

Special Issue



The Second Oldest Profession in the World

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

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

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

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

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

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

RPM Weekly

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AD DEADLINE · TUESDAY NOON

Sales and profits up for Sherman's/Mister Sound

The Sherman's/Mister Sound chain of record and tape outlets experienced a substantial boost in sales and profits for the July to December period, showing a sales increase of 27% over the same period in 1977. Brian Josling, Vice President and General Manager of the organization, commented: "The sales growth was very gratifying considering the extensive competition that has developed in many of our market areas. Much of our success is a direct result of the high calibre of our management team, our aggressive and creative advertising, and the strength coming from new stores opened last year. Sales in early December were slow but finished with a boom! In the

last week before Christmas, sales were 32% over the same six-day period in 1977."

Net pre-tax profit for the period will be about 44% ahead of the previous year, and Josling further noted that the strength in profits is the result of strongly increased margins due to improved buying, upgraded prices and increased in-store security.

Capitol/EMI's retail division will be holding their fifth annual workshop in January, at Toronto's Harbour Castle, which will be attended by region managers, buyers, and head office management. During the five day event, topics such as new merchandising techniques, advertising plans, warehousing and expansion will be discussed.

Paradise Frame LP a one-man project

Montreal musician/composer/producer Hugh Dixon, who recently released his Paradise Frame album, began his musical career in 1956. While working as a deejay at Quebec City's CJQC, Dixon would record multi-track guitar songs, using a telephone book for percussion, in order to teach himself recording techniques. After four years in radio, he began performing with various groups including Larry Lee and The Corvettes, a venture which provided "a lot of fun but not a damn cent," Dixon recalls.

Dixon then began an on-again, off-again career as a session musician. "I was a bit of a bonanza to producers working on tight budgets," says the artist, "because I could play all of the parts!" Dixon later recorded three albums of his own: Hugh Dixon Plays Many, Many Guitars, Yellowbird and All Gone. All three were reasonably successful.

In 1975, Dixon began his recording experimentation in earnest when he installed a 16-track studio in the basement

of his home. "I wanted to do something that I would enjoy and that would reach as many people as possible," says Dixon. "That's how Paradise Frame came about." After six months in the studio, where he had a "screaming good time", Dixon put together "all the experiments I'd ever done with sounds from songs I'd written over the years and combined them into a very positive trip. There's a disco feel to the album for people who like to dance, nice melodies and 'spacey' sound effects - something for everyone."

Paradise Frame is on the Cosmic label, which Dixon currently distributes himself. The artist will be travelling to MIDEM in January to negotiate deals for foreign distribution of the product. "The biggest market will probably be in Europe," he says, "where this type of 'spacey' music is readily acceptable." The album features continuous music, but is spiced between cuts to allow for editing into singles for airplay.

First Toronto concert set for Thorogood and Destroyers

RBI Productions will present George Thorogood and the Destroyers in concert at Convocation Hall, University of Toronto campus, on Monday, February 12.

Baltimore native Thorogood, a singer/guitarist, started his recording career when he put together a demo record in hopes of generating some club work. The album was subsequently released by Rounder Records, a small label specializing in folk and bluegrass material, and became active on FM stations across the country. Sales rapidly topped the 100,000 mark. The album was released in Canada on Quality Records, and the follow-up album, Move It On Over, released here on the Attic label, became even more successful than its predecessor.

Thorogood steadfastly refuses to play major concert venues, preferring the intimate atmosphere of the smaller halls and clubs, such as the El Mocambo, where he made his Canadian debut. The artist who still operates without manager or road crew, has also refused offers from major labels in order to stay with Rounder.

Tickets for the concert, which will begin at 8 pm, are priced at \$6 advance and \$6.50

at the door, and are available at Eaton's and BASS outlets, Simpson's, Sam's Downtown, Infoplace locations and the SAC office on campus.

New 24-track Studer for Van's Little Mountain

Vancouver recording studio Little Mountain Sound have added a new 24-track Studer tape machine in Studio A. The machine was installed over the Christmas holidays, at which time Studio A was closed for the renovations. The new machine is the second 24-track for the studio in the past 18 months, and according to Little Mountain, "reflects the ever increasing volume being produced by their three studios, as well as a long-standing commitment to maintaining their position as forerunners among the continent's major recording complexes."

The studio's General Manager, Rob Brooks, reports demand high for studio time at Little Mountain. "Our booking sheets are filling up right through to April '79" he notes.

Montreal ovation, new LP for WEA's Aquarelle

WEA recording group Aquarelle the first act ever signed to WEA Canada's French Product division, continue to achieve major notices, particularly in the Quebec market. The group, who combine elements of jazz, classics and rock under the leadership of Pierre Lescaut, recently performed before



Aquarelle's guest vocalist Sharon Ryan flanked by Jac Cnienier (r) French Product Division Dir and his assistant Francois Godin.

a capacity crowd at the Cafe Campus, showcase club located at the University of Montreal.

During the concert, the group were ably assisted by guest vocalist Sharon Ryan, a former member of the Ville Enard Blues Band. Ryan has performed a number of times with Aquarelle, including their history making appearance at the Montreux Jaxx Festival in Switzerland last summer.

Buoyed by Ryan's appearance, Aquarelle were accorded three standing ovations and three encores by the Cafe's capacity crowd.

WEA is planning release of the group's second album, a live recording of their Montreux appearance, early in 1979. Their debut effort, Sous Un Arbre, features instrumentals and non-lyric vocals. It has achieved major sales and airplay activity in Quebec and throughout Canada.

Van Morrison Wavelength LP gold in Canada first

Wavelength, recently released album by WEA recording artist Van Morrison, has achieved gold status in Canada with sales in excess of the 50,000 unit mark. Canada is the first country to achieve gold on the album.

For the veteran British singer-songwriter, Wavelength is the first album release in almost two years. It has garnered solid critical acclaim. In addition, the title cut single achieved high radio rotation even beyond peak chart activity, and this, coupled with solid airplay on the album, are credited with much of the album's success.

Morrison performed two sold out shows at Toronto's G'Keefe Centre October 26, his first Toronto appearance in about five years. While in Toronto, he gave a very rare on-tour interview with Wilder Penfield of the Toronto Sun.

New symphony orchestra to tour Hawaii in '79

Douglas McLaren, Principal of the Summer School of Performing Arts, has announced the formation of a new symphony orchestra Symphony Canada, and has further announced the appointment of Victor Feldbrill as its first Conductor and Director of Music.

Following performances with eminent solo artists in July, the orchestra will be performing six major concerts in Hawaii, including the dedication of the Korean Cultural Centre in Honolulu, in August.

Students and performers will be chosen by auditions from colleges and music schools from across Canada and the States, and brochures giving detailed information on the project have already been mailed to over 25,000 colleges, conservatories, universities and high schools.

Symphony Canada is an advanced program of studies of symphonic music created by the Summer School of Performing Arts under the auspices of the George Brown College of Applied Arts and Technology in Toronto. The repertoire will include works by Mozart, MacMillan, Schubert, Rossini, Barber and Beethoven. The coaches of the orchestra are predominantly principals and co-principals of the Toronto Symphony Orchestra.

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

-Pierre Juneau



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

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

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



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

Advertising rates on request
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All applications for membership in Symphony Canada must be received by George Brown College prior to February 2, 1979, and any applicant needing further information can contact Symphony Canada, George Brown College, P.O. Box 1015, Station B, Toronto, M5T 2T9, telephone (416) 967-1212, extension 375.

Hardy to tour western Canada

On January 21, Hagood Hardy will begin his western Canada tour with singer/songwriter Nancy White and a 27-piece orchestra the majority of which are symphony musicians chosen locally on each date. The tour, which is being produced by Les Weinstein and Front Row Productions, will include appearances in seven western cities and marks the artist's first tour in that market.

Hardy, best known as the composer of The Homecoming, has two recent album releases; Reflections, on the Attic label, and A Very Special Christmas, on K-Tel Records. Harlequin Theme, a single from the Reflections album, was written expressly for Harlequin paperback books and is enjoying extensive airplay. The Christmas LP, featuring Hardy's arrangements of traditional Christmas songs as well as his own compositions, has gone platinum.

Nancy White, whose debut Attic album was released in November, will be hosting and performing on her own TV Ontario series, Role Call, beginning in January. For the past two years, White has been writing and signing satiric songs about current news on the CBC radio program, Sunday Morning.

WEA's Genesis, Yes stand out in U.K. Readers' Poll

Two British groups recording on the Atlantic label, Yes and Genesis, have walked away with top honours in ten categories of the recent readers' poll conducted by British publication Melody Maker.

Genesis were named Band Of The Year and Best Live Act. The group also took top honours in the Top Composer and Top Arranger categories, while member Phil Collins was named Top Drummer and the group's co-producer David Hentschel achieved Top Producer status.

Yes also scored heavily, with four individual members earning top honours in their respective instrument categories. They were Jon Anderson, Top Male Singer; Steve Howe, Top Guitarist; Chris Squire, Top Bassist, and Rick Wakeman, Top Keyboard Player.

The two groups also placed in high positions in a number of other categories. A number of other WEA recording artists received mentions in the poll, including Led Zeppelin, the Rolling Stones, Emerson, Lake & Palmer, Peter Gabriel, Queen, Stevie Nicks, Linda Ronstadt, Joni Mitchell, Boney M, Joe Walsh, Van Halen and the Tramps.

ELP's Carl Palmer spends 2 days promoting in Canada

Carl Palmer, drummer with WEA recording group Emerson, Lake & Palmer, recently spent two days in Toronto and Montreal promoting the trio's current album release, Love Beach. Leaving behind the warmth of his banana plantation home in the Canary Islands, Palmer, along with Keith Emerson and Greg Lake went in separate directions through North America promoting the album, which is named after the spot in Nassau where it was recorded.

While in Canada, Dec. 5-6, Palmer conducted over a dozen interviews with Canadian journalists in the two cities.

One side of the Love Beach album features short, commercial cuts. The other side is more a concept effort.

New single, King Biscuit tape for CBS' Hellfield

CBS recording group Hellfield are rolling right along. The Toronto-based group were recently taped by syndicated radio program the King Biscuit Flower Hour during a capacity crowd performance December 18 at the Gasworks in Toronto. The tape is part of the radio program's Canada Presents series. During the appearance, the group performed material from their self-titled debut album on Epic, as well as selections from their upcoming second album release.

Hellfield are currently on release with a single, Tell Me Are You Listening, which is garnering major national airplay on such stations as CHED, CKXL, CKOC, CKLC, CJCH and CFTR. The group also recently were presented by CILQ-FM (Q-107) Toronto in a live concert broadcast from Toronto's Thunder Sound Studios.

CRIA moving to new location

As of January 19, 1979, the Canadian Recording Industry Association (CRIA) will be re-located at 89 Bloor Street East, Toronto, M4W 1A9. The telephone number remains unchanged at (416) 967-7272.



**COMING
EVENTS**

January 19 to 25
MIDEM '79
Palais des Festivals - Cannes, France

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

March 21
THE JUNO AWARDS
Harbour Castle - Toronto

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ECM guitarist Metheney sells out Canadian tour

Noted guitarist Pat Metheney, who records for the German-based ECM jazz label, recently completed a series of club and concert dates in Ontario and Quebec. Beginning with a three night engagement at Montreal's El Casino (Dec. 6-8), Metheney and his group appeared in Quebec City, Ottawa, and at Toronto's El Mocambo in one-nighters. All of the dates were sold out and received critical acclaim.

Metheney hails from Missouri. At 24, his is a highly accredited musician. He won a Down Beat jazz camp scholarship and ended up teaching at the camp. Within months of entering the University of Miami, he was teaching on the faculty. At 21, he taught at the Berklee School of Music in Boston. He has performed in groups led by

Time lists four CBS LPs in top ten of '78

Time Magazine's recent picks of the Ten Best Pop Recordings included four CBS releases.

Included was the Clash's Give 'Em Enough Rope, an album which has been at the top of the charts in Britain for the past three months. The LP is scheduled for Canadian release shortly.

Also on the list was Nick Lowe's Pure Pop For Now People. Lowe recently toured with Dave Edmunds as opening act on Van Morrison's national tour. Lowe is also the producer of both of Elvis Costello's albums.

Southside Johnny and the Asbury Jukes also made Time's Top Ten with Hearts of Stone. The act recently appeared at Toronto's El Mocambo and Montreal's El Casino.

The fourth CBS LP to be included was Bruce Springsteen's Darkness On The Edge Of Town. During his recent tour, Springsteen sold out approximately 120 dates nationwide.

such notables as Gary Burton, Hubert Laws and Clark Terry. Metheney records in a studio in Oslo, Norway. His most recent release on the WEA-distributed ECM label is titled The Pat Metheney Group. Future projects include a movie soundtrack, a solo guitar album, and a March tour of Australia and Japan, prior to returning to Oslo for another group album in June.

Piano legend Jay McShann to Montreal's Rising Sun

Jazz legend Jay McShann, 69-year-old pianist/vocalist who has recorded three albums on the Toronto-based Sackville label has been confirmed for a six-night return to Montreal's Rising Sun, beginning January 16. McShann will be performing with long-time associates Claude Williams on guitar and violin and drummer Paul Gunther.

The trio, accompanied by bassist Don Thompson, recorded an album, the successful Man From Muskogee, in 1972 for Sackville. McShann also recorded a duet with Buddy Tate, titled Crazy Legs And Friday Strut, and a recently released solo effort, Tribute To Fats Waller, on the Canadian label.

McShann, who hails from Kansas City, comes out of the city's jazz heyday of the 30's. He led the last successful big band from the Midwest, a band which introduced a young alto sax player named Charlie Parker. Following two relatively obscure decades in the Midwest, he has toured Europe, appeared at Michael's Pub in New York and made several appearances in Canada, including last year's Mariposa Festival on Toronto's Centre Island. More recently, he appeared at Sandy's Jazz Revival in Boston, participating in a salute to Count Basie which was broadcast nationally in the U.S. on New Year's Eve on National Public Radio.

SINGLES ALPHABETICALLY

- 21 A Little Lovin'
- 15 A Little More Love
- 27 A Man I'll Never Be
- 58 Alive Again
- 60 Baby I'm Burnin'
- 62 Blue Morning, Blue Day
- 29 (Boogie Woogie) Dancin' Shoes
- 40 Change Of Heart
- 36 Da Ya Think I'm Sexy
- 92 Dancin' In The City
- 24 Don't Cry Out Loud
- 26 Don't Hold Back
- 66 Double Vision
- 78 Easy Driver
- 23 Every 1's A Winner
- 94 Every Time I Think Of You
- 17 Fat Bottomed Girls
- 32 Fire
- 87 Free Me From My Freedom
- 88 Get Down
- 98 Good Good Lovin'
- 48 Got To Be Real
- 91 Haven't Stopped Dancin' Yet
- 22 Here Comes The Night
- 64 Hold Me, Touch Me
- 12 Hold The Line
- 39 Home And Dry
- 79 Hot Child In The City
- 37 How Much I Feel
- 13 How You Gonna See Me Now
- 90 I Believe You
- 75 I Don't Know If It's Right
- 61 I Don't Wanna Lose You
- 5 I Just Wanna Stop
- 8 I Love The Night Life
- 42 I'm Every Woman
- 100 I'm Gonna Make You Love Me
- 16 Instant Replay
- 19 I Was Made For Dancing
- 33 I Will Play A Rhapsody
- 63 I Will Survive
- 86 Lady
- 4 La Freak
- 80 Light The Sky On Fire
- 65 Lost In Your Love
- 18 Lotta Love
- 53 Love Don't Live Here Anymore
- 97 Manana
- 51 Mary Jane
- 47 MacArthur Park
- 85 Miles Away
- 55 My Best Friend's Girl
- 3 My Life
- 83 Need You Bad
- 84 Never The Same
- 35 New York Groove
- 59 No Tell Lover
- 9 Ooh Baby Baby
- 70 One Last Kiss
- 10 Our Love
- 34 Part-Time Love
- 25 Please Come Back To Me
- 95 Pretty Girls
- 7 Promises
- 71 Radioactive
- 89 Rasputin
- 43 Ready To Take A Chance Again
- 81 Run For Home
- 20 September
- 31 Shake It
- 6 Sharing The Night Together
- 49 Shattered
- 93 Silver Lining
- 74 Sing For The Day
- 44 Somewhere In The Night
- 56 Soul Man
- 72 Stormy
- 57 Straight On
- 50 Strange Way
- 52 Sweet Life
- 99 Take It Any Way You Want It
- 46 Take Me To The River
- 30 The Dream Never Dies
- 28 The Gambler
- 76 The Moment That It Takes
- 82 The Power Of Gold
- 54 Time Passages
- 1 Too Much Heaven
- 14 We've Got Tonite
- 77 What You're Doing To Me
- 67 Whenever I Call You Friend
- 38 Words Right Out Of My Mouth
- 2 Y. M. C. A.
- 96 You Can Do It
- 11 You Don't Bring Me Flowers
- 45 You Need A Woman Tonight
- 69 You Needed Me
- 41 You Thrill Me
- 73 Your Sweetness Is My Weakness
- 68 You've Really Got A Hold

RECORD DEALER ORDER GUIDE

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

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

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



100 Singles

CANADA'S ONLY NATIONAL 100 SINGLES SURVEY

Compiled from record store, radio station and record company reports

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

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

TW	LW	Wks			
1	2	(7)	TOO MUCH HEAVEN Bee Gees - RSO RS913-Q (LP) N/A	26	27 (6)
2	3	(9)	Y.M.C.A. Village People - Casablanca NB 945 Q (LP) Cruisin' - NBLP 7118	27	30 (7)
3	4	(9)	MY LIFE Billy Joel - Columbia 3-10853-H (LP) 50 Second Street - FC-35609-H	28	29 (7)
4	1	(8)	LE FREAK Chic - Atlantic AT-3519-P (LP) N/A	29	65 (4)
5	5	(15)	I JUST WANNA STOP Gino Vannelli - A&M AM 2072-W (LP) Brother To Brother - SP-4722-W	30	33 (10)
6	9	(14)	SHARING THE NIGHT TOGETHER Dr. Hook - Capitol 4621-F (LP) N/A	31	46 (5)
7	8	(10)	PROMISES Eric Clapton - RSO - RS-910-Q (LP) Backless - RS-13039-Q	32	50 (4)
8	7	(17)	I LOVE THE NIGHT LIFE Alicia Bridges - Polydor PD-14483 Q (LP) Alicia Bridges - PD-16158-Q	33	38 (7)
9	11	(8)	OOH BABY BABY Linda Ronstedt - Asylum E45546-P (LP) Living In The U.S.A. -6E155-P	34	13 (9)
10	10	(10)	(Our Love) DON'T THROW IT ALL AWAY Andy Gibb - RSO RS-911-Q (LP) Shadow Dancing - RS-13034-Q	35	55 (14)
11	6	(9)	YOU DON'T BRING ME FLOWERS Streisand & Diamond - Columbia 3-10840-H (LP) Greatest Hits Vol 2 - FC-35679-H	36	53 (3)
12	19	(11)	HOLD THE LINE Toto - Columbia 3-10830-H (LP) Toto - PC-35317-H	37	16 (10)
13	14	(9)	HOW YOU GONNA SEE ME NOW Alice Cooper - Warner Bros WBS-8695-P (LP) N/A	38	47 (7)
14	15	(9)	WE'VE GOT TONITE Bob Seger - Capitol 4653-F (LP) Stranger In Town - SW 11698-F	39	44 (6)
15	21	(6)	A LITTLE MORE LOVE Olivia Newton-John - MCA-40975-J (LP) Totally Hot - MCA-3067-J	40	18 (14)
16	20	(10)	INSTANT REPLAY Dan Hartman - Blue Sky - CBS ZS8 2772 H (LP) N/R	41	41 (7)
17	17	(8)	FAT BOTTOMED GIRLS Queen - Elektra E45541-P (LP) Jazz - 6E166-P	42	49 (10)
18	48	(5)	LOTTA LOVE Nicolette Larson - Warner Bros WBS-8664-P (LP) Nicolette - BSK-3243-P	43	34 (14)
19	26	(8)	I WAS MADE FOR DANCIN' Leif Garrett - Scotti Bros - Atlantic SB403-P (LP) Feel The Need - SB-7100-P	44	66 (3)
20	35	(7)	SEPTEMBER Earth, Wind & Fire - ARC/Columbia 3 10854-H (LP) Best Of Earth, Wind & Fire - FC 35647	45	52 (5)
21	23	(13)	A LITTLE LOVIN' (Keeps The Doctor Away) The Raes - A&M AM-466-W (LP) N/A	46	68 (6)
22	22	(9)	HERE COMES THE NIGHT Nick Gilder - Chrysalis 2264-F (LP) City Nights - CH-1202-F	47	24 (13)
23	45	(5)	EVERY 1'S A WINNER Hot Chocolate - Infinity INF-50002-J (LP) Every 1's A Winner - INF-9002-J	48	72 (3)
24	28	(8)	DON'T CRY OUT LOUD Melissa Manchester - Ariste AS-0373-F (LP) Don't Cry Out Loud - AB-4186-F	49	74 (3)
25	54	(14)	PLEASE COME BACK TO ME Good Brothers - RCA PB-50475-N (LP) Doing The Wrong Things Right - KKL10282-N	50	12 (12)
			DON'T HOLD BACK Chanson - Ariola 7717 M (LP) Chanson - SW-50039-M		
			A MAN I'LL NEVER BE Boston - Epic 8 50638-H (LP) Don't Look Back - FE-35050 H		
			THE GAMBLER Kenny Rogers - United Artists UA X 1250Y-F (LP) The Gambler - UALA-934H-F		
			(Boogie Woogie) DANCIN' SHOES Claudia Barry - London LG-2 K (LP) I Want To Be Moved - LG-1003-K		
			THE DREAM NEVER DIES Cooper Bros - Capricorn CPS 0308-Q (LP) Cooper Bros. - CPN 0206		
			SHAKE IT Ian Matthews - Mushroom M-7039-W (LP) Stealing Home - MRS-5012-W		
			FIRE Pointer Sisters - Planet P45901-P (LP) The Pointer Sisters - P1-P		
			I WILL PLAY A RHAPSODY Burton Cummings - Portrait 6-70024 H (LP) Dream of A Child - PR-34581 H		
			PART-TIME LOVE Elton John - MCA 40973-J (LP) A Single Man - MCA-3065-J		
			NEW YORK GROOVE Ace Frehley - Casablanca NB 941-Q (LP) Ace Frehley - NBLP 7121		
			DA YA THINK I'M SEXY Rod Stewart - Warner Bros - WBS-8724 P (LP) Blondes Have More Fun - BSK-3261-P		
			HOW MUCH I FEEL Ambrosia - Warner Bros WBS-8640 P (LP) Life Beyond L.A. - BSK 3135-P		
			WORDS RIGHT OUT OF MY MOUTH Meat Loaf - Cleveland Int'l - 8-50634 H (LP) Bat Out Of Hell - PE 34974		
			HOME AND DRY Gerry Rafferty - United Artists UAX1266 Y F (LP) City To City - UALA-840-G		
			CHANGE OF HEART Eric Carmen - Arista AS-0354-F (LP) Change Of Heart - AB-4184-F		
			YOU THRILL ME Exile - Warner/Curb WBS 8711 P (LP) Mixed Emotion - WSK 3205		
			I'M EVERY WOMAN Chaka Khan - Tattoo/WBS WBS-8683 P (LP) Chaka - BSK -3245-P		
			READY TO TAKE A CHANCE AGAIN Barry Manilow - Arista AS-0357-F (LP) Foul Play - AL-9501-F		
			SOMEWHERE IN THE NIGHT Barry Manilow - Arista AS-0382 F (LP) Greatest Hits - A2L-8601-F		
			YOU NEED A WOMAN TONIGHT Captain & Tennille - A&M AM-2106 W (LP) Dream - SP-4707-W		
			TAKE ME TO THE RIVER Talking Heads - Sire 1147 1032 T (LP) More Songs About... - 9147 6058 T		
			MACARTHUR PARK Donna Summer - Casablanca NB-939 Q (LP) Live & More - NBLP 7119 2 Q		
			GOT TO BE REAL Cheryl Lynn - Columbia 3-10808 H (LP) Cheryl Lynn - PC-35486-H		
			SHATTERED Rolling Stones - Rolling Stones - RS-19310-O (LP) Some Girls - COC 39108-P		
			STRANGE WAY Firefall - Atlantic AT-3518-P (LP) Elen - KSD-19183-P		

RPM Top Singles (51-100)

