with further success. The set was produced by Robert Appere, with three of the ten cuts produced by Steve Barri. The songs are very solid and well-chosen, from such writers as Tom Snow, John Phillips and Eric Carmen (the latter's Nowhere To Hide is one of several cuts which would make good choices for singles). The studio credits read like a who's who of L.A.'s most noted session musicians, as do the background vocalists.

RUPERT HOLMES

Partners In Crime - Infinity INF-9020-J Pop Suggested List \$8.98
 Holmes has long been established within a rapidly growing cult following as one of the consummate songwriters. On his new album, he shows his usual close attention to both lyrical and musical details, and injects a healthy dose of campiness. The lyrics are clever, yet touching, and the music is the type of pop which crosses over easily into adult contemporary formats. All the material is written and arranged by Holmes, who also co-produced with Jim Boyer, at New York's Plaza Sound Studios. Lyrics enclosed - they deal largely with modern male-female relationships. The songs are mostly about four minutes long, but several are possible singles anyway.

BOX SCORE AND DEALER ORDER GUIDE

Listed below are the chart positions by record company, a breakdown of chart standing and a point score based on position on the chart. This guide can also be used by dealers to assist in ordering.

RECORD COMPANY		1 - 10	11 - 50	51 - 100	TOTAL %	POINT SCORE
SINGLES						
A&M	1,6,8,23,40,41,96,98,	3	3	2	8	487
Berandol	32		1		1	68
CBS	5,9,12,20,22,25,36,37,39,43,55,56, 58,63,64,67,68,72,78,80,89,91,99,	2	8	13	23	1112
Capitol	4,15,16,17,18,24,28,29,33,45,48,49, 52,57,61,65,82,84,85,90,92,93,	1	11	10	22	1113
London	51,97,			2	2	52
MCA	30,31,53,59,79,81,86,		2	5	7	281
PolyGram	11,14,35,60,71,83,88,94,100		3	6	9	344
Quality	3,19,27,70,73,74,	1	2	3	6	334
RCA	13,38,50,95,		3	1	4	204
WEA	2,7,10,21,26,34,42,44,46,47,54,62, 66,69,75,76,77,87,	3	7	8	18	955
ALBUMS						
A&M	3,4,15,20,23,45,51,74,	2	4	2	8	565
Berandol	73,			1	1	27
CBS	6,14,19,30,34,35,38,40,42,52,55,59 62,66,69,75,78,83,84,85,92,100	1	8	13	22	982
Capitol	8,9,13,18,21,28,31,32,39,46,50,53, 58,60,70,76,81,94,98,99,	2	9	9	20	1016
MCA	16,29,41,47,54,86,88,90,		4	4	8	349
PolyGram	5,17,25,26,36,44,48,61,65,79,95,96,	1	6	5	12	603
Quality	33,37,87,		2	1	3	143
RCA	24,63,64,72,82,89,91,93,97,		1	8	9	225
WEA	1,2,7,10,11,12,22,27,43,49,56,57,67 68,71,77,80	4	6	7	17	1040

Walt Disney - the man and the empire

Over a 43-year career in Hollywood, and starting with only \$40 and a lot of talent and energy, Walter Elias Disney built a massive empire of family entertainment which now scopes the entire world and will likely total over a billion dollars in revenues next year.

Over the course of those 43 years, and beyond his death in 1966, Disney established for himself a massive global following, and has received over 950 honours, awards and citations from almost

York, and moved operations to the rear of a real estate office.

In 1928, Disney created the ever-popular Mickey Mouse, who was first used in a silent cartoon titled *Plane Crazy*. Before the cartoon could be released, sound became a part of the movies, so Mickey's screen debut came in *Steamboat Willie*, the world's first sound cartoon, in New York on November 18.

Throughout his career, Disney strove for technical excellence. In perfecting the art of animation, he introduced technicolor into cartoons with *Silly Symphonies*. In 1932, he won his first Academy Award for *Flowers And Trees*, winning a special award the same year for the creation of Mickey Mouse. In 1937, *The Old Mill* became the first short subject to use the multi-plane camera, which was designed by Walt Disney Productions. Again, Disney won two Academy Awards that year, for Best Cartoon Short Subject and Top Technical Award for the multi-plane camera.

Another major achievement in 1937 was the premiere of *Snow White And The Seven Dwarfs*, the first ever full-length animated musical feature. The film, produced at the then unheard-of cost of two million dollars, is still recognized as one of the great monuments of the motion picture industry. It was followed by such other classics as *Pinocchio*, *Fantasia* and *Bambi*.

By 1940, Disney had moved into his Burbank Studio, and employed a staff of over 1,000 artists, animators, story people and technicians. A firm patriot, he devoted 94% of the Disney facilities to special government work during the war, producing training and propaganda films and health films still shown around the world. The remainder of his efforts were spent on comedy short subjects essential to military and civilian morale. Even so, Disney managed to pick up another Academy Award for Best Cartoon Short Subject, with *Der Fuehrer's Face*, an anti-Hitler cartoon.

Following the war, the Disney operation swung back into full steam, producing animated films and shorts, the *True Life Adventure* series on wildlife, and standard action films, all geared to a full family audience. The Disney studio has produced well over 100 full length films and countless shorter works. Disney's first post-war feature, *The Three Caballeros*, blended live action with cartoon, a process which would be used again in such films as *Song Of The South* and the highly acclaimed *Mary Poppins*.

When the television medium became available in the fifties, Disney was again a pioneer, beginning television production in 1954. In 1961, he became one of the first to produce for colour TV with his *Wonderful World Of Colour*. Now titled *Wonderful World Of Disney*, the weekly program remains as a tribute to the genius of the man and his staff, and the quality of his technicians and creative people.

Having amassed a huge fortune in films and animation, Disney began branching into other entertainment concepts. In 1955, Disneyland was opened in California, a multi-million dollar project. As with almost everything else Disney has ever done, Disneyland encompassed the idea of captivating entertainment for the whole family, combined with the Disney standards of a cleanliness of spirit, a humanitarian attitude and the bringing together of the global village. Disneyland quickly became the number one tourist attraction of the world, and is visited by leaders from all around the world.

But the Disneyland entertainment concept was only beginning. In 1965, Disney turned his energy toward the improvement of urban life in America. He directed the design of EPCOT, a showcase for the achievements and goals of industry. The Disney empire then purchased 43 square miles of virgin land in Florida and planned the operation. It would include another new Disney World of entertainment, which would involve another amusement theme park in the Disneyland tradition, a resort vacation centre, industrial complex, an airport of the future, and EPCOT. After seven years of planning, including 52 months of construction, Disney World was opened as scheduled on October 1, 1971.

Jim Rayburn, Vice President and General Manager of Walt Disney Music of Canada, describes the upcoming facility, which is already preparing for construction. He notes, "It's a \$700 million project that will be opening in 1982. It's an enormous undertaking. The idea is sort of a permanent World Fair, done a la Disney."

The project will include EPCOT and also a World Showcase. "In the World Showcase aspect," Rayburn explains, "there will be 14 or 15 pavilions in a big circle. People will be able to go and spend time in a simulation of being in various countries." Contracts or letters of intent have been received from Canada, Germany, France, Italy, Japan, Morocco, Israel, Britain, the United Arab Emirates and Mexico. "The countries are putting in the exhibits," notes Rayburn. "Disney is designing and building them, and will control them. The idea is to bring together young people to work in these pavilions for a year's duration. They'll live together in a community down there, and hopefully, down the line, they'll be leaders of their countries and will remember this idea of world fellowship.

"At the entrance to this," Rayburn continues, "will be EPCOT - Experimental Prototype Community of Tomorrow, which is called Future World. It will contain very large exhibits sponsored by industry. There will be one on energy, sponsored by Exxon; one on food and the land, sponsored by Kraft; transportation, sponsored by General Motors, and so on. There are five or six major sponsors."

The major plans of the Disney organization don't stop there. There are negotiations

COVER STORY

by J.J. Linden

every nation in the world. Among them are 32 Academy Awards and five Emmys, degrees from Harvard, Yale, UCLA and Southern California, as well as the Presidential Medal of Freedom, Showman of the World Award from the National Association of Theatre Owners, Mexico's Order of the Aztec Eagle, Brazil's Order of the Southern Cross, and awards from the Art Workers Guild of London, the French Legion of Honour and Officer d'Academie.

From the creation of Mickey Mouse in 1928 to the idea for EPCOT, Experimental Prototype Community of Tomorrow scheduled to open in Florida in 1982, Disney has always been a genius of creativity and insight, and a humanitarian who, in his life, succeeded better than anyone at building a huge entertainment system and putting it into full operation to bring the world and its people closer together.

Walt Disney was born in Chicago on December 5, 1901, of an Irish-Canadian father and German-American mother. He was one of five children raised on a farm in Missouri. Disney became interested in drawing very early in childhood, and by age seven was already selling his first sketches to neighbors. By high school, he was dividing his time between drawing and photography, as well as attending the Academy of Fine Arts at night.

During the first world war, unable to enlist in the armed forces because he was too young, Disney joined the Red Cross and was sent overseas. He spent a year driving an ambulance, decorated not with camouflage but with Disney cartoons. After the war, he began his career as an advertising cartoonist in Kansas City. He perfected a new method of animation, and in 1920, created and marketed his first animated cartoons.

Three years later, Disney left for Hollywood with \$40 and a complete animated fairy tale subject. His brother Roy (still on the Board of Directors at Disney) provided encouragement and \$250, and borrowing another \$500, they set up shop in an uncle's garage. They sold their first *Alice In Cartoonland* featurette in New

underway for a Tokyo Disneyland project. The Disney people have also been hoping to build a major year-round recreation centre in California.

And in the meantime, the Disney operations currently in existence continue to grow and thrive. Disneyland continues to increase in popularity yearly, attracting more and more people. The film industry is still booming for Disney, as are the ancillary operations of Disneyland/Vista Records, the many publications and character merchandising. The organization is hoping for another major boost in its

film operations with the upcoming release of *The Black Hole*, its most ambitious film project to date, with a production budget of about \$20 million and a promotional budget of over seven million. (It is also the first Disney film to be rated other than for a general audience, at PG.)

But perhaps the biggest success story of all at Disney is Walt Disney World. Built at a staggering cost of hundreds of millions of dollars, the Florida complex took off from the very beginning, and had already paid for itself after only three years. In 1978, Disney World was visited by over

14,000,000 people and took in total revenues of over \$345 million.

It is regrettable that Walt Disney himself was not alive to see the opening of the entertainment world that bears his name. Disney died on December 5, 1966, a legend and a folk hero, described as "the most significant figure in graphic arts since Leonardo." What the world will remember Disney for are his ideals - optimism, imagination and self-made success. Those ideals were the source of his popularity and they live on in his many significant creations.

Disney Canada - the 'basket-weave' philosophy

There is likely not a man, woman or child in North America, and few elsewhere, who haven't heard of the Walt Disney organization in one form or another, whether it's Disneyland or Walt Disney World, the many films, records and other merchandising properties, or of course, the cartoons and the Disney stable of characters.

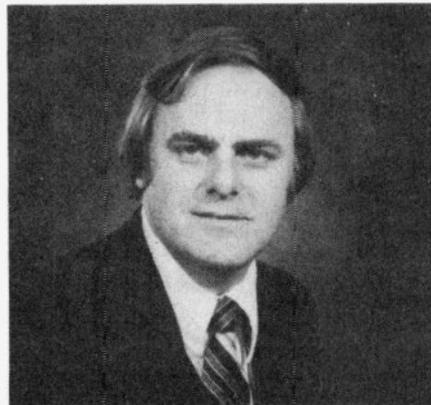
In Canada, Disney has had a character merchandising office for 26 years. The office has been tied in with a branch of Walt Disney Music since 1966. The merchandising office was headed by Clem Saila for the first 25 years, until his retirement 1 1/2 years ago. Taking over from him was Jim Rayburn, who had worked with Saila for about 20 years. Rayburn had run three of the company's operations through the years, character merchandising TV sales and more recently, the music operation, which comprises Disneyland Records and Vista Records. Now Vice President and General Manager of the Canadian operation, Rayburn is assisted by another Saila, Product Manager Ron Saila.

Walt Disney Music of Canada is a Canadian manufacturer and national distributor, opened in 1966. Disney product was originally distributed by RCA and then Sparton, before going to Capitol/EMI in 1969. Rayburn recalls, "We sold the product to Capitol. Capitol then handled the distribution through their various warehouses. We worked together on the marketing. We worked very closely on movie releases." The Disney catalogue is largely comprised of soundtracks, including cartoon films, and children's records based on the films and on the Disney characters. "We would propose the direction and strategy we wanted to take and come up with the product," Rayburn continues, "and theirs was basically the selling function."

Since 1974, though, Disney has distributed its own product. "We have warehousing and sales personnel in Montreal who look after Quebec and eastern Canada. We have warehousing and sales people in Toronto that service Ontario and western Canada. We also have sales agents in western Canada, and in our estimation, we've been fairly successful in what we've been doing. We've more than quadrupled our sales since we went on our own."

The Disney catalogue is unusual by normal record industry standards in that, while the company continues to produce and release new recordings, both sound-

tracks and otherwise, very rarely is a Disney record ever deleted, and very rarely does it ever stop selling. "A Mickey Mouse was never born, so he never dies," notes Rayburn. "He's always there. He never gets older, and there are new generations of his fans all the time. That's one of the reasons why at Disney, we re-release a movie every six or seven years." In fact, Mickey Mouse's 50th birthday was celebrated last year with a very big year-long bash which brought excellent business to the firm's



Jim Rayburn, Vice President and General Manager, Walt Disney Music of Canada.

character merchandising division.

You can't compare the Disney catalogue to the pop record business," Rayburn states. "Pop records are a here today, gone tomorrow type of thing. They've got a life of about two years." Disney records support characters who are ageless, support films which are regularly being re-issued, and even continue to sell between releases as "a very basic and staple catalogue. A case in point is *Fantasia*. It goes year in, year out, and when we have the movie out in a theatre in a certain area, it just picks up like crazy." One of Disney's early films, in 1940, *Fantasia* combines spectacular animation and music, and is still a very hot item four decades later.

"Then you have the classics," Rayburn continues. "The Snow Whites, Pinocchios and Cinderellas - they just don't age. Every movie that we have re-released, particularly in the animated series, has always had a larger box office the latest time than it did the time before, going right back to the original."

This is a worldwide trend in which Canada plays a particularly strong part. Rayburn points out Disney Canada is probably the company's second largest operation, next to the U.S., although he adds that several European markets are picking up quickly, with people reacting favourably to the non-violent aspect of films like the *Aristocats* and the *Rescuers*. The image is very important to the Disney organization. "On things that we don't feel are right for the image," Rayburn stresses, "we won't allow them to be used. Mickey Mouse is the head of the company. He's the guy up above who directs the show, and you've got to put him on a pedestal.

"So as far as the record business is concerned, where maybe the norm in the pop record business is in the area of 25-30% returns, if we have two percent returns per year, it's high. The other thing is that if we delete more than two albums, we get concerned. That's the type of catalogue it is. It's one where you don't have to keep pulling things out, because they sell and sell. People have grown up with the Disney characters, and they want their children to see them and hear the music."

And where the tastes of adults and adolescents change through the years, children are still, and likely always will be into Disney. Rayburn notes children are becoming more sophisticated earlier these days, shrinking the age market for some of the Disney material. The company has compensated with such product as Mickey Mouse Disco.

One of the Disney highlights, animated films, is also one of the hardest things to produce, taking about four years with 400 artists. For example, the Disney Studio has been in production for 2 1/2 years on *The Fox & The Hound*, not due for release for over a year. Disney are already readying merchandising and promotion on the film, designing everything from toys to wallpaper. Some of the merchandising material is designed by Disney of Canada, and in fact, a proportion of that is personally designed by Rayburn. The film merchandising material is then dispensed to the stores and theatres to promote the film.

Character merchandising, on the other hand, is a large enough responsibility to command its own division. The commercial sales of toys, publications (including comics), houseware, clothing and other goods promote Mickey, Donald, Goofy

and the 200 other Disney characters. These sales represent huge revenues, in the \$80 million range last year worldwide.

The Disney people design the toys and other goods, and license them out for manufacture and sales. "In the licensing category," Rayburn notes, "we have approximately 125 regular character merchandise licensees, who use Mickey and the other characters in general merchandise. Then we have 77 licensees that make Winnie the Pooh merchandise for Sears. Disney bought the merchandising and marketing rights for the Pooh characters from the A. A. Milne estate. They represent millions of dollars in Canada alone. The comic strip is one of the widest read in North America.

"This is what we call at Disney the 'basket-weave philosophy of marketing,'" explains Rayburn. "You have the integration of various divisions working with each other and for each other. The things we do in character merchandising are going to help the records. The films help the records. Getting the records out in advance of the film helps the film, and so on. That's the basket-weave concept, and it makes sense."



© MCLXXIX Walt Disney Productions."

Joseph Bottoms stars as the first officer of a space exploration mission which discovers a mysterious long-lost spacecraft in *The Black Hole*, a Walt Disney Production.

The Black Hole - Disney's most ambitious film yet

The entire Disney operation is gearing up very heavily for the December 21 release of *The Black Hole*, the company's most ambitious film project to date. The film, a science fiction in an outer space motif, took well over four years to complete and cost in the neighborhood of \$20 million to produce. It is a major release, to be premiered in over 500 U.S. theatres, over 50 in Canada and one in London, England - all at the initial release. Future releases, on January 15, February 1 and beyond, will see the film showing at over 300 theatres across Canada.

