

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

## No. 1 HIT



**THIS USED TO BE MY PLAYGROUND** - Madonna  
Warner Bros.

## ALBUM ADDS

- INXS**  
Welcome To Wherever You Are
- JOE SATRIANI**  
The Extremist
- GEORGE THOROGOOD & THE DESTROYERS**  
The Baddest Of

## HIT ADDS

- SOMETIMES LOVE JUST AIN'T ENOUGH**  
Patty Smyth & Don Henley
- WALKING ON BROKEN GLASS**  
Annie Lennox
- HOW DO YOU DO**  
Roxette

## No. 1 ALBUM



**BARENAKED LADIES**  
Gordon  
Sire/Reprise - CD-26956-P

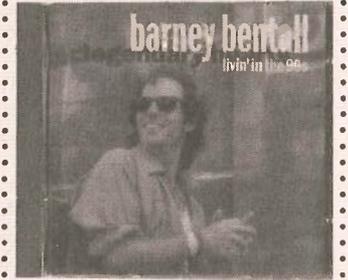


**Heather Sym**, executive director of FACTOR, talks about the past, present and future of the organization as it celebrates its 10th anniversary. - Page 5

## BIG HITS

- NOVEMBER RAIN**  
Guns N' Roses
- NOTHING BROKEN BUT MY HEART**  
Celine Dion
- DO I HAVE TO SAY THE WORDS?**  
Bryan Adams
- JESUS HE KNOWS ME**  
Genesis
- STAY**  
Shakespear's Sister
- ENID**  
Barenaked Ladies
- MOVE THIS**  
Technotronic
- YOU DON'T HAVE TO REMIND ME**  
Sass Jordan

## HIT PICK



**LIVIN' IN THE 90s**  
Barney Bentall And The  
Legendary Hearts - Epic

## BIG ALBUMS

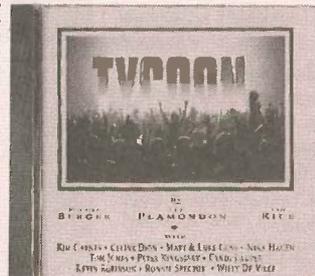
- BRYAN ADAMS**  
Waking Up The Neighbours
- GUNS N' ROSES**  
Use Your Illusion I
- TEMPLE OF THE DOG**  
Temple Of The Dog
- MORRISSEY**  
Your Arsenal
- SKYDIGGERS**  
Restless
- BOOMERANG**  
Soundtrack
- SOUNDGARDEN**  
Badmotorfinger
- COOL WORLD**  
Soundtrack

## BIG TIME

- BREAKING THE GIRL**  
Red Hot Chili Peppers

## BIG TIME

## ALBUM PICK



**TYCOON**  
Various Artists  
Epic - EK 90929-H

- CALIFORNIA HERE I COME**  
Sophie B. Hawkins
- IT'S NO SECRET**  
Stan Meissner
- SOMEBODY TOUCHED ME**  
Bruce Cockburn
- LEAP OF FAITH**  
Bruce Springsteen
- A PENNY MORE**  
Skydiggers
- ROCK YOU GENTLY**  
Jennifer Warnes
- COME TO ME**  
Bonnie Raitt

## COUNTRY ADDS

- LOVE'S GOT A HOLD ON YOU**  
Alan Jackson
- WRONG SIDE OF MEMPHIS**  
Trisha Yearwood
- HOMETOWN GIRL**  
Jack Diamond
- WHEN LOVE COMES AROUND**  
Dan Seals
- SHE JUST BEAT ME TO THE DOOR**  
Peter Wild

## Toronto's CJCL launches first all-sports format

Toronto radio station, CJCL 1430, will become Canada's first all-sports radio station on Sept. 4, 1992.

"This is a milestone in Canadian radio," said the station's general manager John Rea, in making the announcement. "For years, many radio listeners have wanted more sports coverage than half-minute highlights at the end of a newscast. They will soon have total radio access to high-quality sports entertainment, 24 hours a day."

The feisty station has already gained a reputation for providing alternative listening in a 22-station market that suffers a sameness. Sports programming at CJCL began expanding six months ago. Broadcasts of Toronto Blue Jays spring training games were followed by sports updates every 30 minutes, plus sports talk nightly from drive-home to midnight through the week, and 6 p.m. to midnight on weekends. This has resulted in a 78 per cent

## A&M/Island to distribute Megaforce Entertainment

A&M/Island Records of Canada Ltd. has entered a distribution agreement with the Megaforce Entertainment label.

Megaforce's roster includes the following acts: Nudeswirl, Maria Excommunicata, Tribe After Tribe, Anthrax, 1,000 Homo DJs, Buck Satan, and Lead Into Gold. The label will soon be releasing: an as of yet untitled album from Mod; Live At Budokan from S.O.D.; and Stupid People Shouldn't Breed by the Skatenigs.

## Warner appoints Dubuc as head of Quebec A&R

Warner Music Canada has appointed Ruchard Dubuc director of French artist and repertoire for the territory of Quebec.

Dubuc has previously worked as a record producer with such artists as Mitsou, Nancy Martinez, Lucien Francoeur, and Layman Twist.

Warner's roster of acts developed in Quebec includes Lynda Lemay, Motion, and Matt Laurent. The company also markets and distributes such well-known French artists as France Gall, Veronique Sanson, Jo Lemaire and Michel Jonasz.



Capitol double platinum to Richard Marx during Ontario Place Forum (Toronto) date from Al Andruchow, Ron Scott and Paul Church.

increase in male listenership.

"What we've done is what the market wants," says the station's program director, Allan Davis. "Based on our research, and from the response in the past six months, everyone wants to be part of it. There's an emotional sports high in Toronto. Sports radio makes sense in a competitive and fragmented market like Toronto."

Owned and operated by Telemedia Communications Ontario, Inc., CJCL has been covering sports in depth since its inception in 1981. Prior to that, as CKFH, the Foster Hewitt station provided play-by-play hockey coverage for more than 30 years. It is the flagship of the Toronto Blue Jays, the Toronto Maple Leafs and Prime Time Sports.

## CNE has more music than just the big name talent

The names might not be as big as those appearing at the CNE Grandstand but the music at the MCA Concerts Party Tent promises to be at least as good.

The licensed tent is located just inside the Prince's gates and is free with admission to the Canadian National Exhibition. All performances begin at 8 p.m.

The line-up: Derek Trucks and The Phantoms (Aug. 19); Haywire with Harem Scarem (20); Teenage Head with Tiger Sharks (21); Me, Mom & Morgentaler and Jerry Jerry (22); Michelle Shocked and Art Bergmann (23); Leslie Spit Treco and Thomas Trio And The Red Albino (24); 13 Engines, Sweet Jones and Tea Party (25); King Apparatus and One (26); Rheostatics and Lowest Of The Low (27); Jack Damage and Sven Gali (28); Trooper and Wild T & The Spirit (29-30); Skydiggers and The Waltons (31); National Velvet and Psycho Circus (Sept. 1); Toots & The Maytalls with Skaface (2); Infidels and Sara Craig (3); Hard Rock Miners and Andrew Cash (4); Amanda Marshall and Rita Chiarelli (5); Spirit of the West, Gregory Hoskins & the Stick People and Goober & the Peas (6); and Spirit of the West and Gregory Hoskins & the Stick People (7).

## Black Crowes play free show for Q107 birthday

Toronto's number one rock station, Q107, celebrated its 15th anniversary Saturday by staging a free concert by The Black Crowes at a North York park.

The Aug. 15 date also marked the 23rd anniversary of the Woodstock music festival, so the event was dubbed Q-Stock. The Crowes took time out from their North American tour to perform this sole Canadian date, which was the single biggest free music event ever presented in Metro Toronto.

The Crowes' Warner Music album, The Southern Harmony And Musical Companion, has sold more than 160,000 copies in Canada and spent four weeks at the No. 2 position on the RPM 100 Albums chart. It was at No. 13 in its 13th week on the chart last week.

## Eureka's Acosta/Russell sign JRS deal in U.S.

Acosta/Russell have signed a deal with JRS Records in the United States that will see their A Little Direction album released stateside on Oct. 9.

