

20/20 WEEKLY

Volume 33 No. 10 May 31, 1980

Cover story: Pickwick power for Marie Bottrell release



Catherine McKinnon

SIDE ONE

Anyway The Wind Blows
Baby In The Morning
Quand Les Bateaux Sont Vont
Song For My Father
Peace In My Heart

SIDE TWO

Thats When You Know
Mother
Singing The Blues
Give Yourself Up
Dream



EXECUTIVE PRODUCERS — John Renton & Hank Jerzy

PRODUCED BY — John Renton

ARRANGER/CO-PRODUCER — Paul Zaza

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DISTRIBUTED BY PICKWICK RECORDS OF
CANADA LIMITED



CBS pacts distribution deal with Vera Cruz

Stan Kulin, Senior Vice President of CBS Records of Canada, has announced the signing of a Canadian distribution deal with the Edmonton-based independent Vera Cruz Records. The label, founded by veteran artist/producer/label manager Wes Dakus, has eight acts on its roster, all of which are involved in the deal with CBS.

The two primary acts on the roster of Vera Cruz at this time are rock group the Models and country-rock group One Horse Blue, each of whom has current album product. Those two acts first attracted the attention of CBS' A&R Director Jeff Burns, who initiated the action between the two companies. The Vera Cruz roster is filled out by singer-pianist Mavis McCauley, country artists Fustukian, Terry Armes and Sara Williams, soft rock duet Jameson Booker, and veteran U.S. artist Hoyt Axton.

Sherman's/Mister Sound Spring Record Madness

Toronto: May 22 marks the beginning of the Spring Record Madness sale at all Mister Sound stores in Ontario. This promotion is being handled through in-store poster displays, bag stuffers announcing the sale and print advertising. The size of the latter will vary depending on the size of the market involved.

Approximately 14 titles from various categories will be concentrated on during the promotion. Spring Record Madness has been designed to appeal to all different segments of the general record market. Through this promotion, Sherman's/Mister Sound hopes to inject excitement into the business at the retail level and to get the customer excited about the product.

Children's LP's are doing very well in the Sherman's/Mister Sound outlets in Ontario. Disney's Mickey Mouse Disco is a major mover, particularly at the Sheridan Mall (Mississauga) and Markham Place (Thornhill) stores, as well as at the outlets in Bramalea and North York. The chain's buyer, Jim Frazier, feels that this phenomenon is due to the fact that the above-named stores are in large residential areas, and also that the increased sales of children's product reflects more emphasis placed on child education by young parents.

Frazier said that there are good children's records available from the majors that appeal to parents as well as kids, making the children's record fit into the family situation better.

Axton, a noted singer-songwriter whose writing credits include the huge Three Dog Night hit Joy To The World, comes to Vera Cruz through a Canadian licensing deal with his own independent U.S. label.

Upon finalizing the deal with CBS, Vera Cruz President Wes Dakus stated, "I couldn't be more pleased with the agreement," and expressed his confidence that "CBS is going to bat for us." The label maintains its eastern Canada promotion office, staffed by Anya Wilson and Petra

Schweitzer, as well as head office in Edmonton, and both offices will now be co-ordinating their efforts with CBS regional and national staff.

For CBS' part, Stan Kulin emphasized the role of the agreement in CBS' ongoing commitment to Canadian talent, stating, "We are happy to be working with such a strong independent label to further the careers of Canadian artists. All of us here at CBS look forward to a promising and successful association with Vera Cruz and their artists."

CRIA pulls for removal of tariff on studio equip.

Toronto: The Canadian Recording Industry Association has submitted a brief to the Minister of Finance requesting an amendment of the Customs Tarriff to allow the duty-free importation of studio equipment. CRIA believes that the proposed change in the Customs Tariff is long overdue and essential for the growth of the Canadian recording industry and feels that it will help Canadian studios maintain a competitive position in the international market, where state-of-the-art technology and first-class recording facilities are of the utmost importance.

The brief demonstrates that Canadian studios possess this high quality, but it costs Canadian studios far more than their foreign counterparts to maintain this competitive position due to the present duty on studio equipment.

CRIA President Brian Robertson said that the presence of the tariff was for the protection of domestic industry, but that the justification for the tariff was absent in the case of studio equipment. There are no Canadian manufactured substitutes for parts or equipment needed to build and maintain a world-class studio, so Canadian studios must search abroad for their equipment needs.

Robertson also maintained that the advent of digital recording equipment has made the proposal in the brief all the more urgent, as the enormous cost of re-equipping a Canadian studio for digital recording is worsened by the sizable duties involved on the equipment. This will seriously inhibit the spread of digital equipment into Canada.

Robertson said that the tariff exemption proposed in the brief is similar to that which has been enjoyed by the film industry since 1937: motion picture equipment may enter the country duty-free for use in a commercial film production. CRIA feels that it is unfair to tax a piece of recording equipment while motion picture equipment may enter the country without the same substantial tariff. Robertson felt that there could be no justification for the fact that the same piece of equipment from the same manufacturer may enter Canada duty free when destined for the movie studio but could be subjected to a tariff duty of at least 15% if purchased by a sound recording studio. CRIA has recently amended its by-laws, allowing Canadian recording studios to become members, and a special committee has been working on the import duty brief for the past year.

Stony Plain release new Norman Blake LP

Edmonton: Through a licensing agreement with U.S. label Rounder Records, the Edmonton-based Stony Plain label is currently releasing a new album by noted guitarist Norman Blake. Titled The Rising Fawn String Ensemble, the album features Celtic music, original material and American traditional songs. It features Blake, one of North America's top acoustic guitarists, with Nancy Blake on cello and mandolin and James Bryan on fiddle.

Norman Blake first rose to international prominence in 1969 as a member of Johnny Cash's band on

the latter's summer television series. A major session musician in Nashville, his credits include performances on Bob Dylan's Nashville Skyline LP and the Nitty Gritty Dirt Band's triple album release Will The Circle Be Unbroken. He has also recorded and toured with the likes of Kris Kristofferson, John Hartford and Joan Baez.

Blake also has a widespread catalogue of his own recordings throughout the seventies on such roots-oriented labels as Takoma, Country and Flying Fish, as well as two previous albums on the Rounder label.

A&M releases new discs in Audiophile series

Toronto: A&M is releasing five more titles in its Audiophile Series, bringing the total number of discs to 12. The pioneering releases in 1979 include Supertramp's *Crime Of The Century* and *Feels So Good* by Chuck Mangione. The new Audiophile offerings include *Crisis What Crisis* by Supertramp, Chris DeBurgh's *Spanish Train And Other Stories*, *Cornerstone* by Styx, *Rise* by Herb Alpert and *Regatta De Blanc* by new wavers the Police.

Crisis What Crisis is the fourth Supertramp LP to be represented in the Audiophile Series. The others are *Even In The Quietest Moments*, *Breakfast In America* and the aforementioned *Crime Of The Century*. *Rise* by label co-owner Herb Alpert is his most successful album since 1966. The LP won Alpert the award for Best Instrumental Album at this year's Grammys. Styx's *Cornerstone* is their second in the series. The multi-platinum disc follows last year's *The Grand Illusion*. Both Chris DeBurgh's *Spanish Train And Other*

Stories and the Police's *Regatta De Blanc* are firsts for those artists in the Audiophile Series with the Police LP marking the entry of new wave into the audiophile format.

A&M's Audiophile Series are recordings from the A&M catalogue, and are available at the present only in Canada. These recordings are mastered at half-speed in Japan, allowing for greater control in the cutting of the mother. The discs

in the Audiophile Series are pressed on high grade virgin vinyl, sometimes called supervinyl. For best results, a side shouldn't be played non-stop more than once every four hours. The reason for this is that the grooves tend to widen due to over-playing, leading to distortion on replay. Records in the Audiophile Series are carefully packaged and shipped to ensure excellent condition at the point of purchase.

Chilliwack's company sues Mushroom Records

In a law suit dated May 5, Paradise Productions Ltd., the production company of Vancouver-based rock group Chilliwack, sued the group's label, Mushroom Records Canada Inc. in the Supreme Court of British Columbia. Paradise is asking "for damages for breach of an agreement between Paradise and Mushroom dated June 4, 1979, and for a declaration that Paradise's obligations under the agreement are at an end."

Answering music industry conjecture, a Chilliwack spokesperson explained, "This is the only law suit between the parties at this time. There are no other law suits between the parties."

Last month, Fourth Street East, a Los Angeles-based label management firm which represents Mushroom, informed Chilliwack that their contract had been suspended. The suspension, which is being challenged in the suit, alleges that the group failed to account for certain tour support money, failed to provide product by a due date, and that Chilliwack further breached their contract when member Bill Henderson produced and allegedly performed on an album by Solid Gold recording group Toronto.

The Paradise law suit alleges that Mushroom failed to pay advances due the group, refused Chilliwack access to audit Mushroom's books, neglected to account for royalties and did not release Chilliwack's *Breakdown In Paradise* album within six months of delivery in the U.S.

Paradise also claims that Mushroom failed to pay the group \$92,000 in outstanding tour support debts, and that the company released records on a budget or premium label without Paradise's consent.

The suit further contests the suspension of Chilliwack's contract and alleges that Mushroom has become insolvent, "has failed to pay its debts as they become due, has ceased or threatened to cease carrying on its business and/or has committed an act of bankruptcy." This, the suit claims, breaches a clause in the *Paradise/Mushroom* contract.

It was reported several weeks ago in a major U.S. trade that the California Canadian Bank has called in a promissory note for \$700,000.

On April 18, the suit further states, Paradise notified Mushroom that Paradise considered Mushroom's defaults, along with various other

CHILLIWACK continued on page 5

Sunbury/Dunbar Music gains American contracts

Toronto: Jack Feeney, President of Sunbury/Dunbar Music Canada Ltd., has announced a publishing agreement with several Nashville and New York-based publishing companies. The agreement gives Sunbury/Dunbar Music full sub-publishing rights in Canada for the entire catalogues of Dolly Parton's *Velvet Apple Music* (BMI) and *Song Yard Music* (ASCAP) and Porter Wagoner's *Porter Music* (BMI) and *W&N Music* (ASCAP). The agreement was signed on behalf of the above Nashville companies by Carla Scarborough, General Manager for both. The New York companies involved include *Salsoul Music* (ASCAP), *Lucky Three Music* (BMI) and *Antisia Music* (ASCAP). These new acquisitions increase the Sunbury/Dunbar catalogue by over 1,000 songs and greatly broaden the selection of music in all categories available to Canadian talent through Sunbury/Dunbar Music.

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

RPM

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

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

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



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

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COMING EVENTS

September 15 to 19
CANADIAN COUNTRY MUSIC
WEEK WINNIPEG 1980
Winnipeg, Manitoba

September 20 & 21
BIG COUNTRY AWARDS
WEEKEND
Winnipeg Inn, Winnipeg, Manitoba

Phonodisc's Morgan move with new single

Toronto: Phonodisc recording duo Morgan, natives of Wales based in Canada for a number of years, have been attracting solid grass-roots radio support with their new single, Another California Song/Where Would We Be Without Love, on the Phonodisc debut album.

Jacqueline and Lindsay Morgan have been singing together for about ten years, first in their native Wales in a number of groups, and more recently in Canada. They have a number of singles to their credit in Europe, as well as two previous releases on CBS in Canada. As a duo and later a showband, they have attracted a following in Canada and the U.S., as well as being well-received in clubs in the Caribbean.

The current album was produced by Lindsay Morgan, who also wrote all the songs. Phonodisc are currently launching a national promo campaign, including a full-scale media servicing, POP displays featuring posters and album jackets, play copies and video-tapes. The single has been receiving



Lindsay and Jacqueline Morgan

heavy support in Ontario, particularly on adult-oriented formats and in secondary markets, and has more recently been added in Winnipeg, Vancouver and the Maritimes. Kitchener is a particularly strong market. The mid-morning TV show on CKCO, hosted by Johnny Walters, has recorded all the songs on the current album, and plays the tapes on a very regular basis.

Stony Plain issue The David Grisman Rounder LP

Edmonton: The London-distributed Stony Plain Records have announced the Canadian release of The David Grisman Rounder Album. The set is the first solo effort by the noted session mandolinist (he has had other releases since it was recorded) and is available domestically in Canada for the first time.

A pioneer musician who has also scored a number of films, David Grisman is a veteran of many bluegrass and country rock bands and is credited with founding a new form of acoustic music which he calls 'Dawg Music' after his nickname. He has appeared on over 50 albums with the

likes of Linda Ronstadt, the Grateful Dead, Judy Collins, James Taylor, Maria Muldaur, Bonnie Raitt, Martin Mull and the Pointer Sisters, as well as Canadian acts Kate & Anna McGarrigle and Jonathan Edwards.

The David Grisman Rounder Album, licensed by Stony Plain from the U.S. label Rounder Records, features an all-star acoustic band including the likes of fiddler Vassar Clements, fiddler/mandolinist Ricky Skaggs (of Emmylou Harris' band), Bill Keith, Tony Rice, Jerry Douglas and Todd Phillips. The music on the album has its roots in bluegrass, but approaches acoustic jazz.

CHILLIWACK continued from page 4

actions including the suspension of the contract, to constitute repudiation of the agreement. In the letter to Mushroom, the suit claims, Paradise elected to accept the repudiation and claimed their obligations under the agreement were at an end.

Paradise claims Mushroom breaches of the agreement have resulted in loss and damages including loss of earnings from the album's sale, loss of business opportunity and loss of reputation. The suit asks for judgements for the alleged advances and tour support due, in addition to damages and a declaration that Paradise's contractual obligations are at an end.

Trend Recs. to distribute Umbrella audiophile set

Mississauga: Trend Records, a growing young Canadian record distributor, has acquired distribution rights to the Umbrella audiophile series of primarily direct-to-disc records. The series includes the well-known Rough Trade Live album featuring Carole Pope and group, which was the first major rock direct-to-disc effort ever and the first major D-to-D release in Canada. Also on the line is Big Band Jazz by Rob McConnell & The Boss Brass, which in 1978 won Juno Awards as the Top Jazz Recording and for David Greene as Top Engineer.

The Umbrella label is noted as one of Canada's top audiophile lines, and is established throughout the world. In announcing the distribution deal, which is for Canada only, Trend Records' Michael Keefe noted, "We look forward to a long and successful association with Umbrella."

JACK GRUNSKY

Will be appearing in **simulcast** May 31,

10:30 p.m.

in co-operation with Roger's cable TV channel 10 and CHFI Radio 91.1 FM.

Featuring the music from his new soon to be released album.



Trilogy's Ross Munro and Quality's Bruce Carney, Art Pappone and Larry Macrae (l-t) were on hand for a performance by Trilogy recording group Uranus at Zounds in Toronto.

NEW ALBUMS

STEAMER

Look At Me Now - Intercan IC-1005 (Pickwick) pop Suggested List \$8.98
 The Intercan debut for this trio is a solid pop effort of catchy love songs. Vocalist/pianist Gordon Henderson shows himself to be a prolific composer, penning nine out of ten tracks on the album. The music ranges from dreamy ditties, such as the current single, Don't Say Goodbye and Bitter Sweet, to light rockers such as Fight To Survive, Every Bit Of Love and the title track. The tunes in the latter category have 'heavier' potential, but this quality is obscured by the light vocals and the sometimes-excessive sweetening tracks. Nevertheless, an excellent pop album, most worthy of AC airplay. Tom Szczesniak helped out on bass, and split the arranging duties with Micky Erbe. The LP was recorded at Eastern Sound in Toronto and was produced by Jackie Rae. This CTL production is 100% Cancon.

GARY GUTHMAN

Moonchild - Intercan IC-1003 (Pickwick) Jazz Suggested List \$8.98
 Vancouver-based trumpeter Gary Guthman has gathered together 21 backing musicians for this fine debut on Intercan. The accent is on soaring horn work sprinkled with the occasional guitar and synthesizer solo. Guthman employs a variety of styles and tempos, ranging from the dreamy, laid back title cut to the funky sounds of Flash and the hot Spanish flavour of Malaguena and Spanish Dreams. The LP features four Guthman originals plus covers of Ebb Tide, I'll Never Love This Way Again and Gino Vannelli's I Just Wanna Stop. Six tunes are 100% Cancon. Recorded at Little Mountain Sound in Vancouver, this CTL production was mixed in Toronto at Eastern Sound and produced by Jackie Rae.

JERMAINE JACKSON

Let's Get Serious - Motown MT-928-RI-M R&B/Soul Suggested List \$8.98
 The former Jacksons member has teamed up with R&B legend Stevie Wonder and done an LP of strong disco-flavoured funk and gentle soulful ballads. Slow, expressive tunes like You're Supposed To Keep Your Love For Me are sandwiched between lengthier up-tempo cuts like the title track, Burnin' Hot and Feelin' Free. Backed by two rhythm sections, one of which plays only on four tunes, Jackson and Wonder have divided up the writing and instrumental duties, with each handling a variety of instruments. The strongest cut is the title track, which if shortened, could make an excellent single. Produced by Jackson and Wonder.

SINGLES ALPHABETICALLY

- 72 A Certain Girl
- 14 A Crazy Little Thing Called Love
- 73 Against The Wind
- 94 All The Tea In China
- 24 American Dream
- 40 And The Beat Goes On
- 3 Another Brick In The Wall
- 79 Another Nail In My Heart
- 58 Any Way You Want It
- 87 Automobile
- 45 Baby Talks Dirty
- 57 Back On My Feet Again
- 54 Biggest Part Of Me
- 15 Brass In Pocket
- 22 Breakdown Dead Ahead
- 1 Call Me
- 5 Cars
- 95 Clones (We're All)
- 19 Come Back
- 32 Coming Up
- 39 Coward Of The County
- 36 Desire
- 67 Doin' It Right
- 8 Don't Fall In Love
- 78 Draggin' You Down
- 42 Echo Beach
- 96 Entre Nous
- 83 Even It Up
- 61 Even The Score
- 75 Fine State Of Affairs
- 10 Fire Lake
- 37 Funkytown
- 99 Good Clean Fun
- 84 Headed For A Fall
- 43 Heartbreaker
- 91 Heart Hotels
- 82 Here Comes My Girl
- 70 Hidin' From Love
- 18 Him
- 33 Holiday
- 41 How Do I Make You
- 21 Hurt So Bad
- 92 I Can Survive
- 48 I Can't Help It
- 63 I Can't Help Myself
- 12 I Can't Tell You Why
- 74 I Pledge My Love
- 59 I Wish I Was Eighteen Again
- 93 I'm Alive
- 77 It's Still Rock & Roll
- 50 Janine
- 81 Keep The Fire
- 35 Ladies' Night
- 86 Little Jeannie
- 25 Longer
- 17 Lost In Love
- 80 Love And Affection
- 64 Love & Loneliness
- 38 Love Stinks
- 66 Lucky Me
- 29 Making Plans For Nigel
- 85 Misunderstanding
- 31 Money
- 97 New Romance
- 47 Night To Remember
- 55 Nyet Nyet Soviet
- 11 Off The Wall
- 26 On The Radio
- 9 Pilot Of The Airwaves
- 16 Refugee
- 4 Ride Like The Wind
- 2 Rock Lobster
- 56 Romeo's Tune
- 69 Run Like Hell
- 34 Save Me
- 98 Say Goodbye To Little Jo
- 65 Set Me Free
- 13 Sexy Eyes
- 76 She's Out Of My Life
- 28 Somethin' On My Mind
- 46 Special Lady
- 60 Steal Away
- 71 Stomp
- 62 The Rose
- 51 The Second Time Around
- 90 The Seduction
- 49 The Spirit Of Radio
- 30 Think About Me
- 52 Too Bad
- 23 Too Hot
- 68 Train In Vain
- 89 Try Walkin' Away
- 44 Video Killed The Radio Star
- 53 We Live For Love
- 88 What's Your Hurry Darlin'
- 20 White Hot
- 27 With You I'm Born Again
- 6 Working My Way Back
- 7 You May Be right
- 100 Young And Restless

BOX SCORE AND RECORD DEALER GUIDE

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

RECORD COMPANY	SINGLES	TOTAL %			POINT SCORE	
		1-10	11-50	51-100		
A&M	33,61,70,71,79		1	4	5	186
CBS	3,7,11,22,25,28,32,56,58,68,69, 75,76,77,81,83,89,91,92,94,98	2	5	14	21	865
Capitol	1,8,10,13,19,20,24,38,39,43,45, 47,49,53,55,57,66,73,96,100	3	10	7	20	1144
MCA	16,18,50,80,82,86,93,99		3	5	8	276
PolyGram	17,23,26,29,31,35,36,37,42,46, 48,59,64,74,90,97		11	5	16	846
Quality	27,63		1	1	2	110
Quintessence	52			1	1	48
RCA	40,51,67,87		1	3	4	155
WEA	2,4,5,6,9,12,14,15,21,30,34,41, 44,54,60,62,65,72,78,84,85,88,95	5	8	10	23	1320
ALBUMS						
A&M	11,31,57,63,70,75,77,87		2	6	8	329
CBS	2,3,4,12,25,32,33,34,38,40,47,52, 53,59,64,67,72,80,82,83,84,90,96	3	8	12	23	1148
Capitol	1,5,10,14,19,20,22,27,30,36,37, 41,42,48,71,78,85,88,91,94,99	3	11	7	21	1142
MCA	6,43,56,68,86,92		1	1	4	249
PolyGram	24,28,39,44,46,54,60,61,62,65, 76,79,98		5	8	13	564
Quality	73,100			2	2	27
RCA	15,51,81		1	2	3	153
WEA	7,8,9,13,16,17,18,21,23,26,29,35, 45,49,50,55,58,66,69,74,89,93, 95,97	3	12	9	24	1338



100 Singles

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

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

CANADA'S ONLY NATIONAL 100 SINGLES SURVEY

Compiled from record store, radio station and record company reports

May 31, 1980.

