

Lorence Hud - a return to the record business (Page 3)

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REM WEEKLY



## Capitol has Cancon edge with recent LP releases

Toronto: Capitol releases the new album from Canadian recording artist Chris Hall. Titled *Hypnotized* and produced by Ron Chapman, the LP contains 10 new tracks. The single hasn't been picked as yet. *Hypnotized* follows Hall's album *Lifeline* which spawned the singles *Rolling Dime* and *Fast Living*. He has toured both the east and west and is also expected to tour in support of the new release.

Meanwhile Capitol continues to be successful with several of their Cancon releases. The progressive Vancouver recording trio *Strange Advance* is now rehearsing in preparation for a tour in view of the success at radio, press and retail of their debut album *Worlds Away*.

The *Strange Advance* album is now approaching gold while the single, *She Controls Me*, is cracking the Top 20 across the country. European dates are also in the works where the LP has been released as well. The group is to open for two major rock acts which Capitol was unable to reveal as yet.

In addition, an extended remixed 12" version of *Love Games* was released in the U.K. and has experienced considerable success on the club scene both there and here, where it has been imported. Due to the successful sales of the import here, Capitol now plans to release the single commercially in a special four-colour sleeve.

Red Rider has embarked on a U.S. tour opening for REO Speedwagon to support the LP, *Neruda*. *Power and Human Race* tracks are receiving the most national action with AOR three to four cuts deep on the LP.

Red Rider recently completed two video

## Men Without Hats not without problems

Toronto: WEA recording group Men Without Hats recently lost some of their costly equipment, as well as other possessions, when their motor home caught fire.

WEA Press Officer Dave Tollington reports the Montreal group was on their way from Quebec City to an appearance at the debut opening of the new Montreal club, Club Soda.

The engine stalled and moments later the entire motor home went up in flames.

None of the members were injured and it's not known what the cost of the equipment was, but group manager Marc Durand said that all he was left with was one pair of jeans.

WEA Montreal promo rep Nick Carbone, along with group lead singer Ivan, had been following the group in another vehicle and according to Tollington, "freaked out" when they saw the burnt-out motor home.

Late last year, the band was involved in another incident in which their motor home broke down 50 miles outside Toronto, on the day of their first appearance in the city.

After a two-mile walk, Durand found a gas station and convinced the owner's father to tow the vehicle to the concert hall. After the show the band members stayed in the unheated motor home all night, resulting in most of them catching colds and having to cancel a week's worth of gigs.

clips of the tracks *Light In The Tunnel/Human Race* and *Winner Take All*, both of which were shot at Toronto's Palais Royale. The single from the LP has not yet been determined.

The single *Comin' True*, from the new album by Streetheart titled *Dancing With Danger*, has reached Top 10 in the West. The group has recently embarked on a Western tour in support of the LP which shipped gold and is on its way to platinum.

The Montreal-based band Luba is making good progress in the West. The single, *Everytime I See Your Picture* from their self-titled debut mini-LP, has scored solid airplay and a handful of Top 20 chart numbers. In addition, their popularity in Montreal has netted the band a performance at Salon de la Jeunesse, a week-long exhibition of fashion, food and technology.

Lastly, *When I'm With You*, the latest single from Sheriff, topped the charts at CHAB in Moose Jaw for the second week. The single comes from their debut self-titled LP.

## Kilowatt's Western tour lends support to new LP

Toronto: The Winnipeg group Kilowatt are currently on the Western leg of their tour and opening for Streetheart.

The tour gives the group the opportunity to promote their debut self-titled album and the second single from the LP, *Kids Are Crazy*, a follow-up to *Lovers On The Run*.

Tim Trombley, National Promotion Director of Dallcorte, a label distributed by RCA, reported that their Mobile Video Tour of Ontario and Montreal was a major success.

Many of the stations the video tour covered are now playing *Kids Are Crazy*, as well as *Tears On Your Anorak*, the debut single from the Dallcorte British recording trio, *The Drivers*, also on their premiere album, *Short Cuts*.

The tour dates for Kilowatt are Kamloops (Feb. 11), Edmonton (12), Regina (14 & 15), Calgary (16), Medicine Hat (18), Lethbridge (19), Vancouver (21), Nanaimo (22), Victoria (23), Saskatoon (25 & 26), and Winnipeg (27).

## Quality assembles best videos for club use

Toronto: Due to the increasing popularity of videos in Canadian nightclubs, Quality have put together a half-hour compilation of their best videos featuring some of their top acts.

Highlighting both new and old material, the package will include eight to nine titles. Artists are to include *The Spoons*, *A Flock Of Seagulls*, *Rick James*, *Stevie Wonder*, *Grand Master*, *Flash & The Furious Five*, *Lionel Richie* and more.

"Videos are becoming pretty popular in the clubs," said Quality's Bruce Mactavish. "There's a phenomenal demand for this type of thing. We get two to three calls a week enquiring about it. With this many artists, the clubs will be able to pick and choose the ones they want to show."

## RCA major promo push on Muffins & Slugs

Toronto: RCA has bowed a promotional campaign in support of two of their major Canadian releases — *Danseparc* from Martha & the Muffins on the Current label and *Music For The Hard of Thinking* from Doug & The Slugs on the Ritdong label.

The first phase of the national blitz runs for 90 days with part two in the works, to be co-ordinated with tours.

The promotion includes print advertising, national radio buys and point-of-purchase material including posters, banners, jackets and header cards.

Videos of both bands are also being made available and include the title track *Danseparc* by the Muffins which is also the single, and *Who Knows How* plus *Making It Work* from the *Slugs*. *Who Knows How* is the single.

There are tentative plans for a promotional tour for the Muffins, while an interview disc is also in the works for the Toronto new music group who recently made a media appearance at the Toronto club, *The Blue Note*.

U.S. releases have also been scheduled for both groups with several European countries readying the release of the Muffins' album.

## Count Floyd Weapon to promote Rush album

Toronto: Anthem has released a 12-inch radio-only, specially-edited version of *The Weapon*, a track from Rush's latest album *Signals*.

With the music by Geddy Lee and Alex Lifeson, and the lyrics from Neil Peart, this special version of the track carries an introduction by Count Floyd who appears courtesy of RCA and SCTV.

"For the past four months Rush has used a video of Count Floyd live onstage to introduce *The Weapon*," said Anthem Managing Director Tom Berry. "Needless to say it goes down exceptionally well live and I decided to try it on record."

Berry noted that the song has been edited from over six minutes to 4:18 with the Count handling the introduction. The song is described as "strong musically and important lyrically."

It's not known yet whether Anthem will be releasing the disc to the general public at retail. The track *Digital Man* appears on Side 2 of the disc, which was produced by Rush and Terry Brown.

## Dates scheduled for 14th World Popular Song Fest

Tokyo: October 29, and 30, 1983 have been set as the dates for the 14th World Popular Song Festival to take place at Budokan in Tokyo.

The festival is open to all singers and songwriters, regardless of professional standing or nationality.

In the annual well-publicized event, the initial concert takes place on the 29th which is expected to draw an audience of 12,000. On the 30th, selected performers vie for the festival's Grand Prix and other awards.

## April Wine's Gypsy Queen rekindles interest in Hud

Back in the early '70s, a Saskatoon-born, Toronto-based singer, songwriter and guitarist by the name of Lorence Hud was the focus of a major push by his record company.

Hud released two albums, but although his former label didn't establish him as the inter-

Gypsy Queen, the Montreal rock unit April Wine included this song on their album. The composition became a favourite and was re-released as the single becoming an international hit for April Wine. At the same time, the song also resulted in interest in Hud, once again.

Although Hud had found it profitable working for Carmen Productions, he had become frustrated and moved back to Toronto in the spring of 1981 to re-establish his solo career. Shortly after, he signed with Quality Records who have released a 12-inch, four-track EP as well as the single, Here's To You. The EP was produced by Hud under his pseudonym of Moe Bottom.

"I got the idea for that name from when we were recording and needed more bottom," said Hud. "I originally moved to L.A. because I got an offer from Carmen Productions. I was on salary to write and record but we also wrote for other artists. I also did an album with Les Emerson. Les got a deal from RCA but they never released the LP.

"Other than that, basically I had been just living in the U.S. and having a good time. This LP was supposed to be out in October but we decided to wait until all the Christmas product was out of the way. I wanted to do a single because it takes a lot of money to put out an LP and not many other companies wanted to go with a single first so I decided to sign with Quality."

Hud expects to release a full album some time in the spring and is currently looking for musicians to support him on the road full-

time so that he can tour the Southern Ontario market and later go across the country.

"I thought it was a great idea to go with a 12-inch first," said Hud. "Quality has changed a lot. There's a great new team there. There's a sense of urgency and a good attitude towards their artists.

"My new material is more like when I was playing in a rock'n'roll band out West. I'm using synthesizers now but the music is more hard-hitting. For me, my influences have been more with the song than artists. I listen to a lot of records.

"I thought April Wine's version of my song was great. Before I knew about it I received a letter from them telling me they had recorded it. There's been a renewed interest in my writing ever since. I was surprised at how many people I really knew in the industry.