Even before beginning the project, *The Black Hole* was very carefully researched. In fact, the idea was in discus-

sion before the release of *Star Wars* and the other space films of late, originally to be under the production of Winston Hibler, who died before shooting began. After extensive research and polling, the name *The Black Hole* was selected over 500 other possible titles.

Disney Canada VP and GM Jim Rayburn notes, "A lot of research has gone into this, and not just with the story line. This film's been 4 1/2 years in the making. They decided to do it properly, to do it as Disney can, and they've spent a lot of time and money on the special effects. A computerized camera system was developed for this film by WED, the Imagineering Division of Walt Disney Productions. It is a special



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Ernest Borgnine, Anthony Perkins, Yvette Mimieux and Robert Forster watch as their robot faces Maximillian, the deadly robot guardian of a spacecraft orbiting a black hole, in *The Black Hole* from Walt Disney Productions.



© MCLXXIX Walt Disney Productions."

Dr. Hans Reinhardt (Maximilian Schell), faces his creation Maximillian in *The Black Hole*, a new movie from Walt Disney Productions.

effects extravaganza."

The matte effects, in fact, required Disney to hire everybody available for double shifts, and even to train new people. There are a total of 150 such effects, compared to the pioneering Star Wars, which had only 13. As a result of The Black Hole, Disney Studios has become the Hollywood powerhouse in matte effects. In addition, the camera system, ACES (Automated Camera Effects System), has allowed the viewer to see as many as 12 effects on the screen simultaneously.

Following the decision to go ahead, a team of experts was put together to produce and direct the film and create and implement the special effects. Prior to his death, Winston Hibler had asked special effects master Peter Ellenshaw to come out of retirement to act as Production Designer and to oversee special effects in the film. In 1975, with Ron Miller now in charge of producing the film, Ellenshaw consented, and returned to Hollywood from Ireland. Ellenshaw is one of the most respected artists in the business. His career has spanned over 45 years, beginning in England. When Walt Disney came to England in 1948 to make several pictures, he hired Ellenshaw. The artist later rose to further prominence with Disney in Hollywood, when his matte work earned him a 1954 Academy Award for 20,000 Leagues Under The Sea. Ellenshaw has worked primarily for Disney ever since, picking up another Oscar for his work in Mary Poppins.

Directing the project for Miller is Gary Nelson. Nelson's previous Disney credits include several films, among them Freaky Friday, and three Wonderful World of Disney stories. His biggest credit, though, is an Emmy nomination for ABC-TV's Washington: Behind Closed Doors.

Another key member of the Disney staff on the film is the key matte artist, whose name is very familiar to the field - Harrison Ellenshaw, Peter's son. Ellenshaw came to major attention when he was approached by George Lucas to do matte for Star Wars. Lucas originally planned seven mattes, but liked the artist's work enough to expand to 13. Still, on The Black Hole, he has overseen a grand total of 150 mattes, by far a record number.

The musical end of the film, the soundtrack, was scored by another Oscar winner, John Barry, who won the award for the 1968 film The Lion In Winter. His recent scores include King Kong, The Deep and Day Of The Locust, and he has also scored five James Bond films. Other noteworthy compositions include Born Free and Midnight Cowboy. In The Black Hole, Barry's compositions will be enhanced by in-theatre Dolby sound, and also by the fact that the score was digitally recorded, a landmark in ultra-high quality sound.

The production staff, in fact, is filled with Academy Award winners and industry heavyweights. Special photographic effects staffers Eustace Lycett and Art Cruickshank are winners, Lycett for Bedknobs & Broomsticks and Mary Poppins and Cruickshank for Fantastic Voyage. Special visual effects man Danny Lee also won the award for

Bedknobs & Broomsticks. Costume designer Bill Thomas is another Academy Award winner. Robert J. Schiffer designed hair styles and makeup, and John Mansbridge, twice nominated, is an art director on the film, assisted by Al Roelofs.

A line-up of notables star in the film, including Maximilian Schell, Anthony Perkins, Ernest Borgnine, Yvette Mimieux, Joseph Bottoms, and Robert Forster. Schell plays a mad but brilliant scientist who has lived for 20 years on the edge of a black-hole, having created an anti-gravity device to keep away from its tremendous pull. He has turned his crew into robots. He is visited on his huge spaceship Cygnus, by scientists looking for new worlds. They escape from him but fall through the black hole into a parallel universe.

The attraction of the film is the mystify-

ing concept of the black hole itself. Only recently discovered as dark spots in the universe, speculation runs from a place where time slows and stops at the edge to a path into another universe. Some even suspect a person entering a black hole could find himself back where he started or that a black hole has such gravitational attraction that not even light can escape it.

The other attraction in the film, aside from the excellent cast, is the non-human staff of robots, including the evil Maximilian, good guy V.I.N.Cent, and Old Bob, who helps the scientists escape. Alltold, Rayburn concludes, "It's a tremendous project, and we're very excited about it and have a lot of things going on it."

The promotion of The Black Hole is

Black Hole continued on 38



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Anne Murray shines at second annual RPM Awards

Capitol recording artist Anne Murray won a total of seven awards in three categories to virtually walk away with the second annual Radio Programmers Music Awards. Murray took honours as Top Female Vocalist in the Contemporary, Adult Oriented and Country Music categories, as well as Top Album notices for New Kind Of Feeling in Adult Oriented and Country. In addition, two of her singles, You Needed Me (Adult Oriented) and Shadows In The Moonlight (Country), were also award winners. Murray also had three non-winning nominations, for Top Single and Top Album in the Contemporary category, and for Shadows In The Moonlight, which was beaten out by You Needed Me in Adult Oriented.

The RPM Awards were held November 26 in the Toronto Ballroom of the Hotel Toronto, and were well attended by radio people from across the country, as well as various record company execs, artists, press and media, and others in the music business. The gala awards presentation marked the culmination of a successful RPM Conference which attracted programming-involved panelists and speakers from across Canada and the U.S. to discuss the current state and future outlook of radio broadcasting in Canada.

The awards show was hosted by popular radio personality Geog  Wilson of CFRB Toronto, the largest station in the country. Wilson introduced the various presenters, who came from right across the country and included representatives from all formats, from station managers and promotion people to programmers, music directors and on-air personalities. Wilson stepped down for a brief period in the middle of the presentations to introduce Alain Montpetit of CKMF-FM in Montreal, who emceed the French language portion of the show. Montpetit noted that Quebec is still, until further notice, a part of Canada, and expressed his hopes that some of the French artists being honoured would achieve recognition and airplay from some of the radio people from the rest of Canada, particularly the English language areas in which those artists haven't been exposed.

But the bulk of the show was taken up with the RPM Awards and the award winning artists. AS RPM Publisher Walt Grealis stated in opening the proceedings, the awards were based on first nomination forms and then voting ballots sent in by the programmers and on-air staff themselves from radio stations throughout Canada. There were four categories, Contemporary, Adult Oriented, Country Music and French Language, and the voting programmers were permitted to make choices in one category only.

In addition to Anne Murray, there were several other multiple award winners, each of whom took two honours. CBS' Burton Cummings was selected Top Male Vocalist in both the Contemporary and Adult Oriented categories, with Polydor's Cooper Brothers chosen as Top Group in the same categories. In the French Language category

London artist Claude Dubois doubled as Top Male Vocalist and for Top Single, with Blues Du Businessman, and the CBS duo of Fiori-Seguin (Serge Fiori from Harmonium and Richard Seguin of Les Seguin) tied with Toulouse as Top Group and also took the Top Album award for their debut effort, Deux Cents Nuits A L'Heure.

Filling out the Contemporary category, True North's Bruce Cockburn was awarded Top Single for his current hit, Wondering Where The Lions Are, with Trooper's Hot Shots package of hits taking Top Album on MCA. RCA's Minglewood Band from Nova Scotia were named Best New Artists, and in the international section, A&M's Supertramp were named top artists.

In Adult Oriented, in addition to the Cooper Brothers, Cummings, and Anne Murray's three awards, Warner Bros. singer-songwriter Adam Mitchell was voted Best New Artist and Sweden's ABBA were named Top International Artists.

Country Music winners, in addition to Anne Murray, included Eddie Eastman as Top Male Vocalist on Bel Air, and RCA's Carlton Showband, named Top Duo or Group. The Best New Artist award went to Iris Larratt, late of Infinity Records. Larratt's award was accepted by Martin Onrot, VP and GM of Infinity label in Canada until its recent demise. The Top International Artist award went to U.A. artist Kenny Rogers.

Other awards in the French Language category included Fabienne Thibault, as

Top Female Vocalist; Gilles Rivard, for Top New Artist; and, as Top International Artists, the Bee Gees, or, as they were announced by the presenter, 'Les Bee Gees'.

As opposed to the plain staging and basic, somewhat business-like approach of last year's awards, this year's edition of the presentations was a well-planned, well-staged effort featuring live music and a bright, well-designed stage setting. The music was provided by the Ralph Cruickshank Orchestra, who were joined by Berandol owner Cruickshank and his star artist, Rob Liddell, on twin grand pianos topped by candelabras. The two dressed in Renaissance costumes and performed selections from Liddell's current Tears album, whose jacket features a portrait of a Renaissance lady. Liddell and Cruickshank also provided a little comic relief with their onstage antics. The orchestra, under the direction of Lloyd Edwards, also provided musical fills between presentations.

The Radio Programming & Music Conference and the RPM Awards were founded last year in an effort to bring together programmers from across the country for an annual exchange of ideas and concerns, as a learning experience and east-west interchange, and to offer them a part all their own in the development of a Canadian star system. With the second annual gathering now complete, the weekend is showing signs of steady progress towards those goals.



Jim Sward - The trend to more information on the radio

PART ONE - Researched by J.J. Linden and Steven Boyton

Following the registration and breakfast, the RPM Conference was kicked off by Jim Sward, keynote speaker, industry veteran, and President of Rogers Broadcasting Ltd. (including CFTR Toronto) still in his mid-thirties. Sward's presentation followed a special award to Calgary's CKXL from the Canada Safety Council for the station's highly successful Drive Decent campaign.

Sward opened the business part of the conference with his speech, loosely titled The Trend Toward More Information On Radio but actually focusing more on the current state and predicted future of radio in general. His concern was with the way radio is approached by the programmer. Sward emphasized that the essence of radio is programming, and that everything else should be a bi-product of that. Therefore, he is concerned with stations oriented to profits, business and speculation rather than the programming itself. Radio, he points out, is a craft rather than a thing of mass production, and stressed the ideal of understanding the whole before fitting in the parts. This allows the station to have charac-

ter. The parts - formatics, trade info, and so on - can be copied overnight, but the real victory is in developing a character, an affinity with the audience. And it's a victory which television, with its sudden changing blocks throughout the day, cannot accomplish, Sward feels.

Furthering his point of understanding the whole to know where the parts fit in, Sward noted it's the role of the broadcaster to relate to people, and therefore his job to understand them. We see the costumes - current musical trends, lifestyles of the moment - but the essence of people is deeper. This is the dilemma of research, which usually is limited to understanding the current costumes. The essence of people, Sward notes, is reasonable and balanced beneath changing costumes. "We appeal to the costumes but base our philosophy on the essence," he states. That essence is of kindness, concern and humour. And there have to be rough edges - if the programming is too fine-honed, it loses its character. For the radio station, there must be a foundation of long-term consistency. Station management needs a grip on the

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ANNE MURRAY

- Top Female Vocalist (Contemporary)
- Top Female Vocalist (Adult Oriented)
- Top Single Recording - "You Needed Me" (Adult Oriented)
- Top Album Recording - "New Kind Of Feeling" (Adult Oriented)
- Top Female Vocalist (Country Music)
- Top Single Recording - "Shadows In The Moonlight"
(Country Music)
- Top Album Recording - "New Kind Of Feeling" (Country Music)



KENNY ROGERS

- Top International Artist
(Country)



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directions the industry is taking, and the decisions must come from them and be based on their confidence in their own knowledge.

To emphasize a few trends in the broadcast industry, Sward compiled a number of figures based on BBM results over the past ten years, and compared listener trends of 1971 to those of 1978. He found, first of all, that society is becoming more adult, with the median age rising from 21 to 28. There are fewer children. The percentage of women working is up from 35% to 48% and the number of university graduates up from 20% to 33%. Over that period, the radio industry has been stable, with roughly the same number of stations and the same average hours.

However, within those hours, the 9 am-noon listeners dropped (more working women) and evenings increased (on radio but not on TV). Out-of-home listening doubled, from 20% to 40%. FM experienced heavy gains, notably at breakfast time (14% to 36%) and 4-7 pm, (22%-40%). The CBC network grew solidly, with its share up from seven to eleven percent in 18 metropolitan markets. At the same time, AM radio dropped from 77% to 65% of all listeners.

To recover itself, notes Sward, AM will have to undergo changes in the 80's. People

RADIO PROGRAMMING & MUSIC CONFERENCE

will want more quality, more substance and intelligence - quality will be the by-word of the 80's. Sward stressed the ideal of a 20-to-one ratio of person-hours to air hours. AM has an advantage in its goal, though, based on the relationship between money and quality - AM has more money to spend on quality.

AM is described by Sward as a convenience appliance, "a fix of the present tense" - like a toaster. It's associated with activity. The AM medium will be a challenge in the future, and Sward advises programmers to be aggressive, to strive for tune-in rather than to avoid tune-out. "AM doesn't deserve to be programmed defensively," he stresses. FM, on the other hand, will be less of a challenge, but no less important. FM will face the added challenges of being limited by finances and in terms of the regulations.

Speaking to the programmers of the 80's, Sward stated his belief that the

operator, rather than the programmer, is the secret to radio success in the U.S., and to preserve character, the programmer should study all the pieces, including news, special programs and personnel. Knowledge and confidence in beliefs can be the key to success in Canada. "I've lost my American envy" notes Sward. "I'm glad to be where I am. I'm glad to have the protection of the regulations."

And energy and understanding people are important factors. The consulting business helps radio work with and improve the 'state of the art' in mechanics, but in a confident system, there's room for expression, and the brain should be more important than the voice, especially in the upcoming decade, in which Sward feels there will be a trend toward more information on the radio. This information will be in the form of backgrounding, going deeper than the headlines to offer the listener a picture. This programming, Sward adds, should be promoted on substance, and will require a private radio network to band it together.

Furthermore, this programming, Sward feels, is more effective in blocks than interspersed through the day. The promos for the shows flow with the station's sound, but for the special, it is necessary to stop the machine.

Don Insley - General Programming

Veteran broadcaster, CFRB's General Manager, and in his own words, "the Klutz who couldn't hold a job any longer than 18 years", Don Insley addressed a healthy audience of broadcasters and industry people on the topic of general programming.

Although the topic was general, the speech was to the point, covering many of the aspects in programming that have given CFRB a vice grip on top spot among Toronto stations. Insley began by recalling the roots of the broadcast industry and how all the elements have come together over the years to the point where they provide the very character that a successful station is built upon. Using CFRB as the example, Insley expounded on the importance of owners who remain just that, and leave the running of the station to those hired to do so. He touched on the traditionally uneasy co-existence between sales and programming, and how spots can be used to enhance and convey a station's character. Part of that formula starts with a sales policy that prevents the airing of spots that do not comply with the general pattern of programming. As a policy, CFRB does not accept ads promoting the sale of contraceptives or sexual aids, Christmas spots utilizing familiar carols, TV station promos, paid religious ads, loud and abrasive spots or ads containing U.S. pronunciations (ie. zee - zed).

On the subject of music, Insley drew a wave of laughter from the audience when he announced that CFRB would be changing to a new wave format the following week. Although music is the third consideration at CFRB following personalities and news, its assembly and frequency is of the utmost importance. Music Director

Art Collins and Program Director John Spragge audition all material prior to airing, and come up with an MOR mix of music blending the past with the present, based on listener demand and music trends. Music is regarded as a pleasant additive, but news and information are CFRB's listener draw, whether it comes from personalities or the news department. Insley pointed out that as a news department, CFRB's crew are more concerned with getting accurate information, than being first with a scoop. News broadcasters write their own material, much of it gathered through CFRB's own sources.

As a rule, an effort is made to insure that the news itself goes through as few hands as possible before being aired to listeners.

Insley's talk was laced with humour and sarcasm on most occasions, but at one point, he spoke out strongly against those favouring deregulation of Cancon requirements, stating that broadcast maturity was in question when programmers debate having to work against nationalism.

Looking at the future, Insley predicted mechanization and computerized efficiency towards the mid-80's, but felt that people and a humanistic approach will still reign as the foundation for a successful station.

Hiring And Developing Radio Professionals

"It's most rewarding to watch new, fresh people take shape and turn into influential heavyweights in a community, under your philosophy" - Keith James, General Manager CKXL/CHFM-FM, Calgary.

The last seminar of the day on Saturday, November 24 was directed towards the topic of hiring and developing radio professionals. Moderator Jim Kidd, Program Manager of Toronto's CKEY, began by introducing panelists Chuck Camroux, President of CKLW Broadcasting in Windsor; Keith James, General Manager of CKXL/CHFM-FM in Calgary; John Spragge, Vice President and Program Director of CFRB, Toronto; and Leslie Sole, Vice President Corporate Development for Middlesex Broadcasters in London.

As the seminar progressed, it became evident that each panelist, coming from

different backgrounds and markets, had equally varying approaches to the task of hiring and developing personnel.