TW	LW	Wks				
1	2	(12)	CALL ME Blondie - Chrysalis 2414-F (LP) American Gigolo Soundtrack - PD1-6259-Q	26	16 (19)	ON THE RADIO Donna Summer - Casablanca NB-2236-Q (LP) Greatest Hits - NBLP-7191-Q
2	1	(12)	ROCK LOBSTER B-52's - Warner Bros. WBS-49173-P (LP) B-52's - QBS-3355-P	27	36 (7)	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta - Motown M-1477X-M (LP) Late At Night - M-925-M
3	4	(17)	ANOTHER BRICK IN THE WALL (Part II) Pink Floyd - Columbia 1-11187-H (LP) The Wall - PC-36183-H	28	30 (11)	SOMETHIN' ON MY MIND Teenage Head - Attic AT-220-H (LP) Frantic City - LAT-1081-H
4	3	(11)	RIDE LIKE THE WIND Christopher Cross - Warner Bros. WBS-49184-P (LP) Christopher Cross - QBS-3383-P	29	28 (17)	MAKING PLANS FOR NIGEL XTC - Virgin VS-1105-Q (LP) Drums & Wires - V-2129-Q
5	6	(11)	CARS Gary Numan - Beggars Banquet BEG-23-P (LP) The Pleasure Principle - BEG-10-P	30	24 (10)	THINK ABOUT ME Fleetwood Mac - Warner Bros. WBS-49196-P (LP) Tusk - 2HS 3350-P
6	5	(15)	WORKING MY WAY BACK TO YOU Spinners - Atlantic AT-3637-P (LP) Dancin' And Lovin' - QSD-19256-P	31	21 (22)	MONEY Flying Lizards - Virgin VS-1105-Q (LP) The Flying Lizards - V2150-Q
7	7	(10)	YOU MAY BE RIGHT Billy Joel - Columbia 1-11231-H (LP) Glass Houses - FC-36384-H	32	53 (5)	COMING UP Paul McCartney & Wings - Columbia 1-11263-H (LP) N/A
8	11	(8)	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers/Kim Carnes-United Artists UA-X1345-F (LP) Gideon - L00-1035-F	33	38 (14)	HOLIDAY Nazareth - A&M AM-2219-W (LP) Malice In Wonderland - SP-4799-W
9	10	(9)	PILOT OF THE AIRWAVES Charlie Dore - Island IS-49166-P (LP) Where To Now - ILPS-9559-P	34	32 (9)	SAVE ME Queen - Elektra EF-90260-P (LP) N/A
10	8	(14)	FIRE LAKE Bob Seger - Capitol 4836-F (LP) Against The Wind - S00-12041-F	35	31 (26)	LADIES NIGHT Kool & The Gang - De-Lite/Mercury DE-801-Q (LP) Ladies Night - DSR-9513-Q
11	15	(11)	OFF THE WALL Michael Jackson - Epic 9-50838-H (LP) Off The Wall - FE-35745-H	36	33 (18)	DESIRE Andy Gibb - RSO RS-1019-Q (LP) After Dark - RS-1-3069-Q
12	9	(14)	I CAN'T TELL YOU WHY Eagles - Asylum E-46608-P (LP) The Long Run - XE5-508-P	37	50 (6)	FUNKYTOWN Lipps Inc. - Casablanca NB-2233-Q (LP) Mouth To Mouth - NBLP-7197-Q
13	20	(10)	SEXY EYES Dr. Hook - Capitol 4831-F (LP) Sometimes You Win - SW-12018-F	38	45 (5)	LOVE STINKS J. Geils Band - EMI-America 8039-F (LP) Love Stinks - S00-17016-F
14	13	(21)	A CRAZY LITTLE THING CALLED LOVE Queen - Elektra E-46579-P (LP) N/A	39	35 (24)	COWARD OF THE COUNTY Kenny Rogers - United Artists UA-X1327-Y-F (LP) Kenny - UA-LWAK-979-F
15	26	(10)	BRASS IN POCKET Pretenders - Sire SRE-49181-P (LP) Pretenders - QSR-6083-P	40	48 (9)	AND THE BEAT GOES ON The Whispers - RCA YB-11894-N (LP) The Whispers - BXL1-3521-N
16	14	(16)	REFUGEE Tom Petty & The Heartbreakers-MCA 41169-J (LP) Damn The Torpedoes - MCA-5105-J	41	39 (17)	HOW DO I MAKE YOU Linda Ronstadt - Asylum E-46602-P (LP) Mad Love - X5E-510-P
17	27	(9)	LOST IN LOVE Air Supply - Wizard WZD-001-Q (LP) Lost In Love - WZD-LP-001-Q	42	47 (5)	ECHO BEACH Martha & The Muffs - Virgin VS-1111-Q (LP) Metro Music - V-2142-Q
18	17	(17)	HIM Rupert Holmes - Infinity 41173-J (LP) Partners In Crime - INF-9020-J	43	40 (20)	HEARTBREAKER Pat Benatar - Chrysalis CHS-2395-F (LP) In The Heat Of The Night-CHR-1236-F
19	19	(14)	COME BACK J. Geils Band - EMI-America 8032-F (LP) Love Stinks - S00-17016-F	44	43 (25)	VIDEO KILLED THE RADIO STAR The Buggles - Island IS-49114-P (LP) The Age Of Plastic - ILPS-9585-P
20	22	(14)	WHITE HOT Red Rider - Capitol 72821-F (LP) Don't Fight It - ST-12028-F	45	37 (16)	BABY TALKS DIRTY The Knack - Capitol 4822-F (LP) But The Little Girls Understand-S00-12045 F
21	25	(7)	HURT SO BAD Linda Ronstadt - Asylum E-46624-P (LP) Mad Love - X5E-510-P	46	57 (10)	SPECIAL LADY Ray, Goodman & Brown - Polydor PD-2033-Q (LP) N/A
22	29	(7)	BREAKDOWN DEAD AHEAD Boz Scaggs - Columbia 1-11241-H (LP) Middle Man - FC-36106-H	47	46 (19)	NIGHT TO REMEMBER Prism - Capitol 72822-F (LP) Armageddon - ST-6466-F
23	18	(13)	TOO HOT Kool & The Gang - De-Lite DE-802-Q (LP) Ladies Night - DSR-9513-Q	48	52 (8)	I CAN'T HELP IT Andy Gibb/Olivia Newton-John - RSO RS-1026-Q (LP) After Dark - RS1-3069-Q
24	12	(19)	AN AMERICAN DREAM The Dirt Band - United Artists UA-X1330-F (LP) An American Dream - UA-LA974-H-F	49	41 (17)	THE SPIRIT OF RADIO Rush - Anthem ANS-017-F (LP) Permanent Waves - ANR-11021-F
25	23	(18)	LONGER Dan Fogelberg - Epic 9-50824-H (LP) Phoenix - FE-35634-H	50	44 (19)	JANINE Trooper - MCA 41172-J (LP) Flying Colors - MCA-3173-J

RPM Top Singles (51-100)

- 51 51 (12) **THE SECOND TIME AROUND**
Shalamar - RCA YB-11709-N
(LP) Big Fun - BXL1-3479-N
- 52 60 (7) **TOO BAD**
Doug And The Slugs - Ritdong QD-208
(LP) N/A (Quintessence)
- 53 63 (4) **WE LIVE FOR LOVE**
Pat Benatar - Chrysalis CHS-2428-F
(LP) In The Heat Of The Night-CHR-1236-F
- 54 61 (6) **BIGGEST PART OF ME**
Ambrosia - Warner Bros. WBS-49225-P
(LP) One Eighty - XBS-3368-P
- 55 55 (5) **NYET, NYET SOVIET (Soviet Jewellery)**
B.B. Gabor - Anthem ANS-019-F
(LP) B.B. Gabor - ANR-1-1020-F
- 56 34 (21) **ROMEO'S TUNE**
Steve Forbert - Epic ZS9-7525-H
(LP) Jackrabbit Slim - JZ-36191-H
- 57 49 (16) **BACK ON MY FEET AGAIN**
Babys - Chrysalis CHS-2398-F
(LP) Union Jacks - CHR-1267-F
- 58 56 (10) **ANY WAY YOU WANT IT**
Journey - Columbia 1-11213-H
(LP) Departure - FC-36339-H
- 59 42 (12) **I WISH I WAS EIGHTEEN AGAIN**
George Burns - Polydor M-57011-Q
(LP) I Wish I Was Eighteen Again - FRM-1-5025-Q
- 60 71 (4) **STEAL AWAY**
Robbie Dupree - Elektra E-46621-P
(LP) N/A
- 61 62 (6) **EVEN THE SCORE**
Toronto - Solid Gold SGS-700-W
(LP) Lookin' For Trouble - SGR-1000-W
- 62 72 (3) **THE ROSE**
Bette Midler - Atlantic 3656-P
(LP) The Rose Soundtrack - XSD-16010-P
- 63 59 (20) **I CAN'T HELP MYSELF**
Bonnie Pointer - Motown M-1478X-M
(LP) Bonnie Pointer - M7-929-R1-M
- 64 76 (3) **LOVE & LONELINESS**
The Motors - Virgin VS-1112-Q
(LP) Tenement Steps - V-2151-Q
- 65 66 (9) **SET ME FREE**
Utopia - Bearsville BSS-49180-P
(LP) Adventures In Utopia - QBR-6991-P
- 66 70 (7) **LUCKY ME**
Anne Murray - Capitol 4848-F
(LP) Somebody's Waiting - S00-12064-F
- 67 69 (9) **DOIN' IT RIGHT**
Powder Blues Band - RCA PB-50562-N
(LP) Uncut - KKL1-0365-N
- 68 68 (8) **TRAIN IN VAIN**
The Clash - Epic 9-50581-H
(LP) London Calling - E2-36328-H
- 69 81 (3) **RUN LIKE HELL**
Pink Floyd - Columbia 1-11265-H
(LP) The Wall - PC-36183-H
- 70 64 (14) **HIDIN' FROM LOVE**
Bryan Adams - A&M AM-2220-W
(LP) Bryan Adams - SP-4800-W
- 71 82 (4) **STOMP!**
Brothers Johnson - A&M AM-2216-W
(LP) Light Up The Night - SP-3716-W
- 72 67 (5) **A CERTAIN GIRL**
Warren Zevon - Asylum E-46610-P
(LP) Bad Luck Streak In Dancing School-X5E-509-P
- 73 78 (2) **AGAINST THE WIND**
Bob Seger - Capitol 4863-F
(LP) Against The Wind - S00-12041-F
- 74 84 (5) **I PLEDGE MY LOVE**
Peaches & Herb - Polydor PD-2053-Q
(LP) Twice The Fire - PD-1-6239-Q
- 75 80 (2) **FINE STATE OF AFFAIRS**
Burton Cummings - Epic E4-4248-H
(LP) Women Love - XPEC-80040-H
- 76 85 (2) **SHE'S OUT OF MY LIFE**
Michael Jackson - Epic 9-50871-H
(LP) Off The Wall - FE-35745-H
- 77 86 (2) **IT'S STILL ROCK AND ROLL TO ME**
Billy Joel - Columbia 1-11276-H
(LP) Glass Houses - FC-36384-H
- 78 79 (4) **DRAGGIN' YOU DOWN**
Streathheart - WEA 72009-P
(LP) Quicksand Shoes - XWEA-92005-P
- 79 87 (3) **ANOTHER NAIL IN MY HEART**
Squeeze - A&M AM-496-W
(LP) Argy Bargy - SP-4802-W
- 80 77 (6) **LOVE AND AFFECTION**
Bill King - Change CH-45027-J
(LP) N/A
- 81 65 (12) **KEEP THE FIRE**
Kenny Loggins - Columbia 1-11215-H
(LP) Keep The Fire - JC-36172-H
- 82 89 (2) **HERE COMES MY GIRL**
Tom Petty - MCA 41227-J
(LP) Damn The Torpedoes - MCA 5105-J
- 83 75 (11) **EVEN IT UP**
Heart - Epic 9-50847-H
(LP) Bebe Le Strange - FE-36371-H
- 84 88 (3) **HEADED FOR A FALL**
Firefall - Atlantic AT-3657-P
(LP) Undertow - XSD-16006-P
- 85 (1) **MISUNDERSTANDING**
Genesis - Atlantic AT-3662-P
(LP) Duke - XSD-16014-P
- 86 100 (2) **LITTLE JEANNIE**
Elton John - MCA 41236-J
(LP) 21 At 33 - MCA-5121-J
- 87 96 (4) **AUTOMOBILE**
Hansie - Millenium YB-11783-N
(LP) N/A
- 88 91 (4) **WHAT'S YOUR HURRY DARLIN'**
Ironhorse - Scotti Brothers SB-512-P
(LP) Everything Is Gray - XSB-7108-P
- 89 98 (3) **TRY WALKIN' AWAY**
Murray McLauchlan - True North TN4-150-H
(LP) Into A Mystery - TN-41-H
- 90 (1) **THE SEDUCTION (Love Theme)**
James Last Band - Polydor PD-2071-Q
(LP) N/A
- 91 95 (8) **HEART HOTELS**
Dan Fogelberg - Epic 9-50862-H
(LP) Phoenix - FE-35634-H
- 92 94 (7) **I CAN SURVIVE**
Triumph - Attic AT-222-H
(LP) Progressions Of Power - LAT-1083-H
- 93 (1) **I'M ALIVE**
ELO - MCA 41246-J
(LP) N/A
- 94 97 (3) **ALL THE TEA IN CHINA**
Susan Jacks - Columbia C4-4241-H
(LP) N/A
- 95 (1) **CLONES (We're All)**
Alice Cooper - Warner Bros. WBS-49204-P
(LP) Flush The Fashion - XBS-3436-P
- 96 99 (2) **ENTRE NOUS**
Rush - Anthem ANS-021-F
(LP) Permanent Waves - ANR-11021-F
- 97 (1) **NEW ROMANCE**
Spider - Dreamland DL-100-Q
(LP) Spider - DL-1-5000-Q
- 98 83 (5) **SAY GOODBYE TO LITTLE JO**
Steve Forbert - Epic ZS9-7529-H
(LP) Jackrabbit Slim - JZ-36191-H
- 99 (1) **GOOD CLEAN FUN**
Trooper - MCA 41239-J
(LP) Flying Colors - MCA-3173-J
- 100 (1) **YOUNG AND RESTLESS**
Prism - Capitol 72829-F
(LP) Young And Restless - ST-12072-F

A GUIDELINE AS TO HOW THE RPM 100 IS COMPILED

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

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

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

RPM 100 Albums

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

The following codes are used throughout RPM's charts as a key to record distributors.
A&M -W PHONODISC -L
CBS -H POLYGRAM -Q
CAPITOL -F QUALITY -M
LONDON -K RCA -N
MCA -J WEA -P

May 31, 1980.

TW	LW	Wks	Artist	Album	Distributor	Label
1	3	(12)	BOB SEGER	Against The Wind (Capitol)	S00-12041-F	8X00-12041-F 4X00-12041-F
2	1	(12)	BILLY JOEL	Glass Houses (Columbia)	FC-36384-H	FCA-36384-H FCT-36384-H
3	2	(23)	PINK FLOYD	The Wall (Columbia)	PC2-36183-H	P2A-36183-H P2T-36183-H
4	4	(37)	MICHAEL JACKSON	Off The Wall (Epic)	FE-35745-H	FEA-35745-H FET-35745-H
5	6	(7)	KENNY ROGERS	Gideon (United Artists)	L00-1035-F	8L00-1035-F 4L00-1035-F
6	5	(27)	TOM PETTY & THE HEARTBREAKERS	Damn The Torpedoes (MCA)	MCA-5105-J	MCAT-5105-J MCAC-5105-J
7	7	(15)	PRETENDERS	Pretenders (Sire)	QSR-6083-P	N/A N/A
8	12	(7)	GENESIS	Duke (Atlantic)	XSD-16014-P	XTP-16014-P XCS-16014-P
9	16	(11)	GORDON LIGHTFOOT	Dream Street Rose (Warner Brothers)	XHS-3426-P	XW8-3426-P XW5-3426-P
10	11	(19)	RUSH	Permanent Waves (Anthem)	ANR-11021-F	8AN-11021-F 4AN-11021-F
11	8	(33)	STYX	Cornerstone (A&M)	SP-3711-W	8T-3711-W CS-3711-W
12	13	(13)	THE CLASH	London Calling (Epic)	E2-36328-H	E28-36328-H E2T-36328-H
13	15	(14)	LINDA RONSTADT	Mad Love (Asylum)	X5E-510-P	XET8-510-P XRC5-510-P
14	14	(29)	PAT BENATAR	In The Heat Of The Night (Chrysalis)	CHR-1236-F	8CH-1236-F CCH-1236-F
15	19	(16)	THE POWDER BLUES	Uncut (Blue Wave)	KKL1-0365-N	KKS1-0365-N KKK1-0365-N
16	17	(7)	VAN HALEN	Women And Children First (Warner Bros.)	XHS-3415-P	XW8-3415-P XW5-3415-P
17	18	(22)	Z Z TOP	Dequello (Warner Bros.)	XHS-3361-P	XW8-3361-P XW5-3361-P
18	20	(24)	ABBA	Greatest Hits Vol. 2 (Atlantic)	XSD-16009-P	XTP-16009-P XCS-16009-P
19	9	(15)	J. GEILS BAND	Love Stinks (EMI-america)	S00-17016-F	8X00-17016-F 4X00-17016-F
20	23	(16)	THE KNACK	But The Little Girls Understand (Capitol)	S00-12045-F	8X00-12045-F 4X00-12045-F
21	10	(33)	EAGLES	The Long Run (Asylum)	X5E-508-P	XET8-508-P XTC5-508-P
22	25	(14)	RED RIDER	Don't Fight It (Capitol)	ST-12028-F	8XT-12028-F 4XT-12028-F
23	24	(37)	LED ZEPPELIN	In Through The Out Door (Swan Song)	XSS-16002-P	XTP-16002-P XCS-16002-P
24	21	(11)	AMERICAN GIGOLO	Soundtrack (Polydor)	PD-1-6259-Q	PD-8-6259-Q PD-4-6259-Q
25	35	(6)	BOZ SCAGGS	Middle Man (Columbia)	FC-36106-H	FCA-36106-H FCT-36106-H
26	27	(17)	GARY NUMAN	The Pleasure Principle (Beggars Banquet)	BEGA-10-P	N/A BEGC-10-P
27	22	(15)	THE SPECIALS	The Specials (Chrysalis)	CHR-1265-F	8CH-1265-F CCH-1265-F
28	26	(18)	XTC	Drums & Wires (Virgin)	V-2129-Q	N/A TCV-2129-Q
29	37	(16)	MARIANNE FAITHFULL	Broken English (Island)	ILPS-9570-P	N/A N/A
30	28	(8)	BEATLES	Rarities (Capitol)	SHAL-12060-F	8XA-12060-F 4XA-12060-F
31	29	(15)	NAZARETH	Malice In Wonderland (A&M)	SP-4799-W	N/A CS-4799-W
32	33	(10)	TRIUMPH	Progressions Of Power (Attic)	LAT-1083-H	8AT-1083-H CAT-1083-H
33	30	(12)	ELVIS COSTELLO & THE ATTRACTIONS	Get Happy (Columbia)	JC-36347-H	JCA-36347-H JCT-36347-H
34	31	(14)	HEART	Babe Le Strange (Epic)	FE-36371-H	FEA-36371-H FET-36371-H
35	40	(45)	ABBA	Voulez-Vous (Atlantic)	XSP-16000-P	XTP-16000-P XCS-16000-P
36	32	(36)	KENNY ROGERS	Kenny (United Artists)	LWAK-979H-F	8LN-979H-F 4LN-979H-F
37	39	(7)	LITTLE RIVER BAND	Backstage Pass (Capitol)	SWBK-12061-F	8XWB-12061-F 4XNB-12061-F
38	36	(25)	STEVE FORBERT	Jackrabbit Slim (Epic)	JZ-36191-H	JZA-36191-H JZT-36191-H
39	50	(5)	MARTHA & THE MUFFINS	Metro Music (Virgin)	V02142-Q	N/A TCV-2142-Q
40	38	(18)	DAN FOGELBERG	Phoenix (Epic)	FE-35634-H	FEA-35634-H FET-35634-H
41	42	(30)	APRIL WINE	Harder...Faster (Aquarius)	AQR-527-F	8AQ-527-F 4AQ-527-F
42	44	(5)	ANNE MURRAY	Somebody's Waiting (Capitol)	S00-12064-F	8X00-12064-F 4X00-12064-F
43	34	(26)	TROOPER	Flying Colors (MCA)	MCA-3173-J	MCAT-3173-K MCAC-3173-J
44	41	(15)	ANDY GIBB	After Dark (RSO)	RS1-3069-Q	RSB-3-69-Q RS4-3069-Q
45	59	(4)	PETE TOWNSHEND	Empty Glass (Atco)	XSD-32100-P	N/A XCS-32100-P
46	43	(26)	BOOMTOWN RATS	The Fine Art Of Surfacing (Mercury)	SRM-1-3810-Q	MCB-1-3810-Q MCR4-1-3810-Q
47	47	(10)	TEENAGE HEAD	Frantic City (Attic)	LAT-1081-H	8AT-1081-H CAT-1081-H
48	62	(4)	IAN HUNTER	Welcome To The Club (Chrysalis)	CH2-1269-F	TCH-1269-F DCH-1269-F
49	46	(17)	THE ROSE	Soundtrack (Atlantic)	XSD-16010-P	N/A N/A
50	52	(6)	CHRISTOPHER CROSS	Christopher Cross (Warner Bros.)	QBS-3383-P	N/A XM5-3838-P