51	57	(8)	MARY JANE Rick James - Gordy G7162F-Y (LP) Come Get It - G7981R1-Y	76	81	(3)	THE MOMENT THAT IT TAKES Trooper - MCA 40968-J (LP) Thick As Thieves - MCA-2377-J
52	25	(17)	SWEET LIFE Paul Davis - Bang 8738-N (LP) Singer Of Songs Teller Of Tales - 8LP-410-N	77	80	(6)	WHAT YOU'RE DOING TO ME David McCluskey - GRT 1230-163-T (LP) N/A
53	71	(4)	LOVE DON'T LIVE HERE ANYMORE Rose Royce - Whitfield/WBS WBS-8712-P (LP) Strikes Again - WHK-3772-P	78	78	(4)	EASY DRIVER Kenny Loggins - Columbia 3-10688-H (LP) Night Watch - PC 35387-H
54	31	(10)	TIME PASSAGES Al Stewart - Arista AS-0362-F (LP) Time Passages - AB-4190-F	79	69	(15)	HOT CHILD IN THE CITY Nick Gilder - Chrysalis CHS - 2226-F (LP) Hot Child In The City - CHR-1202-F
55	56	(9)	MY BEST FRIEND'S GIRL The Cars - Elektra E-45537-P (LP) The Cars - 6E135-P	80	73	(5)	LIGHT THE SKY ON FIRE Jefferson Starship - Grunt/RCA FB-11426-N (LP) N/A
56	70	(4)	SOUL MAN Blues Brothers - Atlantic AT-3545-P (LP) Blues Brothers - KSD-19217-P	81	60	(6)	RUN FOR HOME Lindisfarne - Atco AT-7093-P (LP) Back & Forth - KSD-38108-P
57	32	(14)	STRAIGHT ON Heart - Portrait 6-70020-H (LP) Dog & Butterfly - PR-35555-H	82	82	(12)	THE POWER OF GOLD Dan Fogelberg & Tim Weisberg - Epic 8 50606-H (LP) Twin Sons Of Different Mothers - 35339-H
58	36	(10)	ALIVE AGAIN Chicago - Columbia 3-10845-H (LP) Hot Streets - FC-35512-H	83	....	(1)	NEED YOU BAD Ted Nugent - Epic 8-50648-H (LP) Weekend Warriors - PE-35551-H
59	92	(2)	NO TELL LOVER Chicago - Columbia 3-10879-H (LP) Hot Streets - FC-35512-H	84	85	(4)	NEVER THE SAME Chilliwack - Mushroom M-7038-W (LP) Lights From The Valley - MRS-5011-W
60	95	(2)	BABY I'M BURNIN' Dolly Parton - RCA PD-11425-N (LP) Heartbreaker - AFL1-2797-N	85	83	(6)	MILES AWAY Fotomaker - Atlantic AT-3531-P (LP) Viss Viss - KSD-19208-P
61	79	(3)	I DON'T WANNA LOSE YOU Hall & Oates - RCA P8-11424-N (LP) Along The Red Ledge - AFL1-2804-N	86	....	(1)	LADY Little River Band - Capitol 4667-F (LP) Sleeper Catcher - SW-11783-F
62	86	(2)	BLUE MORNING, BLUE DAY Foreigner - Atlantic AT-3543-P (LP) Double Vision - KSD-19999-P	87	....	(1)	FREE ME FROM MY FREEDOM Bonnie Pointer - Motown M1451F-Y (LP) Bonnie Pointer - M7911R1-Y
63	91	(2)	I WILL SURVIVE Gloria Gaynor - Polydor PD-14508-Q (LP) Love Tracks - PD1-6184-Q	88	96	(2)	GET DOWN Gene Chandler - 20th Century 1209 2386 T (LP) Get Down - 9209-578-T
64	64	(5)	HOLD ME, TOUCH ME Paul Stanley - Casablanca N8-940-Q (LP) Paul Stanley - N8LP-7123-Q	89	....	(1)	RASPUTIN Boney M - Atlantic MS-1990-P (LP) Nightflight To Venus - KSD-50498-P
65	87	(3)	LOST IN YOUR LOVE John Paul Young - Scotti Bros/Atlantic S8-405-P (LP) N/A	90	90	(5)	I BELIEVE YOU The Carpenters - A&M AM 2097-W (LP) N/A
66	39	(13)	DOUBLE VISION Foreigner - Atlantic AT-3514-P (LP) Double Vision - KSD-19999-P	91	....	(1)	HAVEN'T STOPPED DANCING YET Gonzales - Capitol 4647-F (LP) Ship Wrecked - W-11855-F
67	42	(19)	WHENEVER I CALL YOU "FRIEND" Kenny Loggins - Columbia 3-10794-H (LP) Night Watch - PC-35387-H	92	....	(1)	DANCIN' IN THE CITY Marshall Hain - Capitol 72797-F (LP) Free Ride - ST-6453-F
68	75	(5)	YOU'VE REALLY GOT A HOLD ON ME Eddie Money - Columbia 3-10842-H (LP) Eddie Money - PC-34909-H	93	98	(2)	SILVER LINING Player - RSO RS-914-Q (LP) Danger Zone - RS1-3036-Q
69	43	(36)	YOU NEEDED ME Anne Murray - Capitol ST-4574-F (LP) Let's Keep It That Way - ST-11743-F	94	....	(1)	EVERY TIME I THINK OF YOU The Babys - Chrysalis CHS-2279-F (LP) Head First - CHR-1195-F
70	76	(6)	ONE LAST KISS J. Geils Band - EMI/America 8007-F (LP) Sanctuary - SO17006-F	95	97	(3)	PRETTY GIRLS Lisa Dal Bello - Talisman TAL-100-K (LP) Pretty Girls - TAL1-1000-K
71	77	(3)	RADIOACTIVE Gene Simmons - Casablanca M8-951-Q (LP) Gene Simmons - NBLP-7120-Q	96	....	(1)	YOU CAN DO IT Dobie Gray - MCA INF-50003-J (LP) Midnight Diamond - INF-9001-J
72	93	(2)	STORMY Santana - Columbia 3-10873-H (LP) Inner Secrets - FC-35600-H	97	....	(1)	MANANA Jimmy Buffett - ABC 1022-12428-T (LP) Son Of A Son . . . - 9022-1046-T
73	58	(6)	YOUR SWEETNESS IS MY WEAKNESS Barry White - 20th Century 1209-2380-T (LP) The Man - 9209-571-T	98	99	(2)	GOOD LOVIN' Grateful Dead - Arista AS-0383-F (LP) Shakedown Street - AB-4198-F
74	88	(2)	SING FOR THE DAY Styx - A&M AM-2110-W (LP) Pieces Of Eight - SP-4724-W	99	100	(2)	TAKE IT ANY WAY YOU WANT IT The Outlaws - Arista AS-0378-F (LP) Playin' To Win - AB-4205-F
75	94	(2)	I DON'T KNOW IF IT'S RIGHT Evelyn "Champagne" King - RCA P8-11386-N (LP) Smooth Talk - APL1-2466-N	100	....	(1)	I'M GONNA MAKE YOU LOVE ME The Blend - MCA-40961-J (LP) The Blend - MCA-3058-J

A GUIDELINE AS TO HOW THE RPM 100 IS COMPILED

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

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

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



100 Albums

CANADA'S ONLY NATIONAL 100 ALBUMS SURVEY

Compiled from record store, radio station and record company reports

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

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

TW	LW	Wks						
1	1	(6)	BARBRA STREISAND Greatest Hits Vol II (Columbia) FC-35679-H FCA-35679-H FCT-35679-H	26	28	(7)		
2	2	(10)	BILLY JOEL 52nd Street (Columbia) FC 35609-H RCA 35609-H FCT 35609-H	27	35	(30)		
3	3	(13)	GINO VANNELLI Brother To Brother (A&M) SP-4722-W 8T-4722-W CS-4722-W	28	37	(4)		
4	5	(9)	VILLAGE PEOPLE Cruisin' (Casablanca) NBLP-7118-Q NBL8-7118-Q NBL5-7118-Q	29	39	(7)		
5	9	(8)	STEVE MARTIN A Wild And Crazy Guy (Warner Bros) HS 3238 P W8-3238-P W5-3238-P	30	30	(7)		
6	12	(5)	CHIC C'est Chic (Atlantic) KSD-19209-P TP-19209-P CS-19209-P	31	36	(5)		
7	18	(5)	NEIL DIAMOND You Don't Bring Me Flowers (Columbia) FC-35625-H FCA-35625-H FCT-35625-H	32	41	(4)		
8	4	(17)	ELVIS PRESLEY A Canadian Tribute (RCA) KKL1-7065-N KKS1-7065-N KKK1-7065-N	33	43	(9)		
9	6	(11)	NEIL YOUNG Comes A Time (Reprise) MSK 2266-P M8 2266-P M5 2266-P	34	44	(7)		
10	10	(11)	HEART Dog & Butterfly (Portrait) FR-35555-H FRA-35555-H FRT 35555-H	35	21	(24)		
11	16	(5)	ERIC CLAPTON Backless (RSO) RS1 3039-Q RS81-3039-Q RS41-3039-Q	36	24	(9)		
12	17	(5)	BARRY MANILOW Greatest Hits (Arista) A2L-8601-F 8A-8601-F 4A-8601-F	37	26	(19)		
13	13	(6)	COMMODORES Greatest Hits (Motown) M7912R1-Y M7912HT-Y M7912HC Y	38	27	(14)		
14	14	(10)	RUSH Hemispheres (Anthem) ANR 11014-F 8AN 11014-F 4AN 11014-F	39	29	(7)		
15	15	(59)	BILLY JOEL The Stranger (Columbia) PC-34987-H PCA-34987-H PCT-34987 H	40	45	(9)		
16	7	(43)	ANNE MURRAY Let's Keep It That Way (Capitol) ST-11743-F 8T-11743-F 4T-11743-F	41	31	(21)		
17	8	(10)	AL STEWART Time Passages (Arista) AB 4190-F 8A 4190 F 4A 4190-F	42	40	(24)		
18	23	(44)	MEAT LOAF Bat Out Of Hell - (Cleveland Int'l) PE 34974-H PEA-34974-H PET-34974-H	43	42	(9)		
19	19	(15)	STYX Pieces Of Eight (A&M) SP 4724 W 8T-4724 W CS 4724 W	44	82	(2)		
20	20	(27)	ROLLING STONES Some Girls (Rolling Stone) COC 39108-P TP 39108-P CS-39108-P	45	51	(4)		
21	22	(10)	GENE SIMMONS Gene Simmons (Casablanca) NBLP 7120-Q NBL8 7120-Q NBL5 7123	46	47	(10)		
22	38	(23)	KENNY LOGGINS Night Watch (Columbia) PC 35387 H PCA-35387 H PCT-35387 H	47	46	(10)		
23	34	(4)	QUEEN Jazz (Elektra) 6E166-P ET8166-P TC5-166-P	48	48	(37)		
24	11	(14)	DONNA SUMMER Live And More (Casablanca) NBLP 7119-Q NBL8-7119-Q NBL5-7119-Q	49	73	(5)		
25	25	(13)	CHUCK MANGIONE Children Of Sanchez (A&M) SP-6700-W 8T-6700-W CS-6700-W	50	32	(10)		
			ALICIA BRIDGES Alicia Bridges (Polydor) PD1 6158-Q PD81 6158-Q N/A					
			BOB SEGER & THE SILVER BULLET BAND Stranger In Town (Capitol) SW-11698-F 8XW-11698 F 4XW-11698-F					
			PAUL McCARTNEY & WINGS Wings Greatest (Capitol) S00-11905-F 8X00-11905-F 4X00-11905-F					
			TOTO Toto (Columbia) PC 35317-H PCA 35317-H PCT 35317 H					
			STEELY DAN Greatest Hits (ABC) 9022-1107-T 8022-1107-T 5022-1107-T					
			EARTH, WIND & FIRE The Best Of Earth, Wind & Fire (Columbia) FC-35647-H FCA-35647-H FCT-35647-H					
			STEVE MILLER BAND Greatest Hits (Capitol) S00-11872-F 8X00-11872-F 4X00-11872-F					
			AEROSMITH Live Bootleg (Columbia) PC2-35564-H P2A-35564-H P2T-35564-H					
			KANSAS Two For The Show (Epic) PZ2 35660-H ZAX 35660-H ZTX 35660-H					
			FOREIGNER Double Vision (Atlantic) KSD-19999-P TP-19999-P CS 19999-P					
			ELTON JOHN A Single Man (MCA) MCA-3065-J MCAT-3065-J MCAT-3065-J					
			BOSTON Don't Look Back (Epic) FE-35050-H FEA-35050-H FET-35050-H					
			AMBROSIA Life Beyond L.A. (Warner Bros) BSK-3135-P M8-3135-P M5-3135-P					
			TED NUGENT Weekend Warriors (Epic) PE 35551-H PEA 35551-H PET 35551-H					
			ACE FREHLEY Ace Frehley (Casablanca) NBLP-7121-Q NBL8-7121-Q NBL5-7121-Q					
			LINDA RONSTADT Living In The U.S.A. (Asylum) 6E 155 P ET8 155-P TC5 155-P					
			DAN FOGELBERG & TIM WEISBERG Twin Sons Of Different Mothers (Epic) PE-35339-H PEA 35339-H PET-35339-H					
			SANTANA Inner Secrets (Columbia) FC-35600-H FCA-35600-H FCT-35600-H					
			BLUES BROTHERS Briefcase Full Of Blues (Atlantic) KSD-19217-P TP-19217 P CS-19217 P					
			OLIVIA NEWTON-JOHN Totally Hot (MCA) MCA-3067-J MCAT-3067-J MCAC-3067-J					
			FRANK MILLS The Poet And I (Polydor) 2424-170-Q 3821-170-Q N/A					
			PAUL STANLEY Paul Stanley (Casablanca) NBLP-7123-Q NBL8-7123-Q NBL5-7123-Q					
			GREASE Soundtrack (RSO) RS2-4002-Q RS82-4002-Q RS42-4002-Q					
			WILLIE NELSON Live (Columbia) KC2-35642-H K2A-35642-H K2T-35642-H					
			CHICAGO Hot Streets (Columbia) FC 35512-H FCA 35512-H FCT 35512-H					

RPM 100 Top Albums (51-100)

51	79 (2)	ROD STEWART Blondes Have More Fun (Warner Bros) BSK-3261-P M8-3261-P M5-3261-P			
52	52 (9)	FIREFALL Elan (Atlantic) KSD-19183-P TP-19183-P CS-19183-P			
53	33 (11)	NICK GILDER City Lights (Chrysalis) CHR-1202-F 8CH-1202-F CCH-1202-F			
54	54 (3)	GRATEFUL DEAD Shakedown Street (Arista) AB-4198-F 8A-4198-F 4A-4198-F			
55	56 (3)	LEIF GARRETT Feel The Need (Scotti Bros) SB-7100-P TP-7100-P CS-7100-P			
56	66 (3)	EMERSON, LAKE & PALMER Love Beach (Atlantic) KSO-19211-P TP-19211-P CS-19211-P			
57	58 (7)	THP ORCHESTRA Tender Is The Night (RCA) KKL1 0291-N KKK1 0291-N KKS1 0291-N			
58	59 (8)	CHAKA KAHN Chaka (Warner Bros) BSK-3245-P M8-3245-P M5-3245-P			
59	60 (10)	MURRAY McLAUCHLAN Greatest Hits (True North) TN-35-N TNA-35-H TNT-35-H			
60	91 (2)	DOOBIE BROTHERS Minute By Minute (Warner Bros) BSK-3193-P M8-3193-P M5-3193-P			
61	63 (26)	PABLO CRUISE Worlds Away (A&M) SP-4697-W 8T-4697-W CS-4697-W			
62	62 (15)	ASHFORD AND SIMPSON Is It Still Good For Ya (Warner Bros) BSK-3219-P N/A N/A			
63	65 (6)	CHANSON Chanson (Ariola) SW50039-M N/A N/A			
64	64 (15)	ROSE ROYCE Strikes Again (Warner Bros) WHK-3227-P M8-3227-P M5-3227-P			
65	67 (5)	OUTLAWS Playin' To Win (Arista) AB-4205-F 8A-4205-F 4A-4205-F			
66	49 (9)	BARRY WHITE The Man (20th Century) 9209-571-T 8209-571-T 5209-571-T			
67	75 (4)	THE LORD OF THE RINGS Soundtrack (Fantasy) 2160-111-T 8160-1111-T 5160-1111-T			
68	69 (6)	RONNIE LAWS Flame (United Artists) UALA-881H-F N/A N/A			
69	70 (23)	BURTON CUMMINGS Oream Of A Child (Portrait) PR-35481-H PRA-35481-H PRT-35481-H			
70	50 (10)	VAN MORRISON Wavelength (Warner Bros) BSK-3212-P M8-3212-P M5-3212-P			
71	53 (14)	THE WHO Who Are You (MCA) MCA-3040-J MCAT-3040-J MCAC-3040-J			
72	94 (2)	CHERYL LYNN Cheryl Lynn (Columbia) PC-35486-H PCA-35486-H PCT-35486-H			
73	55 (10)	JETHRO TULL Bursting Out (Chrysalis) CH2-1201-F TCH-1201-F DCH-1201-F			
74	83 (9)	THE GOOD BROTHERS Doing The Wrong Things Right (RCA) KKL-10282-N KKS-10282-N KKK-10282-N			
75	76 (4)	ANNE MURRAY There's A Hippo In My Tub (Capitol) ST-6454-F 8XT-6454-F 4XT-6454-F			
76	95 (2)	CAT STEVENS Back To Earth (A&M) SP-4735-W 8T-4735-W CS-4735-W			
77	89 (3)	J. GEILS BAND Sanctuary (EMI) SO-17006-F 8XT-17006-F 4XT-17006-F			
78	61 (9)	PETER CRISS Peter Criss (Casablanca) NBLP-7122-Q NBL8-7122-Q NBL5-7122-Q			
79	99 (2)	NICOLETTE LARSON Nicolette (Warner Bros) BSK-3243-P M8-3243-P PM5-3243-P			
80	97 (2)	TODD RUNDGREN Back To The Bars (Bearsville) 2BRK-6986-P J8A-6986-P J5A-6986-P			
81	90 (2)	PARLIAMENT Motor Booty Affair (Casablanca) NBLP-7125-Q NBL8-7125-Q N/A			
82	98 (2)	ISAAC HAYES For The Sake Of Love (Polydor) PO-1-6164-Q P08-1-6164-Q PD4-1-6164-Q			
83	92 (2)	PEABO BRYSON Crosswinds (Capitol) ST-11875-F N/A N/A			
84	84 (10)	FOSTERCHILD Troubled Child (Columbia) PCC-80003-H PCCA-80003-H PCCT-80003-H			
85	74 (11)	WALTER ROSSI Six Strings Nine Lives (Aquarius) AQR-519-F 8AQ-519-F 4AQ-519-F			
86	86 (10)	WEATHER REPORT Mr. Gone (ARC/Columbia) JC-35358-H JCA-35358-H JCT-35358-H			
87	87 (8)	HELLFIELD Hellfield (Epic) PEC-80001-H PECA-80001-H PECT-80001-H			
88	77 (9)	MARTIN STEVENS Martin Stevens (Columbia) PFC-80011-H PFC-80011-H PFCT-80011-H			
89	88 (10)	BATTERED WIVES Battered Wives (Bomb) Bomb-7028 N/A N/A			
90	71 (26)	RICK JAMES Come Get It (Motown) G7981R1-Y G7981H-Y G7981HC-Y			
91	57 (26)	VILLAGE PEOPLE Macho Man (Casablanca) NBLP-7096-Q NBL8-7096-Q NBL5-7096-Q			
92	100 (2)	ALICE COOPER From The Inside (Warner Bros) BSK-3263-P M8-3263-P M5-3263-P			
93	68 (7)	MARSHALL TUCKER BAND Greatest Hits (Capricorn) CPN-0214-Q M8N-0214Q M5N-0214-Q			
94	80 (7)	JIMMY BUFFETT You Had To Be There (ABC) 2022-1008-T 8022-1008-T 5022-1008-T			
95	.... (1)	FM Black Noise (Passport) 9167-9831-T 8167-9831-T 5167-9831-T			
96	.... (1)	TANYA TUCKER TNT (MCA) MCA-3066-J MCAT-3066-J MCAC-3066-J			
97	.... (1)	GEORGE THOROGOOD Move It On Over (Attic) LAT-1054-H CAT-1054-H 8AT-1054-H			
98	.... (1)	JIM MORRISON American Prayer (Elektra) 5E-502-P TC5-502-P ET8-502-P			
99 (1)	MARVIN GAYE Here My Oar (Motown) T364J2-Y T364JT-Y T364JC-Y			
100 (1)	POCO Legend (ABC) 9022-1099-T 8022-1099-T 5022-1099-T			

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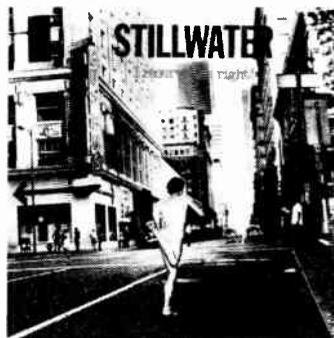
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STILLWATER
I Reserve The Right - Capricorn CPN 0210-Q. Rock. Southern rock prod. Buddy Buie should garner good AOR and surprising top 40 response. Commercial.



MAVIS McCAULEY
Vera Cruz - VCR-1003-M Pop/country Debut LP by heavy-voiced singer/writer prod. Wes Dakus & Howard Steele at Edmonton's Sundown Recorders. Canon.



MELISSA MANCHESTER
Don't Cry Out Loud - Arista AB-4186-F Pop. Another smooth set featuring Manchester's powerful voice, mostly self-penned songs. Prod. Leon Ware. Lyrics.



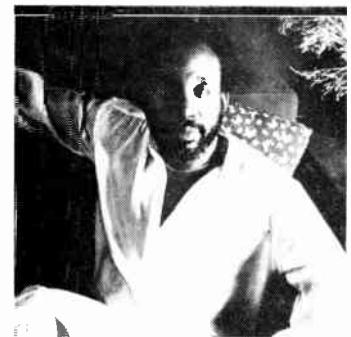
KAMINSKY INT'L KAZOO QUARTET
Kazoophony - Aquitaine MS-90503-H Mock classics. Kazoo versions of pop/classics humorous, but belies 5 (5?) good voices. Prod. Eleanor Sniderman at Eastern Sound. Group are not Canadian.



CAT STEVENS
Back To Earth - A&M SP-4135-W Pop Stevens returns to short, commercial songs. Self-prod. with Paul Somwell-Smith. Incl. song for UNICEF. Lyrics.



THE TRAMMPS
The Best Of - Atlantic KSD-19194-P Disco/funk. Hits package incl. their Disco Inferno smash, 8 other cuts from 3 previous Atlantic albums.



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Welcome to 1979

Canada at MIDEM

- shaping up to be another banner meet

by Walt Grealis

Canada at MIDEM has now been established as one of the most popular music business events outside the boundaries of Canada. Much of the credit for the growing importance of this yearly event has to go to the Canadian government, and in particular, the Department of Industry, Trade and Commerce who, besides underwriting the Canadian booth, have supplied envoys who, due to on-the-job training, are now extremely knowledgeable of the Canadian music industry.

There has been what many regard as a phenomenal surge ahead in the recording industry in Canada over the past year, with platinum and gold certifications becoming a weekly habit for some record companies. In fact, according to reports, total certifications rose from a total of 216 in 1977 to 327 in 1978. The year 1978 also saw three albums go over the million sales mark for the first time in Canada. These were Rumours by Fleetwood Mac and two soundtracks, Saturday Night Fever and Grease. Figures released by the Canadian Recording Industry Association reveal that four albums gained quintuple platinum (500,000 units). These were Saturday Night Fever, Boston, Meat Loaf's Bat Out Of Hell, and The Stranger by Billy Joel. As well, there were nine triple platinum awards, 35 double platinum awards, 93 platinum albums, 8 platinum singles, 136 gold albums, and 33 gold singles.

Canadian artists also shared the gold and platinum limelight. Burton Cummings, Andre Gagnon and Dan Hill all achieved double platinum status while Rush (3 albums), Trooper (3 albums), Carroll Baker, Doucette, Chilliwack (2 albums), Gino Vannelli, Prism (2 albums) all went over the platinum mark.

Canadians entering the gold field included Rush, Black Light Orchestra, Doucette, Triumph, Max Webster, Nick Gilder, Angele Arsenault, Andre Gagnon, Anne Murray, Chilliwack, Frank Mills, Dalida, Raffi and Gino Vannelli.

The world record market generally has shown exceptional gains in spite of economic problems, and Canada, too, has experienced a tremendous growth, from \$250 million in 1977 to now, where the Canadian record buyers reportedly account for \$410 million in record sales. Of this figure, it has been estimated that 10% is shared by domestic artists, an unbelievable figure of just over 40 million dollars.

The year 1978 was also the seventh year of legislated radio in Canada and even the hardcore anti-Cancon faction has to admit that the Canadian music industry has never been healthier. The 70% foreign content ceiling introduced in January of 1971 has been instrumental in bringing Canadian content recordings front and centre, and has certainly added credibility to these domes-



tic productions in the world market.

Canada's entourage gathers in MIDEM this year, armed with more enthusiasm and believable hit product than in previous years. They have witnessed a year when Canadian radio programmers rallied to their aid in supplying that most important radio exposure to their recording acts. FM radio stations logged more "live" Cancon broadcasts during 1978 than both AM and FM operations did in a previous decade.

This programmer assistance influenced the public into thinking Canadian as well, which was reflected on the RPM national charts. During the year 1978, six Cancon singles reached the top ten of the RPM 100 Singles chart. Of the six, four reached number one, including Dan Hill's Sometimes When We Touch, Anne Murray's You Needed Me, Hot Child In The City by Nick Gilder, and Gino Vannelli's I Just Wanna Stop. The other two top ten singles were Burton Cummings' Break It To Them Gently and Gordon Lightfoot's The Circle Is Small.