The Toronto duo, released here on Eureka Records, shipped You're So Tempting as their second single to Canadian CHR and AC stations on Aug. 10. The song will be their first U.S. single when it's released on Aug. 19. A video for the song is currently in pre-production.

A national tour of the U.S. is being planned to promote A Little Direction. Acosta/Russell are currently winding up their western Canada acoustic in-store tour.



Seen at the Warner Music International Managing Directors' meeting held recently in Boston, from the left, Henry Droz (President, WEA Corp), Stan Kulin (President, Warner Music Canada), Peter Andry (Senior Vice President Classical Repertoire, Warner Classics, London, England), Bob Krasnow (Chairman, Elektra Entertainment).

## U2's big Montreal show rescheduled to Aug. 27

The U2 Zoo TV Outside Broadcast concert at Olympic Stadium in Montreal has been rescheduled from Aug. 30 to Aug. 27 to allow technicians sufficient time to set up the giant show.

The show travels in 52 semi trailers, carrying almost 1,100 tonnes of equipment. There is a crew of more than 180 travelling in 12 buses and a 40-passenger chartered jet. A miniature television station is set up under the stage in each city and Bono uses a channel changer to choose stations from the live satellite broadcast feeds which are used during the show.

The stage is 75 metres wide by 18 metres deep and its set includes 11 Trabant cars, two of which are suspended above the stage. The sound system utilizes more than one million watts of power and has a total weight of close to 30 tonnes. A minimum crew of 200 people takes more than 40 hours to set up the show, which also requires 12 mobile office trailers.

The opening acts for the show will be the Disposable Heroes of Hiphoprisy and Primus.

Patrons unable to attend the rescheduled date must refund at point of purchase prior to Aug. 22.

## Classical music is a priority at Warner's

Sales of recorded classical music have doubled in the past decade and many people involved with the classics feel they haven't peaked yet.

One such person is Bruce Mactavish, marketing manager of international and classical product for Warner Music Canada. "From our company's point of view the classical business is a growth business," he says. "There is a long-term belief that we're going to see, over the next decade, an increase in classical business overall."

Warner Classics International includes three separate labels: Teldec, Elektra/Nonesuch and Erato. Mactavish's goal is to make the labels' names more prominent in the minds of classical consumers through increased retail-oriented promotions and advertising, introducing mid-price and budget lines, capitalizing on media exposure, and by bringing well-known European artists to North America.

"We're really going to try and generate more consumer demand for our product lines and for our artists, some of whom have never toured over here. We're encouraging the labels to have the artists come over here and tour more."

Mactavish admits that interpretations of classical masters like Beethoven and Mozart will always be among the best sellers, but he also thinks there will be increasing interest in classical crossover material, non-standard classical repertoires and special projects. He also points out that aging baby boomers are becoming more interested in classical music through its use in films, television and background music for radio and TV advertising.

Mactavish says his company's A&R people are constantly staying in touch with music schools and going to recitals and talent competitions to scout out young, innovative talent. "There are a lot of exciting things that are happening," he says.

"It's not just the repetition of standard repertoire and it's not just with a few superstar classical artists like Pavarotti and others on that level. New, young, exciting artists are being signed and being developed. That's where they see the sales base for the future."



George Fox with Martin Konzef (centre foreground), promoter for Grindelwald Festival, Switzerland and his staff and Jean-Marc Duval (r) Consul-Canadian Embassy.

## Prairie Oyster leads in CCMA '92 nominations

The nominees for the 1992 Canadian Country Music Awards were announced at a press conference in Calgary on Aug. 12.

Awards will be presented at various functions during Canadian Country Music Week '92 in Calgary, with the nine major awards presented live on the CTV network telecast on Sept. 20.

The nominees in the categories to be presented on the awards show are as follows:

### FEMALE VOCALIST OF THE YEAR

Joan Kennedy  
Rita MacNeil  
Anne Murray  
Cassandra Vasik  
Michelle Wright

### MALE VOCALIST OF THE YEAR

Joel Feeney  
Gary Fjellgaard  
George Fox  
Larry Mercey  
Ian Tyson

## Jane Harbury retained by BMG for promotions

BMG Music Canada's special marketing department has retained Jane Harbury Publicity to provide promotional and publicity support for BMG's classical, jazz, new age and special interest artists.

BMG Classics, RCA/Novus, Windham Hill and Private Music are among the labels Harbury will handle.

## PolyGram International's profits increase in 1992

Despite a gloomy world economy, PolyGram International reported a 16.3 per cent increase in net profits for the first six months of this year over the same period last year.

The company's net sales increased 10.1 per cent, largely because its market share in the United States increased from 11.5 per cent to 14 per cent at the end of June, 1991. Net sales in North America increased to 22 per cent of total group sales, up from 18 per cent in the first half of 1991. The North American sales figures were given a big boost by Billy Ray Cyrus' debut album, *Some Gave All*, which had sold 2.5 million copies by the end of June.

PolyGram's Motown licence also exceeded expectations with sales of Lionel Richie's *Back to Front* album surpassing a million outside the U.S., and Shanice having a No. 2 U.S. single.

Def Leppard's *Adrenalize* and Elton John's *The One* were among the other biggest selling pop/rock albums while classical vocal artists including Placido Domingo, Jessye Norman and Luciano Pavarotti were best-sellers for PolyGram's three classical labels.

PolyGram International will release new pop/rock albums from acts including Bon Jovi, Extreme, Zucchero, Suzanne Vega, Cathy Dennis, and Ugly Kid Joe before the end of the year.

### VOCAL DUO OR GROUP

Blue Rodeo  
The Johner Brothers  
Prairie Oyster  
Tracey Prescott & Lonesome Daddy  
South Mountain

### VOCAL COLLABORATION

Lisa Brokop and Danny Leggett  
Gary Fjellgaard and Linda Kidder  
Tree-o  
Marie Bottrell, Tracey Prescott and Anita Perras  
Ian Tyson and Tom Russell  
Sylvia Tyson and Tom Russell

### VISTA RISING STAR AWARD

Lisa Brokop  
Joel Feeney  
Mark Koenig  
The Rankin Family  
Cassandra Vasik

### SINGLE OF THE YEAR

CANDLE IN THE WINDOW  
Joan Kennedy  
DID YOU FALL IN LOVE WITH ME  
Prairie Oyster  
I CAN SEE ARKANSAS  
Anne Murray  
ONE PRECIOUS LOVE  
Prairie Oyster  
TAKE IT LIKE A MAN  
Michelle Wright

### ALBUM OF THE YEAR

AND STOOD THERE AMAZED  
Ian Tyson  
EVERYBODY KNOWS  
Prairie Oyster  
JOEL FEENEY & WESTERN FRONT  
Joel Feeney  
NOW AND THEN  
Michelle Wright  
YES I DO  
Anne Murray

### SONG OF THE YEAR

DID YOU FALL IN LOVE WITH ME  
Writer: Joan Besen  
Performer: Prairie Oyster  
FIRE AND LACE  
Writer: Gary Fjellgaard  
Performers: G. Fjellgaard & Linda Kidder  
THE LONESOME KIND  
Writer: Mark Koenig  
Performer: Mark Koenig  
ONE PRECIOUS LOVE  
Writer: Joan Besen  
Performer: Prairie Oyster  
SPICE OF LIFE  
Writer: George Fox  
Performer: George Fox

### VIDEO OF THE YEAR

DID YOU FALL IN LOVE WITH ME  
Director: Dale Heslip  
Performer: Prairie Oyster  
DRIFTING COWBOY  
Director: Dermott Shane  
Performer: Gary Fjellgaard  
I CAN SEE ARKANSAS  
Director: Steven Goldmann  
Performer: Anne Murray  
ONE PRECIOUS LOVE  
Director: Dale Heslip  
Performer: Prairie Oyster  
TAKE IT LIKE A MAN  
Director: Steve Goldmann  
Performer: Michelle Wright

An estimated million-and-a-half Canadians tuned into the show last year.