RPM Top Albums (51-100)

51	45	(19)	STONEBOLT Keep It Alive (RCA) KLL1-0357-N KKS1-0357-N	KKK1-0357-N
52	48	(10)	JOURNEY Departure (Columbia) FC-36339-H FCA-36339-H	FCT-36339-H
53	49	(19)	NEIL DIAMOND September Morn' (Columbia) FC-36121-H FCA-36121-H	FCT-36121-H
54	51	(8)	PAT TRAVERS Crash & Burn (Polydor) PD-1-6262-Q PDB-1-6262-Q	PD4-1-6262-Q
55	57	(30)	B-52'S B-52's (Warner Bros.) QBS-3355-P M8-3355-P	M5-3355-P
56	65	(5)	COAL MINER'S DAUGHTER Soundtrack (MCA) MCA-5107-J MCAT-5107-J	MCAC-5107-J
57	54	(28)	THE POLICE Regatta de Blanc (A&M) SP-4792-W BT-4792-W	CS-4792-W
58	53	(12)	THE RAMONES End Of The Century (Sire) QSR-6077-P N/A	N/A
59	55	(29)	KENNY LOGGINS Keep The Fire (Columbia) JC-36172-H JCA-36172-H	JCT-36172-H
60	73	(3)	ERIC CLAPTON Just One Night (RSO) RS2-4003-Q N/A	RS4-2-4003-Q
61	75	(4)	LIPPS INC. Mouth To Mouth (Casablanca) NBLP-719700 N/A	N/A
62	56	(29)	DONNA SUMMER Greatest Hits (Casablanca) NBLP-7191-2-Q NBL8-7191-2-Q	NBL5-7191-2-Q
63	58	(9)	THE BROTHERS JOHNSON Light Up The Night (A&M) SP-3716-W N/A	CS-3716-W
64	60	(27)	TOTO Hydra (Columbia) FC-36229-H FCA-36229-H	FCT-36229-H
65	83	(3)	ALL THAT JAZZ Soundtrack (Casablanca) NBLP-7198-Q N/A	NBL5-7198-Q
66	88	(2)	URBAN COWBOY Soundtrack (Elektra) 2FDP-90002-P 2FD8-90002-P	2FD5-90002-P
67	61	(6)	MURRAY MCLAUCHLAN Into A Mystery (True North) TN-41-H TNA-41-H	TNT-41-H
68	63	(22)	RUPERT HOLMES Partners In Crime (Infinity) INF-9020-J INFT-9020-J	INFC-9020-J
69	64	(12)	WARREN ZEVON Bad Luck Streak In Dancing School (Asylum) X5E-509-P XETB-509-P	XTC5-509-P
70	76	(6)	SQUEEZE Argy Bargy (A&M) SP-4801-W N/A	CS-4802-W
71	86	(2)	PRISM Young And Restless (Capitol) ST-12072-F 8XT-12072-F	4XT-12072-F
72	67	(13)	LENE LOVICH Flex (Stiff/Epic) JE-36308-H JEA-36308-H	JET-36308-H
73	81	(3)	FRANK SODA & THE IMPS Frank Soda & The Imps (Quality) SV 2065-M N/A	Q4-2065-M
74	89	(2)	ALICE COOPER Flush The Fashion (Warner Bros.) XBS-3436-P N/A	XM5-3436-P
75	79	(5)	TORONTO Lookin' For Trouble (Solid Gold) SGR-1000-W N/A	N/A
76	98	(2)	THE EMPIRE STRIKES BACK Soundtrack (RSO) RS2-4201-Q N/A	RS4-4201-Q
77	71	(12)	BRYAN ADAMS Bryan Adams (A&M) SP-4800-W N/A	CS-4800-W
78	68	(11)	B. B. GABOR B. B. Gabor (Anthem) ANR-11020-F 8AN-11020-F	4AN-11020-F
79	70	(22)	CAPTAIN & TENNILE Make Your Move (Casablanca) NBLP-7188-Q N/A	NBL5-7188-Q
80	.....	(1)	BURTON CUMMINGS Woman Love (Epic) XPEC-80040-H XPECA-80040-H	XPECT-80040-H
81	93	(3)	GRACE SLICK Dreams (RCA) AFL1-3544-N N/A	AFK1-3544-N
82	69	(9)	DAN HILL If Dreams Had Wings (Columbia) FC-36441-H FCA-36441-H	FCT-36441-H
83	94	(3)	BEACH BOYS Keepin' The Summer Alive (Epic) FZ-36283-H N/A	FZT-36283-H
84	99	(2)	JOE PERRY PROJECT Let The Music Do The Talking (Columbia) JC-36388-H N/A	N/A
85	66	(33)	BLONDIE Eat To The Beat (Chrysalis) CHE-1225-F BCE-1225-F	ECH-1225-F
86	.....	(1)	ELTON JOHN 21 At 33 (MCA) MCA-5121-J MCAT-5121-J	MCAC-5121-J
87	87	(60)	SUPERTRAMP Breakfast In America (A&M) SP-3708-W BT-3708-W	CS-3708-W
88	77	(11)	THE DIRT BAND An American Dream (United Artists) UALA-974-F UAEA-974-F	UACA-974-F
89	91	(4)	HUMBLE PIE On To Victory (Atlantic) XSD-38122-P N/A	N/A
90	100	(2)	TED NUGENT Scream Dream (Epic) XFE-36404-H XFEA-36404-H	XFET-36404-H
91	78	(17)	THE BABYS Union Jacks (Chrysalis) CHR-1267-F 8CH-1267-F	CCH-1267-F
92	80	(10)	SPYRO GYRA Catching The Sun (MCA) MCA-5108-J MCAT-5108-J	MCAC-5108-J
93	.....	(1)	STREETHEART Quicksand Shoes (WEA) XWEA-92005-P WEA8-92005-P	WEA5-92005-P
94	85	(3)	THE SELECTER Too Much Pressure (Chrysalis) CHR-1274-F N/A	CCH-1274-F
95	90	(10)	UTOPIA Adventures In Utopia (Bearsville) QBR-6991-P N/A	M5-6991-P
96	.....	(1)	FLASH & THE PAN Lights In The Night (Epic) JE-36432-H JEA-36432-H	JET-36432-H
97	92	(5)	FIREFALL Undertow (Atlantic) XSD-16006-P N/A	XCS-16006-P
98	.....	(1)	BRAM TCHAIKOVSKY Pressure (Polydor/Radar) PD-1-6273-Q N/A	PD4-1-6273-Q
99	95	(4)	WILLIE NILE Willie Nile (Arista) AB-4260-F 8A-4260-F	4A-4260-F
100	(1)	URANUS You're So Square (Trilogy) TR-0500-M N/A	N/A

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NEW ALBUMS

PAUL DAVIS

Paul Davis - Bang JZ-36094-H Adult/pop

Suggested List \$9.29

Paul Davis gives a very moving performance on this album, charging the lyrics with emotion and rendering them expressively. The cuts range from slower country-edged tunes to quicker pop-oriented songs, all written by Davis except Do You Believe In Love, by Davis and Peabo Bryson, and So True and When Everything Else Is Gone, both by Will Boultware. The production and arrangements are excellent, and all cuts are quite worthy of AC airplay. The current single, Do Right, is rising up the RPM adult playlist. Produced by Davis and Ed Seay.

URBAN COWBOY

Soundtrack - Asylum 2FDP-90002-P Country rock

Suggested List \$17.98

This two-record set is the much-awaited soundtrack from the upcoming John Travolta film which some say will do for country-rock what Saturday Night Fever did for disco. If it doesn't do that, this LP will offer the fan or the initiate an example of some of the best artists in the field. Some material, like the Eagles' Lyin' Eyes and Charlie Daniels' The Devil Went Down To Georgia, will already be very familiar. But most of the material is new and otherwise unissued, from the likes of Jimmy Buffett, Dan Fogelberg, country star Mickey Gilley, Anne Murray, Bonnie Raitt, Johnny Lee and Kenny Rogers, as well as cuts from such rockers as Bob Seger, Joe Walsh and Boz Scaggs. Anne Murray's cut is two parts Cancon.

ORLEANS

MCA-5110-J Pop

Suggested List \$8.98

The veteran pop group are now down to a basic nucleus of three - Larry Hoppen on guitars and piano, brother Lance Hoppen on bass and drummer Wells Kelly. They are, however, joined on this LP by former members John Hall on guitar, R.A. Martin on french horn, and Jerry Marotta, who plays drums on two cuts (brother Rick Marotta also plays drums on two cuts). Another ex-member, Bob Leinbach, co-wrote four cuts and does some singing. The set is quite slick, well-produced and somewhat sophisticated pop, with a Steely Dan-like sound that shows the group's New York roots. The LP, produced in Woodstock by Robin Lumley and the group, includes the single When Are You Coming Home. Several other cuts, notably Oughta Daughta and Change Your Mind, would make good follow-ups and deserve both AM and FM attention.

ALI THOMSON

Take A Little Rhythm - A&M SP-4803-W Rock/pop

Suggested List \$8.98

Scottish-born Ali Thomson has done a very strong debut for A&M. Tightly performed and excellently arranged, the material contains solid, infectious hooks. The strength of this record lies in Thomson's writing and powerful vocals. Influences in the music range from pop through funk to new wave. Songs such as the title cut, African Queen and the Super-tramp-ish Live Every Minute hold much potential as singles. Two cuts feature Thomson alone; Page By Page has Thomson with just his guitar while A Goodnight Song features him at the piano with a backdrop of strings. The album was produced by Thomson and Jon Kelly.

HUMBLE PIE

On To Victory - ATCO XSD-38-122-P Rock

Suggested List \$9.29

After a brief solo career and a one-album stint with the reformed Small Faces, Steve Marriott has regrouped Humble Pie with the former Pie drummer Jerry Shirley and new members Anthony Jones (bass) and Bob Tench (guitar). The old gutbucket Pie sound has returned, thanks to Shirley's pounding drums and Marriott's distinctive voice. With Jones and Tench, they charge headlong through ten strongly R&B-flavoured rockers. All were written by the Pie except the Holland/Dozier/Holland tune Baby Don't You Do It, Otis Redding's My Lover's Prayer and Over You. The cuts are out of sequence on the jacket. The LP was produced by the Pie and Johnny Wright.

REO SPEEDWAGON

A Decade Of Rock & Roll 1970 To 1980 - Epic KE-23644-H Rock

Suggested List \$14.98

REO Speedwagon have remained pretty much of a cult band throughout their career, and this double album set offers a look at 10 years of their brand of rock & roll. The group's sound, full of crisp vocals, raunchy guitar and bouncy piano work, certainly hasn't lost any of its punch over the years. Back On The Road Again (1979) has just as much energy as the first cut from 1971, Sophisticated Lady. The LP also features two new live recordings, Ridin' The Storm and the 12½-minute 157 Riverside Avenue. As well, the album includes the current single, Time For Me To Fly. REO Speedwagon are Bruce Hall, Gary Richrath, Kevin Cronin, Alan Gratzier and Neal Doughty.

FATHER GUIDO SARDUCCI

Live At St. Douglas Convent - Warner Bros. XBS-3440-P Comedy

Suggested List \$9.29

Father Sarducci (Don Novello), popular gossip columnist from the Vatican and a regular on Saturday Night Live, is captured on vinyl for the first time. In a live performance, self-produced in New Brunswick, New Jersey (SNL's Lorne Michaels is executive producer), Sarducci displays some of his most popular material, including the Five Minute University, his book titled Guide To The Confessional, the People's Space Program and the Coming And Going Planet. He also gives a mass confession for the sisters (by show of hand). The format of the performance is that of a lecture, and is very fast moving. In light of some of the material, it is questionable whether the show actually took place in a convent, but we'll take their word.



Marie Bottrell

- destined for
international
success

COVER STORY

by J. J. Linden

MBS Records of Elmira, Ontario have just released *Star*, a new album by singer-songwriter Marie Bottrell. For the young (19) Bottrell, the LP is her second overall, and her first since the MBS deal for national distribution with Pickwick Records.

Bottrell, who hails from London, Ontario, has been a recording artist for two years, but by then, she had already been singing and writing songs for a decade. By age 11, she was singing for people with the White-stone Country Band, a group largely comprised of members of her family. By 17, she had written over 200 songs and was sending around demo tapes. One tape went out to the Mercey Brothers (owners of MBS), who were interested in some of her songs. Soon enough, the Merceys discovered that Bottrell was also a capable singer. She went into the MBS Studios in Elmira and recorded a debut album, *Reach Out And Touch Me*.

To understand the state of Bottrell's career, one needs to know about the MBS system. In Elmira, Lloyd, Ray and Larry Mercey have built an impressive music industry operation including the veteran trio's own management, the MBS label, a full, active publishing operation, the full-capability MBS studios and the Jingle Factory, for the composition and production of ads.

A major part of the MBS group

Into this organization came Marie Bottrell, and in a very short period of time, she has established herself as a major part of the MBS group. The debut album spawned four successful singles - the title cut, *Always Having Your Love*, *Oh Morning Sun Shine Bright* and *This Feeling Called Love*. All met with solid airplay acceptance from the country market. The first two, out in 1978, led to Big Country and RPM Awards nominations as Best New Artist and a 1979 Juno nomination for Top Female Country Vocalist. The last two singles led to Bottrell's first Big Country Award, for Outstanding Performance, Female Vocalist, and another Juno nomination this year.

Now it's 1980, and suddenly, Marie Bottrell has grown up - magnificently. Gone is the child prodigy, and in her place, a multi-talented young woman. Her new album follows the title cut, *The Star*, which reached number three on the country charts in March. Now there is a new single, *Flames Of Evil Desire*.

Flames is taking off even more quickly than any previous Bottrell release. The song is uptempo, a notable departure from the ballads for which she has been known. It shows another side of Bottrell, both as a singer and writer, and will substantially lower the danger of being typecast. Bottrell notes, "A lot of people who heard *Flames* have said, 'I didn't know that you could sing so loud and strong.' On the last album, my voice was always lost in the harmonies. I'm singing better on this album, and I'm not singing in falsetto as much. It's nice to sing something full-voiced."

The LP, in fact, includes many other possible singles, so many that MBS' major chore will be selecting them to establish and enforce Bottrell's image, rather than from lack of choices. The set ranges from traditional country and ballads to cross-over and even production numbers. Seven of the ten cuts on *Star* are self-penned (the title cut is by MBS stablemate Lee Bach). The album was produced by the label's Ron Asselstine, with Larry Gregson serving as executive producer.

"... it's what I like singing and writing ..."

Bottrell is happy with the results. "The nice thing is that it's totally

now what I like singing and what I like writing - not that Reach Out And Touch Me wasn't, but I've grown up a little in the last two years, and I guess I've changed." Bottrell jokingly points out the progression from singing about This Feeling Called Love to Flames Of Evil Desire. A singer/performer and writer in equal proportions, her songs have progressed dramatically through the years. "I started writing at about seven or eight. Now when I go back and look at the love songs I wrote then, they're pretty funny. I would say the material I've written in the last three years is the material I'd sing for anybody.

"But I love to write - I get just as much of a charge out of writing a song as I do getting onstage and singing it." Interestingly, Bottrell seems to write with the moon - she seems to write only when there's a full moon out, or just before.

Now, for the first time, Marie Bottrell has a band of her own and has taken to the road. Called Cottonwood, the group consists of guitar, steel, bass and drums, as well as a light and sound man. "It's really nice working with them. I know they're right there and they know all my material. It's like a unit, a team, as opposed to one little person struggling up there all by herself. We've been together for two or three months now, so everything is still new. We're doing

well, and I like the travelling." The band will be touring the West shortly, and Bottrell will also be doing another round of the major country TV shows.

Breaking onto the international scene

Bottrell is an integral part of the MBS organization, especially internationally. It was through interest in her songs that the Canadian company was able to strike a major U.S. publishing deal with Dolly Parton's Velvet Apple operation. That deal led to a full MBS catalogue agreement, as well as a few covers, although none have been released by major artists yet. That will come soon. Bottrell is also planning to showcase at the CMA International Showcase in Nashville next month, something she is very excited about. She's been to Nashville only once, on a bus tour when she was 11. MBS are talking to U.S. companies about a possible album release and concert dates there.

Bottrell's material has also been the source of initial interest which has led to a German publishing deal, and several other world markets are now talking turkey with the MBS people in Elmira. The company's Gregson notes, "In getting into Nashville and Europe, the initial interest has been for Marie's material, and then we've dealt for the rest of the cata-

logue."

In fact, Bottrell has just returned from a successful TV and promo trip to Germany. There and in Europe, Polydor have released a single, Walk Right Back (from the first album) backed with Flames Of Evil Desire. While in Germany, Bottrell appeared on Hamburg TV show Die Aktuelle Schaubude, with a seven million viewing audience. She also appeared on the largest special in Europe and around the world, seen by 60 million European viewers and rebroadcast to South America. Bottrell was the first Canadian ever to appear on the show, and she was very well received. MBS are hoping the European exposure will lead to solid record sales. The company is negotiating ventures for the artist into Britain and Australia, and also for a European release of the Star LP.

Fans of Marie Bottrell should not worry that her new-found variety will take her away from the country field. The new album does have crossover potential, but Bottrell is quick to note, "They're not so crossed over that they can't make it on a country chart. I started out singing country and I always will sing country. I just like to do a mixture. The album is like my stage show. I do a mixture of things, because I'd get bored singing one type of music only."

Willie English premier release on new ADC label

Artist Direction Consultants has launched ADC Records and is currently promoting the label's premier release, I Couldn't Care/Can't Have You by Willie English. The single by this four-man power pop act was released one month ago, and is breaking ground in the southern Ontario market. ADC are readying a national push to coincide with the Willie English summer tour.

Just three years old, Willie English were signed to ADC Records last September, and have headlined at major clubs in Ottawa, Montreal, and Hamilton, with appearances in Toronto including the St. Valentine's Day showcase for CHUM-FM. Willie English are comprised of Zeke Sunoco (bass, vocals), Richard Deslaurier (guitar), Steve Sohen (drums) and Thommy Stukko (lead vocals, guitar). The band is currently rehearsing for upcoming performances in key Toronto clubs.

ADC Records and Artist Direction Consultants are owned and operated by Michael Komar, formerly with Music Shoppe International. There, Komar was the agent for Teenage Head, Cinema Face, Stormcrow and others. He was also the driving force behind the now-defunct Canadian General Artists, a clearing house for rock bands such as Denni-

son Booth, now known as Hellfield. Komar says his main concern is to provide a recording outlet for local acts that display originality, professionalism and commercial appeal. He

is currently negotiating with major labels for distribution outside of Canada. Labels in the U.S., Holland and Africa have shown interest in ADC's present and future product.



Willie English

Quality issue single by Frank Soda & The Imps

Further to information previously reported over the past few weeks in RPM, Quality Records have elected to release a debut single by Frank Soda & The Imps. The two-sided single, from the group's self-titled Quality album, includes Crazy Girls and Oversexed & Underfed. Both sides are being considered A sides by the company at this time, notes John Small, Director of Promotion at Quality. He adds, "Station preference will dictate which of the two songs will dominate national airplay."

The album, supported by a major Quality marketing/merchandising campaign, continues to grow quickly throughout Canada. At the instore level, a major campaign has resulted in extensive displays of mobiles and posters. At the radio level, Soda, along with Small and Ontario promo rep Bruce Carney, recently blitzed key Toronto and Hamilton area stations. Soda made a grand entrance at each station, wearing on his head an exploding television set.

The group's performance schedule has kept pace with the rest of the campaign. The group are currently making major appearances in Toronto, Ottawa and Montreal, including a highly successful showcase at

Toronto's El Mocambo, and two current charity appearances, for the Greenpeace Foundation at the Palais Royale (May 15) and the Canadian Cancer Society at the St. Lawrence Market (16). They are taping for a national TV appearance on the CBC's Starchart series and for WNEW-TV, New York, and are preparing

for a major western Canada tour geared to bring their energetic stage show across the country.

In response to the success of the promotion and appearances, Quality have already shipped almost 12,000 copies of the album in the first ten days, and project "further healthy shipments" in the future.

Ready's Blue Peter on western tour

Toronto: Ready recording artists Blue Peter are embarking on a tour of western Canada, with the first date at the Riviera in Edmonton, May 22-24. In honour of this, the first western tour for a Ready act, there will be a special promotion through Sam's in Edmonton for the show. Other dates include shows in Vancouver and

Victoria (with appearances at the Savoy and Gary Taylor's) with the finale at the Beacon in Calgary, June 18-21. Due for release shortly, Blue Peter's next single will be Attraction b/w Radio Silence. Ready Records are distributed in the West by Trend Records.

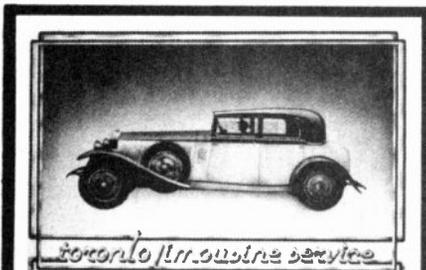
Hawkins plotting album and grooming guitarist

Toronto: Ronnie Hawkins has been burning the midnight oil with his group, The Hawks, plotting a new album release. The group have cut several demos, most of it original Hawkins rockabilly material and are booked into Toronto's Club House (formerly Shortt's) where they can try the new material on for size. The Club House date begins May 26 and runs through June 28. It's expected that over this period, Hawkins and his group will make the initial moves at the studio level for the first phase of his new album. Hawkins has more than 40 original songs ready to market for himself and for other interested groups and artists.