Jim Kidd led off by outlining his station's policy of featuring music and news as the dominant factor over announcer personality, adding that personality merely adds strength to what should be an already concrete base. Kidd felt, however, that an investment in talent should be checked with critique and guidance on a weekly basis, and that a program director should be well versed in the area of people handling. In contrast to Kidd's remarks, Chuck Camroux felt that the announcer with an ability to communicate with listeners was the most important asset, with format and music of less consequence. Camroux felt strongly about the idea of hiring communicators as opposed to announcers, and recommended that broadcast training schools develop students at that level. As far as critiques

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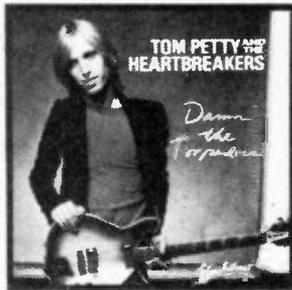
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were concerned, Camroux suggested the ideal situation should include a weekly meeting between program director and announcer, dealing with any concerns, not necessarily job related. On a humorous note, Camroux also credited the CRTC for providing programmers with a full-time job.

CFRB's John Spragge agreed with Camroux on the principle of hiring announcers on their ability to communicate with personality. Spragge went even as far as breaking down his definition of personality into two percentages, stating that 20% of an announcer's on-air personality should fall under the category of talent, and 80% should be based on knowledge. Spragge went on by explaining that talent is academic in areas such as information, services, and entertainment; programming elements in which criteria have remained unchanged over the years. Spragge also

RADIO PROGRAMMING & MUSIC CONFERENCE

encouraged programmers to beat the bush in their own markets for talent, and to spend more time developing that talent rather than continually rehiring from outside sources. Keith James echoed Spragge's comments about too much hiring and not enough guidance and training. James also considers off-air attitude and lifestyle to be an important factor. "As a rule", he says, "I have to like the guy and feel that I will like him for a long, long time." He'll call an announcer during the show

to express an opinion, be it negative or positive, feeling that it helps to keep in touch at that level and convey the immediacy of the situation.

Horizontal management was the phrase Leslie Sole used to reinforce his ideas on hiring and developing air talent. "Disclose the objectives and explain the part," he suggests. "Understand the psychological makeup of the person and look for self discipline." Interestingly, Sole also looks for crossover potential in other facets of entertainment, and when critiquing, he never relies on a taped aircheck, preferring to monitor the live show over a period of time.

One of the few practices that all five panelists could jointly agree on was the weekly critique; necessary in maintaining one to one communication with announce staff and essential in developing successful radio professionals.

Panel - Is Radio Heading Toward More Information and Less Music?

Moderator: Joe Owens, Mushroom Records
Los Angeles

Panelists: Walt Gidyk, P.D., CFRN,
Edmonton

Ann Hunter, P.D. CBL Toronto

Roy Hennessy, P.D. CHED Edmonton

Duff Roman, CRTC Liaison for the CHUM
Group.

For the first panel of the weekend, Joe Owens, subbing for WEA's laryngitis-stricken Larry Green, brought out a few basic points and introduced the panel, with each member making comments, before turning over the panel to a question and answer period. Owens noted particularly the belief of many that the AM band would be moving more toward information programming. He pointed out the increasing age of AM listeners and their resultant increase in information needs, and suggested the thoughts of many that since the AM signal is better for talk than for music, therefore, perhaps AM should be an information centre. Owens also noted the ideas that the way information is presented could be as entertaining as music, and that the live quality of AM info is critical - that radio is a hot, present tense medium.

CHUM's Duff Roman, who deals with the viewpoints of both the broadcaster and the CRTC, noted there is an imposed reality of more talk and information. Now that the FM Phase Two is nearing completion, he feels, the focus will once again be on AM. Some regulations are needed, he admits, but the regs have removed some of radio's competitive creativity. More music on FM would be nice.

Roy Hennessy is currently moving from FM radio, at Vancouver's CFOX, to AM at Edmonton station CHED. In FM, he notes, he'd been dealing with what amounted to government censorship in broadcasting. It's odd, he points out, that Canada's all-news network is located on the FM band. In the 80's, Hennessy states, we'll be caught in a technological spiral of development and fragmentation, but all the stations play from

basically the same pool of music. Therefore, the stations will be closer together. Already he's noticing there's not such a change moving from FM to AM.

There will, however, be major change areas in the 80's: 50-channel television, home video, stereo television, cable networks (CFOX-FM Vancouver already is heard through B.C. via cable), and better computer storage, which will make increased information readily available to stations. Furthermore, Hennessy notes, sociological changes will effect changes in priorities towards more information. U.S. stations are now doing information and special programs without being legislated. This information programming can be very effective. At CFOX, he was broadcasting a syndicated interview and music show on Sunday nights, followed by the CBS Mystery Theatre. Hennessy noted his audience doubled during that time, and

that the gain was largely made up of teens. "People are looking for more out of radio," he concluded.

CBL's Ann Hunter began by stating her belief that information will not take music off the AM band. Researching information is much harder than researching music, she points out, and more expensive. The costs are tremendous, in the newsroom, in researchers and producers. Furthermore, the audience generally won't or can't sit and listen for a prolonged period, causing the station to have to program short information pieces. Therefore, Hunter feels, we're not likely to see a tremendous overwhelming of AM radio with information programming.

While not suggesting that information would replace music, CFRN's Walt Gidyk feels there will be more information on the radio in the future, both in terms of day-to-day information and in information serving



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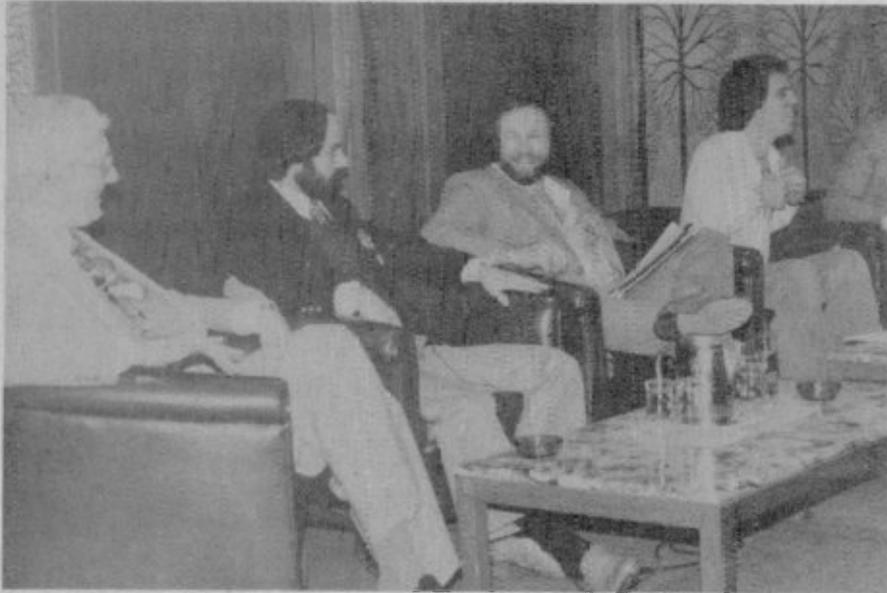
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Information vs Music panel (l to r) Walt Gidyk, CFRN Edmonton, Ann Hunter, CBL in Toronto, and Roy Hennessy of CHED Edmonton.



Don Insley, Vice President, General Manager of CFRB, speaking at the Programming meet.



The Growing Importance of Radio Consultants (l to r) Chuck Camroux, CKLW Windsor, Joe Capobianco, Bonneville Consultants, New Jersey, Dave Charles, Joint Communications and Chuck McCoy of the Moffat Group, Edmonton



Peter Grant, Communications lawyer and former CRTC Counsel addressing registrants.



AM & FM panel (l to r) Greg Stewart, CJFM-FM Montreal, Peggy Couison, CHFI-FM Toronto, Nevin Grant, CKOC Hamiton and moderator Doug Chappell, A&M Records.



Boris Freesman, journalism law expert, speaking to programming delegates.



Hiring And Developing Radio Professionals - (l to r) Leslie Sole, CJBK London, Keith James, CKXL/CHFM-FM Calgary, Jim Kidd, CKEY Toronto, John Spragge, CFRB.



Jim Sward, President, Rogers Broadcasting, opens the programming conference.



During the Sunday morning Attic Brunch, Attic president Al Mair presents double platinum award to Hagood Hardy for his Homecoming album. Chuck Camroux, who was at CFTR Toronto, and instrumental in breaking the record, made the presentation.



Fred Skogland, Promotion Manager, CN Tower, Toronto at promotion panel.



Rick Green of the Canada Safety Council, presents special award to CKXL Calgary's Keith James and Bruce Davidsen in recognition of the station's successful Drive Decent campaign.



RPM's friendly beaver meets one of the Toronto Argo Sunshine Girls.

specific needs or backgrounding on specific events.

Owens turned the panel over to audience question and answer. Among the subjects discussed were the need to make information programming as entertaining as possible achieving consistency in the quality and intelligence of information reporting, whether or not to blend info and music, the effectiveness of phone-in talk shows, and inevitably, problems broadcasters are facing because of the CRTC regulations.

In addressing the latter, CHUM's Roman noted that in Phase One of the FM regs, FM stations were defined by format, and each format has a lot of bookkeeping

RADIO PROGRAMMING & MUSIC CONFERENCE

concerning Cancon, repetition factors and so on. The problem, he feels, is that these factors are being chiselled in stone, without flexibility. Now there are also hit-non hit ratios and minimal levels of 'spoken word and enrichment'. This, Roman feels, has caused a polarization between the stations

and the Commission, but there are now sessions being held by the two factions as they discover some of the CRTC's definitions are usable.

The panel closed with Owens asking whether AM will be playing music in ten years. Gidyk noted that it's impossible to see that far ahead, but that the need for information is growing, and AM will have to react to the demand. Hunter and Hennessy feel AM will still be playing music, and Hennessy adds thanks to new wave music for again providing 2 1/2-minute hits. Roman adds that tests show AM stereo is equal to FM in audience response and listener perception.

By Terry Burman

Radio in the 1980's

Quality, substance and intelligence - these are the factors on which radio in the '80's must be based, said Jim Sward in the opening seminar on Saturday at the Radio Programming and Music Conference. Sward, president of Rodgers Broadcasting Ltd., also felt that 20 - 1 radio will come about in the 1980's, that is, twenty hours of behind-the-scenes work for every hour of airtime. This may be a necessity to ensure the survival of AM radio against the rising popularity of FM, but only through more innovative programming can this be achieved.

With education higher in listeners today - 1 in 3 has post-secondary training - there has been an increasing demand for more information on the airwaves. This demand is certain to cause significant changes to both AM and FM programming, changes which are starting to occur now. While there is controversy over block vs. scattered programming, the main concern is to provide entertainment, but too much can reduce it to tabloid gossip. Talk shows, news and lifestyle comments need to be handled with sensible and intelligent approaches; more sophisticated programming will be a definite key to increase audience size.

For AM radio to succeed in the 80's, it has to go beyond the point of the money-making hit machine. It has recently proven its worth with excellent up-to-the-minute coverage of the Mississauga train disaster, and should continue in this way, whether the case in point is a traffic report or a major news event.

CFRB takes pride in calling itself "the authoritative radio voice" in regards to information programming. Vice president Don Insley insisted "Let the others be first, we want to be accurate." CHUM-FM's In Toronto is an excellent example of effective information programming, while on the lighter side, the station offers Accu-wheel Weather on weekday mornings. It is hosted by the CHUM-FM Chimp Champ, who is forever at the mercy of dee-jay Peter Griffin.

New concepts have also come about in music programming. Live broadcasts and simulcasts, such as the efforts of CHUM-FM and CITY-TV, are becoming more prevalent, and may play an important part on radio in the 80's. Broadcasts

include both international and local artists, known bands as well as unknown. AM radio offers back-to-back hits, and 15 minute mini-concerts to promote a single artist.

Non-music programming has become popular, utilizing material such as old radio serials, CBS Mystery Theatre, Suspense, Dragnet, etc. "These shows often draw a bigger audience than regular programs", so claimed CFOX-FM program director Roy Hennessy. An open talk show can be very successful if it is carefully planned and carried out in an interesting and

entertaining manner. Even lengthy talk shows can come up winning due to the right approach. One such talk show that works magnificently is CBC's Morning-side, with Don Harron from 9-12 weekdays.

Whether or not AM goes stereo in the 1980's remains to be seen, but the longevity of both AM and FM radio hangs on the ability to change with the times while still maintaining consistent and innovative programming. As long as radio continues to fill the needs of the public, it will always have an eager and growing audience.

PolyGram Montreal issue Normandeau album

PolyGram Canada are currently releasing a debut album by Harmonium co-founder Michel Normandeau. The album, titled *Jouer*, is being issued on the Polydor label and the artist is being hailed by the company as "one of the most exciting signings from the French A&R department."

Normandeau co-founded Harmonium along with Serge Fiori and watched it become one of Quebec's and Canada's most popular and top selling groups. Normandeau was responsible for writing most of the lyrics on the group's three albums, each of which is beyond double

platinum in Canada. Following Harmonium's third LP, a double set titled *L'Heptade*, Normandeau left the group. Since that time, he has been involved in production (one of his projects was Barde's second album, *Images*, also on Polydor). Normandeau also spent time in Europe and Africa prior to returning to begin recording his Polydor debut, which was produced at Montreal's Studio Tempo. *Jouer* was produced by Michel Lachance, one of Quebec's top producers, whose other credits include all three Harmonium albums.

Led Zeppelin septuple platinum tops WEA metal

The earning of septuple platinum, for 700,000 album units sold, of Led Zeppelin's *Led Zeppelin IV* album topped the month of October which brought WEA Music of Canada numerous gold, platinum and multiple platinum awards. The British rock group also achieved triple platinum for sales of 300,000 units of their new release, *In Through The Out Door*.

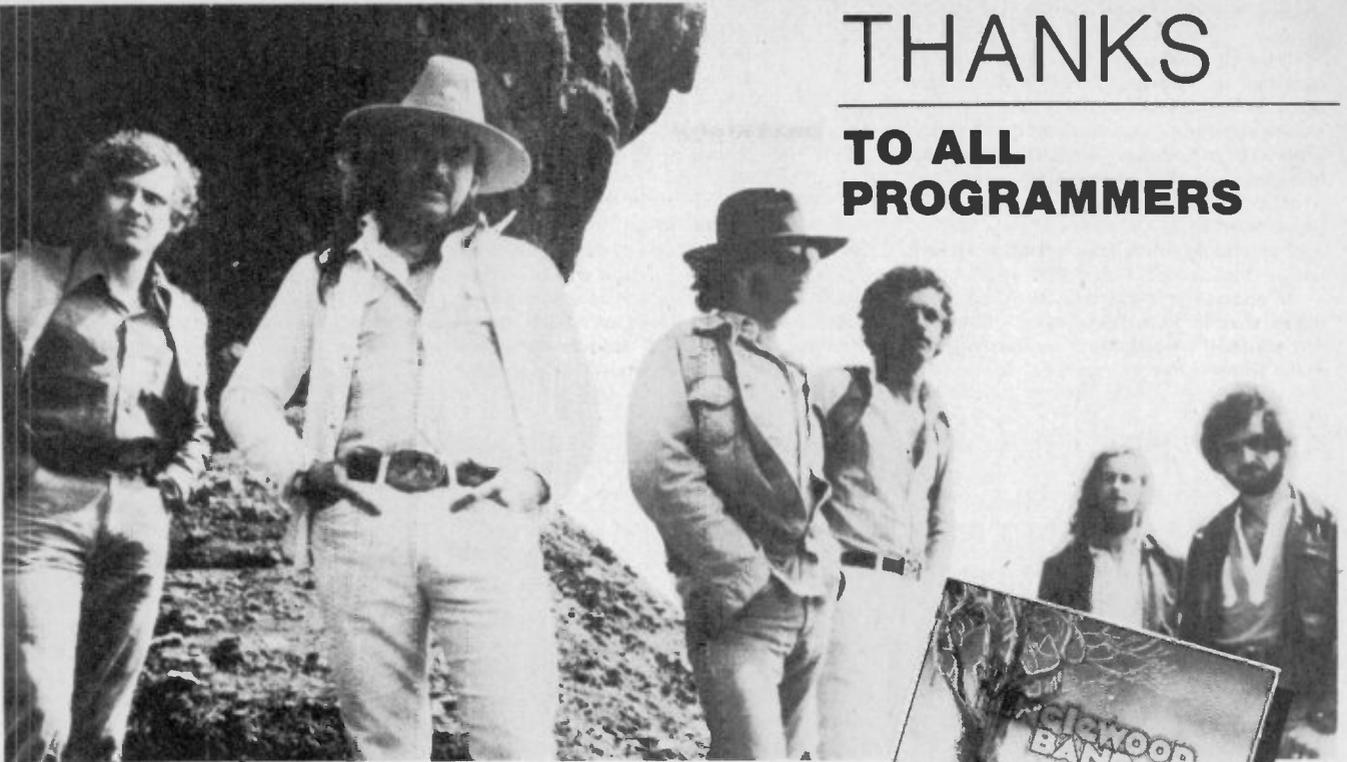
Among the other multiple platinum album awards given to WEA artists were sextuple platinum for ABBA's *Greatest Hits, Vol. 1* (coming at a time when the Swedish group's second hits package is just being released); two major awards for the Cars - quadruple platinum for their self-titled debut and triple platinum for their more recent *Candy-O*; triple platinum for the Eagles' new *The Long Run*; double platinum for Van Halen's self-titled debut;

and platinum awards for the new Fleetwood Mac set *Tusk* (which has since become double platinum) and Foreigner's new *Head Games* set. In addition, the smash hit *Pop Muzik* by M has been awarded a platinum single, for 150,000 units, and Sniff 'n' The Tears' debut album, a breakthrough effort titled *Fickle Heart*, has become gold in Canada.

