

1992							May							June						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
							1	2	3	4	5	6	7	1	2	3	4	5	6	7
							8	9	10	11	12	13	14	8	9	10	11	12	13	14
							15	16	17	18	19	20	21	15	16	17	18	19	20	21
							22	23	24	25	26	27	28	22	23	24	25	26	27	28
							29	30	31					29	30					

BIG COUNTRY AWARDS

Nominees

TOP MALE VOCALIST

DICK DAMRON
(Bookshop)

GARY FJELLGAARD
(Savannah)

GEORGE FOX
(WEA)

J.K. GULLEY
(Trilogy)

IAN TYSON
(Stony Plain)

BEST COUNTRY SINGLE

ALL YOU REALLY WANNA DO
Michelle Wright

BLUEBIRD
Anne Murray

SOMETHING TO REMEMBER
YOU BY - Prairie Oyster

TAKE ME WITH YOU
Patricia Conroy

TIL I AM MYSELF AGAIN
Blue Rodeo

WITH ALL MY MIGHT
George Fox

TOP FEMALE VOCALIST

PATRICIA CONROY
(WEA)

JOAN KENNEDY
(MCA)

ANNE MURRAY
(Capitol)

CASSANDRA VASIK
(Einstein Bros.)

MICHELLE WRIGHT
(Arista)

TOP GROUP OR DUO

BLUE RODEO
(WEA)

DEBENHAM BROTHERS
(Spark)

THE GOOD BROTHERS
(Savannah)

PRAIRIE OYSTER
(RCA)

SYLVIA TYSON &
TOM RUSSELL (Stony Plain)

OUTSTANDING NEW ARTIST(S)

JOEL FEENEY &
WESTERN FRONT

JOHNER BROS.

GERRY KING

MARK KOENIG

LINDSAY THOMAS MORGAN

DIANE RAESIDE

TOP COUNTRY PRODUCER

MIKE FRANCIS

We Don't Always See Eye To Eye - Good Bros.
I Never Met A Liar (I Didn't Like) - Joan Kennedy

J.K. GULLEY
Leah - J.K. Gulley

DECLAN O'DOHERTY
Watch Love Grow Strong - Rita MacNeil

RANDALL PRESCOTT
Take Me With You - Patricia Conroy
This Time - Patricia Conroy

LOUIS SEDNACK
Springtime In Alberta - Ian Tyson



Variety Club

salutes

BIG COUNTRY LUNCHEON

Friday June 5th, 1992

HARBOUR CASTLE WESTIN

TOP COUNTRY COMPOSER(S)

GEORGE FOX

With All My Might - George Fox

JIM CUDDY & GREG KEELOR

Til I Am Myself Again - Blue Rodeo

PATRICIA CONROY

Take Me With You - Patricia Conroy

KEITH GLASS & JOAN BESEN

Something To Remember You By - Prairie Oyster

RON IRVING

Bluebird - Anne Murray

WRITE-IN CATEGORIES

BEST COUNTRY ALBUM

TOP RECORD COMPANY

TOP RADIO STATION

TOP COUNTRY RADIO PERSONALITY

CANADIAN COUNTRY ARTIST(S) OF THE YEAR



presents

BIG COUNTRY AWARDS BANQUET

Sunday June 7th, 1992

HARBOUR CASTLE WESTIN

Herzog wins court fight but still faces charges

Rebel record store owner Marty Herzog won a recent court victory in his battle against Ontario's Sunday shopping laws, but police were back at his store the next Sunday to charge him for being open.

Herzog, owner of Tunes CD's Tapes & Accessories in Toronto, still faces \$31,000 in fines despite having 11 charges thrown out during his most recent court appearance. In court, Herzog read the law pertaining to stores

being exempt from the Sunday shopping law if they were less than 2,400 square feet, had three or fewer employees, and dealt in items that were considered educational, recreational or amusement. Though the prosecutor insisted Herzog was in violation of the law, the judge dismissed the case almost immediately.

"The judge recognized that music is educational, recreational and amusement," Herzog says. "He didn't even understand why

the prosecutor would waste his time on me."

Herzog vows to continue opening on Sundays and he expects to be charged every week until a Supreme Court ruling on the validity of the Sunday shopping law comes down sometime this summer. As of January 1, the fine for opening on Sundays has been increased to \$5,000. Herzog says his next court date is scheduled for July 23, but he adds that the outstanding charges will be dropped if the Supreme Court decides in his favour before that date.

Herzog says the provincial government is "harassing people trying to earn a living" and he can't understand why the Mac's Milk store in his plaza and a nearby video store can sell cassettes and compact discs 24 hours a day, seven days a week, while he's targeted every Sunday. He's also bothered that the government plans to introduce legalized casino gambling which will be allowed on Sundays.

Obituary

Cancer claims life of highly respected producer

Brian MacLeod lost a long and courageous battle with cancer in Vancouver on April 25. Mr. MacLeod was 39 years old and a highly respected contributor to Canada's music industry.

Known affectionately as Brian "Too Loud" MacLeod, he joined Chilliwack, a popular west coast band in the fall of 1977. Besides Mr. MacLeod, the band at that time was comprised of Bill Henderson, Al Bryant, Jamie Bowers, and Bucky Berger. They were managed by Martin Onrot, now general manager of Toronto's O'Keefe Centre. They released product on the late Shelly Siegel's Mushroom label. Their earlier releases that made the RPM 100 included Baby Blue, Arms Of Mary, Never The Same, and Communication Breakdown, all released on the Mushroom label over 1977 and 1978.

Trimmed to a trio and switching to the Solid Gold label, Chilliwack, with MacLeod, Henderson and Bryant, continued touring and made impressive chart gains with My Girl (Gone Gone Gone), I Believe, Whatcha Gonna Do (When I'm Gone), and Don't Stop, which was their last charted single in RPM on Dec. 10, 1983.

Mr. MacLeod went on to gain a highly respected image in the music community as a producer, winning numerous west coast music

awards and three Juno Awards. He won a Juno in 1982 for producing the Good Brothers Live, in 1983 for Chilliwack's Opus X, and in 1990 for producing Spellbound by Billy Newton Davis.

When first diagnosed with a rare form of cancer, Mr. MacLeod began treatments in a Texas hospital. The costs of the treatment were extremely high. Close friends, realizing the tremendous burden, organized benefit concerts which raised several thousand dollars to aid Mr. MacLeod in continuing his treatment.

It was also a great tribute to Mr. MacLeod when several winners and presenters at this year's Juno Awards took the time to wish him speedy recovery, an indication of the love and respect he had gained within the music community.

Perhaps west coast impressario Sam Feldman expressed the loss of Mr. MacLeod best with, "We will always remember your passion, your courage, your strength, your love, your music, your life. We will always remember to turn it up loud."

Mr. MacLeod is survived by his mother Marion, and sister Shirley. Funeral services were held in Vancouver on April 30. In lieu of flowers, donations can be made to the Canadian Cancer Society in the name of Brian "Too Loud" MacLeod.

FACTOR honours CHUM for \$1 million funding

CHUM Limited is the third corporate sponsor to contribute more than \$1 million to the Foundation to Assist Canadian Talent on Records (FACTOR).

Moffat Communications and Standard



CHUM Limited's vice-president of industry affairs Duff Roman (centre) is presented with a special Diamond Award by FACTOR president Roy Hennessy and executive director Heather Sym on CHUM achieving the \$1 million level in total contributions to FACTOR.

Broadcasting both reached the \$1-million milestone in 1990. The three broadcasters, along with CIRPA and the CMPA, helped form FACTOR in 1982. Duff Roman, CHUM's vice-president of industry affairs, was FACTOR's president from its inception until 1988 and he remains as a director.

FACTOR is a non-profit organization which provides funding to the Canadian independent recording industry through 10 different programs.

Dan Hill's second single taken from Dance of Love

The second single from Dan Hill's Dance Of Love Album features the Canadian balladeer in a duet with Rique Franks. The follow-up to I Fall All Over Again is expected to do well on AC radio.

Hill's cross-Canada tour has garnered excellent press and promotion notices. Hill is distributed in Canada on the Quality label.



Early in 1977 Chilliwack opened for Heart at the Montreal Forum. The late Brian MacLeod is pictured at the bottom left with the band's manager Martin Onrot, A&M promo rep Nick Carbone, Mushroom vice president Shelly Siegel, A&M/Mushroom publicity coordinator Lorna Richards, Mushroom national promotion Jay Gold and Jack O'Brien of WIGY-FM, Bath, Maine. In the top row are (l to r) Chilliwack's Al Bryant, Jamie Bowers, Bucky Berger and Bill Henderson, Boston Mushroom promo rep Llam Mullen and Chris Nelson of Aquarius Distributors of New England.

\$3.00

\$2.80 plus .20 GST
Volume 55 No. 19
May 9, 1992

1992							May			June						
SUN	MON	TUE	WED	THU	FRI	SAT	1	2	SUN	MON	TUE	WED	THU	FRI	SAT	
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17	18	19	20	21	22	23	24	25	26	27	28	29	30	28	29	
31														30		

HOT HITS

MONEY DON'T MATTER 2 NIGHT
Prince

UNDER THE BRIDGE
Red Hot Chili Peppers

I WILL REMEMBER YOU
Amy Grant

92 DAYS OF RAIN
Corey Hart

NOW MORE THAN EVER
John Mellencamp

HOLD ON TO MY HEART
Genesis

RIVER OF FIRE
Stan Meissner

DAMN I WISH I WAS YOUR LOVER
sophie b. hawkins

YOU ARE EVERYTHING
Rod Stewart

GOODBYE
World On Edge

VIVA LAS VEGAS
ZZ Top

TAKE TIME
Chris Walker

IT'S OVER NOW
L.A. Guns

WITHOUT LOVE
Infidels

HIGH
The Cure

IT'S NOT A LOVE THING
Geoffrey Williams

HITS TO WATCH

YOU WON'T SEE ME CRY
Wilson Phillips

IN THE CLOSET
Michael Jackson

MEMORY LANE
One 2 One

DO IT TO ME
Lionel Richie

MIGHTY TRUCKS OF MIDNIGHT
Bruce Cockburn

SOMEDAY?
Concrete Blonde

JUMP
Kris Kross

WATCH THE
BIG COUNTRY AWARDS
ON CBC TELEVISION
MONDAY - JUNE 8TH

ALBUMS TO WATCH

THE CURE
Wish

KRIS KROSS
Totally Krossed Out

SLAUGHTER
The Wild Life

ANNIE LENNOX
Diva

No. 1 HIT



ONE
U2
Island

HOT ALBUMS

ZZ TOP
Greatest Hits

RED HOT CHILI PEPPERS
Blood Sugar Sex Majik

VANESSA WILLIAMS
The Comfort Zone

PEARL JAM
Ten

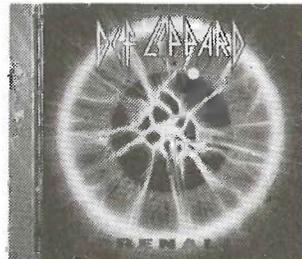
LYLE LOVETT
Joshua Judges Ruth

MICHELLE SHOCKED
Arkansas Traveler

WEIRD AL YANKOVIC
Off The Deep End

HAREM SCAREM
Harem Scarem

No. 1 ALBUM



DEF LEPPARD
Adrenalize
Vertigo - CD-510 978-2-Q

COUNTRY TO WATCH

THE LONESOME KIND
Mark Koenig

WHEN IT COMES TO YOU
John Anderson

THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
Reba McEntire

CAN'T STOP MYSELF FROM LOVING YOU
Patty Loveless

I GOT A LIFE
Mike Reid

THE MORE I LEARN (The Less I Understand About Love)
Ronna Reeves

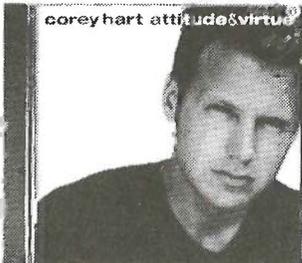
Slik Toxik is slipping up the charts with a lethal brand of sleazy hard rock on their debut Capitol album, Doin' The Nasty. -Page 7

HIT PICK



JUST ANOTHER DAY
Jon Secada
SBK Records

ALBUM PICK



COREY HART
attitude & virtue
sire/warner bros. - CD 26815-P



WALT SAYS



with Elvira Caprese

Bad news on the way . . . ? There's more bad news on the way from the radio front. Some of the veterans in the business will be let out to pasture. Some are going to be difficult to replace. Instead the fat should be cut where it should be, with the higher-priced help. The news will hit the fan next week, and it will be from the west. Just heard that Karen Gordon is no longer with CBC Radio, and Carl Banas and Russ Thompson are gone from Toronto's CJEZ. (EC: *How about a little good news?*)

Conflict! Conflict! Conflict! How do you tell a nice guy, and one who can be trusted, that what he's doing is a conflict of interest? Can he be in charge of an organization and be a consultant to a sponsor of that organization?

The JUNO AWARDS were originated by Walt Grealis and Stan Klees. The first awards presentation was held at St. Lawrence Hall, 157 King Street East, Toronto, Ontario on February 23, 1970

"... the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans, and by all those 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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Walt Grealis - Editor & Publisher
Sean LaRose - Layout & Design
Tim Evans - Radio/Charts
Steve McLean - General News
Stan Klees - Special Projects

The MAPL logo was created by Stan Klees for RPM in 1970 and is used extensively by Canadian record companies to identify the quantity of Cancon on label copy.



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

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Just asking, and I'm sure he'll do the proper thing. (EC: *That's a pretty good dance routine you got going . . . !*)

Who WAS to blame??? The writer of that notorious Cancon story says she corrected the story and the paper didn't make the changes and the paper seems to feel that it isn't a problem. Meanwhile . . . the CRTC can't do much about the fact that the MAPL definitions have been rewritten and no one seems to care. The daily seems to be irresponsible in not correcting the error with the same magnitude that the error was made. Many feel that this rag and its elitist top guys really hate the music industry and are thumbing their noses at everybody. (EC: *And who knows where those noses have been?????*)

I wasn't there . . . but!!! A PR guy, who needn't be nameless and a loose cannon trade writer got their comeuppance at a recent meet when somebody spoke not too kindly about them. (EC: *Juno weekend! Harbour Castle!*) Well, they had it coming. (EC: *Long overdue!*) Go get 'em Bruce!!! Other than this one incident . . . the whole thing was a waste of time . . . I'm told. (EC: *Yawn!!!*)

My buddy! My pal! What record buyer and seller hangs around all the best places and sends over the best champs. LK has a taste for Cristal and Louis XIII (doubles). That's class!!! (EC: *Lifestyle of the rich and famous!!!*)

Landing On Your Feet . . . ! Mara Brown has written a book on what to do when you get turfed out of a job . . . and she's enjoyed the experience, she told me. She was axed from her Ontario Place job and was able to land on her feet, which not too many do. She landed, so to speak, at CFRB . . . where she looks after some press, some promotions, a little of this and that. Well, she took her experiences and directed them into a fascinating little book, which you can have for 16 or 18 bucks, depending on who's selling it. And it's quite worth whatever the price. If you're interested, call Heather Somerville at McGraw-Hill Ryerson. They're the publishers. (EC: *In this economic climate, it sounds like a good umbrella . . . !*)

Getting to know them . . . ! Is it true that a major supplier of services is reshaping its policy? Now that the recession has torn a hole in its profits, somebody suggested that they listen to some of the complaints they've been ignoring for years and do something about them. (EC: *There used to be a saying, "The customer is always right."*)

Robbie Lane appointed publicist for Ontario Place

Robbie Lane has been appointed publicist for the Ontario Place Forum and Island Club for the upcoming season.

Lane, a veteran performer and recording artist, has kept close tabs on the activities at Ontario Place for several years. He has, in fact, been involved in the booking of the redeveloped Bandshell on the West Island.

Lane can be contacted at 416-314-9767.

Things aren't THAT tough . . . ! If you're looking for a vice-president or a director from a major camp, you better be prepared to pay big bucks, plus all the benefits, like dentist and eyeglass bills, plus, plus, plus. Most of these people are pulling in a six-figure salary. (EC: *Six figures . . . ? I don't believe it . . . !*)

Blue Skies were dull . . . ! Listening to 38 David Warrack reworkings of Irving Berlin could have been fun, but the music director of Blue Skies, which opened at the Limelight Supper Club (April 28), took a bit too many liberties. The main players, Sheila Brand, John Devorski, Janet MacEwen and Scott Smith, were a little too comfortable with the material, which made their projection lack lustre. What a great theatre to stage Russians On Broadway. Extend the stage a little, cut the company down a bit, and voila, a home away from home. (EC: *That's easy for you to say!*)

Ask Elvira!!! Dear Elvira. We are planning a launch party for a new album release. We would like to give each person attending two tickets at the door, good for beer or wine. Do we need to have food at such an affair??? (signed) On The Cheap. *Dear On The Cheap: What you should do is cut your guest list by one-third, have drinks and food, and invite only people who can do your record some good. No hangers-on and no groupies. Or go back to the drawing board and send out a mailing piece so that no one will know that you are "On The Cheap."*

Dear Elvira!!! During the Junos, the guy from the accounting firm couldn't get from behind the set. Was it stuck? (signed) Hated It!!! *Dear Hated It: I had to do some research on this one, and . . . no it wasn't stuck . . . it was supposed to be funny!!!*

Is the recession over . . . ? Several of our visitors this week came bearing goodies, like the old times, a couple of months ago. Muffins, donuts and a pumpkinhead . . . !