Hawkins is experiencing a growing interest in his catalogue of material much of this interest is due to his success in Europe and the U.K. where he

is enjoying heavy album sales for his Pye release and where a bootleg album is also experiencing huge sales. The latter, of course, contributes only to an image building process that Hawkins can't overlook.

In describing his form of music, Hawkins noted: "We were the punk rockers of the 50's. Nobody liked us because we were introducing something new, or what many considered, youth-oriented music." He went on to explain, "Rockabilly music was just plain rock and blues. It was like a country boy trying to sing black music and couldn't, but it caught on and it's still accepted around the world. If anything I think it's getting stronger. There's going to be more demand for rock and rhythm and blues and that's going to make rockabilly even more popular."



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MCA to release singles from Xanadu soundtrack

Toronto: Scheduled for simultaneous release by MCA in mid-May are two singles from the soundtrack of the film Xanadu, Olivia Newton-John's Magic, written by John Farrar, and I'm Alive by ELO, composed by Jeff Lynne and produced by Lynne and Farrar. These two releases will launch the first phase of Xanadu, which stars Newton-John and Gene

Kelly. The soundtrack LP, featuring Newton-John on one side with ELO on the other, is forthcoming. The film will be released by Universal Pictures in August.

MCA artist Newton-John has resigned with the label, according to President Bob Siner. The signing occurred prior to the release of the aforementioned soundtrack singles.



Olivia Newton-John stars in Universal's Xanadu.

Boule Noire earns gold for Aimer D'Amour single

Montreal: George Thurston, better known as Boule Noire, has been presented by Montreco Records with a gold single for Aimer D'Amour, which has sold in excess of 100,000 units, primarily in the Quebec market.

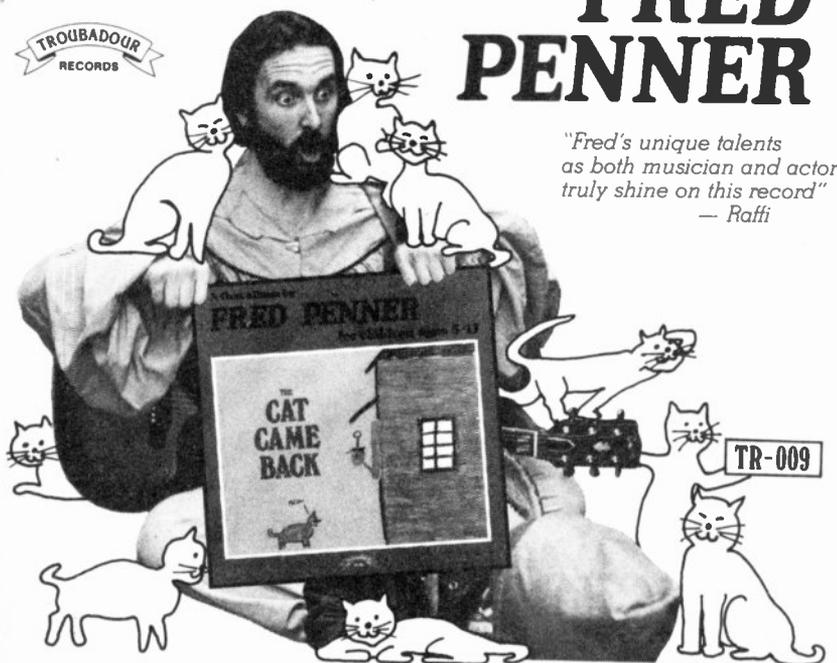
Montreco President Tony Roman presented a gold record to Thurston at a special gathering in a new Montreal disco called Banco's. A number of awards were also presented to prominent Montreal people who were involved in the success of the record. Among them were CKMF's Francois L'Herbier, whose award was accepted by Jean Charles Gilliot; Downstairs Records; Variete Musicales de l'Est; Bobby Gale, then of CHOM-FM and now with Toronto's Q-107; and Ronald Blouin of Trans Canada, distributors of Montreco. The Boule Noire single is on the Plastic Poison label, part of the Montreco group.

A number of major Montreal industry people were in attendance at the gathering. Among them were such artists as Nannette, Walter Rossi, Michel Pagliaro, Richard Tate, Douglas Leopold and Stephen Lack. Also at the party was Hubert Wayaffe, a member of a group which owns a major European radio station, plus Delove Productions, Disc AZ and Disco Disc. A Montreco spokesman noted, "Montreco's association with this prestigious firm will help to supply European product to the Canadian market and Canadian talent to Europe."

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Pretenders - WEA
- 6 ANOTHER BRICK IN THE WALL
Pink Floyd - CBS
- 7 DON'T FALL IN LOVE
Kenny Rogers/Kim Carnes-Capitol
- 8 RIDE LIKE THE WIND
Christopher Cross - WEA
- 9 LOST IN LOVE
Air Supply - PolyGram
- 10 DOIN' IT RIGHT
Powder Blues - RCA
- 11 I PLEDGE MY LOVE
Peaches & Herb - PolyGram
- 12 AUTOMOBILE
Hansie - RCA
- 13 WHITE HOT
Red Rider - Capitol
- 14 COMING UP
Paul McCartney & Wings-Capitol
- 15 SEXY EYES
Dr. Hook - Capitol

Make Your Monday's Rock enters Phase III of series

Vancouver: Gary Taylor's Rock Room and radio station CFUN have entered Phase III of their highly successful showcase of local rock talent. Says Taylor, "This series has been an outstanding success and has signs of lasting for some time." It would appear that as long as there are sponsors, Taylor's Rock Room will continue to rock every Monday evening.

Three bands will be presented every Monday for one month from which four finalists will have a go at each other on a yet to be determined Rock and Roll Monday. The winner will receive heavy exposure on CFUN, 20 hours of studio time at Little Mountain Sound, a day of studio time at Andromeda Sound Studios, plus many other prizes.

Winning group of the first Make Your Mondays Rock were The Bonus Boys. Winner of Phase II was Chemistry with La Chute as runner up.

Groups firmed for Phase III, which began May 5, are Refill, Out Of The Blue, Slamm; for May 12, Black Cat Bone, Dido and The Hand People and Benedict; May 19, The Diplomats, Cyclones, Robert Harvey and The Wallbangers; and for May 26, Johnny Face, Skate and The Insex.

Sounds Interchange Studios not into receivership - Smith

Contrary to major music industry rumours currently sweeping North America, the Toronto-based recording studio is not going into receivership, according to President Jeff Smith. Smith added that neither were his label, Change Records, and other related companies InterDisc Productions and the various Interchange publishing companies affiliated with the group. One of Smith's other companies has been attacked by the receiver.

Smith is confident the incident will have, at worst, a minor slowing effect on the above-named operations, and that things will be back to normal within a week. "At this point in time," he told RPM, "every sign seems to lead in a positive direction, as well as the odds."

The Sounds Interchange Studios have been used by many major Canadian acts, as well as such international names as Rod Stewart and the Rolling Stones. New on the Change catalogue is a debut album by Chevy Dirt, and the label is planning the release in a week of an album by Smith himself.



Pickwick Records and Scorpio Productions, based in Halifax, recently signed an agreement by which Pickwick will distribute product by Scorpio's Oakley and Ram on the Intercom label. (Front) Peter Christakos of Scorpio, Pickwick's Alan Reid. (Back l-r) Allan Matthews of Pickwick, Patty Tobies and Martin Onrot, both of Scorpio.

Uranus performs at Zounds

Toronto: Trilogy recording artists Uranus recently staged a successful in-store live concert at Zounds record outlet in Scarborough, Ontario. Uranus played a 30-minute set of material from their first LP, You're So Square, on Trilogy Records. The performance took place before a huge Uranus display, and netted the store steady sales of the Uranus LP, which was specially priced for the occasion. The concert, which was the first performance of this scale in a local outlet, was the idea of Zounds manager Tom Radcliffe, who felt that the

record buying public wanted more than just display-racked records in the store.

Uranus are scheduled to appear in a taping session in Vancouver for CBC's Star Chart TV show. The program will feature their current single, You're So Square, plus the follow-up single, to be available shortly. Uranus will also appear at the Canadian Motorcycling Show at the International Centre in Toronto, May 23, in a live performance which will be taped by CFNY-FM Brampton for broadcast at a later date.



(l-r) Jack Whiteside (Uranus), Tom Radcliffe (Zounds), Jerry Fletcher (Uranus), Bruce Dawson, Larry Macrae (Quality), Art Pappone (Quality), Frank Ridsdale (Uranus), Steve Thomson (Trilogy), Ross Munro (Trilogy) and (kneeling) Dexter Beaugard (Uranus).

An exclusive interview with the "outrageous" Donny Burns

This interview with on-air personality Donny Burns, now resident at CHFI-FM in Toronto, is not presented as representative of the "how to" method to succeed in the broadcast business. Mr. Burns is a very talented communicator with a penchant for individuality. He is quick to point out that he has been very fortunate over the years and in no way condones his past actions as being a good example for the young, on-air personality of today. Although there is much facetiousness in the interview there is a wealth of practical knowledge that could be useful to those wishing to capitalize on their vocal talents.

By Walt Grealis

Grealis: When did you begin your career in radio?

Burns: Oh God - no, he had already been born. I'll tell you exactly when, August 22nd, 1966 at CKDM Dauphin, Manitoba.

Grealis: Why?

Burns: Yeah, I thought that to. The moment I went there I thought why. I had no place to go. You see, I had been in a band for seven years and I tried getting legitimate jobs. I then decided I hated working. I figured there's got to be another way to make money and it can't be by working. I didn't want to work, so I decided radio was the answer.

Grealis: What was your shift?

Burns: Midnight to seven a.m. - are you ready for that. From midnight to four I did your basic rock and roll, you know, Top 40. The first record I played was cold to vocal because I was scared to death to have to say anything so I played something that started immediate vocal. The record was Land Of A Thousand Dances by Wilson Pickett. It went one-two-three

one-two-three ya ya. From four to 5:30 I played the awful Lawrence Welk come to die here stuff - no vocal stuff. The final hour and a half I played country music which I loved. I love country music and this was "hip" country music. Then I did the farm report. "Sheep are down to \$1.25 a pound, the cattle are low" and all that kind of stuff. Then I went to CKPR in Port Arthur.

Grealis: Back up a minute - who the hell was listening to you in Dauphin?

Burns: I think probably the pigs who wanted to find out which cattle were lowing.

Grealis: How much were you making, entertaining the pigs and cattle all night?

Burns: I was making \$251. a month and all the aggravation I could eat. When I went south to CKPR for my next job, just to show you how long ago it was, the town was called Port Arthur, now known as Thunder Bay, Ontario. I was there for 14 months and worked with some of the best people in the business. One of them was a hell of a broadcaster named Rick Honey who is at CKNW in Vancouver - sorry Rick, New Westminister. From there I got upset with management which I generally do, you see it started very early. I sent out a bunch of demo tapes, just for laughs. And I got a lot of laughs back from a lot of people but that's all. Then I got two letters, one from CJET Smiths Falls and then I got a phone call from a station in Toronto called CHUM. So I had a choice between CHUM in Toronto and Smiths Falls, so I decided well, I'm a Maple Leaf fan, heck, I'll go to CHUM.

Grealis: So you started into the big time when you were very young?

Burns: Well, I didn't start radio until I was 24, but young in the business, yeah for sure. I had been in radio less than a year and a half and here I was at CHUM, which proved to be my downfall. I didn't have the experience. I loved being a star, and I really became a star. I was a legend in my own mind. So, after about a year of that, everything started getting in the way.

Grealis: What shift were you working?

Burns: You interrupt at the wrong times. Don't you have any class? I was telling you about my stardom. Anyway, you've killed the urge. I didn't have a set shift. They decided I was a good creative writer, so what I was doing was I had two things going at once at CHUM. I was a swing announcer, plus I wrote. I wrote creative under the guiding hand of a well-known - well, then a well known creative person with hair, Larry Green. He was the creative director at CHUM. He was the man there. Some things just don't change.

Grealis: Explain?

Burns: Don't interrupt. Then they (CHUM) decided that I was too volatile to waste, so they gave me a daytime shift and I was on just before Bob McAdorey. Boy the ghosts are coming back to haunt us here. Hi Bob. . . . That was in the afternoon. After about a year or so they discovered that I was a rabble rowser and a rowdy and a maverick, so they shipped me out to their farm team, CJCH Halifax. I had visions of being raped by a giant lobster when I got off the plane. Why don't you interrupt me now?

Grealis: What for . . . anything is possible in Halifax. But go ahead, bore us some more.

Burns: Well, I wasn't raped but I do have two hickies I can't get rid of. I hated Halifax for about two months. I think Maritime Tel made a fortune off me, making phone calls, begging and pleading and crying on the phone to anybody.

Grealis: Did you call CJET?

Burns: Your timing is depressing. I'm not sure if I called CJET to see if they would reconsider but I did finally fall in love with the Maritimes and the people. Haligonians are the most marvellous people, well Maritimers in general. They're honest and if you asked a question, you had better want an answer because you'll get their opinion and it will be the truth. Sometimes it hurt but they're marvellous people.

Grealis: The whole Halifax trip must have been a blow to your ego?



Burns: I learned to love it. Anyway, I stayed there for two and a half years, and loved it. I had no intention of leaving. I bought a lot of land, which I sold at the wrong time, but I don't want to go into that, not being a monetary-type person (ho, ho, chuckle, chuckle, chortle, chortle). Aren't you going to interrupt?

Grealis: No, I realize you're not a monetary-type. Each time I meet with you I'm stuck with the bill, (Ho, ho, chuckle, chuckle, chortle, chortle).

Burns: Well, I decided I didn't care for some of the management types there, which was kind of unfortunate for myself because I loved it there, and also for the station, because we were enjoying a rather hot rating which had lasted for a marvelous two years. It was a rating like CHED had in Edmonton. You know, there's CHED and the other stations. Well, there was CJCH and then the other stations. So I decided to leave and was offered a job in Montreal by a couple of guys named John Mackey and Jim Sward. Now there's a name that will come back to haunt this interview. And so I went and did the morning show there (CKGM) for a couple of years and we had a few disagreements - one of them, again being money, as you know Walt, because RPM did an article on it. I was hired by WLS in Chicago. However, Uncle Sam didn't think I was quite as important as WLS did. I'd like to clear one thing up, it wasn't for any other reason than the basic immigration laws of that country. So I stayed at CKGM for awhile. What I did was give them three months notice and then I realized I wasn't all that happy and went out and got drunk and got fired. I wasn't drunk on the air - I got drunk instead of coming to work. There must be the odd announcer out there who can identify with that one, and if you can't don't try it, it's not worth it.

Grealis: Did you try calling CJET again?

Burns: No, CKGM hired me back. I think I hold the record for employment at CKGM. I worked at Super 98, seven times. I was hired and fired as quickly as you could blink, in many instances. I went back and did noon to three for awhile, then they moved me from nine to noon, and then I was generally unhappy. I was unhappy with them, and they were unhappy with me. We weren't just getting along all that well. It was more of a human factor rather than anything professional. So, I got a call from CKXL in Calgary and they offered me a good salary and a lot of nice side benefits. I could have the cleaning lady every second Tuesday, and if you're listening Martha, you were terrific. Thank you so much. But they were quite kind and generous as I've always found that Moffat were. Moffat was always a good company

to work for because I worked for them later on. They cared about their people.

Grealis: You sound like you want to go back there.

Burns: I don't particularly want to go back anywhere. Going back to anywhere doesn't appeal to me. Regression is something I don't agree with in any way shape or form. But I just had to give that little plug to Moffat because they were more than fair with me and they went even further than even I felt they should have. I got away with a lot because I was already known as a maverick. They let a lot of things slide that they wouldn't have let a lot of other guys get away with. They were good people to work with.

Grealis: O'kay, after that short commercial for Moffat, where does our wondering star move to?

Burns: I was hired by CKGM again, to do afternoon drive which I did for about maybe five years.

Grealis: Wait a minute, how long did it last in Calgary?

Burns: About one year and then I got a call from Jim Sward. You see I told you he'd come back. He's haunting us right? But we're not finished yet. Anyhow, I came back to Montreal to

do afternoon drive. It was a nice marriage. CKGM and Donny Burns on afternoon drive was a beautiful marriage for the time it lasted. Then I started not coming home at night. They lost their sense of humour and threw me out of the house. It was as simple as that. Actually it had a lot more to do with it than that. It had to do with attitudes on my part, that of management and me, as always over indulging in booze, broods and Bogata's best.

Grealis: Was that your biggest problem, leisure time, that gave you a lot of free time to indulge in booze and women?

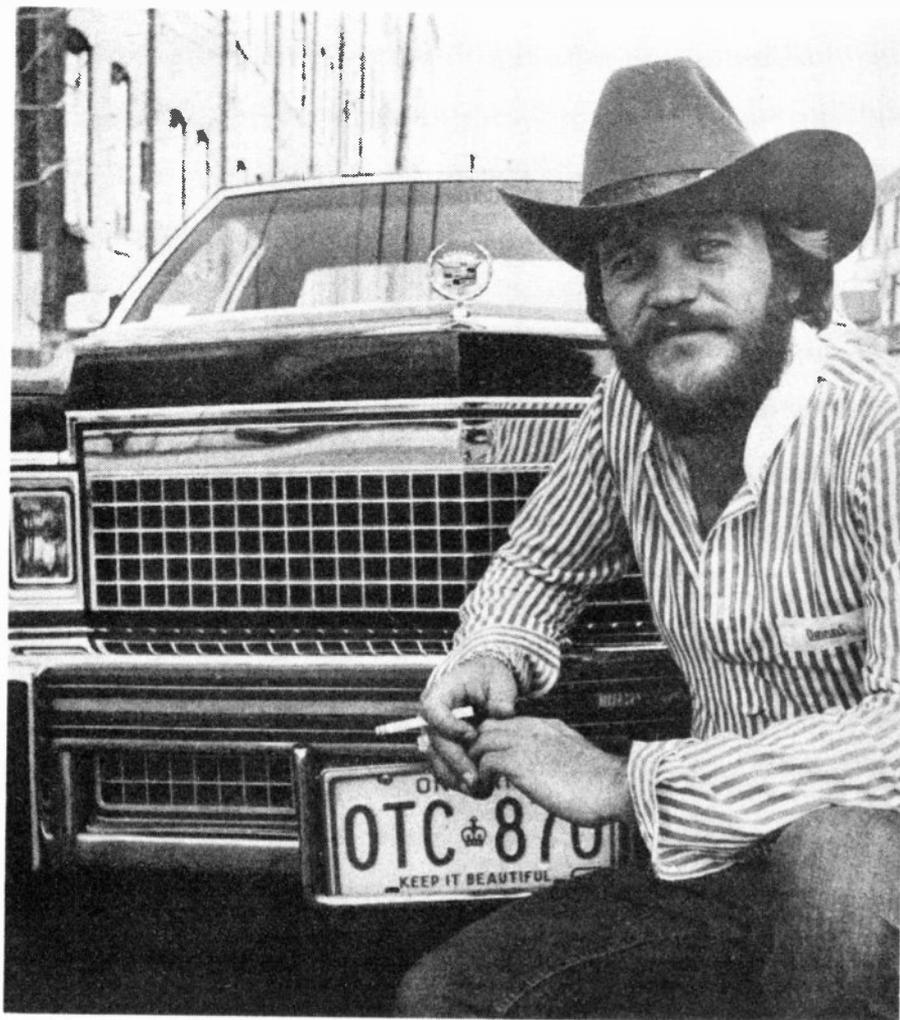
Burns: And the cocaine. Don't forget the cocaine. There was lots of that.

Grealis: Sounds like it's time for confession. You really got into the cocaine?

Burns: Oh for sure. Now, because it's over you see, there may be a "narc" listening. If you're listening, Sir, it's alright, I don't do that anymore.

Grealis: You're telling me Donny Burns doesn't recommend coke?

Burns: I don't recommend any drug. I don't recommend booze. I don't recommend anything unnatural to anyone - anything we put into our bodies, like coffee and tea, I don't



If you've got a voice that pays off you too can be a happy Coupe de Ville owner.



The lady (Irene) and her outlaw.

recommend. I do it all, but I don't recommend it for anyone else. No, I sure don't recommend booze or drugs. None of them are needed. If you are a natural talent, the last thing you need is anything to make you be good on the radio. If and when I was under the influence of drugs or booze, I never did a good show, and the only difference being I never thought of it as having been a good show either. There are guys who will do a fast hit before they go on the air and something kicks in and makes them think they're doing a good show.

Grealis: Are you telling me you suffered from a guilt complex?

Burns: Absolutely, absolutely. I just thought to myself "you stupid sonovabitch, you come by a talent naturally, there's nothing you have to do to embellish it, it's there. You're a personality and you like people. You don't need anything."

Grealis: Is the personality thing something that you have to feed?

Burns: Sure, absolutely. My God. oh yes. Any disc jockey who denies he has an ego is not a disc jockey, a successful one anyway, and he won't be one either. He'll be one when he admits to himself, not to anyone else,

that he does have an ego. And one of the reasons that he's on the air, he's called an on-air personality, for one basic reason, because he's a personality and if he isn't then he doesn't have an ego and if he's trying to kid himself that he doesn't have an ego, hey he should go sell shoes. He ain't gonna make it in our business, for sure.

Grealis: Was Montreal your introduction to the commercial field.

Burns: Yes, actually it was, but I started before that. When I was in Toronto there were too many hot shot announcers and I was a rookie, so nobody would look at me twice. But when I went to Halifax I started my own production company. I was working for advertising agencies in Halifax. They were hiring me to do voice work. The commercials they were writing, and the direction I was heading, I knew I could do better than them. I thought they didn't know what the hell they were talking about. They were a bunch of jerk-offs. So I opened my own production company which was doing really well, and the price of the studio time was right (ha ha) - zilch.