Also attaining hit status were Trooper, with their double sided hit, Raise A Little Hell and Round Round We Go, and Stonebolt's I Will Still Love You.

On the album scene, 69 Canadian albums gained chart berths on the RPM 100 Albums chart. Six of these reached the top ten, led by Anne Murray's Let's Keep It That Way, the RCA release of Elvis Presley, A Canadian Tribute, Gordon Lightfoot's Endless Wire, Dan Hill's Longer Fuse, Brother To Brother by Gino Vannelli and

Neil Young's Comes A Time.

It has been a year of solid growth for Canada's music industry, and as its budding young independent label execs, along with producers and publishers, mix with their counterparts from around the world at MIDEM '79, the competition will become keener and the domestic market will reflect this new-found Canadian attitude to become an integral part of the world entertainment market.

(Researched by J.J. Linden)

ANTHEM RECORDS OF CANADA

Anthem Records opened in May 1977 with the signing of two of Canada's top acts, Rush and Max Webster. For the label's principles, Vic Wilson and Ray Danniels, the formation of the label (distributed by Capitol Records-EMI) brought under one roof a massive Canadian talent complex which also includes S.R.O. Productions, management for the two groups. All of Rush's seven album releases are gold in Canada, with four also having gone platinum. The heavy metal trio have also achieved worldwide acclaim. Max Webster, while still known best in Canada, have achieved gold with two of their three albums, and are approaching gold on the third. Anthem have two more recent signings as well, rock groups Aerial and Wireless. Both are achieving notices with debut albums on the label. All four acts are signed to worldwide agreements, Rush and Wireless with Mercury (Phonogram) and Max Webster and Aerial with Capitol (EMI).

Representing Anthem, as well as publishing firms Core and Mark-Cain, at MIDEM will be President Vic Wilson. Wilson noted, "I utilize MIDEM as a place to meet all the people I deal with around the world. Everyone's under one roof, and within a week's span, you can meet with them all. I don't necessarily go to do any deals. You can make new contacts, but your deals, 99 times out of 100, are done through the course of the year, rather than at MIDEM."

AQUARIUS RECORDS

Montreal-based Aquarius Records has long been acknowledged as a major independent Canadian record company. Based in Montreal and distributed domestically by Capitol-EMI, Aquarius boasts four major acts on its roster. They include Canadian stars April Wine, who have numerous gold platinum and double platinum albums and hit singles to their credit, Teaze, a relatively new group who have a new live album recorded in Japan, plus a hit album (On The Loose) and single (Sweet Misery); noted guitarist Walter Rossi, achieving success with his album Six Strings Nine Lives after many

years as a vaunted sideman; and the newly signed Guess Who, an authentic remake of Canada's 60's supergroup.

Aquarius President Terry Flood has attended MIDEM for the past four years. "We have a number of things that we use MIDEM for," he stated, "like getting in touch with publishers who handle our catalogue internationally, and making deals to place productions that we have available in various markets. This year, we have international deals for most of our artists - April Wine and Teaze are with Capitol-EMI, and most of the international market is covered on Walter Rossi, although a couple of territories are still open. The Guess Who have deals in quite a few territories, but we will be trying to secure a release for them in some European markets. We're also dealing with our publishing catalogues, on an artist-by-artist basis. Apart from Japan, we don't really have contracts on our complete catalogue."

ATTIC RECORDS

Toronto-based Attic Records has been long known as one of the country's top independent recording companies, a status which should be enhanced by their recent signing to a domestic distribution agreement with CBS. Attic's line-up of top Canadian roster artists includes rock group Triumph, singers Patsy Gallant, Ken Tobias, Larry Evoy (formerly of Edward Bear), and composer/instrumentalist Hagood Hardy. Attic is also a leading Canadian music publisher, representing most of its

own artists and numerous international catalogues and copyrights.

Attic President Alexander Mair, who will represent the company at MIDEM, has established a track record as one of the most successful Canadians at the annual meet in Cannes. He has achieved numerous international agreements through contacts made there, has acquired such artists as Marsha Hunt and most of Attic's other disco product, and on the publishing side, gained such songs for Canada as Patsy Gallant's hit Are You Ready For Love, as well as achieving numerous international covers on songs in the Attic catalogues.

The importance of MIDEM to Mair is one of contacts, rather than of actually completing deals. "Almost all of the international deals we've made, outside the U.S., have been with contacts made at MIDEM, as opposed to deals made at MIDEM. We may meet someone at MIDEM and six months later, have something for them, or they have something for us. MIDEM's main value, over the years, is meeting people and keeping in touch. A South African publisher I met at MIDEM, for example, put together our label deal there, and we ended up having a number one hit with From New York To L.A. (Patsy Gallant). You can make deals there, but the biggest advantage of MIDEM is in the long term."

BEAVER HARBOUR PRODUCTIONS

Toronto-based Beaver Harbour Productions is a management and publishing firm which also offers writer and producer services in film, radio and television. The firm's President Tony Tobias, will be attending MIDEM for the second year. Last year, he brought brother Ken Tobias, who is managed by Beaver Harbour and is a major artist on the Attic label. This year, he is bringing his newest artist, singer/writer Brent Titcomb.

Tobias recalls, "Last year, our plans were to act as observers, but it mushroomed

when we got there." Through MIDEM, Ken Tobias broke into the Italian market. Titcomb, who wrote the flip side of Anne Murray's hit You Needed Me, will also go as an observer. "MIDEM helped Ken's perspective immensely, and I think it'll do the same for Brent."

BOMB RECORDS

Bomb Records is a new label, based in Mississauga, which splashed onto the Canadian recording scene this year with successful releases of licensed international masters and two major domestic artists, Bob Segarini and Battered Wives. Both acts have created a major stir in the industry through their debut albums, which display power pop music, and the Wives received added publicity, if of a controversial nature, when their appearances were picketed by women's groups objecting to their name.

Representing Bomb at MIDEM will be the company's principles, Phil Lubman and Wolfgang Spegg, who will also represent their highly successful import firm, P.I.J. Imports. They will be joined by a legal counsel and a jazz consultant. Lubman and Spegg traditionally combine MIDEM with a tour of Europe in search of product to import or license. Lubman works Britain in advance of the conference, with Spegg following MIDEM with a tour of Germany and the rest of the continent. This year, Spegg's itinerary will also include Japan.

In 1979, Bomb will be the pair's priority at MIDEM, and particularly the Wives and Segarini. Spegg notes, "This year we have the label, and that's the most important thing to work right now; to license product overseas and to license their product for Canada."

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tributors of records, has been particularly strong this year in Canada with regard to album sales. The company has achieved success with such domestic artists as Zon, Fosterchild, Dale Jacobs, Martin Stevens, Harmonium and Fiori-Seguin, as well as distributing such successful Canadian independents as True North and Attic. CBS Canada have also been the first in the world to achieve gold on such international acts as Meat Loaf (approaching one million in sales), Eddie Money, Cheap Trick and Elvis Costello, and round off their roster with such superstars as Neil Diamond, Barbra Streisand, Billy Joel, Boston and Johnny Mathis.

Representing CBS at MIDEM will be Stan Kulin, Vice President, Business Development; Paul Hebert, CBS Disques A&R Director; and Wayne Patton, director of the CBS publishing arm, April/Blackwood. Kulin, who is representing CBS for the first time, noted, "We're going for two reasons. Number one is to meet the CBS affiliates, to get to know them on a one-to-one basis. MIDEM is very useful from that point of view. It attracts people from all over the world. Second is to spread the message, both from our publishing wing and from our label operation, to our affiliates, concerning our Canadian artists who we feel should be released in those countries."

Kulin, who has represented other firms at MIDEM in the past, speaks of his experiences. "I find it a very useful forum to spread the word about Canadian talent to foreign affiliates and independents. MIDEM is a great place for that."

CAPAC

Composers, Authors and Publishers Association of Canada (CAPAC), Canada's senior performing rights society, has been operating for 52 years. It represents over 7,500 composer and publisher affiliates. CAPAC is

also involved deeply in international copy-right matters. It's General Manager, John V. Mills, is also President of the Executive Bureau of CISAC, the International Confederation of Societies of Authors and Composers. Of CAPAC's total revenues in 1977, which exceeded \$14 million, about \$900,000 came from foreign territories for performance of works by CAPAC members. This points up the success of the Canadian music industry in recent years when compared to the organization's total revenues in 1968, which were about \$100,000.

Representing CAPAC at MIDEM will be Richard Flohil, editor of The Canadian Composer, CAPAC's regular publication, and Michel Pare, Assistant G.M. and head of the Quebec office. Flohil sees their role at MIDEM as one of informing. CAPAC takes the view that since both Canadian performing rights societies are now independent of the U.S. organizations they are affiliated with, publishers and writers in countries represented by only one society can now make independent decisions as to their affiliation in Canada and the U.S.

GRT OF CANADA

Although its parent company in the U.S. is known basically as a leading manufacturer of pre-recorded tapes, GRT of Canada has acquired the status of a major producer of its own and licensed recordings. GRT licenses such major U.S. labels as ABC, 20th Century and Fantasy, and the company's noteworthy domestic roster includes singer/songwriters Dan Hill and Ian Thomas, flautist Moe Koffman and rock group Prism, as well as new signee David McCluskey.

GRT's newly appointed President Gordon Edwards will be attending MIDEM, the first time he will represent the company. Edwards pointed out, "I think MIDEM is more important to us than to a CBS or WEA, because where they are basically after their own product, we go over there

and talk to the people that we license in Canada. Additionally, we will be discussing the placement of some of our acts on an international basis. Publishing is also a very big area, both for the obtaining of Canadian publishing and the placing of our songs throughout the world. We will also be meeting with the companies with which our acts are placed. Several of our acts are with different labels in different countries.

"To us, MIDEM is probably the most important meeting of the year. The contacts made there are very important. The forum is just great. It's just an absolutely ideal location to get together with people you normally wouldn't have a chance to meet unless you traveled all over the world. And it's a very business-oriented meeting.

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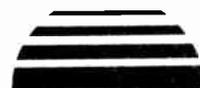
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J.C. ENTERPRISES

J.C. Enterprises is a young national record distribution firm, based in Toronto with agents and distributors across the country. J.C. is a family business headed by music industry veteran Jim Corbett, with sons Jerry and Ronnie handling sales and promotion and product coordination respectively. J.C. distributes a variety of labels nationally and regionally, including all Trans-Canada product outside of Quebec (Trans-Canada distributes J.C. lines in Quebec), the MBS country label, and Enrico Farina's E.F. Records, an easy listening label. In only 1½ years of operation, J.C. has achieved success with such albums as Starcruiser, Santa Esmeralda, and the Clout single Substitute.

Corbett is attending MIDEM for the first time: "I'm going basically to renew acquaintances with some of the people I haven't seen for the past several years, from the U.S. and Europe. I will be working on an album, Plateau by Robert Connolly. It's self-written, produced, engineered and performed. It's available for licensing internationally, and I'll be talking to people about it. We also have product by the MacNiesch Distillery Pipe Band, a couple of children's albums by Joan Northcott, and some Ryan's Fancy albums and some of the World Audit catalogue. We'll have about six to ten albums to work at MIDEM.

"I will also be looking for product to

license for Canada. I'm already involved in negotiations, and I'll be speaking to people at MIDEM."

LONDON RECORDS OF CANADA

London Records of Canada recently celebrated its thirtieth year of operations. A subsidiary of English Decca with headquarters in Montreal, London has a very strong domestic roster of artists, particularly in French Canada, as well as handling manufacturing and distribution for a number of independent Canadian and international companies. London will be represented at MIDEM by Ken Verdoni, Vice-President, Marketing, and French Division Manager Ginette Bonneville.

London's primary concern at MIDEM will be the international placing of a variety of English and French product, both on the London label and on some of the other labels the company distributes. These will include Canadian superstar Andre Gagnon, folk-rock group Garolou, Bob McBride, a new Maritime group called Molly Olliver, WAM label artists Marty Butler, Carlyle Miller and Michael Argue, French disco artist Jacques Lepage and French Canadian artists Ginette Reno and Claude Dubois.

In addition, Verdoni notes, "Wherever publishing is available on our artists, we'll be trying to get some publishing deals. We're looking to acquire some product as well."

Verdoni discusses the significance of MIDEM to London Records: "MIDEM has been instrumental to London from the standpoint that you make a lot of contacts, although you don't always conclude agree-

ments on the spot. Last year, we finalized a deal right at MIDEM with Lollipop and Vinyl Records of Germany for Claudja Barry and some of the other artists on the roster. We're doing really well with Claudja. The year before, we got European releases on Andre Gagnon. MIDEM offers us the chance of meeting with so many countries in one big place."

MORNING MUSIC/BOOT GROUP

Morning Music, an umbrella corporation which includes eight music publishing companies, is in its eighty year of operation. They encompass the catalogues of such noteworthy Canadian country artists as Ray Griff, Sheila Ann, Sharon Lowness and the recently signed Ian Tyson, as well as Gloria Kaye, first prize winner at the recent Pacific Song Festival in New Zealand, Jamaican native Ernie Smith, and other composers. Associated with Morning Music is the Boot Group, which involves Boot Records and Jack Clement's JMI Records label. Representing Morning Music at MIDEM will be President Jury Krytiuk, General Manager Mark Altman and Ian Tyson.

Altman stresses the importance of having international releases of product and covers of songs: "Through MIDEM, we've been able to make contacts with producers and artists in all nations. This has been reflected in the number of local covers we've been able to obtain on our catalogues, averaging over 100 covers per year over the past four years outside the U.S. and Canada, which is a significant accomplishment. Some of the



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covers have been very successful in their own territories, which in turn helps the original artist abroad."

Altman also noted since mechanical rights are often three to four times higher in European territories than in Canada, a successful international cover can be a prime success for a Canadian publisher: "We had a B side of a major hit which sold over 400,000 in Germany. The mechanicals were the equivalent of a 1.2 million seller in Canada."

NEPTUNE RECORD PRODS.

Based in Winnipeg, Neptune Record Productions is a production house founded in 1976 by Jim Rouse, one of the principals in Roade Recording Studios. The firm have recorded three acts, Tim Thorney, Ron Paley and R.W. Fuhr & Zdenka, and are arranging for product releases in Canada and internationally. Rouse also handles publishing for the three acts and a newly signed singer/writer, Jimmy Paul, through Mereid Publishing a division of Neptune.

Fuhr & Zdenka prompted Rouse's first trip to MIDEM this year: "It's a really strong fusion of jazz and rock. I'm positive I'll be able to get a European distribution deal. That's why I'm going over to MIDEM. I think we'll get a positive initial reaction there. Also, Thorney's second album is pretty much in the can, and I'll be taking it over in tape form. I really hope I can do something with Tim at MIDEM. I'm optimistic." The Thorney and Paley debuts have been released in Canada by London Records.

Rouse noted that one major deal resulting from MIDEM would make the conference worthwhile to him, and "if I can get an American deal for Tim and a European deal for Zdenka, I'm a happy man.

P.R.O. CANADA

The Performing Rights Organization of Canada Limited has been working on behalf of affiliated Canadian composers, writers and publishers since 1947. Beginning as BMI Canada, a Canadian branch of Broadcast Music Inc., P.R.O. Canada has, over the past three years, operated independently as a non-profit organization, lobbying with the Copyright Appeal Board for the best possible royalties for the creative person, and dispensing performing rights royalties to its membership, which recently reached the 10,000 mark.

Representing P.R.O. Canada at MIDEM will be S. Campbell Ritchie, Vice President and Managing Director, and Dr. Jan Matejcek, Assistant General Manager, International Division. Ritchie noted, "It's the one time of the year when one gets a feeling of the internationalism of music and the importance of the free flow of music between countries."

POLYGRAM LIMITED

Polygram Limited, part of a huge international network of recording and publishing companies, has had by far its best year ever

in 1978. The company, which includes such labels as Polydor, Mercury and DDG, also distributes in Canada such prestigious labels as RSO, Casablanca, Capricorn and Virgin. Polygram's year was topped by the achievement of two of Canada's three million sellers, the RSO soundtracks to Grease and Saturday Night Fever, as well as breakthrough years for RSO artists Andy Gibb and Eric Clapton, Casablanca's Donna Summer and the TGIF soundtrack, and Canada's own Frank Mills (Polydor), Cooper Brothers (Capricorn) and Stonebolt (Parachute).

Representing Polygram at MIDEM will be President Tim Harrold, who noted, "I have attended MIDEM regularly because I find, first of all, that it's a good opportunity to meet a wide range of people within the business to talk about what product we have to offer, and also, from time to time, we find something there which we think would go well in Canada. It's a place where people meet and talk and buy and sell." Harrold often combines MIDEM with a tour of Europe. Often he will find something at MIDEM and deal for it after the conference ends.

"This time it's very exciting, because Frank Mills' Music Box Dancer single has been a huge success, and it's being released worldwide during the first quarter of 1979. It's top ten in Holland now. He'll be going to Europe to promote the launch of his record.

"We have a number of important labels in Europe which we want to maintain our close contacts with," says Harrold, "and most of the major U.S. companies are well represented there as well. A lot of Japanese companies are there too, and that's also important." Polygram Canada looks actively for independent labels and product suitable for the Canadian market, and to promote or acquire dealings internationally for Canadian artists such as Mills, Maneige, Diane Dufresne and Felix Leclerc. "It's a great meeting place - that's the main thing," concludes Harrold, "and you never know what you're going to come up with. It's always a surprise."

QUALITY RECORDS LIMITED

In operation for 28 years and based in Toronto, Quality Records is the first surviving major independent manufacturer and distributor in the country. In addition to producing a substantial amount of domestic product on its own label and handling Canadian country labels Grand Slam and Broadland, Quality also licenses such international labels as Private Stock, Ariola, Buddah, Millennium, Hansa, Prelude and Roulette in Canada, spanning the entire music spectrum through its network of distributors. Quality has also been active in placing its domestic product internationally. Recently, seven of the company's acts have achieved international release agreements in the U.S. and elsewhere.

Representing Quality at MIDEM will be President George Struth; John Driscoll, head of A&R; Gaston Gravel, Quebec promotion and A&R; and Bill Kearns, General Manager of the company's publish-

ing division. This is Quality's fourth straight year at MIDEM. Struth noted, "MIDEM provides us with an opportunity to see everybody in one spot, particularly people from Europe, who we don't get to see very often. We meet face to face with the people we do business with over the years.

"This record industry is getting smaller and smaller, and product from other countries has become more meaningful in North America, particularly in the disco scene. MIDEM gives us an opportunity to hear what is new in various world markets, and present them with some of our product."

Resulting from last year's MIDEM, Quality acquired Canadian distribution of Germany's prestigious Hansa label. Struth noted, "Every year you pick up something. We go over there to place product, to license product, to explore publishing affiliations. We're going over there to touch base with the U.S. companies we represent, even though we call on them more frequently on a direct basis. It's just an ideal chance to see everybody in one spot. MIDEM is even more significant in the past couple of years, as I say, since international material has made a bigger dent in the North American market."

RCA LIMITED

As the Canadian branch of a major worldwide record distribution network, RCA Limited manufacture and distribute a substantial lineup of top domestic artists such as Alma Faye Brooks, the Good Brothers and country artists Carroll Baker, Dick Damron and the Family Brown, as well as successful disco product from the likes of the THP Orchestra, plus a full line of French-language product.

Representing RCA at MIDEM will be Ed Preston, Vice President and General Manager; Andy Nagy, Director of Creative Affairs and International; Jack Feeney, President of the publishing arm, Sunbury-Dunbar, and Roger Belair, in charge of contemporary A&R and French product.

RCA will conduct business at MIDEM, both with their own affiliates from other companies and with independents. "Our two main concerns," noted Preston, "have always been the placement of Canadian talent overseas and label acquisitions for Canada. I think, without exception, we have always managed to do this. The Canadian talent thrust for getting product released worldwide has really picked up over the last couple of years. For example, we know the U.K. is going to be releasing Carroll Baker's new album and doing a promotion and marketing plan to support a 17-day tour that she's going to do in March."

Preston describes MIDEM: "It's a perfect melting pot, because everybody's there. A lot of deals have resulted from the ongoing conversation we've had at MIDEM, going right back to Roger Whittaker, who's turned out to be one of our top selling artists. Last year we heard about the availability of Bonnie Tyler for Canada and the U.S. That deal was finalized right at MIDEM."

STONY PLAIN RECORDS

Stony Plain Records, a young label based in Edmonton, has become established both for

its domestic roster, which includes singer/writer Paul Hann and Crowcuss, a group comprised of former Guess Who and Mood Jga Jga members, and for its international product. Stony Plain license Chicago's Flying Fish Records (John Hartford, The Dillard's, etc.) Seattle's Great Northwest Music Company, product from First American Records, and Weems Music (noted guitarist Mason Williams).

Representing Stony Plain at MIDEM will be label manager Holger Petersen, attending MIDEM for the first time. He describes the firm's goals as "to try to make international licensing and publishing arrangements for Crowcuss and for Paul Hann, and to speak to some of the smaller labels about the licensing of their product for Canada. We've had some success in that area in the U.S."

Through international meetings, Petersen has already garnered major interest in Crowcuss from companies in Germany and

Japan. In addition a single released by Dideca, Running Start, reached number one in Guatemala. Paul Hann's third Stony Plain album will be released shortly in the U.S. on First American Records.

Petersen doesn't see MIDEM as a place to rush around signing papers, but rather as a forum for coming to agreements on which the details and signing can be firmed up later. Still, he is aware that "there will be lawyers there. But I expect there will be a lot of initial contacts, some loose agreements, with the finalization at a later stage."

Stony Plain Records are distributed in Canada by London Records.

TCD RECORDS AND TAPES

Ottawa-based TCD Records and Tapes began as an import operation about three years ago. Then called Treble Clef Distributors, the firm launched its own label,

Posterity Records, and began taking on a variety of small independent labels for national distribution. TCD now hardly imports anything at all. Several of its smaller labels have grown (one, Troubador, has achieved its first gold album with a children's recording by Raffi), and Posterity's roster has expanded to include 27 titles, among them the entire Woodshed label with which it recently merged. Among the label's top artists are singer-songwriters Ian Tamblyn and Willie P. Bennett, blues/reggae group Heaven's Radio, Joe Hall, who defies categorization, and another top Canadian blues band, Downchild.

TCD President Harvey Glatt will be attending MIDEM for the first time. He discusses his goals: "I'm interested in two things: licensing and/or exporting some of our Canadian albums and songs for other countries, and looking for records to license for release in Canada."

Inter-Global Music readies for MIDEM meet and a successful '79

Inter-Global Music came into being in 1974 and has, in five short years, established itself with the success of licensed international product as well as a fine roster of up-and-coming Canadian talent.

"IGM got started when Gary Salter (President of the organization), picked up a record at MIDEM '74, Save Me, by a group called the Silver Convention," recalls John Williams, Executive Vice President. "He came to see me and asked if I'd be willing to take on the record, as he wasn't in the record business, as such, at that time." Williams, then heading up A&R for CBS Canada, immediately saw the potential of the group and picked up the record, a move which ultimately resulted in substantial sales on that single and gold records for follow-up releases Fly Robin Fly and Get Up And Boogie. IGM also scored another gold record with Penny McLean's Lady Bump and, by 1976, had acquired the rights to Hansa Music, a powerful German label, Jupiter Records, and a number of diverse independent European labels.

On the domestic scene, IGM's roster now includes such acts as Dave Bendeth, who just completed his debut LP with noted musicians Billy Cobham and Lenny White. High Street, a group out of Quebec; Joanne Brooks, currently recording her debut album with producer Peter Mann; and Teenage Head, whose recently completed album is now being readied for release.

"Basically, our aim is to develop Canadian talent, and our licensing agreements with other countries generates the dollars which are then spent on developing our Canadian acts," says Salter. "That's also the idea behind buying our own studio (Thunder Sound) so that our artists can have access to unlimited studio time and aren't hamstrung as far as recording budgets are concerned. In this way, we can produce quality product that will, hopefully, be successful on the world market. We're not striving for Canadian success only; we're striving for international success as well."

Salter attributes the strength and success of the IGM operation to its personnel, "a group of knowledgeable people with a wide

variety of experience both domestically and internationally." Williams looks after the general operation of the organization on a day-to-day basis, working closely with Salter, staffers in other departments, and with artists themselves. Alan Caddy, a British native with an impressive background as a producer, handles the company's A&R responsibilities and acted as producer on two of the label's recording projects: an album with Bendeth and another with Teenage Head. Doreen Elminowski, who has been with IGM for three years, looks after the label's international affairs. Promotion is handled by Jim Zeppa, who acts in the capacity of Vice President of that division, and Tony Wood, promotion manager.

"IGM's biggest strength lies in disco," says Williams, and rightly so. A series of 12" disco singles have proven highly successful for the label, and a new release by Ramona Wolf, Parlez Moi D'Amour, has already sold 20,000 copies within its first week of release.