The awards show will also feature the fan

# WALT SAYS



with Elvira Caprese

**Junos go 100 per cent Cancon!!!** Word, right from the top, now confirms 100 per cent that forthwith the Junos will not put any foreign acts in front of the cameras during the annual celebration of Cancon. This isn't just idle rumour. This is official . . . and right from the top. It must make the CBC happy because they really put the Junos on TV back when . . . because it was 100 per cent Canadian. (EC: *No more Milli Vanilli for the Junos? That was the year when there was no top selling international album. How embarrassing!!!*) The original purpose was for the Junos to build a Canadian star system. Something that Cancon movie, television and theatre hasn't been able to do. (EC: *I notice you didn't mention . . . sports!!!*) Yes! 100 per cent Cancon.

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

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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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**The show must go on . . . ?** Axl Rose's new theme song should be There's No Business Like Showbusiness. What's the life expectancy of an artist who gives the finger to his fans? (EC: *His fans love it!!!*)

**Out . . . damn spot!!!** Hey! One of those public trough sucking Brits is going home. Was he drummed out of the service?? You can always find good news if you look under enough rocks. (EC: *The line forms to the right . . . !*)

**The perils of radio . . . !** Toronto radio is showing signs of breathing again. An all sports station? Why not? A great format for a town that can't get enough sports. CJCL should come out a winner with this one. By the end of the year, Toronto should have a Classic Rock station beaming in from the northwest of town, an FM Stereo country station, from god knows where . . . maybe upstairs from the Birchmount Tavern. And shortly, there'll be the return of THAT American to stir things up in the evenings. (EC: *There's a story there, don't you think???*)

**More perils . . . !** A very close observer of the radio scene tells me there are at least 23 radio stations across this land that are in financial trouble. It's so bad, he says, the banks just may take over the books. Of course they can't take over the operation, unless the TD or CIBC, or Bank of Hong Kong, or whatever, apply to the CRTC. Now, wouldn't that be a disaster. Imagine, if you can, a bunch of bankers running radio stations? (EC: *That would be worse than deregulation . . . !*)

**Olé . . . free trade!!!** Luckily for that Canadian who bought into a Mexican recording studio it might turn out in his favour after all. He's now looking at a label, management and publishing, and he doesn't even speak the language. (EC: *It's the colour of the money that counts . . . !*)

**BORED of directors . . . ?** Why is it that most of the people who are on boards of directors are candidates for old timer's disease. If they want to stay active, why don't they channel their energies, what they have of it, where they won't be a pain in the ass. Whenever there's a media function you can be sure these old geezers will bring their children, their grandchildren, their neighbours and their neighbours' children and grandchildren. Can you think of anything more enjoyable than having a drink and a deep discussion with an organization's CEO or president when you're suddenly run over by a marauding gang of six-year old frisbee and/or muffin throwers. Have you been to an Ex media sneak preview lately?? (EC: *Speaking of old timer's disease . . . what about the Senate, triple E or otherwise??*)

**Nice to hear from the trenches . . . !** Sometimes we get so carried away with all the big city nonsense, we forget about the people who really enjoy servicing the public. I was surprised to discover just how many small independent record stores there are. We used to call them Mom & Pop stores, until the major chains put most of them out of business. Received a nice note from Ernest Wall, the owner/manager of Big T in Sidney, B.C.,

telling us how much he enjoys RPM and values the information he receives in helping him stock upcoming and hot product. (EC: *That's the glue that keeps the retail business together . . . !*)

**Not much to do . . . !** How's this for pettiness! A CFMO-FM Ottawa listener complained to the Canadian Broadcast Standards Council that the station's meteorologist had "predicted heavy snowfall for the night of January 13, but that only 7 centimetres of snow actually fell in Ottawa." He wanted somebody's head. The CBSC asked the station to respond to the complaint. But the listener wasn't having any of it. He wanted blood. After going through some time consuming checking and searching, the CBSC decided that the station didn't "breach any industry codes." (EC: *He must have been a school crossing guard . . . !*)

**Old friends remain friends . . . !** Watch for a resurrected band to return to a partner of the old label they were with. (EC: *Maybe auld lang syne . . . ?*)

**Was it shocking news . . . ?** So the CRTC isn't going to award the old CKO Toronto frequency to anyone . . . just yet. If you look back several weeks, you'll find where I predicted the frequency would be put on the shelf. Do I have an inside on the hill or do I have an inside on the hill? Not to be confused with Carla, of course. Toronto just might have that long promised FM Country Stereo station on the air by the end of the year. And I know of a couple of retailers, who are already lined up for that promised hand-out of free air-time, which, by the way, is building into the national debt. (EC: *Enemies are made of this . . . !*)

**Truly femme fatale . . . !** The list of people sure grows of the people in the industry that this one doesn't speak to. If we wait a few years, and she's still around, there won't be any communication with anyone. Her initials may appear next week. (EC: *Get out of town!*)

## VISITORS

Julian Tuck - A&M Records  
Dan Dorsey - A&M Records  
Dave Deeley - Epic Records  
Pat Bachynski - Columbia/Sony  
David Lindores - BMG Music  
Laura Bartlett - Virgin Records  
Dale Kotyk - Warner Music  
Roger Bartel - Capitol Records  
Doug "Jim" Caldwell - Virgin Records

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*Creating a star system in Canada's recording industry - by Steve McLean*

## **FACTOR's first 10 years: How things have changed**

**The Foundation to Assist Canadian Talent On Records (FACTOR) has come a long way since it was founded by three sponsoring broadcasters in 1982. Today, as the organization celebrates its 10th anniversary, RPM looks at FACTOR and talks to its executive director, Heather Sym.**

In 1982, CHUM Ltd., Moffat Communications Ltd., Rogers Broadcasting Ltd. and other representatives of the Canadian music industry founded FACTOR with a budget of \$200,000. The organization's mandate was to help Canadian record labels produce quality projects to assist broadcasters in meeting their Cancon requirements. In the succeeding 10 years, FACTOR has gained 10 more sponsoring broadcasters as well as contributions from many individual radio stations.

In 1985, Standard allowed FACTOR to merge with its Canadian Talent Library (CTL), resulting in a bigger pool of funds to be available to support Canadian talent.

The CTL was started by Standard in 1962 with a similar mandate to FACTOR's. In its 23-year history, it financed more than 260 recording projects, the most famous of which was Hagood Hardy's *The Homecoming*. When it merged with FACTOR, its director of administration was Heather Sym, who assumed the same role with the new organization before working her way up to her current position of executive director.

In 1986, the federal government's Department of Communications' Sound Recording Development Program enlisted FACTOR (and its francophone counterpart, Musicaction) to administer its \$3.7 million program. Although that amount hasn't increased since then, FACTOR has now expanded to oversee 10 different programs. The organization's 11-member board is responsible for administering the various programs.

The current board is comprised of: Jason Sniderman (president), Roy Hennessy (vice-president), Doug Ackhurst (treasurer), Larry Wanagas (secretary), Duff Roman, Brian Chater, Terry Flood, Wayne Patton, Tom Berry, Sandy Sanderson and Vincent DiMaggio.

In all 10 FACTOR programs, the organization's financing, through loans or grants, can't exceed 50 per cent of a project's budget. The 10 programs are as follows:

The Direct Board Approval Program provides loans of up to \$32,500 for Level One projects and up to \$65,000 for Level Two projects. This money assists qualifying Canadian-owned or controlled record labels or production companies conducting business on a national basis with the production of professional nationally-distributed album projects by Canadian artists.

The FACTOR Loan Program provides loans of up to \$25,000 to assist Canadian-controlled labels, production companies, producers, managers and artists with the production of professional nationally-distributed recording projects. As of March,

705 recordings by 599 artists had received support through the FACTOR Loan, the Direct Board Approval and Multi-Project funding programs since 1982. Examples of such artists are Gary Fjellgard, Loreena McKennitt and Haywire.

The New Talent Demo Award Program gives grants of up to \$1,500 to assist artists who have commercially released fewer than 10 songs to produce a high-quality demo to be used in efforts to secure a recording or distribution deal. Since 1982, FACTOR has provided such support to 611 artists including Colin James, Brett Ryan and Lovena Fox.

The Compilation CD Program gives grants of up to \$2,500 to unsigned Canadian artists seeking recording or distribution deals to produce broadcast-quality tracks to be featured on FACTOR's *On The Right Tracks*

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**Since September,  
1986, 265 videos have  
been made by 220 artists  
including Liona Boyd,  
Prairie Oyster,  
and Art Bergmann.**

---

compilation CDs, which are distributed to Canadian radio stations and Canadian-owned record labels. Since April, 1991, 62 tracks by 31 artists -- including Sunforce, Lenny Graf, and Scott Shea -- have been produced.