Grealis: Do you want to explain?

Burns: No, damn it, there you go

again. So what I used to do was get off the air after my afternoon drive shift and my production company would take over the studio until I finished. I've always loved doing different voices. I've got good pipes, lots of timbre, you know.

Grealis: No, I just thought you had an ordinary voice.

Burns: You're toying with me. One of the hardest things I discovered was trying to sound like a real person, to do a commercial. That was the hardest thing I had to train myself to do because I already had all the balls. So I got involved in commercial work later in Montreal and it seemed to snowball. It got bigger and bigger until finally I had to get an agent. And right now I have the best agent in Canada. It's called the Talent Group and Sandy Sloan is my personal agent from the group. She's marvellous and she thinks I'm marvellous, and we finally found something we agree on - in case I'm going too fast for some of the slow readers. And that has worked out so well.

Grealis: Alright, so you're now marvellous, and we're back in Montreal.

Burns: You learn fast. Yes, we're still in Montreal and I'm doing well with commercials, right?

Grealis: Right, so it must have been time for you to twist Sward's nose once more?

Burns: Yes, I did. I twisted Mr. Sward's nose but I guess twisting Mr. Sward's nose was by my putting too much up my nose and generally, just being a real asshole, and so away I went.

Grealis: There seems to be only one area of Canada that you haven't blighted yet.

Burns: You're right. So my next move was to Vancouver where I spent a year at CKLG and where I spent more time experimenting with the white powders from the South American shores. Not to mention probably half the booze in the province of British Columbia. I put the entire Third Fleet to shame when I got going you know. I mean, you see it's a vicious circle. When you've got enough cocaine to keep you awake then that means you keep on drinking until you die, which almost happened to me. The best thing that ever happened to me was I got blown out of there. About three weeks later I was hired by a broadcaster that, as far as Top 40 radio is concerned, I respect more than any other, and that's Daryl "B" - Daryl Burlingham to those who don't know who that is. He was, at that time, Program Director at CFUN. Well, he hired me and I was supposed to start in about three weeks. In the meantime I managed to get my entire head kicked in, literally. I ended up in the hospital with my jaw wired shut. Now you know me Walt, my jaw wired shut? That's enough to kill me right there. So, while I was in the hospital I got a

phone call from an agency in Los Angeles. They were recording commercials in Toronto and apparently they decided I was the only one on this earth that could do their commercials for them. I agreed and flew to Toronto to do the commercials with my jaw still wired semi-shut. I managed to stretch the wires enough so I could mouth the words properly. That worked out okay and while I was in Toronto I made a phone call to an old ghost, and as the door creaked open - behold, wasn't that ghost . . . yes, you guessed it, folks out there in radio land, it was Jim Sward.

Grealis: You've got a lot of nerve haven't you?

Burns: I'll ignore that. Anyway, Mr. Sward said, "Why don't you meet me and my secretary Vicki for a drink at Brandy's after you finish your recording session. You know, for old time's sake." So, while we were singing Auld Lang Syne, he offered me a job and I took it. I took it only because I wanted to come back to Toronto and it was \$3000. to move my furniture, which I didn't have and he said he would pay for it, if I took the job. So I took the job and came to work at CHFI-FM.

Grealis: Somehow CHFI and Donny Burns doesn't sound like a good marriage.

Burns: I was there for about three days and I said to myself, "Oh God, valium rock, I won't last here more than two weeks. I'm going to say something freaky or "hip" on the air or possibly short circuit somebody's pacemaker and it'll be all over." But, thanks to a lady named Peggy Colston, who was formerly at CHOM-FM Montreal and who I got to know very well in Montreal, was the Program Director and she started changing things at CHFI. She started to update them a bit. When I first went there I used to mumble and grumble about the station being "we're all jumping for the Geritol set" and other kind things. I needed the money and I didn't want to bitch out loud. I wasn't that proud. People would ask me how I would classify our format. I would answer them "AOR." They would ask, surprised, "album-oriented rock?" and I would answer "No, all over the road."

Grealis: Your ego must have been going through hunger pangs, or did you change your taste to older broods?

Burns: I'll ignore that one too. Peggy Colston turned all that around and she's turned it into what I consider a mellow but listenable, contemporary radio station. You'll never hear Led Zeppelin on our radio station, but if you look at the rating books, you'll see it hasn't hurt us one little bit. It took me a long time to get used to all that stuff but I got used to it. I'm enjoying CHFI. Who knows, by publication time I may not be there. Depends on how long Ted Randal keeps

his sense of humour, or if things are working out alright down on the farm.

Grealis: Did all the coke and the booze and finally valium rock just mellow Donny Burns? What was the substitute? How come you're still alive?

Burns: I thought you would never ask. What I had to do first of all was to regain my self respect. I'm not sure how I did that. But I do know I feel a lot better about me.

Grealis: Do people accept you more now because you've gotten rid of that facade?

Burns: Well, I've always tried to figure me out. Because I used to think sometimes that whenever I was doing something strange and weird, that it was a facade. But then I thought about it since and thought that maybe that's just me, whatever that is. Except I'm certainly not a low-profile person. I know I'm not an introvert.

Grealis: Are you obnoxious?

Burns: On every possible occasion. God, you know how to hurt a guy.

Grealis: Not now, as much as you were?

Burns: Now don't say that. I thought I would try hard. Seriously though, yes I have been real obnoxious. The more coked or boozed I was, I could be the number one asshole in the entire world, and I'm sure there were many times that my peers were totally ashamed of me.

Grealis: What was it like? It must have been some revelation getting your head kicked in and everything else that happened to you?

Burns: No, no, no. I'm not a stranger to violence. That doesn't scare me. Threatening me with violence just makes me violent. No, it had nothing to do with that. One day I just realized that I was too young to be called a has-been already and if I keep going the way I am I'm going to be a has-been. Anyway, my ego couldn't stand that.

Grealis: Was it getting to that point?

Burns: I don't know. I'm sure there are those who, in darkened hallways or in whisperings, may call me that, but that doesn't concern me because I know I'm not. If I thought I was, it would possibly hurt me. But, you know, you can only be hurt by what is true and you cannot be hurt by what you know is not true. I'm sure there are those who say that, and I can't say that I can blame them either, because look, just stand back and watch Donny Burns destroy himself, his career and the respect he has for himself and the respect others have had for him.

Grealis: Did anyone ever tell you that you were a has-been?

Burns: Very few people did and if they did I probably told them in not anywhere's near the kind words of, mind your own business. It was some thing they wished they had never said. It was something I didn't want to hear nor believe. Because when you're that stoned the world is going along

great. Nothing's wrong, "hey, I'm great. I'm here in Valhalla. What are you talking about? I'm a star. You can't talk to me like that." So, it was just one day I decided, for my own sake, to tone it down. I came from the street. I was a street kid and I don't want to go back to the street, ever. It may be romantic in movies or when you tell stories about it, but believe me, the street is not a nice place. I'm glad I came from there because I've got knowledge that people can't buy. They can't buy it and they can't get it from college, even if they go there for 30 years. So. I'm glad of all that. But I never want to go back. I don't want to miss a meal again - and I love fried bologna still, but I want to eat it by choice.

Grealis: Your appetite has to be serviced by your on-air activity?

Burns: You have a strange habit of killing a plot. Absolutely, my appetite has to be serviced by my on-air power. That's my fodder. That's my battery being recharged.

Grealis: You're obviously not interested in elevating yourself into management.

Burns: I don't consider that elevation. As far as radio is concerned, the entertainment force of radio, the factor involved, the element of informing and entertaining, has nothing to do with management, so I would not consider myself progressing in my career or making a step upward, as it were, by being management. First off, I'd be out of my league because I don't want to tell anybody what to do and I sure as hell don't want to fire anybody. I don't want to have to discuss a person's future with them and tell them how much I'm going to pay them and what they are worth. There are things some people are capable of. Some people do it so well. Jim Sward is probably the best manager or management type in radio that I have experienced.

Grealis: And you've experienced many.

Burns: Right. But that's Jim Sward in management but boy would he be one God awful announcer. So I'll let the Swards of this world stick to that management scene. That little strange ivory tower with the mahogany desk. They can have that. All I want is to do what I do best and that is to be on the radio. And I can do it better than anyone who is in management now and who ever will be. Because people who are on the radio and who are best at it, that's all they want. That's everything they want. They don't want to be managers. I don't want to wear a tie.

Grealis: I've heard you on CKGM and I've heard you on CHUM. Now I hear you on CHFI. There's no difference in the Burns' delivery. It's still laid back. The music is different but you still seem to remain the same. You were never a hysterical person on the air. So how could you fit into that rock format and also fit into the

RPM 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	PHONODISC	-L
CBS	-H	POLYGRAM	-Q
CAPITOL	-F	QUALITY	-M
LONDON	-K	RCA	-N
MCA	-J	WEA	-P

May 31, 1980.

TW	LW	Wks				
1	2	(6)	LUCKY ME Anne Murray - Capitol 4848-F (LP) Somebody's Waiting - S00-12064-F	26	40 (3)	LEAVING L.A. Deliverance - Global GL-400-H (LP) Tightrope - GLO-4001-H
2	13	(4)	GEE WHIZ Bernadette Peters - MCA 41210-J (LP) Bernadette Peters - MCA-3230-J	27	33 (6)	LOVE AND AFFECTION Bill King - Change CH-45027-J (LP) N/A
3	14	(3)	WOMAN Rex Smith - Columbia 1-11271-H (LP) N/A	28	46 (2)	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers & Kim Carnes - United Artists 1345Y-F (LP) Gideon - L00-1035-F
4	3	(7)	RIDE LIKE THE WIND Christopher Cross - Warner Bros. WBS-49184-P (LP) Christopher Cross - QBS-3383-P	29	27 (10)	SEASONS Grace Slick - RCA PB-11939-N (LP) Dreams - AFL-1-3544-N
5	1	(7)	I HAVE A DREAM ABBA - Atlantic MS-5434-P (LP) Voulez-Vous - XSD-16000-P	30	24 (15)	BUFFALO TO BOSTON Garfield - Polydor 2065-420-Q (LP) Reason To Be - 2424-183-Q
6	12	(6)	I CAN'T HELP IT Andy Gibb/Olivia Newton-John - RSO RS-1026-Q (LP) After Dark - RS1-3069-Q	31	19 (9)	IT'S LIKE WE NEVER SAID GOODBYE Crystal Gayle - Columbia 1-11198-H (LP) Miss The Mississippi - JC-36203-H
7	10	(4)	DREAM STREET ROSE Gordon Lightfoot - Warner Bros WBS-49230-P (LP) Dream Street Rose - XHS-3426-P	32	39 (3)	WHEN ARE YOU COMING HOME Orleans - MCA 41228-J (LP) Orleans - MCA 5110-J
8	5	(7)	KEEP THE FIRE Kenny Loggins - Columbia 1-11079-H (LP) Keep The Fire - JC-36172-H	33	29 (20)	YOU ARE MY MIRACLE Roger Whittaker - Tembo JB-11760-N (LP) Mirrors Of My Mind - TMT-3501-N
9	6	(12)	LOST IN LOVE Air Supply - Wizard WZD-001-Q (LP) Lost In Love - WZD-LP-001-Q	34	43 (4)	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow - Arista 0501-F (LP) One Voice - AL9505-F
10	4	(8)	FIRE LAKE Bob Seger - Capitol 4836-F (LP) Against The Wind - S00-12041-F	35	.... (1)	FINE STATE OF AFFAIRS Burton Cummings - Epic E4-4248-H (LP) Woman Love - XPEC-80040-H
11	7	(9)	I CAN'T TELL YOU WHY The Eagles - Asylum E-46608-P (LP) The Long Run - XE5-508-P	36	38 (4)	THE SEDUCTION (Love Theme) James Last Band - Polydor PD-2071-Q (LP) N/A
12	15	(11)	I HONESTLY LOVE YOU Paul Drake - Record Canada RC-1111 (LP) Paul Drake Sings Love - RC1-110	37	41 (4)	CHINA Dann Rogers - Int'l Artists IA5-503-W (LP) Hearts Under Fire - IA-5000-W
13	9	(9)	FIRE IN THE MORNING Melissa Manchester - Arista 0485-F (LP) Melissa Manchester - AL-9506-F	38	50 (2)	GIVE ME YOUR LOVE Bryan Adams - A&M AM-497-W (LP) Bryan Adams - SP-4800-W
14	16	(9)	LOVE DON'T GROW IN A ONE MAN SHOW Linda Brown - Earth Star ESR-001 (LP) N/A	39	21 (10)	MONTEGO BAY Quarrington/Worthy - Posterity PT-109 (LP) Quarrington/Worthy - PTR-13012 (TCD)
15	8	(9)	SEXY EYES Dr. Hook - Capitol 4831-F (LP) Sometimes You Win - SW-12018-F	40	44 (3)	WHY DON'T YOU SPEND THE NIGHT Jameson Booker - Vera Cruz VCR-124-H (LP) N/A
16	17	(11)	HOLLYWOOD LOVE Carroll Baker - RCA PB-50557-N (LP) Hollywood Love - KKL1-0332-N	41	42 (4)	HURT SO BAD Linda Ronstadt - Asylum E-46624-P (LP) Mad Love - XSE-510-P
17	22	(6)	I STILL REACH FOR YOU Dan Hill - True North C4-4243-H (LP) If Dreams Had Wings - FC-36441-H	42	49 (3)	GEORGIA EYES Nana McLean - A&M AM-496-W (LP) N/A
18	11	(7)	ALL THE TEA IN CHINA Susan Jacks - Columbia C4-4241-H (LP) N/A	43	48 (4)	BORN TO BE WITH ME Edward, Hardy & McLean - EHM 980 (LP) N/A
19	18	(9)	WE COULD HAVE IT ALL Maureen McGovern - Warner/Curb WBS-49177-P (LP) N/A	44	45 (3)	FAKE Karen Silver - Skyline SKY-027X-M (LP) Hold On I'm Comin' - SKY-10169-M
20	20	(3)	ANSWERING MACHINE Rupert Holmes - MCA 41235-J (LP) Partners In Crime - INF-9020-J	45	.... (1)	CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners - Atlantic AT-3664-P (LP) Love Tripoin' - XSD-19270-P
21	23	(11)	RODEO ROAD SHOW MAN Peter Chipman - Capcan CML-2401 (LP) N/A	46	.... (1)	AND THE BEAT GOES ON The Whispers - RCA YB-11894-N (LP) N/A
22	30	(5)	DO RIGHT Paul Davis - Epic Z59-4808-H (LP) Paul Davis - JZ-36094-H	47	.... (1)	I WAS BORN Roger Whittaker - Tembo JB-11966-N (LP) Voyager - TMT-3518-N
23	32	(4)	WE WERE MEANT TO BE LOVERS Photoglo - 20th Century TC-2446-N (LP) Photoglo - T-604-N	48	.... (1)	STEAL AWAY Robbie Dupree - Elektra E-46621-P (LP) N/A
24	28	(4)	TRY WALKIN' AWAY Murray McLauchlan - True North TN4-150-H (LP) Into A Mystery - TN-41-H	49	34 (4)	THE GOOD LORD LOVES YOU Neil Diamond - Columbia 1-11232-H (LP) September Morn' - FC-36121-H
25	....	(1)	THE ROSE Bette Midler - Atlantic 3656-P (LP) The Rose Soundtrack - XSD-16010-P	50	.... (1)	LITTLE BIT OF LOVE Rita Johns - Jingle Machine JM-2404-03 (LP) N/A

easy listening world?

Burns: I don't know. I never did know. I know that I tried. When I first came to CHFI I tried to be something that I wasn't. There are announcers on some FM stations who feel that FM is format radio. Well FM is not a format of radio. It's a radio signal that's all. Frequency Modulation is what FM stands for. The music you play has nothing to do with the signal. So I decided why the hell should I have to be anything other than what I am. The signal is still going out there. So I was very unhappy for a short time until I realized, "you're not being Donny Burns, you're being some jerk saying 'and now the time is rolling around to three and a half minutes past four o'clock.' . . . and I can keep right on talking right up to news." Actually, when I'm on the air, I raise my voice to a more acceptable level - a normal level, because I don't have a normal voice. When I listen to a radio announcer with a great set of pipes, I wonder "is he putting that on?" I mean, really, does he have one? So I decided to heck with it, I'm going to lighten up and be me, no matter what.

Grealis: You sound like you enjoy what you're doing.

Burns: If someone is listening to my program, and I believe this wholeheartedly, if I don't sound like I'm enjoying it, they sure as hell aren't enjoying it. The minute my job sounds like a job, the minute my profession sounds like it's work, I'm dead.

Grealis: You don't psyche yourself to go on the air?

Burns: No, I've been at it long enough, that going on the air for me is not difficult. It's easy. Dolly Parton getting her feet wet in the shower is a problem. I have no problems when it comes to being on the radio. The microphone is there and when the red light is on, so am I.

By the way, you were mentioning you were going to do a series of these interviews, right? Well it would make more sense if a jock was to interview another jock.

Grealis: Now you want to cast a shadow of doubt on RPM? I guess I'm supposed to ask if you would like to do the interviewing?

Burns: How much?

Grealis: It's not a matter of monetary return.

Burns: How much?

Grealis: It's the power you'll enjoy writing for RPM.

Burns: How much?

Grealis: Well, we'll have to sit down and talk things out.

Burns: Somehow I knew you'd say that.

Grealis: Well, to continue this ill-fated trip, how come you think you're so great?

Burns: I don't think I'm great. I



think I'm better than average. For example, I have heroes, and I think your heroes are bigger than life to you and will always, in your own opinion, be better than you, even if they don't share that opinion. My heroes are people like Charlie Tuna, as far as announcers are concerned. Daryl "B", another one. Jay Nelson and Dan Williamson and Terry Steele and, from my own radio station, Sandy Hoyt.

Grealis: Are you a music critic?

Burns: Sure, but I wouldn't want to pull my own show because I would be just playing music that I like.

Grealis: What don't you like most about radio, outside of management?

Burns: There are some members of management that I find terrific. But that wasn't the question was it? We don't have to talk about management do we, cause I have to keep a job for awhile. I don't like radio when people try to make you be something you're not, when in fact you were hired for just the opposite. In other words, if somebody hired me because I'm a natural personality and an entertaining individual, and I spell individual with a capital "I", I believe that any successful person is an absolute individual. I'm not waiting for a gold watch after

so many years of service. The best part about being in radio is that while you're serving others, namely and only your listeners, you're servicing yourself, and that's the marvellous part of it. You serve only two people. If you serve yourself properly then you'll serve your listeners. It's gratification either way. Any announcer who is on the air to serve management is destroying himself. And any good management doesn't hire people because they get a brown ring on their nose, they hire them because of their ability to do the job they were hired for. You can't take away a person's individuality. No matter what I am, I will always be an individual. That's something they can never take away from me. And I think listeners know that. Listeners can feel "this person is one of a kind," whatever that kind may be, but he is one of them.

Grealis: You're a maverick but never a Donny Brown-noser?

Burns: Sure, I've been accused of being a maverick, but never a brown-noser. You don't have to be a brown-noser. There should be mutual respect between management and the personality, and if there isn't, you better kiss goodbye instead of kissing asses.

Grealis: Should there be a schooling process for on-air personalities?

Burns: It should be natural. It requires an average to above average intelligence. A good sense of humour, but more than anything else, empathy. You've got to, somehow, identify with people out there. I drive a brand new Cadillac Coupe de Ville, but I still remember taking streetcars. And every once in awhile I'll get on a streetcar or the subway. I don't worry about rush hours because I'm never around enough. I don't have to worry about going out to a bar on a Friday night because I can afford to go out any night I want to. But always remember where you came from and who is listening to you.

Grealis: How do you feed a giant ego like yours?

Burns: Three times a day. Egos are important. Bullshit pays the rent and bullshit baffles brains every single time. My ego is necessary. It's a necessary ego, if you like. Without one, there would be no Donny Burns.

Grealis: Are your friends real or just for the time being?

Burns: Friends? Funny, it starts with "F". Friends, I have very few true friends and I'm not saying that because I'm feeling sorry for myself. I feel very select and very special because any person who really believes they have more than three real friends is whistling in the dark. I have a few true friends, so I consider myself lucky - people who are in there, no matter what. Hi there Dave Chesney from Epic Records. That's my friend.

Grealis: What's your main bitch about management?

Burns: It would be one that I think every pro, every veteran of our busi-

ness would agree with. They all hammer and hammer at the word consistency. I believe that any truly talented person is just the opposite of consistent. They are erratic. They're up and down like a Portuguese hooker's panties on a Friday night when the fleet's in. All you can pray for is that you're a talented communicator. All you can pray for is that your great days outnumber your mediocre days, that's all. Consistency can be applied to an assembly line in Detroit. Radio announcers are human beings. They are not robots. The day they become robots they are no longer radio announcers.

Grealis: On-air personalities can't be formatted?

Burns: I've met very few stupid on-air personalities, so they will understand why they are given a format to work within. It's just basic control so the listeners will get consistency on a day-to-day basis what they're supposed to get. Now I'm applying the word consistency here but I'm applying it to the format not to the person on the radio. "The nice man on the radio, mommy." No, he can't be consistent. I'm very suspect of any announcer who sounds exactly the same every day. He has no mood. He has no empathy. He's not even a human being. He's a jerk. So the word consistency, it's a nice word and I firmly believe that the word was invented by radio management. I'm sure that before Webster there was radio. There must have been. It's a silly word. Never feel guilty about the day you don't feel so good. All you can do is fight it off so the listener doesn't have to suffer through whatever it is that you are going through. But there is no way in God's green earth that you can sound the same every day. The moment you try it, you better start looking for a tall building to jump out of. That's what consistency is. Consistency is bullshit.