Because of the quantity and quality of IGM's disco product, promotion manager Tony Wood's knowledgeability in that market has been a great asset to the company. Wood visits the Disco Pool regularly and himself frequents the city's discotheques in order to keep on top of public response to the label's disco product. In his travels, Wood has noted a very definite difference in disco preferences in different areas of the city. "There are the rock-disco clubs, the heavy-disco clubs and the MOR-disco clubs," he explains. "Certain disco cuts that are very popular in the downtown clubs are unacceptable in the uptown (north of metro) clubs. Basically, it seems that people north of the city are party people, not dance people, while people in the downtown clubs are definitely into dancing." Wood points out the fact that Toronto radio stations are still, for the most part, 'holding back' on disco product, but foresees a change within the next few months to more disco airplay. He also lamented the fact that most Canadian record companies virtually ignore their own disco product until it begins to show some signs of success, unlike U.S. labels,



which are now actively involved in developing and promoting disco recordings. "We need a situation here in Toronto like the Limelight club in Montreal," Wood continues. "It's a disco club where a lot of record industry people go; a place where they can see public reaction to disco firsthand."

Wood, who literally 'grew up' in the music business (his father owned Vee Jay Records), refers to Salter as The Disco Kid. "He's the first person I've met in the Canadian industry who really believes in the potential of disco, and was willing to take a chance on it years ago with The Silver Convention."

IGM is distributed in Canada by CBS Records, a move which Salter made because "our forte is in the development of product, and CBS' distribution is better than ours could possibly be. We didn't want to devote our time and energies to something that CBS is very professional at doing. This leaves our time free to do what we feel we do best: developing and producing quality product."

IGM's principals are now readying for a successful 1979, beginning with a trip to MIDEM, which is really where it all started back in '74. The label plans to release at least ten Canadian talent albums this year, two of which are now in the works and three of which are already completed and are now being readied for release within the next few months.



REPRESENTING

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Single - ONE HORSE BLUE

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LOVE LIKE A FIRE

(VCR 106)

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Album - MAVIS McCAULEY (VCR 1003)

Single - CALLIN' HOME

f/s

TOO MANY HANDS

(VCR 105)

FUSTUKIAN

Album - FUSTUKIAN (VCR 1001)

Single - BACKWOODS

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CARROLL BROTHERS

Single - BATTLESTAR DREAM

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CARYL DAKUS (Vice President)

MAVIS McCAULEY will see you at MIDEM

A strong '79 start for Change Records

With the completion of a new distribution pact and several publishing agreements finalized in the latter part of last year, Toronto-based Change Records is readying for an ambitious and aggressive 1979.

Last fall, the label finalized negotiations with MCA Records in Los Angeles for a long term licensing agreement by which MCA has world-wide distribution rights for all Change product, excluding Australia. Negotiations for the pact were initiated last summer, when Bob Johnston (Change's National Promotion Director) and Allen Shechtman (Change's Business Affairs and Publishing Co-ordinator) presented plans to MCA Canada Vice President Scott Richards. Meetings between executives of both labels began, culminating with a contract signing on October 1. According to the agreement, all Change product will be released in the home territory and must be committed to international release within sixty days of Canadian release. Change ended an earlier distribution agreement with Polydor after ten months, when the smaller label found difficulty in maintaining a personal identity within the giant Polydor framework.

Initial releases under the new arrangement were Aura's debut album, *Special Way*, and a single and second LP by Van Dyke, titled *Another . . . Van Dyke*. Both releases have already met with substantial success, and album and single releases for other Change artists are currently being scheduled for 1979 release.

In Australia, Change will be distributed by 7 Records and Tapes, a label owned by Amalgamated Television, that country's largest TV network. The possibility of a distribution pact was initially discussed shortly after MIDEM '78, where the agreement was finalized.

Both the MCA and 7 Records deals are long-term licensing arrangements where-in the distributing labels are required to release all product presented in finished form. If a commitment to release is made and the product is not out within a specified period of time, Change is free to release the product through any other interested party.

Change has been highly active with recording projects since its inception fifteen months ago, and by the conclusion of the two distribution deals, a good backlog of finished masters were ready for release. The Change roster has already expanded to the point where a second label, InterDisc, which deals primarily with ex-house productions, has been established.

The Change family of talent now includes Myles, soon to release a second album, Aura, Van Dyke, Ian Kemp, whose album is now being readied for release, Brian Plummer and Vladimir & Jet Lag, both of whom have singles ready for release while album projects get underway.

InterDisc, a wholly-owned subsidiary of Change, now boasts four acts on its roster, including Kenny Hollis, who has a single released; Rudy LaValle, who has a single slated for release shortly; Graeme Card, who is now completing an album, and OYP

Orchestra, whose album will be released in the spring.

The Change organization is especially active on the publishing scene, and sub-publishing contracts were recently signed by Jeff Smith, President of the Interchange and Intersound publishing companies, for several international territories. The agreements, all five-year catalogue representation deals, will serve to further exploit and market the catalogues of Change's publishing arm through some of the larger and more aggressive publishing companies in several of the world's key income territories.

The recently signed publishing agreements include pacts with Martin-Coulter (Mews Music), who will represent the catalogue for the U.K. and Ireland; Angus Music (Eurovox Music Group), now representing the catalogue for Belgium and Luxembourg; and Watanabe Music for representation in Japan. Further publishing deals are now pending with U.F.A. Discotone, for the territory of Germany, Austria and Switzerland; Warner Brothers Music

for Australia; and Intersong-Basart for Holland.

The catalogue currently represents nearly 300 titles and 20 composers, primarily Canadian, with half of the titles available as released recordings. All selections are printed yearly in bound folios which are available to writers, publishers, producers and artists.

Three selections from the catalogues were recently accepted for the Yamaha International Song Competition: *Rely On Me*, *Hold Me Down*, and *L.A. Sunshine*. The last tune was recorded by Aura on her debut album, and became so popular with the Montreal Disco Pool that it is now being re-mixed for a 12" disco single release.

With the combination of strong distribution arrangements, which give Change's artists access to worldwide release, and the foreign publishing representation, 1979 could very well be a year of international recognition and success for Change Records and its impressive roster of talent.

Rumour not a rumour . . . it's a lie

IT IS NOT TRUE . . . that a major will be going with a major major major for sales and distribution. This rumour has been circulating in the industry and it has been emphatically denied by the major major.

PLAIN PAPER RAPPER by Elvira Caprese

So remember, that fact or rumour, you'll see it first in my column. (Ed: Always rely on Ellie to scoop up the dirt!!!)

WE GET REPORTS . . . that a disco format radio station will soon be airing the big beat in Toronto. No confirmation on this rumour, but it is worth the ink. (Ed: Even if it isn't true, it usually does self-fulfill for Ellie!)

MY SPIES TELL ME . . . that the 1979 edition of the Big Country Awards will take place in Mississauga (just outside Toronto) and all the activities will centre around the airport strip. We also have heard that the 1980 Awards will be held in Winnipeg. (Ed: Not only are you Disco Ellie, but now we have Country Ellie!!!)

THAT GROUP TO MIDEM . . . who are all going on the special flight to Cannes are going to be treated first class all the way by Air France. The departure on the 18th will be party, party, party all the way. Air France is noted to be one of the world's finest airlines and they are going all out to treat the record and music people with a flight they will long remember.

FOR THE FIRST TIME EVER . . . RPM publisher Walt Grealis will be at MIDEM in Cannes. In the past, Old Ed: has missed the MIDEM trip, but this year

he arrives to personally cover the scene in Cannes and other European capitals with a number of high level appointments with industry heavies already scheduled.

ON VACATION. I take my mid-winter break and will be away for a few weeks. It's the southern part of Europe this year and possibly a visit to Cannes and Monte Carlo. I WILL RETURN!!!!

Sesame Street star visits Toronto

Bob McGrath, popular personality on the Sesame Street series, teamed with the Toronto Symphony Orchestra and the Toronto Concert Singers for a special Christmas Concert at Massey Hall on Dec. 14. The family oriented program included pop and traditional Christmas music as well as sing-along segments.

On the day prior to the concert, McGrath gave his young fans a special performance of songs from his new Sesame Street album, *Bob Sings*, at the record department of Eaton's at the Scarborough Town Centre, which was followed by an autograph session.

McGrath, a popular performer at state fairs throughout the U.S., has appeared with major symphony orchestras in the States, Canada and Japan. The vocalist, who holds both Bachelors and Masters degrees in music made his debut appearance with the Toronto Symphony in 1975 and appeared with the orchestra during its summer season at Ontario Place in 1978.

Bob Sings, along with the rest of the Sesame Street record line, is distributed in Canada by Pickwick Records.



CHUM Toronto morning man, Jay Nelson, is already in the bullpen warming up for next season's charity baseball games.



Sesame Street's Bob McGrath at Eaton's Scarborough Town Centre after autograph session with (l to r) Allan Matthews (Pickwick), Shirley Harrison (Eaton's), McGrath, Doris Bonello (Eaton's) Alan Reid and Richard Bibby of Pickwick.



Maynard Ferguson shares a joke with Dave Deeley and Liz Braun of CBS, following Ferguson's Minkler/Toronto performance.



Carl Palmer of ELP (2nd from right) with WEA Canada's Roger Desjardins, John Oliver (CHUM FM) and Jim Campbell (WEA).



Randy Stark (far left), GRT promo rep, with Prism at the presentation of the group's platinum album for See Forever Eyes.



Master Workshop's Doug McKenzie



Sandy Offenheim and Ralph Cruickshank (Berandol Records). The Offenheim Family have recorded their albums at MW.

The continuous growth of Master's Workshop

When Doug McKenzie, owner of Master's Workshop, says, "we've experienced a good, steady growth here", it's a bit of an understatement. Starting out as a basement four-track demo studio, Master's Workshop is now, just six years later, a complete, newly-renovated, twin 24/16 track facility occupying 5,000 square feet in Rexdale, Ontario.

McKenzie, formerly a producer/engineer, now acts as administrator of the MW organization, and himself designed the studios to accommodate the needs of the producers, engineers and musicians who will utilize them. "By putting the studios together myself, all decisions were made by someone who is familiar with recording from the viewpoint of producer and engineer. I used warm colours and earth tones to create a comfortable and creative atmosphere."

MW's greatest asset is the completeness of the wide range of services it offers, including in-house producers, composers, arrangers and musicians, in addition to high-quality, sophisticated recording equipment. McKenzie describes the organization as "a complete family of creative and technical people who work well together," and that family includes some of Toronto's most talented and innovative technicians and musical wizards. Steve Vaughan is MW's chief engineer, and is also an independent producer, who has worked with many of

southern Ontario's recording acts. Howard Baer fills the role of production manager as well as those of composer and arranger on many sessions. Cam Shearer, another writer/arranger, has had extensive experience in the field of creative music for films. A complement of musicians is also available for sessions and, a great boon to producers working with a limited budget, these very capable and experienced musicians are available for scale. "Some top Toronto musicians are now asking for 2 1/2 times scale," explains McKenzie, "and a few of them, and a few producers as well, are pricing themselves right out of the business. Our studio time rates are also generally lower than the competition. We've always had a very practical approach to the business, and we feel good about working with 'the little guy' who has a limited amount of money to work with. If we give him more than he expects for his money, we know he'll come back to us when he has larger budgeted projects later on." Tom Baroni's Creative Services, a jingle production company which produces jingles for Eaton's The Bay, Texaco and others, also works out of MW and accounts for about 100 hours of studio time monthly. This company can produce a complete, quality jingle at a very reasonable price.

The expertise of the MW staff, both

creative and technical, has often led to the recording of demos for groups which were so well-produced, they ultimately wound up as masters. McKenzie points out the fact that because many record companies are now looking for finished master product from potential label signees, MW's ability to turn out complete, high quality recording projects at a reasonable price has become one of the studios biggest attractions, especially among artists and groups who have no previous recording experience. With competition for recording contracts getting stiffer all the time, a well-produced presentation tape can often be the deciding factor in obtaining a label deal, and MW works closely and diligently with acts who come into the studio to produce their own presentation demos.

With an ever increasing workload, MW keeps its eye to the future and is constantly planning ways to expand its many services. McKenzie has already drawn up plans for a small remote van capable of up to 16-track location recording. The MW Corporation has grown at a rate of 50 to 100% annually since its inception, and the constant influx of new and return clients is proof that expansion and growth will always be part of the Masters Workshop operation.

Show-biz finds home away from home at Hotel Toronto

by Nancy Gallo

Hotel Toronto, which will celebrate its fourth birthday this April, has played host to the usual hotel clientele, such as businessmen, conventions and tourists, since it opened its doors. But the downtown building is quickly becoming a home away from home for the many entertainers who visit the city to appear at Massey Hall, the



Bob McCauley

O'Keefe Centre and Ontario Place, as well as Toronto's clubs and cabarets. The hotel's guest list to date reads like a Who's Who of show-biz; at the time of writing, Jack Palance had just left; Jack Sheldon, the popular trumpet player on the Merv Griffin Show who is now a star in his own right, was in residence; and preparations were underway for the arrival of one-liner king, comedian Henny Youngman. Past guests have included Shirley McLaine, who recently starred at the O'Keefe, the Beach Boys, Walter Egan, actor Simon Williams (of *Upstairs, Downstairs* fame), Kansas, K.C. & The Sunshine Band, the cast of TV series *M.A.S.H.*, William Holden, Mickey Rooney, Faye Dunaway, and the late Peter Finch. Anne Murray recently held a Christmas Party there, and guests who appeared on TV shows *The Headline Hunters*, *Definition and Canada After Dark* all stay at Hotel Toronto while in town.

Bob McCauley, Hotel Toronto's Manager got hooked on the hotel business when he took a job at the Palliser in Calgary during his days as a pre-med student. The temporary position turned into a career, one which he obviously enjoys immensely.

McCauley's workday often includes breakfast or luncheon with his very prestigious guests, in addition to the all-important, if somewhat less glamorous, responsibilities of staff meetings, budgeting, sales, and plans for expansions, remodeling, or refurbishing. Anyone who has tackled the job of decorating an apartment can appreciate the monumental planning involved in re-carpeting an entire floor or wallpapering 120 rooms at a time!

McCauley decided to snare his fair share of the entertainment clientele when he watched a telecast of the Juno Awards several years ago. He later contacted our own Grealis and Klees, and the hotel now hosts the RPM 3DIM conference each March during Juno week, an account which McCauley admits has generated a great deal of business for him in the music field. The hotel is especially favoured by entertainers who need a quiet respite from aggressive media people. When a famous actor or rock group is in residence, mum's the word until they've already been and gone, unlike some hoteliers who are on the phone to the local dailies the minute a famous personage's reservation is confirmed.

Pat Samson, who handles public relations for the 605-room hotel, adds that "Toronto people seem to respect other people's right to privacy. Jack Palance recently stayed here and when he entered the coffee shop or lobby, people turned their heads, but no one tried to bother him at all." Samson also points out the fact that most of the rock musicians who have guested there, contrary to popular assumption, have been "very quiet and very gentlemanly." Both McCauley and Samson agree that having celebrities stay at the hotel is a great boon: "people get a real kick out of staying at the same hotel as a Peter Finch or the Beach Boys," says Samson.

Samson further explains that, again contrary to what one might expect, entertainers rarely ask for or expect special considerations. Jack Sheldon, currently in residence, did phone ahead to ask if it were possible to get a corner room, so as not to disturb other guests with his trumpet practice. "This was on Christmas Eve, when the entire building is virtually empty. (Mid-December to mid-January is slack season for hotels, as most people are staying home for the holidays.) I told Mr. Sheldon not to worry; he could play his trumpet in the hallway without disturbing anyone at all!" Arte Johnson, who stays at the hotel often, once requested that the complimentary bottle of spirits and fruit that was usually sent to his room be replaced with his favourite snack: he now receives a tray of peanut-butter, jam and bread when he arrives.



Toronto's famous Hotel Toronto has become a home away from home for many travelling record executives and entertainers who have found Bob McCauley's personal touch - a welcome breather from the hectic problems of travelling.

In addition to playing host to prestigious personalities, the hotel building itself is now getting roles in TV shows and films. An Avengers TV episode was shot there, a CBC-TV drama and even a movie, *Big Foot*, which involved a giant, hairy creature scaling the side of the building, a la King Kong. Another feature film, *Double Negative* starring Anthony Perkins and Howard Duff, will be filmed at the Hotel Toronto during 1979.

Household names from the world of sports are also frequent guests at Hotel Toronto, which books most of the football teams that come to Toronto, all of the baseball clubs, and twelve NHL teams. McCauley, an admitted sports nut, is obviously as popular with the sports guests as they are with him: his office contains many personal mementos that were given to him by famous sports world figures.

McCauley's personal touch continues to make Hotel Toronto what is fast becoming the 'in' place for visiting superstars. "Word of mouth is still the best advertising for a hotel," he says, "and when a big-name star recommends us to someone else, we're certainly going to benefit from it."

Gimmick still paying-off for Green group

Back in his high school days, Johnny Green told one of his classmates that he hoped to make it big in the music business. "Your hair will turn green before you're a success," replied the non-believer. Not one to be easily discouraged, Green went home, dyed his hair bright green, and has been a successful entertainer from that day to this. His former high school later paid Green and his group, the Greenmen, five times the going rate to perform at a school function, so great was the demand for the now totally green-haired group.

Now a veteran of eighteen years in the music field, John Francis Green (his real name!) is still green-haired and still performing to record crowds in Canada, the States and Europe. Green is probably best known as the composer of the Batman Theme, and he and the Greenmen often appeared in featured roles in the TV series. The group continues to be a star attraction at resorts, on cruise liners and in clubs. Highlights of Green's lengthy career include performances for the President and First Lady of the U.S., King Constantine of Greece, the Shah of Iran, and appearances as opening act on early Beatles and Rolling Stones tours. When the group appeared at the New York World's Fair in 1964, popular demand held them over for seventeen con-

secutive weeks, a feat which prompted a feature spread in the prestigious publication Life magazine. The group has toured over one hundred countries to date.

One of the most active men in the industry, Green is now involved in management (he manages Papa John Creach, Johnny "Guitar" Watson and the CHI-lites, among others) and a new record label, Little Bear, aimed at developing new artists, and admits that contacts made over the past eighteen years repeatedly pay off with career advancements and continued success.

Green now makes his home in Oregon, but performs throughout the U.S. and Canada regularly. He and the Greenmen recently completed a Canadian tour which ended in Toronto, just prior to the Christmas holidays, with an appearance on the Al Hamel show. The group, five piece and all green-haired, now tour with Canadian illusionist Fernancez, widely known throughout the country via his numerous TV appearances.

"After 18 years, we're not 'has been', we're 'never beens'," says Green of the group's lack of recording fame despite their success as live entertainers. The group decided to remedy that situation by obtaining a recording contract with AVI Records. The result was Seven Over From Mars, an

album featuring all original music which Green describes as 'space rock'. The artist explains that it is ultimately more important that this LP "make fame rather than make money." The album was released in Canada last August, following a slightly



Johnny Green and his Greenmen

earlier release in the U.S., and is distributed by Quality Records in this country. The group plans to do some recording here in Canada during the early part of 1979.

As if his present schedule of recording, touring, and managing wasn't grueling enough, Green is currently preparing for two movie projects, one with Paul Rimstead and another with Sha Na Na, as well as a tour with comedian Steve Martin this upcoming summer.

THE CRIA NATIONAL BEST SELLING RECORD CHART

The CRIA chart of best selling albums and singles is compiled from sales reports supplied by selected retailers across Canada. The CRIA chart is compiled by computer from information gathered by an independent accounting company.

SINGLES				ALBUMS			
TW	LW	Wks		TW	LW	Wks	
1	1	3	Le Freak - Chic	1	2	5	52 nd Street - Billy Joel
2	3	3	Y.M.C.A. - Village People	2	1	16	Grease - Soundtrack
3	2	4	You Don't Bring Me Flowers - Streisand & Diamond	3	3	2	Greatest Hits Vol. 2 - Barbra Streisand
4	5	3	Too Much Heaven - Bee Gees	4	5	3	A Wild & Crazy Guy - Steve Martin
5	9	4	Sharing The Night Together - Dr. Hook	5	7	24	The Stranger - Billy Joel
6	8	2	My Life - Billy Joel	6	4	23	Bat Out Of Hell - Meat Loaf
7	7	3	I Love The Night Life - Alicia Bridges	7	28	1	Blondes Have More Fun - Rod Stewart
8	13	1	(Our Love) Don't Throw It All Away - Andy Gibb	8	49	1	You Don't Bring Me Flowers - Neil Diamond
9	4	5	MacArthur Park - Donna Summer	9	31	9	Don't Look Back - Boston
10	21	1	Hold The Line - Toto	10	11	5	Cruisin' - Village People
11	6	11	Boogie Oogie - A Taste Of Honey	11	9	2	Greatest Hits - Barry Manilow
12	12	6	Paradise By The Dashboard Light - Meat Loaf	12	6	3	Jazz - Queen
13	17	8	Kiss You All Over - Exile	13	14	14	Some Girls - Rolling Stones
14	24	4	Time Passages - Al Stewart	14	8	26	Saturday Night Fever - Soundtrack
15	16	11	Macho Man - Village People	15	12	1	Toto - Toto
16	15	4	Double Vision - Foreigner	16	10	7	Live & More - Donna Summer
17	...	...	Strange Way - Firefall	17	13	13	Double Vision - Foreigner
18	...	...	We've Got Tonite - Bob Seger	18	18	5	Time Passages - Al Stewart
19	20	10	Hot Child In The City - Nick Gilder	19	17	4	Sesame Street Fever - Various
20	33	5	How Much I Feel - Ambrosia	20	16	2	Greatest Hits - Wings
21	19	5	I Just Wanna Stop - Gino Vannelli	21	43	2	Greatest Hits - Steve Miller
22	14	4	You Never Done It Like That - Capt & Tennille	22	25	7	Pieces Of Eight - Styx
23	18	12	Rivers Of Babylon - Boney M	23	19	7	The Cars - The Cars
24	10	5	In The Bush - Musique	24	22	9	Macho Man - Village People
25	47	3	Alive Again - Chicago	25	20	16	Stranger In Town - Bob Seger
26	27	4	Dance (Disco Heat) Sylvester	26	32	5	Dog & Butterfly - Heart
27	22	5	Let's All Chant - Michael Zager Band	27	21	3	Totally Hot - Olivia Newton-John
28	26	5	Ready To Take A Chance Again - Barry Manilow	28	24	5	Brother To Brother - Gino Vannelli
29	45	4	Hot Shot - Karen Young	29	27	1	Shadow Dancing - Andy Gibb
30	36	1	Instant Replay - Dan Hartman	30	42	1	Greatest Hits - Commodores
31	31	13	Blue Collar Man - Styx	31	30	12	Dream Of A Child - Burton Cummings
32	34	3	Straight On - Heart	32	...	...	Worlds Away - Pablo Cruise
33	28	4	I Will Still Love You - Stonebolt	33	34	41	Rumours - Fleetwood Mac
34	42	6	Get Off - Foxy	34	37	1	Comes A Time - Neil Young
35	11	6	Here Comes The Night - Nick Gilder	35	29	14	City To City - Gerry Rafferty
36	...	...	Mary's Boy Child - Boney M	36	26	6	Back In The U.S.A. - Linda Ronstadt
37	...	...	Da Ya Think I'm Sexy - Rod Stewart	37	...	...	Backless - Eric Clapton
38	...	...	Whenever I Call You Friend - Kenny Loggins	38	36	2	Greatest Hits - Steely Dan
39	44	7	Ooh Baby Baby - Linda Ronstadt	39	15	5	Hemispheres - Rush
40	...	...	Took The Last Train - David Gates	40	45	1	20 Greatest Hits - Neil Diamond
41	...	...	Summer Nights - Olivia Newton-John & John Travolta	41	...	...	Who Are You - The Who
42	35	9	Round Round We Go/Raise A Little Hell - Trooper	42	39	4	Weekend Warriors - Ted Nugent
43	...	...	Right Down The Line - Gerry Rafferty	43	...	...	Thick As Thieves - Trooper
44	...	...	Beast Of Burden - Rolling Stones	44	23	3	Live Bootleg - Aerosmith
45	25	5	You Took The Words - Meat Loaf	45	...	...	Mixed Emotions - Exile
46	...	...	Lotta Love - Nicolette Larson	46	...	...	A Single Man - Elton John
47	...	...	Dreadlock Holiday - 10 cc	47	38	12	Let's Keep It That Way - Anne Murray
48	30	1	You Needed Me - Anne Murray	48	35	5	Wavelength - Van Morrison
49	29	14	Shame - Evelyn "Champagne" King	49	44	1	Bloody Tourists - 10 cc
50	32	8		50	...	...	See Forever Eyes - Prism

London Records in its thirty first year of operation, continues its growth and furthers its reputation as a major record company

RECORD HYPE

by Ken Verdoni

and a top line distribution house.

Because of our fine distribution network, we have acquired the distribution rights this year of new and exciting labels such as Kosmos, Foreign Exchange, Talisman and Pinguin, which have already contributed hit product such as Lac De Come by Sweet People, Santa Esmeralda, Pretty Girls by Lisa Dal Bello, and Blues du Businessman by Claude Dubois, respectively. Already assembled in the London house are strong labels such as Abie, Bant, Ice, Stony Plain, Telson and WAM Records. These labels continue to supply us with a diversity of product



Ken Verdoni

which adds to our overall strength in all markets.