In addition to their septuple platinum and triple platinum awards in Canada, Swan Song recording group *Led Zeppelin* achieved a major notice in the U.S. when in late October, they placed a total of nine albums on the top 200 chart of the leading U.S. trade paper. Not since the days of Mitch Miller in 1961 has any act placed that many albums on the charts simultaneously.

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RCA



RCA Germany releases third Good Brothers LP

RCA Canada have reported the release in Germany of the Good Brothers album *Doin' The Wrong Things Right*. The album, the third of the Richmond Hill group's four RCA sets, is out on the RCA label in Germany.

In Canada, Brian, Bruce & Larry Good's fourth set, *Some Kind of Woman*, is selling very well for the brothers, who have achieved success in both rock and country circles. RCA's A&R Manager, Roger Belair, notes, "We are very optimistic that this LP will be gold before Christmas." Achieving 50,000 unit sales could give the Goods their first gold record, although all three

of their previous releases are solid sellers. In continued support of the current release, RCA have issued a new single from the LP, *Ride Ride Ride*, which is expected by the company to achieve chart success. The single was written by Toronto's Danny McBride, the group's former lead guitarist.

The Good Brothers are currently planning material for their next album, slated for release in February or March. A constant performing group, they have been appearing throughout Ontario and will be embarking on a cross Canada tour in January.



Barry Stafford, Director of Marketing for Quality Records, presents the label's first Award Of Merit In Publishing to RPM Publisher Walt Grealis (October 30, 1979).

CBS NATIONAL MERCHANDISING CONTEST

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POINTS STANDING WEEK OF DECEMBER 10, 1979:

REGION/name	ACCOUNT	POINTS
Montreal		
Pat Blandford	A&A - Place Vertu	190
Miles Sollyfood	Superclef - Ottawa	60
John Cunningham	A&A - St. Catherine St.	49
Toronto		
Rose leurello	R.O.W. - 629 Yonge St.	291
Sunny Shostak	R.O.W. - 316 Yonge St.	253
Vic Goldman	Sams - Bramalea	33
Atlantic		
Myles MacDonald	Kellys Stereo Mart - Halifax	111
Debbie MacDonald	New Sound - Scotia Square	88
Susan Belyea	Radioland - McAlister Pl.	68
Calgary		
Brenda Paskal/ Alan Drisdelle	Kellys Stereo Mart - Quanlin Mall - Whitehorse	85
Rod Reese	Mister Sound - South Centre	73
Murray Strang	Mister Sound - North Hill	48
Vancouver		
Wes Franchuck	A&A - Coquitlam	61
Tom Radcliffe	A&A - Granville	58
Greg Mawson	Kellys - New West	45
Winnipeg		
Chris Mancini	Advance TV - Portage Ave.	127
Blair Short	Mothers Records - Portage Ave.	79
Greg Barratt	Kellys - Portage Ave.	43

Keep your points accumulating and watch this space in the RPM issue December 22 for the winners.

Eagles soar to number one and Babe holds on

The Eagles are back on top of the RPM album chart this week with *THE LONG RUN* (Asylum); and moving up to number 5 from 14 is the Bee Gees *GREATEST HITS* (RSO). On the singles chart, *BABE* by Styx (A&M) remains on top for the third week.

Barbra Streisand's album *WET* (Columbia) jumps to 19 from 30 and Donna Summer's *Greatest Hits* (Casablanca) moves up from 38 to 25. At the same time, their duet *NO MORE TEARS* hits the top ten at 9 from 14. Stevie Wonder (Tamlia) bounds up both charts with his album *THE SECRET LIFE OF PLANTS* up from 53 to 33 and his single *SEND ONE YOUR LOVE* at 19 from 32. *REGGATTA DE BLANC* (A&M) by the Police advances to 15 from 27 while their single *MESSAGE IN A BOTTLE* lands at 23 from 38.

Leaping up both charts is Tom Petty and the Heartbreakers (MCA). *DAMN THE TORPEDOES* is at 47 from 57 on the album chart, and the single *DON'T DO ME LIKE THAT* jumps to 59 from 76. On the move are the Boomtown Rats (Mercury) with their album *THE FINE ART OF SURFACING* at 65 from 85 and their single *I DON'T LIKE MONDAYS* advancing to 11 from 19.

Other albums to watch are: Max Webster's *LIVE MAGNETIC AIR* (Anthem) at 46 from 70; ABBA's *GREATEST HITS VOL. 2* (Atlantic) on the chart at 77; Frank Zappa's sequel *JOE'S GARAGE ACTS II & III* (Zappa) at 89. and a seasonal addition entitled *A CHRISTMAS TOGETHER* by John Denver & The Muppets (RCA) on the chart at 82.

RAPPER'S DELIGHT by the Sugarhill Gang (Quality) hits the singles chart at 74 and the new Eagles tune *THE LONG RUN* (Asylum) enters at 77.

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(Albums containing listed singles are shown below)

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

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

December 15, 1979.

TW	LW	Wks				
1	5	(9)	UNTIL IT'S TIME FOR YOU TO GO Vera Lynn - Attic AT-214-H (LP) Thank You For The Music-LAT-1070-H	26	26 (11)	CANDY Dick Maloney - Diana D0-1018 (LP) N/A
2	1	(13)	PETER PIPER Frank Mills - Polydor PD2002-Q (LP) N/A	27	23 (10)	MY TURN Carroll Baker - RCA PB-50536-N (LP) Hollywood Love - KKL1-0332-N
3	3	(13)	BROKEN HEARTED ME Anne Murray - Capitol 4773-F (LP) I'll Always Love You - 12012-F	28	19 (9)	NEVER HAD A LADY BEFORE Tom Jones - MCA 41127-J (LP) Rescue Me - MCA-3182-J
4	6	(6)	BABY AND THE BLUES Quarrington Worthy - Posterity PT-107 (LP) Quarrington Worthy - PTR-13012 (TCD)	29	30 (4)	TAKE THE LONG WAY HOME Supertramp - A&M AM-2193-W (LP) Breakfast in America - SP-3708-W
5	8	(4)	BABE Styx - A&M 2188-W (LP) Cornerstone - SP-3711-W	30	31 (5)	WILLIE BOY Wayne Rostad - Stag Creek TW-011 (LP) Writer Of Songs - TWA-111 (TCD)
6	10	(6)	THE BIRDWALK Hagood Hardy - Attic AT212-H (LP) The Hagood Hardy Collection - LAT-1073-H	31	24 (18)	WONDERING WHERE THE LIONS ARE Bruce Cockburn - True North TN4-147-H (LP) Dancing In The Dragon's Jaws - TN-37-H
7	7	(8)	LITTLE PEOPLE (Une Monde Enchanteur) Rob Liddell - Berandol BER-9084A (LP) Tears - BER-9077	32	34 (6)	GOODNIGHT L.A. Ron Mahonin - Heart HRT-79 (LP) N/A
8	2	(11)	HALF THE WAY Crystal Gayle - Columbia 1-11087-H (LP) Miss The Mississippi - JC-36203-H	33	.... (1)	YOU'RE ONLY LONELY J.D. Souther - Columbia 1-11079-H (LP) You're Only Lonely - JC-36093-H
9	9	(8)	LADY LIBERTY Greg Adams - Attic AT-211-H (LP) Runaway Dreams - LAT-1059-H	34	35 (5)	MIST UPON A MORNING Ryan's Fancy - Boot BTX-245-K (LP) A Time With Ryan's Fancy - BOS-7197-K
10	11	(8)	THIS NIGHT WON'T LAST FOREVER Michael Johnson - EMI America 8019-F (LP) Dialogue - SW-17010-F	35	32 (7)	YOU AND I Mireille Mathieu & Paul Anka - Polydor 2065 416-Q (LP) Mireille Mathieu Sings Paul Anka-2424 200-Q
11	18	(5)	NO MORE TEARS (Enough Is Enough) Streisand & Summer - Columbia 1-11125-H (LP) Wet - FC-36258-H	36	37 (4)	DEJA VU Dionne Warwick - Arista AS-0459-F (LP) Dionne - AB-4230-F
12	4	(12)	ONE FINE DAY Rita Coolidge - A&M AM-2169-W (LP) Satisfied - SP-4781-W	37	40 (3)	THIS IS IT Kenny Loggins - Columbia 1-11109-H (LP) Keep The Fire - JC-36172-H
13	20	(4)	ESCAPE Rupert Holmes - Infinity INF-50035-J (LP) Partners In Crime - INF-9020-J	38	39 (3)	CHIQUITITA ABBA - Atlantic AT-3630-P (LP) Voulez-Vous - 16000-P
14	16	(8)	VICTIM OF LOVE Elton John - MCA 41126-J (LP) Victim Of Love - MCA-5104-J	39	42 (2)	STILL Commodores - Motown M-1474-M (LP) Midnight Magic-M7-926K-M
15	12	(14)	LOVE CITY Peter Foldy - Free Flight PB-11692-N (LP) N/A	40	45 (2)	EYES OF LOVE John Ellis - VIK SD-2003-N (LP) N/A
16	21	(6)	EVEN NOW Nana Mouskouri - Cachet CS-4-4505 (LP) Roses & Sunshine - C13-3000 (TeeVee)	41	41 (5)	CINDY Peter, Sue & Marc - Dyna West DW-7920 (LP) N/A
17	25	(5)	SHIPS Barry Manilow - Arista AS-0464-F (LP) One Voice - AL-9505-F	42	43 (7)	I WANT YOU BOY Paul's People Featuring Arta Abele-Blue Chip BC-15 (LP) N/A
18	13	(13)	YOU DECORATED MY LIFE Kenny Rogers - United Artists UAX-1315Y-F (LP) Kenny - LWAK-979H-F	43	44 (6)	IF I HEAR ONE MORE SONG Jack Dalton - Scotti Brothers SB-504-P (LP) N/A
19	27	(3)	SEND ONE YOUR LOVE Stevie Wonder - Tamla T-54303-M (LP) Secret Life Of Plants - T-13-371N2-M	44	49 (2)	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge - A&M AM-2199-W (LP) Satisfied - SP-4781-W
20	36	(4)	TRYING TO GET TO YOU Helen Reddy - Capitol 4786-F (LP) Reddy - SO-11949-F	45	.... (1)	MY PRAYER Glen Campbell - Capitol 4799-F (LP) Highwayman - SO-12008-F
21	22	(10)	I HAVE A DESTINY Denise McCann - RCA PB-50534-N (LP) I Have A Destiny - KKL1-0341-N	46	.... (1)	WE DON'T TALK ANYMORE Cliff Richard - Harvest 72814-F (LP) Rock And Roll Juvenile - ST-6461-F
22	28	(7)	HE BELIEVES IN ME Carlton Showband - RCA PB-50541-N (LP) Hard Times - KXX11-0333-N	47	48 (2)	SORRY DOESN'T ALWAYS MAKE IT RIGHT Iris Larratt - Infinity INF-50045-J (LP) Iris Larratt - INF-9023-J
23	17	(22)	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick - Arista AS-0419-F (LP) Dionne	48	50 (2)	DO THAT TO ME ONE MORE TIME Captain & Tennille - Casablanca NB-2215-Q (LP) Make Your Love - NBLP-7188-Q
24	14	(7)	(Bringing Out) THE GIRL IN ME Maxine Nightingale - RCA CB-11729-N (LP) Lead Me On - BXL1-3404-N	49	.... (1)	COWARD OF THE COUNTY Kenny Rogers - United Artists 1327-F (LP) Kenny - UA-LWAK-979-F
25	15	(8)	GOOD FRIEND Mary MacGregor - RSO RS-938-Q (LP) Meatballs - RS-1-3056-Q	50	.... (1)	BETTER LOVE NEXT TIME Dr. Hook - Capitol 4786-F (LP) Sometimes You Win - SW-12018-F

The Big business of underground records

By Terry Burman



Piracy and bootlegging are major problems to the recording industry. The growing popularity of underground records has taken them from cult novelties to big business ventures, causing much concern to both recording artists and those within the industry. Rock bootlegs first appeared in the late 1960's, beginning with Bob Dylan's Great White Wonder in 1969. Claims have been made that this double album has sold as many as 350,000 copies, but this is highly unlikely. Great White Wonder started the wheels turning for an illegitimate industry that is now going full steam ahead.

Three phases are involved in the problem: piracy, counterfeiting, and what has commonly come to be known as the bootleg album. Piracy consists of illegal re-recording and/or repackaging of legitimate product without an attempt to duplicate the original. Cassettes and 8-track tapes are mostly involved, but pirated records exist as well. Piracy also includes home recordings, and according to CRIA president Brian Robertson, home taping represents a great financial loss to the recording industry each year.

Similar to piracy is counterfeiting, except that the counterfeit is an exact duplicate of the original. Surprisingly, one album that was highly counterfeited was the soundtrack from The Sound Of Music. However, most are rock records, and a few can still be found in various record outlets. Two examples are the Lennon/Ono curiosity Two Virgins, and Vee-Jay's Introducing The Beatles (the imitation has "stereo" printed under VJ).

The bootleg album, though, is the real money maker. Bootlegs offer live performances culled from concert, radio and T.V. appearances. Some also contain studio material, both out-takes and unreleased tracks. The live bootleg is more plentiful, and a wide variety from the major artists can usually be found. Recent advances in miniaturized recording equipment have made the bootlegger's quest easier, but much of the material comes from the inside, often from the sound men who tour with rock bands.

"... bootlegs shouldn't be outlawed - just pirated records . . ."

Amazingly, bootleggers feel their efforts

are justified. A bootlegger interviewed in a U.S. trade magazine said, "Bootleggers shouldn't be outlawed, just pirated records. Pirates made exact copies of existing recordings, while bootleggers record and release material not available anywhere else. We're not ripping record companies off, just competing with them. We should have the right to do our thing independently." A statement in a flyer from a bootleg distributor made a similar claim: "None of our albums are meant to compete with regularly released albums by the same artists. Pirated records compete with regular records because they are counterfeit copies." Bootleggers seem to feel that established companies cannot lose revenue on product not found in their catalogues. But in fact, they do lose. The artist suffers the most, as there is no quality control, no control over concept or image, and there are absolutely no royalties for the artist. All concerned get ripped off, and the consumer takes the brunt in the form of inferior bootleg product and higher prices on regular albums.

The average pressing run for a bootleg is 2,500, and can be as low as 500. Done as cheaply as possible to ensure high profits, bootlegs for the most part, are packaged in plain white sleeves with paper inserts. Labels and song separation are usually absent. Pressing quality is often very poor, as are the records' longevity. Promises on the jacket of coloured vinyl mean an even worse pressing, in most cases, than black vinyl.

More adventurous bootleggers use the lure of a stylish cover, often four-colour and laminated, which results in a higher price for the buyer. Song listings on the labels and separation between the tracks are sometimes added attractions. But a general rule of thumb can be observed here: the amount of work put into the jacket varies inversely with the quality of the recording. In other words, if it's got a great cover, watch out! The record is probably a real bomb. But to every rule, there are exceptions. The Beatles' Decca Garden State '78 are such exceptions. Deccaone offers vintage Beatles, excellently presented, while Garden State is a complete Stones concert of superb quality and performance.

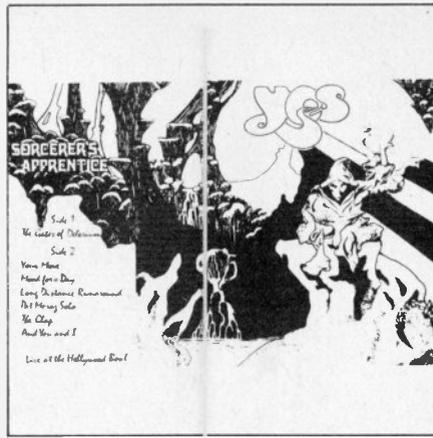
Both albums have elaborate covers.

In general, the recordings found on most bootlegs leave much to be desired. They may be distinct, tinny, or distorted to the point of noise, but to the serious collector, anything and everything by a favourite band is a true gem. The quality of studio bootlegs is usually better, but studio stuff is scarce. Some live bootlegs do have very fine, even excellent recordings, such as A Living Story - Genesis, and Bedspring Symphony - Rolling Stones. These particular albums rival legitimate product, but bootlegs of this exceptional quality are rare indeed.

"Liver Than You'll Ever Be by the Stones is probably the most copied bootleg of all."

Perennial favourites in the bootleg industry include the Beatles, the Rolling Stones and Bob Dylan, as well as Pink Floyd, Led Zeppelin and the Who. Liver Than You'll Ever Be by the Stones is probably the most copied bootleg of all. New wave bands have also been bootlegged, and the ones that get the most mileage tend to be the Cars and Elvis Costello. Their El Mocambo performances are, quite popular, especially the Costello album, originally released in a very limited edition by CBS. Most copies available today are counterfeits that fetch a hefty price nevertheless.