Grealis: What's your opinion of record promotion men?

Burns: Record promo men? Gee!

Grealis: I shouldn't have asked?

Burns: Boy, you're going to have a lot of empty pages after this sucker. I have many thoughts on record promo men, but I have met record promo men who shouldn't be allowed to be janitors. I've met other record promo men who, with a free snort of cocaine and a couple of drinks, and maybe a pretty girl from their office who they've talked into or cajoled into being nice to a disc jockey. . . .!

Grealis: Come on, you can be more direct than that!

Burns: I can? You mean this won't be censored? No, I can't be that direct. You mean I haven't already? Hey Maggie, if you're listening, I love to lick your label - far out. Anyway, so I've met those guys. That's two kinds. That kind of a record promo man doesn't realize what he's doing. He's

insulting the intelligence of a disc jockey and most intelligent jocks know the opinion that most promo men have of jocks. But then there's the other promo man, the promo man who loves music, the promo man who believes in what he does, another reason he has his job. There's the promo man who can say "Hey Donny, how come you're not playing my latest single?" And I'll say "Because it's a piece of shit," and he laughs and says "Yeah, I guess maybe you're right." It's the promo man who runs into me in a bar and says, "Hey, asshole, freebee time is over. You buy me a drink." There's the guy who walks in and says, "Hey, I've got some new product. All I ask is that you listen." That, to me is a promo man. Those guys, by the way, are still promo men. The other guys are janitors. There's only one way to clean up the record industry and that's to have honest product and honest people. Promo men, when they're honest, they win. When they insult your intelligence, they lose.

Grealis: Maybe it should start at the radio station level where program directors, music directors and on-air personalities maintain a policy of a clean operation?

Burns: You said that, I didn't.

Grealis: You seem to know a lot about the record industry. How come you haven't gotten into the business?

Burns: I did. I've had two of the biggest duds of all time. I recorded a single that was released on Arc Records. Remember Arc Records? Are we all trying to forget Arc Records? Anyway, it was a Christmas novelty called Cool Yule, which is about 20 years old and apparently they still play it every year in my home town. My nipples don't harden with anticipation over that. Then I had one that went out on London Records which should never have been released. It was a demo. I'm a songwriter, not a recording artist, and what I did I demo'd a couple of tunes for my heroes, one of them being Jerry Reed. What ended up on the flip side was a tune I had

written for another of my heroes, Tony Joe White. The plug side I wrote for Reed was called DOWNTOWN Swampwater Swinger. I only demo'd it and did it in Jerry Reed's style, so when he heard it, he would understand it was written for him. However, for reasons unknown to me, it ended up being released and hurt my ego. I shouldn't have let my ego get in the way. They were bombs - too bad. But, I've had a couple of records out and I am now in the process of taking my new library to Los Angeles, where I have good contacts with people who will get tunes that I have written in collaboration, in cases with others, to people who will record them.

Grealis: How many songs have you got?

Burns: I've written hundreds but I'm only taking about fifteen with me, the majority of which will be demo'd, which is the way to do it, of course.

Grealis: Have any of these been recorded by anyone before?

Burns: No, I've had other stuff recorded by artists. As a matter of fact, I had a song, I don't remember the title of it now, but the biggest surprise in the world to me was when I got a cheque from CAPAC. Apparently some guy in England recorded one of my songs. I've never considered myself a singer, even though I spent seven years in a rock band. I'm a performer. I would like, someday, to record an album, but it will be Donny Burns the performer, not Donny Burns the singer, with perfect pitch and tone.

In view of the charity of the good offices of the publisher of RPM, a financially rewarding deal has been struck for interviewee Donny Burns to become interviewer. He will stop the presses with a "power-packed" series of interviews, his words, with several top AM and FM on-air personalities to be presented over the next few weeks - God willing!!!!

Bob Seger hits top of album chart

Bob Seger has a number one album this week on the RPM chart. AGAINST THE WIND entered the chart 12 weeks ago and has been rising steadily ever since. This Capitol artist also has two singles doing well - FIRE LAKE is hanging in at 10 and AGAINST THE WIND rises to 73.

Paul McCartney's Columbia single COMING UP makes a heavy jump this week from 53 to 32. Other prime movers are FUNKYTOWN by Lipps Inc. (from 50 to 37) and LOVE STINKS by the J. Geils Band (from 45 to 38).

The Genesis LP, DUKE, advances to number 8 as their Atlantic single

MISUNDERSTANDING enters the chart at 85. Picking up solid airplay is THE SEDUCTION by the James Last Band on Polydor. It debuts at 90. From the forthcoming Xanadu film and soundtrack on MCA is I'M ALIVE by ELKO. This tune is gaining substantial response on both pop and adult stations and it hits the RPM chart at 93.

Burton Cummings is on the album chart at 80 with WOMAN LOVE (Epic); Elton John is receiving positive reaction to his latest, 21 AT 33 (MCA), and is charted at 86; and the new Streethart LP QUICKSAND SHOES (WEA) is added at 93.

TRENDSETTERS

Compiled by Steven Boyton

ROCK ORIENTED

CFTR 680

JOHN KEOGH

CFTR TORONTO

CANCON SINGLES CHARTED

- 25 16 Teenage Head-Something
- 29 19 Bruce Cockburn-Tokyo
- 22 27 Anne Murray-Lucky Me
- 31 -- Martha & The Muffins-Echo Beach
- 38 -- The Powder Blues-Doin' It Right
- 40 -- Rush-Different Strings

CANCON SINGLES PLAYLISTED

- Cruiser-Things Gotta Change
- Burton Cummings-Fine State Of Affairs
- Ironhorse-What's Your Hurry Darlin'
- CANO-Carrie
- Deliverance-Leaving L.A.
- Linda Ronstadt-Look Out For My Love
- Bill King-Love And Affection
- Gordon Lightfoot-Dream Street Rose
- France Joli-This Time

CANCON ADDS

- Bryan Adams-Give Me Your Love

Taxi-Crying
CANO-Carrie
Toulouse-Rock My Love
Uranus-You're So Square
Gordon Lightfoot-Dream Street Rose

92/CJCH

WAYNE MITCHELL

CJCJ HALIFAX

CANCON SINGLES CHARTED

- 7 10 Toronto-Even The Score
- 8 11 Dan Hill-I Still Reach For You
- 24 25 Burton Cummings-Fine State
- 25 27 Murray McLauchlan-Try Walkin'

CANCON SINGLES PLAYLISTED

- Oakley-Ride'em Cowboy
- Linda Ronstadt-Look Out For My Love
- Snakeye-Reaching Out
- Rush-Entre Nous
- Gordon Lightfoot-Dream Street Rose
- CANO-Carrie
- Teenage Head-Something On My Mind
- Triumph-I Can Survive
- Deliverance-Leaving L.A.
- Bryan Adams-Give Me Your Love
- Martha & The Muffins-Echo Beach
- The Powder Blues-Doin' It Right

CJBK-129
RADIO LONDON

CONNIE SINCLAIR

CJBK LONDON

CANCON SINGLES CHARTED

- 13 12 Trooper-Janine
- 19 21 Red Rider-White Hot

CANCON SINGLES PLAYLISTED

- Murray McLauchlan-Try Walkin' Away
- April Wine-Tonight
- Burton Cummings-Fine State Of Affairs
- Anne Murray-Lucky Me
- The Powder Blues-Doin' It Right
- Gordon Lightfoot-If You Need Me
- Martha And The Muffins-Echo beach
- Ironhorse-What's Your Hurry Darlin'
- Deliverance-Leaving L.A.
- Triumph-I Can Survive
- Brian Plummer-Money Talks
- CANO-Carrie
- Bill King-Love And Affection

CKOC
**1150
RADIO HAMILTON

NEVIN GRANT

CKOC HAMILTON

CANCON SINGLES CHARTED

- 6 4 Teenage Head-Something
- 7 12 Martha & The Muffins-Echo Beach
- 22 24 Red Rider-White Hot
- 23 25 Anne Murray-Lucky Me
- 31 31 The Powder Blues-Doin' It Right
- 35 37 Murray McLauchlan-Try Walkin'
- 37 40 Cruiser-Things Gotta Change

CANCON SINGLES PLAYLISTED

- Burton Cummings-Fine State Of Affairs
- Prism-Young And Restless
- Doug And The Slugs-Too Bad
- Rush-Entre Nous
- Ironhorse-What's Your Hurry Darlin'
- Stonebolt-Price Of Love
- Susan Jacks-All The Tea

CKCK
620 RADIO

DUANE GRANDBOIS

CKCK REGINA

CANCON SINGLES CHARTED

- 7 10 Red Rider-White Hot
- 10 17 The Powder Blues-Doin' It Right
- 17 25 Anne Murray-Lucky Me
- 25 24 Trooper-Drive Away
- 31 20 Bruce Cockburn-Tokyo
- 32 -- Doug And The Slugs-Too Bad
- 34 27 Bryan Adams-Hidin' From Love

CANCON SINGLES PLAYLISTED

- Murray McLauchlan-Try Walkin' Away
- Crystal Gayle-River Road
- Stonebolt-Let It All Go
- Prism-Young And Restless
- April Wine-I Like To Rock
- Martha And The Muffins-Echo Beach
- Ironhorse-What's Your Hurry Darlin'
- 6 Cylinder-Ain't Nobody Here But Us
- B.B. Gabor-Nyet Nyet Soviet

CJME

PETER SUMMER

CJME REGINA

CANCON SINGLES CHARTED

- 3 2 Doug And The Slugs-Too Bad
- 6 4 The Powder Blues-Doin' It Right
- 8 9 Streetheart-Druggin' You Down
- 12 19 Burton Cummings-Fine State
- 13 15 Martha & The Muffins-Echo Beach

CANCON SINGLES PLAYLISTED

- Teenage Head-Something On My Mind
- Bryan Adams-Give Me Your Love
- Trooper-Drive Away
- Anne Murray-Lucky Me
- Deliverance-Leaving L.A.
- Triumph-I Can Survive
- Teaze-Roses And Chrome
- Toronto-Even The Score
- B.B. Gabor-Nyet Nyet Soviet
- The Hab-Get Tough
- Murray McLauchlan-Try Walkin'
- Prism-Young And Restless
- Ironhorse-What's Your Hurry Darlin'
- The Hunt-It's All Too Much
- 6 Cylinder-Ain't Nobody Here
- Linda Ronstadt-Look Out For My Love

LG73

DON STEVENS

CKLG VANCOUVER

CANCON SINGLES CHARTED

- 3 Doug And The Slugs-Too Bad
- 9 6 Cylinder-Ain't Nobody Here But Us
- 17 Martha & The Muffins-Echo Beach

CANCON SINGLES PLAYLISTED

- Burton Cummings-Fine State Of Affairs
- Red Rider-Don't Fight It
- 6 Cylinder-Strong Womens Love
- Gallant/Ford-Everlasting Love
- Ironhorse-What's Your Hurry Darlin'
- Murray McLauchlan-Try Walkin' Away
- Bryan Adams-Give Me Your Love
- Trooper-Good Clean Fun
- The Powder Blues-Boppin' With The Blues
- Deliverance-Leaving L.A.
- Gordon Lightfoot-Dream Street Rose
- Streetheart-Druggin' You Down

ALBUM ORIENTED

107

BRIAN MASTER

Q107-FM TORONTO

CANCON ALBUMS HEAVY ROTATION

- Burton Cummings-Woman Love
- Streetheart-Quicksand Shoes
- Prism-Young And Restless
- Teenage Head-Frantic City
- Triumph-Progressions Of Power
- Toronto-Lookin' For Trouble
- Martha & The Muffins-Metro Music
- Mahogany Rush-What's Next
- Pat Travers-Crash And Burn
- The Cry
- King Rocket-Rocket Trip (single)
- The Flaming O's-Never Again (single)

CANCON ALBUMS MEDIUM ROTATION

- Wireless-No Static
- Frank Soda And The Imps
- Phillip Rambow-Shooting Gallery
- Cruiser-Rollin' With The Times
- Payollas (EP)
- Graham Shaw
- Teaze-Roses And Chrome (single)
- Murray McLauchlan-Into A Mystery
- Doug And The Slugs-Too Bad (single)
- Brian Plummer-No Question

Chez FM
106

GREG TORRINGTON

CHEZ-FM OTTAWA

CANCON ALBUMS HEAVY ROTATION

- B.B. Gabor
- Garalou-Romancero
- Martha And The Muffins-Metro Music
- The Powder Blues-Uncut
- Red Rider-Don't Fight It
- Linda Ronstadt-Look Out For My Love
- Rough Trade-Shake Down (single)
- Toronto-Lookin' For Trouble
- Pat Travers-Crash And Burn
- Teenage Head-Frantic City

CANCON ALBUMS MEDIUM ROTATION

- Triumph-Progressions Of Power

CFRN

Gordon Lightfoot-Dream Street Rose
The Bumpers-(EP)
Concert
Cruiser-Rollin' With The Times
Helix-Breaking Loose
The Hunt-Back On The Hunt
Brian Plummer-No Question
Prism-Young And Restless
Phillip Rambow-Shooting Gallery
Wireless-No Static
Streethart-Quicksand Shoes
CANCON SINGLES PLAYLISTED
Gordie, Uranus & The Universe-Fear
Bryan Adams-Hidin' From Love
Streethart-Draggin' You Down
CANO-Carrie



VERNON CLARKE
CHOZ-FM ST. JOHN'S
CANCON ALBUMS HEAVY ROTATION
Pat Travers-Crash And Burn
Mahogany Rush-What's Next
Triumph-Progressions Of Power
Martha And The Muffins-Metro Music
Teaze-Body Shots
Toronto-Lookin' For Trouble
Streethart-Quicksand Shoes
The Powder Blues-Uncut
CANCON ALBUMS MEDIUM ROTATION
Red Rider-Don't Fight It
CANO-The Spirit Of The North
Cruiser-Rollin' With The Times (single)
Vaughan Whelan-Michelle
Prism-Young And Restless
Downchild-We Deliver



BRUCE KENYON
CIRK-FM EDMONTON
CANCON ALBUMS HEAVY ROTATION
Walter Rossi-Diamonds For The Kid
Bryan Adams
Red Rider-Don't Fight It
Triumph-Progressions Of Power
Teenage Head-Frantic City
CANCON ALBUMS MEDIUM ROTATION
B.B. Gabor
One Horse Blue-Bite The Bullet
Pat Travers-Crash And Burn
Toronto-Lookin' For Trouble
Rush-Permanent Waves
Cruiser-Rollin' With The Times
CANCON ADDS
Prism-Young And Restless
Burton Cummings-Woman Love
CANCON SINGLES PLAYLISTED
Streethart-Draggin' You Down

ADULT ORIENTED

CKJS 810

CHRIS BROWN
CKJS WINNIPEG
CANCON SINGLES CHARTED

- 2 2 Gordon Lightfoot-If You Need Me
- 5 11 Anne Murray-Lucky Me
- 6 4 Dan Hill-I Still Reach For You
- 11 9 Susan Jacks-All The Tea
- 12 6 Iris Larratt-She Won't Love You
- 18 23 Deliverance-Leaving L.A.
- 20 15 Bill King-Love And Affection
- 21 25 Edwards, Harding & McLean-Born
- 23 29 Rita Johns-A Little Bit Of Love

27 33 Murray McLauchlan-Try Walkin'
29 32 George Hamilton IV-Spin Spin
32 27 Marty Butler-Savin' It Up
33 -- Nana McLean-Georgia Eyes
36 -- Gordon Lightfoot-Dream Street
37 40 Frank Mills-Most People Are Nice
CANCON PICK
Catherine McKinnon-That's When You
CANCON SINGLES PLAYLISTED
Gallant/Ford-Everlasting Love



RUSS TYSON
CFCN CALGARY
CANCON SINGLES PLAYLISTED
Bill King-Love And Affection
Deliverance-Leaving L.A.
Jameson/Booker-Why Don't You Spend
Gordon Lightfoot-Dream Street Rose
Sylvia Tyson-Someday With You
Bryan Adams-Give Me Your Love
Trooper-Drive Away
Stonebolt-Let It All Go
Dan Hill-I Still Reach For You
The Raes-Two Hearts
Anne Murray-Lucky Me
Burton Cummings-Fine State Of Affairs
Ironhorse-What's Your Hurry Darlin'

ROCK-ORIENTED HITMAKERS

RAY BROOKS
CKXL CALGARY
CHARTED
(1) Call Me-Blondie
(26) I Can't-Andy Gibb/O. Newton-John
(27) Against The Wind-Bob Seger
(28) Steal Away-Robbie Dupree

KEITH JAMES JR.
CHED EDMONTON
CHARTED
(1) Automobile-Hansie
(28) Love Stinks-J. Geils Band
(29) Fine State-Burton Cummings
(30) Even The Score-Toronto

WAYNE MITCHELL
CJCH HALIFAX
CHARTED
(1) Call Me-Blondie
(26) Funkytown-Lipps Inc.
(28) Another Nail In-Squeeze
(29) Steal Away-Robbie Dupree
(30) The Seduction-James Last

NEVIN GRANT
CKOC HAMILTON
CHARTED
(1) Call Me-Blondie
(33) Steal Away-Robbie Dupree
(38) Against The Wind-Bob Seger
(40) Things Gotta Change-Cruiser
NEW MUSIC
Let Me Love You-Pure Prairie League

GORD TAYLOR
CKLC KINGSTON
CHARTED
(1) Cars-Gary Numan
(27) Against The Wind-Bob Seger
(30) Nyet Nyet Soviet-B.B. Gabor
NEW MUSIC
Little Jeannie-Elton John
Rough Boys-Pete Townshend

CONNIE SINCLAIR
CJBK LONDON
CHARTED
(1) Call Me-Blondie
(26) Biggest Part Of Me-Ambrosia
(27) We Live For Love-Pat Benatar

MARK LEWIS
CFRN EDMONTON
CANCON SINGLES PLAYLISTED
Bill King-Love And Affection
Prism-Young And Restless
Ironhorse-What's Your Hurry Darlin'
Anne Murray-Lucky Me
Taxi-Crying
Doug And The Slugs-Too Bad
Toulouse-Rock My Love
Trooper-Drive Away
Deliverance-Leaving L.A.
Jameson/Booker-Why Don't You
Murray McLauchlan-Try Walkin' Away
Gordon Lightfoot-Dream Street Rose
Uranus-You're So Square
CANCON ADD
Downchild-I Came For Your Daughter

FIVE MOST ADDED CANCON SINGLES THIS WEEK
Murray McLauchlan-Try Walkin' Away
Bryan Adams-Give Me Your Love
Ironhorse-What's Your Hurry Darlin'
Burton Cummings-Fine State Of Affairs
Prism-Young And Restless

DAVE WATTS
CFRA OTTAWA
CHARTED
(1) Ride Like The Wind-Christopher Cross
(29) Broken English-Marianne Faithfull
(30) The Seduction-James Last
PLAYLISTED
Little Jeannie-Elton John
Coming Up-Paul McCartney & Wings
Success-The Pumps

RICK ALLAN
CHEX PETERBOROUGH
CHARTED
(1) Lost In Love-Air Supply
(27) Steal Away-Robbie Dupree
(28) She's Out Of My Life-Michael Jackson
(30) Fine State-Burton Cummings
PLAYLISTED
Inside Of You-Ray, Goodman & Brown
Georgia Eyes-Nana McLean
Let It All Go-Stonebolt

PETER SUMMER
CJME REGINA
PLAYLISTED
Even The Score-Toronto
She's Out Of My Life-Michael Jackson
Funkytown-Lipps Inc.