Increased product flow, through licensing agreements with aggressive European labels like Philips, Dancin, Lollipop and Vinyl Records, helped us reach our sales goal in 1978. Tremendous inroads have also been made with our Indies line, Wonderland Records.

In addition to these labels, we are actively involved in the development of house acts. Talents like Andre Gagnon and Garlou have become viable entities in the market place. We also consider Claudia Barry as a house act, who is presently enjoying a monster hit across the country with Boogie Woogie Dancin' Shoes from our hot album I Wanna Be Loved By You.

We are projecting the establishment of another house act, Kelly Oliver, an east coast group which will be aggressively promoted and marketed in '79. Bob McBride, a familiar name in the industry, will be another project seen to be released in the new year, which will be concentrated on at all levels.

This past year has marked the return of the Moody Blues with a certified platinum album, Octave. The two performances they gave in Canada (Montreal and Toronto) were highly successful. Our U.S. counterparts have acquired new acts Zulema, Toni-

my Hoan and Jim Rafferty, who will also be as actively supported by us in Canada.

Other artists to be highlighted in the coming months include Spain's superstar Jose Velez plus key artists from our No. 1 classical catalogue such as Luciano Pavarotti, Sir Georg Solti, Ashkenazy and Zubin Mehta.

Our concentration, through strong product managers, on the acquisition of new product and the development of new lines and fresh talent, along with greater efforts in the areas of marketing and promotion, will definitely assure us a higher degree of success in 1979.

Our expansion into record manufacturing demonstrates the optimism and confidence the company has in its own future,

as well as that of the Canadian recording industry.

Streisand & Diamond join CBS family of gold and platinum

Barbra Streisand and Neil Diamond have rapidly become one of the most popular vocal teams in years with their single, You Don't Bring Me Flowers, now gold. The single is also featured on Diamond's album of the same title and on Streisand's Greatest Hits Volume II, which is now platinum.

Other CBS artists who have scored gold or platinum of late are Bob Dylan for Street Legal (platinum), Billy Joel for The Stranger (quintuple platinum) and Aerosmith for Live Bootleg, which is well past gold status.

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Adult Oriented Playlist

CANADA'S ONLY NATIONAL WEEKLY ADULT-ORIENTED SINGLES SURVEY

(Albums containing listed singles are shown below)

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

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

TW	LW	WKS			
1	2	(6)	I LOVE THE NIGHT LIFE Alicia Bridges - Polydor PD-14483-Q (LP) Alicia Bridges - PD-16158-Q	26	37 (3)
2	6	(8)	MY LIFE Billy Joel - Columbia 3-10853-H (LP) 52nd Street - FC-35609-H	27	22 (7)
3	11	(4)	LE FREAK Chic - Atlantic AT-3519-P (LP) N/A	28	13 (9)
4	4	(9)	TIME PASSAGES Al Stewart - Arista 0362-F (LP) Time Passages - AB-4190-F	29	29 (10)
5	5	(9)	(Our Love) DON'T THROW IT AWAY Andy Gibb - RSO - RS-911-Q (LP) Shadow Dancing - RS-13034-Q	30	16 (9)
6	8	(6)	TOO MUCH HEAVEN Bee Gees - RSO 913-Q (LP) N/A	31	33 (7)
7	7	(6)	PART-TIME LOVE Elton John - MCA 40973-J (LP) A Single Man - MCA-3065-J	32	35 (4)
8	1	(9)	Y.M.C.A. Village People - Casablanca NB-941-Q (LP) Cruisin' - NBLP-711B-Q	33	47 (2)
9	12	(6)	WE'VE GOT TONITE Bob Seger - Capitol 4653-F (LP) Stranger In Town - SW-11698-F	34	34 (4)
10	10	(6)	DON'T CRY OUT LOUD Melissa Manchester - Arista AS-0373-F (LP) Don't Cry Out Loud - AB-4186-F	35	36 (7)
11	18	(3)	SOMEWHERE IN THE NIGHT Barry Manilow - Arista AS-0382-F (LP) Greatest Hits - A2L-8601-F	36	42 (4)
12	23	(5)	A LITTLE MORE LOVE Olivia Newton-John - MCA 40975-J (LP) Totally Hot - MCA-3067-J	37	38 (3)
13	3	(12)	I JUST WANNA STOP Gino Vannelli - A&M AM-2072-W (LP) Brother To Brother - SP-4722-W	38	49 (2)
14	28	(3)	YOU NEED A WOMAN TONIGHT Captain & Tennille - A&M AM-2106-W (LP) Dream - SP-4707-W	39	50 (2)
15	9	(9)	YOU DON'T BRING ME FLOWERS Streisand & Diamond - Columbia 3-10840-H (LP) Greatest Hits Vol 2 - FC-35679-H	40	46 (2)
16	43	(2)	LOTTA LOVE Nicolette Larson - Warner Bros WBS-8664-P (LP) Nicolette - BSK-3243-P	41	.... (1)
17	17	(9)	CHANGE OF HEART Eric Carmen - Arista 0354-F (LP) Change Of Heart - AB-4184-F	42	.... (1)
18	44	(2)	(Boogie Woogie) DANCIN' SHOES Claudia Barry - London LG-2K (LP) I Want To Be Moved - LG-1003-K	43	.... (1)
19	26	(5)	THE GAMBLER Kenny Rogers - United Artists UA-X1250-Y-F (LP) The Gambler - UALA-934H-F	44	.... (1)
20	48	(2)	FIRE Pointer Sisters - Planet 45901-P (LP) The Pointer Sisters - P-1-P	45	.... (1)
21	40	(2)	I WILL PLAY A RHAPSODY Burton Cummings - Portrait 6-70024-H (LP) Dream Of A Child - PR-34581-H	46	.... (1)
22	45	(2)	DANCE (Disco Heat) Sylvester - Fantasy 1160-827-T (LP) Step II - 9160-9556-T	47	.... (1)
23	30	(6)	O MICHEL Patsy Gallant - Attic 197-K (LP) N/A	48	.... (1)
24	15	(9)	SHARING THE NIGHT TOGETHER Dr. Hook - Capitol 4621-F (LP) N/A	49	.... (1)
25	19	(10)	CAN YOU FOOL Glen Campbell - Capitol 4638-F (LP) N/A	50	.... (1)
			RUN FOR HOME Lindisfarne - Atco AT-7093-P (LP) Back & Forth - KSD-38108-P		
			I BELIEVE YOU Carpenters - A&M AM-2097-W (LP) N/A		
			LIKE A SUNDAY IN SALEM Gene Cotton - Ariola 7723-M (LP) Save The Dancer - SW-50031-M		
			PLEASE BE THERE Rob Liddell - Berandol BER-9052 (LP) N/A		
			THE DREAM NEVER DIES Cooper Bros - Capricorn CPS-0308-Q (LP) Cooper Bros CPN-0206-Q		
			IT'S TIME TO FALL IN LOVE The Craig Ruhnke Band - Polydor 2065-400-Q (LP) N/A		
			COMES A TIME Neil Young - Reprise RPS-1395-P (LP) Comes A Time - MSK-2266-P		
			I WAS MADE FOR DANCING Leif Garrett - Scotti Bros/Atlantic SB-403-P (LP) Feel The Need - SB-7100-P		
			MIDNIGHT SUN Shaun Cassidy - Warner Bros WBS-8698-P (LP) Under Wraps - BSK-3222-P		
			LOVE CATCH FIRE Ian Kemp - Change CH-45009-J (LP) N/A		
			SHE SITS ALONE Roy Hill - Arista AS-0381-F (LP) Roy Hill - AB-4151-P		
			NO TIME TO CRY Christopher Ward - Warner Bros CW-5501-P (LP) Spark Of Desire - KWSC-92000-P		
			HOME AND DRY Gerry Rafferty - United Artists UAX1266Y-F (LP) City To City - UALA-840-F		
			GIVE YOU THAT LOVE Rich Dodson - Marigold MPL-1001 (LP) N/A		
			YOUR SWEETNESS IS MY WEAKNESS Barry White - 20th Century 1209-2380-T (LP) The Man -9209-571-T		
			BABY I'M BURNIN' Dolly Parton - RCA PB-11425-N (LP) Heartbreaker - APL1-2797-N		
			THIS MOMENT IN TIME Engelbert Humperdinck - Epic 8-50632-H (LP) The Last Of The Romantics - PE-35020-H		
			I DON'T KNOW IF IT'S RIGHT Evelyn "Champagne" King - RCA-PB-11386-N (LP) Smooth Talk - APL1-2466-N		
			RASPUTIN Boney M - Atlantic MS-1990-P (LP) Nightflight To Venus - KSD-50498-P		
			WHY HAVE YOU LEFT THE ONE... Crystal Gayle - United Artists 1259-F (LP) When I Dream - UALA-858-F		
			PROMISES Eric Clapton - RSO-RS-910-Q (LP) Backless - RS-130340Q		
			SHAKE IT Ian Matthews - Mushroom M-7039-W (LP) Stealing Home - MRS-5012-W		
			NO TELL LOVER Chicago - Columbia 3-10879-H (LP) Hot Streets - FC-35512-H		
			DA YA THINK I'M SEXY Rod Stewart - Warner Bros - WBS-8724-P (LP) Blondes Have More Fun - BSK-3261-P		
			I DON'T WANNA LOSE YOU Halt & Oates - RCA PB-11424-N (LP) Along The Red Ledge - AFL1-2804-N		

The Programmers

The CRTC's Sjef Frenken - a pre-med student gone government



Sjef Frenken

This is the second instalment in RPM's three part interview with CRTC Radio Policy boss, Sjef Frenken.

Last week, part one dealt with Frenken's background and the Commission's supervisory, regulatory and cultural-coordination functions.

This week we deal with Section 12 of the AM Regulations, better known as Cancon.

by George Pollard

RPM: Can you briefly outline Section 12 of the AM Regulations, more commonly known as 'Cancon'?

Frenken: Basically, all AM stations, unless granted some form of special dispensation, are required to make sure 30% of the music broadcast between 6 am and midnight is

fulfil at least two of four conditions. Those conditions are spelled out in subsection 5. They are (1) the instrumentation or lyrics are principally performed by a Canadian; (2) the music was composed by a Canadian; (3) the lyrics were written by a Canadian; (4) the live performance was wholly recorded in Canada, or was wholly performed in Canada and broadcast live in Canada.

Additionally, as of January, 1973, 5% of the Cancon had to fulfil both (2) and (3) of the above. Currently, fulfillment of this requirement is running around 7% on the average.

What qualifies an artist as Cancon?

Canadian. Furthermore, Cancon should be reasonably scheduled throughout the day, not blocked into late night or low listening periods.

As for what is Canadian, the Commission has explicitly stated in Section 12, subsection 2 of the AM Regulations that to qualify as Cancon, a musical selection must

Well, if an artist is, of course, a Canadian citizen or a landed immigrant, s/he qualifies. If someone's ordinary place of residence was in Canada for the six months immediately preceding his/her contribution to the musical composition, then s/he too will qualify.

Certainly sounds reasonable enough?

We think it is.

Why Section 12, and why do we need Cancon regulations?

It goes back to the Fowler Committee Report, I think . . . anyway, by the end of the BBG's (Board Of Broadcast Governors) tenure and the beginning of the CRTC's life, some of the people here, particularly Pierre Juneau, became acutely aware that there was very little Cancon on radio, at least the musical portion of it; verbal content has been high in Cancon, especially after the decline of network radio programming in the U.S.A. - say the late forties, early fifties.

The music aspect of Section 12, is I think, misinterpreted. A lot of people think the regulations were made to spur the recording industry, the performing end of

the industry. I'm sure the ancillary benefits, such as these, did not escape the Commission. But its primary objective was to increase the possibility that Canadian talent could exercise its own right to be heard on its own airwaves, in other words, simply to make it possible for Canadian artists to be heard in their own country.

Section 12, then, is but one instance of the cultural-social coordination function of the Commission, which we discussed last week?

That's right. What you have here is a bunch of people saying, 'look, the pipe has two ends, not only a consumer end but a produ-

cer end, too. We want to have our rightful spot on the production end.' So the CRTC said, 'good! We will impose a 70% foreign content ceiling.'

So the CRTC said, 'Good! We will impose a 70% foreign content ceiling' . . .

One of my personal problems is seeing that 70% is unbalanced. Most of it comes from the U.S., a little bit from elsewhere; for example, Great Britain, Australia, some from Scandinavia, some from the Netherlands, some from a handful of other coun-

FRENKEN continued on page 30

FRENKEN continued from page 29

tries. Personally, I think there should be more input from the other countries. How much Mexican content is there? How much Romanian? And how much French Canadian content is there on English radio in Canada? Is there a fair representation? On French Canadian radio, there is a fair representation of English Canadian musical selections, but the situation isn't complimentary; it isn't a two-way street.

A 70% foreign content ceiling has to be one of the highest in the world.

It is incredibly high. In the U.S., if the situation existed as it does in Canada, you wouldn't believe the Acts of Congress that would ensue; the situation would be quickly changed.

In many countries, and not necessarily dicatorial ones, they have had to put limits on foreign material in the media in order to preserve not only their home culture, but to protect the home industry as well.

Cultural industries are important in Canada too. They are not just the domain

" . . . cultural industries - account for 5% of the Gross National Product."

of other countries. In Canada, cultural industries - cultural activities - account for 5% of the Gross National Product. Now that is not a small proportion, that is a healthy sector.

Is Section 12 working?

That really depends on how you define it. The primary objective, to increase exposure of domestic talent from a pre-regulation level of three, four, five or six percent to 30%, has definitely worked. It's a substantial success.

On AM, you'd be hard put, I think, to find a station which isn't meeting the 30% level - some may be occasionally off accidentally, but generally, everyone is meeting the 30% level.

The actual levels generally run higher than 30% - as high as 35% overall. Some formats and stations, we have researched, can consistently over time maintain a 40% to 45% level. CBC stations can maintain 50% and more, over time.

Four part Cancon currently runs around 17% - the range, I think, is between 15% and 20%.

On the whole, from the Commission's point of view, Cancon has been a very successful move; from anyone else's point of view, I think it is successful, too. Just look at the royalties received by lyricists and composers. They have at least doubled since 1971. P.R.O. Canada and CAPAC are always using 1971 (the year Cancon regulations were first implemented) as the watershed year, the pivotal year when payments to Canadians were turned around.

If I may, one last reference to Cancon success. At RPM's Programming Conference last November, Jim Sward (CFTR Toronto's GM), in introducing the Cancon panel, and I'm paraphrasing from memory here, described Cancon as a deadhorse, something which had lost its controversial aspects because it had become so much a part of daily radio life.

The controversy is, however, re-emerging with the current move to lower requirements and such.

Suggestions for change are always around. The Commission is always open to hear them. To paraphrase some remarks made by Pierre

" . . . the CRTC's Policies and Regulations are not etched in stone."

Juneau on RPM's 10th Anniversary a few years back, he said the CRTC's Policies and Regulations are not etched in stone; the Commission is always on the look-out for ways to improve things.

Personally, there are a few changes I would like to see, particularly those affecting stations that play a lot of instrumental music. In programming few vocals, they are effectively dealing with three conditions for fulfillment: performer, music composers and performance. Maybe they could get credit for two-out-of-three instead of three-of-four.

I've seen suggestions about extra credit for domestically controlled record companies.

That's a possibility, and there are many, many others. Recently, there have been suggestions to lower the overall requirement to 15%, I think, make all four conditions necessary for qualification as Cancon and a double-credit, of sorts, for recent material, musical selections less than one year old.

These are all ideas we have to toss into the hat. We have to kick 'em around, so to speak. They all have to be considered in light of what will best serve the interests of not only the record companies and radio stations, but also the public, over the long run.

NEXT WEEK - THE FM POLICY

(Copies of the AM Regulations may be obtained, free of charge, from Information Services, CRTC, Hull, Quebec, K1A 0N2. If you missed part one of this series and would like a copy, drop me a line c/o RPM. I'll send you a copy)

Why 'they' want to change the 70% Foreign Content Regulations

There is a move afoot which would effect a fundamental change in Section 12 of the AM Regulations, the 70% Foreign Content requirement or, as it is more popularly

known, the Canadian Content (Cancon) Regulations. Basically, the proposed change would involve an increase in the amount of foreign (i.e. U.S.A., British) material that AM stations could air from 70% to 85%. Put another way, these changes, if adopted, would decrease the Cancon requirements from 30% to 15% for AM stations. There is no minimum requirement, per se, for FM stations. Levels are established by the Commission on an application-by-application basis.

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To compensate for the decrease in Cancon quantity, a qualitative increase is proposed. Current Cancon qualification requires a record fulfill at least two of

the following conditions: (1) performed by a Canadian, (2) music authored by a Canadian, (3) lyrics written by a Canadian; (4) recorded in Canada, and at least one sixth of the Cancon must fulfill conditions (2) and (3). Proposed changes would make fulfillment of each of these conditions necessary for Cancon qualification.

Another change would have records which meet all four conditions and which were released within the twelve months prior to the month of airing, count as two plays (double-credited). Stonebolt's I Will Still Love You, for instance, would be double-credit Cancon for the first full year of release.

Several reasons are offered in favour of these changes. First, AM stations are forced to play Cancon which is incompatible with their formats. There is apparently a void of format-compatible Cancon. Cutting Cancon requirements in half would, it is argued, solve this problem.

Second, overexposure inevitably occurs because of the scarcity of format-compatible Cancon. This supposedly harms those overexposed and does nothing to aid new Canadian artists. Cutting Cancon requirements in half, it is said, would also solve this

problem.

Third, stations apparently have to go to 'unrealistic' lengths to meet current Cancon requirements. This results in the overexposure of certain hits such as From New York To L.A. and Sweet America. While these records fulfill Cancon conditions, it is argued, they nonetheless promote non-Canadian cultural identities. Presumably, this produces much confusion and frustration among listeners: it blurs any distinctions between Canadian and American cultural norms, values and attitudes. Cutting Cancon requirements is supposed to eradicate this most serious situation.

Advocates of these changes have mustered considerable support. And why not? Superficially, these proposals appear ardently nationalistic. After all, Cancon would become 99 99/99th percent genuinely Canadian content. Technicalities could not render a record Cancon. Moreover, AM stations would no longer be unnecessarily burdened with second rate, format-incompatible Cancon.

Or would they? Are these proposals all they are cracked-up to be?

CONSIDER: A four-part Cancon qualifying criterion would disqualify future releases by Joni Mitchell, Paul Anka, Neil

January 20, 1978

Young, Nick Gilder and so on. They all record in the U.S. generally. Stations, however, would undoubtedly want to play future releases by these acts, but would be denied the bonus value currently enjoyed by these records: they are well accepted international hits and Cancon qualifiers. Everytime a station plays one of these records, they lose nothing. They still sound like the bigtime U.S. stations they are trying to copy or compete with, and they still get Cancon credit. Why, then, do they want to deny themselves this advantage?

CONSIDER A majority of the material which would be disqualified under the new plan is what the advocates of this scheme call format-compatible. If this material is disqualified, what or who replaces it? Why do the advocates propose to find replacement material? Will they settle for second-rate Cancon? These proposed changes indicate an unequivocal no. Has the recording industry tacitly agreed to invest more in locating and developing format-compatible Cancon? Based upon past performance, the answer is unequivocally no. Do the advocates intend to enter the recording industry themselves? Maybe.

CONSIDER While halving Cancon requirements and double-crediting 4-part material which is less than one year old might help fill the above abyss, it could, however, effectively reduce aired Cancon to 7 1/2%. Minimally it would lengthen the lifespan of qualifying Cancon. Hits by three, four or five 4-part qualifiers could, quite conceivably, comprise a station's Cancon requirement for several weeks, months or even a year.

Consider the case of a station airing 60 Cancon cuts per day. If accepted, the proposals would cut that in half to 30 Cancon cuts a day. Double-crediting could reduce it even further to 15. Five Cancon qualifiers, each less than one year old, each format-compatible, each rotated thrice daily (21 times a week) would comprise the station's full Cancon commitment. This could go on for some time. It would be nothing to find five such records. It would be less trouble to bury them throughout the day. Listeners would never catch on, so it wouldn't be a tune-it factor. In fact, it could be put to a net F.R. value at conventions and such.

How, then, will this proposal help reduce overexposure? Just the opposite appears inevitable.

CONSIDER The current level of 4-part Cancon is between 15% and 20%, the average is around 17%. That's a voluntary level, too. It shows that 15% is too low a base level. It shows that more than 15% is feasible.

Why then reduce Cancon? There are no firm data upon which to conclude 30% is too high (or 70% Foreign content is too low). What is more, a 30% domestic content level is the lowest in the world. The U.S., for example, probably airs 90% domestic product.

Why, then, a proposal so inconsistent with reality? Frankly, I don't know. It may be that the advocates have generalized their own, highly competitive situations to the whole industry—a not uncommon human

shortcoming. But maybe, just maybe, there is more to this than meets the eye. Maybe, just maybe, there's a hidden-agenda, an ulterior motive lurking somewhere below the surface.

What is gained by effecting a reduction in Cancon requirements? First, a lot of pressure is supposedly removed from heavily burdened programmers.

Second, there is a general reduction in the 'celebration of things Canadian' in favour of a 'celebration of things alien'—probably American.

Third, there is a loosening, albeit ever so minor, of the CRTC's regulatory and supervisory grip on the industry.

In sum, the first gain is nothing more than a verification of the fact that 'we are all born lazy, and damn few of us change,' the second is insulting, but the third may be profitable.

Any roll-back of a Commission Policy or Regulation would set a precedent for further concessions. Halving Cancon requirements now would set a precedent for halving it again in two or three years which, in turn, would set a precedent for halving or totally eliminating it shortly thereafter.

This domino theory can be further extrapolated. Reduce Cancon and a precedent is set for rolling-back the FM Policy. Adding a minute of commercial time to the current FM maximum could mean millions of dollars to FM operators. Getting the same commercial maximum as AM currently enjoys could mean hundreds of millions of dollars. Most of these monies would, of course, flow into the major market FMers which, for the most part, are chain owned.

FM Policy roll-backs would, of course, eliminate foreground, moasic and other qualitative requirements currently in effect. The 2000 jobs created by the FM Policy would be lost along the way. Inexpensive gramophone formats would dominate FM. De-emphasizing personality input, the music would be punctuated only by commercials. Listeners would be back in the position of

selecting the least-of-all-evil stations.

But my hyperbolic extrapolation doesn't end here. The most profitable roll-back would be in the Commission's attitude toward chain ownership. While no explicit policy on chain ownership exists, the Commission has implicitly decided to try and hold things as they are now, not an easy task considering the acquisition-hungry chains operating in this country.

With ownership roll-backs effected, the big chains would battle among themselves. Independent stations would be eaten up by the big boys. Those who wouldn't sell could be forced out. As one source estimates, "it would take less than ten years to effect a complete reorganization of radio so that the five-to-seven largest chains would own 80% to 90% of the industry. Then they'd simulcast 90% of their outlets and originate 10%. It would be a dream-come-true for advertisers and unbelievably profitable for the chain owners."

Next would come a roll-back of foreign ownership laws. The big Canadian chains would sell out to big American chains for exorbitant profits and the major shareholders would retire to Bahama, where there are no income taxes. Along the way, we would have lost complete control of the industry.

The argument has been intentionally hyperbolic in order to make the point: the proposed Cancon modifications are little more than a sham. They are not intended to increase nationalistic input, but rather to chip away at the CRTC's power. The changes were introduced at a very good time. The governing party is (or appears to be) in serious trouble with the voters. They definitely need the medium's support. Maybe the advocates won't get a roll-back in Cancon this time, but the pressure they can indirectly place upon the Commission (via governing party) may get them another major market station or a TV outlet or a CATV firm. Who knows?

EDITORIAL continued on page 32

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How to get a better job

by George Pollard

Broadcasting, as an industry, has a high staff turnover rate, probably the highest of any major industry.

In a late sixties study, Dan Garvey found that 40% of TV GMs and 59% of TV News Directors changed jobs over a one year period.

AFTR estimated that one third of the 25,000 plus announcers in the U.S.A. changed jobs in 1972.

My own study of announcer professionalism found that respondents tended to spend less than one year in each of their first 4 or 5 jobs.

Others have speculated that announcer turnover rates vary from six months in smaller markets to three or four years in larger ones.

The employment situation in radio is, to say the least, in a constant state of flux. Ratings come in, employees move

out! Pay raise periods come and go, employees just go! Some stations are rumored to have revolving front doors! Others resemble bus stations; everyone is just waiting to go somewhere! Still others have parking lots littered with staff-owned U-hauls!

No matter how you view it, broadcasters out of necessity, spent an inordinate amount of time job-seeking. Few aspects of radio are, therefore, so vital to an employee's livelihood as knowing how to get or change jobs. And the process can be as simple or as difficult as you care to make it.

The principles discussed in our series on broadcast marketing (RPM, late Oct/78 through mid Dec/78) are as readily applicable to job-seekers as to radio stations. If you can't locate the series, drop me a line c/o RPM and I'll send copies along to you.