Joe Wood - RDR Promotions
Rick Wharton - MCA Records
Dave Deeley - Epic Records
Scott Richards - Harris Institute
Julian Tuck - A&M Toronto
Doug Caldwell - Virgin Records
Dale Kotyk - Warner Music
Pat Bachynski - Sony/Columbia
Bill Bannon - Sony Music
Sheila Zielinski - Dashem! Records

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And the Nominees are

Q: What are the Big Country Awards?

A: It all began at a two day conference in September of 1973. In 1975 the first Big Country Awards banquet was held in the Cafe de L'Auberge of the Inn on the Park in Toronto. Subsequent award banquets were held in Edmonton, Ottawa, Regina, Toronto and Winnipeg.

Q: Are there two events on this weekend?

A: A charity luncheon is held on Friday (June 5) when the Variety Club salutes Big Country and Canadian country music. Two days later the Big Country Awards banquet is held, at which time television covers the announcement and presentation of the awards.

Q: How are the nominees picked?

A: The nominations are based on chart action in RPM in the previous year. The ballots are mailed to RPM subscribers. This system allows for a good mix of voters and makes it less possible for groups or blocks to control the votes. The winners only become known when the envelopes are opened on stage at the banquet.

Q: Do the awards feature musical performances?

A: The Variety luncheon does. The Sunday night awards dinner is followed by the opening of the envelopes and the announcement of the winners. The event is designed to be an industry get-together, a chance to rub shoulders with the heavyweights in the industry. It's a night set aside for the industry. It's very unique.

Q: Are meetings and conferences a part of this event?

A: No. We believe there are a great number of conferences going on throughout the year and that there is no need for anymore. There is a great need for industry camaraderie.

Q: How many categories are there?

Exactly one dozen (12). The Big Country Awards are very prestigious and we limit the number each year to 12. It brings greater importance to this award.

Q: Is this the first year for the awards to be televised?

A: Yes. The show will be an inside look at a closed industry event. For the first time, the public will have a look behind the scenes at an industry award show. The show will be televised on Sunday evening (June 7) and aired the following day (8).

Q: Isn't \$100 per person a little too expensive for a banquet?

A: Once the \$100 is paid (plus GST), that's it. There are no other charges for drinks, coat checking or dinner wine. The evening will be a posh affair in a very elegant setting designed to bring prestige to the Canadian country industry. It's an event for the industry. Once a year we get together for a very special industry evening. Your payment will be confirmed to you by telephone and fax and your table arrangements will be handed to you at the door. **THERE ARE NO TICKETS.** Cocktails are at 7 p.m. and dinner is at 8 p.m. Dress elegantly, not black tie.

Q: Is it possible to reserve a table?

A: Yes. Tables of 10 can be reserved ahead, if you get a group together and arrange that they will all pay in advance. Mail all the payments in the same envelope. We must have all the names in advance.

Q: Will it be possible to pay at the door?

A: Definitely not! For an event of this kind, advance planning makes it impossible to arrange any additional meals. You must be confirmed at least four days prior to the banquet.

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COUNTRY MUSIC
SOCIAL EVENT OF THE YEAR
**BIG
COUNTRY
AWARDS
BANQUET**
A Celebration of
Canadian Country Music

Sunday June 7th
HARBOUR CASTLE WESTIN
TORONTO

Cocktails 7 pm (Host Bar)
Dinner 8 pm

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COVER STORY - by Steve McLean

Slik Toxik looks for a niche in the world of hard rock

Over the years, Canadian hard rock acts like Rush and Triumph have achieved major success both in Canada and the United States. But no Canadian group with an "American hard rock sound," like Guns N' Roses or Skid Row are producing, has ever made it that big. Enter Toronto's Slik Toxik.

"Sleazy hard rock with a funk groove" is how 26-year-old guitarist Rob Bruce describes Slik Toxik's sound. After meeting Bruce and fellow guitarist Kevin Gale, and listening to the band's debut Capitol album, Doin' The Nasty, I'd go along with that assessment.

Slik Toxik was formed in October, 1988 by Bruce, Gale, singer Nick Walsh and lyricist Dave Mercel. Bassist Pat Howarth and drummer Neal Busby joined soon afterwards.

Off the strength of the band's live shows,

Hal Prince allows media a backstage look at Kiss

Live Entertainment organizers recently opened the backstage to their new musical, Kiss of the Spider Woman, allowing the media front and centre for a unique look at the building of the musical.

Director Harold Prince was on hand for a question and answer session as were composer/lyricists John Kander and Fred Ebb, playwright Terrence McNally, choreographer Vincent Paterson, producer Garth Drabinsky, scenic designer Jerome Sirlin and costume designer Florence Klotz. The session became somewhat heated at times, particularly when the panel was reminded that an earlier version of the musical by John Kander, Fred Ebb and Terrence McNally was given a rough time by critics when it debuted in up-state New York in 1990. According to Prince, the first show was a workshop production and wasn't supposed to have been reviewed. The criticism, however, apparently had an impact, as Prince admitted "things have been changed."

McNally, who is recognized as the voice of the CBC Texaco Opera Quiz, has been filmed for the Toronto Harbourfront Reading Series on June 25, following the world premiere of Kiss in Toronto on the 14th.

After the well-paced question period, Prince ushered in the cast, which includes stars Chita Rivera, Brent Carver and Anthony Crivello. Prince explained, with Sirlin, the somewhat elaborate "set-in-a-box" model that, through film and photographic projections, gave a bird's eye view of the three metre by metre actual stage set which evolves around a jail cell.

Needless to say the work involved in the preparing of the musical was an eye-opener for the press, particularly having Prince as a guide.

In keeping with Drabinsky's use of the recording field as a positive factor for his marketing strategy of musical productions, it was hinted that a cast recording of Kiss will be available within a couple of weeks of the opening.

their management company for the past three years, Robert Luhtala Management, had the confidence to cut a speculation deal with Toronto's Phase One Studios to produce half an album's worth of material. The demo was shopped around and the band played a lot of showcase gigs before they reached agreement with Capitol and went back into the studio to record more material with producer Paul Gross. Bruce and Walsh then went to Los Angeles where Doin' The Nasty was mixed last March by engineer Eddie Delena.

The album was released simultaneously in Canada and the U.S. and is getting good response in both countries. The first single and video, Helluvatime, has been receiving airplay, and a single and video for White Lies/Black Truth will be released soon.

Though the band is proud of the album, it's Slik Toxik's live show which they say sets them apart. "We're a lot heavier live than we are on album. I personally think we're better live than we are on album," says Bruce.

Gale, 23, agrees about the strength of the live performances. "It's full energy. If people want to come and lose themselves for an hour-and-a-half, it's a nice release.

"A lot of bands take the live thing for

Toronto Unity concert for Buffy Sainte-Marie

Buffy Sainte-Marie has been added to the Live Unity In Toronto '92 concerts at Massey Hall on May 26.

Sainte-Marie will perform with Red Grammer, Dizzy Gillespie, Airtio, Kevin Locke, Ming Ying Zhu, Douglas John Cameron, and Nova Bhattacharya at a morning concert. The evening performance will include Sainte-Marie, Gillespie, Airtio, Grammer, Locke, Ming Ying Zhu, Flora Purim, Lisa Lougheed, Dan Seals and Dash Crofts.

The concerts are part of a multi-cultural celebration of the spirit of world unity and are inspired by the idea that a true and lasting peace can only come about through the development of unity.

U.S. skafest dates set for Toronto's King Apparatus

Toronto ska band King Apparatus will play a number of dates, including two skafests, in the western United States in late May. Provo, Utah will be the site of Skalalaloosa II on May 22, while May 29 will see the band perform at the Mission Impossible skafest in Los Angeles.

Rockamerica, who originated the business of music video distribution for public display more than a decade ago, will include King Apparatus' Made For TV video on their May compilation. The videos are serviced to hundreds of businesses worldwide, including nightclubs, clothing stores, record stores, amusement parks and restaurants. Made For TV was produced by Ron Murphy and Mark Caswell of the Chronic Brothers Motion Picture Group in Toronto.

granted now. They do the record then they don't come out and do it live, and that's ripping the fans off."

Despite the group's image as a hard drinking (they included a bottle of tequila in their promotional kit), womanizing band, Bruce says they don't party that much while on tour. "When we're on the road we realize that we have to travel and have to play. And we can't be shaky or hung over because it doesn't work."

And though the band enjoys the attention that females heap upon them (they admit to autographing thighs, breasts and butts), they insist that they forsake groupies for steady girlfriends.

Slik will be touring the U.S. west coast in late May and they tentatively plan to hook up with an act and play some opening dates through Canada on their way back to Toronto. They have also been working on new material and almost have enough for a second album.

"We're hoping this album does good, we get a great tour, see the world, then come back and do it all over again," Bruce says. "I know the future holds lots more albums for this band."

PolyGram Finland to be fully operational by July

PolyGram's first wholly-owned company in Finland will be operational on July 1 when the company's deal with Fazer Music ends. PolyGram acquired the company last year through its acquisition of leading Scandinavian independent, Sonet.

Since that time the company has continued to control all Sonet repertoire in Finland, while PolyGram repertoire was licensed to Faze, as it has been for the past 25 years. PolyGram has also held the licence for Motown Records in Finland since the beginning of the year, following its international licence agreement with the company.

After the termination of the licence deal with Fazer, PolyGram's pop repertoire will be marketed in Finland on the Polydor and Phonogram labels. Its classical repertoire will be released on PolyGram's Deutsche Grammophone, Decca and Philips Classics labels. The Sonet label will remain as a separate division.

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THE INDEPENDENT SPECIALISTS

Barenaked Ladies sign worldwide deal with Sire

The worst kept secret in the Canadian music industry was officially revealed last week when the Barenaked Ladies signed a worldwide album deal with New York-based Sire Records.

The signing took place in front of more than 300 autograph-seeking fans at Scarborough City Hall. The location wasn't without irony as the Ladies gained notoriety when Mayor June Rowlands banned them

Music shipments slump from March, 1991 stats

Though shipments of music videos, cassette singles, other singles, cassettes and compact discs were down three per cent this March compared with last March, the industry is still 12 per cent ahead of last year's pace.

Despite the decrease in shipments, the net value of March sales was still up three per cent. For the year, net sales revenues are up 16 per cent over 1991.

The figures were released by the Canadian Recording Industry Association.

I.R.S. has busy schedule of new releases and tours

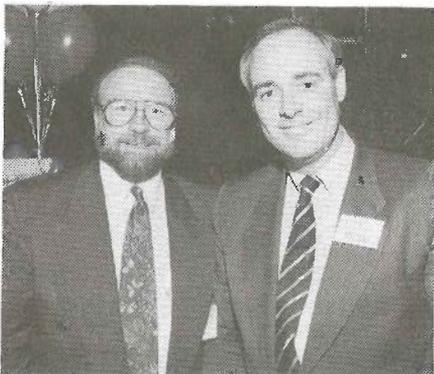
I.R.S. Records Canada is keeping busy with a number of current projects.

Concrete Blonde's second single, *Someday?*, has just been released to a number of different radio formats. A video for the song has also been released. The band will be touring Europe throughout May.

The winners of this year's Most Promising Group Of The Year Juno Award, Infidels, had their new single, *Without Love*, enter the RPM Hit Tracks chart at No. 89 last week. The group will be touring through western Canada during May.

Young British band, 29 Palms, will release their album, *No Eden*, on May 22. The group will also be in Ontario from May 21 to June 1 to do 8-10 opening shows for various local acts.

Vinx, who did percussion work on Sting's last tour, will release his new album, *I Love My Job*, on June 19. He is also tentatively scheduled to play jazz festivals in Toronto and Montreal.



New CARAS president Dave Charles with Minister of Communications Perrin Beatty at recent FACTOR luncheon.

from playing at Toronto City Hall on New Year's Eve because their name was said to "objectify" women. But Scarborough Mayor Joyce Trimmer even interrupted a council meeting to congratulate the five-member band.

After signing the band played four songs, two of which will be on their debut Michael Phillip-Wojewoda-produced album. The as yet untitled album is now completed and scheduled for a mid-June release. Drummer Tyler Stewart says it will have a fuller sound than their independently released five-song cassette which recently passed the 50,000 mark in sales.

The band was wooed by a number of different record labels but manager Nigel Best says they chose Sire because of a combination of financial and artistic considerations. Canadian artists k.d. lang, Meryn Cadell, and Corey Hart are also signed to the label.

Sire founder and president, Seymour Stein, flew in for the day to witness the signing. He says the Ladies are much more than a humorous novelty act and he believes they'll be around for a long time. The deal, which Stein describes as "very healthy for the band," covers two albums plus "several options."

The fact that Stein introduced the world to such influential acts as The Ramones and Talking Heads wasn't lost on Ladies lead singer Steven Page. "To see him be impressed by what we do was a great feeling," he says.

The album will be distributed here by Warner Music Canada and around the world through Sire. "Our music isn't that regional,"

Mitchell and Holly Cole making inroads into U.S.

America, the first video from Kim Mitchell's *Aural Fixations* album, will be released May 11. Dates for Mitchell's national tour will be announced soon, with a July 4 show at the Kingswood Music Theatre already confirmed.

Aural Fixations is receiving airplay in the United States and Alert Records reports that more U.S. distributors are ordering the album. Mitchell recently taped a television appearance in Rochester, N.Y., and he will be playing U.S. dates the first few weeks in June.

The Holly Cole Trio just finished their U.S. tour which was highlighted by an appearance on Dennis Miller's nationally syndicated talk show. The group will be appearing at the Ontario Place Forum in July.

Kashtin and Ranger link with Donald K. Donald

Claude Ranger and the business-management for Innu folk rockers Kashtin have joined Montreal's Donald K. Donald Group.

Ranger was the former booking agent for Avanti Plus and has become increasingly involved with Kashtin during the past 18 months. Ranger and Donald Tarlton, president and chief executive officer of the Donald K. Donald Group, will develop Kashtin's international and domestic career on a joint venture basis with the group's producer, Guy Trepanier of Groups Concept.

Page says. "There are Canadian things in it but that doesn't mean that no-one else should be allowed to hear it."

Charts

by Tim Evans

U2 up 2 to 1 with One. U2 hits the top as One beats out Bruce Springsteen's *Human Touch*. For U2, it is their fifth No. 1 song and the second one from *Achtung Baby*. It appears One and *Human Touch* will be very close again next week.

Queen could be king . . . Def Leppard's *Adrenalize* hangs on to the No. 1 spot on the Albums chart for the fourth week. As with the Hit Tracks chart, it was very close at the top. Classic Queen made a big gain and almost took the No. 1 spot. Look for Queen to take over that position next week. What was the last Greatest Hits package to reach No. 1?

London is one place. Def Leppard and Queen are battling for the No. 1 spot well ahead of the rest. Between the two, they capture over 95 per cent of the No. 1 spots on retail charts across the country. At HMV's Galleria Mall store in London, Jeff Parker artistically notes the Classic Queen album is their No. 1 seller.

WP ahead of MJ. Wilson Phillips has the top entry on the Hit Tracks chart this week as *You Won't See Me Cry* debuts at No. 69. That's two spots higher than *In The Closet*, the third release from Michael Jackson's *Dangerous* album.

Four strong entries. The first solo release from Annie Lennox, *Diva*, enters the Albums chart at No. 31. That's a very high entry, however, it's only the fourth highest of the week! The Cure leads the way with *Wish* debuting at No. 20. Kris Kross' *Totally Krossed Out* blasts onto the chart at No. 25 on the strength of *Jump*, which debuts at No. 1 on the Dance chart. Slaughter's *The Wild Life* completes the new entries at No. 30.

It wasn't that long ago! The last album featuring past hits to grab the No. 1 spot was Madonna's *The Immaculate Collection*. It spent six weeks at the top early in 1991.



A&M label manager Jill Snell (l) and A&M's director of publicity Barb Fraser (r) present CeCe Peniston with gold for her debut release of *Finally*. Canada is the first territory in the world to certify the album gold.

Rhythm Crisis looking for major label interest

Rhythm Crisis is a band that originated in Cambridge, Ont. 10 years ago and has since spread across southern Ontario. It's been an up and down existence, but the group has finally released its first album, *One Last Perfect Day*.

Rhythm Crisis' sound blends synth pop with guitar and soft funk rhythms, but 31-year-old songwriter/guitarist Michael Wareing jokes that the band has been around long enough that, "demographically, we should be playing country music by now."