MIKE WILLIAMS
CKOM SASKATOON
CHARTED
(1) Lost In Love-Air Supply
(29) The Seduction-James Last Band
(30) Headed For A Fall-Firefall

JOHN KEOGH
CFTR TORONTO
CHARTED
(1) Call Me-Blondie
(35) Funkytown-Lipps Inc.
(40) Try Walkin' Away-Murray McLauchlin

CAPTAIN COOKE
CKDA VICTORIA
CHARTED
(1) Biggest Part Of Me-Ambrosia
(23) It's Still Rock & Roll-Billy Joel
(26) Coming Up-Wings
TOP PROSPECT
Young & Restless-Prism

NEXT WEEK
STEAMER MAKES WAVES WITH INTERCAN

KEVIN MCKANNA
CKY WINNIPEG
CHARTED
(1) Cars-Gary Numan
(22) The Rose-Bette Midler
(28) Coming Up-Paul McCartney
(29) Biggest Part Of Me-Ambrosia

MIKE DENNIS
CKBC BATHURST
PLAYLISTED
Say Goodbye-Steve Forbert
Save Me-Queen
I Have A Dream-ABBA
You Are My Miracle-Roger Whittaker
Steal Away-Robbie Dupree
Coming Down From Love-Bobby Caldwell

DAVE CARMAN
CKBW BRIDGEWATER
CHARTED
(1) Special Lady-Ray, Goodman & Brown
(28) Steal Away-Robbie Dupree
(44) The Seduction-James Last
(45) Gee Whiz-Bernadette Peters

MARK LEWIS
CFRN EDMONTON
PLAYLISTED
Little Jeannie-Elton John
It's Still Rock & Roll-Billy Joel
I Came-Downchild Blues Band

LARRY DICKINSON
CFNB FREDERICTON
CHARTED
(1) Lost In Love-Air Supply
(31) Hurt So Bad-Linda Ronstadt
(32) Cars-Gary Numan
(33) Coming Up-Paul McCartney/Wings
(34) Try Walkin'-Murray McLauchlan
(35) Little Jeannie-Elton John
See Them Smile-Saga
It's Not A Wonder-Little River Band
That's When-Catherine McKinnon

RICK HAMILTON
CJJD HAMILTON
CHARTED
(1) Cars-Gary Numan
(19) Steal Away-Robbie Dupree
(20) Funkytown-Lipps Inc.
(22) Against The Wind-Bob Seger
(29) Echo Beach-Martha & The Muffins
(32) Train In Vain-The Clash
(33) Little Jeannie-Elton John

ERIC SANNES
CHAT MEDICINE HAT
CHARTED
(1) Love Stinks-J. Geils Band
(26) Clones-Alice Cooper
(27) Horizontal Bop-Bob Seger
(28) It's Still Rock & Roll-Billy Joel

CAROLE MCCULLOUGH
CHCL MEDLEY
CHARTED
(1) Sexy Eyes-Dr. Hook
(34) Lost In Love-Air Supply
(35) Even The Score-Toronto
(36) Raised On You-Heart

PLAYLISTED
Most People Are Nice-Frank Mills
Don't Say Goodbye-Steamer
Starting To Show-Crowcuss

BOB WOOD
CKAR OSHAWA
CHARTED
(1) Pilot Of The Airwaves-Charlie Dore
(26) Run Like Hell-Pink Floyd
(28) Fine State-Burton Cummings

MIKE WILMOT
CKJD SARNIA
CHARTED
(1) Don't Fall-Kenny Rogers/Kim Carnes
(26) She's Out Of My Life-Michael Jackson
(27) Headed For A Fall-Firefall
(29) The Seduction-James Last
Little Jeannie-Elton John
Still Rock & Roll To Me-Billy Joel

BOB DERRO
CHNO SUDBURY
CHARTED
(1) Carrie-Cliff Richard
(26) I Can Survive-Triumph
(27) Love You Anyway-Fluid Drive
(28) Stomp-Brothers Johnson
(29) Hurt So Bad-Linda Ronstadt

(30) Even The Score-Toronto
ARNA HALLORAN
CJCB SYDNEY
CHARTED
(1) Call Me-Blondie
(31) Brass In Pocket-Pretenders
(36) Lost In Love-Air Supply
(40) Breakdown Dead Ahead-Boz Scaggs

TED HAYWARD
CJCJ WOODSTOCK
CHARTED
(1) You May Be Right-Billy Joel
(24) Little Jeannie-Elton John
(29) Steal Away-Robbie Dupree
(48) The Rose-Bette Midler
(49) Fine State-Burton Cummings
(50) Fool-Humble Pie

ADULT-ORIENTED HITMAKERS

LEN JONES
CKMW BRAMPTON
PLAYLISTED
New York, New York-Frank Sinatra
Little Jeannie-Elton John

ROB MITCHELL
CKX BRANDON
PLAYLISTED
You Got Me-Tommy James
Steal Away-Robbie Dupree
Little Jeannie-Elton John
The Rose-Bette Midler
Dance-John Denver
Still Rock & Roll To Me-Billy Joel

RUSS TYSON
CFCN CALGARY
PLAYLISTED
Love The World-Kenny Rogers
Hollywood Knights-Brooklyn Dreams
The Blue Side-Crystal Gayle
What's Your Hurry-Ironhorse
Fine State Of Affairs-Burton Cummings
My Heart-Ronnie Milsap

DON VERNON
CHUC COBOURG
PLAYLISTED
Almost Free-Judy Collins
Bahama Mama-Boney M
You Take Me High-Liz Moore Hedges

SIG REUTER
CFGP GRAND PRAIRIE
PLAYLISTED
Leaving L.A.-Deliverance
Answering Machine-Rupert Holmes
Little Jeannie-Elton John
Dream Street Rose-Gordon Lightfoot
Against The Wind-Bob Seger

PAUL JONES
CHYR LEAMINGTON
PLAYLISTED
Steal Away-Robbie Dupree
Headed For A Fall-Firefall
What's Your Hurry-Ironhorse
Young And Restless-Prism
Answering Machine-Rupert Holmes
Little Jeannie-Elton John
BRUCE DEVINE
CJAD MONTREAL
PLAYLISTED
Lady-The Whispers
Let Me Love You-Pure Prairie League
The Wheels Of Life-Oscar Peterson

PAUL MAHON
CFOR ORILLIA
PLAYLISTED
Fine State Of Affairs-Burton Cummings
Montego Bay-Quarrington/Worthy
Why Don't You-Jameson Booker
It Only Hurts The First-Carol Laurie
What's Your Hurry-Ironhorse
Hurt So Bad-Linda Ronstadt

J. HILARY
CIGO PORT HAWKESBURY
CHARTED
(1) Pilot Of The Airwaves-Charlie Dore
(31) Little Jeannie-Elton John

(37) Keep The Fire-Kenny Loggins

GUY LABEL
CHRC QUEBEC CITY
CHARTED
(1) Belinda-Alain Morisod
(47) Premiers Chagrins-Richard Clayderman
(48) La Vie De Ville-Pierre Letourneau
(49) Crepuscule-Alain Morisod
(73) We Were Meant To Be-Photoglo
(74) Do Right-Paul Davis

GARRY GRAYSON
CFMQ-FM REGINA
PLAYLISTED
Twilight Zone-Manhattan Transfer
Ride Like The Wind-Christopher Cross
Steal Away-Robbie Dupree
You Fill My Life-Juice Newton
The Blue Side-Crystal Gayle

RAY TELFORD
CKST ST. ALBERT
PLAYLISTED
She's Out Of My Life-Michael Jackson
Against The Wind-Bob Seger
Little Jeannie-Elton John

LEE FREISEN
CKSW SWIFT CURRENT
CHARTED
(1) Don't Fall-Kenny Rogers/Kim Carnes
(34) Against The Wind-Bob Seger
(39) What's Your Hurry-Ironhorse
(40) Midnight Rider-Willie Nelson
PLAYLISTED
The Rose-Bette Midler

CHRIS BROWN
CKJS WINNIPEG
CHARTED
(1) Lost In Love-Air Supply
(33) Georgia Eyes-Nana McLean
(34) Back Together Again
(36) Dream Street Rose-Gordon Lightfoot
(39) I Don't Want To Walk-Barry Manilow

KERRY YOUNG
CJCD YELLOWKNIFE
CHARTED
(1) Hold On To My Love-Jimmy Ruffin
(43) Little Jeannie-Elton John
(45) We Were Meant To Be-Photoglo
(47) Love Stinks-J. Geils Band
(54) Try Walkin' Away-Murray McLauchlan
(60) Money Talks-Brian Plummer

CANADIAN MAJOR MARKETS

ROGER ASHBY
CHUM TORONTO
CHARTED
(1) Brass In Pocket-Pretenders
(28) Little Jeannie-Elton John
(29) I'm Alive-E.L.O.
(30) All Night Long-Joe Walsh
PLAYLISTED
Everything Works-Cheap Trick
Media Man-Flash & The Pan

CLARA CAROTENUTO
CFUN VANCOUVER
CHARTED
(1) You May Be Right-Billy Joel
(27) Let My Love-Pete Townshend
(28) Fine State-Burton Cummings

ROSALIE TROMBLEY
CKLW WINDSOR
CHARTED
(1) The Rose-Bette Midler
PLAYLISTED
Misunderstanding-Genesis
Magic-Olivia Newton-John
More Love-Kim Carnes
You And Me-Rockie Robbins

Country

Glory-Anne Carriere exits Royalty Records

Estevan, Sask.: Estevan-based singer-songwriter Glory-Anne Carriere has announced that she is leaving the Royalty Records label after a five-year relationship. Carriere indicated that although her current agreement continues through to this November, she is negotiating with the label for an immediate release from the label.

In announcing the termination of the relationship, Carriere explained that although her five years with

the label have been beneficial, she feels it would be advantageous to her at present to pursue her career with another label.

As a Royalty artist, Carriere has had several consecutive chart singles on RPM's Country 75 playlist. She has received two Juno Award nominations, as Best New Female Vocalist

in 1978 and as Top Female Country Vocalist this year, and has won a Big Country Award in 1978 for Outstanding Performance. Carriere is currently completing a May tour of Britain. Coming events for her include an appearance at the Willie Nelson Event, June 28 at Rock Hill Park, and a mini-tour of Quebec.

Quality releases

Jimmy Keith single

Toronto: Quality Records have released the first single by country singer Jimmy Keith. Titled Calgary Cowboy, the tune takes a humorous look at the ranch-hand who decides to move on to bigger and better things by launching himself into the seedy world of disco. Against a country backdrop with rambling steel guitar, Keith sings, "I'm tradin' in my cowboy boots - gonna get myself a three-piece suit - go an' find me a disco queen..." According to Jimmy Keith, a Calgary cowboy goes through this transformation to become a disco king. The flipside, Kate And Edith, is also tongue-in-cheek, observing the consequences when a man's two lovers happen to meet, with him caught in the middle. Keith makes use of a well-known phrase in the song to provide the 'moral' of the story, but to give it away would spoil the fun.

And fun is what Keith has decided that everyone else should have, at least as much fun as he has. Therein lies the reason he took to the studio to record these two songs - fun (Quality seems to agree with Keith's idea). Keith has fancied himself a singer since the age of five when the Statler Brothers would come to his home in Staunton, Virginia. His only practical experience singing was in the shower, in the school choir, and trying to imitate Statler Brother Harold Reed. Judging from Keith's deep bass voice, the process was successful.

Jimmy Keith would like to record an album to be played for close friends, the kind that can be played while talking to someone when no distractions are wanted. But so far, all he can offer is this all-Canadian single. Keith admits the style is borrowed, but at least, he has fun with it.

Frank Jones turns to recording

Thunder Bay, Ont.: Canadian music industry veteran Frank Jones has extended his talent to recording with a gospel/country single, The Hitch-hiker b/w The Love That Never Ended, on Don Grashey's Golden Eagle label.

The single was produced by Grashey (manager and producer of Canadian country singer Carroll Baker), and the flipside was written by him. This is the first time that Grashey has ever produced for a record producer, especially one such as Frank Jones.

Together with producer Don Law (now semi-retired), Jones produced such country giants as Johnny Cash, Marty Robbins, Ray Price, Carl Smith and Jimmy Dean. The Hitch-hiker, recorded in Nashville, is three parts Cancon.

Although Jones has been in Nashville for the past 18 years, he got his start in the music industry in his

native Canada. He began in radio, with stints at CFCO Chatham, CFRA Ottawa, CFCF Montreal and CKFH Toronto. Jones joined Spartan Records, then distributors for CBS, in 1952, and moved to CBS when the Canadian operation was born two years later. He spent seven years with CBS, working in the areas of sales, promotion, advertising and A&R. In 1961, Jones went with Don Law to Nashville, and has been in the U.S. ever since. He worked in CBS' country division until 1973, when he switched to Capitol to replace Vice President Ken Nelson. There he became the divisional Vice President of the country department.

Besides his production and administration duties, Jones has served as Chairman of the Board of the Country Music Foundation for 10 consecutive years. This organization is responsible for the operation of the Hall of



Frank Jones



WHAT CAN YOU DO TO BE PART OF

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RPM Country 75 Singles

CANADA'S ONLY NATIONAL COUNTRY SINGLE SURVEY

(Albums containing listed singles are shown below)

31
The following codes are used throughout RPM's charts as a key to record distributors

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

May 31, 1980.

TW	LW	Wks				
1	4	(7)	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers/Kim Carnes - U.A. UA-X1345Y-F (LP) Gideon - L00-1035-F	26	30 (8) M A P L SHE WON'T LOVE YOU Iris Larratt - RCA PB-50558-N (LP) Iris Larratt - KKL1-0364-N	
2	2	(11)	STARTING OVER AGAIN Dolly Parton - RCA PB-11926-N (LP) Dolly, Dolly, Dolly - AHL1-3546-N	27	27 (8) M A P L YOUR EYES DON'T LIE TO ME The Mercey Brothers - MBS 1022 (LP) N/A	
3	3	(7)	GOOD OLE BOYS LIKE ME Don Williams - MCA-41205-J (LP) Portrait - MCA-3192-J	28	28 (6)	TEMPORARILY YOURS Jeanne Pruett - Carrousel CS-1006-N (LP) N/A
4	1	(11)	THE WAY I AM Merle Haggard - MCA 41200-J (LP) N/A	29	26 (13) M A P L RODEO ROAD SHOW MAN Peter Chipman - Capcan CML-2401 (LP) N/A	
5	5	(8)	IT'S HARD TO BE HUMBLE Mac Davis - Casablanca NB-2244-Q (LP) N/A	30	33 (6) M A P L BUT IT'S CHEATING The Family Brown - RCA PB-50564-N (LP) Family Brown - KKL1-0367-N	
6	6	(7)	M A P L LUCKY ME Anne Murray - Capitol P-4848-F (LP) Somebody's Waiting - SOO-12064-F	31	18 (9)	STANDING TALL Billie Jo Spears - United Artists UA-X1336-Y-F (LP) Standing Tall - LT-1018-F
7	7	(7)	GONE TOO FAR Eddie Rabbitt - Elektra E46613-P (LP) The Best Of - 6E-235-P	32	19 (7)	YOU LAY A WHOLE LOT OF LOVE ON ME Con Hunley - Warner Bros WBS-49187-P (LP) I Don't Want To Lose You - BSK-3378-P
8	9	(11)	M A P L HOLLYWOOD LOVE Carroll Baker - RCA PB-50557-N (LP) Hollywood Love - KKL1-0332-N	33	34 (4)	I'M ALREADY BLUE The Kendalls - Ovation OVS-1143-N (LP) Heart Of The Matter - OV-1746-N
9	10	(6)	TRYING TO LOVE TWO WOMEN Oak Ridge Boys - MCA 41217-J (LP) Together - MCA-3220-J	34	36 (7)	M A P L A PICTURE'S WORTH A THOUSAND WORDS Jerry Palmer - Golden Eagle GE-101 (LP) N/A
10	16	(4)	COAL MINER'S DAUGHTER Sissy Spacek - MCA 41221-J (LP) Soundtrack - MCA-5107-J	35	38 (4)	HE STOPPED LOVING HER TODAY George Jones - Epic 9-50867-H (LP) My Very Special Guests - JE-35544-H
11	22	(6)	NEW YORK WINE AND TENNESSEE SHINE Dave & Sugar - RCA PB-11947-N (LP) N/A	36	43 (4)	SMOOTH SAILIN' T.G. Sheppard - Warner/Curb 49214-P (LP) 3/4 Lonely - BSK-3353-P
12	8	(7)	DALLAS Floyd Cramer - RCA PB-11916-N (LP) Dallas - AHL1-3613-N	37	47 (4)	TELL OLE I AIN'T HERE Moe Bandy/Joe Stampley - Columbia 1-11244-H (LP) Just Good Ole Boys - JC-36202-H
13	14	(10)	SHOTGUN RIDER Joe Sun - Ovation OV-1141-N (LP) Out Of Your Mind - OV-1743-N	38	42 (4)	FRIDAY NIGHT BLUES John Conlee - MCA 41233-J (LP) N/A
14	11	(12)	BENEATH STILL WATERS Emmylou Harris - Warner Bros. WBS-49164-P (LP) Blue Kentucky Girl - BSK-3318-P	39	39 (4)	SHE'S MADE OF FAITH Marty Robbins - Columbia 1-11240-H (LP) N/A
15	25	(4)	MIDNIGHT RIDER Willie Nelson - Columbia 1-11257-H (LP) The Electric Horseman - JS-36327-H	40	40 (7)	M A P L LOUISIANA Ronnie Kartman - Kansas City BKCX-104-K (LP) N/A
16	21	(5)	MY HEART/SILENT NIGHT Ronnie Milsap - RCA PB-11952-N (LP) Milsap Magic - AHL1-3563-N	41	46 (4)	M A P L LIFTIN' ME UP, LETTIN' ME DOWN Eddie Eastman - Bel Air BA-185-H (LP) Eddie Eastman - BA-1001-H
17	24	(4)	M A P L DREAM STREET ROSE Gordon Lightfoot - Warner Bros. WBS-49230-P (LP) Dream Street Rose - XHS-3426-P	42	32 (9)	LONG HAired COUNTRY BOY Charlie Daniels Band - Epic 9-50845-H (LP) Million Mile Reflections - JE-35751-H
18	12	(7)	PASS ME BY Janie Fricke - Columbia 1-11224-H (LP) From The Heart - JC-36268-H	43	31 (7)	TAKING SOMEBODY WITH ME WHEN I FALL Larry Gatlin - Columbia 1-11219-H (LP) Straight Ahead - JC 36250-H
19	20	(9)	M A P L ALL HER LETTERS Terry Carisse - MBS-1023 (LP) Story Of The Year - MBS-2002	44	48 (9)	M A P L LOVE DON'T GROW IN A ONE MAN SHOW Linda Brown - Earth Star ESR-001 (LP) N/A
20	23	(4)	THE REAL BUDDY HOLLY STORY Sonny Curtis - Elektra E-46616-P (LP) N/A	45	52 (4)	M A P L DON'T PUT YOUR FAITH IN MEN Murray McLauchlan - True North TN4-150-H (LP) Into A Woman - TN-41-H
21	15	(9)	IT'S LIKE WE NEVER SAID GOODBYE Crystal Gayle - Columbia 1-11198-H (LP) Miss The Mississippi - JC-36203-H	46	35 (7)	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN Debby Boone - Warner/Curb WBS-49176-P (LP) Love Has No Reason - QBS-3419-P
22	13	(11)	TWO STORY HOUSE Jones & Wynette - Epic 9-50849-H (LP) My Very Special Guest - JE-45544-H	47	E1 (23)	M A P L DON'T ASK THE QUESTION Canadian Zephyr - RCA PB-50546-N (LP) Canadian Zephyr - KKL1-0356-N
23	17	(7)	LET'S GET IT WHILE THE GETTIN'S GOOD Eddy Arnold - RCA PB-11918-N (LP) N/A	48	49 (4)	IF THERE WERE ONLY TIME FOR LOVE Roy Clark - MCA 41208-J (LP) N/A
24	29	(6)	M A P L FLAMES OF EVIL DESIRE Marie Bottrell - MBS 1026 (LP) Marie Bottrell - Star - MBS-2003	49	58 (4)	MORNING COMES TOO EARLY Jim Ed Brown/Helen Cornelius - RCA PB-11927-N (LP) N/A
25	37	(3)	THE CHAMP Moe Bandy - Columbia 1-11255-H (LP) N/A	50	67 (2)	ONE DAY AT A TIME Cristy Lane - United Artists 1342-F (LP) Ask Me To Dance - LT-1023-F

- 51 56 (4) **SOMEBODY'S WOMAN**
Ralph Carlson & Country Mile - Snocan SC-168
(LP) N/A
- 52 62 (4) **EVANGELINA**
Hoyt Axton - Jeremiah 1005
(LP) N/A (Vera Cruz)
- 53 65 (3) **SPIN SPIN**
George Hamilton IV - MCA 31215-J
(LP) Forever Young - MCA-3206-J
- 54 61 (3) **HE WAS THERE (When I Needed You)**
Tammy Wynette - Epic 9-50868-H
(LP) N/A
- 55 45 (13) **RIDEAU STREET QUEEN**
Wayne Rostad - Stag Creek TW-012
(LP) Writer Of Songs - TWA-1111 (TCD)
- 56 60 (6) **SUNDAY LONESOME**
Tom Eldridge - MBS 0073
(LP) N/A
- 57 55 (11) **WOMEN I'VE NEVER HAD**
Hank Williams Jr. - Warner Curb E-46593-P
(LP) Whiskey Bent And Hell Bound - Q6E-237-P
- 58 64 (4) **I HONESTLY LOVE YOU**
Paul Drake - Record Canada RC-1111
(LP) Paul Drake Sings Love - RC1-10
- 59 68 (3) **EASY DOES IT**
Julie Lynn - Sound Path SP-016
(LP) N/A
- 60 69 (2) **LOVE LOOK AT US NOW**
Johnny Rodriguez - Epic 9-50859-H
(LP) N/A
- 61 70 (3) **THE BEGINNING OF THE END**
Kevin Wara - Golden Eagle GE-102
(LP) N/A
- 62 57 (5) **WORKIN' AT THE CAR WASH BLUES**
Jerry Reed - RCA PB-11944-N
(LP) N/A
- 63 (1) **BAR ROOM BUDDIES**
Merle Haggard/Clint Eastwood - Elektra E-46634-P
(LP) Soundtrack Bronco Bill - X5E-512-P

- 64 66 (4) **AFTER HOURS**
Joe Stampley - Epic 9-50854-H
(LP) N/A
- 65 59 (9) **COULDN'T DO NOTHIN' RIGHT**
Rosanne Cash - Columbia 1-11188-H
(LP) N/A
- 66 (1) **YOU WIN AGAIN**
Charley Pride - RCA PB-12002-N
(LP) There's A Little Bit Of Hank In Me-AHL1-3548-N
- 67 71 (2) **RIVER ROAD**
Crystal Gayle - United Artists 1347-F
(LP) Favorites - 1034-F
- 68 63 (5) **FIFTEEN BEERS**
Johnny Paycheck - Epic 9-50863-H
(LP) Everybody's Got A Family - JE-36200-H
- 69 73 (2) **HE STOPPED LOVING HER TODAY**
George Jones - Epic 9-50867-H
(LP) N/A
- 70 72 (2) **DIANE**
Ed Bruce - MCA 41201-J
(LP) N/A
- 71 75 (2) **BEDROOM BALLAD**
Gene Watson - Capitol 4854-F
(LP) N/A
- 72 74 (2) **SHE JUST STARTED LIKING CHEATIN' SONGS**
John Anderson - Warner Bros WBS-49191-P
(LP) N/A
- 73 (1) **YOU'RE A MEMORY**
Dallas Harms - Broadland BR-2373X-N
(LP) Painter Of Words - BR-2052-M
- 74 (1) **ONE DAY AT A TIME**
Cristy Lane - United Artists UA-X1342Y-F
(LP) Ask Me To Dance - LT-1023-F
- 75 (1) **EVERYTHING IS WARM IN TEXAS**
Artie MacLaren - Broadland BR-2372X-M
(LP) The Entertainers - BR-2028-M