The Producers Demo Award Program gives grants of up to \$3,000 to assist qualifying producers with the production of a demo tape featuring a new artist who has not commercially released a nationally-distributed album. The demo is to be used to further the careers of the artist and the producer and, since April, 1991, assistance has been provided to 16 producers to produce demos for 21 different new artists.

The Professional Publishers And

Songwriters Demo Award Program gives grants of up to \$750 to assist professional songwriters and publishers with the production of high quality demo tapes. Each award is for one original, unreleased track which is to be used in efforts to secure a publishing contract for the songwriter or recordings of the material by recording artists. Since September, 1986, FACTOR has supported 82 songwriters and publishers to produce demos for 93 songs. Recipients have included Andrew Cash, Anna Miransky and Michael Palmer.

The Video Grant Program gives grants of up to \$12,500 for the production of music videos which support currently-released, nationally-distributed sound recordings by Canadian artists. Since September, 1986, 265 videos have been made by 220 artists including Liona Boyd, Prairie Oyster, and Art Bergmann.

The International Tour Support Program gives grants of up to \$25,000 toward the financial shortfall of Canadian artists touring abroad. Qualifying tours must be in support of an album released in the territory toured within 12 months of the tour dates.

The International Showcase Support Program gives grants of up to \$5,000 toward the financial shortfall of Canadian artists performing showcase dates outside of Canada. The showcase must be an exclusive music industry event held by the artist in efforts to secure a recording contract, distribution or the interest of booking agents. Since September, 1986, FACTOR has contributed toward 137 tours and showcases by 94 artists including Rita MacNeil, Cowboy Junkies, and K.D. Lang.

And finally, the Radio Syndication Program grants loans to encourage the creation, production and syndication of new, music-oriented radio programs by Canadian producers or companies for broadcast by radio stations in Canada. The program provides up to \$2,000 for a pilot, up to \$5,000 for a feature, and up to \$25,000 for a series. Since September, 1986, FACTOR has provided support for the production of 47 radio programs.

With FACTOR loans for recordings, repayment is made on the basis of units sold. The organization receives 50 cents per cassette and 75 cents per compact disc on all product sold during the first two years of the album's release. Any outstanding funds due after two

*FACTOR continued on page 7*

**FACTOR**  
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on  
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FACTOR continued from page 5

years are written off. Since recouping their investment is very important to FACTOR board members, there have been a couple of occasions (with albums that may have limited sales but extensive airplay) when the organization has also requested 50 per cent of the publisher's share of performance royalties. All of the money repaid to FACTOR is then filtered back into the industry.

FACTOR's annual budget today stands at just more than \$4 million. Of that, \$2.22 million comes from the Department of Communications, \$1.1 million comes from broadcasters, and the balance comes from loan repayments and interest.

Though FACTOR initially took some heat from the music industry for not being responsive to its needs nationally, the organization is now sharing responsibility with industry members across the country through its regional affiliates. In addition to providing strong communication avenues, these affiliates conduct juries and make recommendations to FACTOR's board of directors about what projects should be financed.

The regional affiliates are: the Music Industry Association of Nova Scotia, the Manitoba Audio Recording Industry Association, the Saskatchewan Recording Industry Association, the Alberta Recording Industry Association and the Pacific Music Industry Association. In October, the Music Industry Association of Newfoundland And Labrador will also come on board.

Sym says efforts such as dealing with the regional affiliates have made FACTOR a more cohesive and effective organization. "What we try to do is make sure that the industry understands that the programs that exist are there for them. And we count on and encourage them to communicate with FACTOR their problems and concerns about how the programs are addressing their needs.

"We at FACTOR are just a facilitator or a tool trying to provide the most responsive, effective programs that we possibly can."

Since its inception, FACTOR has offered \$11.7 million towards the production of commercially-released recordings. These recordings have sold 9.6 million units worldwide and represent \$54.8 million in domestic retail sales and \$107.8 million in foreign retail sales. Revenue generated from such things as performance royalties and mechanical fees can be added on top of these figures.

With the money invested in videos, tours, showcases and radio broadcasts, FACTOR has offered a total of \$16.8 million to stimulate the growth and development of the Canadian recording industry. In retail sales revenues alone, the investment has generated \$162.6 million. "It's not a bad return on the dollar spent," Sym says with a large measure of understatement.

The success of FACTOR has persuaded the federal government to study it as a model for its proposed establishment of a similar program in the book publishing industry. "We have a program that allows both the government

and the private sector to work together," Sym says.

"I think that this is the type of initiative that, as a taxpayer, I would like to see our government involved with. It's something that's generating business and foreign revenue, and not just depleting the resources.

"I think it's encouraging to see something that is working for everyone because we, as Canadians, are benefitting as a result of the over \$107 million in foreign sales. Some of that money's coming back to us as Canadians."

As FACTOR celebrates its 10th anniversary, Sym, 38, marks her 15th year in the music business in 1992. In her current role as executive director, she oversees the day-to-day operation of the organization and is responsible for liaising with the music industry, government and broadcasters to ensure FACTOR's policies and programs remain responsive to their needs. It's not an easy job but Sym says her six-person staff is made up of "a great bunch of people" who are easy to work with.

## A new challenge for FACTOR's Jason Sniderman

As a member of FACTOR's board of directors for several years, Jason Sniderman welcomes the opportunity to head up the organization as president. "I just want to make sure the whole process works smoothly and to try and address as many outstanding issues as possible."

Although the bulk of funding comes from the Department of Communication (DOC), private broadcasters have also been an integral part of the funding process. There had been some suggestion that with the "neighbouring rights" issue still simmering away, there might be a reticence on the part of some broadcasters to shy away from further funding of FACTOR.

Sniderman, however, hasn't detected any real negatives from the broadcasters who support FACTOR. "I know broadcasters appreciate what FACTOR has accomplished over the last 10 years; the type of material that has been provided them so they can meet their Cancon requirements. But I don't think it would be in anyone's best interest for radio stations to cut their support, or decide it wasn't a worthwhile venture. It is a worthwhile venture, and I'm sure the broadcast industry appreciates that."

Sniderman triumphs the fact that FACTOR has contributed to Canada's star system through its various programs. This has also opened the way for many more independent artists and bands to become involved.

"FACTOR is in a good position to help a lot of the new artists who want to go the independent route as opposed to the multi-national route or even going outside the country. I really believe the best is yet to come. In the next two years we are going to see a flourishing of these independent acts. Hopefully they'll be able to take basically what they've been able to build up themselves and translate that to, not only a national, but an international market."

It has been suggested that FACTOR has too many programs and that trimming some

"It's a very rewarding job," she says, "I love to learn and I love to be challenged and the job gives me all of that."

Sym fully intends to stick with FACTOR and see it through its second decade because she feels there's still some unfinished business to attend to. "I think we're going to be stepping forward and creating a greater awareness of the success this initiative has had and make Canadians at large aware and not keep it a secret within the music industry."

Before we concluded our interview, Sym asked if she could give a message to members of the Canadian music industry. Here it is:

"I would love to invite the industry across the country to continue to build bridges. Let's work together because it's only through us coming together and being one that we are going to be able to strengthen our industry. If we continue to fight over dividing and redividing the same pie, we're spinning our wheels and chasing our tails and we all lose. So let's continue to build the bridges back and forth and cross them together."

would allow more funding for others. But FACTOR isn't about to drop any programs.

"Each program provides a service and the DOC mandate is not just to support artists, but to help build an industry. Each program is looked at carefully as to the amount of funding allowed for music, videos or tours. We believe each program is valid. If there is a question about the validity of a certain program, we will take a closer look at it."

In dealing with a large and growing independent network of bands and artists, the pitfalls can be numerous and the critics vocal. "I'm here because I believe what FACTOR is doing. These people give 120 per cent of themselves. They're not looking for recognition. Like me, they want a healthy Canadian music industry."