The band consists of: Wareing; lead singer and songwriter, Martin Ward-Doran; drummer David Cubitt; bassist Tim Langan; and keyboard player, Derek Mansfield. They have been involved with the Homegrown

Folk and jazz festivals set for free outdoor concert

The du Maurier Ltd. Downtown Jazz and Mariposa Folk festivals will join forces at a free outdoor concert in Toronto's Nathan Phillips Square on June 18.

The two festivals both kick-off June 19 and the concert will highlight some of the talent that can be sampled during the week. The all-Canadian lineup will include: blues guitarist Amos Garrett and his band the Eh? Team; jazz vocalist Jodi Drake; boogie-woogie piano player Gene Taylor; and the Flying Bulgar Klezmer Band, whose work crosses over into both jazz and folk/roots.

Contests sponsored by Toronto radio station Q107, and it was through one of these contests that they attracted the attention of one of the judges, Stacy Heydon.

Heydon has played guitar with David Bowie and Iggy Pop and he produced Sheriff's smash hit, *When I'm With You*. Heydon signed Rhythm Crisis to a production and publishing contract and the subsequent album was distributed by ERA International.

"I think everybody's really happy with what he (Heydon) did for the band and for the songs," says 29-year-old Ward-Doran. "It's just that since the project has been completed, we haven't had any luck or any offers on the album from major labels."

One Last Perfect Day is available in certain record stores and it was released to radio the first week of April. So far it has been added to 10 stations from British Columbia to Nova Scotia. CFGX-FM in Sarnia, Ont. has been the most supportive, putting the album in heavy rotation and airing a live interview with Cubitt.

Getting a deal with a major is the band's main goal. Without that backing, they say they can't afford to make a video or tour across the country. In fact, they're not even playing live that much around southern Ontario at the moment because they've been busy working on new material.

What Ward-Doran says the band needs more than anything is a chance to be heard so they can try and prove themselves and let the

public have an opportunity to make a decision on their music. "We're not an earth-shattering, frontier-breaking band. I just see us as a band that has something to offer melodically," he says.

"I think that we have a chance to do something worthwhile and to make a product that is worth hearing."

Rheostatics and Muffins release on Intrepid label

Whale Music is the title of Canadian author Paul Quarrington's award-winning rock and roll novel. It's also the name of the new Rheostatics album, scheduled for release by Intrepid Records on May 22. The band will also open the Ontario Place Forum's summer season with a May 30 appearance with the Barenaked Ladies. A tour of western Canada will follow.

Martha and The Muffins return to the scene on June 26 with *Modern Lullaby*, their first album since 1985.

Intrepid recording artist Meryn Cadell's album, *Angel Food For Thought*, is available in the United States through Sire Records and it's getting some good reviews. The album has been getting play on campus stations and the playful first single, *The Sweater*, is also picking up limited CHR airplay. A video for the new single, *Inventory*, is out now.

Intrepid reports that spaces on its Joni Mitchell tribute album are filling up fast. Following on the heels of the successful Bruce Cockburn tribute, the Mitchell album is scheduled for a fall release.

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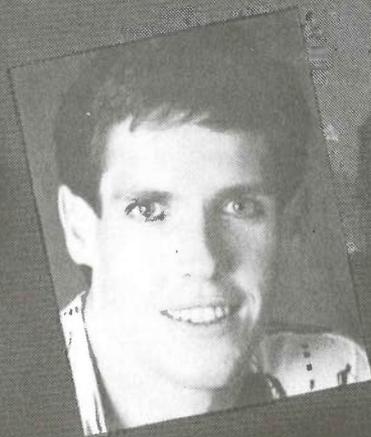
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CKQR: "instant add, excellent tune!"

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Featured on cover of Time International



Medress' many talents complement his job well

Can a 53-year-old former high school pal of Neil Sedaka who helped launch the career of Tony Orlando really be a progressive, modern music publisher? If you're Hank Medress you can be.

When you look at Medress in his cowboy boots, jeans and casual pink shirt, you know you're not dealing with your average corporate president. You're not.

Medress came to Toronto from New York two years ago and established EMI Music Publishing Canada. He brought with him a wealth of experience as a performer, producer and A&R man which gives him unique insight into his current profession.

"You can come into my office as a writer or artist or producer, and going beyond talking



Twilight Rituals: Grant Ford, Howie Beck, Dennis Mohammed and Thomas Payne with Hank Medress (seated) president, EMI Music Publishing Canada.

about contracts and business, we can sit and talk about structures of songs, keys and record production," Medress says from his sleek downtown Toronto office.

As a member of The Tokens, Medress had a 1962 number one hit with The Lion Sleeps Tonight. From there Medress branched into producing and in 1963 the Chiffons' He's So Fine brought him another number one. Over the next 25 years or so, he produced eight more number one singles and records which he produced have collectively sold more than 100 million copies.

While working for SBK Records in New York during the mid to late '80s, Medress came to Toronto a couple of times to work with Dan Hill and the Nylons. He fell in love with the city and eventually persuaded EMI to let him open a Canadian publishing office, with him as president.

The Brooklyn native says his nationality made him come under close scrutiny by members of the Canadian music industry when he first arrived here, but he's readily accepted now. Instead of a hindrance, Medress sees his U.S. experience as a positive thing because of all his contacts south of the border.

But to him, music transcends borders anyway.

"The modern day music publisher has to be focused on the whole global situation," he says between puffs of a Winston. "To me, the world starts right here in Canada. If it's great and it's world class, I'll do everything I can for it."

Medress doesn't take a stand on Canadian

content regulations, saying only that "a great act is a great act" no matter where it's from. But he's quite excited about a number of Canadian acts he's recently signed, including Devon, The Angels of Montenegro and David Gogo.

"You try to get involved with multi-talented people who are either writer/artists, writer/producers, or people you can network not only within your system, but outside of your system into projects that have been recorded," he says.

Medress says modern music publishers shouldn't just sign acts, they should develop them. Working on an act's image, setting up showcases and getting involved in rehearsals are all part of his hands-on approach to talent development.

"When I go into the studio I want to go in there with something that I'm so enthralled with that I don't want to leave," he says. "If you call me at four o'clock in the morning and want to play me a song and you're excited, I'll meet you at 4:15."

Medress played college basketball and now works out six days a week and runs in marathons. It's that energy level which fuels his enthusiasm for raising EMI Music Publishing Canada's profile. He sits on panels, goes to rehearsals and clubs to check out acts and this spring he's going to go right across Canada -- from small towns to big cities -- in search of new talent.

"I want to meet with writers during the day and I want to go out and see acts at night. I want to give people a chance to bring their music to me," he says while tugging at the stud in his ear.

Montreal's Monkeywalk are hitting their stride

Debates over language may rage in Quebec, but Montreal continues to have a thriving anglophone music scene. Determined to achieve the success of bands like Men Without Hats and Bootsauce are Bil Ringgenberg and Andrew Frank -- Monkeywalk.

After the dissolution of their previous band, Seven Sisters, vocalist Ringgenberg and bassist Frank struck out together and started writing material. They sent out 30 demo tapes containing only vocals, bass and a drum machine, but attracted little interest. In fact they were all set to sign a contract with a small independent label in Montreal before Duke Street Records' Ross Munro called them up and convinced them to sign with him.

Most of the basic tracks were recorded and engineered by Frank in his 16-track basement studio in Montreal, with the help of local musical friends. With the assistance of co-producer Munro, additional tracks were recorded at Toronto's Manta Sound with guest appearances by Ellen McIlwaine and Rik Emmett.

The duo only knew Emmett's work from Triumph and they were a little apprehensive about him playing with them at first. They ended up being pleasantly surprised. "He's a real sweet guy and he's very diverse in terms

Medress' global perspective is evident from his work with Cui Jian, a man who sells millions of records in his native China. He visited the singer, whose music he describes as "Bruce Springsteen meets the Clash," in November and will be bringing him to Canada in the fall to work on material and play some dates.

Medress says he tries to base most of his decisions on his instincts and on the music but concedes that he "will be judged ultimately on how much money I make for the company." Though when it comes to talking finances, he won't go into any more detail beyond saying his organization is doing well.

The days when sheet music was a music publisher's main source of income are long gone. Today EMI licenses the use of its songs for many purposes other than records, including TV commercials, movies, computer games, karaoke, airplane in-flight music and interactive home entertainment.

"Synch licensing" is the term used to describe the licensing of songs for movies and television. It can be quite lucrative if associated with a hit show or popular commercial. Over the last couple of months, Medress says, his office has done the most quoting on commercials and television of any of EMI's 27 offices around the world.

Medress has been at his job for two years now, but he says he wants to stay in Canada for the rest of his life and he sees no reason why he shouldn't be able to keep up the work. "I don't think you lose anything as you get older," he says.

"I love music today as much as I loved music the very first time I recorded my first record. There is absolutely no emotional difference."

of styles and what he's capable of doing," Ringgenberg says.

One of the songs Emmett played on, Tear It All Down, wasn't even going to be included on the album until Munro specifically asked for it. Good thing he did. The song is now getting healthy airplay on a variety of radio formats, surprising Ringgenberg a bit. "It's not an overtly pop record," he says.

While maybe not overtly poppy, their debut album slickly blends elements of soul, R&B, gospel and funk with some unique chord patterns. "Who needs a mixing board when you can use a ouija board," Ringgenberg jokes when describing their method of putting songs together.

On stage the duo is accompanied by two guitarists and a drummer, making for a heavier sound. They've played once in Montreal, done shows in southern Ontario, opened for Sass Jordan in Northern Ontario, and are hoping to land some prestigious opening gigs in the future.

While Monkeywalk's waxing popularity has been gradual in building, the band had few expectations when they released their album and are happy to be where they are at the moment. "If it keeps growing slowly like it has been, it should be fine," Frank says.

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IS WELL SAID
TO BE THE SPEECH
OF ANGELS"
- THOMAS CARLYLE

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CHRISSEY STEELE
CAPITOL RECORDS - EMI OF CANADA



The music business and its impact on radio

by Ronald T. Robinson

I was gaggin' down a porkchop with a media colleague of mine the other day when he took the edge off my appesauce by suggesting that I was working in a medium that would be a vague memory by Tuesday of the week following next. "What do you mean?" I spewed all over his TV station identification badge. "Years ago," he mused, "I used to hang on every word the DJ said. Now I just punch around 'till I find something I like. And that doesn't happen much anymore."

I didn't like where this was going, but I swallowed hard and said, "Please continue." What followed was a litany of transgressions; real and imagined crimes perpetrated against the public at large and him in particular by radio in general. I casually leaned back and went into my pocket for an old Clint Eastwood cheroot that I'd been purposely saving for such an occasion. As I lit the napkin, I worked down to my best baritone and intoned, "Oh yeah? So what?"

Having picked up on my slight case of fear bordering on white-eyed panic, he was more gentle in his explanation. He pointed out how the public access to media of all kinds including computer-accessed information was in the process of making radio somewhat of a redundancy. He spoke of cable TV, videos, CDs and the coming of digital radio where special interest programming would be available to everyone. He spoke of narrowcasting. He reminded me of the drop in advertising revenue afforded to radio in particular. I asked our waiter for Gaviscon. I'd been in this restaurant before and wished I'd suggested my friend order the ravioli. "But wait," I said, "Our industry is not averse to the possibility of change." I'm sure I was sincere.

To his credit, my friend was able to articulate specifically what it was about radio that bothered him. His list was 1) Almost all of

The dilemma facing programmers today seems to be, tunes, or talk.

the stations are essentially playing the same music; 2) The newscasts are too limited and too short; 3) The commercials are basically the same and generally yell at him; 4) The jocks aren't saying anything of general value to him; 5) He resented the fact that the stations are trying to buy his loyalty with cash prizes; 6) He had the sense that the stations were treating him like an idiot; 7) Most radio stations seemed like overblown, self-promoting machines.

In the last few days I have been able to digest my pork chops and consider his legitimate beefs. I'd like to address some of his concerns by offering the following to the readers of RPM.

While we live in a society that with each passing year has access to ever more choices of media, electronic or otherwise, it seems ironic that as a generalization radio has fallen into a dichotomy. The dilemma facing programmers today seems to be, tunes or talk.

Talk programmers treat the tunes with derision. Tunes programmers are equally suspect of any talk. All can generate research to demonstrate the correctness of their positions yet fewer and fewer can generate a bottom line to verify the viability of these positions.

After my years in the business, I find it disheartening that I'm hearing comments about the death knell of the industry from people who have everything to gain from discovering strategies to develop a rebirth in the popularity and effectiveness of such a permeating and accessible medium.

The harsh possibility facing so many broadcasters may have already been considered . . . but not openly. "We gotta get good or we gonna be gone."

An interesting revelation (and I'm only speculating here since I'm not privy to enough soul-bearing to make a definitive statement) about all of this could be that station owners and managers may generally still believe that their programming and marketing strategies are absolutely terrific. Any problems they may be experiencing can be laid on: the lack of appropriate technology (AM); a lousy rating system (BBM); interfering government agencies (CRTC); and an uncooperative and inattentive audience (DUMB). They have done their research, had their focus groups, consulted their associates and made correct, logical choices. All according to the western intellectual tradition (TWIT).

Yet, the bones have been tossed. Deals with the devil made. I can listen to a station

We may have fallen into a trap of our own construction.

and make a fairly accurate deduction of management philosophy and strategy. Even when there are some secrets . . . it's still what comes out of the box that tells the tale. Unfortunately, the tale I'm hearing is certainly no mystery. For me or for an audience. And correctly, the music industry hasn't been tossing many kudos our way either. We operate as if it (the music biz) were an impediment. Now here's a paradox. I'm going to speculate freely here, albeit with some sincerity. Perhaps an excellent way to serve the music industry, and in turn, be served better by it is to have the radio industry concentrate more on what we broadcast between the music than we do on the programming of the music itself. This way, we might not be shackled by a belief that the only way to attract and hold an audience is by playing the "most" of the "correct" type of music. This could give us the leeway to play just about anything we think might be of some entertainment value to our audience.

We may have fallen into a trap of our own construction. I am referring specifically to the labels we have attached to our formats and, by way of inference, to our audiences. To wit: classic rock, lite-rock, country, CHR, AOR, et cetera. We as programmers make the assumption, often as a result of research, that

this or that music format will be the one to enhance our capacity to reach a greater share of audience than the folks down the street. I have no realistic or experiential argument with that necessarily. My concern comes from the realization that it is upon the execution of these music formats that we leave ourselves dependent on the music and wide open to raiding from other stations. A station can be playing any other music format in the amount of time it takes to run down to the friendly neighbourhood CD emporium.

Then there are the strategies that station MDs use to program the music within the context of their formats. These can lead to accusations of alchemy. Tremors in the force have caused heads to roll for playing a particular tune out of rotation. And a week after the body has been disposed of, the GM's wife wonders why she hasn't heard any Motown lately, and SHAZAM, Ball of Confusion is back in the run. Go figure.

While the following proves nothing, it may be interesting to note that during the time it's taken me to crank this piece out, I've had Randy Travis, Robbie Robertson and some Schumann piano sonatas playing behind me. Honest. And if my son were here, no doubt there would be some Disney hits in there somewhere. ZZ Top is next on the pile. I'm only pointing out that around our place, we tend to mix it up. I suspect a radio station could do, if not as radically, something similar. As long as what happened between the records had as much if not more intrinsic appeal to an audience as the music.

A pal of mine, an expert MD at a major FM'er, while more than holding his own, has mentioned a desire, based on the amount of new music that crosses his desk, to expose the audience to some of that material. His PD, however, insists that all day parts feature recognizable gold and monster hits, a practice not inconsistent with his peers. The poor guy's desire is perceived as a serious risk, made by one who may have a career adjustment looming

I believe we first have to free ourselves from the tyranny of our self-inflicted music formats.

