

RPM WEEKLY

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SINGLES TO WATCH

- WHEN A MAN LOVES A WOMAN
Luba
- THE WAY YOU MAKE ME FEEL
Michael Jackson
- BLACK AND BLUE
Haywire
- THERE'S THE GIRL
Heart
- THAT'S WHAT LOVE IS ALL ABOUT
Michael Bolton
- ANGEL
Erroll Starr

ALBUMS TO WATCH

- GEORGE HARRISON
Cloud Nine
- BRYAN FERRY
Bette Noir
- TRIUMPH
Surveillance
- MEN WITHOUT HATS
Pop Goes The World

HOT SINGLES

- FAITH
George Michael
- POP GOES THE WORLD
Men Without Hats
- HOURLASS
Squeeze
- SO EMOTIONAL
Whitney Houston
- GOT MY MIND SET ON YOU
George Harrison
- SHAKE YOUR LOVE
Debbie Gibson
- I DON'T MIND AT ALL
Bourgeois Tagg
- IS THIS LOVE
Whitesnake
- I WON'T FORGET YOU
Poison
- WE CHOOSE ANIMAL
Def Leppard
- VALERIE
Steve Winwood
- CHERRY BOMB
John Mellencamp
- BOY'S NIGHT OUT
Timothy B. Schmit
- DON'T YOU WANT ME
Jody Watley
- LET THE LIGHT
(Shine On Me)
Triumph

HOT ALBUMS

- BILLY IDOL
Vital Idol
- BELINDA CARLISLE
Heaven On Earth
- DEPECHE MODE
Music For The Masses
- A VERY SPECIAL CHRISTMAS
Various Artists
- ROBBIE ROBERTSON
Robbie Robertson
- WE CHOOSE INXS
Kick
- THE FAT BOYS
Crushin
- LOVE AND ROCKETS
Earth, Sun, Moon

Country TO WATCH

- ONLY LOVE CAN SAVE ME NOW
Crystal Gayle
- ONE STEP FORWARD
The Desert Rose Band
- LYIN IN HIS ARMS AGAIN
Forester Sisters
- JUST LOVIN YOU
The O'Kanes
- SURE THING
Foster & Lloyd
- I'LL PIN A NOTE ON YOUR PILLOW
Billy Joe Royal



Brent Bourgeois and Larry Tagg listened intently to the criticisms their debut album had aroused; they certainly didn't want to make the same musical mistakes twice, and they wouldn't mind being famous. Page 7

No. 1 SINGLE



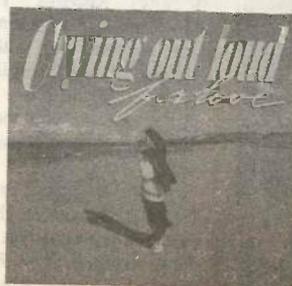
MONY MONY
Billy Idol
Chrysalis - 413161-J

No. 1 ALBUM



BILLY IDOL
Vital Idol
Chrysalis - CHXC-41620-J

SINGLE PICK



CRYING OUT LOUD
The Box
Alert - BDS-524-Q

ALBUM PICK



JANE SIBERRY
The Walking
Duke Street - DSRD-31040-J

This Christmas could be one of the best for MCA

With CD prices slashed and "very hot product" in the stores, this Christmas could be one of the best in some time for MCA, says the label's Director Of Marketing, Stephen Tennant. "Billy Idol's close to 200,000 units sold on his Vital Idol LP (No. 1 on the RPM 100 this week), and I expect it to sell another 100,000 before January 1st."

There wasn't too much touring excitement for MCA over the summer months, but they've certainly made up for it since the 1st of September. New and established acts have been keeping the promotion people busy across the country and pulling good audiences, particularly with U2, "We're well over a million on U2's album, and it just sells and sells," says Tennant. "There's no letting up on this one."

Tiffany is a left-fielder, making it to the No. 2 berth on the RPM 100 singles chart this week with I Think We're Alone Now. Actually, Canada is about three weeks behind the U.S. where this single has already been No. 1 across the board. "As far as the street sales on Tiffany are concerned," says Tennant, "we're now starting to move a lot of product, which surprises me. We weren't shocked with the single sales, because of the demographic

of the artist, she's 16 years old, so you've got all those teenage females buying the 7" in droves. But now the LP is moving and that surprises us, because she's a new artist basically, with only one single and we're already up to almost 20,000 units sold and it's really starting to move."

Since cutting the suggested list of CDs, MCA is now experiencing what Tennant describes as "a phenomenal increase in CD sales . . . our fill is strong, and obviously, the price decrease we just offered on new product are major factors, and the retailers are passing on the saving. Eventually our catalogue product will start enjoying the reduced prices as well."

Tennant also sees a better attitude with retailers. "They're much more aggressive with CDs now. I think the racking is better, and, of course, we've got the music, and the price is right. In fact we're coming out with this generic "MCA Slashes CD Prices" mobile, which is being offered to every record store in the country. The end result of our in-store promotion will be that customers will discover they can get two CDs for almost the price of one . . . if they buy MCA product,

and that's the whole idea."

Tennant predicts their big Christmas sellers will be Billy Idol, Belinda Carlisle, R.E.M., Tiffany, U2, Alarm, Triumph, Elton John, Stevie Wonder, Icehouse, and Paul Carrack.