Regarded as a "neutral," Sniderman is in an excellent position to temper what might be destructive confrontations with regard to the new copyright act and, in particular, the neighbouring rights issue. The survival of FACTOR depends on good working and understanding relations with Canada's private broadcasters.

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# A D E C A D E O F A S S I S T I N G C A N A D I A N T A L E N T

## Real Radio show explores the over-50 audience

It almost seems contradictory. The age group that controls 80 per cent of Canada's money is largely being ignored by radio.

The 50-plus age group hasn't been catered to and there are several reasons and theories for this. The majority of advertisers are trying to hit the beer drinking, fast food eating, Nintendo playing market. Another reason is the expense of trying to create a show and sell it locally.

With the over-50 crowd controlling 75 per cent of all the money in Canada's banks and trust companies, buying almost half of all luxury cars and travelling more than anyone, clearly this is a market worth tapping. Enter Real Radio.

Real Radio is a new syndicated national radio show aimed at the 50-plus group. It was



Real Radio's Judy Webb and Fred Davis.

created by Peter Pacini, Bill Ballentine and Alan Mayer. Mayer explains his thoughts on the start-up of Real Radio. "This is the market of the future. Our question was, 'Is this the right time?' Somebody's going to be the first, somebody's going to do it."

Real Radio is a four-hour show, which is almost half conversation and half music from the '30s to '60s, or anything current that fits (like Linda Ronstadt and Harry Connick Jr.). Mayer says they wanted to get the best people available for the show. "We have gone to the real authorities who have the deepest understanding of the subject at hand, and the way of making it exciting and entertaining."

That line-up is top notch. Fred Davis and Judy Webb co-host and Bob Hesketh, Bonnie

## Morrissey and Olivor in Toronto on Sept. 15

Concert Productions International is bringing two diverse acts to two diverse Toronto venues on Sept. 15.

Morrissey, with openers Gallon Drunk, will play Maple Leaf Gardens. The former Smiths lead singer has an extremely devoted fan base and he has just released his third solo album, *Your Arsenal*, which debuted at No. 40 on the RPM 100 Albums chart last week.

Meanwhile, at The Music Hall, vocalist Jane Olivor will present both a new band and new material. Olivor has recorded a number of albums with Columbia and has performed with artists as varied as Charles Aznavour, Johnny Mathis and Joel Grey.

Stern, Richard Rotman and Barbara Klich are among the many others who will contribute. The show will feature informative and entertaining talk elements on matters of health, personal finance, travel, consumer tips and others that appeal to a general audience, but have special interest to the over-50 crowd.

Mike Allard of CFNB Fredericton states the wide appeal of the show is why they picked it up. "A 35 year-old will listen to Real Radio and still like The Kinks or a new Robbie Robertson on other days. I think programmers short-change audiences by not realizing they are becoming wiser all the time."

Mayer says even broadcast veterans like Davis are excited about the project. "Fred is like a guy out of Ryerson. He is so enthusiastic. They are all delighted to be doing real radio." Davis concurs that it is a labour of love. "It's the kind of thing that as I'm putting it together, I as a listener would be just delighted to have on my radio dial. The enjoyment level is high. If we're really interested, this, I hope, will transmit itself to the audience, and we have a healthy respect for the Canadian audience."

Davis knows what he's striving for: "Being natural, being real, being honest and having exciting things that we've forgotten about brought back to us is the key of what I'm striving for."

Alan Mayer also adds the show has to keep up a good pace. "You can have an over-50 show that's intelligent, hip, exciting, adventurous and has depth and personality without it being a show for seniors."

The early response to Real Radio has been phenomenal. Mayer has been ecstatic about its reception. "It surprised even me who believed in it. We now have a national network of over 40 stations and growing. I expect we will have 50 by the time we go to air September 13." The coast-to-coast network includes: CHQM Vancouver, CJOB Winnipeg, CKLW Windsor, CFRB Toronto and CIEZ Halifax.

The show is designed for Sunday mornings and may help radio stations tap advertisers like those selling luxury cars, world travel, home renovations, elegant restaurants, home entertainment, garden and landscaping services, and others that haven't previously advertised because they were only receiving a small percentage of the target group for the price.

With a large budget and a veteran crew of broadcasters involved, this is no small undertaking, Mayer says. "Other than Blue Jay baseball, this is probably the most ambitious project in the history of Canadian radio syndication."

## Gordon already platinum for Barenaked Ladies

After just two weeks to the day after being released, the Barenaked Ladies' debut full-length album, Gordon, has sold more than 100,000 copies and gone platinum.

The Sire album was released in Canada through Warner Music. After debuting at No. 2 last week on the RPM 100 Albums chart, it takes over the top spot this week.

## CHARS

by Tim Evans

**It didn't take long!** Barenaked Ladies' Gordon album has climbed to the top of the Albums chart in only its second week. It is the only album in more than 10 years to debut at No. 2 and hit the top the following week. However, another album this year did hit No. 1 in its second week. Def Leppard's *Adrenalize* did it in April.

**Good initials to have.** Celine Dion's *Nothing Broken But My Heart* bullets up the Hit Tracks chart to No. 12. It is the follow-up to her No. 1 hit, *If You Asked Me To*. Celine brings to four the number of artists with the initials C.D. who've had a No. 1 song (Chris DeBurgh, Carl Douglas and Carol Douglas are the others). There is a six-way tie for second including the initials P.C. Name the three artists with a PC monogram who've had a No. 1 song.

### Lollapalooza gets strong radio support!

The Vancouver and Barrie dates for the Lollapalooza festival were a huge success thanks, in part, to radio's support. Many high-profile stations play music from several of the artists on the bill. Ministry and Jesus & Mary Chain get airplay on alternative & campus stations like CFNY Toronto and 89X Windsor. Pearl Jam/Soundgarden and/or Temple Of The Dog get exposure on many stations including The Fox Vancouver and 54 Rock Ottawa. Red Hot Chili Peppers are on their second charted song with support across the country including K-97 Edmonton and C-100 Halifax.

**INXS debuts in the Top 20.** Welcome To Wherever You Are enters the Albums chart at No. 17. Their last album, *Live Baby Live*, only reached No. 36. Their last studio album, *X*, debuted at No. 75 and took five weeks to get as high as 17.

**Kris Kross jumps again . . .** Warm It Up makes it to No. 1 on the Dance chart. It is their second straight No. 1 dance hit, following *Jump*. Warm It Up hasn't had quite the crossover success though. Warm holds at No. 44 on the Hit Tracks chart while *Jump* went all the way to No. 11.

**The three PC supporters.** The three artists with the initials P.C. who've had a No. 1 song are: Petula Clark, Peter Cetera and Phil Collins.



CKNL mascot Sheeko The Wolf helps Skyhawks' Marlon Chung fold up his parachute at Fort St. John International Air Show, which was part of *Rendezvous '92*.





## Canadian country has star system - Tom Tompkins

Tom Tompkins, president of the Canadian Country Music Association, knows clearly what his mandate is as head of the influential organization: the promotion and preservation of Canada's country music industry.

The chore shouldn't be too difficult to maintain as Canada's country music performers start to achieve star status. "We now have one of the strongest country music star systems in the world," boasts Tompkins, "due largely to the fact that this is going to be the sixth year for the CCMA awards on CTV."

Tompkins, who, ironically, came from the broadcast side of the business to head up CCMA, points out that the exposure on the nationally-televised annual awards show by CTV "has made the public more aware of our Canadian country artists like Prairie Oyster, Michelle Wright and George Fox. It's put these artists and more in the forefront of Canadian country music. And I'm sure it has helped them in getting a fair amount of interest stateside as well. We all know the success Michelle is having down there, but it's also caused some other definite steps in the right direction in terms of more exposure."

Tompkins reveals that the CCMA is currently talking with The Nashville Network (TNN) about the possibility of showing the CCMA awards in 1993. "That would be a major coup for Canadian country performers because TNN goes into 59 million homes throughout the states."

The evolution of new acts into country has also been on the upswing because of the public recognition. Tompkins also credits the added exposure through the national television awards show as bringing "a lot more record companies into the Canadian country music scene. Warner Music, Sony Music, MCA and BMG have now gotten much more involved in the Canadian country music scene in terms of finding Canadian acts. They are also involved

*CCMA continued from page 3*

choice for the Entertainer of the Year Award. The winner will be chosen by balloting in record stores and country clubs across Canada. Nominated in this category are George Fox, Rita MacNeil, Anne Murray, Prairie Oyster and Michelle Wright.