"I never got the chance to meet April Wine until only recently. It was Myles Goodwyn's idea to record the song. He told me he had always liked the song and thought it would be good for the LP. In the U.S. it became the second most popular cut on the album."

"I was with the band after a concert and a kid asked for Myles' autograph and he passed the pad over to me and told the kid that I was the writer of Gypsy Queen. In concerts, they mention me as the composer of the song. Myles has a generous desire to help other Canadian musicians and writers. He goes out of his way to let people know about me."

Hud believes the Canadian music scene is better than it has ever been, pointing to the success of such acts as April Wine, Loverboy, Toronto, Streetheart, Rush, The Spoons and others.

## COVER STORY

by Peter Martin

national star they had hoped, Hud wrote and recorded a pretentious, haunting, raw composition with only eight tracks.

Sign Of The Gypsy Queen, from the album of the same title, became a moderate hit, most notably in the Montreal area, and gained Hud attention across Canada. He released several more singles in 1975 and 1976, but none hit on the same magic formula as his previous hit.

It was also in 1976 that Hud left for Los Angeles to work for Carmen Productions at Sound City studios as part of a staff songwriting team, which also included another Canadian, Les Emerson formerly of the Five Man Electrical Band, as well as Rick Springfield.

After leaving for greener pastures, Hud wasn't heard from for the most part and his name rarely came up. As the years rolled by the guitarist had almost been forgotten in Canada.

However, a couple of years ago and nearly nine years after the release of Sign Of The

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RECORDS... CASSETTES

## '83 was a good year for MIDEM

by Walt Grealis

This year's MIDEM has been classified a "great success" by the Commissaire General's office and this, the 17th year saw the unveiling of a MIDEM, completely under one roof in a brand new building built on the shores of the Mediterranean. Getting used to the layout took about a day and a half, which wasn't too bad considering the immense floorspace allotted to the exhibits.

Canadian participation was as active and energetic as usual with much of the action around the CIRPA/CRIA booth. Canadian companies having their own booths, Ruby Records and Quantum Records, were also doing brisk business.

The Compact Disc was the new interest on the block for this year, grabbing much of the general attention. The galas and classical concerts, 83 in all were staged in the new Festivals' 3 concert auditoriums, with seating for 3750.

The feelings were generally positive from the Canadian contingent, many of whom took advantage of government assistance, again allowed this year. It's not known, at time of writing, if the government will offer similar grants next year.

MIDEM also offers Canadian delegates the opportunity to continue on from the Cannes, France locale to other countries. Getting to Cannes is the most expensive part of the trip but once in Europe, side trips to Germany, Italy, England and other European countries aren't that expensive nor prohibitive. Several delegates are still trotting the globe but we were able to contact a few to ask them their views of this year's MIDEM:

### Gerry Young, Vice President Current Records

MIDEM was important for our company because we wanted to make our presence known in Europe and there's no better setting than MIDEM. My partners Brian Keevil and Joe Fodor and I are experiencing unbelievable European reaction to Martha & The Muffins' new album and we've got excellent vibes on our newest group The Parachute Club, so it was rewarding to be able to mix with the European set knowing that we were identified with having excellent product.

### John Driscoll - Quality Records

MIDEM is the biggest event we have to look forward to all year, as far as looking for deals for our product outside North America. We made several label deals, with people in Germany, Italy, Holland, Portugal, England and France. These deals have to do with Quality product that we have in North America, Canadian and U.S. We also picked up several pieces of product, which we haven't finalized, contractually-yet but I'm happy about the contacts. MIDEM is always very successful for me.

### Scott Richards - President Freedom Records

I think MIDEM is a common ground for all international-type record people, regardless of where they're from, but particularly those from Canada. I really think you have to go there but you take out of MIDEM exactly what you put into it. The organization is tremendous and I really think they try hard from the MIDEM organization point of view. As a participant you have to do it yourself. You've got to make your own way. You've got to carve out your own niche at MIDEM.

### Dave Thomson - President Backstage

This was my first year at MIDEM and I thought it was excellent. I had previously been told by European contacts I made a couple of years ago that the best way to make contacts in Europe was to visit the different countries and call on individual companies. That's not true, because what I found at MIDEM was that I met almost more contacts from all over the world than I could handle. It was just unbelievable. Mind you, I had some very good product, namely Ronnie Hawkins, who is well respected within the industry.

I was also able to take advantage of the video facilities that MIDEM made available, where I screened Ronnie's documentary and where I had to have two showings. I've received interest from the Swedish Television Network, New Zealand Broadcasting Corporation, Scottish Television and contacts representing television in Japan. There was so much interest in the documentary on Ronnie that it looks like it will be placed throughout Europe. To me MIDEM was fantastic and I'm glad I went and will continue to go. As far as recorded product is concerned I've got commitments from two major companies, which I will reveal at a later date.

### Andy Crosbie - President Ready Records

I thought this year's MIDEM was fantastic. I heard people commenting on the fact that there weren't a lot of majors at MIDEM,

but it doesn't require all the majors to be there, as far as Ready is concerned anyway. I did a lot of good business. We made some good deals in sub-publishing for a few of our groups and we placed a few masters in territories that needed to be filled in. I think I might acquire one new group from this year's MIDEM. Like the past MIDEMs I find that 60 or 90 days later is when you pick up all the ancillary business. You leave ideas with people and they get back to you. In terms of making money - I made money this year and I did last year and that's the bottom line. MIDEM offers a real opportunity to get over to Europe and make a lot of good contacts. It also offers the opportunity for side trips. This year I went on to Frankfurt, Amsterdam and London before coming home.

### Wayne Patton - Director April/Blackwood Music

The value of MIDEM for a multi-national publisher like April and Blackwood Music is less than it might be for an independent publisher with a smaller situation than we have, or independent labels. We have companies in every country in the world. The value for me is being able to meet with my affiliate publishers on a one to one basis and play them material I have that might be good for their territories and conversely, having them play me their material. I was able to get a better handle on what I could sanely send my affiliate publisher or the record company in those territories and not be laughed at. We, here in North America, seem to have a rosy-eyed view as to how good our product is and the fact it might sell anywhere in the world, which is not really the case. MIDEM is important because where I might think that Larry Gowan may be a big act in Germany or Japan, it was explained to me, through meetings with our affiliates why, perhaps it wouldn't sell or why Loverboy didn't do as well as we thought it might have in England.

### Jack Feeney - President Sunbury/Dunbar Music

I certainly think MIDEM is important, especially as a publisher, probably as a record company too but publishers are very much in the forefront at MIDEM. It's a good opportunity, first to keep up your good contacts that you've made in the past and it's the only time of the year when you can see a lot of these people all in one place. It gives you a chance to cement your relationships with your present publisher and people you deal with. Secondly, as far as new material is concerned, and there was quite a lot of that in evidence. In my case it looks like I might have a couple of good, new situations in music publishing that I will announce later. As far as finalizing deals, sometimes it's difficult because there's too much money involved, so you have to return home and go over, with your financial people, the pros and cons of how much you can afford. I think there are some deals made on a song for song or record for record basis, where there isn't too much money changing hands. I think a lot of people do make those kinds of deals, we make a few like that. MIDEM is costly, but in some cases it's the only way some people have of picking up and selling things. For those who go there for the first time, it's probably a little difficult, but after that it gets easier. I

MIDEM continued on page 7

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



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

A&M	W	POLYGRAM	Q
CBS	H	QUALITY	M
CAPITOL	F	RCA	N
MCA	J	WEA	P

MAPL logos are used throughout RPM's charts to define Canadian content on record releases



M - Music was composed by a Canadian  
A - Artist who is featured is a Canadian citizen  
P - Production was wholly recorded in Canada  
L - Lyrics were written by a Canadian citizen

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Craig Parks, legal counsel for PRO Canada (r) with House Of Lords label owner Andy Krawchuk, getting set for another round of appointments at MIDEM's Canada booth.



Dave Harding and Rod Boudreault of Ruby Records flank J.J. Barrie, from Oshawa, now living in England, who they signed to a publishing/record deal while at MIDEM.



Scott Andrews, representing Ann Mortifee (Jabula Records), with RPM's Stan Klees.



An unknown writer, publisher and performer (female) with Klees.



Holger Petersen, owner of the Stony Plains label, comparing sweat shirts with Klees.



Donna Murphy, Editorial Director, CIRPA/ADISQ Foundation demonstrating the Microtell Telidon Terminal at MIDEM.



Vic Wilson, President of CIRPA, doing a little business at one of the convenient watering holes in the Palais de Festivals.