Selling Cancon is a tough job - Vitols

According to Duke Street Records' Peter Vitols, the transplanted Australian and now the label's Director of Promotion, the Cancon regulations have only served to "ghettoize" Canadian music over the years, thus creating a mediocre talent pool in this country.

"It's actually a sociological problem," he quickly elaborates, "stemming from Canadians feeling inferior. All it would take is Canada to beat the Russians in hockey the next three years and the Blue Jays to win the World Series, before Canadians would say 'Yeah, I feel good about being Canadian'."

Vitols suggests the Canadian public won't buy Canadian product simply because they feel it's not good enough and can't possibly compare favourably with international releases.

"If there's one thing lacking in this country, it's patriotism," he adds, "and patriotism breeds blindness. I've seen the blindness it creates in Australia. They've gotten now to the state where if it's Australian, then it's great . . . and they buy it. Here, it's the exact opposite."

Although Duke Street are experiencing one of their best years, saleswise, certain Canadian radio stations are reticent at the thought of playing developing Canadian act's music due to an apparent lack of chart action stateside, unfortunately neglecting to consider U.S. trades don't take into account Canadian domestic sales.

An opening of the markets through a free trade deal would benefit the aggressive and opportunistic, such as Duke Street, Vitols remarks. "The only people who don't want free trade," he concludes, "are those who know they'll get their asses kicked. For others, for those who really want to work hard, it'll just open up greater areas of opportunity."

Unique Cameron single released on Don't Blink

Doug Cameron, who became nationally recognized with his True North single release, Mona With The Children a couple of years ago, now releases on the Don't Blink (DB) label. His debut for this new record company is titled Lonely At Christmas, a Cameron original, which he produced with Jack Lenz.

"We were looking for some way to reach the lonely people at Christmas," explains Lenz, "and came up with the idea of releasing this single with the message to 'call Doug on Christmas Eve at 5 pm'. We'll be publishing the number at a later date. There are a lot of lonely people out there, and many would appreciate talking to someone like Doug."

The label is distributed nationally by The Moss Music Group, with promotion by Mary Lynn of Marigold Promotions.

CBS drops price on Springsteen Live box set

CBS Records Canada has announced a price reduction on the Bruce Springsteen and The E Street Band Live: 1975-1985 box set. The decrease, effective immediately, is described as "quite substantial" - approximately 30 percent on LP and cassette and nearly 40 percent on compact disc.

The reduction will apply to both inventory in the field and to new purchases.

It's expected that retailers will now be able to capitalize on increased consumer awareness of Springsteen, created by the double platinum success of his current release, Tunnel Of Love, which topped the RPM 100 on Oct. 31/87 after only 3 weeks of charting (maintaining this position for 3 weeks). It's further expected that retailers will now pass on substantial savings to the consumer on the live set during the upcoming Christmas season.



In honour of Maclean Hunter's 100th Anniversary, local subsidiary, CKCW/CFQM Radio presented 100 trees to the Atlantic Canada communities of Moncton, Riverview and Dieppe. Shown planting the first tree are Moncton Mayor George Rideout, Dieppe Mayor Bill Meilandt, CKCW/CFQM General Manager Sandy Gillis, and Riverview Counselor Joan Fawcett.

Capitol launches new Greatest Hits series

The Strategic Marketing department of Capitol Records - EMI of Canada has introduced The Golden Greats, a new greatest hits series, which will be kicked off with the release of five compilations.

All releases are offered on black vinyl (LP), cassette and compact disc formats with the exception of Vera Lynn where there is no CD offered.

Besides the Vera Lynn package of 20 Family Favourites, there are: The Hollies (20 Golden Greats), Nat King Cole (20 Greatest Love Songs), The Beach Boys (20 Golden Greats), Frank Sinatra (20 Golden Greats), and another Nat King Cole (20 Golden Greats).



Bob Seger, Bruce Springsteen and John Cougar Mellencamp, three of the fifteen recording stars featured on the Very Special Christmas LP, signing LPs at New York record store. A&M expects the LP to go platinum in Canada by Christmas.

PROCAN *at the* JUNOS

A TRADITION...



JIM VALLANCE

1987 is the seventh straight year that a songwriter affiliated with PROCAN has been chosen **COMPOSER OF THE YEAR**. The list of winners includes Eddie Schwartz, Bob Rock, Paul Hyde, Bryan Adams and Jim Vallance. This year, for the fourth in a row, we congratulate Jim Vallance.



BRYAN ADAMS

MALE VOCALIST OF THE YEAR for the fifth straight year, and **ENTERTAINER OF THE YEAR**.



THE GUESS WHO

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AWA 4 SAYS



The Chief Barker's Cane - too much!!