More than a dozen other awards will be presented over the week-long event. These categories include Backup Band, All Star Band, Manager, Record Industry Person, as well as categories representing radio, booking agencies, album graphics, music publishing, record publishing and retailing.

Nominated in the Country Music Person of the Year category are: artist manager Brian Ferriman, Country Music News editor Larry Delaney, singers Tommy Hunter and Michelle Wright, and the executive director of the CCMA, Sheila Hamilton.

Prairie Oyster received the most nominations in the overall categories with a total of 17. Michelle Wright was a close second with 15 nominations.

The awards show is once again being hosted by George Fox.

in a whole lot more lease deals with the independent labels. It's a much healthier industry than it was a few years ago."

Coming from radio, Tompkins knows well the attitude that prevailed with some programmers with regard to Canadian talent, but he has noticed a change for the better. "Country radio is now giving more than lip service to the domestic market. What we're beginning to find is that radio now realizes that Canadian country radio listeners actually like hearing Canadian country music. Before, the attitude at radio was very negative. They felt that by playing a Canadian country record, it was almost a detriment to the sound of their radio station."

On-air country personalities have also been turned on by the listener importance of Canadian content country. Now, they're introducing the Prairie Oysters, Blue Rodeos, Michelle Wrights, George Fox's and even the upcoming Canadian acts, with the same amount of enthusiasm that was previously reserved for American country acts.

"Now that they realize Canadian country acts are not going to hurt the overall sound and, ultimately, the ratings of the radio station, they have gotten behind the Canadian acts."

"There are a few stations that are naturally doing a whole lot more than others, but all in all, over the last five years, Canadian country

## High-tech approach not for country - Gord James

It had been some time since the CTV Network had televised an awards show and when the first CCMA awards show was completed six years ago, "it simply surprised the heck out of everybody," recalls Gord James, executive producer of the show.

James reveals that putting the first production team together was not a difficult task. Michael Watt, who had directed CTV's Tribute To The Champions, was selected as director, and he suggested Vancouver producer Ken Gibson.

"I had heard Ken's name when I worked at CBC and heard nothing but good things about him. The three of us just meshed, and the first show was just such a positive experience."

It worked so well that the same production team has been intact for five years. "When you move around from city to city, it's just terrific to have common elements and some common members of the production team who know what they're doing so you're not constantly re-inventing the wheel."

Unfortunately, this year Watt has a five-month commitment directing a series. He is being replaced by Joan Tosini, who formerly directed the Tommy Hunter Show and other CBC specials.

In its five years, the CCMA awards show has made drastic changes. The first show was bombarded with video clips, primarily from American artists. The show has evolved now to where very few video clips are used.

"I don't think people who like country music want a high-tech approach to presenting

radio has definitely been supported by Canadian country radio stations. They can't wait to hear what the next Prairie Oyster single is going to be, or to hear what's next from Michelle Wright or George Fox. They used to wait four or five weeks until they had room on their playlist for certain recordings. Now, they're charting some of them right out of the box."

Still, not all country broadcasters have been converted. "Some stations still do stack Cancon, even though they say they don't. But we all know better than that. But it's nice to see a growing number of radio stations that include Canadian records on their Top 40 Countdown, as opposed to the token play they used to give."

Retail is the only bothersome situation with the CCMA. "But we're slowly trying to improve on it. The retailers are slowing coming on board and giving their support and giving more prominent tracking for Canadian country artists."

Tompkins firmly believes that the future is wide open for the Canadian country music industry. "We have record companies that are believing now, better management, better songwriting, better production, better exposure on a national level. Let's face it, country music is the fastest growing format in radio. It's the most listened to format in radio. We've had numerous albums in the Top 100 in sales... I don't think it's reached close to its peak yet."

it on camera. I think it's not a music that lends itself to an overly high-tech approach, notwithstanding the fact you have to keep the approach contemporary. It's such a real music. It's music of the country and the land. It doesn't necessarily lend itself to a lot of electronic enhancement."

James does reveal, however, that they did resort to high-tech procedures with their audio set-up, which he calls "the most sophisticated of any television program that I've seen recently."

All the music for the whole show was recorded on compact disc using the studios of CHAM, the country radio station in Hamilton. "Thanks to the people at CHAM, we were able to put our whole show on a compact disc. All the music was digitally done. All the artists supplied DAT tape, which was transferred onto writable CDs. It worked extremely well for us and gave us such incredible quality audio."

James is expecting another great awards show. Through its annual show, CTV has added faces to country artists who were merely radio names before.

In summing up, James is obviously excited about CTV's involvement in Canadian country music. "The awards show has a tremendous amount of meaning to me. To have taken it from its infancy and to see it blossom into what it was last year, the most popular Canadian produced music program, was a source of tremendous pride for me and everyone here at CTV."

# RPM Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - AUGUST 22, 1992

- 1 1 8 **THE ONE**  
Elton John - The One  
MCA-10614 (Promo CD single)-J
- 2 5 7 **RESTLESS HEART**  
Peter Cetera - World Falling Down  
Warner Bros-26894 (Warner comp. # 141)-P
- 3 3 17 **WHY**  
Annie Lennox - Diva  
RCA-06192 10624 (BMG pop comp. # 32)-N
- 4 4 7 **THIS USED TO BE MY PLAYGROUND**  
Madonna - Barcelona Gold  
Warner Bros-NA (Warner comp. # 143)-P
- 5 11 9 **YOU'VE GOT A WAY**  
Kathy Troccoli - Pure Attraction  
Reunion-24453 (Promo CD single)-J
- 6 2 16 **JUST ANOTHER DAY**  
Jon Secada - Jon Secada  
SBK Records-88845 (Capitol comp. # 9)-F
- 7 9 10 **TAKE THIS HEART**  
Richard Marx - Rush Street  
Capitol-95847 (Capitol comp. # 12)-F
- 8 8 11 **DON'T STOP NOW**  
Love & Sas - Call My Name  
RCA-6192 10612 (BMG pop comp. # 34)-N
- 9 6 11 **JUST FOR TONIGHT**  
Vanessa Williams - The Comfort Zone  
Mercury-843522 (PolyGram Focus comp Early May'92)-Q
- 10 10 10 **EVERLASTING LOVE**  
Debbie Johnson - So Excited  
Aquarius-562 (Capitol comp. # 10)-F
- 11 16 6 **I'VE GOT MINE**  
Glen Frey - Strange Weather  
MCA-10599 (MCA comp 11)-J
- 12 7 12 **I'LL BE THERE**  
Mariah Carey - Unplugged  
Columbia-52758 (Promo CD single)-H
- 13 17 9 **IF YOU BELIEVE**  
Kenny Loggins - Leap Of Faith  
Columbia-48140 (Promo CD single)-H
- 14 15 11 **MARK ON MY HEART**  
Jannetta  
Trilogy Of Stars Vol. III CD
- 15 18 10 **DEEP IN MY SOUL**  
Acosta/Russell - A Little Direction  
Eureka-U4-70010 (Promo CD single)-F
- 16 3 **NOTHING BROKEN BUT MY HEART**  
Celine Dion - Celine Dion  
Epic-52473 (Promo CD single)-N
- 17 12 13 **HOLD ME NOW**  
Dan Hill - Dance Of Love  
Quality-2001 (Cassette Single)
- 18 13 11 **ACHY BREAKY HEART**  
Billy Ray Cyrus - Some Gave All  
Mercury-314 510 635 (PolyGram Country Focus/Spring '92)-Q
- 19 14 15 **HOLD ON MY HEART**  
Genesis - We Can't Dance  
Atlantic-82344 (Warner comp. # 134)-P
- 20 21 3 **RUN TO YOU**  
Scott Dibble & Watertown - One Phoebe Street  
WEA-76233 (Warner comp 135)-P