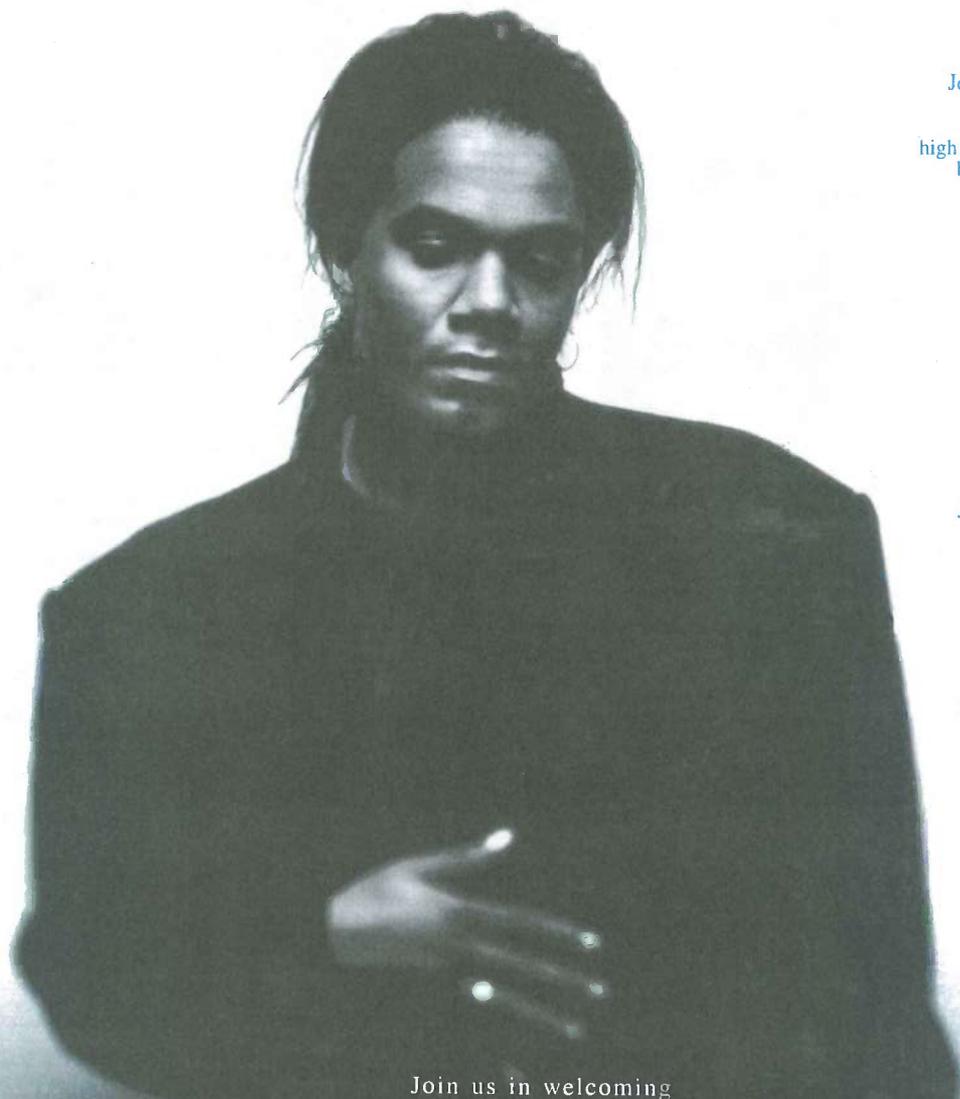
in his future. Meanwhile, there are some large talents sitting in the control room chair as the station continues to sweep them tunes . . . only the formatically acceptable tunes, no spoken words. By the way, pre-recorded splitters don't count. Those are just innocuous composites from a thunderthroat. I would know. I'm one of those throats. At that level I've never helped anybody. Still, I did cash the cheques. Confessional over.

What I'm implying here is that music formats, as we experience them today, are maintained more as a comfort zone for the broadcasters than as a targeting device directed at an audience. Plus, since radio stations have been identified by the music they play, we seem to be locked up by our own positioning strategies. (The Best Rock, The Only Olden Golden Goodies Station, The Greatest Hits Of

ROBINSON continued on page 16

We are proud to introduce
JEFFREY GAINES

The First Radio Active Single
The Hero In Me



Jeffrey's first "professional" gig came in the early '80's when he and a group of high school buddies were hired by the owner of a strip bar. "We were happy to be playing for someone other than our shadows. We played covers by The Clash, The Jam, Elvis Costello, Joe Jackson and the Gang of Four." Two other artists, John Lennon and David Bowie, were special influences. Their directness, integrity and daring were models for Jeffrey's own songwriting.

The songs, set in a context of classic rock with delicate folk shadings, speak for themselves. They are both character sketches and philosophical meditations, examinations of living in the world fashioned with gentleness, clarity and disarming honesty. It's romance not in simple, storybook terms but in the guise of "A Dark Love Song." On crucial tracks like "Hero In Me" and "Scars Me More," Jeffrey confronts dead-on the terrors and limits that come not from the outside, but from inside a person's head and heart.

This self-titled debut is a raw, unconventional, off-center approach to "working things out" for those who still see vulnerability and truth as very necessary elements.

Join us in welcoming
Jeffrey Gaines,
as the special guest on the Melissa Etheridge tour:
May 23 in Montreal, May 27, 28 in Toronto,
and on May 30 in Ottawa.

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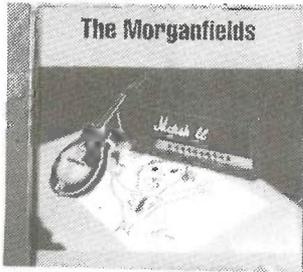


COREY HART
Attitude & Virtue
Sire - CD 26815-P

Montreal's Hart burst on to the music scene in a huge way in the mid-'80s but by the start of this decade his star had begun to fade slightly. On *Back In The Hand*, the first cut from this Sire debut, Hart acknowledges that his career was manipulated in the past, but he's now ready to make the kind of music he wants to. Hart produced four songs, co-produced five, and wrote and arranged them all. He also played piano. The first single, 92 Days Of Rain, entered the RPM Hit Tracks chart at No. 59 last week. Hart shares vocals with Terence Trent D'Arby on the reggae-influenced *Love And Money* and sings with Jane Siberry on *Sonnets From The Portuguese*, the album's closing ballad. The album contains a healthy dose of love songs for romantic listeners. Let's hope *Attitude & Virtue* does well, if for no other reason than to see if Hart might lose that infamous pout and finally crack a smile. (CD reviewed) -SM

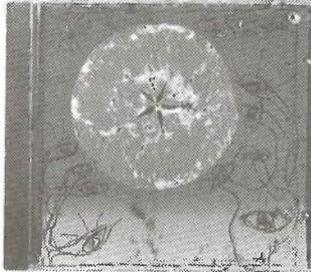
their domestic market, so she soon found herself as an American in London in 1991. She has returned with an album of elegantly beautiful music filled with caustic lyrics that, through their sheer honesty, can sometimes be painful to listen to. Sex, religion, violence, humiliation, despair and loneliness are all examined with rare frankness. *Me And A Gun* is an a cappella description of what Amos felt when she was raped in the back of a car in the mid-'80s. *Leather*, *Happy Phantom*, and the first single, *Silent All These Years*, also stand out. Amos' vocal styling will inevitably be compared to Kate Bush and, to lesser degrees, Mary Margaret O'Hara and Sarah McLachlan. But make no mistake, Amos is a singular talent as a singer, songwriter and virtuoso pianist. If the material on this album hasn't purged Amos of all her guilt and insecurity, and she can come up with a similar effort next time out, this woman will definitely cause some small tremors in the music industry. Also look for Amos' limited edition *Winter* EP featuring an acoustic piano version of Nirvana's *Smells Like Teen Spirit* (now you can finally understand the words), and covers of the Rolling Stones' *Angie* and Led Zeppelin's *Thank You*. (CD reviewed) -SM

been banned in the United Kingdom for its references to wanting to "die" like both Jesus Christ and JFK. The last song, the 1:19-long *Frequency*, combines the controversial lines from *Reverence* with those from the Modern Lovers' *Roadrunner*. In between those two songs, listen for the danceable *Far Gone* and *Out*, *Sugar Ray* (which has nothing to do with famous boxers), and *Tumbledown*. And I can't get enough of *I Can't Get Enough*. (CD reviewed) -SM



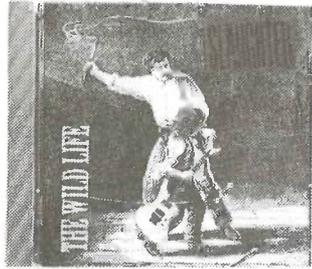
THE MORGANFIELDS
Scribblehead
Independent (Cargo Records)

London, Ontario's loss has been Toronto's gain since The Morganfields moved to Hogtown from the Forest City last September. They have released two independent cassettes in the past but this is their first CD. The simple but powerful three-piece lineup of Alun Piggins on vocals and guitar, Jay Santiago on drums, and Toby Cadham on bass and vocals, produces a thrash folk sound comparable to some of Neil Young's most energized work. *Taxi Ride* features a lone acoustic guitar and vocals while the rest of the album's 12 tracks go for a fuller, harder-edged sound. The band has a reputation for raucous, energetic live shows, so those not completely sold on the CD should perhaps attend a gig before passing final judgment. (CD reviewed) -SM



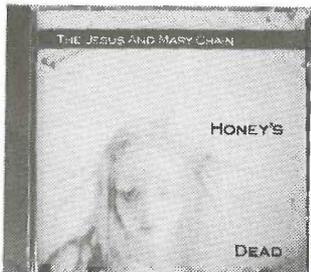
CURE
Wish
Elektra - CD 61309-P

Would someone please tell Robert Smith to lighten up. After all, his band is one of the most successful to emerge from the 'new wave' movement of the late '70s and have now sold more than 20 million albums worldwide. And with all the die-hard Cure fans out there, *Wish* should be another big seller despite its dark, ominous tones. Aside from the happy and snappy *Friday I'm In Love* and the upbeat *Doing The Unstuck*, the lyrics of the album's 10 other songs are enough to get you down even on a sunny day in May. But among them, *Wendy Time*, *A Letter To Elise* and the first single, *High*, are the best. The Cure hasn't released an all-new album since *Disintegration* in 1989, so to compensate they've made *Wish* into a 66-minute marathon. (CD reviewed) -SM



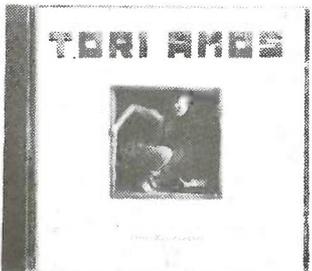
SLAUGHTER
The Wild Life
Chrysalis - F2 21911-F

This album should promote Slaughter to the upper echelon of hard rock groups and prove that their multi-platinum debut, *Stick It To Ya*, was no fluke. This Las Vegas-based band has released an album with a well-paced variety of songs: hard rockers; power ballads; a mid-tempo, almost pop song (*Streets Of Broken Hearts*); country-blues (*Old Man*); and the reflective *Days Gone By*. *Dance For Me Baby*, *Move To The Music*, *Shake This Place*, and *Hold On* should all prove popular. The entire album was written and produced by lead vocalist/guitarist Mark Slaughter and bassist Dana Strum. (CD reviewed) -SM

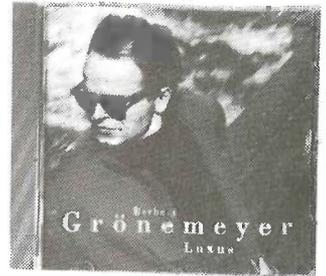


THE JESUS AND MARY CHAIN -Rock
Honey's Dead
Blanco Y Negro - CD 76554-P

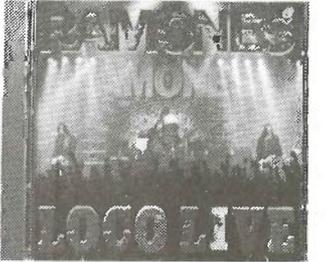
The group that had such a huge influence on the Manchester sound, and the subsequent shoe gazer bands which have come out of Britain in the past few years, is back with its first album of the '90s. Like on past efforts, distorted guitar feedback disguises great pop hooks and often forbidding lyrics. But on *Honey's Dead*, it's done better than ever. The brothers Reid, William and Jim, wrote and produced the entire album and they alternate lead vocal duties on the 12 tracks. The album's first song (and its first single), *Reverence*, has



TORI AMOS -Pop
Little Earthquakes
eastwest - CD 82358-P
North Carolina-born Amos' U.S. record company thought she was too weird for

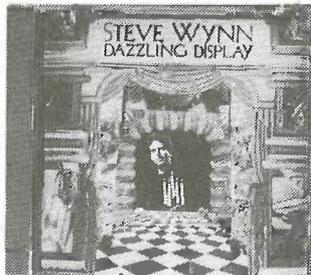


as such hard-hitting topics as German reunification, incest, sexism, neurotic relationships and fair weather friends are tackled with aplomb. And Grönemeyer's diction allows you to understand the words easier than on many albums by North American singers. The German classical music tradition is combined with modern rock to capture the essence of the lyrics quite nicely. The first single, a ballad called *Marie*, is included in both English and French versions. (CD reviewed) -SM



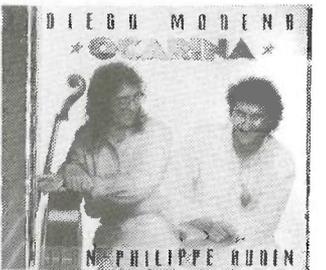
RAMONES
Loco Live
Sire - 9 26650-2-P

1-2-3-4... Hey ho, let's go... Ramones... Gimme Gimme Shock Treatment... Joey, Johnny, Marky, CJ... Rockaway Beach... One of SPIN Magazine's seven greatest bands of all time... I Wanna Be Sedated... Live... Rock 'N' Roll High School... Barcelona, Spain... The KKK Took My Baby Away... April, 1991... Psycho Therapy... 32 songs... Mama's Boy... 68 minutes... Somebody Put Something In My Drink... Deborah Harry liner notes... I Wanna Live... The good, the bad and the ugly... Pet Sematary... Ghabba Ghabba Hey!... I Don't Wanna Go Down To The Basement... We'd like to thank ya all for comin', good night! (CD reviewed) -SM



STEVE WYNN
Dazzling Display
RNA Records - R2 70283-P

This second solo album from the former Dream Syndicate leader is influenced by the big pop sound of the '60s, the writing of Hubert Selby Jr. and James Elroy, the cinema, and the wonders of the guitar. REM's Peter Dinklage co-wrote the title track, an anti-military song about the fearsome light show over Baghdad during the Gulf War. Buck also contributes guitar and mandolin on other numbers. Additional guest luminaries include: Green on Red's keyboardist Chris Cacavas; Concrete Blonde's Johnette Napolitano; Flo and Eddie; former Bangle Vicki Peterson; John Wesley Harding; and former Lou Reed bassist, Fernando Saunders. *Close Your Eyes* is the ideal happy, poppy love song to hunker down in a bunker with. *Tuesday* and *Dandy In Disguise* also dazzle. (CD reviewed) -SM



DIEGO MODENA -Instrumental
& JEAN-PHILIPPE AUDIN
Ocarina

Quality Records - QCD 2002
Move over Zamfir, there's a new master of the pan flute in town. Argentinean-born Modena specializes in the pan flute, Andean flutes, the ocarina, the quena and other instruments native to his homeland. With master cellist Audin, the pair produce some beautiful instrumental music which should saturate easy listening radio. The single, *Song Of Ocarina*, is surprisingly successful in using a reggae rhythm to back the ocarina and cello. So successful, in fact, that the song was the top seller in France according to a recent chart in *Music & Media*. *Implora*, *Amara*, *Moonlight Reggae*, and *Bonacas De Plata* also incorporate a mild uplifting reggae beat. The songs that veer away from the Caribbean tone are less impressive. -SM

HERBERT GRÖNEMEYER -Pop/Rock
Luxus
Capitol - C2 97964-F

Luxus is the second Canadian release for one of Germany's biggest stars. Grönemeyer writes all his material in German and has it translated by veteran British musician Peter Hammill. It seems the strong lyrics lose nothing in translation