Since the initial Dylan release, a host of bootleg companies have sprung up all over the U.S., Canada and Europe. Early labels, such as Dittolino Discs, Rubber-Dubber, Contraband Music, Pig's Eye, and the original Trademark of Quality label have since ceased to exist. Idle Mind Productions was born in the early 1970's, and has evolved into Ruthless Rhymes Records. IMP had catchy marketing concepts; their red-white-blue vinyl bicentennial collections of McCartney's Wings From The Wings and the Stones Tour Of The Americas 1975 are prime examples. The biggest North American bootleg company still in existence is The Amazing Kornophone Record Label (TAKRL), turning out the majority of bootlegs available today, as well as the most consistent product in terms of quality. There are smaller fly-by-night outfits that may



produce a few albums, but the bulk belongs to the afore-mentioned bootleggers.

These bootleg companies are becoming ominous threats to the recording industry, who seem powerless to stop them. The law has scored only minor victories against these villains, the most recent being the arrest of three Montreal men and the seizure of 12,500 bootleg albums. In September 1976, a Berkeley store was raided and the FBI confiscated 10,000 records. And CBS apparently sued a bootlegger for the release of an appearance of Bruce Springsteen at the Bottom Line. The suit was "amicably resolved" for an undisclosed monetary settlement and an agreement to discontinue sales of the album in question.

One tactic used by record companies to combat bootlegging is an official release of the objectionable material.

One tactic used by record companies to combat bootlegging is an official release of the objectionable material. This has been done in several cases recently. A bootleg of an FM broadcast by Elton John entitled 11/17/70 did so well that it had to

be released to the public legitimately. Gentle Giant became so annoyed at the success of two bootlegs from their 1975 U.S. tour, *Playing The Foole* and *Amongst The Darkers* that they released a double live album of the same material. The album was called *Playing The Foole - The Official Gentle Giant Live Album*, which was vastly superior in all ways to the two bootlegs. *Wings Over America* slated for release anyway, virtually destroyed all bootlegs from McCartney's 1975-76 World Tour, especially the highly similar *Wings From The Wings*. And, according to *Hot Wacks* magazine, a journal on bootleg releases and related paraphernalia, the four album set *Volume One* of pirated Beatle material caused Capitol Records to issue two double greatest hits albums of their own.

Although the record companies may initiate legal action against the bootleggers, it is up to the artists to continue the fight. Most artists would be infuriated to learn of an inferior product attributed to them, but some artists actually endorse the bootleg industry. John Lennon collects

Beatle bootlegs, maintaining that Sweden 1963 is the best live Beatle disc. Lennon is also alleged to have traded a tape of *What's The New Mary Jane* to a bootlegger for some Beatlegs that he didn't have. Who bassist John Entwistle also collects bootlegs for his band while Patti Smith and Bruce Springsteen encourage bootlegs of themselves.

Both the record companies and the RCMP seem reluctant to discuss their responsibilities towards bootleggers and their infamous profession. The definite lack of aggressive legal action against the bootleggers indicates that they are laughing all the way to the bank. Only if the record industry and the government tightens down, can they hope to make any headway in wiping out the production and distribution of bootlegs and pirated music. For every bootlegger who is caught, there are more who are willing to step in and carry on with business. With record collectors clamouring for new and exciting material by their favourite bands, bootleggers will always have a ready market.

New LP, Canadian date for Ariola's Japan

Ariola recording group Japan, whose product is released in Canada by Quality Records, have been confirmed to make their Canadian debut appearance, November 24 at Toronto's Ryerson Theatre. The five-piece British rock group will be flying into Toronto for the sole purpose of making the concert appearance.

The Toronto date will support the group's third Ariola album, a brand new set titled *Quiet Life*. As a sign of the group's previous success in Canada, and particularly in Toronto, the album is being issued in Canada prior to any other market, including Britain. The group's previous two releases, *Obscure Alternatives* and *Adolescent Sex*, did well in Canada, as did a special 12-inch single release, *Life In Tokyo*, produced by studio master Giorgio Moroder. Through their past releases, the group have developed a solid cult following in this country. Quality are hoping the Toronto show and new album will increase that following.

The group's manager, Simon Napier Bell (one-time manager of the Yardbirds), feels that Toronto could be the key to



Ariola recording group Japan.

Japan's breaking the entire North American market. The group's popularity among press and media was indicated by the very large turnout to a special July 12 press reception held for the band at the House Of Lords.

Japan are comprised of lead vocalist/guitarist David Sylvian, who writes most

of the group's material; lead guitarist Rob Dean; Mick Karn on bass; keyboard player Rich Barbieri; and drummer/percussionist Steve Jansen. For the Toronto date, the group will be joined by two female vocalists who will also contribute horns and keyboards.



Kneptune recording artist Larry Moore offers CFMI-FM personality Bob Boving (r) a little extra incentive to play Moore's new single, Meant To Be.



CKNW was one of the many stops Kneptune recording artist Larry Moore made promoting his new single, Meant To Be. Moore pictured here with CKNW's Ted Wendland (l) and Leigh McKay (r).



FM/96's Dave Fisher was caught off guard when surprised by two dozen costume-garbed wellwishers who dropped by on the Montreal station, last Halloween.



Don Jackson (r) of FM/96 in Montreal spent a few hours reminiscing with former Monkees guitarist, Mike Nesmith. (More easily recognizable when wearing his famous green toque).



Montreal's FM/96 personality, Don Jackson shares his microphone with Playboy's Miss August, Dorothy Stratton, during one of his shows.



Ted Rogers, Jim Sward (Rogers Broadcasting) and CHFI-FM's Ted Randal, receive platinum award for sales of Candlelight & Wine, an album produced by the Toronto FM giant.

TRENDSETTERS

Compiled by Steven Boyton

ROCK ORIENTED



CONNIE SINCLAIR
CJBK LONDON

CANCON SINGLES CHARTED
16 18 Streeheart-Under My Thumb
26 29 Bruce Cockburn-The Lions

CANCON SINGLES PLAYLISTED
Cooper Bros.-Show Some Emotion
Bob Segarini-Goodbye L.A.
Long John Baldry-A Thrills A Thrill
Private Eye-Your Place Or Mine
Triumph-Lay It On The Line
Troiano-It's You
Pointer Sisters-The Shape I'm In
Marc Jordan-Twilight
Prism-Virginia
France Joli-Come To Me
April Wine-Say Hello
Anne Murray-Broken Hearted Me
Trooper-3 Dressed Up As Nine

CANCON ADD
Stonebolt-Don't You Hide It



DON STEVENS
CKLG VANCOUVER

CANCON SINGLES CHARTED
13 Frank Mills-Peter Piper
15 Trooper-Three Dressed Up As A Nine

CANCON SINGLES PLAYLISTED
Private Eye-Your Place Or Mine
Streeheart-Under My Thumb
Richard Stepp-Holiday In Hollywood
Nancy Nash-Nana Ha Ha
The Models-Janie Your Wrong
April Wine-Say Hello
Pointer Sisters-The Shape I'm In
Long John Baldry-A Thrills A Thrill
Surrender-Find Your Way
Cooper Bros.-Show Some Emotion
Barbara Law-Take All Of Me
Pat Benatar-Rated X
Private Eye-Changes



JOYCE PILLARELLA
CKGM MONTREAL

CANCON SINGLES CHARTED
3 4 France Joli-Come To Me
10 11 Streeheart-Under My Thumb
20 20 April Wine-Say Hello

CANCON SINGLES PLAYLISTED
Harlequin-Survive
Bruce Cockburn-The Lions
Triumph-Lay It On The Line
Marc Jordan-Generalities
Pat Benatar-Rated X
Surrender-Find Your Way
Nick Gilder-Metro Jets
Hellfield-The Night Music
Troiano-It's You

CANCON ADDS
Private Eye-Changes
Doucette-Some Day



JOHN KEOGH
CFTR TORONTO

CANCON SINGLES CHARTED
14 17 Anne Murray-Broken Hearted Me
18 21 Prism-Virginia
20 19 Marc Jordan-I'm A Camera
25 22 Streeheart-Under My Thumb.
28 24 Bruce Cockburn-The Lions
30 36 April Wine-Say Hello
36 27 Zwol-Shaka Shaka
32 34 Dan Hill-When You Smile
34 -- Frank Mills-Peter Piper

CANCON SINGLES PLAYLISTED
Ian Thomas-Pilot
Richard Stepp-Holiday
Hellfield-The Night Music
Troiano-It's You
Prism-You Walked Away Again
Bob Segarini-Livin' In The Movies
Harlequin-Survive

CANCON ADD
Stone Bolt-Don't You Hide It

Trendsetter correspondents are reminded that all playlist information must be submitted no later than 12 pm Wednesday each week.

ALBUM ORIENTED



BRIAN MASTER
Q107 TORONTO

CANCON ALBUMS HEAVY ROTATION
Dutch Mason - Wish Me Well
Zwol-Effective Immediately
FM-Surveillance
Hellfield-The Night Music
Andrew Matheson-Monterey Shoes
Marc Jordan-Blue Desert
Pointer Sisters-The Shape I'm In
April Wine-Harder Faster
Saga-Images At Twilight
Streeheart-Under My Thumb
Max Webster-Live Magnetic Air

CANCON ALBUMS MEDIUM ROTATION
Harlequin-Victim Of A Song
Bruce Cockburn-Dancing In The Dragons
Ellen Folley-Night Out, Young Lust
CANO-Rendezvous
Stanley Frank
Time Twins-Wabooba
The Wives-Cigarettes
Vladmir Rogov-There's A Woman
Bill Hughes-Dream Master
Ernie Smith-To Behold Jah
Garfield-Reason To Be
The Diodes-Released



VERNON CLARK
CHOZ-FM ST. JOHN S
CANCON ALBUMS HEAVY ROTATION
April Wine-Harder Faster
Max Webster-Live Magnetic Air
Streeheart-Under My Thumb
Dutch Mason-Wish Me Well
The Minglewood Band
Pat Benatar-Rated X
Ellen Folley-Young Lust, Night Out

CANCON ALBUMS MEDIUM ROTATION
Surrender
Harlequin-Victim Of A Song
Trooper-Flying Colours
Private Eye
CANO-Rendezvous

TRENDSETTERS



WES ERICKSEN
CJAY-FM CALGARY

CANCON ALBUMS HEAVY ROTATION

Garfield-Reason To Be
April Wine-Harder, Faster
Marc Jordan-Blue Desert
Surrender
Private Eye
Heavens Radio-Uptown Babies
CANO-Rendezvous
Hellfield-The Night Music
Harlequin-Victim Of A Song
Bruce Cockburn-Dancing In The Dragons
Trooper-Flying Colours
Chilliwack-Breakdown In Paradise

CANCON ALBUMS MEDIUM ROTATION

Zwol-Effective Immediately
Prism-Armageddon
Bob Segarini-Goodbye L.A.
The Minglewood Band
The Good Bros.-Some Kind Of Woman
Richard Harrow-Amateur Night
The Stephen Barry Band-Live
The Cooper Bros.-Pitfalls Of The Ballroom

CANCON ALBUMS LIGHT ROTATION

Mendelson Joe-Not Homogenized
Max Webster-Live Magnetic Air
Michael Normandeau-Jouer
Dutch Mason-Wish Me Well
Quarrington/Worthy
Andrew Matheson-Monterey Shoes
Diane Tell-Entre Nous
True Myth
Roddy Elias-A Night For Stars

CANCON ADDS

The Models
Max Mouse And The Gorillas
Ernie Smith-To Behold Jah
Graeme Card-Dorothea's Dream



RICK SHANNON
CFOX-FM VANCOUVER

CANCON ALBUMS HEAVY ROTATION

FM-Surveillance
Chilliwack - Breakdown In Paradise
Trooper-Flying Colors
Max Webster-Live Magnetic Air
Harlequin-Victim Of A Song
April Wine-Harder Faster

CANCON ALBUMS MEDIUM ROTATION

The Minglewood Band
Bob Segarini-Goodnight L.A.
Surrender
Private Eye
Neil Young-Rust Never Sleeps
Good Brothers-Some Kind Of Woman
Prism-Armageddon
Saga-Images At Twilight

CANCON SINGLES PLAYLISTED

Pat Benatar Rated X
Ellen Folley-Young Lust
Streethart-Under My Thumb
Iron Horse-He's A Joker



SHERYL NICHOLSON/BRIAN MURPHY

CHEZ-FM OTTAWA

CANCON ALBUMS HEAVY ROTATION

Trooper-Flying Colors
Bruce Cockburn-Dancing In The Dragons
CANO-Rendezvous
Share CHEZ 79
Max Webster-Live Magnetic Air
April Wine-Harder Faster
Delmer McGregor-Dance The Giddy
Chilliwack-Breakdown In Paradise
Bob Segarini-Goodbye L.A.
FM-Surveillance

CANCON ALBUMS MEDIUM ROTATION

Ernie Smith-Don't Down Me Now
Saga-Images At Twilight
Emmons/Breau-Minors Allowed
Corbeau
Harlequin-Victim Of A Song
Rodney Elias-A Night For Stars
Moe Koffman-Back To Bach
Catherine Moses-Music In My Heart
Diane Tell-Entre Nous
1755-Viva A La Baie
Daniel Lavoie-Nervana Blue
Marc Jordan-Blue Desert
Michael Normandeau-Jouer

ADULT ORIENTED



ARLENE SLAVIN
CJFM-96 MONTREAL

CANCON SINGLES PLAYLISTED

Anne Murray-Broken Hearted Me
Cooper Brothers-Show Some Emotion

Claudja Barry-Everybody Needs Love
Troiano-It's You
Richard Stepp-Holiday In Hollywood
Melissa Manchester-Pretty Girls
Barbara Law-Take All Of Me

CANCON ADDS

Myles-Oh Jamaica
Private Eye-Everybody Knows



CAROL DONILY
CFCN CALGARY

CANCON SINGLES PLAYLISTED

Melissa Manchester-Pretty Girls
Frank Mills-Peter Piper
Quarrington/Worthy-Baby And The Blues
Ron Mahonin-Goodnight L.A.
Myles-Oh Jamaica
Peter Foldy-Love City
Paul Clinch-Band Bandit
Greg Adams-Lady Liberty
Mathieu/Anka-You And I
Dan Hill-Hold On To The Night
Anne Murray-Broken Hearted Me
Gallant/Ford-We'll Find A Way
Adam Mitchell-Fool For Love
Richard Stepp-Holiday
Jenson Interceptor-Tiny Thing
Craig Ruhnke-I Need You



CHRIS BROWN
CKJS WINNIPEG

CANCON SINGLES CHARTED

- 1 1 Carroll Baker-My Turn
- 3 4 Dan Hill-Hold On To The Night
- 8 3 Anne Murray-Broken Hearted Me
- 10 11 Jack Dalton-If I Hear One More
- 12 13 Ron Mahonin-Goodnight L.A.
- 13 15 Anka/Mathieu-You And I
- 14 18 Greg Adams-Lady Liberty
- 15 9 Frank Mills-Peter Piper
- 19 26 Vera Lynn-Until It's Time
- 23 23 Ginette Reno-I Just Want To Love
- 28 33 Iris Larratt-Sorry
- 29 37 Hagood Hardy-Bird Walk
- 31 34 Carlton Showband-He Believes
- 35 40 Family Brown-Love Was On
- 36 -- Nancy Ryan-Cherokee Band
- 37 39 Shawn Fagen-So Deep Is The Night
- 40 -- Michael Palmer-Holly

CANCON PICK

Craig Ruhnke Band-I Need You

ROCK-ORIENTED HITMAKERS

KEITH JAMES JR.
CHED EDMONTON
CHARTED

(1) Babe-Styx
(24) Cool Change-Little River Band
(28) Half The Way-Crystal Gayle
(30) I Want You Tonight-Pablo Cruise
PLAYLISTED
Do That To Me-Captain & Tennille

NEVIN GRANT
CKOC HAMILTON
CHARTED

(1) Babe-Styx
(36) Coward-Kenny Loggins
(38) Better Love Next Time-Dr. Hook
(39) This Is It-Kenny Loggins
(40) The Long Run-Eagles
PLAYLISTED
Sara-Fleetwood Mac
Voices-Cheap Trick

DAVE MITCHELL
CKLC KINGSTON
CHARTED

(1) I Don't Like Mondays-Boomtown Rats
(25) Chiquitita-ABBA
(29) This Is It-Kenny Loggins
PLAYLISTED
Coward Of The County-Kenny Rogers
We Don't Talk Anymore-Cliff Richards

DAVE WATTS
CFRA OTTAWA
CHARTED

(1) Heartache Tonight-Eagles
(26) Under My Thumb-Streethart
(27) Escape-Rupert Holmes
(28) Do That To Me-Captain & Tennille
PLAYLISTED
I Want You Tonight-Pablo Cruise
I'd Rather Leave-Rita Coolidge
Pretty Girls-Melissa Manchester

RICK ALLAN
CHEX PETERBOROUGH
CHARTED

(1) Babe-Styx
(25) Coward Of The County-Kenny Rogers
(26) Better Love Next Time-Dr. Hook
(27) Under My Thumb-Streethart
(30) I Want You Tonight-Pablo Cruise
PLAYLISTED
Send One Your Love-Stevie Wonder
Chiquitita-ABBA
The Long Run-The Eagles

PETER SUMMER
CJME REGINA
CHARTED

(1) Babe-Styx
PLAYLISTED
Rock With Me-Michael Jackson
Coward Of The County-Kenny Rogers
Say Hello-April Wine