# RPM 50 Singles

The following codes are used as a key to record distributors

A&M	W	POLYGRAM	Q
CBS	H	QUALITY	M
CAPITOL	F	RCA	N
MCA	J	WEA	P

## CANADA'S ONLY NATIONAL SINGLES SURVEY (Albums containing listed singles are shown below)

February 19, 1983

TW	LW	Wks				
1	3	(10)	<b>SEXUAL HEALING</b> Marvin Gaye - Columbia 38 03302-H (LP) Midnight Love - FC-38197-H	26	34 (3)	<b>WE'VE GOT TONIGHT</b> Kenny Rogers/Sheena Easton - U.A. UAX-1492-F (LP) We've Got Tonight L00-51143-F
2	2	(9)	<b>DO YOU REALLY WANT TO HURT ME</b> Culture Club - Virgin VS-1152-Q (LP) Kissing To Be Clever - VL-2248-Q	27	33 (4)	<b>BAD BOY</b> Ray Parker Jr. - Arista AS-1030-Q (LP) Greatest Hits - AL-9612-Q
3	1	(9)	<b>AFRICA</b> Toto - Columbia 38 03335-H (LP) Toto IV - FC-37728-H	28	12 (22)	<b>GLORIA</b> Laura Branigan - Atlantic KAT-4048-P (LP) Laura Branigan - XSD-19289-Q
4	5	(7)	<b>GOODY TWO SHOES</b> Adam Ant - Epic 34 03367-H (LP) Friend Or Foe - FE-38370-H	29	39 (3)	<b>BILLIE JEAN</b> Michael Jackson - Epic 34-03509-H (LP) Thriller QE-38112-H
5	4	(10)	<b>PASS THE DUTCHIE</b> Musical Youth - MCA 52149-J (LP) The Youth Of Today - MCA-5389-J	30	31 (5)	<b>SMILING IN WINTER</b> Spoons - Ready SR-272-M (LP) Arias & Symphonies LR-027-M
6	8	(8)	<b>BABY COME TO ME</b> Patti Austin/James Ingram - Qwest KQWE-50063-P (LP) Every Home Should Have One - XQWS-3591-Q	31	23 (11)	<b>DER KOMMISSAR</b> After The Fire - Epic E4-8515-H (LP) After The Fire - FE-38282-H
7	6	(10)	<b>COME ON EILEEN</b> Dexy's Midnight Runners - Vertigo SOV-2315-Q (LP) Too-Rye-Ay - VOG-1-3318-Q	32	21 (14)	<b>ROCK THE CASBAH</b> Clash - Epic 34 03245-H (LP) Combat Rock - FE-37689-H
8	11	(6)	<b>SHAME ON THE MOON</b> Bob Seger - Capitol 5187-F (LP) The Distance - ST-12254-F	33	38 (3)	<b>FALL IN LOVE WITH ME</b> Earth, Wind & Fire - Columbia 38-03375-H (LP) Powerlight TC-38367-H
9	14	(5)	<b>STRAY CAT STRUT</b> Stray Cats - EMI America B-8122-F (LP) Built For Speed - ST-17070-F	34	30 (9)	<b>THE OTHER GUY</b> Little River Band - Capitol 5185-F (LP) Greatest Hits - ST-12247-F
10	7	(8)	<b>MIRROR MAN</b> Human League - Virgin VS-1154-Q (LP) N/A	35	41 (4)	<b>SEPARATE WAYS (Worlds Apart)</b> Journey - Columbia 38 03513-H (LP) Frontiers - QC-38504-H
11	10	(15)	<b>MANEATER</b> Daryl Hall & John Oates - RCA PB-13354-N (LP) H2O - AFL1-4383-N	36	45 (2)	<b>ONE ON ONE</b> Daryl Hall & John Oates - RCA PB-13421-N (LP) H2O - AFL1-4383-N
12	9	(12)	<b>MICKEY</b> Toni Basil - Virgin/Radialchoice - VS-1148-Q (LP) Word Of Mouth - VL-2238-Q	37	28 (9)	<b>BE GOOD JOHNNY</b> Men At Work - Columbia C4-8516-H (LP) Business As Usual - PCC-90667-H
13	13	(8)	<b>ALL OF MY HEART</b> ABC - Neutron - SOV-2317-Q (LP) Lexicon Of Love - VOG-1-3316-Q	38	25 (14)	<b>NOBODY</b> Sylvia - RCA PB-13223-N (LP) Just Sylvia AHL1-4312-N
14	24	(5)	<b>WHEN I'M WITH YOU</b> Sheriff - Capitol 72901-F (LP) Sheriff ST-12227-F	39	35 (16)	<b>DIRTY LAUNDRY</b> Don Henley - Elektra 96 99847-P (LP) I Can't Stand Still - XE1-60048-P
15	16	(3)	<b>YOU CAN'T HURRY LOVE</b> Phil Collins - Atlantic 78 99337-P (LP) Hello, I Must Be Going - 78 00351-P	40	49 (2)	<b>CUTS LIKE A KNIFE</b> Bryan Adams - A&M AM-602-W (LP) Cuts Like A Knife - SP-4919-W
16	26	(5)	<b>HUNGRY LIKE THE WOLF</b> Duran Duran - Harvest B-5195-F (LP) Carnival DLP-15006-F	41	46 (2)	<b>HEART TO HEART</b> Kenny Loggins - Columbia 38 03377-H (LP) High Adventure - TC-38127-H
17	27	(4)	<b>YOU ARE</b> Lionel Richie - Motown M1657-M (LP) Lionel Richie - M6007-M	42	40 (15)	<b>IT'S RAINING AGAIN</b> Supertramp - A&M AM-2502-W (LP) Famous Last Words SP-3732-W
18	18	(6)	<b>CRIMES OF PASSION</b> Rough Trade - True North TN4-175-H (LP) Shaking The Foundations - TN-50-H	43	43 (3)	<b>TIED UP</b> Olivia Newton-John - MCA MCA-52155-J (LP) Greatest Hits Vol. 2 MCA-5347-J
19	20	(5)	<b>YOUR LOVE IS DRIVING ME CRAZY</b> Sammy Hagar - Geffen 92 98167-P (LP) Three Lock Box XGHS-2021-P	44	New (1)	<b>I'VE GOT A ROCK 'N ROLL HEART</b> Eric Clapton - Warner Bros 92 97807-P (LP) Money & Cigarettes - 92 37731-P
20	29	(4)	<b>SHY BOY</b> Bananarama - Mercury MS-76178-Q (LP) N/A	45	47 (2)	<b>BREAKING US IN TWO</b> Joe Jackson - A&M 2510-W (LP) Night And Day - SP-4906-W
21	22	(6)	<b>ALLENTOWN</b> Billy Joel - Columbia 38 03413-H (LP) The Nylon Curtain - TCX-38200-H	46	New (1)	<b>MR. ROBOTO</b> Styx - A&M AM-2525-W (LP) Kilroy Was Here - SP-3734-W
22	16	(14)	<b>ROCK THIS TOWN</b> Stray Cats - EMI America B8132-F (LP) Built For Speed - ST-17070-F	47	New (1)	<b>THE SAFETY DANCE</b> Men Without Hats - Sire/Statik 25 99567-P (LP) Rhythm Of Youth - STAT-10-P
23	19	(15)	<b>TRULY</b> Lionel Richie - Motown M1644-M (LP) Lionel Richie M6007-M	48	New (1)	<b>BACK ON THE CHAIN GANG</b> Pretenders - Sire 92 98407-P (LP) N/A
24	32	(4)	<b>ALL RIGHT</b> Christopher Cross - Warner Bros 92 98437-P (LP) Another Page 92 37571-P	49	36 (17)	<b>UP WHERE WE BELONG</b> Joe Cocker/Jennifer Warnes - Island 99967-P (LP) Soundtrack/An Officer And A Gentleman 99 171-P
25	17	(9)	<b>DER KOMMISSAR</b> Falco - A&M AM-599-W (LP) Einzelhaft - SP-79802-W	50	37 (13)	<b>THE GIRL IS MINE</b> Michael Jackson/Paul McCartney - Epic 34 03288-H (LP) Thriller - TE-38112-H

*MIDEM continued from page 4*

think it's a good idea to get the groundwork for procedures laid out before you go, even if you have to make a couple of important appointments before you go. You can miss some good contacts, while you fool around with others, less important. You have to be careful not to spend time wasting time. MIDEM is an advantage to Europeans because many of them can drive to Cannes, which lessens the cost.

**Earl Rosen - Exec Dir CIRPA/ADISQ**

This year I think there were fewer Canadians at MIDEM than last year, but I think those who were there were very pleased about the business they did. What we also noticed was that a lot of the people who had been at MIDEM in '82, for the first time and hadn't done too much business, admitted to doing quite a bit of business this year. It really takes about a year to get to know your way around. One thing that makes the Canadian booth,

unusual, compared to a lot of others, is that there's a lot of buying going on, not just selling. A lot of Canadian labels pick up product for Canada, which creates a lot more action and attracts a lot more people to the booth. Overall, our people seemed to be pleased with the amount of business they did. I was not optimistic at the beginning of MIDEM, given the sort of general downturn in the industry. But, business picked up. I guess there's more work going on with the independents than I had anticipated.

A lot of our CIRPA members who have product beginning to do business internationally, often make 30% to 50% of their gross income from foreign deals and almost all of these are arranged either at MIDEM or through contacts made at MIDEM. So, without participating in MIDEM it would be very difficult for them to stay in business.