TW LW WO - MAY 9, 1992

Rank	Artist	Album	Label
1	DEF LEPPARD	Adrenalize (Vertigo) (CA) 510 978-4 (CD) 510 978-2-Q	
2	QUEEN	Classic Queen (Hollywood) (CA) 96-13114 (CD) CD-61311-P	
3	BRUCE SPRINGSTEEN	Human Touch (Columbia) (CA) CT-53000 (CD) CK-53000-H	
4	WAYNE'S WORLD	Soundtrack (Reprise) (CA) 92-68054 (CD) CD-26805-P	
5	MR. BIG	Lean Into It (CA) 78-22094 (CD) CD-82209-P	
6	BRUCE SPRINGSTEEN	Lucky Town (Columbia) (CA) CT-53001 (CD) CK-53001-H	
7	celine dion	celine dion (Columbia) (CA) CT-52473 (CD) CK-52473-H	
8	U2	Achtung Baby (Island) (CA) 510 347-4 (CD) 510 347-2-Q	
9	BRYAN ADAMS	Waking Up The Neighbours (A&M) (CA) 75021 5367-4 (CD) 75021 5367-2-Q	
10	NIRVANA	Nevermind (DGC) (CA) DGCC-24425 (CD) DGCC-24425-J	
11	UGLY KID JOE	As Ugly As They Wanna Be (Mercury) (CA) 868 823-4 (CD) 868 823-2-Q	
12	TOM COCHRANE	Mad Mad World (Capitol) (CA) C4-97723 (CD) C2-97723-F	MI PL
13	ZZ TOP	Greatest Hits (Warner Bros.) (CA) 92-68464 (CD) CD-26846-P	
14	k.d. lang	Ingénua (Sire/Warner Bros.) (CA) 92-68404 (CD) CD-26840-P	MI PL
15	ERIC CLAPTON	Music From The 'Rush' Soundtrack (Reprise) (CA) 92-67944 (CD) CD-26794-P	
16	GENESIS	We Can't Dance (Atlantic) (CA) 78-23444 (CD) CD-82344-P	
17	KIM MITCHELL	Aural Fixations (Alert) (CA) Z4-81019 (CD) Z2-81019-F	MI PL
18	MELISSA ETHERIDGE	Never Enough (Island) (CA) 510 120-4 (CD) 510 120-2-Q	
19	RED HOT CHILI PEPPERS	Blood Sugar Sex Magik (Warner Bros.) (CA) 92-66814 (CD) CD-26681-P	
20	THE CURE	Wish (Elektra) (CA) 96-13094 (CD) CD-61309-P	
21	FU SCHNICKENS	F.U., "Don't Take It Personal" (Jive) (CA) 01241 41472-4 (CD) 01241 41472-2-N	
22	TEARS FOR FEARS	Greatest Hits (Fontana) (CA) 510 939-4 (CD) 510 939-2-Q	
23	SASS JORDAN	Racing (Aquarius) (CA) C4-564 (CD) Q2-564-F	MI PL
24	METALLICA	Metallica (Elektra) (CA) 96-11134 (CD) CD-61113-P	
25	KRIS KROSS	Totally Krossed Out (Columbia) (CA) CT-48710 (CD) CK-48710-H	
26	R.S.F.	Up (Virgin) (CA) VL4-3144 (CD) CDV-3144-Q	
27	ENYA	Shepherd Moons (WEA U.K.) (CA) 17-55724 (CD) CD-75572-P	
28	SALT N' PEPA	The Hits Remixed (Next Plateau) (CA) 828 249-4 (CD) 828 249-2-Q	
29	VANESSA WILLIAMS	The Comfort Zone (Mercury) (CA) 843 522-4 (CD) 843 522-2-Q	
30	SLAUGHTER	The Wild Life (Chrysalis) (CA) F4-21911 (CD) F2-21911-F	
31	ANNIE LENNOX	Divas (RCA) (CA) 06192-10624-4 (CD) 06192-10624-2-N	
32	BARENAKED LADIES	Bareheaded Ladies (Independent) (CA) PP003C (CD) N/A	MI PL
33	SIMON & GARFUNKEL	The Definitive Collection (Sony Direct) (CA) TVT-24003 (CD) TVK-24003-H	
34	RICHARD MARX	Rush Street (Capitol) (CA) C4-95874 (CD) C2-95874-F	
35	LITTLE VILLAGE	Little Village (Reprise) (CA) 92-67134 (CD) CD-26713-P	
36	MICHAEL JACKSON	Dangerous (Epic) (CA) ET-45400 (CD) ET-45400-H	
37	COLOR ME BADD	C.M.B. (Giant) (CA) 92-44294 (CD) CD-24429-P	
38	AWESOME HITS	Awesome Hits/Various artists (Polytel) (CA) 515 132-4 (CD) 515 132-2-Q	
39	CONCRETE BLONDE	Walking In London (I.R.S.) (CA) X4-13137 (CD) X2-13137-F	
40	COWBOY JUNKIES	black eyed man (RCA) (CA) 07863 61049-4 (CD) 07863 61049-2-N	MI PL
41	DIRE STRAITS	On Every Street (Vertigo) (CA) 510 160-4 (CD) 510 160-2-Q	
42	BLACK SHEEP	A Wolf In Sheep's Clothing (Mercury) (CA) 848 368-4 (CD) 848 368-2-Q	
43	PEARL JAM	Ten (Epic Associated) (CA) Z1-47857 (CD) ZK-47857-H	
44	WYONNNA JUDD	Wyonna (MCA) (CA) MCAC-10529 (CD) MCASD-10529-J	
45	BOOTSALUCE	Bull (Vertigo) (CA) 512 027-4 (CD) 512 027-2-Q	MI PL
46	SARAH McLACHLAN	Solace (Nettwerk) (CA) W4-30055 (CD) W2-30055-F	MI PL
47	BOYZ II MEN	Coolerhighharmony (Motown) (CA) 37463 6320-4 (CD) 37463 6320-2-Q	
48	LYLE LOVETT	Joshua Judges Ruth (MCA) (CA) MCAC-10475 (CD) MCAD-10475-J	
49	JOHN MELLENCAMP	Wherever We Wanted (Mercury) (CA) 510 151-4 (CD) 510 151-2-Q	
50	AMY GRANT	Heart In Motion (A&M) (CA) 75032 5321-4 (CD) 75032 5321-2-Q	
51	MICHELLE SHOCKED	Arkansas Traveler (Mercury) (CA) 512 101-4 (CD) 512 101-2-P	
52	GUNS N' ROSES	Use Your Illusion I (Geffen) (CA) GEFC-24415 (CD) GEFSO-24415-J	
53	LOREANA McKENITT	The Visit (WEA) (CA) 17-51514 (CD) CD-75151-P	MI PL
54	NATALIE COLE	Unforgettable With Love (Elektra) (CA) 96-10494 (CD) CD-61049-P	
55	TECHNO TRIP	Techno Trip/Various artists (Hype/Quality) (CA) QCS-1151 (CD) QCD-1151-Q	
56	WEIRD AL YANKOVIC	Off The Deep End (Alic) (CA) SBC-5256 (CD) SBD-5256-Q	
57	BONNIE RAITT	Luck Of The Draw (Capitol) (CA) C4-96111 (CD) C2-96111-F	MI PL
58	THE COMMITMENTS	Vol. 2 (MCA) (CA) MCAC-10506 (CD) MCASD-10506-J	
59	GUNS N' ROSES	Use Your Illusion II (Geffen) (CA) GEFC-24420 (CD) GEFSO-24420-J	
60	ROD STEWART	Vagabond Heart (Warner Bros.) (CA) 92-63004 (CD) CD-26300-P	MI PL
61	TWO ROOMS	Two Rooms/Various artists (Mercury) (CA) 845 749-4 (CD) 845 749-2-Q	
62	OZZY OSBOURNE	No More Tears (Epic) (CA) ZT-46795 (CD) ZK-46795-H	
63	MARIAH CAREY	Emotions (Columbia) (CA) CT-47980 (CD) CK-47980-H	
64	GARTH BROOKS	Ropin' The Wind (Capitol) (CA) C4-96330 (CD) C2-96330-F	
65	BUFFY SAINTE-MARIE	Coincidence And Likely Stories (Atlantic) (CA) 78-23294 (CD) CD-82329-P	MI PL
66	CRASH TEST DUMMIES	The Ghosts That Haunt Me (Arista) (CA) AC-8677 (CD) ARCD-8677-N	MI PL
67	PHANTOM OF THE OPERA	Canadian Cast (Polydor) (CA) 847 689-4 (CD) 847 689-2-Q	MI PL
68	MICHAEL BOLTON	Time, Love & Tenderness (Columbia) (CA) CT-46771 (CD) CK-46771-H	
69	CE CE PENISTON	Finally (A&M) (CA) 75021 5381-4 (CD) 75021 5381-2-Q	
70	THE KLF	Justified And Ancient-CD5 (Arista) (CA) N/A (CD) 07822-12403-2-N	
71	FROZEN GHOST	Shake Your Spirit (WEA) (CA) 17-51494 (CD) CD-75149-P	MI PL
72	SLIK TOXIK	Doit' The Nasty (Capitol) (CA) C4-98115 (CD) C2-98115-F	MI PL
73	ROBBIE ROBERTSON	Storyville (Geffen) (CA) GEFC-24303 (CD) GEFSO-24303-J	MI PL
74	R.E.M.	Out Of Time (Warner Bros.) (CA) 92-64964 (CD) CD-26496-P	
75	BOB SEGER	The Fire Inside (Capitol) (CA) C4-91134 (CD) C2-91134-F	
76	BIG HOUSE	Big House (RCA) (CA) 3094-4-R (CD) 3094-2-R-N	MI PL
77	HAREM SCAREM	Harem Scarem (WEA) (CA) 17-51504 (CD) CD-75150-P	MI PL
78	ROXETTE	Joyride (Capitol) (CA) C4-94435 (CD) C2-94435-F	
79	SIMPLY RED	Stars (east west U.K.) (CA) 17-52844 (CD) CD-75284-P	
80	C + C MUSIC FACTORY	Gonna Make You Sweat (Columbia) (CA) CT-47093 (CD) CK-47093-H	
81	SOUNDGARDEN	Badmotorfinger (A&M) (CA) 75021 5374-2 (CD) 75021 5374-4-Q	
82	SPINAL TAP	Break Like The Wind (MCA) (CA) MCAC-10514 (CD) MCAD-10514-J	
83	BEAUTY & THE BEAST	Soundtrack (Walt Disney Records) (CA) 60618-0 (CD) 60618-2	
84	GARTH BROOKS	No Fences (Capitol) (CA) C4-93866 (CD) C2-93866-F	
85	LISA STANSFIELD	Real Love (Arista) (CA) 07822 18679-4 (CD) 07822 18679-2-N	
86	THE GRAPES OF WRATH	These Days (Capitol) (CA) C4-96431 (CD) C2-96431-F	MI PL
87	RUSH	Roll The Bones (Anthem) (CA) ANT-1064 (CD) ANK-1064-H	MI PL
88	MOTLEY CRUE	Decade Of Decadence (Elektra) (CA) 96-12044 (CD) CD-61204-P	
89	QUEENSRYCHE	Empire (Capitol/EMI) (CA) E4-92806 (CD) E2-92806-F	
90	THE COMMITMENTS	Soundtrack (MCA) (CA) MCAC-10286 (CD) MCASD-10286-J	
91	HARDEST HITS	Volume Two/Various artists (SPG Music) (CA) N/A (CD) SPG-002	
92	THE MAMBO KINGS	Soundtrack (Elektra) (CA) 9 61240-4 (CD) 9 61240-2-P	
93	SUPERTRAMP	The Very Best Of Supertramp (Polytel) (CA) 393 934-4 (CD) 393 934-2-Q	MI PL
94	SHANICE	Inner Child (Motown) (CA) 374636319-4 (CD) 374636319-2-Q	
95	CELINE DION	Dion chante Plamondon (Sony Music) (CA) PFCT-80168 (CD) CK-80168-H	
96	KASHTIN	Innu (Somersault) (CA) PPFL4-2011 (CD) PPFLC-2011	MI PL
97	HAMMER	Too Legit To Quit (Capitol) (CA) C4-98151 (CD) C2-98151-F	
98	PAULA ABDUL	Spellbound (Virgin) (CA) VL4-3050 (CD) CDV-3050-Q	
99	NAUGHTY BY NATURE	Naughty By Nature (Isba) (CA) IST-2032 (CD) ISCD-2-32-H	
100	LEE AARON	Some Girls Do (Alic) (CA) CAT-1322 (CD) ACD-1322-Q	MI PL

Part Two of a series - Videos are an important part of the music industry

Sexism and music videos: the scenes remain the same

by Steve McLean

A recent study by the Quebec Status of Women Council claims that more than half the rock videos broadcast on television are blatantly sexist, and the most flagrant offenders tend to get the most air time. RPM talked to both female and male members of the music and video industries and got their thoughts on the prevalence of sexism in music videos.

*"Camera is focused on your leg/ your body heat will make the TV sweat/ with my hand a limpet on your ass/ this video will be high class"**

It seems there will always be arguments about the fine line between what's sexy and what's sexist. Those involved with the Quebec study, an update of research originally conducted in 1988, clearly believe that the majority of music videos cross that line.

In the study, researchers analyzed 338 videos, of which 115 were repeats, taken from programming on: MusiquePlus, the French-language sister station of MuchMusic; Décompte vidéostar on the TVA network; and the CBC network programs Good Rockin' Tonight and Video Hits.

The study says that, in the last three years, sexism in rock videos has risen to 55 per cent from 46 per cent, while the percentage of "extremely sexist" videos has increased to 38 per cent from 15 per cent.

The production team for Dan Gallagher's Video Hits is almost totally female and Joy Barker, the show's producer, says they're very conscious of sexism and try to be aware of it in their programming. "We have a very strict screening committee," she says firmly.

Barker says the study doesn't reveal anything new because most people already know there's a problem with sexism in rock videos. But, she adds, it's the people who foot the bill for making the videos, and not shows like hers, who should be targeted.

"I have no control over what videos are released from the record companies," Barker says. "I have complained several times to record companies, saying, 'Why are you letting this trash come out? I can't air this, or if I air it, I'll only air it once.'"

*"You're lying here in my embrace/ you're completely naked, I'm stripped to the waist/ don't you overdo it with the kiss/ I sing the chorus after this"***

Andrea Orlick, manager of press and publicity/artist relations for MCA Records Canada, says her company has some limited input into Canadian music videos, but not as much as Barker might think. Orlick says that directors, producers and the acts themselves usually come up with the ideas for the videos.

"We do not have the final say on videos, but I wish we did," she says.

"Once the record company gets the video, it's only up to us to promote it. It's not up to us to say what goes in and out of a video. We can offer our opinions and let them know what we think is going to work, but that may or may not sway them."

Orlick, as a woman with a management position at a major record company, is somewhat of an oddity in a business

traditionally dominated by men. She says there are times when she has to put her opinions as a woman aside in order to do her job. It's not an easy thing for her to do.

"I have a problem with it a lot of the time because we ourselves get videos in sometimes that I think are really bordering on being a little too explicit."

*"Now this scene is in the can/ you're standing in the corner in your leather pants/ and in slow motion all the buttons pop/ in close up it's a super shot/ Stiletto heels and bright red lips/ you're going to make my song a hit"***

The study asserts that two-thirds of videos shot in the United States present women in a negative light. And videos from France and Quebec tend to be more sexist than those from English Canada and Britain. While Canadian video director Don Allan disagrees with many of the study's findings, he generally agrees with these claims.

Allan says that American heavy metal videos are definitely the worst offenders, and that differences between French and English cultures also account for something. "I think that's by nature of them not being as uptight about things," he says.

"On commercials in France they show bare breasts because bare breasts don't matter all that much. Whereas here people make a big deal out of it."

Allan says he's only made one sexist video, and that was for Lee Aaron. "It was blatant reverse sexism and it was poking fun at it. It was Lee Aaron using men as objects and putting her in a position of power."

But whether it's women or men being used as objects doesn't matter. It's still sexism. And Allan insists that if people are upset enough about sexist videos to complain about them or boycott them, the message will start getting across. Even as it stands now, it's generally accepted that MuchMusic treats the subject more carefully than its American counterpart, MTV.

*"Your eyes are locked upon my face/ you've never seen anything so great/ and the lift heaves up and down the shaft/ to prove how long my love will last/ You're stripping off your clothes, my God/ you love it when I sing so hard"***

John Martin, MuchMusic's director of music programming, admits that sex does sell some videos. But he adds that all the network's videos are screened through a music committee first, and if there's still something questionable, it goes through another committee. He's adamant that Much doesn't air any video which ties sex and violence together.

"We are a rock and roll station and sex has always been part of music and dancing.

And you either like it or you don't. There's nothing wrong with sensuality, but we will not get involved with any of the sick stuff."

Stands like Martin's may be having a slow effect. The study found that videos featuring explicit violence against women have fallen to 16 per cent from 27 per cent.

On another positive note, the number of female artists doubled to (a still relatively low) 19 per cent. And almost none of these videos featured sexist images.

*"Now you're climbing back into your bra/ so stunned to see the way that I can play guitar"***

Rock and roll has been a man's game since it emerged in the mid-'50s. Videos have been with us in a big way for just a decade. The sooner music starts to reflect the changing tides of sexual awareness in today's society, it's hoped that videos will evolve alongside. After all, it's the kids and teens who are watching videos today who will be shaping the world tomorrow.

**Lyrics taken from Young Blood, a Herbert Grönemeyer song which attacks foolish sexism in videos.*

ROBINSON continued from page 12

All Time, etc.) Ironically, the guys who wrote the book on positioning go out of their way to make the point that a positioning statement is about the mind of the customer and not about the product or service. That's another story for another time.

Let's cut to the chase. If we want the capacity to attract and hold a greater audience, as a medium and as individual stations, I believe we first have to free ourselves from the tyranny of our self-inflicted music formats. That means as communicators, commercial writers, newsmen and programmers. We have a responsibility to ourselves to get this industry out of the morass we've been in for too long. It has been many years that we've been in the tar pits, although it's only been the last few that owners have recognized the collapse in the bottom line. This approach also releases the music business to aggressively market their own contemporary artists, as there may as a result of a change in the attitude and approach of pioneering broadcasters, be an opportunity to get some other tunes on the radio. I predict the audience will respond kindly.

(Ronald T. Robinson is president of Ronald Robinson & Associates, a Calgary-based radio production house at 101 Brae Glen Lane, S.W. Calgary, Alberta T2W 1B6, 403-255-6777, fax 403-245-5803).

WATCH THE
BIG COUNTRY AWARDS
ON CBC TELEVISION
MONDAY - JUNE 8TH

Television cameras to capture country music event

CBC-TV to televise Big Country Awards - June 8th

The Canadian country music industry is abuzz with news that this year's Big Country awards will be televised on the entire CBC network. CBC cameras, under the direction of Sandra Faire, will capture the excitement and performances of the Variety Club Salute to country music, scheduled for June 5, and the presentation of the Big Country Awards two days later. Editing will take place overnight, allowing for a tight, 60-minute production to go to air during prime time on Monday evening June 8.