After having been responsible for giving many Juno Awards, and many Big Country Awards over the years, I guess I never accepted the idea of being honoured myself. Possibly this was the reason I was tongue-tied at the Variety Club Salute To The Junos luncheon, when Norman Greisdorf presented me with the Chief Barker's Cane. This tribute is earmarked for special people and was an honour bestowed on Prince Charles by the Variety Club. Small wonder I couldn't come up with the words to express my gratitude. As well, the Variety Club presented me with a Humanitarian Award for my effort on behalf of their charity. There are countless numbers of great people who contribute their time and effort in helping the handicapped through the Variety Club, and probably more deserving of this award than me. The Variety Club's Annual Salute to The Junos may be taken for granted, by some, and I think it only proper that I remind the people in the entertainment field, that events such as this Juno salute, are important fundraisers for the continuing work by the Variety Club, in helping the less fortunate to be a part of our society. I'll certainly display my cane and pla-

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

RPM

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

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

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



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

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que as daily reminders that I can do more . . . and when I grow up, I want to be just like Al Dubin, Norman Greisdorf, Charlie Camilleri, Stan Klees and Reg Bouvard. Their time belongs to the kids . . . thank you!!

You meet the most interesting people!

Every time Kenny Hollis invites me to Lulu's in Cambridge, I meet the most famous and interesting people. I hate to namedrop (*EC: You love it!*) but look at this list: Lloyd Moseby, of the Blue Jays; Don Meon and Dan Ferrone, of the Argos; Eddie Shack, Chubby Checker, Buddy Carleton and Ruthie Van Gilder . . . and the list goes on. Not only is this super club a great party place, but it casts a large shadow on the so-called "in" places in Toronto. Try the ribs, or the roast beef in the Lover's Lounge at Lulu's. It's worth the 40-minute trip to Kitchener. (*EC: That depends on where you're coming from!*)

Rumour has it . . . !!

Apparently the MuchMusic people at the Junos were not knocked out with what Jonathan Gross said about one of their BIG stars, and that's why he wasn't welcome in the press room at the Junos during that scandalous uprising. Now, some of the facts, are starting to trickle in. (*EC: A total lack of professionalism on the part of the organizers!!*)

Memories . . . !!!

I'm not too keen on "music from the past", but sitting in the Royal York's Imperial Room and watching the parade of The Four Lads, The Four Freshmen and The Four Aces, was almost too much. I was suddenly relating events to songs like Route 66, Down By The Riverside, Istanbul, Three Coins In A Fountain and more. I got so caught up in these great songs from the past I almost regurgitated my dinner when I was jolted back into reality, by turning on my car radio on the way home. The first song that hit me was BAD! By the way, our hostess for the evening was Sylvia Shawn, Gino Empry's partner, a charming dinner partner, who is steeped in showbiz. (*EC: Gino is steeped too. . . !!*)

Moss & Living Music sign long-term agreement

Ira L. Moss, President of The Moss Music Group, New York, and Paul Winter, President of Living Music Records, have jointly announced the signing of a long-term agreement for the manufacture, distribution and marketing of the Living Music label. Rick Bleiweiss, General Manager of the Moss pop division, RB International, will be responsible for marketing of the complete catalogue, as well as for all new Living Music recordings.

Commenting on the signing, John Leetham, President of Moss Music Canada, noted, "When we set up the pop division, one of our goals was to become the leading company in the industry in the area of what we call World Music,"

Initial releases under the new arrangement: Paul Winter's Earthbeat and Living Music Collection II, will be in the stores mid-November.

Behind the scenes . . . !!

Quite a few people believe the Junos should have more foreign stars . . . if they want it shown south of the border! It's true! The whole concept of the Junos may change drastically, if the idea is to make it an international award show. Eventually, only the internationally-known Canadian stars would receive awards . . . on camera. (*EC: That's not showbiz!!! That's BIGbiz!!*)

Dailies drop the ball . . . again!!

A star was born, but no one noticed! While the dailies were fighting in the media room, nobody noticed that a star was born at this year's Junos. Quebec superstar Celine Dion stole the show from all the others. As someone said, "Maybe they didn't really see the show." (*EC: Or their efforts were concentrated elsewhere!*)

Start a school for stars . . . !

Canadian stars are going to have to learn not to bring attention to the fact they're reading cue cards on television. It seems that every year at the Junos, this becomes a comedy bit, and it really is a very low point. You NEVER see a real pro acknowledging the cue cards, or intensely reading them, to get a laugh. CBC is going to have to school these people to learn their lines and use the cue cards only as an assist.

And . . . by the way . . . !!

Whatever happened to those gutsy scribes from the dailies who weren't afraid to ask pointed and sometimes embarrassing questions at press conferences? Perhaps they're too busy navel gazing . . . and they've forgotten that controversy is "the spice of life". (*EC: I think one of those gutsy scribes of years gone by said that!!!*)

Television tells all . . . !!

Funny how some people come off so badly on television. The lack of experience before a camera shows, and that camera picks up any little irritant, quirk or misdirected emotion. The Juno TVer showed this very clearly and again, artists will have to learn that when people are watching . . . you don't pick your nose . . . so to speak! (*EC: It takes years to learn . . . if you're not born with the ability!*)

Everything old is new again . . . !