DUANE GRANDBOIS
CKCK REGINA
PLAYLISTED

Love Pains-Yvonne Elliman
Third Time Lucky-Foghat
Don't Let Go-Issac Hayes

MIKE WILLIAMS
CKOM SASKATOON
CHARTED

(1) Babe-Styx
(28) If You Remember Me-Chris Thompson
(29) Head Games-Foreigner
(30) The Nightmusic-Hellfield

KEVIN McKANNA
CKY WINNIPEG
CHARTED

(1) Babe-Styx
(26) Video Killed The Radio Star-Buggles
(27) Find Your Way-Surrender
(28) Do That To Me-Captain & Tennille
(30) Message In A Bottle-Police

MARK LEWIS
CFRN EDMONTON
PLAYLISTED

Bring My Love Around-One Horse Blue

Say Hello-April Wine
Rock With You-Michael Jackson
Ladies Night-Kool & The Gang
This Is It-Tom Petty /Heartbreakers

RICK HAMILTON
CJJD HAMILTON
CHARTED

(1) Babe-Styx
(29) Coward Of The County-Kenny Rogers
(30) This Is It-Kenny Loggins

ERIC SANNES
CHAT MEDICINE HAT
CHARTED

(1) Escape-Rupert Holmes
(23) Ladies Night-Kool & The Gang
(24) Damned If I Do-Alan Parsons
(25) Savannah Nights-Tom Johnston
(26) This Is It-Kenny Loggins
(27) Baby Don't Go-Karla Bonoff

CLARK BARROW
CHCL MEDLEY
CHARTED

(1) Broken Hearted Me-Anne Murray
(31) Ready For The 80's-Village People
(32) Poison-Emigre
(33) Lay It On The Line-Triumph
(34) It's You-Troiano
PLAYLISTED
Lover Of The Night-Michael Bouyera
Livin' In The Real World-Southside Johnny

AUDIE LYNDY
CHAB MOOSE JAW
CHARTED

(1) Heartache Tonight-Eagles
(27) Video Killed The Radio Star-Buggles
(28) Come To Me-France Joli
(29) Send One Your Love-Stevie Wonder
(30) You're Only Lonely-J.D. Souther

DANA DEKKER
CJNB NORTH BATTLEFORD
CHARTED

(1) Babe-Styx
(19) Head Games-Foreigner
(29) Better Love Next Time-Dr. Hook
PLAYLISTED
I Don't Like Mondays-Boomtown Rats
Wait For Me-Hall & Oates
Rock With You-Michael Jackson
Third Time Lucky-Foghat
Rebound-Cano
Changes-Private Eye

JERRY BUTLER
CFCH NORTH BAY
CHARTED

(1) Babe-Styx
(5) Broken Hearted Me-Anne Murray
(12) Take The Long Way-Supertramp
(18) We Don't Talk-Cliff Richard

KEVIN NELSON
CKAR OSHAWA
CHARTED

(1) Babe-Styx
(25) Legend-Poco
(26) We Don't Talk-Cliff Richards
(29) Sad Eyes-Robert John
(30) Still-Commodores

MIKE WILMOT
CKJD SARNIA
CHARTED

(1) Still-Commodores
(26) The Long Run-Eagles
(29) This Is It-Kenny Rogers
(30) Better Love Next Time-Dr. Hook
PLAYLISTED
Rock With You-Michael Jackson
Do That To Me-Captain & Tennille
Third Time Lucky-Foghat

STEVE MOORE
CHLO ST. THOMAS
PLAYLISTED

Don't Ya Hide It-Stonebolt
Rotation-Herb Alpert
Changes-Private Eye

TERRY HART
CHNO SUDBURY
CHARTED

(1) Babe-Styx
(20) Do That To Me-Captain & Tennille
(21) Confusion-E.L.O.
(26) Run Buddy Run-Doucette
(29) Say Hello-April Wine

TED HAYWARD
CJJC WOODSTOCK
CHARTED

(1) I Do The Rock-Tim Curry
(35) Angel-Fleetwood Mac
(36) Paradise Skies-Max Webster
(37) Savannah Nights-Tom Johnson
(38) Ain't What It Used To Be-Minglewood
(39) Train Train-Blackfoot

GEOFF STEWART
CJGX YORKTON
PLAYLISTED

The Long Run-Eagles
Don't Do Me Like That-Tom Petty
Someday-Doucette
Back Up Against The Wall-A.R.S.
Last Train-E.L.O.

ADULT-ORIENTED HITMAKERS

BILL MILLS
CKDH AMHERST
PLAYLISTED

Looks Like Love Again-Dann Rogers
Rock With You-Michael Jackson
I'd Rather Leave-Rita Coolidge
Coward Of The County-Kenny Rogers
Deja Vu-Dionne Warwick

BETTY MACDONALD
CJFX ANTIGNISH
PLAYLISTED

We Don't Talk-Cliff Richards
Come To Me-France Joli
Rock With You-Michael Jackson
Little People-Rob Liddell
Coward Of The County-Kenny Rogers

ROB MITCHELL
CKX BRANDON
PLAYLISTED

Holding On-Lobo
Pour Me Another-Eddie Rabbitt
After The Rain-Bruce Cockburn
Escape-Rupert Holmes
Baby And The Blues-Quarrington/Worthy
Years-Barbara Mandrell

BRUCE WYLIE
CFJR BROCKVILLE
CHARTED

(1) You're Only Lonely-J.D. Souther
(31) I'd Rather Leave-Rita Coolidge
(33) Lady Liberty-Greg Adams
(36) We Don't Talk-Cliff Richards
(37) Phantom-Ronnie Prophet
(38) You Are My Miracle-Roger Whittaker

CAROL DONILY
CFCN CALGARY
PLAYLISTED

Holding On-Lobo
Yes I'm Ready-Terry De Sario
Do It In A Heartbeat-Carlene Carter

LAIRD ELCOMBE
CFTJ CAMBRIDGE
PLAYLISTED

Send One Your Love-Stevie Wonder
We Don't Talk-Cliff Richards
Love Pains-Yvonne Elliman
I'd Rather Leave-Rita Coolidge
Baby & The Blues-Quarrington/Worthy
Holiday-Richard Stepp

NORM MAZUREN
CHWK CHILLIWACK
CHARTED

(1) Heartache Tonight-Eagles
(14) The Lions-Bruce Cockburn
(20) All I Can Do-Cars
(21) Rainbow Connection-Kermit The Frog
(22) Escape-Rupert Holmes

LOUISE GUY
CHUC COBOURG
PLAYLISTED

Chiquitita-ABBA
You And I-Mireille Mathieu/Paul Anka
Send One Your Love-Stevie Wonder
Give A Little More-Phyllis Hyman
The Top Of The Stairs-Charley Pride

F.J. HURTAK
CKEK CRANBROOK
PLAYLISTED
Rock With You-Michael Jackson
Wait For Me-Hall & Oates
Ladies Night-Kool & The Gang
Under My Thumb-Streethart
Deja Vu-Dionne Warwick

BRIAN PERKIN
CJOY GUELPH
PLAYLISTED
Rock With You-Michael Jackson
If You Remember-Chris Thompson
Chiquitita-ABBA
I Need You To Be There-Craig Ruhnke

DAN WILLIAMS
JC55 KAMLOOPS
PLAYLISTED
Rotation-Herb Alpert
Coward Of The County-Kenny Rogers
Meant To Be-Larry Moore
Don't Ya Hide-Stonebalt

JOHN HARADA
CHYR LEAMINGTON
PLAYLISTED
Holdin' On-Lobo
Smooth Sailing-Jim Weatherly
Can't Take-Maureen McGovern
Rock With Me-Michael Jackson
Rotation-Herb Alpert

BRUCE MOREL
CFCF MONTREAL
CHARTED
(1) Still-Commodores
(18) Cool Change-Little River Band
PLAYLISTED
Wait For Me-Hall & Oates
Take The Long Way-Supertramp

GARY GREER
CFOR ORILLIA
PLAYLISTED
Chiquitita-ABBA
I'd Rather Leave-Rita Coolidge
Goodnight L.A.-Ron Mahonin

MARK FORSYTHE
CKCI PRINCE GEORGE
PLAYLISTED
Coward Of The County-Kenny Rogers
Looks Like Love-Dann Rogers
Rock With You-Michael Jackson
Do It In A Heartbeat-Carlene Carter

GUY LABEL
CHRC QUEBEC
CHARTED
(1) Ou Est Passe Ma Boheme-Julio Iglesias
(42) Et nous voila-Nicolas Peyrac
(45) Tu es La-Ginette Reno
(47) Entre-nous-Diane Tell
PLAYLISTED
Chanson D'amour-Nicole Croisille
Rien Qu'un Bye-Sonia Sinclair

ROB WHITTLE
OR60 VANCOUVER
CHARTED
(1) Still-Commodores
(36) Coward Of The County-Kenny Rogers
(37) You Are My Miracle-Roger Whittaker

CHRIS BROWN
CKJS WINNIPEG
CHARTED
(1) My Turn-Carroll Baker
(30) Coward Of The County-Kenny Rogers
(36) Walk With Me-Hagood Hardy
(38) So Deep Is The Night-Sean Fagan
(39) No Chance-Moon Martin
PK Cherokee Bend-Nancy Ryan
PLAYLISTED
Live It Up-Live It Up Band
Holly-Michael Palmer

CANADIAN MAJOR MARKETS

JOYCE PILLARELLA
CKGM MONTREAL
CHARTED
(1) Please Don't Go-KC & Sunshine Band

(28) Rappers Delight-Sugarhill Gang
(30) The Long Run-Eagles
PLAYLISTED
Changes-Private Eye
Someday-Doucette

ROGER ASHBY
CHUM TORONTO
CHARTED
(1) Message In A Bottle-Police
(24) Fool In The Rain-Led Zeppelin
(27) We Don't Talk Anymore-Cliff Richard
(28) Voices-Cheap Trick
(30) I Want You Tonight-Pablo Cruise

EDMONTON'S TOP SINGLE SELLERS

Supplied by Bill Maxim
Northland Music - Edmonton

- 1 HEARTACHE TONIGHT
Eagles - WEA
- 2 BABE
Styx - A&M
- 3 GOOD GIRLS DON'T
The Knack - Capitol
- 4 TUSK
Fleetwood Mac - WEA
- 5 DREAMING
Blondie - Capitol
- 6 YOU'RE ONLY LONELY
J.D. Souther - CBS
- 7 THREE DRESSED UP AS A NINE
Trooper - MCA
- 8 TAKE THE LONG WAY HOME
Supertramp - A&M
- 9 HOLD ON
Ian Gomm - CBS
- 10 STILL
Commodores - Motown
- 11 PETER PIPER
Frank Mills - PolyGram
- 12 NO MORE TEARS
Streisand/Summer - CBS
- 13 I DON'T LIKE MONDAYS
Boomtown Rats - PolyGram
- 14 POP MUZIK
M - WEA
- 15 YOU DECORATED MY LIFE
Kenny Rogers - Capitol

VANCOUVER'S TOP ALBUM SELLERS

Supplied by Uwe Schnack
A&B Sound - Vancouver

- 1 LED ZEPPELIN
In Through The Out Door - WEA
- 2 EAGLES
The Long Run - WEA
- 3 BOOMTOWN RATS
The Fine Art Of Surfacing - PolyGram
- 4 ABBA
Greatest Hits Vol. 2 - WEA
- 5 JOE JACKSON
I'm The Man - A&M
- 6 GARY NUMAN
Replicas - WEA
- 7 PAT BENATAR
In The Heart Of The Night - Capitol
- 8 E.L.O.
Greatest Hits - CBS
- 9 TOM PETTY
Damn The Torpedoes - MCA
- 10 THE POLICE
Reggatta de Blanc - A&M
- 11 LITTLE RIVER BAND
First Under The Wire - Capitol
- 12 STYX
Cornerstone - A&M
- 13 PABLO CRUISE
Part Of The Game - A&M
- 14 HEART
Dog & Butterfly - CBS
- 15 E.L.O.
Discovery - CBS

DANCE MUSIC HYPE

by Vince DeGiorgio

For the last few years, the course of "disco" music has taken many different directions. It seems that through its many drastic changes, its main influences have revolved in a repetitive circle, beginning with rhythm and blues, heavy pop-rock, heavy orchestrations and the forever altered European sound. Evidence of the continuing strength of R&B flavoured material, is shown of late by T.J.M. (Casablanca) and Phyllis Hyman (Arista). The success continues with I'm Caught Up by Inner Life, on Prelude Records. In the duration of the 7:54 track, producers Patrick Adams and Gregory Carmichael combine their talents with the mixing expertise of John Morales, using a great bass and lead guitar coupling to surround the strings and lead vocalist Jocelyn Shaw. Morales has fitted in two breaks, both cushioned by percussion and strings, locking total effectiveness into a disco disc that was a rarity: 1979's only underground hit.

For those who are excited by a massive electronic display, Unidisc Records have released two new disco discs, both of which

were previous album offerings and now are out in re-mixed form. From their debut LP Nightlife Unlimited, the group of the same name with the help of mixer Steve Thompson and engineer Mike Pabone have Love Is In You, now having been totally re-worked and sporting many interesting differences. Keyboards and strings are in the forefront for the lead male vocalist to harmonize with, accompanied by electronics and whirling string movements before and after the break. Its peak point features a tight interlocking of assorted percussion, making Love Is In You a brand new selection, and a sufficient time spacer while Nightlife II completes production.

Producer Joe LaGreca, who produced another Unidisc success in The Break by Kat Mandu, has his most impressive work to date in Stop Your Teasing by Hydro featuring Lorna. As did Love Disco Style, Stop was in dire need of an edit. With its 9:23 length, its impact was locked too late and the time it took to forward to its devastating break gave the disc a tendency to drag on. Now, with the help of Studio 54's Roy Thode, LaGreca has re-qualified it, tightening the vocal lines to an even stronger degree and with these alterations giving lead vocalist Lorna an opportunity to turn it out, supported beautifully by a superb brass section and a break of electronic mastery to its end. Definitely both

for peak time and 100% Cancon.

APA Records, distributed by TK Records have released the disco disc of Toronto favourite Celi Bee, produced again by her husband Pepe Luis Soto titled Blow My Mind. The bright electronic spirals that surround the latin vocalist generate an abundance of excitement, fronted by a bass and keyboard interplay. On her most recent LP of the same title, Dancin Nuts is another prime selection. On Marlin Records, also distributed by TK, comes Love Machine another standout original composition by Detroit-based session magicians Michael Theodore and Dennis Coffey for Tempest Trio. As always, the production is the key here, being the platform for superb brass and stringwork incorporated with the vocals. Electronic whip lashes highlight a good break, giving

it a supporting lead for great vocal harmonies. Definitely for peak time.

Although its availability will not be fully realized until its album release, Lipps Inc.'s Rock It, (not to be confused with Deborah Washington's hit of the same title) is an exciting debut from Steven Greenberg, a virtual unknown who wrote, arranged, conducted and produced this premier Casablanca outing. Sporting itself with a superb bass and flawless strings in the background, it sets the stage for synthesizers sizzling through the break a la I Feel Love. Perfect length at 5:48 on the disco disc.

Perhaps the perfect example in the pop-disco field for disco fusion is Yvonne Elliman's Love Pains, a bright airy electronic track with traces of pop and a smooth,

but lovely stringline. Casstennettes are thrown in for excitement during the vocal refrain, along with a synthesizer break which locks with the guitar and strings from the outset. Produced by Steve Barri, it's this week's most pleasant surprise, reported favourably by the Quest's Gord McMillan.

Slanting more to a European sound is the new disco disc from the LaBionda team, this time appearing as D.D. Sound with The Hootchie Cootchie. Using an extremely commercial "sing-along" style hook, it features a guitar and keyboard interchange that is simple but very effective. Like their internationally successful One For You, One For Me, this offering will have little trouble crossing over to adult contemporary and becoming a staple in the clubs.



You belong at EJ's was the message Jim Brady, CFTR's morning man received from the singing telegram. The invite was for the grand opening of Toronto's newest dance emporium.



Noah James (r) a Toronto columnist at the opening of EJ's with Rosie and Mike Levine. The latter is from the successful Attic rock group Triumph.



CHFI FM's Sandy Hoyt also received an invitation to attend the opening of EJ's which is located at the Essex Park Hotel in downtown Toronto and offers the latest in dance entertainment.

RPM Dance Music

CANADA'S ONLY NATIONAL
DANCE MUSIC SURVEY

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

December 15, 1979.