The setting will once again be the Frontenac Room of Toronto's Harbour Castle Westin for the Variety Club salute, and the Harbour Ballroom for the awards presentation.

The 12 categories for the awards comprise five write-in categories: Best Country Album, Top Country Radio Personality, Top Country Radio Station, Top Record Company, and Top Canadian Country Artist(s).

In two categories there was a tie resulting in six nominations. The voting categories and this year's nominees are:

TOP COUNTRY COMPOSER(S)

GEORGE FOX
With All My Might
George Fox (WEA)
JIM CUDDY & GREG KEELOR
Til I Am Myself Again
Blue Rodeo - WEA
PATRICIA CONROY
Take Me With You
Patricia Conroy - WEA

KEITH GLASS & JOAN BESEN
Something To Remember You By
Prairie Oyster - RCA
RON IRVING
Bluebird
Anne Murray - Capitol

TOP COUNTRY PRODUCER

MIKE FRANCIS
I Never Met A Liar (I Didn't Like)
Joan Kennedy (MCA)
We Don't Always See Eye To Eye
Good Brothers - Savannah
DECLAN O'DOHERTY
Watch Love Grow Strong
Rita MacNeil - Virgin
RANDALL PRESCOTT
Take Me With You
Patricia Conroy - This Time - WEA WEA
This Time
Patricia Conroy
LOUIS SEDNACK
Springtime In Alberta
Ian Tyson - Stony Plain

TOP FEMALE VOCALIST

PATRICIA CONROY - WEA
JOAN KENNEDY - MCA
ANNE MURRAY - Capitol
CASSANDRA VASIK - Einstein Bros.
MICHELLE WRIGHT - Arista

OUTSTANDING NEW ARTIST(S)

JOEL FEENEY & WESTERN FRONT - BEI
JOHNER BROS. - Stardust/Westar
GERRY KING - Saddlestone
MARK KOENIG - BEI
LINDSAY THOMAS MORGAN - Spyder
DIANE RAESIDE - Roto Noto

TOP MALE VOCALIST

DICK DAMRON - Bookshop
GARY FJELLGAARD - Savannah
GEORGE FOX - WEA
J.K.GULLEY - Trilogy
IAN TYSON - Stony Plain

BEST COUNTRY SINGLE

ALL YOU REALLY WANNA DO
Michelle Wright - Arista
BLUEBIRD
Anne Murray - Capitol
SOMETHING TO REMEMBER YOU BY
Prairie Oyster - RCA
TAKE ME WITH YOU
Patricia Conroy - WEA
TILL I AM MYSELF AGAIN
Blue Rodeo - WEA
WITH ALL MY MIGHT
George Fox - WEA

TOP GROUP OR DUO

BLUE RODEO - WEA
DEBENHAM BROTHERS - Spark
GOOD BROTHERS - Savannah
PRAIRIE OYSTER - RCA
SYLVIA TYSON & TOM RUSSELL - Stony Plain

Nominations for the voting categories are based on chart action in RPM from December 1, 1990 through January 31, 1992, allowing for 14 months of tabulation.

Ballots are mailed to all RPM subscribers.

COUNTRY

Billy Ray Cyrus has apparently caught the ear of a Toronto daily journalist who is off to Nashville to interview the Mercury artist. A single, Achy Breaky Heart, is now at radio. The album, Some Gave All, will follow on May 25. Cyrus is a sort of no nonsense guy, who gives his country sound a rock edge. He has also turned a few heads on Nashville's Music Row with his writing. "I don't do anything matter-of-fact," he says, "Most of my songs come to me as fast as I can speak them. The songs on the album that I haven't written are all songs that I relate to. The very best description of my music is my life."

Tim Taylor has signed an international distribution deal with Savannah Music Inc. Taylor's new, self-produced album, Big Plans, contains material solely or co-written by himself. Look Who's Loving You has been taken as the first single from the Big Plans album and is now at radio. The Savannah label is distributed in Canada by Warner Music and throughout Europe via Savannah's current distribution network.

Patricia Conroy is getting the promo treatment from Warner Music on her new album, Bad Day For Trains. The album was produced by Randall Prescott and Pat McMakin at Toronto's Studio 306 and Nashville's Soundshop Studios. My Baby Loves Me (Just The Way That I Am) is taken as the album's first single. The song was written by Nashville writer Gretchen Peters, who also wrote the bluegrass flavoured Still Life With A Heartache. Conroy also shows her songwriting talents on the album, co-writing the title track with Ralph Murphy. She was also the solo writer for three other songs on the album, one being Cat And Mouse, which she wrote nine

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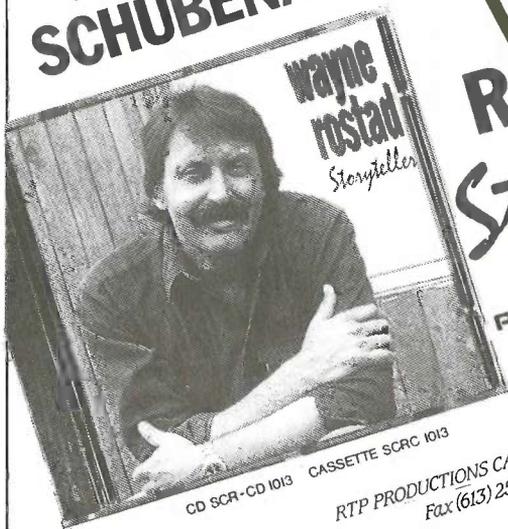
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Variety Club

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BIG COUNTRY AWARDS

SPECIAL
LUNCHEON

FRIDAY

JUNE 5TH

FRONTENAC BALLROOM
HARBOUR CASTLE WESTIN

*And the
Nominees are*

Joan Besen
Blue Rodeo
Patricia Conroy
Jim Cuddy
Dick Damron
Debenham Bros
Joel Feeney & Western Front
Gary Fjellgaard
George Fox
Keith Glass
The Good Brothers
J.K. Gulley
Johner Bros
Greg Keelor
Joan Kennedy
Gerry King
Mark Koenig
Lindsay Thomas Morgan
Anne Murray
Prairie Oyster
Diane Raeside
Tom Russell
Ian Tyson
Sylvia Tyson
Cassandra Vasik
Michelle Wright

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years ago. Conroy has been nominated in three categories for this year's Big Country Awards: Top Female Vocalist; Top Country Composer for Take Me With You; and Best Country Single for Take Me With You.

Prairie Oyster and Michelle Wright will be the headliners for this year's 3rd annual Hedley Blast Country Music Festival (July 10 through 12). Also signed for the Hedley, B.C. festival are Pirates Of The Mississippi. More acts are to be confirmed over the next few weeks. The producers of the show are inviting record labels and managers to submit artist bios, photos and audio tapes to the attention of Shaw Saltzberg, S.L. Feldman & Associates, Suite 200, 1505 West 2nd

Avenue, Vancouver, B.C. V6H 3Y4. Call 604-734-5945, fax 604-732-0922.

CBC's Country Beat, the popular weekly country music video show, has scheduled the following videos for its May 16th edition Prairie Oyster, B.B. King, Cowboy Junkies, Ricky Skaggs, Jimmy Dale Gilmore, K.T. Oslin, Mel Tillis and Desert Rose Band. Interviews will be aired with Prairie Oyster, Jimmy Dale Gilmore, Tom Paxton, and The Lost Dakotas. Videos scheduled for the May 23 edition are by Buffy Sainte-Marie, The Mavericks, Hank Williams Sr. and Hank Williams Jr., Rodney Crowell, Rosie Flores, Jack Dekeyzer, Eric Johnson, and The Remingtons. Interviews are scheduled with Buffy Sainte-Marie, Sneezy Waters, Katy Moffatt, and Ron Hynes. For more information contact Douglas Oakley, production assistant of Country Beat at 403-468-2325.

Larry Magee of Flesherton, Ont. has released his second single, Who Will He Lean On, the title track from his debut album. There is also a video available for this track. The track is included on Tennessee Star Traks CD compilation. Steppin' Out Of The Picture is being readied as the follow-up single.

The Bobby LaLonde Band is making good playlist gains with their latest release, Zydeco, which LaLonde wrote and produced. The track is included on the latest Bookshop CD compilation.

Don Neilson is the latest signing to the Einstein Brothers label. Initial release from the young Toronto talent is titled Still In The

Game, scheduled to be shipped to radio mid-May.

Continuous Country KIXX-FM in St. John's has made several changes and internal moves with sister station All Oldies Q93. Andy Newman moves to morning drive at KIXX from afternoon drive at Q93; Donna Randell moves to swing on KIXX from all nights on Q93; Maurice Fitzgerald moves to afternoon drive on Q93 from swing; Chris Batstone is now doing swing at Q93; and Paul Magee is now heard Sunday mornings from 7 to 9 on KIXX with his gospel show. Tony Hann replaces Jean Grahem as creative supervisor. Andy Forbell, who interned at The Hog in Toronto, is the other creative mind at the 208 Kenmount Road address. Joe Courtney is now doing the morning news run on KIXX, while Cecil Haire can be heard during afternoon drive on Q93.

Mark Koenig has the most adds this week and moves into the No. 80 position on the RPM Country 100. The single was taken from his BEI album, The Lonesome Kind.

Tracey Brown and Lonesome Daddy, have signed to Sony. Lonesome Daddy are Tracey's husband Randall Prescott, who produced the album, and her brother Barry Brown, who wrote most of the material. All are original Family Brown members. The initial single release, When You're Not Loving Me, is scheduled to be released mid-May.

Cassandra Vasik, who took a Juno this year as Top Female Vocalist, will release a single and video of Wildflower next week. The single was taken from her Einstein Brothers album, It Comes Back To You. The new release is the follow-up to Which Face Should I Put On Tonight, which peaked at No. 5 on the RPM Country 100 on April 25.

Marie Bottrell, currently moving up the charts with I Don't Give Up So Easy, a track included on Cardinal CD compilation 3, is beginning to see action with Like There's No Tomorrow. The new track is on BMG's Songwriter Sessions Vol. 2. Bottrell co-wrote the song with Byron Hill and Cyril Rawson. Hill and Rawson produced the session with Jerry Kroon.



Dan Laidlaw and his family, wife Laura and children Michael and Nicole, winners of the 1992 Dodge Stealth RT, grand prize in the Hamilton Philharmonic Orchestra/820 CHAM Super Stealth raffle, with CHAM's Mark LaPointe (l) and HPO's Steven Bye (r).

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Golden West Broadcasting's Elmer Hildebrand (l) recently toured one of his latest acquisitions, 820 CHAM Hamilton, with general manager Keith James. He took in the station's presentation of Randy Travis at Copps Coliseum, where he met the country star.



COUNTRY TRACKS

Artist/Album Title/Where to find it
(Songwriter) Producer (Label)