Toronto's Starweek magazine ran a photo of the OLD Juno just recently. Someone should tell them the Junos are much smaller now and . . . squatty!!! (*EC: Here! Here!*)



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DAVID FOSTER
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- | | | | | | | | | | | | |
|----|----|------|--|----|----|------|--|-----|-----|--|--|
| 1 | 1 | (10) | MONEY
Billy Idol - Chrysalis - 43161-J
(LP) Vital Idol - CHX-41620-J | 35 | 52 | (6) | HOURLASS
Squeeze - A&M - AM-2967-W
(LP) Babylon And On - SP-5161-W | 68 | 53 | (22) | I WANT YOR SEX
George Michael - Columbia - 38-7164-H
(LP) Beverly Hills Cop II - MCA-6207-J |
| 2 | 4 | (8) | I THINK WE'RE ALONE NOW
Tiffany - MCA - MCA-53167-J
(LP) Tiffany - MCA-5793-J | 36 | 41 | (9) | NOTHING'S GONNA STOP ME NOW
Samantha Fox - Jive - 1072-7-N
(LP) Samantha Fox - 1061-1-J-N | 69 | 80 | (4) | BOY'S NIGHT OUT
Timothy B. Schmit - MCA - 53137-J
(LP) Timothy B. MCA-42049-J |
| 3 | 2 | (10) | CAUSING A COMMOTION
Madonna - Sire - 92-82247-P
(LP) Who's That Girl - 92-56111-P | 37 | 37 | (6) | BETCHA SAY THAT
Gloria Estefan & MSM - Epic - 34-07371-H
(LP) Let It Loose - OE-40769-H | 70 | 78 | (4) | CANDLE IN THE WIND
Elton John - MCA - 53196-J
(LP) Live In Australia - MCA-8022-J |
| 4 | 6 | (8) | HEAVEN IS A PLACE ON EARTH
Belinda Carlisle - MCA - 53181-J
(LP) Heaven On Earth - MCA-42080-J | 38 | 55 | (3) | SO EMOTIONAL
Whitney Houston - Arista - AS1-9642-N
(LP) Whitney - AL-8405-N | 71 | 54 | (13) | NOTORIOUS
Loverboy - Columbia - 38-07324-H
(LP) Wildside - OC-40893-H |
| 5 | 15 | (8) | (I've Had) THE TIME OF MY LIFE
Bill Medley/Jannifer Warnes - RCA - 5224-7-R-N
(LP) Dirty Dancing - 6408-1-R-N | 39 | 63 | (4) | GOT MY MIND SET ON YOU
George Harrison - Dark Horse - 92-81787-P
(LP) Cloud Nine - 92-56431-P | 72 | 59 | (11) | SOMETHING REAL
Mr. Mister - RCA - 5273-R-N
(LP) Go On - 8276-1-R-N |
| 6 | 9 | (9) | TRY
Blue Rodeo - Risque Disque - 25-82917-P
(LP) Outsiders - 25-47181-P | 40 | 30 | (17) | DANCE DESIRE
Haywire - Attic - AT-360-W
(LP) Don't Just Stand There - LAT-1239-W | 73 | 84 | (4) | DON'T YOU WANT ME
Jody Watley - MCA - 53162-J
(LP) Jody Watley - MCA-5698-J |
| 7 | 5 | (10) | BAD
Michael Jackson - Epic - 34-07418-H
(LP) Bad - OE-40600-H | 41 | 42 | (7) | OH YEAH
Yello - Vertigo - SOV - 2398-Q
(LP) One Second - 830 956-1-Q | 74 | 67 | (20) | WHO'S THAT GIRL
Madonna - Sire - 92-83417-P
(LP) Who's That Girl - 92-56111-P |
| 8 | 3 | (14) | HERE I GO AGAIN
Whitesnake - Geffen - 92-833978-P
(LP) Whitesnake - XGHS-24009-P | 42 | 39 | (19) | BREAKOUT
Swing Out Sister - Vertigo - SOV-2388-Q
(LP) It's Better To Travel - 832 213-1-Q | 75 | 79 | (5) | JULIAN
Alta Moda - Epic - E4-3015-H
(LP) Alta Moda - PEC-80126-H |
| 9 | 12 | (12) | IT'S A SIN
Pet Shop Boys - EMI America - 73038-F
(LP) Actually - ELJ-46972-F | 43 | 36 | (15) | DIDN'T WE ALMOST HAVE IT ALL
Whitney Houston - Arista - AS1-9616-N
(LP) Whitney - AL-8405-N | 76 | 74 | (29) | ONLY LOVE SETS YOU FREE
Patrick Norman - Star (Select) STR-3015
(LP) Quand on est en amour - STR-1003 |
| 10 | 13 | (9) | BRILLIANT DISGUISE
Bruce Springsteen - Columbia - 38-07595-H
(LP) Tunnel Of Love - OC-40999-H | 44 | 45 | (7) | YOU MAKE ME LOVE YOU
Roger Hodgson - A&M - AM-2977-W
(LP) Hal Hal - SP-9503-W | 77 | 57 | (14) | 20TH CENTURY BOY
Chalk Circle - Duke Street - 81035-J
(LP) Ending Wall - DSR-31035-J |
| 11 | 8 | (20) | ONLY IN MY DREAMS
Debbie Gibson - Atlantic - 78-93227-P