We got a very good reaction to our catalogue. We're well ahead of anyone else in the world in supplying information

technology to the music business. We had two objectives, one is to establish what we're doing as the standard for the music industry around the world, and that seems to be moving as well as anticipated. That opens up markets for us for selling software and consulting services and hardware. We had very strong interest this year from a couple of European countries where we are doing follow-ups right now. The strongest interest came from the French who have a competitive system. All the videotech systems are now moving to a single standard - the North American standard, but it's compatible with all the others. The function of the CIRPA/ADISQ Foundation at MIDEM this year was to drum up business for our consulting services and to sell printed catalogue and subscriptions. The main function was the demonstration of the system and that's why the government is quite interested because this is one of the real uses for the practical use of Telidon.



A television crew picking up some of the action at the Canada booth between Dallcorde's President Bernie Solomon, CIRPA's Vic Wilson and John Watt (back to camera).



Another interesting booth at this year's MIDEM was that put up by the Quantum label. Ira Brown, writer/performer and label owner (l) chats with Quantum's Vazi Tayyeb.



Obviously happy with this year's MIDEM are (l to r) Avenue Road Music Group's Brian Chater, CIRPA/ADISQ Foundation's Earl Rosen and Attic's Al Mair.



The Agency's Stephen Prendergast (l) discussing the day's events in MIDEM's popular bar area with David DesRoches, President of the Hamilton-based Warpt Records.



# 100 Albums

The following codes are used as a key to record distributors

A&M	W	POLYGRAM	Q
CBS	H	QUALITY	M
CAPITOL	F	RCA	N
MCA	J	WEA	P

## CANADA'S ONLY NATIONAL 100 ALBUMS SURVEY

Compiled from record retailer, racker, radio station and record company reports

February 19, 1983

TW	LW	Wks	Album	Label	Chart	Wks	Label	Code	
1	2	(19)	<b>STRAY CATS</b> Built For Speed (EMI/America) ST-17070-F	4XT-17070-F	26	27	(36)	<b>CLASH</b> Combat Rock (Epic) FE-37689-H	FET-37689-H
2	1	(12)	<b>PHIL COLLINS</b> Hello, I Must Be Going (Atlantic) 78 00351-P	78 00354-P	27	25	(10)	<b>NYLONS</b> One Size Fits All (Attic) LAT-1152-Q	CAT-1152-Q
3	3	(44)	<b>MEN AT WORK</b> Business As Usual (Columbia) PCC-90667-H	PCCT-90667-H	28	28	(16)	<b>SPOONS</b> Arias & Symphonies (Ready) LR-027-M	LR-027-M
4	4	(16)	<b>DARYL HALL &amp; JOHN OATES</b> H2O (RCA) AFL1-4383-N	AFK1-4383-N	29	38	(9)	<b>AFTER THE FIRE</b> ATF (Epic) FE-38282-H	FET-38282-H
5	5	(7)	<b>BOB SEGER</b> The Distance (Capitol) ST-12254-F	4XT-12254-F	30	21	(11)	<b>LED ZEPPELIN</b> Coda (Swan Song) 79 511-P	79 514-P
6	7	(15)	<b>LIONEL RICHIE</b> Lionel Richie (Motown) M6007-M	M46007-M	31	52	(5)	<b>TOTO</b> Toto IV (Columbia) FC-37728-H	FCT-37728-H
7	6	(14)	<b>SUPERTRAMP</b> Famous Last Words (A&M) SP-3732-W	CS-3732-W	32	51	(4)	<b>RED RIDER</b> Neruda (Capitol) ST-12226-F	4XT-12226-F
8	11	(7)	<b>MUSICAL YOUTH</b> The Youth Of Today (MCA) MCA-5389-J	MCAC-5389-J	33	19	(14)	<b>PAT BENATAR</b> Get Nervous (Chrysalis) CHR-1396-F	CCH-1396-F
9	16	(7)	<b>MARVIN GAYE</b> Midnight Love (Columbia) FC-38197-H	FCT-38197-H	34	22	(23)	<b>DON HENLEY</b> I Can't Stand Still (Elektra) XE1-60048-P	XE4-60048-P
10	12	(9)	<b>DEXYS MIDNIGHT RUNNERS</b> Too-Rye-Ay (Vertigo) VOG-1-3318-Q	VOG-4-3318-Q	35	26	(11)	<b>LAURA BRANIGAN</b> Laura Branigan (Atlantic) XSD-19289-P	XCS-19289-P
11	17	(6)	<b>NEIL YOUNG</b> Trans (Geffen) XGHS-2018-P	XM5-2018-P	36	37	(9)	<b>KIDS FROM FAME</b> Songs (RCA) AFL1-4525-N	AFK1-4525-F
12	10	(8)	<b>OZZY OSBOURNE</b> Speak Of The Devil (Jet) KZA-38350-H	KZ2T-38350-H	37	35	(21)	<b>RUSH</b> Signals (Anthem) ANR-1-1038-F	4AN-1-1038-F
13	9	(11)	<b>ROUGH TRADE</b> Shaking The Foundations (True North) TN-50-H	TNT-50-	38	40	(10)	<b>ABBA</b> The Singles (Atlantic) 78 00364-P	78 00364-P
14	24	(5)	<b>CULTURE CLUB</b> Kissing To Be Clever (Virgin) VL-2248-Q	VL4-2248-Q	39	39	(8)	<b>FOREIGNER</b> Foreigner Records (Atlantic) 78 09911-P	78 09914-P
15	8	(18)	<b>DIRE STRAITS</b> Love Over Gold (Vertigo) VOG-1-3317-Q	VOG4-1-3317-Q	40	56	(6)	<b>GOLDEN EARRING</b> Cut (21 Records) T1-1-9004-Q	T14-1-9004-Q
16	13	(30)	<b>JOE JACKSON</b> Night & Day (A&M) SP-4906-W	CS-4906-W	41	57	(5)	<b>TRIUMPH</b> Never Surrender (Attic) LAT-1150-Q	CAT-1150-Q
17	15	(15)	<b>CHRIS deBURGH</b> The Getaway (A&M) SP-9081-W	CS-9081-W	42	65	(4)	<b>ADAM ANT</b> Friend Or Foe (Epic) FE-38370-H	FET-38370-H
18	14	(19)	<b>CHILLIWACK</b> Opus X (Solid Gold) SGR-1014-W	SGC-1014-W	43	66	(3)	<b>BRYAN ADAMS</b> Cuts Like A Knife (A&M) SP 4919 W	CS 4919-W
19	18	(19)	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits Vol. 2 (MCA) MCA-5347-J	MCAC-5347-J	44	43	(38)	<b>JOHN COUGAR</b> American Fool (Riva) RVL-7501-Q	RVL4-7501-Q
20	20	(23)	<b>ABC</b> The Lexicon Of Love (Neutron) VOG-1-3316-Q	VOG4-1-3316-Q	45	41	(27)	<b>ROYAL PHILHARMONIC ORCHESTRA</b> Hooked On Classics II (RCA) AFL1-4373-N	AFK1-4373-N
21	30	(5)	<b>STREETHEART</b> Dancing With Danger (Capitol) ST-6499-F	4XT-6499-F	46	75	(3)	<b>JOURNEY</b> Frontiers (Columbia) QC 38504-H	QCT 38504 H
22	29	(5)	<b>BLACK SABBATH</b> Live Evil (Warner Bros) 92 37421-P	92 37424-P	47	47	(15)	<b>DONALD FAGEN</b> The Nightfly (Warner Bros) 92 36964-P	92 36964-P
23	23	(18)	<b>BILLY JOEL</b> The Nylon Curtain (Columbia) TCX-38200-H	TCTX-38200-H	48	34	(9)	<b>FALCO</b> Einzelhaft (A&M) SP-79802-W	CS-79802-W
24	31	(8)	<b>MICHAEL JACKSON</b> Thriller (Epic) QE-38112-H	QET-38112-H	49	49	(19)	<b>ROYAL PHILHARMONIC ORCHESTRA</b> Hooked On Classics (RCA) AFL1-4194-N	AFK1-4194-N
25	32	(10)	<b>STRANGE ADVANCE</b> World's Away (Capitol) ST-12232-F	4XI-12232-F	50	36	(33)	<b>HEADPINS</b> Turn It Loud (Solid Gold) SGR-1010-W	SGC-1010-W