TW	LW	Wks				
1	1	(13)	DON'T STOP TILL YOU GET ENOUGH Michael Jackson - Epic 9-50742-H (LP) Off The Wall - FE-35745-H	16	12 (5)	JEALOUSY Amil Stewart - Ariola AR-771X-M (LP) Paradise Bird - SW-50072-M
2	3	(7)	NO MORE TEARS (Enough Is Enough) B. Streisand/D. Summer - Columbia 1-11125-H (LP) Wet - FC-36258-H	17	22 (3)	DON'T LET GO Isaac Hayes - Polydor PD-2011-Q (LP) Don't Let Go - PDL-6224-Q
3	2	(13)	RISE Herb Alpert - A & M AM-2151-W (LP) N/A	18	19 (3)	ROLLER-SKATIN' MATE Peaches & Herb - Polydor PD-2031-Q (LP) Twice The Fire - PD-1-6239-Q
4	5	(6)	LET ME KNOW (I Have A Right) Gloria Gaynor - Polydor PD-2021-Q (LP) I Have A Right - PD1-6231-Q	19	10 (7)	VICTIM OF LOVE Elton John - MCA 41126-J (LP) Victim Of Love - MCA-5104-J
5	4	(13)	COME TO ME France Joli - TGO TGS-500-F (LP) France Joli - TGO-7000-F	20	28 (2)	ROCK WITH YOU Michael Jackson - Epic 9-50797-H (LP) Off The Wall - FE-35745-H
6	9	(5)	RAPPER'S DELIGHT Sugar Hill Gang - Quality QDC-19-M (LP) N/A	21	16 (9)	HANDS DOWN Dan Hartman - Blue Sky 4Z8-2778-H (LP) N/A
7	7	(13)	DIM ALL THE LIGHTS Donna Summer - Casablanca NB-2201-Q (LP) Bad Girls - NBLP-2-7150-Q	22	25 (2)	BOYS WILL BE BOYS Duncan Sisters - RCA PB-50538-N (LP) Duncan Sisters - KKL1-0329-N
8	11	(4)	HARMONY Suzi Lane - Elektra E-46530-P (LP) N/A	23	24 (2)	HOLLYWOOD Freddie James - Unidisc UN-121-K (LP) Freddie James - ULP-007-K
9	8	(13)	POP MUZIK M - Sire WBS-49033-P (LP) N/A	24	21 (11)	THE BREAK Cat Mandu - Unidisc UN-119-K (LP) N/A
10	15	(3)	DEPUTY OF LOVE Don Armando - ZE ZEA-12-003-M (LP) N/A	25	18 (15)	GET UP AND BOOGIE Freddie James - Unidisc UN-118-K (LP) Freddie James - ULP-007-K
11	6	(21)	LEAD ME ON Maxine Nightingale - Windsong/RCA CB11530-N (LP) Lead Me On - BXL1-3404-N	26	.... (1)	(You Make Me) FEEL THE FIRE Claudia Barry - Lollipop LGX-7-K (LP) Feel The Fire - LG-1006-K
12	14	(4)	LADIES NIGHT Kool & The Gang - De-Lite DE801-Q (LP) Ladies Night - DSR-9513-Q	27	.... (1)	DO YOU LOVE WHAT YOU FEEL Rufus/Chaka Khan - MCA-41131-J (LP) Masterjam - MCA-5103-J
13	13	(13)	HOLD ON I'M COMING Karen Silver - Skyline SKY-026-M (LP) N/A	28	16 (14)	FOUND A CURE Ashford & Simpson - Warner Bros. WBS-8870-P (LP) Stay Free - XHS-3357-P
14	17	(3)	KEEP ON MAKING ME HIGH Unyque - DJM DJMS-1301-K (LP) Makes Me Higher - DJM-26-K	29	.... (1)	STOP YOUR TEASING Hydro - Unidisc UN-120-K (LP) Hydro - ULP-08-K
15	20	(5)	BEAT THE CLOCK Sparks - Elektra EF-90157-P (LP) Number One In Heaven - 6E-186-P	30	30 (24)	BORN TO BE ALIVE Patrick Hernandez - Columbia 3-10986-H (LP) N/A

The 40 dance hits listed below are a guide to records being played by dance DJ's (club and radio) across Canada. There is such a wide range of dance preference that it was necessary to compile this list alphabetically by artists as a guide to current dance hits.

BONEY M - Gotta Go Home

BONNIE BOYER - Got To Give In To Love

CORY DAYE - PowWow/Greenlight

DESTINATION - Move On Up

DYNASTY - I Don't Want To Be

FEVER - Beat Of The Night

FRONT PAGE - Love Insurance

FUNKADELIC - Knee Deep

DAN HARTMAN - Relight My Fire

AL HUDSON - You Can Do It

PHILLIS HYMAN - You Know How

JANIS IAN - Fly Too High

INNER LIFE - I'm Caught Up

INSTANT FUNK - Bodyshine

MA PL LAFLEUR - Power Play

ANN MARGARET - Love Rush

JANICE McCLAIN - Smack Dab . . .

BOB McGILPIN - Sexy Thing

MA PL MIGHTY POPE - Sway

GIORGIO MORODER - E=Mc2

MUSIQUE - Love Massage

O'JAYS - Sing A Happy Song

BRUNI PAGAN - Fantasy

PRINCE - I Wanna Be Your Lover

THE RING - Jump

RITCHIE FAMILY - Bad Reputation

SMOKEY ROBINSON - Cruisin'

SERGIO MENDES - I'll Tell You

SHALAMAR - Second Time Around

JEAN SHY - Nightdancer

SISTER POWER - Give Me Back My Love Affair

PAMELA STANLEY - This Is Hot

STARGARD - Wear It Out

DONNA SUMMER - On The Radio

SYLVESTER - Can't Stop Dancing

TJM - I Don't Need No More

TELEX - Moskow Diskow

ANITA WARD - Don't Drop My Love

DEBORAH WASHINGTON - Rock It

RUTH WATERS - Never Gonna Be The Same

Black Hole continued from 15

every bit as ambitious and creative as the film's production. The Disney people are going all-out internationally to get the public excited about the film and its characters, and have launched one of the heaviest, most extensive promotional campaigns ever undertaken.

Heading the campaign is the Character Merchandising Division. With a total budget surpassing seven million dollars, and all the stars of the film on tours throughout the continent, the Disney organization is confident it can induce people into the theatres, as well as selling records and other related merchandise.

The promotion tools range from \$1,500 talking model of the robot V.I.N.Cent for store use to freebie plastic pencil holders

in boxes of Shreddies. There are hundreds of items in between. "We have wearing apparel - a wide range of T-shirts, jogging outfits and shoes. We've got plates, cups, napkins, bedsheets, wallpaper, carrying cases and balloons - it's endless." There are also mirrors, jewelry, watches, lighting fixtures, sunglasses, costumes and talking alarm clocks. Among the more unusual merchandise is an inflatable, remote-controlled robot. Among the more common are toys, games, buttons and publications. There is even a walk-in play capsule, and from Topps, Black Hole trading cards!

The licensees are also heavily involved in the promotion. Toy manufacturer Mego Corporation has budgeted over a million dollars for its own promotion of its Black Hole products.

Disney, of course, has been very heavily involved in promotion. "We've been making presentations across Canada to the major chains for the past four months, with a film clip, merchandise, sales meetings and so on," notes Rayburn, "to all the major department and chain stores." The feedback has been very favourable, with requests for merchandise and even a few ideas for new pieces, which Disney Canada designed and licensed.

Disney will also be promoting four different Black Hole record products. They include a 'Little LP', a seven-inch, 33 1/3 RPM disc with 24-page Read-Along book; a Storyteller book and cassette; a Storyteller album including dialogue, music and sound effects from the soundtrack plus a 12-page colour photo album; and the soundtrack album, featuring John Barry's score, a digital recording. Disney Music is marketing the records with a full-scale instore campaign including mobiles, floor-stand display units, die-cuts of the characters and so on. The company will initially be shipping them prior to the film's release, making sure everybody has a few copies. Then, as the film becomes popular and demand for the records increase, the company will be increasing its bulk in the new year. "Our philosophy," notes Rayburn, "is that we'd rather have someone saying he's run out of stock than it's not moving."

Two pressing plants are working heavily to produce stock on all four pieces. The soundtrack, of course, is expected to appeal to a totally different market from the Storyteller and Little LP product. Promotional tie-ins with radio stations will support both the records and the film, and some stores are setting up Black Hole display areas, tying in the records with other merchandise.

The Black Hole exemplifies a somewhat new, updated approach by the Disney people to marketing for today. Product Manager Ron Saila notes, "I would think that The Black Hole, as well as such LPs as Mickey Mouse Disco, show a new, more aggressive merchandising and marketing approach by Disney, a new program that I think is going to surprise people." But there is no image change involved, despite the PG rating on The Black Hole, a first for Disney. "We're going to remain a family entertainment company in all aspects," Saila stresses. "But we're updating ourselves."

Rayburn concurs. "In the last couple of years, we've added outside properties to the Disneyland Records line (Charlie Brown and the Star Wars children's product line). That's added to our overall growth. It's the first time Disney's gone outside of its own stable of characters.

"We want to be in tune with the children's record audience. That's the reason the people in the studio have gone after outside product. The Black Hole is an extension of this concept. I'm sure we'll do well with it. We're doing everything humanly possible with it in promotion and marketing to make it a success. It's the public that gives you the final answer, and tells you whether you're right or wrong."

Radio people of Canada

Dear friends,

Being recently with **HARD TIMES**,
our RPM AWARD for Top Country
Group is sure appreciated! Thankyou.

Yours truly,

**THE CARLTON
SHOWBAND**





MIGHTY BIG TO ME
"Keeps Getting Bigger"
This week No. 15 on the
RPM Country Chart
Distributed by
Broadland Records

**SLEEPING BEAUTY
AND THE COWBOY**
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and the NEW single release
from the LP MIGHTY BIG
TO ME

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RPM Country 75 Singles

CANADA'S ONLY NATIONAL COUNTRY SINGLE SURVEY

(Albums containing listed singles are shown below)

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

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

December 15, 1979.

TW	LW	Wks				
1	2	(6)	I CHEATED ME RIGHT OUT OF YOU Moe Bandy - Columbia 1-11090-H (LP) One Of A Kind - 36228-H	26	26 (6)	YOU SHOW ME YOUR HEART Tom T. Hall - RCA 1713-N (LP) N/A
2	4	(9)	I'VE GOT A PICTURE OF US ON MY MIND Loretta Lynn - MCA 41129-J (LP) N/A	27	34 (4)	HAPPY BIRTHDAY DARLIN' Conway Twitty - MCA-41135-J (LP) Cross Winds - MCA-3086-J
3	8	(8)	WHISKEY BENT AND HELL BOUND Hank Williams Jr. - Elektra E-46535-P (LP) N/A	28	44 (8)	SPARKLE IN HER EYES Terry Carisse - MBS-1018 (LP) Story Of The Year - MBS-2002
4	1	(12)	HALF THE WAY Crystal Gayle - Columbia 1-11087-H (LP) Miss The Mississippi - JC-36203-H	29	35 (10)	PART TIME COUNTRY STAR Dale Calfeou - Boomtown BT-7904 (LP) N/A
5	5	(11)	MY TURN Carroll Baker - RCA PB-50536-N (LP) Hollywood Love - KKL1-0332-N	30	22 (10)	PUT YOUR CLOTHES BACK ON Joe Stampley - Epic 9-50754-H (LP) N/A
6	6	(11)	COME WITH ME Waylon Jennings - RCA PB-11723-N (LP) What Comes Around Goes Around-AHL1-3493-H	31	24 (11)	SHOULD I COME HOME Gene Watson - Capitol 4772-F (LP) Should I Come Home - ST-11947-F
7	3	(9)	MISSISSIPPI Charlie Daniels Band - Epic 9-50768-H (LP) Million Mile Reflections - JE-35751-H	32	37 (5)	I WISH YOU COULD HAVE TURNED MY HEAD The Mercey Brothers - MBS-1020 (LP) N/A
8	9	(12)	WE'VE GOT THE MAGIC R. Harlan Smith - Royalty R1000-89 (LP) We've Got The Magic - R2000-34	33	33 (5)	MY WORLD BEGINS & ENDS WITH YOU Dave & Sugar - RCA PB-111749-N (LP) Stay With Me - AHL1-3360-N
9	10	(15)	WILLIE BOY Wayne Rostad - Stage Creek TW-011 (LP) Writer Of Songs - TWA-1111	34	23 (8)	THE LADY IN THE BLUE MERCEDES Johnny Duncan - Columbia 1-11097-H (LP) N/A
10	13	(9)	PHANTOM OF THE OPRY Ronnie Prophet - Cachet CS4-4504 (LP) Phantom Of The Opry	35	28 (15)	ALL THE GOLD IN CALIFORNIA Larry Gatlin - Columbia 1-11066-H (LP) Straight Ahead - JC-36250-H
11	25	(4)	MISSIN' YOU Charley Pride - RCA PB-11711-N (LP) You're My Jamaica - AHL-13360-N	36	32 (9)	BUENOS DIAS ARGENTINA Marty Robbins - Columbia 1-11102-H (LP) All Around Cowboy - JC-36085-H
12	7	(13)	BROKEN HEARTED ME Anne Murray - Capitol 4773-F (LP) I'll Always Love You - 12012-F	37	38 (5)	YOU ARE ALWAYS ON MY MIND John Wesley Ryles - MCA 41124-J (LP) Let The Night Begin - MCA-3183-J
13	15	(9)	IN MY DREAMS Glory Anne Carriere - Royalty R1000-88 (LP) Keeper Of The Heart - R2000-33	38	41 (7)	NO MEMORIES HANGIN' ROUND Rosanne Cash/Bobby Bare - Columbia 1-11045-H (LP) N/A
14	20	(6)	LOVE WAS ON OUR SIDE Family Brown - RCA PB-50540-N (LP) Familiar Faces, Familiar Places-KKL1-0318-N	39	43 (6)	LOVIN' STARTS WHERE FRIENDSHIP ENDS Mel McDaniel - Capitol 4784-F (LP) N/A
15	17	(13)	MIGHTY BIG TO ME Alex Fraser - Broadland BR2346-M (LP) Mighty Big To Me - BR2047-M	40	40 (18)	BEFORE MY TIME John Conlee - MCA 41072-J (LP) N/A
16	16	(6)	BLIND IN LOVE Mel Tillis - Elektra E-4653-P (LP) N/A	41	51 (3)	HELP ME MAKE IT THROUGH THE NIGHT Willie Nelson - Columbia 1-11126-H (LP) Willie Nelson Sings Kristofferson - 36188-H
17	14	(11)	MY OWN KIND OF HAT Merle Haggard - MCA 41112-J (LP) Serving 190 Proof - 3089-J	42	39 (13)	CRAZY ARMS Willie Nelson - RCA PB-11673-N (LP) Sweet Memories - AHL1-3243-N
18	18	(9)	WALKIN' THE FLOOR OVER YOU Ernest Tubb & Friends - Cachet CS4-4507 (LP) The Legend And The Legacy-CL3-3001	43	36 (9)	PLAYED ME FOR A FOOL Julie Lynn - Sound Path SP-014 (LP) N/A
19	11	(13)	YOU DECORATED MY LIFE Kenny Rogers - United Artists UAX-1315Y-F (LP) Kenny - LWAK-979H-F	44	46 (4)	NOTHING AS ORIGINAL AS YOU Statler Brothers - Mercury 57007-Q (LP) Memories Now & Forever - PTV-1003-Q
20	21	(9)	SWEET MOUNTAIN MUSIC Laura Vinson & Red Wynn - Royalty R-1000-90 (LP) N/A	45	48 (4)	THANKS FOR THE DANCE Ralph Carlson & Country Mile - Snocan SC-164 (LP) N/A
21	12	(28)	STOLEN MOMENTS R. Harlan Smith/Chris Nielsen - Royalty R1000-84 (LP) Stolen Moments - R2000-37	46	47 (6)	IF I HEAR ONE MORE SONG ABOUT CALIFORNIA Jack Dalton - Scotti Brothers SB-504-P (LP) N/A
22	27	(9)	THE STAR Marie Bottrell - MBS 1019 (LP) N/A	47	57 (3)	HOLDING THE BAG Moe Bandy & Joe Stampley - Columbia 1-11147-H (LP) Just Good Ol' Boys - JC-36202-H
23	29	(8)	HARD TIMES (Comin' Down Again) Carlton Showband - RCA PB-50531-N (LP) Hard Times - KXL1-0333-N	48	52 (3)	YOU KNOW JUST WHAT I'D DO Conway Twitty & Loretta Lynn - MCA 41141-J (LP) The Very Best Of - MCA 3164-J
24	30	(13)	CAUGHT IN THE MIDDLE Jack Hennig - Damon D-115 (LP) N/A	49	62 (3)	SORRY DOESN'T ALWAYS MAKE IT RIGHT Iris Larratt - Infinity INF-50045-J (LP) Iris Larratt - INF-9023-J
25	19	(11)	BLUE KENTUCKY GIRL Emmylou Harris - Warner Bros - WBS-49056-P (LP) Blue Kentucky Girl - BSK-3318-P	50	31 (15)	DREAM ON The Oak Ridge Boys - MCA 41078-J (LP) The Oak Ridge Boys Have Arrived-MAY-1135-J