(LP) Out Of The Blue - 78-17801-P | 45 | 38 | (12) | WIPE OUT
Fat Boys - Polydor - PMS-15-Q
(LP) Crushin' - 831 948 0-J | 78 | 58 | (18) | ORDINARY PEOPLE
The Box - Alert - BDS-522-Q
(LP) Closer Together - BD-1005-Q |
| 12 | 17 | (10) | CASANOVA
Lever - Atlantic - 78-92177-P
(LP) The Big Throwdown - 78-17731-P | 46 | 66 | (4) | SHAKE YOUR LOVE
Debbie Gibson - Atlantic - 78-91877-P
(LP) Out Of The Blue - 78-17801-P | 79 | 91 | (3) | LET THE LIGHT (Shine On Me)
Tina Turner - MCA - 8738-J
(LP) Surveillance - MCA-42083-J |
| 13 | 14 | (11) | LITTLE LIES
Fleetwood Mac - Warner Bros - 92-82917-P
(LP) Tango In The Night - 92-54711-P | 47 | 48 | (8) | DREAM GIRL
FM - Duke Street - 81042-J
(LP) Tonight - DSR-31042-J | 80 | 93 | (2) | NEED YOU TONIGHT
INXS - Atlantic - 78-91887-P
(LP) Kick - 78-17961-P |
| 14 | 31 | (5) | FAITH
George Michael - Columbia - 38-07623-H
(LP) Faith - OC-40867-H | 48 | 46 | (6) | IN MY DREAMS
REO Speedwagon - Epic - 34-07255-H
(LP) Life As We Know It - FE-40444-H | 81 | 70 | (14) | JUMP START
Natalie Cole - Manhattan - 50073-F
(LP) Everlasting - ST-53051-F |
| 15 | 10 | (13) | LOST IN EMOTION
Lisa Lisa & Cult Jam - Columbia - 38-07267-H
(LP) Spanish Fly - FC-40477-H | 49 | 65 | (6) | I DON'T MIND AT ALL
Bourgeois Tagg - Island - 97063-J
(LP) Yoyo - ISL-1144-J | 82 | 92 | (2) | CATCH ME (I'm Falling)
Pretty Poison - Virgin - VS-1395-W
(LP) N/A |
| 16 | 18 | (9) | CONTACT
Platinum Blonde - Epic - E4-3017-H
(LP) Contact - FE-40849-H | 50 | 73 | (3) | IS THIS LOVE
Whitesnake - Geffen - 92-82337-P
(LP) Whitesnake - XGHS-24009-P | 83 | 69 | (21) | LIVING IN A BOX
Living In A Box - Chrysalis - 43104-J
(LP) Living In A Box - CHS-41547-J |
| 17 | 19 | (11) | U GOT THE LOOK
Prince - Paisley Park - 92-82897-P
(LP) Sign O' The Times - 92-54711-P | 51 | 76 | (3) | I WON'T FORGET YOU
Poison - Capitol - 44038-F
(LP) Look What The Cat... - ST-12523-F | 84 | 71 | (9) | LET'S WORK
Mick Jagger - Columbia - 38-07306-H
(LP) Primitive Cool - OC-40819-H |
| 18 | 7 | (15) | PAPER IN FIRE
John Mellencamp - Mercury - MER-108-Q
(LP) Lonesome Jubilee - 832-465-1-Q | 52 | 40 | (13) | WHO WILL YOU RUN TO
Heart - Capitol - 44040-F
(LP) Bad Animals - PJ-12546-F | 85 | NEW | WHEN A MAN LOVES A WOMAN
Luba - Capitol - 73043-F
(LP) Over 60 Minutes With Luba - CDP-48553-F | |
| 19 | 23 | (11) | THE ONE I LOVE
R.E.M. - I.R.S. - IRS-53171-J
(LP) Document - IRS-4205-J | 53 | 44 | (11) | YOU ARE THE GIRL
Cars - Elektra - 96-94467-P
(LP) Door To Door - 96-07471-P | 86 | 94 | (3) | BELIEVE IN ME
Paul Janz - A&M - AM-738-W
(LP) Electricity - SP-5156-W |
| 20 | 21 | (12) | STAY WITH ME
Tu - RCA - PB-50945-N
(LP) Tu - KKL1-0585-N | 54 | 90 | (2) | ANIMAL
Daf Lppard - Vertigo - SOV-2399-Q
(LP) Hysteria - 830 675-1-Q | 87 | 72 | (22) | DON'T MEAN NOTHING
Richard Marx - Manhattan - 50079-F
(LP) Richard Marx - ST-53049-F |
| 21 | 25 | (8) | I'VE BEEN IN LOVE BEFORE
Cutting Crew - Virgin - VS-1394-W
(LP) Broadcast - VL-2363-W | 55 | 49 | (12) | LET ME BE THE ONE
Exposé - Arista - AS1-9617-N
(LP) Exposure - AL-8441-N | 88 | 81 | (30) | CAN'T WE TRY
Dan Hill - Columbia - 38-07050-H
(LP) Dan Hill - FC-40456-H |
| 22 | 24 | (7) | WE'LL BE TOGETHER
Sting - A&M - AM-2983-W
(LP) Nothing Like The Sun - SP-6402-W | 56 | 56 | (6) | TRUTH FAITH
New Order - Factory - FAC-27-Q
(LP) Substance 1987 - 832 516-1-Q | 89 | NEW | THE WAY YOU MAKE ME FEEL
Michael Jackson - Epic - 34-07645-H
(LP) Bad - OE-40600-H | |