51	33	(12)	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Long After Dark (Backstreet) BSR-5360-J	BSRC-5360-J	76	74	(19)	<b>ALABAMA</b> Mountain Music (RCA) AHL1-4229-N	AHK1-4229-N
52	53	(28)	<b>WILLIE NELSON</b> Always On My Mind (Columbia) FC-37951-H	FCT-37951-H	77	76	(19)	 <b>STREETHEART</b> Streetheart (Capitol) ST-6491-F	4XT-6491-F
53	54	(9)	<b>SYLVIA</b> Just Sylvia (RCA) AHL1-4312-N	AHK1-4312-N	78	69	(7)	<b>ZAMFIR</b> Romance (Mercury) SRM-1-4070-Q	MCR-1-4070-Q
54	55	(13)	<b>BEATLES</b> 20 Greatest Hits (Capitol) SV-12245-F	4XO-12245-F	79	73	(19)	<b>NEIL DIAMOND</b> Heartlight (Columbia) TCX-38359-H	TCTX-38359-H
55	59	(9)	<b>LITTLE RIVER BAND</b> Greatest Hits (Capitol) ST-12247-F	4XT-12247-F	80	80	(19)	<b>LARRY ELGART</b> Hooked On Swing (RCA) AFL1-4343-N	AFK1-4343-N
56	48	(12)	 <b>JONI MITCHELL</b> Wild Things Run Fast (Geffen) XGHS-2019-P	XM5-2019-P	81	New	(1)	<b>DIRE STRAITS</b> Twisting By The Pool (Vertigo) VEP-314-Q	VEP4-314-Q
57	44	(11)	<b>J.GEILS BAND</b> Showtime (EMI America) SO-17087-F	4XO-17087-F	82	82	(9)	 <b>KILOWATT</b> Kilowatt (Dallcorte) DLP-0701-N	DC-0701-N
58	58	(29)	<b>JUDAS PRIEST</b> Screaming For Vengeance (Columbia) FC-38160-H	FCT-38160-H	83	79	(33)	 <b>HARLEQUIN</b> One False Move (Epic) PEC-80066-H	PECT-80066-H
59	46	(34)	<b>ROXY MUSIC</b> Avalon (Warner Bros) 92-3686-1-P	92-3686-4-P	84	84	(17)	<b>DOLLY PARTON</b> Dolly Parton's Greatest Hits (RCA) AHL1-4422-N	AHK1-4422-N
60	60	(13)	 <b>KIM MITCHELL</b> Kim Mitchell (Anthem) ANM-1-5001-F	4AM-1-5001-F	85	New	(1)	<b>THOMAS DOLBY</b> Blinded By Science (Harvest) MLP-15007-F	4LP-15007-F
61	42	(22)	 <b>SAGA</b> In Transit (Maze) ML-8006-W	MC-8006-W	86	77	(38)	<b>ALAN PARSONS PROJECT</b> Eye In The Sky (Arista) AL-9599-Q	ATC-9599-Q
62	45	(20)	<b>PETER GABRIEL</b> Security (Geffen) XGHS-2011-P	XM5-2011-P	87	78	(12)	<b>JOHN LENNON</b> Collection (Geffen) GSHP-2023-P	L5-2023-P
63	50	(14)	<b>YAZ</b> Upstairs At Eric's (Sire) 92 37371-P	92 37374-P	88	New	(1)	<b>LONDON SYMPHONY ORCHESTRA</b> Hooked On Rock Classics (RCA) AFL1-4608-N	AFK1-4608-N
64	81	(2)	<b>ERIC CLAPTON</b> Money And Cigarettes (Duck) 92 37731-P	92 37734-P	89	88	(25)	<b>BILLY SQUIER</b> Emotions In Motion (Capitol) ST-12217-F	4XT-12217-F
65	62	(16)	<b>SIMPLE MINDS</b> New Gold Dream (Virgin) VL-2247-Q	VL4-2247-Q	90	94	(2)	<b>NIGHT RANGER</b> Dawn Patrol (Boardwalk) B1-33259-H	BT1-33259-H
66	63	(11)	<b>DAN FOGELBERG</b> Greatest Hits (Epic) FEX-38308-H	FETX-38308-H	91	90	(12)	<b>PSYCHEDELIC FURS</b> Forever Now (Columbia) FC-38261-H	FCT-38261-H
67	89	(2)	<b>CHRISTOPHER CROSS</b> Another Page (Warner Bros) 92 37571-P	92 37574-P	92	91	(19)	<b>FIXX</b> Shattered Room (MCA) MCA-5345-J	MCAC-5345-J
68	86	(2)	 <b>DOUG AND THE SLUGS</b> Music For The Hard Of Thinking (Ritdong) KKL1-0480-N	KKK1-0480-N	93	New	(1)	<b>DURAN DURAN</b> Rio (Harvest) ST-12211-F	4XT-12211-F
69	71	(5)	<b>RIC OCASEK</b> Beatitude (Geffen) XGHS-2022-P	XM5-2022-P	94	97	(2)	<b>THE DRIVERS</b> Short Cuts (Dallcorte) DLP-0702-N	DC-0702-N
70	68	(10)	<b>JIM NABORS</b> Precious Memories (CBS Direct) CDM2-043-H	CDM2T-043-H	95	98	(19)	 <b>BARBIE ALLEN</b> Barbie Alien Dance Exercise No. 2 (RCA) KKL1-0474-N	KKK1-0474-N
71	72	(26)	<b>SOUNDTRACK</b> Annie (Columbia) JS-38000-H	JST-38000-H	96	New	(1)	<b>LARRY ELGART</b> Hooked On Swing II (RCA) AFL1-4589-N	AFK1-4589-N
72	61	(34)	<b>FAME (TV Series)</b> The Kids From Fame (RCA) AFL1-4259-N	AFK1-4259-N	97	New	(1)	<b>DEF LEPPARD</b> Pyromania (Vertigo) VOG-1-3319-Q	VOG4-1-3319-Q
73	70	(15)	<b>JOE COCKER</b> Sheffield Steel (Island) X1LP-9750-P	XM5-9750-P	98	93	(37)	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls (Jive) JV-6600-M	JV4-6600-M
74	67	(8)	<b>TONI BASIL</b> Word Of Mouth (Virgin) VL-2238-Q	VL4-2238-Q	99	96	(9)	 <b>ALDO NOVA</b> Aldo Nova (Epic) NFR-37498-H	NFRT-37498-H
75	64	(22)	<b>WHO</b> It's Hard (Warner Bros) 92-37311-P	92-37314-P	100	99	(19)	 <b>FRANK MILLS</b> Rondo (Capitol) ST-6496-F	4XT-6496-F

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# NEW ALBUMS

## THE DRIVERS - Rock

Short Cuts - Dallcorte - DLP-0702-N

Dallcorte have a unique situation with this talented British rock trio, which they



brought to Canada and have literally opened the North American door for them. The high-powered promotion campaign by the label has created a comfortable niche for

the group on this side of the pond. The Drivers are lead vocalist/guitarist Nick Van Eede, drummer Steve Boorer and bassman Mac Norman, all of whom contribute to the writing of the material. Terry Brown takes production credits for this 12-track package. Impressive vocal delivery and lyric interpretation on Talk All Night, and Tears On Your Amorak, but Eede stands out, vocally pure, on Broken Friends. Musically, the Drivers are reminiscent of early English rock but with enough of the new music edge to impress the AOR crowd and AM rockers.

## NIGHT RANGER - Rock

Dawn Patrol - Boardwalk BI-33259-H

Jack Blades is the heavy here, doing lead vocals and most of the writing, although he does co-write a couple of songs with drummer Kelly Keagy, who also takes a turn at lead vocals. The guitar work comes from ex-Ozzy guitarist Brad Gillis and his contribution to the excitement of this Pat Glasser production goes without saying. Don't Tell Me You Love Me has been taken as a single and should bring attention to the album, although Eddie's Comin' Out Tonight and the title track are just as hot. The other Rangers are keyboardist Allan

'Fitz' Gerald and guitarist Jeff Watson.

## SMOKEY ROBINSON - Pop

Touch The Sky - Tamla T6030-M

With each release, William 'Smokey' Robinson Jr. just adds another page to his successful Motown musical anthology. His writing, styling, lyric interpretation and vocal delivery are still tied very closely to his days with the Miracles, but with much more confidence. Exceptional tracks include Funk with Smokey (danceable) on the title track and All My Life's A Lie and pure ballad beauty on Sad Time and I've Made Love To You A Thousand Times. The flute work on the latter by Fred Smith with impressive guitar impressions by Marvin Tarplin. Lyrics included.

## RODWAY - Rock

Horizontal - Millennium BXL1-7768-N

A new group, although the only one identified is leader Steve Rodway, who bring an even greater understanding of the synthesizer's role in today's rock and danceable music. The style is English with a North American edge which perhaps is the key to the absolute entertainment value of this package, co-produced by Rodway and Mark Liggett. If you sense a little



# Contemporary Adult

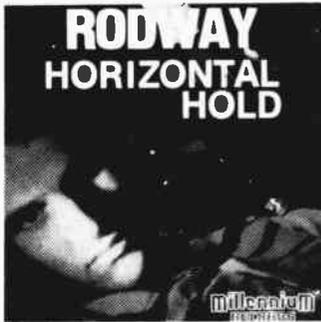
Compiled from record retailer, racker, radio station and record company reports