Other things you might consider are

EDITORIAL continued from page 31

The motivation here may not be all profit. It may be power. Ferdinand Lundberg, in *The Rich And The Super Rich*, concluded that the ambition of the wealthy is power, not money. Money they have. But power they lack. Only the rich, he argued, could understand that the two are not identical.

Why, then, is there such extensive and enthusiastic support for these changes? Well, there are, of course, those who agree with the hidden-agenda. There are those, too, who see nothing more than power acquisition. There are those who only see more profits. There are those whose jobs would be much easier without Cancon - that is if they still had jobs. And there are those with more personal motivations or vindictive objectives.

Finally, there are those who find these proposals healthy. They are the broadcasters the trade media, the consumer critics and so forth. Unfortunately, they are, as a group, very uncritical. The proposals are simple, clear and well disguised in the form of a flag waving beaver guarded by a full dress RCMP constable. This is sufficient for them to follow. Analysis is obviously beyond them.

To paraphrase one hardy supporter of these changes, "broadcasters are in a situation of the blind-leading-the blind; the unwashed-leading-the-unwashed."

Now I'm not saying you should necessarily change camps here. I may be just as wrong as I suggest the advocates of these changes are. What I am demanding from you is a more thorough and critical assessment of the situation before you decide which camp to support.

these. First, December and January are the worst months to go job-seeking, unless, of course, you have to. May, June and September are the best months.

Position-sought advertising is not very productive, even at the best of times. One, two or three replies is considered very good. Four is excellent. Five!!! you should win some kind of copywriting award!

Responding to position-open ads is not, contrary to popular myth, too productive. The competition is just too heavy. A recent ad I know of pulled some 300 plus responses. Another, for a low-paying small market gig, pulled better than 225 replies and only half of them were from neophytes. Still another, for a part time news job in a medium market, pulled 186 replies, at last count.

Applying in person always works best. A week or so of canvassing every station within a two or three hundred mile radius of home will usually produce a job.

Papering the country with airchecks and resumes is, however, the most convenient, most popular job seeking strategy. It works rather well. The industry has come to accept it as the norm.

Here are some tips on conducting a direct mail or papering campaign.

AIRCHECKS: keep them short and simple. Three or four minutes is typically enough. Think of an aircheck as a promo; you want to arouse interest, make 'em ask for more. Nonetheless, keep your aircheck straightforward and pointed. Don't over-dress it. Simplicity is the word. But don't be superficial, either. Strike a balance between simplicity and oversell.

TELESCOPE the music and spots. The exception here is your own spots. Telescope without losing station flow. A jagged aircheck reflects on you. If your station is not too well programmed, if flow is something the PD thinks only rivers and streams do, edit your aircheck for flow - inject it into your tape. If you segue, let it be known. If you're working around a newscast or stop set, let it show. Be thorough, be brief, but don't be superficial.

LETTERS: keep them simple. Twenty-five words or less does more than win contests. A simple statement of objective(s) should suffice. Again, you are trying to arouse interest. Personalized stationery is always impressive; floaters seldomly use it, so it presents an image of stability and seriousness of intent. Personalized stationery is available at a number of locations. Try a local gift shop. It's rather inexpensive, too, at ten or twenty dollars for up to 250 sheets. Envelopes are extra. Keep personalized stationery simple. The more conservative, the better. The better the quality of paper, the better the image. Remember, you are trying to convey an image of maturity, seriousness, stability and responsibility.

RESUMES: keep them simple and pointed. A single, well thought-out and graphically pleasing page is ideal. More than two pages is pedantic.

Be sure your name, address and telephone number are conspicuous. What use is your resume if you can't be found? Yet, you'd be surprised at the number of people who forget to put their name or address or telephone number on the resume. If any

MEANWHILE, DEEP WITHIN THE RECENT FUTURE....

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Canada Booth**

of these data aren't readily visible at a glance, your complete application package will probably get filed under R - refuse.

Some statement of 'salary required' is always good. If you're after 25% or more than you are currently earning, it is a must. If a dollar figure isn't feasible or you are open for offers, just say 'Salary Required: open for consideration.'

What about a statement of current and past earnings? Well, the book is still open on this. It is a personal decision. If you have a steady earnings growth, then it might be advantageous. If a bad break forced you into a second-line job, then it may not be such a good idea. Give it some serious thought before acting. Your decision could have a significant impact upon your career.

A statement of geographical preference should also be made. For example, The Maritimes, B.C. or whatever. Don't show a city or town preference, i.e. Ontario prefer London. Employers will probably take it as a requirement, not a preference. No geographical preference or requirements? Then say so, 'Open for relocation.'

A statement of employment objective must, repeat must appear on your resume. For example, AM Drive; medium market midday, PM Drive with production shift. This tells the employer precisely what you want, what you will accept and that, more importantly, you know what you want.

If you have two employment objectives which are not really compatible, for example PD or Drive anchor, have two resumes available: one for each position objective.

A brief overview, a summary of your background, particularly those aspects of it which are relevant to your application, must appear near the top of your resume. Include type of experience, years of experience and key aspects of your background.

Former jobs should be visible at a glance. Limit former station(s) and address(es) to one line. There is no need to write out the address in full. Restrict this line to CFJC Kamloops or CFLY-FM Kingston, for example.

Use brief, concise job titles, i.e. AM Drive; midday with production shift. It's okay to use generally accepted jargon, i.e. jock, PM Drive; copy with swing shift.

Limit dates which describe work periods to month and year. For example, May/76 to August /78, CKAP Kapuskasing. Ditto for the dates which you held various positions at one station. For example, July/77 to present, PM Drive, Sept/76 to July/77, evenings; May/76 to Sept/76 copywriter with swing shift. Be sure to list positions held in reverse chronological order, as in the above example.

Current position normally takes the most space, regardless of how long you have been in it. Former positions take progressively less space. If you have had a position which is more relevant to your objective(s) than the current one, highlight it, too.

Use present tense verbs to outline current duties and responsibilities. Use past tense verbs to describe former jobs and duties.

If you supervise any number of people, state the exact number. A GM, for instance, supervises everyone in the station, not just

those to whom he delegates power and authority. A PD, for instance, supervises everyone associated with the on-air sound, not just head announcers, chief copywriter and so on. Be thorough, tell it like it is, but in a few words.

If you have a college or university degree, state it. If more than one, list them in reverse chronological order. If your major or specialization is germane to your objective(s) state it. If not, leave it off. List schools in abbreviated form where possible. For example, Carlton/Ottawa, Humber/Toronto, UBC/Vancouver.

If you have no degrees, then a one line statement of years of school completed and province will suffice. For example, Grade 11/Alberta. If some aspect of your education may be relevant to your objective(s) say so. For example, Grade 11 Electronics/Ont. Taken any special courses, seminars or whatever? Briefly state them. For example, Toronto Ad Council Seminar/1967.

If you don't note your age or date of birth, employers will guess it, based on your experience and education. They will guess high rather than low. If you are 27 with ten years experience and don't note it on your resume, chances are the PD looking over your application will probably estimate your age as 32 to 35. How will that affect your chances of getting the job you applied for?

Your resume should convey a well-organized, uncluttered, serious image. It must be easily readable. The most important data must be highlighted, or they will be overlooked.

ROCK-ORIENTED HITMAKERS

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

RAY BROOKS
CKXL CALGARY
CHARTED

- 1 (1) Too Much Heaven-Bee Gees
 - 19 (22) Made For Dancing-Leif Garrett
 - 8 (23) Love The Night Life-Alicia Bridges
 - 33 (24) Play A Rhapsody-Burton Cummings
 - 39 (25) Home And Dry-Gerry Rafferty
 - 15 (26) More Love-Olivia Newton-John
 - 18 (27) Lotta Love-Nicolette Larson
- PLAYLISTED
- 36 Da Ya Think I'm Sexy-Rod Stewart
 - 60 Baby I'm Burnin-Dolly Parton

BRAD PHILLIPS
CHED EDMONTON
CHARTED

- 39 Home And Dry-Gerry Rafferty
 - I Really Love You-Ian Thomas
 - You're Like The Wind-Prism
 - 36 Da Ya Think I'm Sexy-Rod Stewart
 - 27 A Man I'll Never Be-Boston
- PLAYLISTED
- Was It You-Stonebolt
 - 52 Boogie Dancin Shoes-Claudja Barry
 - 28 The Gambler-Kenny Rogers
 - 60 Baby I'm Burnin-Dolly Parton
 - 62 Blue Morning-Foreignr
 - 59 No Tell Lover-Chicago
 - 56 Soul Man-Blues Brothers
 - Shake Groove Thing-Peaches & Herb
 - 44 Somewhere In Night-Barry Manilow

NEVIN GRANT
CKOC HAMILTON

3/4 inch margins are aesthetically pleasing. The top margin on the first page (ideally, the only page) should be slightly smaller than the margin at the bottom.

Pattern recognition is aided by highlighting. Underlined capitals might be used to title major sections of your resume, i.e. experience, education. Underlining without capitals could be used for job titles. Capitals without underlining can be used to denote key phrases and important aspects of your background.

These devices work only if used sparingly and conservatively. Don't capitalize or underline in the same area of two consecutive lines. Balance the use of your highlighting devices.

Don't hyphenate words at the end of a line. Avoid interrupting key phrases at the end of a line; it significantly reduces their impact.

Still the single most impressive job-hunting book is Bob Jameson's The Professional Job Changing System. Contact him at Performance Dynamics, Publishing Division, Parsippany, N.J. Telephone (201) 887-8800. Book runs around \$10 to \$14.

Tom Konard's Aircheck Factory cuts the best airchecks in North America. Tom controls for flow, goofs on your part and just about anything you can think of. His work is, I believe, guaranteed. Contact Tom Konard Aircheck Factory, Box 156, Franklin Park, Ill, 60131. Tom's services are very reasonably priced. Tell him you read it about him here, and he may give you a discount. By the way, Tom is partial to Canadians. Ask him about his grade school experience re: being a Canadian. Good luck!

CHARTED

- 11 (1) Flowers-Streisand & Diamond
 - 7 (38) Promises-Eric Clapton
 - 31 (39) Shake It-Ian Matthews
 - 39 (40) Home And Dry-Gerry Rafferty
- PLAYLISTED
- 28 The Gambler-Kenny Rogers
 - 16 Instant Replay-Dan Hartman

PAUL MOORMAN
CKLC KINGSTON
CHARTED

- 3 (1) My Life-Billy Joel
 - 56 (29) Soul Man-Blues Brothers
 - 31 (30) Shake It-Ian Matthews
- PLAYLISTED
- 23 Every 1's A Winner-Hot Chocolate

GARY MERCER
CKWS KINGSTON
CHARTED

- 1 (1) Too Much Heaven-Bee Gees
 - 44 (29) Somewhere In Night-Barry Manilow
 - 36 (30) Da Ya Think I'm Sexy-Rod Stewart
 - 32 (HB) Fire-Pointer Sisters
- PLAYLISTED
- 63 I Will Survive-Gloria Gaynor
 - 56 Soul Man-Blues Bros
 - 59 No Tell Lover-Chicago

KIRK ELLIOTT
CJBK LONDON
CHARTED

- 4 (1) Le Freak-Chic
 - 20 (24) September-Earth, Wind & Fire
 - 18 (25) Lotta Love-Nicolette Larson
 - 32 (29) Fire-Pointer Sisters
- PLAYLISTED
- Cobra-Dale Jacobs
 - Tell Me-Hellfield
 - 23 Every 1's A Winner-Hot Chocolate

BILL HALL
CKSL LONDON
PLAYLISTED

- 59 No Tell Lover-Chicago
- 39 Home And Dry-Gerry Rafferty

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ROCK continued from page 33

* You're Like The Wind-Prism
 53 Love Don't Live Here-Rose Royce
 27 A Man I'll Never Be-Boston

DAVE WATTS
 CFRA OTTAWA
 CHARTED
 11 (1) Flowers-Streisand & Diamond
 8 (26) Love The Night Life-Alicia Bridges
 14 (27) We've Got Tonite-Bob Seger
 20 (28) September-Earth, Wind & Fire
 52 (29) Dancin Shoes-Claudja Barry
 PLAYLISTED
 9 Ooh Baby Baby-Linda Ronstadt
 76 The Moment That It Takes-Trooper
 77 What You're Doing-David McCluskey

RICK ALLAN
 CHEX PETERBOROUGH
 CHARTED
 2 (1) Y.M.C.A.-Village People
 15 (25) More Love-Olivia Newton-John
 31 (28) Shake It-Ian Matthews
 7 (29) Promises-Eric Clapton
 23 (30) Every 1's A Winner-Hot Chocolate
 PLAYLISTED
 56 Soul Man-Blues Bros
 * Give You That Love-Rich Dodson
 32 Fire-Pointer Sisters
 19 Made For Dancing-Leif Garrett

PETER SUMMER
 CJME REGINA
 CHARTED
 1 (1) Too Much Heaven-Bee Gees
 56 Soul Man-Blues Bros
 59 No Tell Lover-Chicago
 48 Got To Be Real-Cheryl Lynn

MIKE WILLIAMS
 CKOM SASKATOON
 CHARTED
 1 (1) Too Much Heaven-Bee Gees
 36 (29) Da Ya Think I'm Sexy-Rod Stewart

DON GORDON
 CKBB BARRIE
 PLAYLISTED
 7 Promises-Eric Clapton
 31 Shake It-Ian Matthews
 14 We've Got Tonite-Bob Seger
 36 Da Ya Think I'm Sexy-Rod Stewart
 20 September-Earth, Wind & Fire
 32 Fire-Pointer Sisters

JOE DEVEAUX
 CKBC BATHURST
 PLAYLISTED
 20 September-Earth, Wind & Fire
 48 Got To Be Real-Cheryl Lynn
 39 Home And Dry-Gerry Rafferty
 24 Don't Cry Out Loud-Melissa Manchester
 31 Shake It-Ian Matthews
 18 Lotta Love-Nicolette Larson

TEX BAGSHAW
 CKLY LINDSAY
 CHARTED
 1 (1) Too Much Heaven-Bee Gees
 56 (27) Soul Man-Blues Bros
 13 (28) How You Gonna See-Alice Cooper
 59 (HB) No Tell Lover-Chicago

AUDI LYNDS
 CHAB MOOSE JAW
 CHARTED
 3 (1) My Life-Billy Joel
 28 (36) The Gambler-Kenny Rogers
 55 (37) Best Friend's Girl-The Cars
 41 (38) You Thrill Me-Exile
 * (39) Rasputin-Boney M
 76 (40) The Moment It Takes-Trooper

PAT WELTER
 CJNB NORTH BATTLEFORD
 CHARTED
 1 (1) Too Much Heaven-Bee Gees
 * (29) Rasputin-Boney M
 * (30) One Horse Blue-One Horse Blue
 PLAYLISTED
 7 Promises-Eric Clapton
 32 Fire-Pointer Sisters
 39 Home And Dry-Gerry Rafferty
 56 Soul Man-Blues Bros
 71 Radioactive-Gene Simmons
 78 Easy Driver-Kenny Loggins

SCOTT O'BRIEN
 CFCH NORTH BAY
 CHARTED

3 (1) My Life-Billy Joel
 38 (24) Home And Dry-Gerry Rafferty
 78 (28) This Moment-Engelbert Humperdinck
 59 (29) No Tell Lover-Chicago
 PLAYLISTED
 32 Fire-Pointer Sisters
 * No Time-Chris Ward
 39 Home And Dry-Gerry Rafferty
 * All Of Me-Willie Nelson
 59 No Tell Lover-Chicago

STEVE MOORE
 CHLO ST. THOMAS
 PLAYLISTED
 32 Fire-Pointer Sisters
 * Why Have You Left Me-Crystal Gayle
 * Crazy Love-Poco

JOE CURRIE
 CHER SYDNEY
 CHARTED
 1 (1) Too Much Heaven-Bee Gees
 44 (32) Somewhere In Night-Barry Manilow
 27 (33) A Man I'll Never Be-Boston
 36 (34) Da Ya Think I'm Sexy-Rod Stewart
 56 (36) Soul Man-Blues Bros
 24 (40) Don't Cry-Melissa Manchester

ARNA HALLORAN
 CJC B SYDNEY
 CHARTED
 5 (1) Just Wanna Stop-Gino Vannelli
 15 (32) More Love-Olivia Newton-John
 27 (39) A Man I'll Never Be-Boston
 19 (40) Made For Dancing-Leif Garrett

DONNA GREAVES
 CFSL WEYBURN
 PLAYLISTED
 32 Fire-Pointer Sisters
 39 Home And Dry-Gerry Rafferty
 64 Hold Me-Paul Stanley
 71 Radioactive-Gene Simmons

TED HAYWARD
 CJCJ WOODSTOCK
 CHARTED
 3 (1) My Life-Billy Joel
 99 (37) Take It Anyway-Outlaws
 78 (38) Easy Driver-Kenny Loggins
 52 (39) Dancin Shoes-Claudja Barry
 41 (40) You Thrill Me-Exile
 PLAYLISTED
 * Give You That Love-Rich Dodson
 59 No Tell Lover-Chicago

BILL NELSON
 CFVR ABBOTSFORD
 PLAYLISTED
 * Ever Autumn-Justin Hayward
 * Run For Home-Lindisfarne
 * Children Of Sanchez-Chuck Mangione
 * In Memory-Deby Boone
 * Moment By Moment-Yvonne Elliman

BILL MILLS
 CKDH AMHERST
 PLAYLISTED
 49 Don't Want To Lose You-Hall & Oates
 41 Baby I'm Burnin-Dolly Parton
 32 Comes A Time-Neil Young
 * Dancin Shoes-Nigel Olsson
 42 This Moment-Engelbert Humperdinck
 39 Give You That Love-Rich Dodson

ANNAPOLIS VALLEY RADIO
 PLAYLISTED
 * Sweet Life-Paul Davis
 * No. 1 Dee Jay-Goody Goody
 * Your Love-Conway Twitty
 * Blue Summer Dawn-Road
 * Love Ain't Gonna Wait-Billie Jo Spears
 * Mary Jane-Rick James
 * Playing Hard To Get-Janie Fricke
 26 Run For Home-Lindisfarne

RUSS TYSON
 CFCN CALGARY
 PLAYLISTED
 * Pick On Me-Dan Hill

* Liberated! Girls David Clayton Thomas
 * Was It You Stonebolt
 * Crazy Love POCO
 * Minute By Minute Doobie Bros
 * Every Which Way-Eddie Rabbitt
 * Wheels Of Life-Gino Vannelli
 8 Y.M.C.A.-Village People

LOUISE GUY
 CHUC COBOURG
 PLAYLISTED
 * Hold Me-Wayne Newton
 * Dream No. 2 Ken Tobias
 * When It's Over-Roberta Flack
 * When You Come Home Michael Johnson
 * Gonna Make You Love Me-Candi Staton
 * Disco Fairyland-Justin Haywood

F.J.HURTAK
 CKEK CRANBROOK
 PLAYLISTED
 * You Need A Woman-Capt & Tennille
 * Don't Hold Back-Chanson
 * Every 1's A Winner-Hot Chocolate
 * Got To Be Real-Cheryl Lynn
 * Fire-Pointer Sisters
 * Dancing Shoes-Nigel Olsson

SEAN RYAN
 CIHI FREDERICTON
 CHARTED
 2 (1) My Life Billy Joel
 * (28) Rest Your Love On Me Bee Gees
 48 (29) Da Ya Think I'm Sexy Rod Stewart
 PLAYLISTED
 * Every Which Way Eddie Rabbitt
 * No. 1 Dee Jay Goody Goody

BRIAN PERKIN
 CJOY GUELPH
 PLAYLISTED
 47 Shake It-Ian Matthews
 * Tranquillo-Carly Simon
 42 This Moment Engelbert Humperdinck

TED POUND
 CKIO KELOWNA
 PLAYLISTED
 * You Need A Woman Capt & Tennille
 26 Run For Home-Lindisfarne
 47 Shake It-Ian Matthews
 48 No Tell Lover-Chicago
 * Dancin Shoes-Nigel Olsson
 37 No Time To Cry-Christopher Ward
 * Doesn't Matter-Don McLean

IAN DAVIES
 CFPL LONDON
 PLAYLISTED
 36 She Sits Alone-Roy Hill
 42 This Moment Engelbert Humperdinck
 * You Are-John Ellis
 * Fly Little Dove-Keith Barrie
 39 Give You That Love-Rich Dodson
 37 No Time To Cry-Christopher Ward

ROBB AUSTIN
 CKOK PENTICTON
 PLAYLISTED
 38 Home And Dry-Gerry Rafferty
 * Dancin Shoes-Nigel Olsson
 * You Can Do It-Dobie Gray
 * Fire-Pointer Sisters
 49 Da Ya Think I'm Sexy Rod Stewart
 37 No Time To Cry Christopher Ward
 44 Why Have You Left Crystal Gayle
 39 Give You That Love Rich Dodson
 * Homeward Bound-David Clayton-Thomas
 * Juicy Lucy-Klaatu
 * I Want To Love You Martin Stevens

TOM BULMER
 CJCI PRINCE GEORGE
 PLAYLISTED
 * You Need A Woman-Capt & Tennille
 * Will Be In Love-Livingston Taylor
 * Where Can You Go-Robert Palmer
 46 Shake It-Ian Matthews
 * Hot Rocks-Valdy

ANDY KILKUS
 CFOK WESTLOCK
 PLAYLISTED
 * Easy Does It-Rondini
 * Our Winter Love Floyd Cramer
 11 Somewhere In The Night-Barry Manilow
 * Nova Scotia Carolina Edwards
 42 This Moment-Engelbert Humperdinck

KEN THOMPSON
 CFSL WEYBURN
 PLAYLISTED

ADULT continued on page 35

TRIBAL DRUM

by George Pollard

CFRA Ottawa raised over 31,000 with their 28th annual West Ottawa Lion's Club Christmas Cheer Broadcast. Among the participants on this year's broadcast were the Right Honourable John Diefenbaker, House Speaker James Jerome, newly elected Ottawa Mayor Marion Dewar and a plethora of local media personalities.

CJBK London held an Eviction Party for the National Lampoon's Animal House to commemorate the flick's last showing in London. 250 reps of the University of Western Ontario's nine fraternities and sororities were invited to the party, along with 100 CJBK listeners. CJBK's promotion was so successful that the pic, which stars Saturday Night Live's John Belushi, was held over for an unprecedented 16th week.

CFGO Ottawa tied-in its The Wiz promotion with the city's annual Santa Claus parade.

Toby Goldstein talks with Devo on the January 15th issue of Goldrush (CBC web, Mondays 8:30 to 10 pm). January 22nd, it is Paul Hann (the Cockney Coyboy) live from Jasper. January 29th, Meat Loaf is live from London and Terry Mulligan (The New Quiz Kids) interviews English rockers City Boy.

CKWS Kingston recently ran a tie-in promotion with Queen's Toronto appearance. In addition to Queen libraries, station T-shirts and concert tickets, winners were chauffeured to Maple Leaf Gardens in the

Coca Cola Denim Machine.

In addition to recent appointment of Michel Arpin as Director-General of Broadcast Programs Branch, the CRTC has also appointed Ken Wyman (former director of planning branch at Treasury Board) as Director-General of Telecommunications and Jean-Pierre Fournier (former President of Fournier Richardson, a Montreal-based PR firm) as Director of public relations. Fournier is a former journalist-broadcaster. Wyman, according to the Commission's press release, has no Telecomm experience to speak of. But I am told he does speak French!

TRANSITIONS: Andy Dickenson exits CHOV Pembroke for CHOO Ajax. Brian Sylvester replaces Andy as CHOV's country personality. Buster Bodean joins CKGM Montreal from CKRC Winnipeg; he will be doing PM Drive. Dan Huges was recently appointed producer for CKGM and Tim Pratt was appointed Director of National Sales for the station. Finally, Charlie Conroy

is GM's new Regional Sales Director for Montreal. Congrats guys.

U.S. and Canadian radio stations are being offered free use of Radio Moscow's English language broadcasts. WSDR Sterling, Ill. has apparently taken up the offer. Now, is that blatant or is that blatant?

After 43 years in broadcasting, the last 30 or so with CBC Toronto, Bruce Smith has retired. Russ Germain replaces Smith on CBC Toronto's FM Drive show (4-6 pm). David Amber was added as the show's new producer.



Charlie Conroy

RADIO MATH: The best way to interpret ratings performance is by calculating the percentage (%) change from one period to another (i.e. fall to fall, spring to spring; fall to spring and vice versa is, of course, possible, but there are many contaminating factors involved which are hard to control for). The %change calculation is quite simple. All you do is subtract your fall '78 cume, for instance, from your fall '77 cume (the base period), divided that the difference by the fall '77 cume and multiply by 100. Say your show's fall cume was 100,000 and for fall '77 it was 80,000. The difference is 20,000. Dividing 20,000 by 80,000 (the fall '77 base period) you get .25. Multiply .25 by 100 and you get 25%. In '78, your numbers were up 25% over '77.

Bob Payne's Chanin Media Consulting Ltd., Canada's only job placement service for radio, reports exceptional business growth in the last quarter of 1978. Bob says that at least 75% of all placement requests are currently being filled by Chanin. It should reach 100% very shortly. Bob also reports that many larger markets are now showing interest in Chanin's services. Looking for a new gig? Need somebody to fill a slot? Contact Bob Payne at Chanin, 18 Jedburgh Rd., Toronto M5M 3J6 or call him at (416) 484-6401.