- 21 25 7 **WHAT KIND OF LOVE**  
Rodney Crowell - Life Is Messy  
Columbia-47985 (CD promo single)-H
- 22 24 6 **CLOSER TO SAYING GOODBYE**  
Priscilla Wright - When You Love Somebody  
Attic-1339 (Attic comp 24)-Q
- 23 30 5 **SLOWLY**  
Stacy Earl - Stacy Earl  
RCA-61003 (BMG comp. 35)-N
- 24 19 19 **IF YOU ASKED ME TO**  
Celino Dion - Celine Dion  
Epic-8628 (Promo CD single)-H
- 25 20 14 **YOU WON'T SEE ME CRY**  
Wilson Phillips - Shadows And Light  
SBK-98924 (Promo CD)-F
- 26 27 6 **FALLEN ANGELS**  
Buffy Sainte-Marie - Coincidence And Likely Stories  
Chrysalis-21920 (Capitol comp 14)-F
- 27 28 4 **GIVING HIM SOMETHING HE CAN FEEL**  
En Vogue - Funky Divas  
Eastwest-92121 (Warner comp. # 147)-P
- 28 NEW **I FEEL LUCKY**  
Mary-Chapin Carpenter - I Feel Lucky  
Columbia-48881 (Sony comp 306)-H
- 29 31 4 **ROCK YOU GENTLY**  
Jennifer Warnes - The Hunter  
Private Music-82098 (CD track)-N
- 30 29 14 **STEEL BARS**  
Michael Bolton - Time, Love & Tenderness  
Columbia-46771 (Promo CD single)-H
- 31 33 3 **BABY WHEN I CALL YOUR NAME**  
Corey Hart - Attitude & Virtue  
Sire-26815 (Warner comp. # 141)-P
- 32 32 5 **FACES OF LOVE**  
Nia Peeples - Nia Peeples  
Chantima-91768 (Promo CD single)-F
- 33 NEW **MISS CHATELAINE**  
K.D. Lang - Ingenue  
Sire-58404 (Warner comp 144)-P
- 34 34 3 **LOST TOGETHER**  
Blue Rodeo - Lost Together  
WEA-77633 (Warner comp # 141)-P
- 35 36 4 **REMINISCING**  
Annie Reisler  
RDR (RDR Promopak # 16)
- 36 37 2 **SOMEBODY TOUCHED ME**  
Bruce Cockburn - Nothing But A Burning Light  
True North-77 (Sony comp 45)-H
- 37 38 2 **STAY**  
Shakespeare's Sister - Hormonally Yours  
London-868 266 (PolyGram comp early June'92)-Q
- 38 39 2 **CALIFORNIA HERE I COME**  
Sophie B. Hawkins - Tongues & Tails  
Columbia-46797 (Promo CD single)-H
- 39 40 2 **IF YOU WERE THE WOMAN AND I WAS ...**  
Cowboy Junkies - Black Eyed Man  
RCA-61049 (BMG comp 36)-N
- 40 NEW **ORANGEDALE WHISTLE**  
Rankin Family - Fare Thee Well Love  
Capitol-99995 (Promo CD single)-F

# RPM COUNTRY ALBUMS

- 1 1 11 **BILLY RAY CYRUS**  
Some Gave All  
Mercury-314 510 635-4-Q
- 2 2 18 **GARTH BROOKS**  
Ropin' The Wind  
Liberty-9330-F
- 3 3 15 **MICHELLE WRIGHT**  
Now & Then  
Arista-186852-N
- 4 8 4 **CLINT BLACK**  
The Hard Way  
RCA-66003-N
- 5 5 15 **VINCE GILL**  
I Never Knew Lonely  
RCA-61130-N
- 6 4 15 **THE JUDDS**  
From The Heart  
RCA-06192-17293-N
- 7 7 17 **MARK CHESNUTT**  
Longnecks & Short Stories  
MCA-10530-J
- 8 12 4 **MARY-CHAPIN CARPENTER**  
Come On Come On  
Columbia-48881-H
- 9 6 17 **WYNONNA JUDD**  
Wynonna  
MCA-10529-J
- 10 13 6 **STOMPIN' TOM CONNORS**  
Believe In Your Country  
Capitol-99599-F
- 11 11 18 **GARTH BROOKS**  
No Fences  
Liberty-93866-F
- 12 9 11 **RODNEY CROWELL**  
Life Is Messy  
Columbia-47985-H
- 13 10 18 **BROOKS AND DUNN**  
Brand New Man  
Arista-18558-N
- 14 14 18 **PRAIRIE OYSTER**  
Everybody Knows  
RCA-63103-N
- 15 18 3 **MARTY STUART**  
This One's Gonna Hurt You  
MCA-10596-J
- 16 27 2 **SHENANDOAH**  
Long Time Comin'  
RCA-66001-N
- 17 15 18 **TRAVIS TRITT**  
It's All About To Change  
Warner Bros-26589-P
- 18 16 18 **ALAN JACKSON**  
Don't Rock The Jukebox  
Arista-8681-N
- 19 17 13 **McBRIDE & THE RIDE**  
Sacred Ground  
MCA-10540-J
- 20 20 18 **REBA MCENTIRE**  
For My Broken Heart  
MCA-10400-J
- 21 19 18 **BILLY DEAN**  
Billy Dean  
Liberty-96728-F
- 22 24 7 **CONFEDERATE RAILROAD**  
Confederate Railroad  
Atlantic-82335-P
- 23 23 7 **NEIL MCCOY**  
Where Forever Begins  
Atlantic-82396-P
- 24 22 8 **MARTINA MCBRIDE**  
The Time Has Come  
RCA-66002-N
- 25 21 18 **RANDY TRAVIS**  
High Lonesome  
Warner Bros-26561-P
- 26 25 9 **LORRIE MORGAN**  
Something In Red  
RCA-30210-N
- 27 26 6 **HANK WILLIAMS JR.**  
Maverick  
Warner Bros-26806-P
- 28 31 13 **GEORGE STRAIT**  
Holding My Own  
MCA-10532-J
- 29 33 6 **JOE DIFFIE**  
Regular Joe  
Epic-47477-H
- 30 NEW **THE RANKIN FAMILY**  
Fare Thee Well Love  
Capitol-99996-F
- 31 29 18 **RICKY VAN SHELTON**  
Backroads  
Columbia-46855-H
- 32 32 12 **ANNE MURRAY**  
Fifteen Of The Best  
Liberty-95954-F
- 33 30 17 **JOHN ANDERSON**  
Seminole Wind  
BN/BMG-61029-N

# RPM DANCE

- 1 2 3 **WARM IT UP**  
Kris Kross - Totally Krossed Out  
Columbia-48710 (Sony comp. # 45)-H
- 2 3 5 **TOO FUNKY**  
George Michael - Red Hot & Dance  
Columbia-52826 (Promo CD single)-H
- 3 5 7 **THE BEST THINGS IN LIFE ARE FREE**  
Luther Vandross/Janet Jackson - Mo' Money Soundtrack  
A&M-28968 1004 (A&M comp. # 592)-Q
- 4 8 2 **JAM**  
Michael Jackson - Dangerous  
Epic-45400 (Promo CD single)-H
- 5 1 10 **SET ME FREE**  
Clubland - Clubland  
Island-536 007-Q
- 6 4 7 **CLUB LONELY**  
Lil' Louis - Journey With The Lonely  
Epic-47058-H
- 7 NEW **WORKAHOLIC**  
2 Unlimited - Get Ready  
Quality-2007
- 8 NEW **GET WITH U**  
Lidell Townsell - Harmony  
Mercury-512 775-Q
- 9 6 7 **DON'T STOP NOW**  
Love & Sas - Call My Name  
RCA-6192 10612 (BMG pop comp. # 34)-N
- 10 7 9 **KEEP ON WALKIN'**  
Ce Ce Peniston - Finally  
A&M-75021 5381 (A&M comp. # 592)-Q