RECORD DISTRIBUTOR CODE BMG - N
CAPITOL - F
MCA - J
POLYGRAM - Q
SONY MUSIC - H
WARNER MUSIC - P

Canada's Only National 100 Country Survey

TW LW WO - May 9, 1992

1	4	10	THERE AIN'T NOthin' WRONG WITH ... Aaron Tippin/Read Between The Lines/BMG comp 8-N (A. Tippin/B. Brock) E. Gordy Jr. (RCA)	35	36	9	I COULD LOVE YOU (With My Eyes Closed) The Remingtons/Blue Frontier/BMG comp 8-N (R. Manegra/R. Yancey) L. M. Lee/J. Lee (BNA)	68	68	5	I'M OKAY AND GETTIN' BETTER Billy Joe Royal/Billy Joe Royal/Warner comp 131-P (S. Ewing/M. T. Barnes) R. Hall (Atlantic)
2	2	12	TODAY'S LONELY FOOL Tracy Lawrence/Sticks And Stones/Warner comp 127-P (K. Beard/S. P. Davis) J. Stroud (Atlantic)	36	29	16	BABY I'M MISSING YOU Highway 101/Bing Bang Boom/Warner comp 121-P (S. Seskin/M. Montanov) P. Worley/E. Seay (Warner Bros)	69	59	18	IS IT COLD IN HERE Joe Diffie/Regular Joe/Sony CD single-H (K.K. Phillips/D. Montson/J. Diffie) B. Montgomery (Epic)
3	1	11	SHE IS HIS ONLY NEED Wynonna/Wynonna/MCA comp 2-J (D. Loggins) T. Brown (MCA)	37	69	3	I'D SURRENDER ALL Randy Travis/High Lonesome/Warner comp 131-P (R. Travis/A. Jackson) K. Lehning (Warner Bros)	70	81	3	ACES Suzy Bogguss/Aces/Capitol comp 6-F (C. Wheeler) J. Bowen (Liberty)
4	5	8	PAPA LOVED MAMA Garth Brooks/Popin' The Wind/Capitol comp 6-F (K. Williams/G. Brooks) A. Reynolds (Liberty)	38	30	12	STRAIGHT TEQUILA NIGHT John Anderson/Seminole Wind/BMG comp 7-N (K. Robbins/D. Hupp) J. Stroud/J. Anderson (BNA)	71	62	19	BETTER CLASS OF LOSERS Flandy Travis/High Lonesome/Warner comp 119-P (R. Travis/A. Jackson) K. Lehning (Warner Bros)
5	6	13	PAST THE POINT OF RESCUE Hal Ketchum/Past The Point Of Rescue/CD track-F (M. Hanly) A. Reynolds/J. Rooney (Liberty)	39	39	17	OUTBOUND PLANE Suzy Bogguss/Aces/Capitol comp 55-F (J. Griffin/T. Russell) J. Bowen/S. Bogguss (Capitol)	72	65	13	COUNTRY ROAD Dolly Parton/Eagle When She Flies/CD single-H (D. Parton/G. Scruggs) S. Buckingham/G. Smith (Columbia)
6	7	13	DON'T GO NEAR THE WATER Sammy Kershaw/Don't Go Near The Water/CD track-Q (C. Hartford/J. Foster) B. Cannon/N. Wilson (Mercury)	40	40	10	FAMILIAR PAIN Restless Heart/The Best Of/BMG comp 8-N (S. Longacre/W. Aldridge) J. Leo/L. M. Lee (RCA)	73	95	2	GONE AS A GIRL CAN GET George Strait/Holding My Own/Promo CD single-J (J. M. Lane) J. Bowen (MCA)
7	3	12	TAKE YOUR MEMORY WITH YOU Vince Gill/Pocket Full Of Gold/MCA comp 1/92-J (V. Gill) T. Brown (MCA)	41	46	6	BLACK PEARL Tom Russell/Humans Season/Warner comp 123-P (T. Russell) T. Russell (Stony Plain)	74	93	2	ACHY BREAKY HEART Billy Ray Cyrus/Some Give All/PolyGram comp April-Q (D. V. Tress) J. Scatler/J. Cotton (Mercury)
8	9	10	SOME GIRLS DO Sawyer Brown/The Dirt Road/CD single-F (M.A. Miller) R. Scruggs/M. Miller (Liberty)	42	49	4	I CAN SEE ARKANSAS Anne Murray/15 Of The Best/CD single-F (J. Nihan/W. Newton) J. Crutchfield (Capitol)	75	75	7	I'LL CRY INSTEAD Hal Bruce/No Album/Bookshop CD 827 (J. Lennon/P. McCartney) G. Godard (Bookshop)
9	13	9	NEON MOON Brooks & Dunn/Brand New Man/BMG comp 8-N (R. Dunn) S. Hendricks/D. Cook (Arista)	43	56	9	TIL I'M HOLDING YOU AGAIN Pirates Of The Mississippi/Walk The Plank/CD Single-F (L. Gottlieb/R. Alves/J. McCarvey) J. Bowen/R. Alves (Liberty)	76	96	2	THE HEART THAT YOU OWN Dwight Yoakam/If There Was A Way/Warner comp 133-P (D. Yoakam) P. Anderson (Reprise)
10	15	8	NOTHING SHORT OF DYING Travis Tritt/It's All About To Change/Warner comp 128-P (T. Tritt) G. Brown (Warner Bros)	44	48	11	TIME TO COME BACK HOME Lisa Brokop/RDR 8 (M. Gillan) H. Hardy	77	85	4	HOME Michael Terry/Roto Noto Lights comp (Cousins/Hotchkiss/Terry) Cousins/Hotchkiss/Terry
11	8	14	WHICH FACE SHOULD I PUT ON TONIGHT Cassandra Vasik/It Comes Back To You/CD single-H (T. Thorne/E. Ehm) E. Ehm/P. Lee (Epic)	45	38	19	WOULD A BEEN HERE MUCH SOONER Morris Rainville/RDR 6 (M.P. Rainville/R. Dodson) R. Dodson (RDR)	78	79	7	DON'T LET ME GO Donna Vallance/No album/RDR comp 8 (M. Thompson/L. W. Clark) L.W. Clark (RDR)
12	16	10	EVERY SECOND Collin Raye/All I Can Be/CD comp 304-H (W. Perry/G. Smith) J. Fuller/J. Hobbs (Epic)	46	53	6	I WALK THESE RAILS Sylvia Tyson/Gypsy Cadillac/Sony comp 0041-H (S. Tyson/S. Eikhard) S. Tyson/T. Russell (Silver City)	79	83	5	SLIPPIN' AWAY Tina Turner/Love On The Line/Royalty (T. Couturier/D. Charney) R. H. Smith
13	14	6	BACKROADS Ricky Van Shelton/Backroads/Sony comp 305-N (C. Major) S. Buckingham (Columbia)	47	47	10	THE ROCK Lee Roy Parnell/Love Without Mercy/BMG comp 8-N (J. Varsas/R. Smith) S. Hendricks/B. Beckett (Arista)	80	NEW	1	THE LONESOME KIND Mark Koenig/The Lonesome Kind/MCA comp 1-J (M. Koenig) Douglas/Parme/Levere (BEI)
14	17	16	BURN ME DOWN Marty Stuart/Tempted/MCA comp 8-J (E. Miller) R. Bennett/T. Brown (MCA)	48	55	7	ONE GOOD REASON Joel Feeney/Joel Feeney/MCA comp 2-J (E. Ehm/J. Feeney/T. Thorne) M. Francis (BEI)	81	82	7	FAMILY RESEMBLANCE Darlene Clark/No album/RDR comp 8 (L.W. Clark) L.W. Clark (RDR)
15	10	15	IS THERE LIFE OUT THERE Reba McEntire/For My Broken Heart/CD track-J (S. Longacre/R. Giles) T. Brown/R. McEntire (MCA)	49	57	5	SACRED GROUND McBride & The Ride/Sacred Ground/CD single (V. Rust/K. Brooks) S. Gibson/T. Brown (MCA)	82	98	2	MIDNIGHT IN MONTGOMERY Alan Jackson/Don't Rock The Jukebox/BMG comp 10-N (A. Jackson/D. Sampson) S. Hendricks/K. Steagall (Arista)
16	18	10	OLD FLAMES HAVE NEW NAMES Mark Chesnut/Longnecks And Short Stories/MCA comp 2-J (B. Braddock/R. V. Hey) M. Wright (MCA)	50	58	6	NORMA JEAN RILEY Diamond Rio/Diamond Rio/BMG comp 9-N (M. Powell/T. R. Honey) M. Powell/T. Dubois (Arista)	83	86	3	BLUE ROSE IS Pam Tillis/Put Yourself In My Place/BMG comp 9-N (B. DiPiero/P. Tillis) J. Buckingham/P. Worley/E. Seay (Arista)
17	11	13	LIGHTS OF LARAMIE Ian Tyson/And Stood There...Warner comp 122-P (I. Tyson) L. Seidnak (Stony Plain)	51	63	5	THE WOMAN BEFORE ME Trisha Yearwood/Trisha Yearwood/CD single-J (J. Johnstone) G. Fundis (MCA)	84	84	4	NATURALLY Skip Ewing/Naturally/Capitol comp 3-F (S. Ewing/R. Bowles) J. Bowen/J. Ewing (Capitol)
18	12	17	ONLY THE WIND Billy Dean/Billy Dean/Capitol comp 55-F (T. Shapiro/G. Jones) C. Howard/T. Shapiro (Capitol)	52	41	14	MAN OF STEEL Lennie Gallant/Believing In Better/RDR 7 (L. Gallant) M. Zimbel (Revenant)	85	97	2	SHIPS THAT DON'T COME IN Joe Diffie/Regular Joe/Sony comp 305-H (P. Nelson/D. Gibson) B. Montgomery/J. Slate (Epic)
19	19	10	THE TIPS OF MY FINGERS Steve Wariner/Am Ready/BMG comp 8-N (B. Anderson) S. Hendricks/R. T. DuBois (Arista)	53	54	8	I DON'T GIVE UP SO EASY Marie Bottrell/No album/Cardinal comp 3 (C. Rawson/B. Hill/M. Bottrell) B. Hill/J. Kroon (Cardinal)	86	94	2	SHE TOOK IT LIKE A MAN Confederate Railroad/Confederate Railroad/Warner comp. 133-P (P. Nelson/D. B. Mayer/K. Staley) B. Beckett (Arista)
20	2	11	TAKE IT LIKE A MAN Michelle Wright/Now & Then/Promo CD Single (T. Haselden) S. Bogard/R. Giles (Arista)	54	42	19	ONE PRECIOUS LOVE Prairie Oyster/Everybody Knows/CD track-N (J. Besen) R. Bennett/J. Lee (RCA)	87	61	17	EXCEPT FOR MONDAY Laurie Morgan/Something In Red/BMG comp 7-N (R. Nielsen) R. Linds (RCA)
21	31	6	COME IN OUT OF THE RAIN Doug Stone/I Thought It Was You/Sony comp 305-H (D. Phimmer/F. J. Myers) D. Johnson (Epic)	55	43	17	SOMEBODY'S DOIN' ME RIGHT Keith Whitley/Kentucky Bluebird/BMG comp 7-N (J. F. Knoblock/P. Overstreet/D. Tyler) B. Mevis/G. Fundis (RCA)	88	67	17	SAME OL' LOVE Ricky Skaggs/My Father's Son/CD track-N (G. Austin/G. Barhill) R. Skaggs/M. McAnally (Columbia)
22	33	8	LOVIN' ALL NIGHT Rodney Crowell/Life Is Messy/Sony comp 305-H (R. Crowell) J. Leventhal/R. Crowell (Columbia)	56	44	11	SOME KIND OF TROUBLE Tanya Tucker/What Do I Do With Me/CD track-F (M. Reid/B. Maher/D. Potter) J. Crutchfield (Capitol)	89	64	17	THAT'S WHAT I LIKE ABOUT YOU Trisha Yearwood/Self-Titled/CD track-F (J. Hadley/K. Wells/N. Wilson) G. Fundis (Capitol)
23	21	14	FIRE AND LACE Gary Fjellgaard & Linda Kidder/Winds...Warner comp 12 (G. Fjellgaard) H. Vickers (Savannah)	57	45	12	WORKING WOMAN Rob Crosby/Solid Ground/BMG comp 8-N (R. Crosby/W. Robinson/T. Dubois) S. Hendricks/T. Dubois (Arista)	90	5	1	PHOTOGRAPH Karen Cunningham/4X4 AT1 Collection (K. Cunningham) R. Bartlett
24	24	19	SCHUBENACADIE TINSMITH MAN Wayne Rostad/Storyteller/CD track (W. Rostad) J. Turner (Stag Creek)	58	60	7	SMACK DAB Eddie Eastman/No album/Bookshop comp 827 (E. Eastman/G. Godard/J. Douglas) G. Godard	91	91	3	FAMILY TREE Lionel Cartwright/Chasing The Sun/MCA comp 2-J (L. Cartwright) A. Byrd/L. Cartwright (MCA)
25	37	9	FIRST TIME FOR EVERYTHING Little Texas/Little Texas/Warner comp 125-P (P. Howell/D. O'Brien) Stroud/DiNapoli/Grau (Warner Bros)	59	51	6	BILLY CAN'T READ Paul Overstreet/Heroes/BMG comp 9-N (P. Overstreet/J. Michael) P. Overstreet/P. Bannister (RCA)	92	17	17	MAYBE IT WAS MEMPHIS Pam Tillis/Put Yourself In My Place/BMG comp 7-N (M. Anderson) P. Worley/E. Seay (Arista)
26	28	10	PLAY, RUBY, PLAY Clinton Gregory/Freedom Man/MCA comp 2-J (T. Brown/T. Seals) R. Pennington (BEI)	60	70	4	ALL IS FAIR IN LOVE AND WAR Bonnie Milsap/Back To The Grindstone/BMG comp 9-N (T. Nichols/R. Byrne) R. Milsap/R. Galbraith (RCA)	93	NEW	1	WHEN IT COMES TO YOU John Anderson/Seminole Wind/CD track-N (M. Knopfer) J. Stroud/J. Anderson (BNA/BMG)
27	34	5	SOMETIMES SHE FEELS LIKE A MAN Joan Kennedy/Candle In The Window/MCA comp 1-J (R. Bowels/P. Harrison) M. Francis (MCA)	61	71	6	TALK TO MY HEART Bary Brown/No album/BMG Songwriter Sessions (B. Brown/B. Campbell/A. Hunter) R. Prescott	94	77	20	THE DIRT ROAD Sawyer Brown/The Dirt Road/Capitol CD single-F (M. Miller/G. Hubbard) R. Scruggs/M. Miller (Capitol)
28	35	6	WILL I DO (Till The Real Thing ...) Prairie Oyster/Everybody Knows/BMG comp 9 (J. Besen) R. Bennett/J. Lee (RCA)	62	52	16	JEALOUS BONE Patty Loveless/Up Against My Heart/MCA comp 8-J (R. Giles/S. Bogart) E. Gordy Jr. (Arista)	95	78	18	MAMA DON'T FORGET TO PRAY FOR ME Diamond Rio/Diamond Rio/BMG comp 7-N (L. Shell/L. Corole) M. Powell/T. Dubois (Arista)
29	32	9	WAITIN' FOR THE DEAL TO GO DOWN Dixiana/Dixiana/CD single-N (B. Fischer/C. Black/A. Roberts) M. Montgomery (Epic)	63	50	14	HEARTWRECK Gerry King/Boots & Jeans/CD track (Hotchkiss/James/Terry) Doggett/King/Clinton (Saddlestone)	96	NEW	1	THE NIGHT THE LIGHTS WENT OUT ... Reba McEntire/For My Broken Heart/CD track (B. Russell) T. Brown/R. McEntire (MCA)
30	20	17	HERE TODAY, HERE TOMORROW George Fox/Space Of Life/Warner comp 120-P (B. DiPiero/J. S. Shemt/G. Fox) G. Fundis (WEA)	64	66	8	IT WON'T BE ME AND YOU Ken Harnden/No album/BMG Songwriter Session 2-N (K. Harnden/T. Taylor) M. Francis	97	NEW	1	CAN'T STOP MYSELF FROM LOVING YOU Patty Loveless/Up Against My Heart/MCA comp 3-J (Kostas/Okover) E. Gordy Jr./T. Brown (MCA)
31	23	16	DALLAS Alan Jackson/Don't Rock The Jukebox/CD track-N (A. Jackson/K. Steagall) S. Hendricks/K. Steagall (Arista)	65	74	4	ROCK MY BABY Shenandoah/Low Time Comin'/BMG comp 9-N (B. Spencer/P. Whitley/C. Wright) (RCA)	98	NEW	1	I GOT A LIFE Mike Reid/Turning For Home/Promo CD single-H (M. Reid/R. M. Burke) S. Buckingham (Columbia)
32	25	16	BORN COUNTRY Alabama/Greatest Hits Vol. II/CD track-N (J. Schweers/B. Hill) J. Leo/L. M. Lee/Alabama (RCA)	66	73	6	THE BOTTOM LINE Jack Diamond/The Diamond Is Back/Roto Noto 20111 (J. Diamond) B. Doidge/J. Diamond (Roto Noto)	99	NEW	1	THE MORE I LEARN (The Less I Understand ...) Ronna Reeves/The More I Learn/PolyGram Song comp Q (S. Dean/K. Staley) H. Shedd/C. Brooks (Mercury)
33	26	17	WHAT SHE'S DOING NOW Garth Brooks/Ropin' The Wind/Capitol comp 5-F (P. Alger/G. Brooks) A. Reynolds (Capitol)	67	76	4	THE POWER OF LOVE Matthews, Wright & King/Power Of Love/CD single-H (W. Aldridge) S. Buckingham/L. Strickland (Columbia)	100	92	15	HARD DAYS AND HONKY TONK NIGHTS Earl Thomas Conley/Yours Truly/BMG comp 7-N (E. T. Conley/R. Scruggs) J. M. Lee/J. Lee
34	27	17	IT ONLY Hurts WHEN I CRY Dwight Yoakam/If There Was A Way/Warner comp 116-P (D. Yoakam/R. Miller) P. Anderson (Reprise)								

The state of country music in Canada

by Don Grashey - President
Golden Eagle Records

George Jones sings, "If you couldn't see the picture, maybe you can read the writing on the wall."

In Nancy Lanthier's article in Probe (Nov./91) she writes, "The country music industry in Canada has not seen commercial success."

Toronto has Country 59 and Montreal has CIQC and smaller stations are adding the country format more and more, but still it remains the same.

CTV's CCMA Award show was a ratings winner and the CBC video show, The Country Beat and MCTV's That Country Feelin' and

MuchMusic's Outlaws and Heroes, are helping to put a face to the voice radio sends out. But what about radio, and where is it going with Canadian acts?

Radio would like to get rid of the Canadian content regulations regardless of what is otherwise suggested. Music directors have told me that if a Canadian records an American song and it's produced in the U.S., they will play it if it's a good record. I have seen a top Canadian radio station add such a record and then drop it because there was no Canadian content.

Like the Western movies of years gone

by, the Indian chief says, "White man speaks with forked tongue." In Canadian country music that still rings true.

When you hear a station ID in the U.S., you'll hear them praise Garth Brooks, Reba McEntire, Dolly Parton, Randy Travis, Lorrie Morgan, Travis Tritt, Doug Stone and more. They promote the established and the newcomer. When you hear such a spot on a Canadian station, it's the same, without ever a mention of George Fox, Prairie Oyster, Michelle Wright, Ian Tyson, Carroll Baker, Cindi Cain, Joan Kennedy and many more who would be eligible.

Why are U.S. names magic and the Canadian names not worthy? Why can't they find room in their IDs for an established and/or a newcomer, who is Canadian? Why would a major accept to distribute a Canadian release, sell it to the racks and leading record stores, and then say they have to move 5,000 pieces of product before they can substantiate putting promo money behind the release?

How does the buying public know it's in the stores if no one tells them? Surely the jocks won't say, after playing a record, "run down to the record store and buy it. It's in stock now." They could care less. Their job is to sell advertising and watch their ratings, not



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(GALVESTON BAY)

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RECORD DISTRIBUTOR CODE

BMG - N
CAPITOL - F
MCA - J
POLYGRAM - Q
SONY MUSIC - H
WARNER MUSIC - P



COUNTRY ALBUMS

TW LW WO - May 9, 1992

- 1** 4 10 **TEARS IN HEAVEN**
Eric Clapton - 24 Nights
Reprise-26420 (Warner comp. # 123)-P
- 2** 1 11 **HAZARD**
Richard Marx - Rush Street
Capitol-95874 (Capitol comp. # 1/92)-F
- 3** 3 11 **SAVE THE BEST FOR THE LAST**
Vanessa Williams - The Comfort Zone
Mercury-842 522 (PolyGram comp. early Feb/91)-Q
- 4** 13 7 **CONSTANT CRAVING**
k.d.lang - Ingénue
Sire-26840 (Warner comp. # 129)-P
- 5** 5 11 **THE REAL THING**
Kenny Loggins - Leap Of Faith
Columbia-46140 (Sony comp. # 40)-H
- 6** 14 7 **NOT THE ONLY ONE**
Bonnie Raitt - Luck Of The Draw
Capitol-96111 (Capitol comp. # 5/92)-F
- 7** 6 7 **HUMAN TOUCH**
Bruce Springsteen - Human Touch
Columbia-63000 (Promo CD single)-H
- 8** 8 15 **SOUTHERN RAIN**
Cowboy Junkies - Black Eyed Man
RCA-07863-61049 (BMG pop comp. # 28)-N
- 9** 2 11 **YOU'RE ALL THAT MATTERS TO ME**
Curtis Stigers - Curtis Stigers
Arista-07822-18660 (BMG comp. # 30)-N
- 10** 11 10 **EVER CHANGING TIMES**
Aretha Franklin - What You See Is What You Sweat
Arista-8628 (BMG comp. # 30)-N
- 11** 16 4 **IF YOU ASKED ME TO**
Celine Dion - Celine Dion
Epic-8628 (Promo CD single)-H
- 12** 12 10 **DRAWN TO THE RHYTHM**
Sarah McLachlan - Solace
Netwerk-30055 (Capitol comp. # 1/92)-F
- 13** 9 14 **MISSING YOU NOW**
Michael Bolton - Time, Love & Tenderness
Columbia-46771 (Sony comp. # 39)-H
- 14** 7 10 **TO BE WITH YOU**
Mr. Big - Lean Into It
Atlantic-82209 (Warner comp. # 127)-P
- 15** 10 19 **CARIBBEAN BLUE**
Enya - Shepherd Moons
WEA-75572 (Warner comp. # 113)-P
- 16** 18 8 **THE BIG ONES GET AWAY**
Buffy Sainte-Marie - Coincidence And Likely Stories
Atlantic-82329 (Warner comp. # 118)-P
- 17** 32 2 **EVERYTHING CHANGES**
Kathy Troccoli - Pure Attraction
Reunion-24453 (MCA comp. # 2/92)-J
- 18** 21 8 **ALL WOMAN**
Lisa Stansfield - Real Love
Arista-07822 18697 (BMG comp. # 30)-N
- 19** 15 12 **MASTERPIECE**
Atlantic Starr - Love Crazy
Reprise-26545 (Warner comp. # 124)-P
- 20** 24 5 **THE OLD WAYS**
Loreena McKennitt - The Visit
Quinlan Road/WEA-75151 (Warner comp. # 131)-P