SON OF TRANSITIONS: There is success and then there is Success. Treble Clef Entertainment GM, Jon L'Heur, reports that fellow Emerson College alumnus Joel Zelle has had an exceptional year. Early last year Joel exited KDKA Pittsburgh, where he had done PM Drive for 6 years (since he was 21), for AM Drive at WIC Columbia, S.C. After less than a month at WIC, Joel took an offer from the legendary WSB Atlanta. Last month, after less than a year in a job most jocks would give both arms and legs for, Joel left WSB for WXYZ Detroit. WXYZ is an ABC owned and opera-

TRIBAL DRUM continued on page 36



Tim Pratt

ADULT continued from page 34

- Lost In Your Love-John Paul Young
- Let The Song Last-Dan Hill

LORNE TEACHOUT
CKRW WHITEHORSE
CHARTED

- 6 (1) Too Much Heaven-Bee Gees
 - 2 (23) My Life-Billy Joel
 - 5 (24) Our Love-Andy Gibb
 - (29) Tranquillo-Carly Simon
 - 34 (30) Midnight Sun-Shaun Cassidy
- PLAYLISTED
- 48 Da Ya Think I'm Sexy-Rod Stewart
 - Soul Man-Blues Bros

IONA TERRY
CKNX WINGHAM
PLAYLISTED

- 27 I Believe You-Carpenters
- 6 Too Much Heaven-Bee Gees
- 11 Somewhere In The Night-Barry Manilow
- 16 Lotta Love-Nicolette Larson
- 5 Our Love-Andy Gibb
- Ooh Baby Baby Linda Ronstadt
- 21 Play A Rhapsody-Burton Cummings
- Fly Little Dove-Keith Barrie
- 37 No Time To Cry-Christopher Ward
- 32 Comes A Time-Neil Young

NEXT WEEKS COVER
ALMA FAYE BROOKS

CANADIAN MAJOR MARKETS

JOHN KEOGH
CKGM MONTREAL
CHARTED

- 1 (1) Le Freak-Chic
 - 9 (26) Ooh Baby Baby-Linda Ronstadt
 - 36 (27) Da Ya Think I'm Sexy-Rod Stewart
 - 31 (28) Shake It-Ian Matthews
 - 14 (29) We've Got Tonite-Bob Seger
- PLAYLISTED
- Cobra-Dale Jacobs
 - 44 Somewhere In Night-Barry Manilow
 - 39 Home And Dry-Gerry Rafferty

ROGER ASHBY
CHUM TORONTO
CHARTED

- 1 (1) Too Much Heaven-Bee Gees
- 20 (27) September-Earth, Wind & Fire

CLARA CAROTENUTO
CFUN VANCOUVER
CHARTED

- 3 (1) My Life-Billy Joel
 - 32 Fire-Pointer Sisters
 - 20 September-Earth, Wind & Fire
- PLAYLISTED
- 39 Home And Dry-Gerry Rafferty
 - 78 Easy Driver-Kenny Loggins

BEV MERRILL
CKLW WINDSOR
CHARTED

- 4 (1) Le Freak-Chic
- 46 (25) Take Me To River-Talking Heads
- 32 (27) Fire-Pointer Sisters
- (HB) Just Fall In Love Again-Anne Murray

TRIBAL DRUM continued from page 35

ted with a KABC news-talk format. WXYZ, by the way, is programmed by Bob Oaks, who is probably the best PD currently working anywhere. Back to Joel Zelle. In less than a year, he has worked three of the most significant stations in North America. Moreover, while at Emerson College, Joel did weekends at WBZ Boston. Like I said, there is success and then again there is Success.

GRANDSON OF TRANSITIONS: Buffalo (New York) legend George Hamburger has left WKBW for CKLW Windsor, a change he has pinned for for years. Congrats George.

Speaking of 'LW, did I hear Ted Richards doing all-nites a couple of weeks ago?

RATINGS: CKO-FM Toronto, anchor station of the Canadian All-News Network, was up a whopping 388% (in circulation) over fall 1977. In Ottawa, CHEZ-FM was up 9.5%; CKOY up 27.4%; CKBY-FM off 18%; CBO up 25.6%. CKOY, of course, is now under new ownership (CKEY, Ltd.) which has provided considerable stability, leadership and purpose to the once floundering station. CKOY should be in the top three within a week or two. CKBY-FM, interestingly, was up in females 18-plus

and off in males 18-plus. Former CKOY PD and AM Drive anchor, Bill Lee, is now doing AM Drive on 'BY. It was unfortunate to see Bill's numbers off so much, but he doesn't really sound comfortable on 'BY.

Toronto area readers may remember Casey Petrowski, who did weekends on WKBW Buffalo a few years back. Subscribers to the now defunct Programmer's Digest will certainly recall Casey's 30-second bit on the WKBW profile which literally stole the show - even from Jackson, Armstrong. Anyhow, Casey was recently won by a foxy young lady on the Dating Game. He has also written an episode of WKRP In Cincinnati (which reappears on the CBS sched this month with M.A.S.H. as the lead-in). Casey's episode is titled, The Contest That Nobody Could Win. Sound familiar?

"Wanted", read the KHOW Denver ad in a U.S. trapepaper a few years back, "Jackson Armstrong-type for evenings." Well, John Larsh, better known as Jackson Armstrong, applied (can you believe it, applied!!!) and got the job. Runner up was former WKBWer, The Janitor. That was a few years back. Armstrong didn't last - but what else is new. Now, another Jackson Armstrong-type has emerged. Truckin Tom, brought to my attention by Bob Gilbert

(Aircheck Factory's New England rep), is now the number one Jack Armstrong-type jock; Larsh is down to third. Anyhow, listening to Truckin' Tom's a/c makes one feel there is some hope for radio. He's alive, enthusiastic, energetic and entertaining. He just makes ya feel good. And what else is radio really all about - at least the music formats??? You will probably never see Truckin' Tom - or any Jackson Armstrong type - in Canada again (Larsh worked CHUM for awhile, but he was just too strong). Nobody has the nerve to hire this type of jock. The closest thing Canada has to this jock-mode is a fellow who is, I think, currently working Sudbury (and not CKSO). I think he uses the name Jamie Edwards.

Johnny Chase, CBC's sci-fi series, is back as of January 6th, at 11:34 AM. Regular cast has been expanded with the addition of John Stocker as General Killum MacCullum and Rosemary Radcliffe, who will perform a variety of roles, including that of Prince Ka'ala. The series is presented in serial form, with 'cliff hanger' endings ala the old movie serials - do you remember Flash Gordon? Don't let the concept mislead you. This isn't just for kids. Like Doctor Who, the older the audience, the more they get out of it.

Country

by Michael Beard

Ronnie Prophet

Ronnie Prophet is one of Canada's best known country music entertainers both at home and abroad. His television show, Grand Old Country, is carried nationally during prime time on the CTV Television Network. He recently completed a couple of TV specials for the BBC as well as doing a 21 day tour of Great Britain. He hosted RPM's Big Country Awards ceremonies televised on the Global Television Network earlier this year. His Carosel Club in Nashville is constantly full. Tee Vee Records have released his debut album on that label with plans for a U.S. release sometime in January. To say Ronnie Prophet has a couple of things going is an understatement.

His trip to Great Britain started with the taping of the television specials called Ronnie Prophet Country. The two 1/2 hour shows will be shown next April on the BBC. He also did a 45 minute Holiday Country Special with guests Larry Gatlin and Barbara Fairchild that ran Christmas Day at 10 PM. Prophet says the music on the show was light and easy country.

Following the taping of the television shows, Prophet embarked on a 15 date tour of England, Scotland and Ireland. He shared the bill with Billie Jo Spears, Vernon Oxford and Lloyd Green with local Frank Yonco & the Superglades providing back-up and opening the show. They all travelled

together throughout the tour in a bus, sleeping and playing a continuous game of poker. They performed two shows at each engagement, with the second one sold out every night of the tour.

Ronnie Prophet has quite a following in England as a result of his appearance at the Wembly Festival last year. According to press reports he was the highlight of the show. He will be returning this year to host the Festival. Prophet says that the British audiences really respond and get into the music. People come to the shows dressed in cowboy hats, chaps, guns and holsters. "They are dedicated fans who know the name of your producer, as well as when and where the album was cut," says Prophet "In other words, they know the whole history behind your album." He goes on to say that country music has a cult following, and that it is mainly working class people who listen to it.

Prophet says that playing in Belfast and Londonderry was an eerie experience. "There were security checks everywhere," he says, "and while doing the show in Belfast, I heard 3 bombs go off." His North/South U.S. Civil War routine went over well with the people because they identified it with their own situation he says. "There was a feeling in the air, a highly charged atmosphere that was ready to explode," says Prophet, "You could sense the tension in the audience."

Prophet's new album titled Just For

You is his first since signing with Tee Vee Records. It is being promoted in Western Canada and Prophet will do a TV special in Edmonton at the end of January. He expects that the album and the first single off it, Lost Letter, will be released in the U.S. sometime this month.

Grand Old Country is in its fourth season on the CTV Television Network. It has won a Juno Award as well as an RPM Big Country Award for Best Country Music Television Show. Producer Cy True says the music content is one reason for the success of the show. "We try to go on a theme or something that will be popular," he says, Prophet usually sings 3 songs per show, some which are current hits, others from his own albums and old standards. The hard part in picking songs are those that are not yet proven. "You have to play a guessing game," says True, "We will tape shows that won't be shown for a few months. There is no way you can predict which songs will be big by the time the air date rolls around." Both Prophet and True pick music for the show and eventually come up with 20 tunes that they think will be strong contenders on the charts. Prophet says their track record has been pretty good and uses Sleeping Single In A Double Bed as an example. "I pre-picked it as a big hit way back in August when I taped my shows for the fall season," he says. The same goes for picking guests.

PROPHET continued on page 39



Country 75 Singles

CANADA'S ONLY NATIONAL COUNTRY SINGLE SURVEY

(Albums containing listed singles as shown below)

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

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

TW	LW	Wks			
1	2	(9)	DON'T YOU THINK THIS OUTLAW... Waylon Jennings - RCA PB-11390-N (LP) I've Always Been Crazy - AFL1-2971-N	26	27 (6)
2	3	(9)	TULSA TIME Don Williams - ABC 1022-12425-T (LP) Expressions - 9022-1069-T	27	8 (10)
3	7	(9)	LADY LAY DOWN John Conlee - ABC 1022-1105-T (LP) Rose Colored Glasses - 9023-1105-T	28	30 (8)
4	5	(10)	ALL OF ME Willie Nelson - Columbia 3-10834-H (LP) Stardust - PC-35305-H	29	13 (8)
5	9	(8)	DO YOU EVER FOOL AROUND Joe Stampley - Epic 8-50626-H (LP) Red Wine & Blue Memories - KE 35443-H	30	33 (5)
6	11	(9)	WE'VE COME A LONG WAY Loretta Lynn - MCA-40954-J (LP) N/A	31	44 (3)
7	1	(10)	BURGERS & FRIES Charley Pride - RCA PB-11391-N (LP) Burgers & Fries - APL1-2983-N	32	48 (3)
8	14	(6)	YOUR LOVE HAD TAKEN ME THAT HIGH Conway Twitty - MCA 40963-J (LP) Conway MCA 3063-J	33	65 (3)
9	15	(7)	I'VE DONE ENOUGH DYING TODAY Larry Gatlin - Monument E4-270-H (LP) Oh Brother - PES-7626-H	34	42 (5)
10	12	(18)	DREAM MAKER Sheila Ann - Boot BTX-217-K (LP) Dream Maker - BOS-7187	35	40 (9)
11	19	(6)	BABY I'M BURNIN' Dolly Parton - RCA PB-11420-N (LP) Heartbreaker - AFL1 2797-H	36	36 (10)
12	6	(18)	HOOKED ON A FEELING Carroll Baker - RCA PB-50473-N (LP) If It Wasn't For You - KKL1-0285	37	38 (8)
13	16	(10)	RACHEL I'M JUST NOT THAT STRONG David Thompson - Citation C-378 (LP) N/A	38	29 (14)
14	10	(19)	COMIN' ON STRONGER Mersey Brothers - MBS - MBS-1008 (LP) Comin' On Stronger - MBS-2000	39	45 (7)
15	23	(4)	SHIRLEY JEAN BERRELL Statler Bros - Mercury 55048-Q (LP) N/A	40	47 (5)
16	21	(11)	FOUR STATES TO GO Alex Fraser - Boot BT-219-K (LP) N/A	41	43 (9)
17	32	(4)	RHYTHM OF THE RAIN Jacky Ward - Mercury 55047-Q (LP) N/A	42	69 (2)
18	20	(8)	I PICKED A DAISY Dallas Harms - Broadland BR 2302X-M (LP) N/A	43	52 (6)
19	22	(8)	PLEASE DON'T PLAY A LOVE SONG Marty Robbins - Columbia 3-10821-H (LP) N/A	44	75 (2)
20	31	(5)	WHY HAVE YOU LEFT THE ONE YOU... Crystal Gayle - United Artists 1259-F (LP) When I Dream - UALA-858-F	45	17 (14)
21	11	(13)	ALL CRIED OUT Van Dyke - Change CH-4-45007-J (LP) Deal Me In - CLP-8001-J	46	18 (8)
22	25	(9)	YOU MADE MY DAY TONIGHT Canadian Zephyr - RCA PB-50487-N (LP) N/A	47	53 (4)
23	4	(8)	THE GAMBLER Kenny Rogers - United Artists UAX 1250Y-F (LP) The Gambler - UALA 934H-F	48	70 (2)
24	26	(6)	TEXAS (When I Die) Tanya Tucker - MCA-40976-J (LP) TNT - MCA-40976-J	49	59 (3)
25	34	(6)	BACK ON MY MIND AGAIN Ronnie Milsap - RCA PB-11421-N (LP) Only The Love in My Life - AFL1-2780-N	50	24 (12)
			FEET Ray Price - Monument 45-267-H (LP) N/A		
			FRIEND, LOVER, WIFE Johnny Paycheck - Epic 8-50621-H (LP) N/A		
			CANADA Ray Griff - Boot BTX-223-K (LP) N/A		
			BACK TO THE LOVE Susie Allanson - Warner/Curb WBS-8686-P (LP) N/A		
			PLAYIN' HARD TO GET Janis Fricke - Columbia 3-10849-H (LP) N/A		
			YOU DON'T BRING ME FLOWERS Brown & Cornelius - RCA PB-11435-N (LP) N/A		
			COME ON IN Oak Ridge Boys - ABC AB-12434-T (LP) Room Service - 9022-1065-T		
			HIGH AND DRY Joe Sun - Ovation - OV-1117-N (LP) N/A		
			LOVE GOT IN THE WAY Freddy Weller - Columbia 3-10837-H (LP) N/A		
			PLEASE DON'T HURT ME Ray St. Germain - Sunshine SS-54 (LP) Ray St. Germain - SSLP-4014		
			WHERE WOULD JOHN BAPTIZE JESUS Artie MacLaren - Broadland BR-2304X-M (LP) Songs Of Love & Life - BR-1061-M		
			GONE OUT IN STYLE Eddie Eastman - Bel Air BA 180 (LP) N/A		
			LOVE IS A CONTACT SPORT Family Brown - RCA PB-50474-N (LP) N/A		
			HEY DADDY Anne Murray - Capitol 72801-F (LP) Let's Keep It That Way ST-11743-F		
			THE SONG WE MADE LOVE TO Mickey Gilley - Epic 8-50631-H (LP) N/A		
			HALF A MILE OF HELL Ian Tyson - Boot BTX-228-K (LP) One Jump Ahead Of The Devil - BOS-7189-K		
			AS LONG AS I CAN WAKE UP IN YOUR ARMS Kenny O'Dell - Capricorn - CPS-0309-Q (LP) N/A		
			SILVER AND SHINE Dick Damron - RCA PB-50491-N (LP) N/A		
			GIMME BACK MY BLUES Jerry Reed - RCA PB-1-11407-N (LP) N/A		
			HALF OF WHAT YOU'VE BEEN TO ME R. Harlan Smith - Royalty R1000-71 (LP) Here Comes Yesterday - R2000-26		
			CAN YOU FOOL Glen Campbell - Capitol 4638-F (LP) Basic - SW-11722-F		
			LOVE AIN'T GONNA WAIT FOR US Billie Jo Spears - United Artists UA-X-1251Y-F (LP) Love Ain't Gonna Wait - UALA-921-H-F		
			DOUBLE S Bill Anderson - MCA 40964-J (LP) N/A		
			LOVE CATCH FIRE Jan Kemp - Change CH-45009-J (LP) N/A		
			TRUCK DRIVER'S GIRL Good Brothers - RCA PB-50475-N (LP) Doing The Wrong Things Right - KKL102B2-N		

COUNTRY 75 Singles (51-75)

- 51 51 (7) **COLD ON A FEELING**
Larry Gustafson - Royalty R 1000-74
(LP) Cold On A Feeling R-2000 30
- 52 54 (7) **I'VE SEEN SOME THINGS**
Drval Prophet Broadland BR 2303X M
(LP) Ol' Amos BR 1986 M
- 53 61 (3) **THE STORY OF THE YEAR**
Terry Carisse - MBS-1013
(LP) N/A
- 54 71 (2) **IT'S TIME WE TALK THINGS OVER**
Rex Allen Jr. - Warner Bros WBS 8697 P
(LP) N/A
- 55 74 (2) **EVERY WHICH WAY BUT LOOSE**
Eddie Rabbitt - Elektra E 45554-P
(LP) Every Which Way But Loose 5E-503 P
- 56 63 (3) **EVERY WOMAN**
Van Dyke - Change CH-45011-J
(LP) Another Van Dyke CLP-8004 J
- 57 58 (8) **I JUST GOT TIRED OF BEING POOR**
Bob Murphy & Big Buffalo - RCA PB 50482 N
(LP) Bob Murphy & Big Buffalo - KKL1 0289 N
- 58 28 (10) **ON MY KNEES**
Charlie Rich & Janie Fricke - Epic 8 50616 H
(LP) Classic Rich Vol II - PE 35624 H
- 59 66 (3) **IT TAKES MORE THAN LOVE**
Don Cochran - Broadland BR-2308X M
(LP) N/A
- 60 (1) **LOVIN' ON**
The Bellamy Bros - Warner Bros WBS-8692 P
(LP) N/A
- 61 72 (2) **THIS FEELING CALLED LOVE**
Marie Bottrell - MBS-1012
(LP) Just Reach Out And Touch Me MBS-2001
- 62 73 (2) **MAYBELLENE**
George Jones & Johnny Paycheck - Epic B-50647 H
(LP) N/A
- 63 (1) **I JUST CAN'T STAY MARRIED TO YOU**
Cristy Lane - GRT 1185-169 T
(LP) N/A

- 64 (1) **EVERLASTING LOVE**
Narvel Felts - ABC 1022 12441 T
(LP) N/A
- 65 (1) **IF EVERYONE HAD SOMEONE LIKE YOU**
Eddie Arnold - RCA PB 11422-N
(LP) N/A
- 66 (1) **OLE SLEW FOOT**
Porter Wagoner - RCA PB 1141 N
(LP) Porter Wagoner Today ALH1-3210 N
- 67 68 (3) **YOU WIN AGAIN**
Fustukian - Vera Cruz VCR 107
(LP) N/A
- 68 (1) **FALL IN LOVE WITH ME TONIGHT**
Randy Barlow - Republic REP 034 N
(LP) Fall In Love With Me Tonight REP-6023 N
- 69 (1) **SAVE THE LAST DANCE FOR ME**
Jerry Lee Lewis - Sun S1 1139X M
(LP) N/A
- 70 (1) **HANG UP YOUR RHINESTONE SUIT**
Sharon Lowness - Boot BTX 226-K
(LP) New Moon Over My Shoulder BOS 7193 K
- 71 (1) **REACHING OUT TO HOLD ON**
Dottie West - United Artists UA X 125 Y F
(LP) N/A
- 72 (1) **THE SOFTEST TOUCH IN TOWN**
Bobby G. Rice - Republic REP 031 N
(LP) N/A
- 73 (1) **STRANGER**
The Mercey Brothers - MBS 1011
(LP) Comin' On Stronger MBS 2000
- 74 (1) **MAYBE YOU SHOULD'VE BEEN LISTENING**
Jesse Colter - Capitol P 4641 F
(LP) That's The Way A Cowboy S1 11883 F
- 75 (1) **EASY DOES IT**
Rondino - Giro G 1416
(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 (8) **WAYLON JENNINGS**
I've Always Been Crazy (RCA)
AFL1-2979 N AFS1-2979 N AFK1 2979 N
- 2 2 (10) **DON WILLIAMS**
Expressions (ABC)
9310-1069 T N/A N/A
- 3 4 (8) **BARBARA MANDRELL**
Moods (ABC)
9022-1088 T N/A N/A
- 4 6 (9) **CARROLL BAKER**
If It Wasn't For You (RCA)
KKL1-0285 KKS1-0285 KKK1 0285
- 5 5 (19) **ANNE MURRAY**
Let's Keep It That Way (Capitol)
ST 11743 F 8X 11743 F 4X 11743 F
- 6 7 (7) **CHARLEY PRIDE**
Burgers & Fries (RCA)
APL1 2983-N APS1 2983 N APK1 2983 N
- 7 3 (16) **ELVIS PRESLEY**
A Canadian Tribute (RCA)
KKL1-7065-N KKS1-7065-N KKK1 7065 N
- 8 8 (5) **EMMYLOU HARRIS**
Profile - The Best Of (Warner Bros)
BSK 3258-P M8-3258-P M5 3258 P
- 9 9 (6) **CONWAY TWITTY**
Conway (MCA)
MCA-3063-J MCAT-3063 J MCAT-3063 J
- 10 14 (3) **KENNY ROGERS**
The Gambler (United Artists)
UA-LA-934-H-F UA-EC-934 H-F UA-CA-934 H
- 11 16 (5) **TANYA TUCKER**
TNT (MCA)
MCA-3066-J MCAT-3066 J MCAC-3066 J
- 12 13 (7) **MERCY BROTHERS**
Comin' On Stronger (MBS)
MBS-2000 MBS-2000-8 MBS 2000-C
- 13 25 (2) **WILLIE NELSON**
Willie And Family Live (Columbia)
KC2-35642-H K28-35642-H K2T 35642 H
- 14 10 (12) **GOOD BROTHERS**
Doing The Wrong Things Right (RCA)
KKL1 0282 N N/A N/A
- 15 12 (9) **EDDIE RABBITT**
Variations (Elektra)
6E127 P ETE127 P TC5127 P
- 16 11 (16) **THE FAMILY BROWN**
Believe In Us (RCA)
KKL1 0260 N KKK1 0260 N KKS1 0260 N
- 17 17 (3) **TOM T. HALL**
Places I've Done Time (RCA)
APL1 3018 N APS1 3018 N APK1 3018 N
- 18 18 (17) **DOLLY PARTON**
Heartbreaker (RCA)
AFL1 2797 N AF81 2797 N AFK1 2797 N
- 19 15 (7) **WAYLON JENNINGS & WILLIE NELSON**
Waylon & Willie (RCA)
AFL1 2686 N AFS1 2686 N AFK1 2686 N
- 20 20 (19) **CRYSTAL GAYLE**
When I Dream (United Artists)
UALA 858 F UAFA 858 F UACA 858 F
- 21 21 (10) **OAK RIDGE BOYS**
Room Service (ABC)
9310 1065 T N/A N/A
- 22 22 (7) **LINDA RONSTADT**
Living In The U.S.A. (Asylum)
6E155 P EFB 155-P TC5 155 P
- 23 (1) **JOHN CONLEE**
Rose Colored Glasses (ABC)
9022 1105 T N/A N/A
- 24 24 (20) **WILLIE NELSON**
Stardust (Columbia)
JC35305 H JCA 35305 H JCT 35305 H
- 25 23 (8) **RONNIE MILSAP**
Only One Love In My Life (RCA)
AFL1-2780 N AFS1 2780 N AFK1 2780 N

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

PROPHET continued from page 36

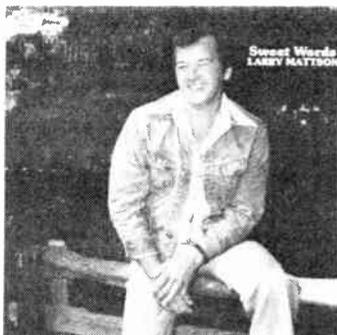
The ideal situation is to have a guest on the show the same time their new or recent single is at the top of the Charts. This has happened with past guests including The Oak Ridge Boys, Larry Gatlin, Jenie Frekie and Narvel Felts.

Even though the show is very successful and gets good ratings, there are still problems. "We get a lot of complaints that we don't have enough Canadian performers," says Prophet. This gets him made and he says, "I want to put the best people around me to do the show. I took scale wage so that I could get the best artists in the music business today. I wanted top names regardless of them being Canadian or American." For the up-coming series of shows, Grand Old Country will have as guests: Mel Tillis, Johnny Paycheck, Stella Parton, Rex Allen Jr., Dallas Harms, Jerry & Joanne and the Family Brown. According to True, "There is a lot of good Canadian talent out there and we want them on our show, but they have to be good."