# RPM CANCON TO WATCH'

- 1 5 2 **ORANGEDALE WHISTLE**  
The Rankin Family - Fare Thee Well Love  
Capitol-99995 (Capitol comp. # 1892)-F
- 2 2 4 **SHAKING**  
Infidels - Infidels  
I.R.S.-13110 (Capitol comp. # 17)-F
- 3 1 7 **DEEP KISS**  
Mitsou - Heading West  
Isba-001 (Sony comp. # 44)-H
- 4 NEW **ONCE IN A LIFETIME**  
Love & Sas - Call My Name  
RCA-6192 10612-N
- 5 6 2 **RAINBOW SIGN**  
Martha & The Muffins - Modern Lullaby  
Intrepid-00014 (Capitol comp. # 14/92)-F
- 6 8 5 **WORLD'S SUCH A WONDER**  
Kim Mitchell - Aural Fixations  
Alert (N/A)
- 7 7 7 **PRETTY FACE**  
Roch Voisine  
Star Records (Promo CD single)
- 8 9 2 **BLACK NATURE**  
Monkeywalk - Monkeywalk  
Duke Street-31074 (MCA comp. # 13/92)-J
- 9 10 2 **IT'S ONLY LOVE**  
Wall Of Silence - Shock To The System  
A&M-82839 7205 (Promo CD single)-Q
- 10 NEW **BIG, BAD & GROOVY**  
Bootsauce - Bull  
Vertigo-512 027 (PolyGram comp. early Aug.'92)-Q

Calgary is setting for country event - by Steve McLean

## Country Music Week just one of CCMA's functions

The Canadian Country Music Association (CCMA) was founded in 1976 and was originally known as the Academy of Country Music Entertainment (ACME). The organization was formed through the efforts of those in the Canadian country industry who met at the annual Big Country meetings sponsored by RPM Weekly.

ACME's aim was to develop, organize and promote the fledgling Canadian country music industry. The other focus was Country Music Week, a celebration to help unify the industry from coast to coast, which originated in Ottawa in 1977. The highlight of the week was the staging of the Big Country Awards, which were seen as the beginning of a star system in Canadian country music.

But by 1982, ACME members voted to cut their ties with RPM and strike out on their own to assume responsibility for Country Music Week. The federally chartered non-profit organization also instituted its system of advisors -- members other than the board of directors who reported from each region of the country on matters concerning the industry. This enabled ACME to keep in touch with local concerns on an on-going basis and also gave the board the opportunity to tap into the wealth of ideas held by members across the country. Its objectives were, and still are, to further the interests of all segments of the Canadian country music industry, both domestically and internationally, and to ensure the preservation and enactment of laws favourable to the industry.

In 1986, ACME set up a permanent office in Toronto and officially changed its name to the CCMA. The organization now has a core staff of two and an active nine-member board of directors from across the country which meets in Toronto three times a year.

Country music week and the CCMA Awards show moved from city to city until it was decided that some permanence was needed, as it was difficult to organize events in a different city each year. More than 100 volunteers are needed to stage the annual event. A couple of years ago a joint bid from Hamilton and Calgary to put on the event was accepted, and the two cities now alternate as hosts.

Last year was Hamilton's first and this year marks Calgary's inaugural opportunity to welcome country music people from across Canada as well as some from south of the border. The CCMA now boasts more than 1,000 members who are invited to Country Music Week from Sept. 16-20 to network, attend educational seminars and see and hear the best in Canadian country music. "We try to get as much visibility as possible for the acts," says CCMA executive director, Sheila Hamilton.

The media spotlight on Country Music Week not only attracts attention to top recording artists, but also gives exposure to up-and-coming artists through the Bud Country Talent Search. The Budweiser-

sponsored national talent contest holds its final each year as part of the week's events, and Hamilton says it has helped country music at the grassroots level. "It has really gone over well. The provinces are all backing it."

Country music albums are now selling at least as well as pop and rock in the United States and Hamilton believes the same is probably true in Canada. However, she says there is still no way to come up with precise numbers without going to great expense. Developing such a system is one of Hamilton's goals because she thinks that providing such figures to broadcasters, advertisers and musicians would further aid country sales.

The CCMA also distributes a national newsletter called Canada Country and works with other music organizations to promote country music. Hamilton herself sits on a couple of committees of the Canadian Academy of Recording Arts and Sciences (CARAS) representing country music.

The CCMA also administers the Country Talent Development Fund from Canadian broadcasters. Twenty per cent of this fund is given to the Foundation to Assist Canadian Talent On Records (FACTOR) in support of country music projects.

Much of the remainder of the fund is used to increase U.S. awareness of Canadian country at the annual Country Radio Seminar in Nashville every March. The CCMA has an

## COUNTRY PICKERS

### AL CAMPAGNOLA

Country 59 - Toronto  
In This Life - Collin Raye

### TOM BLIZZARD

KHJ - Fredericton  
Wear My Ring Around Your Neck - Ricky Van Shelton

### DAWN LEMKE

CJWW 740 - Saskatoon  
Next Thing Smokin' - Joe Diffie

### GREG MACK

Country 630 - Winnipeg  
If I Didn't Have You - Randy Travis

### KENT MATHESON

CFQM-FM - Moncton  
That's What Love Is For - Scott Dibble & Watertown

### MONA SYRENNE

CKSW Radio 570 - Swift Current  
Send A Message To My Heart - Loveless/Yoakam

### WADE WILLEY

CKRM AM 980 - Regina  
Wrong Side Of Memphis - Trisha Yearwood

### DAVE KIRCK

1280 CJSJ Super Country - Estevan  
Me And My Baby - Paul Overstreet

### DEBORAH KAUFENHOFFEN

CKMW Country 1570 - Winkler  
Letting Go - Suzy Bogguss

### PAUL KENNEDY and JOHN GOLD

CHFX-FM Country 101 - Halifax  
Tears Won't Dry In The Rain - South Mountain

### CHUCK REYNOLDS

CHYR Country 710 - Leamington  
When I Think About You - Larry Evans

### JOEL CHRISTIE

820 CHAM Country - Hamilton  
Tears Won't Dry In The Rain - South Mountain

### BILL MacNEIL and BERNADETTE WOODS

Just Call Me Lonesome - Rodney Foster

### WEIRD HAROLD

Country 1130 CKWX - Vancouver  
Nowhere Bound - Diamond Rio

### RANDY OWEN and DANN TRAVIS

CKGL 96.7 FM - Kitchener

### MIKE WILLIAMS

BX-93 Country Radio 92.7 FM - London  
Wrong Side Of Memphis - Trisha Yearwood

### JOHN MARSHALL

1470 CHOW AM Stereo Country - Welland  
Wrong Side Of Memphis - Trisha Yearwood

exhibit booth where it distributes its country music directory as well as product from Canadian artists. The organization also sponsors a luncheon showcasing Canadian talent to 1,500 broadcasters and other American country industry heavyweights. Prairie Oyster and Michelle Wright were the most recent artists to perform at the convention and Hamilton says it was a major factor in bringing about Wright's recent U.S. success.

And though Nashville is still thought of as the world capital of country music, Hamilton insists the variety in Canadian country makes it just as important as anything from Tennessee.

"Canada is unique in its country music. We don't have a Nashville sound. We have more of a regionalism in our music. I really like that and I think it works."

## CLASSIFIED

The charge for classified ads in RPM is \$1.00 per word, \$2.00 per word for upper case or bold body copy, \$3.00 per headline word. Minimum charge for an ad is \$20.00. There is a \$10.00 service charge for reserving a box number. Please add 7% GST to the total. Ads containing more than 50 words will run as display ads. Send ad copy to RPM, 6 Brentcliffe Road, Toronto, ON. M4G 3Y2. FAX: 416-425-8629.

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- *Which Face Should I Put On Tonight*
  - *Wildflowers*
  - *Those Stars*



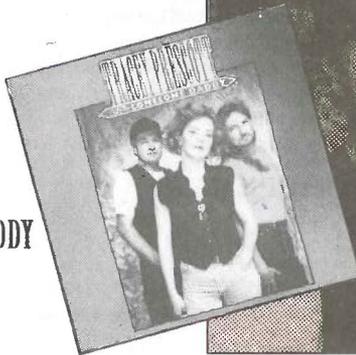
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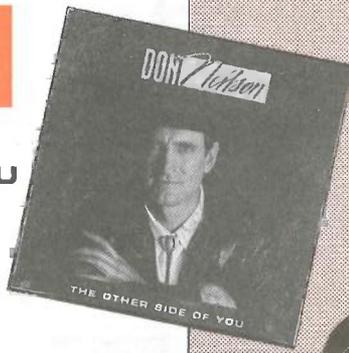
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