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 (9) **MOVIE SOUNDTRACK**
Coal Miners Daughter - (MCA)
MCA-5107-J MCAT-5107-J MCAC-5107-J
- 2 2 (7) **KENNY ROGERS**
Gideon (United Artists)
L00-1035-F UAEA-1035-F UACA-1035-F
- 3 3 (11) **THE OAK RIDGE BOYS**
Together (MCA)
MCA-3220-J MCAT-3220-J MCAC-3220-J
- 4 4 (31) **ANNE MURRAY**
I'll Always Love You (Capitol)
S00-12012-F 8X00-12012-F 4X00-12012-F
- 5 5 (7) **LORETTA LYNN**
Loretta (MCA)
MCA-3217-J MCAT-3217-J MCAC-3217-J
- 6 6 (27) **CARROLL BAKER**
Hollywood Love (RCA)
KKL1-0332-N KKS1-0332-N KKK1-0332-N
- 7 9 (5) **GORDON LIGHTFOOT**
Dream Street Rose (Warner Bros.)
XHS-3426-P XW8-3426-P XW5-3426-P
- 8 13 (26) **WILLIE NELSON**
The Electric Horseman (Columbia)
JS-36327-H JSA-36327-H JST-36327-H
- 9 8 (24) **GEORGE JONES**
My Very Special Guests (Epic)
JE-35544-H JEA-35544-H JET-35544-H
- 10 10 (9) **JANIE FRICKE**
From The Heart (Columbia)
JC-36268-H JCA-36268-H JCT-36268-H
- 11 7 (9) **BOBBY BARE**
Down & Dirty (Columbia)
JC-36323-H JCA-36323-H JCT-36323-H
- 12 12 (11) **CONWAY TWITTY**
Heart & Soul (MCA)
MCA-3210-J MCAT-3210-J MCAC-3210-J
- 13 11 (34) **KENNY ROGERS**
Kenny (United Artists)
LWAK-979-F UAEC-979-F UACA-979-F

- 14 14 (27) **WAYLON JENNINGS**
What Goes Around, Comes Around (RCA)
AHL1-3493-N AHS1-3493-N AHK1-3493-N
- 15 15 (19) **WILLIE NELSON**
Sings Kristofferson (Columbia)
JC-36188-H JCA-36188-H JCT-36188-H
- 16 23 (2) **ANNE MURRAY**
Somebody's Waiting (Capitol)
S00-12064-F N/A 4X00-12064-F
- 17 16 (18) **MEL TILLIS**
Me And Pepper (Elektra)
Q6E-236-P ET8-236-P TC5-236-P
- 18 18 (4) **WAYNE ROSTAD**
Writer Of Songs (Stag Creek)
TWA-1111 N/A TWAC-1111(TCD)
- 19 17 (17) **DONNA FARGO**
Just For You (Warner Bros.)
QBS-3377-P MB-3377-P M5-3377-P
- 20 20 (5) **BELLAMY BROTHERS**
The Two And Only (Warner/Curb)
XBS-3347-P MB-3347-P M5-3347-P
- 21 19 (5) **THE FAMILY BROWN**
Best Of (RCA)
KKL1-0360-N KKS1-0360-N KKK1-0360-N
- 22 22 (7) **IRIS LARRATT**
Iris Larratt (RCA)
KKL1-0364-N KKS1-0364-N KKK1-0364-N
- 23 (1) **ORIGINAL SOUNDTRACK**
Urban Cowboy (Elektra)
2FDP-90002-P 2FD8-90002-P 2FD5-90002-P
- 24 (1) **CRYSTAL GAYLE**
Classic Crystal (United Artists)
L00-982-F N/A 4X00-982-F
- 25 (1) **ARTIE MacLAREN**
The Entertainer (Broadland)
BR-2028-M BR8-2028-M BR4-2028-M

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

Fame museum and library. Jones led the group into its most fruitful years. For two years, he was the President of the Nashville chapter of NARAS, including the year that the Grammy Awards show originated in Nashville.

Jones also served as a trustee nationally for NARAS, and is currently the Director of the Country Music Association, representing the record manufacturing category. He has also produced various CMA banquet award shows.

Frank Jones has also been the recipient of several awards for his work. In 1970, he received the CMA President's Award for outstanding contribution to the music industry. Two years later, an American trade voted him Country Record Executive of the Year, and in 1973, he was presented with the Connie B. Gay Founding President's Award for outstanding leadership in the country music community. Other notables to receive this award include the late Governor Frank Clement, Tex Ritter and Johnny Cash. Jones' community involvement also stems to civic duties, such as his contributions as Director of Nashville's public TV service.

Don Grashey and Frank Jones met

at RPM's Big Country Awards in Ottawa in 1978 and got to know each other during trips by Grashey to Nashville to record Carroll Baker and Jerry Palmer. Jones was one of the first to test the writing potential of Canadians. He did this by getting his Capitol artists to record songs by Carroll Baker and Dallas Harms. Jones believed that these songs were as good as the material that was coming out of Nashville at the time, and he found that he wasn't wrong.

Recently, Jones and Grashey put together a single in response to the Canadian rescue of several Americans from Iran. This record, Thank You Canada, was released in the U.S. on Soundwaves Records and in Canada by London. Thank You Canada met with overwhelming response from both sides of the border, and it was this release that prompted Grashey to produce a session of narrations with Jones in Nashville. The result is Jones' first release on Golden Eagle Records, The Hitch-hiker. The tune, done in much the same style as those by Tex Ritter or Red Sovine, is meant to bring a lump to the throat of the listener in these troubled times. The single has been released in Canada and the U.S.

COUNTRY HITPICKERS

FREEMAN ROACH
CJFX ANTIGONISH
PLAYLISTED
Spin Spin-George Hamilton IV
I'll Be Here-George Hamilton IV
But It's Cheating-The Family Brown
Louisiana-Ronnie Kartman
George-Harold McIntyre

KEN SCHILLER
CKLO BRANDON
PLAYLISTED
Dream Street Rose-Gordon Lightfoot
Guess I Went Crazy-Canadian Zephyr
Losing Kind Of Love-Lacy J. Dalton
Tequila Sheila-Bobby Bare
The Champ-Moe Bandy

BILL MACNEIL
CKBW BRIDGEWATER
CHARTED
(1) Are You On The Road-Debby Boone
(15) She Won't Love You-Iris Larratt
(32) Wait Til The Sun-Kelli Veno
(38) Smooth Sailin'-T.G. Sheppard
PLAYLISTED
But It's Cheating-Family Brown
I'll Be Here-George Hamilton IV
It Don't Hurt-Sylvia

CURLY GURLOCK
CFCW CAMROSE
CHARTED
(1) Don't Fall-Kenny Rogers/Kim Carnes
(14) Smooth Sailin'-T.G. Sheppard
(24) Pass Me By-Janie Fricke

IAN CALDWELL
CHUC COBOURG
PLAYLISTED
Lost In Austin-Freddie Weller
Danger Zone-Crystal Gayle
Only The Names-Tammy Wynette
My Happiness-Don King

MONTE SOLBERG
CJDV DRUMHELLER
PLAYLISTED
Midnight Rider-Willie Nelson
The Champ-Moe Bandy
Guess I Went Crazy-Canadian Zephyr

JAY HITCHEN
CJSL ESTEVAN
CHARTED
(1) Good Ole Boys-Don Williams
(29) It's Hard-Mac Davis
(32) Dream Street Rose-Gordon Lightfoot
(34) Tequila Sheila-Bobby Bare
(35) The Champ-Moe Bandy
(37) Midnight Rider-Willie Nelson

LARRY DICKINSON
CFNB FREDERICTON
CHARTED
(1) Gone Too Far-Eddie Rabbitt
(38) Getting Up-Ernie Durance
(39) River Road-Crystal Gayle
(40) Take Me-J. Reeves/D. Allen
PLAYLISTED
It's Over-Rex Allen Jr.
Your Body-Mel Tillis
Dim The Lights-Red Steagall

JOHN GOLD
CHFX-FM HALIFAX
CHARTED
(1) Gone Too Far-Eddie Rabbitt
(26) He Stopped Loving Her-George Jones
(28) Maple Leaf-Ray Griff
(29) Tell Ole I Ain't Here-Moe & Joe
(30) Don't Fall-Kenny Rogers/Kim Carnes
PICK
Evangelina-Hoyt Axton

DANIEL EARL KNECHT
CFFM KAMLOOPS
CHARTED
(1) All The Tea-Susan Jacks
(33) Loving You-Starland Vocal Band
(34) Midnight Rider-Willie Nelson
(35) Dallas-Floyd Cramer

ROBERT COSAR
CKOV KELOWNA
PLAYLISTED
Bar Room Buddies-M. Haggard/C. Eastwood
Guess I Went Crazy-Canadian Zephyr
She's Made Of Faith-Marty Robbins
It's Over-Rex Allen Jr.
Midnight Rider-Willie Nelson
Let's Put Our Love-Charly McClain

VIC FOLLIOTT
BX-93 LONDON
CHARTED
(1) The Way I Am-Merle Haggard
(25) Temporarily Yours-Jeanne Pruett
(28) Hollywood Love-Carroll Baker
PLAYLISTED
The Blue Side-Crystal Gayle
Tequila Sheila-Bobby Bare
True Love Ways-Mickey Gilley
Most People Are Nice-Frank Mills

HERB LACHANCE
CHCL MEDLEY
CHARTED
(1) The Cowgirl-Brenda Lee
(30) I Can't Feel You-Loretta Lynn
PLAYLISTED
Rocky Mountain Skyline-Laura Vinson
Friday Night Blues-John Conlee
Hotel Eldorado-Pat Hatherly
Losing Kind Of Love-Lacy J. Dalton

RAY EDWARDSON
CJVR MELFORT
PLAYLISTED
Your Body-Mel Tillis
Dim The Lights-Red Steagall
Dream Street Rose-Gordon Lightfoot
Rocky Mountain Skyline-Laura Vinson
JOHNNY MACC
CIGO PORT HAWKESBURY
CHARTED
(1) Nothing Sure-Gene Watson
(25) Second Chance-Chris Nielson
(27) But It's Cheating-Family Brown
(28) Gone To Far-Eddie Rabbitt
(29) Flames Of Evil Desire-Marie Bottrell
(30) Sea People-Ryans Fancy

WAYNE RUSSELL
CKGY RED DEER
PLAYLISTED
Temporarily Yours-Jeanne Pruett
Rain On My Parade-Mel Tillis
Real Buddy Holly Story-Sonny Curtis
Evangelina-Hoyt Axton
Love Don't Grow-Linda Brown

GORD AMBROSE
CFGM RICHMOND HILL
CHARTED
(1) Two Story House-Jones/Wynette
(20) Friday Night Blues-John Conlee

PETER HOOPLE
CJQR-FM ST. CATHARINES
CHARTED
(1) Two Story House-G. Jones/T. Wynette
(19) Lucky Me-Anne Murray

WEIRD HAROLD
CKWX VANCOUVER
CHARTED
(1) Beneath Still Waters-Emmylou Harris
(41) True Love Ways-Mickey Gilley
(45) Take Me-J. Reeves/D. Allen
(48) He Was There-Tammy Wynette
(49) She's Your Woman-Elmer Tippe
PLAYLISTED
Let's Put Your Love-Charly McClain
Your Body-Mel Tillis
PICK
The Blue Side-Crystal Gayle

HELEN MOULTON
CJVI VICTORIA
CHARTED
(1) Don't Fall-Kenny Rogers/Kim Carnes
(34) Friday Night Blues-John Conlee
(35) He Was There-Tammy Wynette
(38) Evangelina-Hoyt Axton
(39) Temporarily Yours-Jeanne Pruett

IONA TERRY
CKNX WINGHAM
PLAYLISTED
She Just Started-John Anderson
The Champ-Moe Bandy
He Was There-Tammy Wynette
Let's Put Your Love-Charly McClain
Guess I Went Crazy-Canadian Zephyr
Dream Street Rose-Gordon Lightfoot

CHARLIE RUSSELL
CJCJ WOODSTOCK
CHARTED
(1) The Way I Am-Merle Haggard
(16) Honky Tonk Blues-Charley Pride
(28) Lost In Austin-Freddie Weller
(29) After The Party-Gene Watson
(30) It's Over-Rex Allen Jr.
PICK The Champ-Moe Bandy

CLASSIFIED & HELP WANTED

ARE YOU OFFERING EMPLOYMENT???

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

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

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

ENGINEER REQUIRED

If you can produce great spots, I have a spot for you at western Canada's newest country station. CJXX requires an engineer to work with super talent and the finest facilities. Tape and resume to Chuck Ingram CJXX, 9913 100th Ave., Grande Prairie, Alberta. T8V 0V1

WE WANT THE BEST

If you're a top notch morning newsman and want to work on the west coast, send tape and resume to RPM, Box 7649, 6 Brentcliffe Rd., Toronto, Ontario M4G 3Y2.

MORNING MAN WANTED

CFTK radio in B.C. Pacific northwest is looking for a creative morning man. Must be humorous for an adult MOR format. Good salary and benefits. Send resume and tape to Ken Armstrong, Program Director, 4625 Lazelle Ave., Terrace, B.C.

CREATIVE MORNING MAN REQUIRED

For B.C. station. Good salary and benefits for right person. Must be experienced in Adult MOR format and strong in production. Please reply to Box 7648, RPM, 6 Brentcliffe Rd., Toronto, Ont. M4G 3Y2

PRODUCTION JOCK WANTED

Once in a lifetime opportunity. CJVI/900 in Canada's most beautiful city requires first class production man. Excellent salary and benefits for right individual and opportunity to grow with Canada's number one communications company. Send tapes and resumes to Joe Easingwood, Program Manager, CJVI, Box 900, Victoria, B.C.

AIRCHECKS DUBBED IN CONFIDENCE

Discount for quantity, professional service, we can also ship, reply to Box 7647, RPM, 6 Brentcliffe Rd., Toronto, Ont. M4G 3Y2

CALLING ON RPM THIS WEEK

LYNN DUNLOP-MCA Records
MARIE BOTTRELL-MBS
LARRY GREGSON-MBS
ALLAN MATTHEWS-Pickwick Records
MARGHI COCKS-RCA Limited
NICK PANASEIKO-Word Records
CARL TEEPLE-Word Records
ELAINE LEVINE-RCA Limited
BRUCE CARNEY-Quality Records
TONEY IANNUZZI-Wesley International
RON ROBLES-Capitol Records
DAVID SCHINDLER-Jingle Machine
RANDY SHARRARD-WEA Music
MARGARET GLEITT-Ready Records
GINO SOCCIO-Quality Records

Murray nominated in DJ Music Awards

Toronto: Capitol recording artist Anne Murray, along with fellow singers Barbra Streisand and Donna Summer, has been nominated as Contemporary Female Artist of the Year in the forthcoming 1980 DJ Music Awards. These awards will be televised on the ABC Network later

this year. Murray's new album, Somebody's Waiting, is doing well on the RPM album chart, while her current single, Lucky Me, is climbing the RPM 100 and is riding high on the RPM country singles chart. Her previous single, Daydream Believer, stayed on the RPM 100 for 19 weeks.

KELLY'S - VANCOUVER

Supplied by Mike Deardon - Manager

TOP 20 SINGLES

- 1 CALL ME
Blondie - Capitol
- 2 ROCK LOBSTER
B-52's - WEA
- 3 ECHO BEACH
Martha & The Muffins - PolyGram
- 4 TOO BAD
Doug & The Slugs - Quintessence
- 5 COMING UP
Paul McCartney - CBS
- 6 FUNKYTOWN
Lipps Inc. - PolyGram
- 7 YOU MAY BE RIGHT
Billy Joel - CBS
- 8 SATISFACTION
Devo - WEA
- 9 TRAIN IN VAIN
The Clash - CBS
- 10 I CAN'T TELL YOU WHY
The Eagles - WEA
- 11 CARS
Gary Numan - WEA
- 12 BREAKDOWN DEAD AHEAD
Boz Scaggs - CBS
- 13 COME BACK
J. Geils Band - Capitol
- 14 WORKING MY WAY BACK
Spinners - WEA
- 15 ANOTHER BRICK IN THE WALL
Pink Floyd - CBS
- 16 STOMP
Brothers Johnson - A&M
- 17 HURT SO BAD
Linda Ronstadt - WEA
- 18 SOVIET JEWELLERY
B.B. Gabor - Capitol
- 19 BRASS IN POCKET
Pretenders - WEA
- 20 DOIN' IT RIGHT
Powder Blues Band - RCA

TOP 20 ALBUMS

- 1 BILLY JOEL
Glass Houses - CBS
- 2 PINK FLOYD
The Wall - CBS
- 3 BOB SEGER
Against The Wind - Capitol
- 4 POWDER BLUES BAND
Uncut - RCA
- 5 PAT BENATAR
In The Heat Of The Night - Capitol
- 6 SPYRO GYRA
Catching The Sun - MCA
- 7 B.B. GABOR
B.B. Gabor - Capitol
- 8 BOZ SCAGGS
Middle Man - CBS
- 9 THE PRETENDERS
The Pretenders - WEA
- 10 ANGEL CITY
Face To Face - CBS
- 11 THE CLASH
London Calling - CBS
- 12 SOUNDTRACK
All That Jazz - PolyGram
- 13 B-52'S
B-52's - WEA
- 14 J. GEILS BAND
Love Stinks - Capitol
- 15 THE EAGLES
The Long Run - WEA
- 16 PRISM
Young & Restless - Capitol
- 17 TORONTO
Lookin' For Trouble - A&M
- 18 RAMONES
End Of The Century - WEA
- 19 SOUNDTRACK
American Gigolo - PolyGram
- 20 TED NUGENT
Scream Dream - WEA

A&B SOUND - VANCOUVER

Supplied by Uwe Schnack - Manager

TOP 20 ALBUMS

- 1 BILLY JOEL
Glass Houses - CBS
- 2 BOB SEGER
Against The Wind - Capitol
- 3 PRISM
Young & Restless - Capitol
- 4 POWDER BLUES BAND
Uncut - RCA
- 5 PINK FLOYD
The Wall - CBS
- 6 BURTON CUMMINGS
Woman Love - CBS
- 7 CRYSTAL GAYLE
Classic Crystal - CBS
- 8 ERIC CLAPTON
Just One Night - PolyGram
- 9 WAYLON JENNINGS
Greatest Hits - RCA
- 10 GENESIS
Duke - WEA
- 11 THE CLASH
London Calling - CBS
- 12 TOM PETTY
Damn The Torpedoes - MCA
- 13 BOZ SCAGGS
Middle Man - CBS
- 14 PETE TOWNSHEND
Empty Glass - WEA
- 15 APRIL WINE
Harder Faster - Capitol
- 16 PAT BENATAR
In The Heat Of The Night - Capitol
- 17 MICHAEL JACKSON
Off The Wall - CBS
- 18 THE EAGLES
The Long Run - WEA
- 19 LIPPS INC.
Mouth To Mouth - PolyGram
- 20 J. GEILS BAND
Love Stinks - Capitol

OVER A DECADE OF CANCON



NATIONAL & INTERNATIONAL CHART RATINGS OF CANCON. GRAPHS, CHARTS, CROSS-REFERENCES

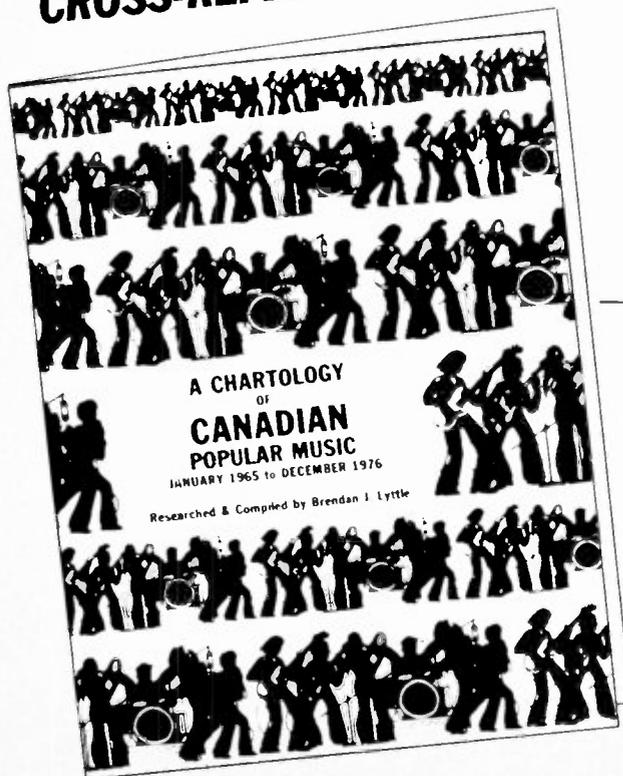
The cast of characters reads like the who's who of Cancon. The plot thickens as some artists expatriate. The mystery of many artists' nationality. Are they Canadian? Is it Cancon? Explore the mysteries of the MAPL logo and find out about the CRTC regulation designed to solve the problem.

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

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

Walt Grealis
Editor & Publisher
RPM Magazine

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Toronto, Ontario
M4G 3Y2

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STAR**



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