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February 19, 1983

TW	LW	Wks				
1	14	(4)	<b>YOU ARE</b> Lionel Richie - Motown M1657-M (LP) Lionel Richie - M6007-M	16	26 (3)	<b>HEART OF THE NIGHT</b> Juice Newton - Capitol 5192-F (LP) Quiet Lies - ST-12210-F
2	4	(6)	<b>TWO LESS LONELY PEOPLE IN THE WORLD</b> Air Supply - Arista - 1004-Q (LP) Now And Forever - AL-9587-Q	17	New (1)	<b>WE'VE GOT TONIGHT</b> Kenny Rogers & Sheena Easton - Liberty 1492-F (LP) We've Got Tonight - 51143-F
3	5	(10)	<b>PRETTY KITTY</b> George Fischhoff - Moss Music Group S-MGG-5 (LP) N/A	18	23 (5)	<b>YOU'VE GOT NO ONE</b> Patti Jannetta - Janta JM-8298 (LP) Patti Jannetta - Janta JM-8293
4	8	(6)	<b>SHAME ON THE MOON</b> Bob Seger - Capitol 5187-F (LP) The Distance - ST-12254-F	19	10 (12)	<b>TOO BEAUTIFUL TO CRY</b> Roger Whittaker - Tembo TS-515-N (LP) The Wind Beneath My Wings - TMT-4321-N
5	12	(3)	<b>HEART TO HEART</b> Kenny Loggins - Columbia 38 03377-H (LP) High Adventure - TC-38127-H	20	13 (6)	<b>ON THE WINGS OF LOVE</b> Jeffrey Osborne - A&M AM-596-W (LP) Jeffrey Osborne - SP-4896-W
6	3	(6)	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> Anne Murray - Capitol 5183-F (LP) Greatest Hits - SO-12225-F	21	21 (3)	<b>YOU CAN'T HURRY LOVE</b> Phil Collins - Atlantic 78 99337-P (LP) Hello, I Must Be Going - 78 00351-P
7	6	(6)	<b>INSIDE</b> Ronnie Milsap - RCA PB-13362-N (LP) Inside Ronnie Milsap - AHL1-4311-N	22	New (1)	<b>I'M ALIVE</b> Neil Diamond - Columbia 38 03503-H (LP) Heartlight - QC-38359-H
8	1	(6)	<b>MANEATER</b> Daryl Hall & John Oates - RCA PB-13354-N (LP) H20 - AFL1-4383-N	23	30 (2)	<b>MIDNIGHT BLUE</b> Louise Tucker - Arista AS-1026-Q (LP) Midnight Blue - AL-9618-Q
9	11	(6)	<b>EVERYTHING'S BEAUTIFUL</b> Dolly Parton & Willie Nelson - Monument WS4-03408-H (LP) N/A	24	28 (2)	<b>PLAY IT AGAIN SAM</b> Cleo Laine & Dudley Moore - RCA JB-50720-N (LP) Smilin Through - KKL1-0459-N
10	2	(10)	<b>GLORIA</b> Laura Branigan - Atlantic KAT-4048-P (LP) Laura Branigan - XSD-19289-Q	25	27 (3)	<b>ANYWHERE YOU RUN TO</b> David Roberts - Elektra 25 99687-P (LP) All Dressed Up - XE1-60127-P
11	15	(4)	<b>THE WOMAN IN ME</b> Donna Summer - Geffen 92 98507-P (LP) Donna Summer - XGHS-2005-P	26	29 (2)	<b>THE WAYWARD WIND</b> James Galway With Sylvia - RCA PB-13441-N (LP) The Wayward Wind - AFL1-42222-N
12	7	(9)	<b>SILHOUETTES</b> The Nylons - ATtic AT-279-Q (LP) One Size Fits All - LAT-1152-Q	27	New (1)	<b>IT MIGHT BE YOU (Theme From Tootsie)</b> Stephen Bishop - Warner Bros 92 97917-P (LP) Tootsie Soundtrack 92 37811-P
13	18	(3)	<b>MEMORY</b> Barry Manilow - Arista AS-1025-Q (LP) Here Comes The Night - AL-9610-Q	28	New (1)	<b>BLUE NAVAJO</b> Zamfir - Mercury M76199-Q (LP) Romance MCR4-1-4070-Q
14	24	(3)	<b>DO YOU REALLY WANT TO HURT ME</b> Culture Club - Virgin VS-1152-Q (LP) Kissing To Be Clever - VL-2248-Q	29	New (1)	<b>JUMP UP</b> Powder Blues - Liberty 77010-F (LP) Party Line - 51136-F
15	9	(6)	<b>STILL TAKING CHANCES</b> Michael Murphy - Liberty - 1486-F (LP) N/A	30	New (1)	<b>CASTLES IN THE AIR</b> Barley Bree - Hurley HUR-101 (LP) N/A



Buggles influence it might be because of Rodway's association with the group, having programmed synthesizers for them. Most of the material was written by Rodway with some co-written by himself and various other writers who might even be members of his North American group. Of particular note are I Am Electric and Don't Knock It 'Til You Try It. Lyrics are included.

**JOURNEY** - Rock  
Frontiers - Columbia QC-38504-H  
A new cover to package their music in but the sound is as spacey and galaxy-oriented as *Escape*, which did much to bring this exceptional rock quintet into the bright lights, and even platinum status in Canada. The emphasis, of course, is on lead vocalist Steve Perry but his vocal talent runs a



close parallel course with the impressive guitar and keyboard work by Neal Schon and Jonathan Cain respectively. Designed for the FM progressives but the scope is wide enough to include soft AM rock and adult contemporary formats, particularly with *Send Her My Love* and *Faithfully*, the latter, written by Jonathan Cain, is one of the better cuts on the album, if you can appreciate the real talent of Journey. Produced by Mike Stone and Kevin Elson. Lyrics included. The single, *Separate Ways (Worlds Apart)* and the album, are already climbing the RPM Albums and Singles charts.

**KAMAHL** - Pop  
*Somebody Loves You* - Attic LAT-1137-Q  
Just what the beautiful music stations needed is a basso-profundo extraordinaire like Kamahl, who brings his unique, easy listening stylings to bear on world standards like *Love Is A Beautiful Song*, *Smile*, *You Light Up My Life* and *All I Have To Offer You (Is Me)*. Kamahl is already accepted on the international scene and should capture a wide audience in Canada with this release which features the best from his European releases. Born in Malaysia, Kamahl is now very much a part of the Australian wave that has taken a good chunk of the world music action. Hey There Lord has been taken as Kamahl's first North American single.

## AROUND THE MUSIC BIZ

### Charles-Dunne & Owens closes

After eight years in business as one of the Canadian music industry's independent promotion/public relations firms, Charles-Dunne & Owens reports that it has "voluntarily terminated" operation which becomes effective immediately.

### MCA releases Holly tribute

MCA Records is preparing to release an album titled *Buddy Holly: For The First Time Anywhere* which contains previously unreleased songs from the late rock star, and which will commemorate his death. Holly, along with Richie Valens and the Big Bopper died 24-years-ago on February 3, 1959 in a plane crash at Clear Lake, Iowa. Holly died at the age of 20 and would have been 45 if alive today. Ironically, Holly and his two companions took the specially-chartered light plane, which was destined for Fargo, North Dakota, only so that they had time to get their laundry done and pick up some mail before their next performance.

### Foldy/Capek produce Thomas 45

Peter Foldy, along with John Capek, have produced the debut single from U.S. artist Kim Thomas titled *Confidential*. Released on the Nightflight label, side 2 features the composition *Without You (My Life Was Not Worth Living)*, written by Foldy and Dee Murray, bassist of the Elton John Band. Born outside Chicago, Thomas began his career as a drummer in a country-rock unit and later starred in such stage productions as *Godspell*, *Jesus Christ Superstar* and *Hair*. Thomas bases himself in Los Angeles along with Foldy and Murray.

### Wendy O. Williams hates TV

Don't ask Capitol recording artist Wendy O. Williams of the *Plasmatics* whether she watches TV. Capitol Records reports the band recently completed a video of the track

*The Damned* from their album, *Coup d'Etat*. Shot in the Arizona desert outside Phoenix, the clip features Williams driving a school bus through a wall of 100 TV sets, gyrating on the roof of the vehicle as it runs amuck, and finally leaping off just before a time bomb inside the bus blows it to bits. The video debuted on City's *The New Music*. Williams, famous for her destruction onstage as well as her unique use of electrical tape, they do it because they are "icons and symbols of conspicuous consumption in a society that puts material things ahead of all other values." She noted that what's going on in the world shocks her and if what they do shocks people then so much the better.

## Axe Records and Peer-Southern join forces

Toronto: Greg Hambleton, Managing Director of the Peer-Southern Organization, reports that both *Axe Records* and *Peer-Southern* have joined forces to promote Canadian and international artists and songs.

With offices in 23 countries, *Peer-Southern* is an international music publisher with a large number of song copyrights from around the globe.

Just some of the company's songs include *Everyday* by Buddy Holly, *The Great Pretender* by The Platters, *Goodbye Baby* from Jack Scott, *Sausalito Summernights* by Deisel, *Since I Don't Have You* by Art Garfunkel, *Georgia On My Mind* by Willie Nelson and others.

The 12-year-old *Axe Record* label, one of the first independents, is to continue to release Canadian product. Their first MOR/pop release for the year is *I Don't Want To Leave You b/w From Here In My Room* by Spring Fever, the group's first release since *Can't We Somehow Get Back Together*, released in 1981.

You've Got No-One  
f/s  
If The Feeling's Not Right  
from the album

*Patti Jannotta*

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A&M gold for Falco's Der Kommissar to CHUM AM (l to r) A&M's Doug Chappell, CHUM-AM's Jim Waters and Brad Jones and A&M's Joe Summers.



A&M gold also went to Saturn Distributors for their help in breaking the group at the retail level. Receiving awards were Saturn's Leonard Kennedy, Terry Trojek and Chris Kennedy.