- 21** 22 7 **THE VERY THOUGHT OF YOU**
Natalie Cole - Unforgettable With Love
Elektra-61049 (CD track)-P
- 22** 20 9 **BEHIND CLOSED DOORS**
Debbie Johnson - So Excited
Aquarius-562 (CD track)-F
- 23** 25 7 **CAN'T CRY HARD ENOUGH**
Williams Bros - Williams Bros
Warner Bros (Warner comp. # 126)-P
- 24** 17 13 **GREAT BIG LOVE**
Bruce Cockburn - Nothing But A Burning Light
True North-77 (Sony comp. # 30)-H
- 25** 19 22 **BEAUTY AND THE BEAST**
Celine Dion & Peabo Bryson - Beauty & Beast Soundtrack
Walt Disney Records-60618 (Sony comp. # 36)-H
- 26** 27 9 **CHURCH OF YOUR HEART**
Roxette - Joyride
Capitol-94435 (Capitol comp. # 2/92)-F
- 27** 29 2 **SHE IS HIS ONLY NEED**
Wynonna Judd - Wynonna
MCA-10529 (Promo CD single)-J
- 28** 31 4 **EVER CHANGING TIMES**
Aretha Franklin/Michael McDonald - What You Said...
Arista-8628 (BMG pop comp. # 30)-N
- 29** 26 15 **WHAT BECOMES OF THE BROKENHEARTED**
Paul Young - Fried Green Tomatoes Soundtrack
MCA-10461 (MCA comp. # 1/92)-J
- 30** 30 3 **WISHES**
The Boomers - What We Do
WEA-74515 (Warner comp. # 129)-P
- 31** NEW **DO IT TO ME**
Lionel Richie - Back To Front
Motown-374 636 338 (PolyGram comp. Early April)-Q
- 32** 34 6 **IN MY LIFE**
Bette Midler - For The Boys
Atlantic-82329 (Warner comp. # 128)-P
- 33** 33 5 **LAID SO LOW (Tears Rolled Down)**
Tears For Fears - Greatest Hits
Fontana-510 939 (PolyGram comp. March/92)-Q
- 34** 38 2 **WHY**
Annie Lennox - Diva
RCA-06192 10624 (BMG pop comp. # 32)-N
- 35** 36 10 **UNTIL YOUR LOVE COMES BACK AROUND**
RTZ - Return To Zero
Giant-34422 (Warner comp. # 124)-P
- 36** NEW **CALLING ALL ANGELS**
Jane Siberry w/k.d.lang - Until The End...
Reprise-26707 (Warner comp. # 130)-P
- 37** 39 2 **A HORSE IN THE COUNTRY**
Cowboy Junkies - black eyed man
RCA-07863 61049 (Promo CD single)-N
- 38** 40 2 **BOHEMIAN RHAPSODY**
Queen - Wayne's World soundtrack
Reprise-26805 (Warner comp. # 132)-P
- 39** NEW **FEELS LIKE FOREVER**
Joe Cocker - Night Calls
Capitol-97801 (Capitol comp. # 9)-F
- 40** NEW **JUST ANOTHER DAY**
Jon Secada - Jon Secada
SBK-98845 (Capitol comp. # 9)-F

- 1** 1 2 **WYONONNA JUDD**
Wynonna
MCA-10529-J
- 2** 2 3 **REBA MCENTIRE**
For My Broken Heart
MCA-10400-J
- 3** 3 3 **GARTH BROOKS**
Ropin' The Wind
Liberty-96330-F
- 4** 4 3 **TRAVIS TRITT**
It's All About To Change
Warner Bros-26589-P
- 5** 5 3 **RICKY VAN SHELTON**
Backroads
Columbia-46855-H
- 6** 9 3 **GARTH BROOKS**
No Fences
Liberty-93866-F
- 7** 7 3 **SAMMY KERSHAW**
Don't Go Near The Water
Mercury-510161-Q
- 8** 15 3 **TRISHA YEARWOOD**
Trisha Yearwood
MCA-10297-J
- 9** 6 3 **ALAN JACKSON**
Don't Rock The Jukebox
Arista-8681-N
- 10** 11 3 **RANDY TRAVIS**
High Lonesome
Warner Bros-26661-P
- 11** 8 3 **SAWYER BROWN**
Dirt Road
Liberty-95624-F
- 12** 10 3 **TRACY LAWRENCE**
Sticks And Stones
Atlantic-82326-P
- 13** 12 3 **BILLY DEAN**
Billy Dean
Liberty-96728-F
- 14** 13 3 **PAM TILLIS**
Put Yourself In My Place
Arista-8642-N
- 15** 16 3 **PRAIRIE OYSTER**
Everybody Knows
RCA-63103-N
- 16** 19 2 **AARON TIPPIN**
Read Between The Lines
RCA-61129-N
- 17** 14 3 **TANYA TUCKER**
What Do I Do With Me
Capitol-95562-F
- 18** 18 3 **THE REMINGTONS**
Blue Frontier
BNA-61045-N
- 19** 17 3 **KEITH WHITLEY**
Kentucky Bluebird
RCA-3156-N
- 20** 20 3 **IAN TYSON**
And Stood There Amazed
Stony Plain-1167-P
- 21** 21 2 **LITTLE TEXAS**
First Time For Everything
Warner Bros-26280-P
- 22** 22 3 **SUZIE BOGGS**
Aces
Liberty-95847-F
- 23** 28 2 **MARK CHESNUTT**
Longnecks & Short Stories
MCA-10530-J
- 24** 25 3 **BROOKS AND DUNN**
Brand New Man
Arista-18658-N
- 25** NEW **MICHELLE WRIGHT**
Now & Then
Arista-186852-N
- 26** 27 3 **JOAN KENNEDY**
Candle In The Window
MCA-10222-J
- 27** 23 3 **ANNE MURRAY**
Yes I Do
Capitol-96310-F
- 28** 29 3 **GEORGE FOX**
Spice Of Life
WEA-74422-P
- 29** 31 2 **JOHN ANDERSON**
Seminole Wind
BNA/BMG-61029-N
- 30** 30 3 **RESTLESS HEART**
The Best Of
RCA-61041-N
- 31** NEW **SHENANDOAH**
Greatest Hits
Columbia-48885-H
- 32** NEW **THE JUDDS**
Greatest Hits Vol. II
RCA-61018-N
- 33** 24 3 **GEORGE STRAIT**
Ten Strait Hits
MCA-10450-J



DANCE

- 1** NEW **JUMP**
Kris Kross - Totally Krossed Out
Columbia-48710-H
- 2** NEW **DON'T LOSE THE MAGIC**
Shawn Christopher
Arista
- 3** 3 7 **WE ARE FAMILY**
Unit 3 U.K. - Club Cutz
Ariola-06192 17281-N
- 4** 4 6 **CALL MY NAME**
Love & Sas - Call My Name
RCA-6192 10512 (BMG Pop comp. # 29)-N
- 5** 2 3 **I.O.U. 1992**
Arthur Baker w/Nikeeta - Give In To The Rhythm
RCA-07863 61009 (BMG pop comp. # 31)-N
- 6** 8 3 **DON'T TALK JUST KISS**
R.S.F. - Up
Virgin-3144-Q
- 7** 6 4 **NU NU**
Lidell Townsell
Isba (Sony comp. # 43)-H
- 8** 1 7 **HOLD ON**
Clubland - Clubland
Island-536 007-Q
- 9** 7 8 **CHIC MYSTIQUE**
Chic - Chic-ism
Warner Bros.-9 26094-P
- 10** NEW **TWILIGHT ZONE**
2 Unlimited - Techno Trip
Hype/Quality-1151



CANCON TO WATCH

- 1** 3 2 **BRAVADO**
Rush - Roll The Bones
Anthem-1064 (Sony comp. # 42)-H
- 2** 2 8 **HELLUVATIME**
Silk Toxic - Don't The Nasty
Capitol-98115 (Capitol comp. # 5/92)-F
- 3** 5 4 **TAKE IT LIKE A MAN**
Michelle Wright - Now And Then
Arista-07822 18685 (Promo CD single)-N
- 4** NEW **NICE TO LUV YOU**
54-40 - Dear Dear
Columbia-5440 (Promo CD single)-H
- 5** 4 7 **I'VE GOT AN ANGEL**
Glenn Stace - Buddha Hotel
WEA/Burnstead-74424 (Warner comp. # 129)-P
- 6** 7 3 **I WILL NOT FORGET YOU**
Sarah McLachlan - Solace
Netwerk-30055 (Capitol comp. # 9/92)-F
- 7** 10 3 **THE OLD WAYS**
Loreena McKennitt - The Visit
WEA-75151 (Warner comp. # 131)-P
- 8** 8 2 **I WILL DISAPPEAR**
Keri Anderson - Labyrinth
Impact-10420 (MCA comp. # 6/92)-J
- 9** 9 4 **SINGLE GIRL**
Hard Rock Miners - The Final Frontier
Epic-80169 (Sony comp. # 41)-H
- 10** NEW **WHATCHA' NEED**
Bootsauce - Bull
Vertigo-512 027 (PolyGram comp. early May/92)-Q

sell records. If you want them to sell records, buy time.

The CCMA has spent thousands of dollars trying to interest broadcasters at the country radio broadcasters seminar in Nashville with a free lunch and showcasing the winners of their awards. It's a nice gesture and the acts feel the CCMA is doing something positive. The problem is that none of the acts had American releases at the time. When the music directors went back to their stations they had no product to play. Regardless of how the act was accepted at these showcases, the money was ill spent.

The money could have been spent on Canadian acts that didn't win any awards, but at least had record releases on independent

labels which had been serviced to U.S. radio. These independents spent thousands of dollars to manufacture and mail several thousand records to radio. Some also paid U.S. promo firms \$1500 each for six weeks or the life of the record. Hopefully, when the CCMA showcases acts this year, the acts will have U.S. releases.

Perhaps a better idea would be to rent the space and invite only the record executives who can sign an act and promote it in the U.S. It's time for the CCMA to change its thinking.

I have been going to these Nashville showcases for years. Contacts can be made, which might help in the long run, but without major company representation in the U.S., it's difficult to move ahead. We have released product on Cindi Cain and George Carone on our independent Golden Eagle label and on CD compilations on Star Traks. Our only hope is that if enough small and medium market stations play the releases, sooner or later a major will become interested. It's an expensive way of doing things, but how else can you compete with the hundreds of U.S. artists that are knocking on the doors of the majors?

Sure, a few years have passed and we haven't done it yet, but stopping at this point

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in the game is not the answer. It seems that everyone who finally does make it is an "overnightsuccess", after years of struggling. I don't profess to have all the answers and I'm sure there are those who won't agree with what I have addressed here, but it's a start.

We've heard the same problems over and over again and, even as Garth Brooks debuts in the U.S. at No. 1, we heard it's the song and the music they're buying and not a country artist. If Brooks doesn't sound country, I don't know who does. He sells in the millions, but country doesn't sell. Neither does Randy Travis, Dolly Parton, Ricky Van Shelton, Alan Jackson Dwight Yoakam, Clint Black and more, all of whom certified platinum and gold last year.

Now, you're talking about million plus sales in the U.S. and double and triple platinum and more in Canada. Someone knows how to sell country music and all the Canadian majors have to do is press it up and ship it out. The big price tag was paid by the U.S. companies who know how to promote and establish the new country artists they put their interest in.

It's time to start believing in and promoting the artists, but first we have to tear down the barriers and recognize them as country artists who can sell product, completely forgetting their origin. Why should your birthplace be your disaster?

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Country 59 - Toronto
Gone As A Girl Can Get - George Strait

KENT MATHESON

CFQM Radio - Moncton
The Night The Lights Went Out - Reba McEntire

WEIRD HAROLD

Country 1130 CKWX - Vancouver
Ships That Don't Come In - Joe Diffie

DAVE KIRK

CJSL Super Country - Estevan
Rock My Baby - Shenandoah

MONA SYRENNE

CKSW 570 - Swift Current
Blue Rose Is - Pam Tillis

JOEL CHRISTIE

820 CHAM Country - Hamilton
Achy Breaky Heart - Billy Ray Cyrus

MATT MILLAR

CKNX AM 920 - Wingham
The Lonesome Kind - Mark Koenig

TOM BLIZZARD

KHJ Fredericton
Blue Rose Is - Pam Tillis

GORDON "TEX" DAHL

CHCL - Medley
Why'd You Say You'd Call - Red Hot Burritos

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I Know This Is Love - Susan Jacks

BILL MacNEIL

K94 FM - Sydney
I Saw The Light - Wynonna

CHUCK REYNOLDS

CHYR Country 710 - Leamington
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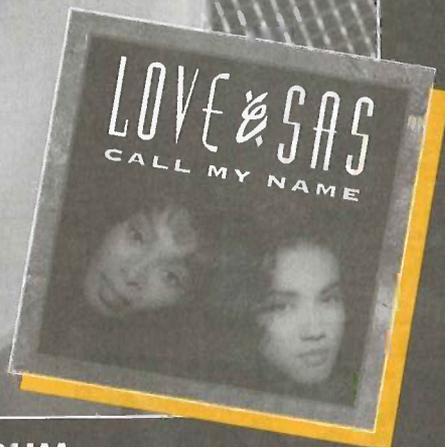
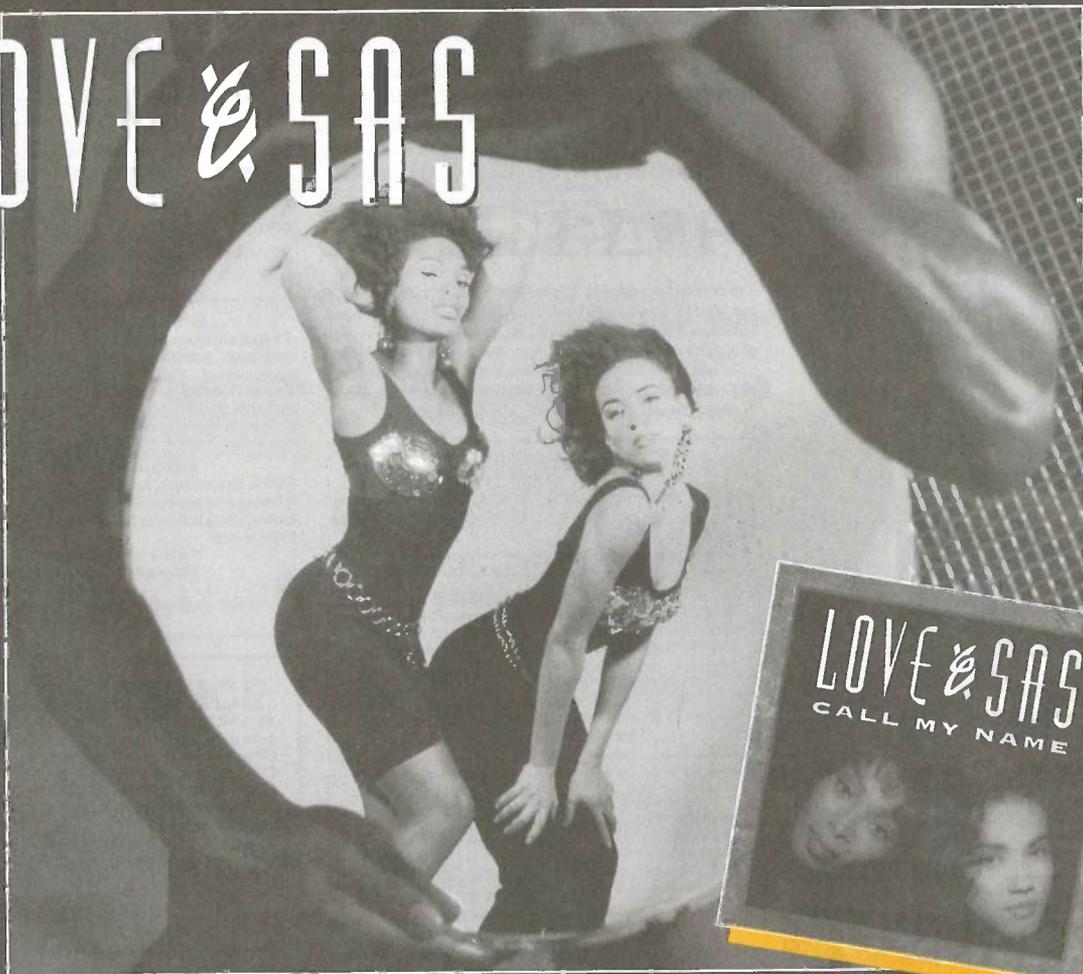
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