| 23 | 11 | (16) | I HEARD A ROMOUR
Banarama - London - LDS-240-Q
(LP) Wow - 828 061-1-Q | 57 | 62 | (7) | TIME STAND STILL
Rush - Anthem - ANS-075-F
(LP) Hold Your Fire - ANR-1-1051-F | 90 | 85 | (5) | THINGS I DO FOR MONEY
Northern Pikes - Virgin - VS1387-W
(LP) Big Blue Sky - VL-3001-W |
| 24 | 33 | (6) | POP GOES THE WORLD
Men Without Hats - Mercury - MS76260-Q
(LP) Pop Goes The World - 832 730-1-Q | 58 | 61 | (5) | SKELETONS
Stevie Wonder - Motown - 1907-J
(LP) Characters - MOX-6248-J | 91 | 96 | (2) | I'M BEGGIN' YOU
Supertramp - A&M - AM-2985-W
(LP) Free As A Bird - SP-9502-W |
| 25 | 20 | (20) | LA BAMBA
Los Lobos - Warner Bros - 92-83367-P
(LP) La Bamba/Soundtrack - 92-56051-P | 59 | 68 | (5) | DON'T SHED A TEAR
Paul Carrack - Chrysalis - 43164-J
(LP) One Good Reason - CHS-41578-J | 92 | 95 | (2) | NEVER THOUGHT (I Could Love)
Dan Hill - Columbia - 38-07681-H
(LP) Dan Hill - FC-40456-H |
| 26 | 28 | (9) | C'MON LET'S GO
Los Lobos - Warner Bros - 92-81867-P
(LP) La Bamba/Soundtrack - 92-56052-1-P | 60 | 75 | (4) | VALERIE
Steve Winwood - Island - 92-83217-P
(LP) Chronicles - 92-56801-P | 93 | NEW | BLACK AND BLUE
Haywire - Attic - AT-365-W
(LP) Don't Just Stand There - LAT-1239-W | |
| 27 | 16 | (12) | WHERE THE STREETS HAVE NO
U2 - Island - 97061-J
(LP) The Joshua Tree - ISX-1127-J | 61 | 64 | (6) | PEACE OF MIND
Grapes Of Wrath - Capitol - 73035-F
(LP) Tree House - CLT-48018-F | 94 | NEW | THERE'S THE GIRL
Heart - Capitol - 44089-F
(LP) Bad Animals - PJ-12546-F | |
| 28 | 22 | (13) | CARRIE
Europe - Epic - 34-07282-H
(LP) The Final Countdown - FE-40241-H | 62 | 43 | (11) | HOLIDAY
The Other Ones - Virgin - VS-1389-W
(LP) The Other Ones - Virgin - VL-2404-W | 95 | 97 | (2) | ONLY TIME WILL TELL
Saga - A&M/Bon Air - AMS-111-W
(LP) Wildest Dreams - AMD-1100-W |
| 29 | 32 | (8) | SHOULD'VE KNOWN BETTER
Richard Marx - Manhattan - 50083-F
(LP) Richard Marx - ST-53049-F | 63 | 77 | (3) | CHERRY BOMB
John Mellencamp - Mercury - MS-76261-Q
(LP) The Lonesome Jubilee - 832 465-1-Q | 96 | NEW | THAT'S WHAT LOVE IS ALL ABOUT
Michael Bolton - Columbia - 38-07322-H
(LP) The Hunger - FC-40473-H | |
| 30 | 34 | (7) | LOVE WILL FIND A WAY
Yes - Atco 79-94497-P
(LP) Big Generator - 79-05221-P | 64 | 47 | (15) | TOUCH OF GREY
Grateful Dead - Arista - AS1-9606-N
(LP) In The Dark - AL-8452-N | 97 | NEW | ANGEL
Eroil Starr - A&M - AM-743-W
(LP) Temple Of Love - SP-9130-W | |
| 31 | 27 | (16) | LAST OF THE RED HOT FOOLS
The Jitters - Capitol - 73034-F
(LP) The Jitters - CLT-48126-F | 65 | 60 | (6) | DON'T MAKE ME WAIT FOR LOVE
Kenny G - Arista - AS1-9625-N
(LP) Duotones - AL-8427-N | 98 | 89 | (5) | INDIAN SUMMER
Dream Academy - Reprise - 92-81997-P
(LP) Remembrance Days - 92-56251-P |
| 32 | 28 | (20) | WHEN SMOKEY SINGS
ABC - Vertigo - SOV-2389-Q
(LP) Alphabet City - 832 391-1-Q | 66 | 50 | (17) | I JUST CAN'T STOP LOVING YOU
Michael Jackson - Epic - 34-07253-H
(LP) Bad - OE-40600-H | 99 | 82 | (10) | LIVING IN THE GOLDEN AGE
Gowen - Columbia - CA-3020-H
(LP) Great Dirty World - FC-40754-H |
| 33 | 35 | (12) | RAIN
Michael Breen - Alert - BDS-523-Q
(LP) Michael Breen - BD-1007-Q | 67 | 51 | (22) | LUKA
Suzanne Vega - A&M - AM-2937-W
(LP) Solitude Standing - SP-40098-H | 100 | 83 | (19) | MARY'S PRAYER
Danny Wilson - Virgin - VS1-378-W
(LP) Meet Danny Wilson - VL-2419-W |
| 34 | 29 | (25) | TOGETHER (The New Wedding Song)
Joey Gregorash - Attic - AT-357-W
(LP) N/A | | | | | | | | |