- | | | | |
|-------------|--|-------------|---|
| 51 69 (4) | YOU'RE GONNA LOVE YOURSELF
Charlie Rich - United Artists UA X1325Y-F
(LP) Nobody But You - LT-998-F | 64 (1) | LEAVING LOUISIANA IN THE BROAD DAYLIGHT
The Oak Ridge Boys - MCA 41154-J
(LP) Have Arrived - MCA-AY-1135-J |
| 52 68 (2) | SHARING
Kenny Dale - Capitol 4788-F
(LP) Only Love Can Break A Heart-ST-12001-F | 65 (1) | YOU'D MAKE AN ANGEL WANNA CHEAT
The Kendalls - Ovation OV-1136-N
(LP) Heart Of The Matter - OV1136-N |
| 53 59 (3) | SWEET DREAMS
Reba McEntire - Mercury 57003-Q
(LP) N/A | 66 (1) | YOU PICK ME UP
Dottie West - United Artists UA-X1324Y-F
(LP) LT-1000-F |
| 54 42 (11) | LAST CHEATER'S WALTZ
T.G. Sheppard - Warner/Curb WBS-49024-P
(LP) 3/4 Lonely - BSK-3353-P | 67 (1) | SUGAR FOOT RAG
Jerry Reed - RCA PB-1174-N
(LP) Jerry Reed Live - AHL-1-3453-N |
| 55 (1) | COWARD OF THE COUNTY
Kenny Rogers - United Artists UA-X1327Y-F
(LP) Kenny - UA-LWAK-979-F | 68 66 (3) | MY PRAYER
Glen Campbell - Capitol P-4799-F
(LP) Highway Man - SOO-12008-F |
| 56 45 (15) | FOOLED BY A FEELING
Barbra Mandrell - MCA 41077-J
(LP) Barbra Mandrell - MCA-3165-J | 69 (1) | RAINY DAYS AND STORMY NIGHTS
Billie Jo Spears - United Artists UA-X1326Y-F
(LP) The Singles Album - LI-998-F |
| 57 58 (4) | DO IT IN A HEARTBEAT
Carlene Carter - Warner Bros. WBS-49083-P
(LP) Right Or Wrong - JC-36155-H | 70 (1) | YOU'RE ONLY LONELY
J.D. Souther - Columbia 1-11079-H
(LP) You're Only Lonely - JC-36093-H |
| 58 54 (10) | YOU AIN'T JUST WHISTLING DIXIE
Bellamy Brothers - Warner/Curb WBS-49032-P
(LP) N/A | 71 72 (3) | YOU'RE THE PART OF ME
Jim Ed Brown - RCA PB-11742-N
(LP) N/A |
| 59 61 (4) | POUR ME ANOTHER TEQUILA
Eddie Rabbitt - Elektra E-46558-P
(LP) Loveline - Q6E-181-P | 72 73 (2) | PLAY ME NO MORE SAD SONGS
Earl Scruggs Revue - Columbia 1-11106-H
(LP) Today & Forever - JC-36084-H |
| 60 64 (3) | FOREVER YOUNG
George Hamilton IV - MCA 41149-J
(LP) N/A | 73 75 (2) | CASEY'S LAST RIDE
Bytown Bluegrass - Snocan SC161
(LP) N/A |
| 61 71 (2) | TILL I STOP SHAKING
Billy Crash Craddock - Capitol 4792-F
(LP) Laughing And Crying - ST-11946-F | 74 (1) | I WISH I WAS CRAZY AGAIN
Cash & Jennings - Columbia 3-10742-H
(LP) N/A |
| 62 65 (3) | TILL THE MINUTE YOU GO
Mike Graham - Mike Graham BTX-253-K
(LP) Miss Misunderstood - BOX-7198-K | 75 (1) | I HATE THE WAY I LOVE IT
Rodriguez & McLain - Epic 9-50791-H
(LP) N/A |
| 63 (1) | TELL ME WHAT IT'S LIKE
Brenda Lee - MCA 41130-J
(LP) N/A | | |

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

RPM Country 25 Albums

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

- | | | | |
|-----------|---|-------------|---|
| 1 1 (11) | KENNY ROGERS
Kenny (United Artists)
LWAK 979-F UAEC-979-F UACA-979-F | 14 11 (8) | THE FAMILY BROWN
The Best Of Country Gospel (RCA)
KSL2-7069-N N/A N/A |
| 2 2 (8) | ANNE MURRAY
I'll Always Love You (Capitol)
SOO-12012-F 8XOO-12012-F 4XOO-12012-F | 15 24 (2) | CRYSTAL GAYLE
Miss The Mississippi (Columbia)
JC-36203-H MCA-36203-H JCT-36203-H |
| 3 3 (26) | CONWAY TWITTY
Cross Wings (MCA)
MCA-3086-J MCAT-3086-J MCAC-3086-J | 16 17 (13) | CHARLEY PRIDE
You're My Jamaica (RCA)
AHL1-3441-N AHS1-3441-N AHK1-3441-N |
| 4 10 (4) | WILLIE NELSON
Sings Kristofferson (Columbia)
JC-36188-H JCA-36188-H JCT-36188-H | 17 14 (31) | WAYLON JENNINGS
Greatest Hits (RCA)
AHL1-3378-N AHS1-3378-N AHK1-3378-N |
| 5 12 (4) | WAYLON JENNINGS
What Goes Around, Comes Around (RCA)
AHL1-3493-N AHS1-3493-N AHK1-3493-N | 18 18 (5) | WAYNE ROSTAD
Writer Of Songs (Stag Creek)
TWA-1111 N/A TWAC-1111 (TCD) |
| 6 6 (8) | R. HARLAN SMITH/CHRIS NIELSEN
Stolen Moments (Royalty)
R2000-37 R8000-37 R4000-37 | 19 15 (19) | DON WILLIAMS
The Best Of (MCA)
MAY-3096-J MAYT-3096-J MAYC-3096-J |
| 7 4 (26) | CHARLIE DANIELS BAND
Million Mile Reflections (Epic)
JE-35751-H JEA-35751-H JET-35751-H | 20 20 (4) | GLEN CAMPBELL
Highway Man (Capitol)
SOO-12008-F N/A N/A |
| 8 5 (13) | ERNEST TUBB
The Legend And The Legacy (Cachet)
CL3-3001 CLB-3001 CL9-3001 | 21 19 (18) | RONNIE MILSAP
Images (RCA)
AHL1-3346-N AHS1-3346-N AHK1-3346-N |
| 9 7 (20) | OAK RIDGE BOYS
Oak Ridge Boys Have Arrived (MCA)
MAY-1135-J MAYT-1135-J MAYC-1135-J | 22 21 (22) | KENNY ROGERS
The Gambler (United Artists)
UA-LA934H-F UA-EC-934H-F UA-CA-934H-F |
| 10 9 (8) | THE FAMILY BROWN
Familiar Faces, Familiar Places (RCA)
KKL1-0318-N KKI-0318-N KS1-0318-N | 23 22 (9) | BARBARA MANDRELL
Just For The Record (MCA)
MCA-3165-J MCAT-3165-J MCAC-3165-J |
| 11 16 (4) | EDDIE RABBITT
The Best Of (Elektra)
Q6E-235-P N/A N/A | 24 (1) | CARLTON SHOWBAND
Hard Times (RCA)
KXLI-0333-N KXX1-0333-N KXS1-0333-N |
| 12 8 (9) | LARRY GATLIN
Straight Ahead (Columbia)
JC-36250-H JCA-36250-H JCT-36250-H | 25 (1) | GEORGE JONES
My Very Special Guests (Epic)
JE-35544-H JEA-35544-H JET-35544-H |
| 13 13 (4) | CARROLL BAKER
Hollywood Love (RCA)
KKL1-0332-N KSI-0332-N KKK1-0332-N | | |

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

COUNTRY HITPICKERS

FREEMAN ROACH
CJFX ANTIGONISH
PLAYLISTED

First Snow-Sheila Dawn
You Are My Miracle-Roger Whittaker
Missing You-Charley Pride
Friends & Neighbors-Ray Griff
If It Wasn't For You-Carroll Baker

KEN SCHILLER
CKLQ BRANDON
PLAYLISTED
Goodnight L.A.-Keith Hitchher
Sleeping Beauty-Alex Fraser
Tell Me What It's Like-Brenda Lee
What I've Been Needin'-Sharon Lowness
Sharing-Kenny Dale

BILL MACNEIL
CKBW BRIDGEWATER
CHARTED
(1) Come With Me-Waylon
(4) Blue Kentucky Girl-Emmylou Harris
(14) Mississippi-Charlie Daniels Band
(23) Hard Times-Carlton Showband
(28) My World-Dave & Sugar
PLAYLISTED
Pour Me Another-Eddie Rabbitt
Heartbreak Mountain-Charley Pride
Oh How I Miss You-Jim Reeves
Love Don't Grow On Trees-Johnny Burke

CURLY GURLOCK
CFCW CAMROSE
CHARTED
(1) Broken Hearted Me-Anne Murray
(4) Happy Birthday-Conway Twitty
(7) My World-Dave & Sugar
(8) I've Got A Picture-Loretta Lynn
(12) Pour Me Another-Eddie Rabbitt
(15) Tell Me What It's Like-Brenda Lee

JOHN GOLD
CHFX HALIFAX
CHARTED
(1) I Cheated Me-Moe Bandy
(21) Tell Me What It's Like-Brenda Lee
(24) Holding The Bag-M.Bandy/J. Stampley
(27) Coward Of The County-Kenny Rogers
(29) Crazy Blue Eyes-Lacy J. Dalton
PK Rainy Days-Billie Jo Spears

HERB LACHANCE
CHCL MEDLEY
CHARTED
(1) Dream On-Oakridge Boys
(29) Coward Of The County-Kenny Rogers
(30) Tell Me What It's Like-Brenda Lee

PLAYLISTED
One More Song-Tim Daniels
Let Me Be The First-Vicki Allynn
Bayou Livin'-Kenny Stockton
PICK LP
Diamond Duet-C. Twitty/L. Lynn
DANA DEKKER
CJNB NORTH BATTLEFORD
CHARTED
(1) Morning After-Earl Scruggs Revue
(19) Pour Me Another-Eddie Rabbitt
(20) Missin You-Charley Pride
PLAYLISTED
What I've Been Missin-Sharon Lowness
Cowboy Band-Prairie Fire

GORD AMBROSE
CFGM RICHMOND HILL
CHARTED
(1) Last Cheaters Waltz-T.G. Sheppard
(15) Coward Of The County-Kenny Rogers
(20) Come With Me-Waylon Jennings

JOHN MOORHOUSE
CKSP SUMMERLAND
PLAYLISTED
Phantom Of The Opry-Ronnie Prophet

Walking The Floor-Ernest Tubbs
Til The Minute-Mike Graham

PETE MORENA
CHOW WELLAND
CHARTED
(1) Broken Hearted Me-Anne Murray
PLAYLISTED
Coward Of The County-Kenny Rogers
You'd Make An Angel-The Kendalls
I Wish I Was Crazy-J. Cash/W. Jennings

RON FOSTER
CKLW WINDSOR
CHARTED
(1) Blind In Love-Mel Tillis
(38) You'd Make An Angel-The Kendalls
(41) Years-Barbara Mandrell
(44) Misty Morning Rain-Ray Price
(47) Conversation-Hank Williams Jr.

IONA TERRY
CKNX WINGHAM
PLAYLISTED
If I Ever Had To Say Goodbye-Eddy Arnold

Missin' You-Charley Pride
Buenos Dias Argentina-Marty Robbins

CHARLIE RUSSELL
CJCJ WOODSTOCK
CHARTED
(1) Nothing As Original-Statler Bros.
(24) Love Don't Grow-Johnny Burke
(29) Baby You're Something-John Conlee
(30) Chain Gang Of Love-Roy Clark
PK Sorry Doesn't Always-Iris Larratt

WEIRD HAROLD
CKWX VANCOUVER
CHARTED
(1) Come With Me-Waylon
(45) Tell Me What It's Like-Brenda Lee
(46) Holding The Bag-M.Bandy/J. Stampley
(48) Lay Back In The Arms-Randy Barlow
PLAYLISTED
What I've Been Needin-Sharon Lowness
We've Got The Magic-R. Harlan Smith
Sharing-Kenny Dale
PK Drinkin' And Drivin'-Johnny Paycheck
PK LP Straight Ahead-Larry Gatlin

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NEXT WEEK
WRAP-UP ISSUE

COUNTRY ALBUMS

JOHNNY CASH

A Believer Sings The Truth - Cachet CL3-9001

Suggested List \$11.98

"An album I've always wanted to do", says the famed country singer, which will give you some idea of what this album has to offer. Cash, like most Southern bible beltters, got religion early in life and, although he may have skirted the "good word" a few times in his showbiz life he was always "close to the Lord". This album could be described as Cash's return to the fold and he's got a strong package of material and vocal and instrumental support to get him there. A fine package of entertainment, particularly for the Cash fans.

TIM DANIELS

One More Song - Sunshine SSLP-4019

Suggested List \$8.98

Some old and some new material by Tim Daniels with his debut album for the Winnipeg-based Sunshine label. This is a strong message country package with Daniels producing Bad News Again, The Bravest Cowboy In Heaven, I'm Gonna Leave You Tomorrow and That Long Yesterday at Toronto's Eastern Sound. The remainder of the album was produced by Harry Hinde. Title cut has been released as a single and is now showing signs of breaking in the west. Nice mix and good separation on vocals. Daniels is particularly strong on The Bravest Cowboy and That Long Yesterday which features lush background.

U.K.'s Bonnie Tyler wins World Popular Song Festival

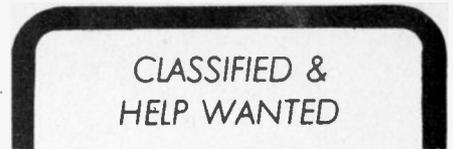
The 1979 World Popular Song Festival, a major annual event held in Tokyo, concluded November 11 with the announcement of the award-winning entries. Topping the competition as Grand Prize winner among foreign entries was Britain's Bonnie Tyler, who took the honours for the song *Sitting On The Edge Of The Ocean*, written by Ronnie Scott and Steve Wolfe. The Grand Prize for Japanese entries went to local group Crystal King for a composition by Michio Yamashita titled *In The City Of Strangers*.

The awards were granted by a 23-member international jury. Both Grand Prize winners were given prolonged ovations by the 30,000-plus music fans who packed Tokyo's prestigious Nippon Budokan Hall to enjoy the festivities. Another major honour was given to

American songstress Cissy Houston, who received the Most Outstanding Performance Award for her singing of Phil Vear and Victor Davis' song *You're The Fire*.

This year's gathering marked the tenth anniversary of the World Popular Song Festival, sponsored jointly by Japan's Foreign Ministry, the Tokyo Metropolitan Government and the Yamaha Music Foundation and organized by Yamaha. For the occasion, elaborate stage effects and decorations were installed at Budokan and the three-day show was launched when the hall was plunged into darkness and criss-crossed, seconds later, by an intricate pattern of green laser beams.

The festival was officially opened by Mr. Gen'ichi Kawakami, President of the Yamaha Music Foundation, who emphasized the role of music as an international



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language knowing no racial or national barriers. Then the artists were introduced one at a time. During the first two days, the semi-finals took place, with a total of 31 songs performed originating in 20 different countries, and in a wide range of musical styles covering everything from soul to rock to ballad. The crowd was treated to a special performance by U.S. singer-songwriter Eric Carmen.

Grand Prize Winner Bonnie Tyler first came to prominence in her native Britain with her debut single *Lost In France*, in 1976, and has since achieved a worldwide following with a more recent effort, *It's A Heartache*, on the RCA label in Canada.

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CHARTOLOGY TRACES CANCON HISTORY HIT BY HIT FOR OVER A DECADE

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

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

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

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

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

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

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

It doesn't end here. Today, the industry has a great deal of glamour and the new faces don't really remember that it had a lack lustre beginning and some of them don't care. 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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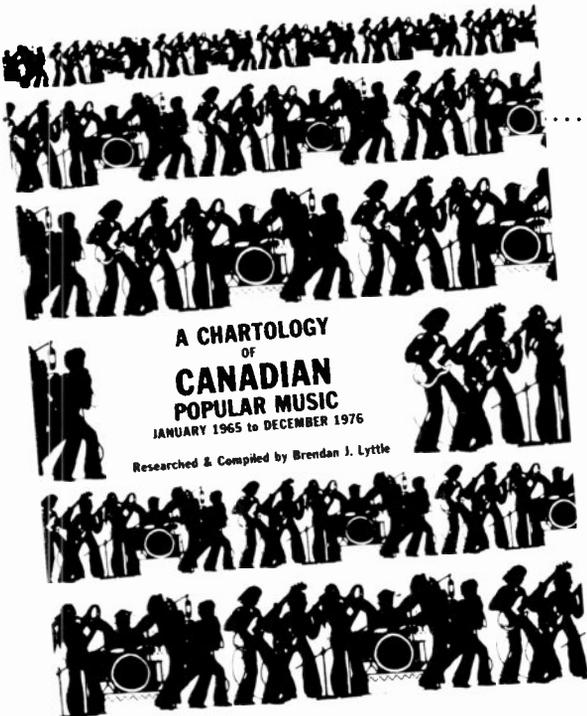
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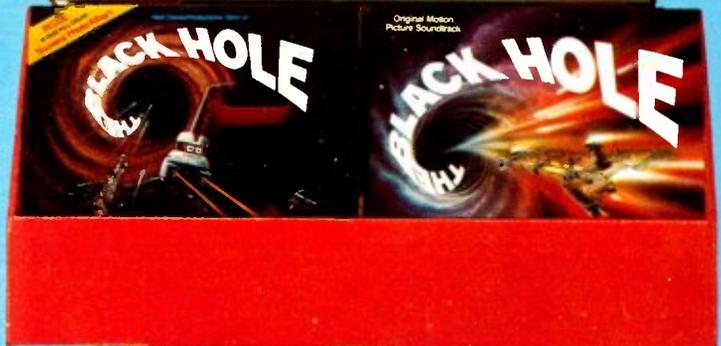
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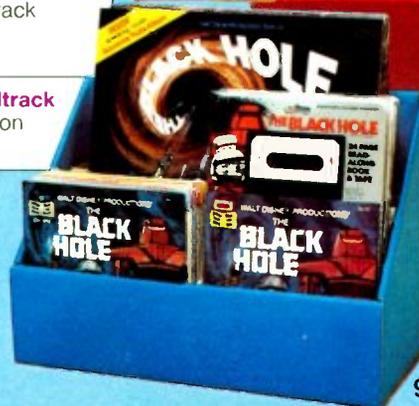
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