COUNTRY HITPICKERS

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

CARL HUMPHREY
CKDH AMHERST
PLAYLISTED



LARRY MATTSO
Sweet Words - Grand Slam GS-2008-M
1st effort for Mattson who penned most cuts. Also includes a couple of standards. Produced by Dallas Harms.



FREDDIE PELLETIER
Canadian Guitar Picker - Broadland BR-2011-M Includes Picky Picky, Childhood Playground. All original instrumentals. Prod. Gary Buck.

- 63 Save The Last Dance-Jerry Lee Lewis
- 71 Reaching Out-Dottie West
- 41 Half Mile Of Hell-Ian Tyson
- 6B Fall In Love-Randy Barlow
- 65 If Everyone Had Someone-Eddy Arnold
- 43 Silver & Shine-Dick Damron

FREEMAN ROACH
CJFX ANTIGONISH
PLAYLISTED

- 24 Texas-Tanya Tucker
- Jealous Kind-Rita Coolidge
- 31 Flowers-Brown & Cornelius
- Other Side Of Jeannie-Chuck Pollard
- Bull & Beaver-Haggard / Williams

JOE DEVEAUX
CKBC BATHURST
CHARTED

- 7 (1) Burgers & Fries-Charley Pride
- 72 (25) Softest Touch-Bobby G. Rice
- 63 (27) Can't Stay Married-Cristy Lane
- 60 (36) Lovin On-Bellamy Bros
- 66 (3B) Ole Slew Foot-Porter Wagoner
- 32 (39) Come On In-Oak Ridge Boys

JIM ZACK
CKLQ BRANDON
PLAYLISTED

- Hide Your Daughters-Danny Hooper
- Just Hangin On-Mel Street
- 67 You Win Again-Fustukian
- Baby Blue-King Edward IV
- Smooth Sailing-Connie Smith
- 47 Love Ain't Gonna Wait-Billie Jo Spears

CARMEN COSFORD
CKBR BROOKS
PLAYLISTED

- Hear The South Calling-Hank Thompson
- You've Got A Place-Con Hunley
- Smiling Heart-Jerry & Jo'Anne
- 24 Texas-Tanya Tucker
- 25 Back On My Mind-Ronnie Milsap

CURLY GURLOCK
CFCW EDMONTON/CAMROSE
CHARTED

- 2 (1) Tulsa Time-Don Williams
- 15 (B) Shirley Jean Berrell-Statler Bros



HANK THOMPSON
Brand New Hank - ABC 9022-1095-T
I'm Just Gettin' By strongest cut. Also Have A Good Time & I Hear The South Calling Me. Prod. Larry Butler.



TAMMY WYNETTE
Greatest Hits Vol IV - Epic 35630-H
Includes Womanhood, You And Me, I'd Like To See. . . One Of A Kind and others. Prod. Billy Sherrill.

- 20 (9) Why Have You Left-Crystal Gayle
- 32 (14) Come On In-Oak Ridge Boys
- 55 (15) Every Which Way-Eddie Rabbitt
- (1B) Lookin Out Window-Danny Hooper
- (19) No Teardrops-Willie Nelson
- 41 (20) Half Mile Of Hell-Ian Tyson
- (22) Love Is On Fire-Sylvia Tyson
- (23) Ooh Baby Baby-Linda Ronstadt
- 25 (24) Back On My Mind-Ronnie Milsap
- 43 (25) Silver & Shine-Dick Damron

PLAYLISTED

RICK KEVAN
CHUC COBOURG
PLAYLISTED

- 40 Song We Made Love To-Mickey Gilley
- She's Back In Manhattan-Ronnie Kartman
- 74 Should Have Been Listening-Jesse Colter
- 73 Stranger-Mercey Bros
- Mama's Shoebox-Wilburn Bros

DOUG BLACKWOOD
CKNR ELLIOT LAKE
PLAYLISTED

- 9 Done Enough Dyin-Larry Gatlin
- Bull & Beaver-Haggard & Williams
- 36 Baptise Jesus-Artie MacLaren
- 2B Canada-Ray Griff
- 1B Picked A Daisy-Dallas Harms

KEITH BRADLEY
CJSL ESTEVAN
CHARTED

- 23 (1) The Gambler-Kenny Rogers
 - 20 (2B) Why Have You Left-Crystal Gayle
 - 55 (30) Every Which Way-Eddie Rabbitt
- PLAYLISTED
- 6B Fall In Love-Randy Barlow
 - 65 If Everyone Had Someone-Eddy Arnold
 - 70 Easy Does It-Rondini
 - 60 Lovin On-Bellamy Bros

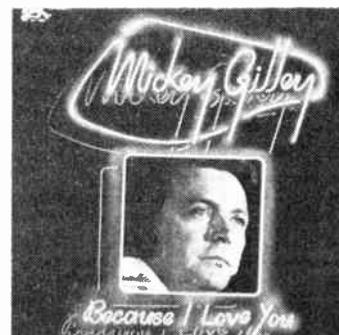
JOHN GOLD
CHF.X-FM HALIFAX
CHARTED

- 7 (1) Burgers & Fries-Charley Pride

COUNTRY continued on page 41



GUY CLARK
Warner Bros BSK-3241-P Latest album by songwriter/singer. Wrote most of material. Also version of I'm In The Jailhouse Now. Prod. Neil Willburn.



MICKEY GILLEY
Because I Love You - Broadland BR-1984
Most material written by Jerry Foster & Bill Rice. Includes Quittin' Time, Because I Love You. Photos by John Rowlands.

DISCO JOCKEYING

(Disco news and release information
courtesy Peter Frost - Disco Sound)

Columbia Records have released a commercial 12 inch of Gary's Gang's Keep On Dancing (7.15), which was formerly on the Sam label. The song has a great hook, which, after a few listens, you find yourself humming. The initial response was slow, but now the record is breaking wide open.

Herbie Mann and Patrick Adams (Musique) have teamed up for Herbie's new release, Superman. The song, timed with the movie release, is the old Celi Bee disco song from two years ago. The song cooks with this arrangement, but with a new remix of the original coming on 12", this one might get lost. I also understand Herbie Mann's new LP should be out this week, with all cuts produced by Patrick Adams.

Unidisc Records have released a new album by the Montreal Express titled Disco City. The main side of the LP contains a great cut titled Dance All Night (no time on label), which is similar to Love Disco Style (The group is basically the same sound and personnel) and contains two breaks. The other cut is more laid back, but still works. It's titled Feelings Of Love. Unidisc is now available through RCA in Canada.

CBS has released the LP by Dee D. Jackson titled Cosmic Curve. The album contains the hit of last fall, Automatic Lover, and the whole set is presented as a story, with all cuts premixed. I'm not sure if the album will be a big hit, but it certainly deserves a listen. There are many ideas here that could be expanded or remixed for a 12 inch.

DISCO PICKS

GREG HOWLETT
LE TUBE/TORONTO

CONTACT
Edwin Starr (12")

FLY AWAY
Voyage (LP)

CHASE
Giorgio (12")

JE SUIS MUSIC
Carrone (L&A)

I WILL SURVIVE
Gloria Gaynor (12")

COUNTDOWN
Dan Hartman (12")

EVOLUTION
Giorgio (LP)

DA YA THINK I'M SEXY
Rod Stewart (LP)

SHAKE YOUR BODY
Jacksons (LP)

WHAT YOU GAVE ME
Diana Ross (12")

GORD McMILLAN
THE QUEST/TORONTO

I WILL SURVIVE
Gloria Gaynor (12")

HAVEN'T STOPPED DANCING YET
Gonzales (12")

SOUVENIRS
Voyage (LP)

GIVIN' UP GIVIN' IN
Three Degrees (LP)

KEEP ON DANCING
Gary's Gang (12")

IF THERE'S LOVE
Amant (12")

HUNCHBACK OF NOTRE DAME
Alec C. Constandions (12")

BABY I'M BURNIN'
Dolly Parton (RCA)

WHAT YOU GAVE ME
Diana Ross (12")

VINCE DEGIORGIO
SCANDALS (THE PORTS)/TORONTO

SHAKE YOUR GROOVE THING
Peaches & Herb (12")

CONTACT
Edwin Starr (12")

LE FREAK/I WANT YOUR LOVE
Chic (12" & LP)

CONTACT
Edwin Starr (12")

I LOVE THE NIGHT LIFE
Alicia Bridges (Polygram)

THIS IS THE HOUSE
Pattie Brooks (12")

Y.M.C.A.
Village People (12")

TENDER IS THE NIGHT
THP Orchestra (12" & LP)

SOUVENIRS
Voyage (LP)

AIN'T THAT ENOUGH
John Davis (12")

COUNTDOWN
Dan Hartman (12")

RAWLE JAMES
BANANAS/TORONTO

LE FREAK
Chic (12")

Y.M.C.A.
Village People (12")

DA YA THINK I'M SEXY
Rod Stewart (LP)

CONTACT
Edwin Starr (12")

FLY ME ON THE WINGS OF LOVE
Celi Bee (LP)

I LOVE THE NIGHT LIFE
Alicia Bridges (12")

I DON'T KNOW IF IT'S RIGHT
Evelyn "Champagne" King (LP)

JE SUIS MUSIC
Carrone (LP)

DANCE
Paradise Express (12")

INSTANT REPLAY/COUNTDOWN
Dan Hartman (12")

DISCO 30

1. LE FREAK
Chic (WEA)
2. CONTACT
Edwin Starr (GRT)
3. GOT TO BE REAL
Cheryl Lynn (CBS)
4. GET DOWN
Gene Chandler (GRT)
5. AIN'T THAT ENOUGH
John Davis (Import)
6. (Boogie Woogie) DANCIN' SHOES
Claudia Barry (London)
7. Y.M.C.A.
Village People (Polygram)
8. I WILL SURVIVE
Gloria Gaynor (Polygram)
9. YOU MAKE ME FEEL REAL
Sylvester (Import)
10. I LOVE THE NIGHT LIFE
Alicia Bridges (Polygram)
11. RASPUTIN
Boney M (WEA)

12. DA YA THINK I'M SEXY
Rod Stewart (WEA)
13. LET'S START THE DANCE
Bohannon (Polygram)
14. SEPTEMBER
Earth, Wind & Fire (CBS)
15. CHASE
Giorgio (Import)
16. SHOOT ME WITH YOUR LOVE
Tasha Thomas (WEA)
17. JE SUIS MUSIC
Carrone (WEA)
18. YOU STEPPED INTO MY LIFE
Melba Moore (CBS)
19. INSTANT REPLAY
Dan Hartman (CBS)
20. AQUA BOOGIE
Parliament (Import)
21. OLE OLE
Charo (RCA)
22. STARCRUISIN'
Gregg Diamond (CBS)
23. FEED THE FLAME
Lorraine Johnson (Import)
24. SOUL BONES
Trammps (Import)
25. IN THE BUSH
Musique (Quality)
26. GIVIN' UP GIVIN' IN
Three Degrees (Quality)
27. MACARTHUR PARK
Donna Summer (Polygram)
28. SINNER MAN
Sarah Dash (Import)
29. ZEKE THE FREAK
Isaac Hayes (Import)
30. KEEP ON DANCIN'
Gary's Gang (Import)

TWELVE INCH

TOP 15 12 INCH

1. Y.M.C.A./MACHO MAN
Village People (Polygram)
2. CONTACT
Edwin Starr (GRT)
3. GET DOWN
Gene Chandler (GRT)
4. THEM CHANGES
Perpall (Solo)
5. THE CHASE
Giorgio (Import)
6. BABY I'M BURNIN'
Dolly Parton (RCA)
7. WHA YOU GAVE ME
Diana Ross (Import)
8. KEEP ON DANCING
Gary's Gang (Import)
9. DANCE
Paradise Express (Import)
10. GOT TO BE REAL
Cheryl Lynn (Import)
11. (Boogie Woogie) DANCIN' SHOES
Claudia Barry (London)
12. SHOOT ME WITH YOUR LOVE
Tasha Thomas (WEA)
13. SOUL BONES
Trammps (Import)
14. FREESTYLE DANCING
Mantus (Import)
15. LE FREAK
Chic (WEA)

DISCO ALBUMS

1. FLY AWAY
Voyage (RCA)
2. LEMON
LEMON (Quality)
3. LOVE TRACKS
Gloria Gaynor (Import)
4. BATTLESTAR GALACTICA
Giorgio (Polygram)

- 5 CLEAN
Edwin Starr (Import)
- 6 LET THE MUSIC PLAY
Arpeggio (Polygram)
- 7 A SYMPHONY OF LOVE
Miguel Brown (Polygram)
- 8 INSTANT REPLAY
Dan Hartman (Import)
- 9 DESTINY
Jacksons (CBS)
- 10 I'M LEARNING TO DANCE
Lorraine Johnson (Quality)
- 11 PHREEK
Phreek (Import)
- 12 BLONDES HAVE MORE FUN
Rod Stewart (WEA)
- 13 AMANT
Amant (Import)
- 14 TOO HOT
Peaches & Herb (Polygram)
- 15 C'EST CHIC
CHIC (WEA)

And more disco by Michael Beard

Change Records has released a 12" disco version of Aura's latest single, L.A. Sunshine. The disco mix was done by Robert Ouimet and Jeff Smith and has been receiving encouraging response from DJ's.

Fantasy, distributed by GRT in Canada, have released a new 7" single by Sylvester titled You Make Me Feel Mighty Real. The single is on pink vinyl and is the group's follow-up to their Dance (Disco Heat) hit. That single, by the way, has sold more than 50,000 copies according to Lee Silverides, National Promotion Manager at GRT.

There is now a TV sitcom which has a disco lifestyle as its theme. The show is called Joe and Valerie and debuted on the NBC network at the beginning of this month. The theme song, titled Deeper, was written by Kevin Moore and is performed by Casablanca recording artists, Pattie Brooks and Brooklyn Dreams' member Joe "Bean" Esposito. The program, seen on Fridays, revolves around two young lovers who meet in a disco.

By now, most people know that WKTU-FM in New York, knocked off the giant WABC for the number one spot in the latest ratings. Apparently disco on radio is becoming so popular, as witnessed by the latest ratings, that many stations in the U.S. are going to a fulltime disco format. Ken Burkhart, who devised the successful format for WKTU and his company Burkhart/Abrams, have formed a partnership with TM Programming to make their system available on tape for automated stations or on a live consultation basis. TM Programming is the largest taped programming syndicator in the U.S.

Prism Records have announced that they will be releasing a 12" remix version of Love Disco Style from the Erotic Drum Band album. Tom Savarese did the mixing and re-editing in New York. Savarese has remixed other notable hits including Dance, Dance, Dance by Chic and I'm A Man by Macho to name a few. The new version of Love Disco Style will be released to DJ's in a limited edition coloured vinyl.

Q-107, an AOR FM station in Toronto, recently devoted one and a half hours on a Friday evening to disco. Music Director Brian Master arranged the music and John

Donabie hosted the show which was a far cry from their usual music format. Master told RPM that the reason they did the disco profile was that "as a station that is concerned with what is going on in contemporary music, it is our duty to reflect what is happening. Let's face it, disco is a major music form." Master further advised that the listener reaction was a 50/50 split between those hating it and those whose music tastes appreciated disco. However, Master was quick to point out that it was only a one night event, and explained that the station had done other music profiles on punk, jazz etc. Commenting on the trend in the U.S. of radio stations going all disco, Master noted, "Toronto couldn't handle it. It just wouldn't work." Some of the music they played included, Weekend Two Step by the THP Orchestra, Y.M.C.A., the Village People's giant hit, Alicia Bridges' I Love The Night Life, Le Freak by Chic, Gloria Gaynor's I Will Survive, Je Suis Music by Cerrone and others.

Ultra Records in Toronto have released their first single by Elaine Golden titled Don't Stop Shaking. The single is the first effort by Golden and was recorded at Marigold Studios in Toronto. The label is currently awaiting reaction from the Ontario Disco Pool and early reports have more than 30 radio stations programming the single already.

COUNTRY continued from page 39

- 20 (20) Why Have You Left-Crystal Gayle
- 53 (25) Story Of The Year-Terry Carisse
- 44 (26) Gimme Back My Blues-Jerry Reed
- 32 (29) Come On In-Oak Ridge Boys
- 55 (PH) Every Which Way-Eddie Rabbitt
- PLAYLISTED
- 61 This Feeling-Marie Bottrell
- 39 Hey Daddy-Anne Murray
- DANIEL EARL KNECHT
- CFFM-FM KAMLOOPS
- CHARTED
- 23 (1) The Gambler-Kenny Rogers
- 55 (17) Every Which Way-Eddie Rabbitt
- 24 (18) Texas-Tanya Tucker
- 8 (29) Done Enough Dying-Larry Gatlin
- 32 (30) Come On In-Oak Ridge Boys
- PLAYLISTED
- 13 Rachel-David Thompson
- 41 Half Mile Of Hell-Ian Tyson
- * Love Is A Fire-Sylvia Tyson

- TEX BAGSHAW
- CKLY LINDSAY
- CHARTED
- 2 (1) Tulsa Time-Don Williams
- 75 (23) Rhinestone Suit-Sharon Lowness
- 55 (28) We Made Love To-Mickey Gilley
- 55 (29) Every Which Way-Eddie Rabbitt
- 9 (30) Done Enough Dying-Larry Gatlin
- * (PH) Whiskey River-Willie Nelson
- PAUL REVERE
- CKRM REGINA
- CHARTED
- 55 (33) Every Which Way-Eddie Rabbitt
- * (41) Mr. Jones-Big Al Downing
- 3 (43) Whiskey River-Willie Nelson
- * (47) Stone Wall-Gary Stewart
- * (63) The Fool Strikes Again-Charlie Rich
- 31 (76) Flowers-Streisand & Diamond
- * (95) Too Fast-Sheila Andrews
- * (97) Endless Highway-Dave Baker
- * (98) The Giver-Paul Schmucker

- ROSS HOWEY
- CFGM RICHMOND HILL
- CHARTED
- 231(1) The Gambler-Kenny Rogers
- 7 (13) Burgers & Fries-Charley Pride
- 4 (16) All Of Me-Willie Nelson
- KEITH LEASKY

- CHOA STETTLER
- CHARTED
- 58 (1) On My Knees-Rich & Fricke
- 2 (22) Tulsa Time-Don Williams
- 9 (34) Done Enough Dying-Larry Gatlin
- 25 (39) Back On My Mind-Ronnie Milsap
- 73 (41) Stranger-Mercury Bros
- 62 (45) Maybellene-Jones & Paycheck
- 75 (49) Rhinestone Suit-Sharon Lowness
- JOHN MOORHOUSE
- CKSP SUMMERLAND
- PLAYLISTED
- 23 The Gambler-Kenny Rogers
- 28 Canada-Ray Griff
- * May You Never-Sylvia Tyson
- 65 If Everyone Had Someone-Eddy Arnold

- ARNA HALLORAN
- CJCB SYDNEY
- CHARTED
- 12 (1) Hooked On A Feeling-Carroll Baker
- 26 (35) Feet-Ray Price
- 35 (39) Don't Hurt Me-Ray St. Germain

- BRUCE RYAN
- CKCL TRURO
- PLAYLISTED
- 35 Don't Hurt Me-Ray St. Germain
- * Angeline-Ed Bruce
- * A Beautiful Song-Lee Dresser
- 43 Silver & Shine-Dick Damron
- 10 Dream Maker-Sheila Ann
- 66 Ole Slew Foot-Porter Wagoner
- * May You Never-Sylvia Tyson
- 59 It Takes More-Don Cochran

- WEIRD HAROLD
- CKWX VANCOUVER
- CHARTED
- 2 (1) Tulsa Time-Don Williams
- 32 (39) Come On In-Oak Ridge Boys
- 8 (45) Your Love-Conway Twitty
- * (47) Worth Waiting For-Don King
- 56 (50) Every Woman-Van Dyke
- 62 (PH) Maybellene-Jones & Paycheck
- PLAYLISTED
- * I Will Rock And Roll-Johnny Cash
- * She's Back In Manhattan-Ronnie Kartman
- * If I Could-Billy Crash Craddock
- 60 Lovin On-Bellamy Bros

- JOHANNA SOLIMA
- CKLW-FM WINDSOR
- CHARTED
- 7 (1) Burgers & Fries-Charley Pride
- 65 (42) If Everyone Had-Eddy Arnold
- * (43) If I Could-Billy Crash Craddock
- * (44) She's Gonna Love Me-Razzy Bailey
- 72 (45) Softest Touch-Bobby G. Rice
- PLAYLISTED
- * She's Back In Manhattan-Ronnie Kartman
- * Comes A Time-Neil Young
- 22 You Made My Day-Canadian Zephyr
- * No Time To Cry-Christopher Ward
- 75 Rhinestone Suit-Sharon Lowness

- IONA TERRY
- CKNX WINGHAM
- PLAYLISTED
- 9 Done Enough Dying-Larry Gatlin
- 20 Back To The Love-Susie Allanson
- 55 Every Which Way-Eddie Rabbitt
- 53 Story Of The Year-Terry Carisse
- 49 Love Catch Fire-Ian Kemp

- CHARLIE RUSSELL
- CJCJ WOODSTOCK
- CHARTED
- * (1) Daylight-T.G. Sheppard
- 20 (26) Why Have You Left-Crystal Gayle
- 15 (27) Shirley Jean Berrel-Statler Bros
- * (28) It's Alright-Doc & Merle Watson
- * (29) No Teardrops-Willie Nelson
- 61 (30) This Feeling-Marie Bottrell
- * (PH) Let Me Love You-Janie Fricke

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Infinity Records of Canada requires an aggressive self-starter for their promotion department. Good secretarial skills required. Some knowledge of record industry an asset. Call 416-491-3000 ask for Jess Ross.

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RPM

Canada's Music Industry Weekly

Where it all began . . .

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

MAPL LOGO

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

JUNO AWARDS

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

BIG COUNTRY AWARDS

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

CANADIAN MUSIC INDUSTRY DIRECTORY

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

COMMUNICATION MEETINGS

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

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

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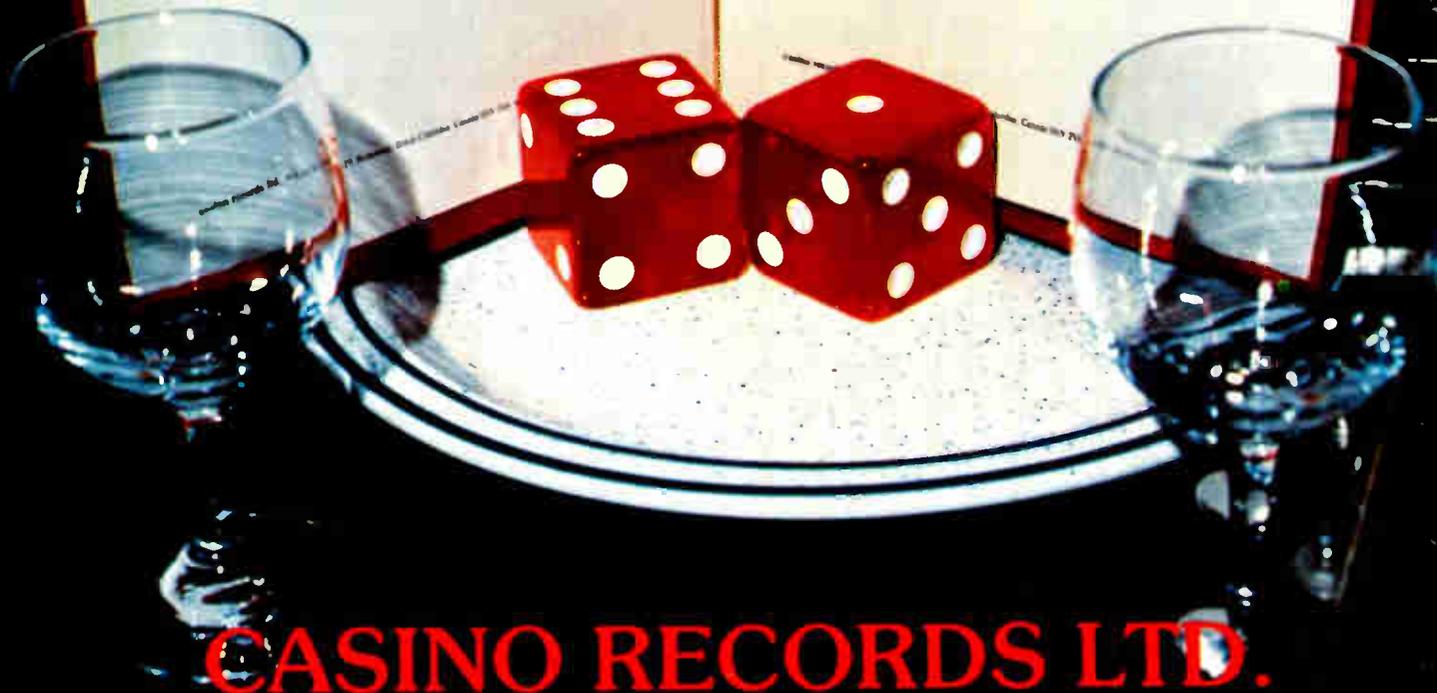
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