COVER STORY - by Graeme Boyce

Bourgeois Tagg's "live and learn" working

"If anybody had any sense," bluntly states Larry Tagg, "we'd be going crazy by now." For several reasons they're not, however, they're certainly on their way. Bourgeois Tagg's self-titled debut yielded Mutual Surrender, and a tour with labelmate Robert Palmer; their follow-up, Yoyo, has I Don't Mind At All climbing quickly, and an arena-sized tour with Heart.

"We didn't have anything to follow-up Mutual Surrender on the radio, basically," Tagg admits, "and a lot of people thought the album was a little 'techno,' just a little stiff. We recognized we needed to put more blood into the veins of the tracks this time around. That's why we got Todd (Rundgren) and went for a 'no-tech' approach to the recording.

"We were trying to create the psychedelic funk thing and we were leaning pretty heavily on the psychedelic," he continues. "We recorded a lot of stuff and put a lot of information on the tracks, it was pretty busy. People didn't want to try and absorb all that. I think this one breathes a little bit more, there's a lot more humanity to it."

This past March the B-T boys, with finished song in hand, entered Rundgren's Woodstock, New York studios and completed the recording of Yoyo. "He listened to the demos that we'd done," explains Tagg, "and say 'Here's where the lyrics need working on.' He talked almost exclusively about the lyrics. He thought all the music was stur-

dy but kept on us about the lyrics.

"There's a lot about the lyrics he wanted to be changed, just to satisfy him, and that really was the hardest part about the sessions. We were rewriting lyrics all the way up until we sang them." Rundgren, no slouch in either the writing or production fields, was listened to by the band and undoubtedly the veteran's experience and expertise have paid dividends.

Bourgeois Tagg have always openly suggested a combination of Sly Stone and the Beatles would epitomize success for them; Rundgren hence was a perfect match. The latter's forays into Beatlesque musical styles is traced back to the early days of Naz and the later days of Utopia (Deface The Music), with "cosmic" progressive rock the linking thread over the years.

Badfinger, James Cotton, the New York Dolls, Grand Funk Railroad, Meatloaf, the Tubes, Patti Smith and the Psychedelic Furs have all had albums produced by Rundgren. Bourgeois Tagg are in good company.

"He really didn't arrange that much," remarks Tagg. "He did have a tendency to

say 'This needs something different here . . . you guys go work it out.' While he read his computer manuals we'd go back and say 'Okay what do you think of this?' Then we'd lay it down.

"There wasn't a real hands-on approach to a lot of the arrangements but the 'sound' of the album, he really did have a lot to do with that, when you're talking about mixing and the things he does with the vocals. Although he wasn't sitting in there telling us to play a B-flat, instead of an A, he had his hand on the sound, from a control point of view on the board."

The band's songs are written individually, not collaboratively, the bassist and founding member reveals, which serves as an internal method of realistic quality control and seems to have eased them over the sophomore jinx. "We throw away a lot, before we even let the other guy hear what we've got and by that time it's 90 percent done.

"We're not the kind of band," Tagg concludes, "sitting in the living room with guitars strumming away . . . 'Here try this.' We put together sophisticated demos before the other guys even hear it and that's the way we work. But hopefully we are getting better as songwriters."

Music and social change: catching the wave

History has demonstrated, most effectively in recent memory, that music has consistently played an integral role and has remained at the forefront of social movements, exemplifying and personifying periods of common discontent and unrest. Battle cries and revolutionary songs: a change is going to come. Court jesters, minstrels and roving troubadours have all passed on a legacy of satire and wit, their successors today proudly carry as a torch of hope.

While Reaganism runs rampant throughout the Western civilized world, the seeds of dissatisfaction and anger have been planted. Now, only time will see to their fruition, slowly manifesting change. Though change cannot be created, it certainly can be fostered and nurtured into quite a formidable force, imposing to the status quo; the corporations - the controlling influences of this world.

The Beatles, the Stones and even Led Zeppelin were all catapulted into rock 'n' roll history books through those usual mechanisms available to record companies designed to create the glamour of stardom and all its benefits. The various media outlets are vital to the overall strategy, formalizing the eventual "trappings" of today's stars. In past days, the record companies were the responsible corporations, and the media simply their pawns, continuously and successfully manipulated.

Musicians are artists, yet fierce competition allows their original intent to take a backseat. To accept the economic realities of making music for mass consumption, to become popular, their integrity has to be compromised year after year. Their art is transformed into a marketable commodity and, for the sake of convenience, is called entertainment.

Some artists manage to retain their

ideals, opting to forego material wealth in the process, choosing natural popularity instead. Some don't. Musicians are invariably drawn into a pitched battle between the forces of commercialism, an unnatural popularity, and of being considered the consummate musician, the musician's musician. Those who are portrayed as being smart enough to combine both (and make a million) are simply lucky. Time is on their side.

Obviously, money can't buy a hit, but it sure does help. Bands are volatile. The future is always uncertain. For instance, people grow old and people die, and that's the only risk involved in selling rock 'n' roll. Therefore, it's not surprising that a hit

"... egos can be bruised, while some are damaged . . ."

supercedes the bandmembers themselves. It's also not surprising that an artist would prefer the realm and solace of self-discovery, rather than succumb quietly to the materialistic whims of the realistic label executive.