RCA's Tim Williams and Ken Bain present Keith Sharp with his RCA Selectavision video cassette player at the Doug and the Slugs launch party in Toronto.



Discus store managers (Montreal) Kenny and Howard Selcer, with Laura Branigan who stopped off at the store to thank the duo for helping break her now platinum single, Gloria.



Rick Kane, 1982 graduate of Conestoga, receives his Broadcaster of the Year Award from W.D. McGregor, President, CAP Communications. Jan Tennant, Global News, was guest speaker.



The Nylons, backstage at Hamilton Place with their gold for One Size Fits All, being congratulated by Attic's Tom Williams, Ralph Alfonso and Lindsay Gellespie and PolyGram's Karen Gordon.



Quebecoise WEA Filipacchi (France) artist BelGazou, flanked by her manager Rejean Rancourt and WEA's Ross Reynolds, has scored a CKGM chart listing with her new single, Talk About It.

## Broadcasters must assist record industry - CHUM

Toronto: Citing decreasing record releases, Duff Roman, Editor of The CHUM Report, says that broadcasters must exert the effort, financially and otherwise to assist the record industry.

"The message of 1982 provides little optimism for the Canadian broadcaster as the output of domestic record production dived to the lowest level since the introduction of the Canadian content regulations in 1971," he said.

The company noted that according to information received from participating record companies and distributors, there were 262 singles released in 1982, an average of five per week. They pointed out that the figures represent a decline of 24 percent from last year's total of 345 and compared with 10 years ago, 40 percent below the 1973 figure of 437 single releases.

"Even more disturbing is the disastrous slump in the production of long-play records," said Roman.

He said The CHUM Report began compiling figures for new album releases in 1979, showing a total of 213 that year. He noted that in 1980 the yearly total fell to 197 and 1981 continued the pattern as the total decline to 181.

Roman pointed out that last year, the bottom dropped out when the total number of new album releases plummeted to 142. He said that in four years, the yearly output of new album releases had dwindled a significant 33 and one-third percent, 71 fewer albums which he says represents approx-

imately 710 fewer new selections available for airplay in 1982 than in 1979.

"This message has sunk in with your local program director. He or she and the music director are seeing fewer and fewer new records crossing the desk. Not just domestic but new foreign releases are becoming scarcer as well."

Roman said that stop-gap solutions include programming more "gold", increasing repetition and even compromising playlist standards.

"But is the message getting through to the senior decision makers? Consider records as musical programs. Program sources are drying up. A healthy record industry means a healthy radio industry or are we all planning to switch to all-news and talk formats?"

Roman maintained that radio will survive but that it cannot allow its product, musical programming, to deteriorate. He noted that such measures as free ads for Canadian recordings and promotion of musical competitions, as well as talent festivals can help.

Roman also pointed out what he called an even more effective way - FACTOR, the Foundation to Assist Canadian Talent on Record. He noted that through the foundation, Canadian artists and producers are receiving funding to produce more and better Canadian content recordings. He reported that funds already committed to talent development in each radio station's Promise of Performance, can be donated to the Foundation and qualify as an authorized expenditure for Canadian content fully approved by the CRTC.

"We have long made the case that quotas cannot be imposed in isolation from the reality of supply. However, our suppliers, the Canadian record industry, are wisely focusing their energies and finances on fewer but better record releases that are competitive in the international market-place.

"They have been burned badly by the limited return from our relatively small, domestic market. Good numbers on local charts and 'turntable' hits can't pay the rent without help from foreign deals.

"There have been considerable achievements on the international scene, but how many more of Rush, Loverboy, Saga, Martha & the Muffins and our other success stories could be racking up even more sales and airplay worldwide with a proper schedule of federal initiatives."

Roman felt that such assistance could take the form of matching grant programs, joint venture companies for investment of public and private funds into Canadian production companies, and a full range of support programs for marketing, exporting, domestic distribution and business training.

Roman says the price tag for such a package could cost under \$3 million. He added that the current domestic and international shortage of new product could very well be the necessary combination of events that our Canadian record producers could use to turn the beachheads that have been established in the U.S. and other foreign markets into a full-fledged "Canadian invasion."

## CBS launches campaign on double play cassettes

Toronto: CBS Records Canada recently launched a national push on their Double-Play cassettes which combine two titles from some of the top artists in their roster.

Both header cards and tape bins are being used for the campaign.

Some of the titles include Piano Man/Streetlife Serenade from Billy Joel, Pearl/Cheap Thrills by Janis Joplin, Blow By Blow/Wired from Jeff Beck, Silk Degrees/Slow Dancer by Boz Scaggs, Black Market/Heavy Weather by Bob Dylan, Home Free/Captured Angel from Journey, Agents Of Fortune/Spectres by Blue Oyster Cult, You Can Tune A Piano/Nine Lives from REO Speedwagon and more.

## Ronnie Prophet records 20 new cuts in Nashville

Nashville: Ronnie Prophet has just completed a studio session where he cut 20 new titles for a new Audiograph album.

Prophet's current single, I Need A Lover is released in Canada on the Vera Cruz label. U.S. product will be released on the Indigo label.

Prophet is just rounding out a full month of playing Florida fairs, which included West Palm, a Mayflower Moving convention in Disneyworld, the Tampa State Fair and is currently playing the Winter Haven Citrus Festival in Orlando. Crowds have been exceptional for the dates.

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## Some stations showing signs of recovery - CAB

Toronto: The Canadian Association of Broadcasters (CAB) reports that they recently conducted a survey of 14 stations which resigned from the association not long ago.

The survey apparently found that almost all of the stations continue to support CAB activities and will rejoin the association as soon as economic conditions permit. In addition, some stations reported seeing signs of economic recovery in some areas.

CAB's board and staff recently announced measures to assist stations suffering an economy-related slump in advertising revenue and that they will continue wrestling with other relief possibilities.

CAB President Ernie Steele regularly receives letters from member stations, one of which came from Eileen Forbom, Manager of Sudbury, Ontario stations CKSO/CIGM-FM.

"You are no doubt aware of the economic difficulties in Sudbury," stated Forbom. "We review our expense budgets frequently. We have considered our CAB membership. I feel we must maintain our support of the association which has so effectively dealt with the many issues which affect us."

Meanwhile, CAB recently took advantage of an Ottawa meeting of the association directors and regional association presidents to host a reception with members of parliament, senators, CRTC and DOC personnel, as well as other high-level dignitaries.

The following codes are used as a key to record distributors

A&M W  
 CBS H  
 CAPITOL F  
 MCA J  
 POLYGRAM Q  
 QUALITY M  
 RCA N  
 WEA P



# Country 50 Singles

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

February 19, 1983

TW	LW	Wks			
1	2	(10)	<b>INSIDE</b> Ronnie Milsap - RCA PB-13362-N (LP) Inside Ronnie Milsap - AHL1-4311-N	26	19 (12)
2	7	(10)	<b>FAKING LOVE</b> T.G. Sheppard - Warner/Curb 98547-P (LP) Perfect Stranger - 92 37261-P	27	36 (6)
3	5	(6)	<b>TALK TO ME</b> Mickey Gilley - Epic 34 03326-H (LP) Put Your Dreams Away - FE-38082-H	28	41 (4)
4	4	(12)	<b>WHAT SHE DON'T KNOW WON'T HURT HER</b> Gene Watson - MCA 52131-J (LP) This Dream's On Me - MCA-5302-J	29	11 (12)
5	3	(14)	<b>(Lost His Love) ON OUR LAST DATE</b> Emmylou Harris - Warner Bros 92 98987-P (LP) Emmylou Live - 92 37401-P	30	31 (8)
6	9	(9)	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> Anne Murray - Capitol 5183-F (LP) Greatest Hits - SO-12225-F	31	38 (4)
7	1	(11)	<b>LIKE NOTHING EVER HAPPENED</b> Sylvia - RCA PB-13330-N (LP) Just Sylvia - AHL1-4312-N	32	39 (5)
8	10	(10)	<b>LOVE HANGOVER</b> Carroll Baker - Golden Eagle GE-126 (LP) N/A	33	40 (6)
9	20	(6)	<b>HONKYTONK MAN</b> Marty Robbins - Warner/Viva 9847-P (LP) Soundtrack - Honkytonk Man	34	43 (3)
10	14	(13)	<b>WHERE BEAUTY LIVES IN MEMORY</b> Paul Weber - Boot BTX-331 (LP) Two Bits Worth Of Hurtin - BOS-7224	35	44 (5)
11	22	(8)	<b>IF HOLLYWOOD DON'T NEED YOU</b> Don Williams - MCA 52152-J (LP) Listen To The Radio - MCA-5306-J	36	New (1)
12	12	(11)	<b>DOES YOUR HEART STILL BELONG TO ME</b> Marie Bottrell - RCA PB-50706-N (LP) A Night Like This - NKL1-0454-N	37	37 (9)
13	23	(9)	<b>SHADOWS OF MY MIND</b> Leon Everette - RCA PB-13391-N (LP) If I Keep On Going Crazy - AHL1-3916-N	38	New (1)
14	26	(6)	<b>EVERYTHING'S BEAUTIFUL</b> Dolly Parton & Willie Nelson - Monument WS4-03408-H (LP) N/A	39	50 (2)
15	28	(6)	<b>I WOULDN'T CHANGE YOU IF I COULD</b> Ricky Skaggs - Epic 34 03482-H (LP) Highways & Heartaches - FE-37996-H	40	46 (4)
16	27	(6)	<b>WHAT'S HE DOIN' AT THE DOOR?</b> David Thompson - Diamond DRS-4506 (LP) I Never Figured On This - DR3-0008	41	New (1)
17	33	(6)	<b>LAST THING I NEEDED</b> Willie Nelson - Columbia 38 03385-H (LP) Greatest Hits - KC2-37542-H	42	New (1)
18	18	(11)	<b>I NEED A LOVER</b> Ronnie Prophet - Vera Cruz VCR-158-H (LP) N/A	43	New (1)
19	16	(16)	<b>SHOULD YOU EVER THINK OF CHEATING</b> John Winters - Golden Eagle - GE-124 (LP) I Got Over You - GE-104	44	45 (3)
20	8	(12)	<b>LOST MY BABY BLUES</b> David Frizzell - Warner/Viva 92 99017-P (LP) The Family's Fine - 92 36881-P	45	48 (3)
21	6	(12)	<b>WITH YOU</b> Charly McClain - Epic 34 03308-H (LP) Too Good To Hurry - FE-38064-H	46	47 (2)
22	34	(5)	<b>THE ROSE</b> Conway Twitty - Elektra 7-60854-P (LP) Dream Maker - 96 01821-P	47	49 (3)
23	17	(15)	<b>HONKY TONKIN' (All Night Long)</b> Dallas Harms - RCA PB-50699-N (LP) Out Of Harms Way NKL1-0476-N	48	New (1)
24	24	(6)	<b>THANK GOD FOR KIDS</b> Oak Ridge Boys - MCA 52145-J (LP) Christmas - MCA-5365-J	49	New (1)
25	25	(7)	<b>TOMORROW'S NOT WHAT IT USED TO BE</b> Chris Whitley & Caitlin Hanford - Troubadour TRS-0025-W (LP) N/A	50	New (1)
			<b>COME JANUARY (You're My June)</b> Lou Natale - Dee Communications DEE-108201 (LP) N/A		
			<b>STILL TAKING CHANCES</b> Michael Murphy - Liberty 1486-F (LP) N/A		
			<b>MEMORIZED BY HEART</b> Family Brown - RCA PB-50714-N (LP) Raised On Country Music - KKL1-0450-N		
			<b>GOING WHERE THE LONELY GO</b> Merle Haggard - Epic 34 03315-H (LP) Going Where The Lonely Go - FE-38092-H		
			<b>JESUS IT'S ME AGAIN</b> Dick Damron - RCA PB-50713-N (LP) Honky Tonk Angel - KKL1-0446-N		
			<b>WHY BABY WHY</b> Charley Pride - RCA PB-13397-N (LP) Charley Sings Everybody's Choice - AHL1-4827-N		
			<b>'TIL I GAIN CONTROL AGAIN</b> Crystal Gayle - Elektra 7-69893-P (LP) True Love - 96 02001-P		
			<b>HANGIN' AROUND</b> The Whites - Elektra - 98557-P (LP) N/A		
			<b>C.C. WATERBACK</b> George Jones & Merle Haggard - Epic 34 03405-H (LP) A Taste Of Yesterday's Wine - FE-38203-H		
			<b>BORN TO LOVE ME</b> Ray Charles - Columbia 38 03429-H (LP) N/A		
			<b>WE'VE GOT TONIGHT</b> Kenny Rogers & Sheena Easton - Liberty 1492-F (LP) We've Got Tonight - 51143-F		
			<b>DON'T PLAN ON SLEEPIN' TONIGHT</b> Steve Wariner - RCA Pb-13395-N (LP) Steve Wariner - AHL1-4154-N		
			<b>REASONS TO QUIT</b> Merle Haggard & Willie Nelson - Epic 34 03494-H (LP) Poncho & Lefty - FE-37958-H		
			<b>SHAME ON THE MOON</b> Bob Seger - Capitol 5187-F (LP) The Distance - ST-12254-F		
			<b>TAKE MY HAND</b> Debbie Dechamp - Big Peach BPR-453 (LP) N/A		
			<b>DIXIELAND DELIGHT</b> Alabama - RCA PB-13446-N (LP) Alabama - The Closer You Get - AHL1-4663-N		
			<b>YOU DON'T KNOW LOVE</b> Janie Fricke - Columbia 38 03498-H (LP) It Ain't Easy - FC-38214-H		
			<b>VELVET CHAINS</b> Gary Morris - Warner Bros 98537-P (LP) N/A		
			<b>MY FINGERS DO THE TALKIN</b> Jerry Lee Lewis - MCA 52151-J (LP) My Fingers Do The Talkin - MCA-5387-J		
			<b>WHO'S GONNA KEEP ME WARM</b> Phil Everly - Capitol 5197-F (LP) N/A		
			<b>WILD LITTLE WILLIE</b> Ronnie Hawkins - Quality 2426-M (LP) The Hawk & Rock - Trilogy TR-50000		
			<b>DON'T STAY AWAY SO LONG</b> Edward Harding & McLean - EHM-002 (LP) N/A		
			<b>BRAND NEW LOVE AFFAIR</b> Terry Sumsion - Summit SRS-822 (LP) Our Lovin Place - WRC1-2466		
			<b>TILL THE DAY I'M GONE</b> Harold MacIntyre - Diamond DRS-4507 (LP) Honky Tonk Fever - DR3-0002		
			<b>AMARILLO BY MORNING</b> George Strait - MCA 52162-J (LP) Strait From The Heart - MCA-5320-J		

# COUNTRY wait grealis

## European interest in Hawkins

Steve Thomson was one of the very few country music people who attended MIDEM (Damon's Garry McDonall and Bill Maxim were also there), and it turned out very profitable for him. He was touting Ronnie Hawkins' TV Special as well as his album, The Hawk And Rock and he scored on both projects. Hawkins is beginning to look good in Canada with his single, Wild Little Willie, which was taken from the album. Now, the big question is — is Hawkins rock or country? Several country programmers have indicated they think the record is heavy, heavy rockabilly and just perfect for a country format. Rockabilly hasn't hit the AM rockers

yet, but some of the soft rock AMers and easy listening stations have picked up the single. Remember more than 85% of Canadian radio stations are block formatted. That means they play country, rock and contemporary adult (MOR). So, it's not out of the ordinary to find upwards of 150 radio stations playing a country single or a MOR single. It's nice to have the major country stations playing your record, but there's strength in numbers, so concentrate on getting to that important 85%.

## Where's our country image?

What's been happening to Canada's country music image? This seems to have been one of the poorest starts of any year for the industry. The excitement just isn't there. Newspapers are all but ignoring our country

recording artists. Here's another blow. Dave Mulholland, who gave a great deal of space to country music through his syndicated Ottawa Citizen column is being cut back. His column will now appear in the Citizen's new Friday tabloid and it will be considerably shorter and concentrate on local action.

## A computer for Covered Wagon

Thunder Bay's Covered Wagon label has enlisted the help of a computer to keep track of the radio stations airing Wendy Jenkins' single, (Just) Two Lonely People. Wendy's manager Johnny Myers is giving the single a national promo push in preparation for the release of her new album. Wendy ended the year up being voted Kent Country's Outstanding Young Canadian of the Year by the Chatham Jaycees.

## Bob Everett bows label

Bob Everett is an aggressive young singer/songwriter who launched his own label, Lyn-ett with his initial single, Much Too Nice Too Fine. Bob is a native of Manitoba, now living in Mississauga, Ontario.

## BX-93 sets final for Country Roads series

London: Sunday, Mar. 13 has been set for BX-93's annual final concert of their Country Roads Concert series. To be held at London's Centennial Hall, the finals will feature five acts that were picked from 12 contestants who performed at three regional concerts held between July and December of last year.

The finalists are Pulse Creek, a four-piece Bluegrass band from Sarnia; Rarebreed Country, who are based in Chatham; Redneck, a group from St. Thomas; Ebony Rose, a male/female band from London; and Ramblin' Fever, also from St. Thomas.

The three regional concerts were taped by BX-93 and aired Sunday evenings. The finals

will also be recorded and aired in two parts locally, as well as being fed across Canada on the Opry North Network.

BX-93 has been one of the leaders in the broadcast field to lend its support in showcasing and developing talent within its listening area. Besides the hours of air time supplied, BX-93 has also been generous with their financial commitment. In the first two years of their operation they committed \$34,000 to develop and promote local talent and in the past twelve months has increased this amount by another \$20,000. It's expected that more monies will be funneled into BX-93's development fund in the future.

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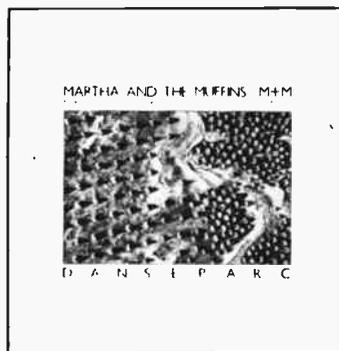
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