Unfortunately, if an artist's questions remain unanswered, assistance is offered in great abundance through either natural or artificial means because, ultimately, his happiness is at stake. Unhappy artists don't make commercially viable product, according to corporate logic anyway.

Musicians are mostly confused as to why they are indeed making music. Many just make excuses. A few believe levels of record sales are an indication of their ability to communicate. Perhaps, but not always. The need to communicate, and be understood, is an inherently human quality. Subsequently, egos can be bruised, while some are damaged beyond repair. Being put out to pasture at such a relatively early age is dangerous,

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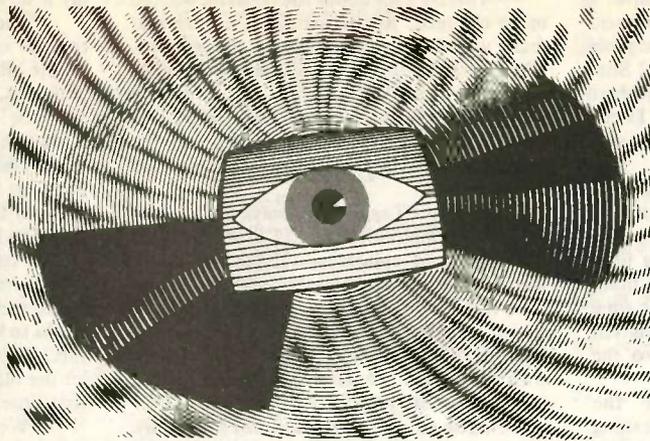
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however an unpleasant fact in the business of making music.

Certain marketing plans can succeed in selling records. After all, selling is selling. Money serves as an incredible force of motivation and profits are the bottom line - they are what really all the fighting is about. Money, someone's investment, is at stake. Priorities are thus established in a corporate environment with ease and each record's success is laboriously monitored, as its momentum is paced through the charts.

Record companies, by virtue of their oligopolistic stranglehold on the market, may be winning the battles but could sincerely be losing the war. Not the artists however.

Underground movements or resistance (again, in historical terms) to the status quo isn't itself viable, but upon discovery they serve as excellent barometers, harbingers of impending change. Then catch the wave and ride it to the beach. The free enterprise system works well enough that big business - and inept governmental bodies - can enter the fray, and with promotional budgets alone that dwarf any independent record company's entire yearly spending.

More importantly however, suppose a social movement were underway, at the precise time of their involvement? The implications resemble those of a prospector striking a vein of gold during the first day on the job. Lucky or smart?

New technology in today's recording facilities has afforded many bands an opportunity to seek fame and fortune without, and at the eventual expense of, going through "proper" channels. Hence, really arriving on the scene before their time. Even those bands who've experienced all the benefits of a commercially successful record, return to the studio intending to produce one better: by spending more money, by using more toys. That's a problem, a recipe for financial disaster.

However, it is encouraged at every level of the music industry. Traditionally, it's the only proven method of selling records. That's the idea. Bands, their managers and labels, have to spend money in order to make money. But the philosophy of "the more we spend, the more we'll make" is inherently wrong. Music, in its pure form, is an art. Artists are selfish, a musician writes music as a form of personal expression. If he only has

one thing to say, then he can only say it once.

Enter rock 'n' roll. Ideologically, rock 'n' roll was originally perceived as danger itself, the more fun it was. It was simply exciting. Until evolution had its way. Rock 'n' roll evolved to become physically dangerous to those who enjoyed it the most, fueling the fires of revolt and enticing an adoring consumer. Then, along with a few singers, guitarists and drummers, rock 'n' roll died. It wasn't fun anymore and it certainly wasn't worth dying for.

Time passed, but not for the memories. The musician's spirit had been broken, the purpose of his chosen profession lay in

**"... no one can paint
a Picasso
better than Picasso..."**

doubt, his dreams remained shattered. His recorded work was uninspired and sales eventually dropped. The bottom fell out of a once very profitable market. The future of rock 'n' roll was at stake, not an artist or an investment but a culture.

The rock 'n' roll hierarchy was purged and a "new breed" of both artist and marketing talent was thrust on the industry, an industry desperate for change. Very few of these artists have survived, suspicious of their success and uncertain of their own future, victims of time.

Rock 'n' roll isn't dangerous anymore. It is actually and accurately perceived today as entertainment. Most successful musicians today are simply entertainers, all competing for the same entertainment dollar. Because nothing's new and nothing's being done today that hasn't been done before. "Lite rock" is enjoying immense popularity because no one can paint a Picasso better than Picasso, and nobody can write a ballad better than a Beatle.

Bands that made music two decades ago have more relevance than the majority of

Decades pass and the same problems still exist

Perhaps what is most interesting about an industry so cyclical in nature is that in reality some things never really change anyway. Problems faced by the Canadian music industry two decades ago still exist today, in some cases horrendously exaggerated with the passage of time, caused by simple breakdowns in our lines of communication.

People: their individual personalities and conflicting egos, have combined quite effectively over the years to demonstrate how vulnerable an industry is to the qualms of a few in the trade. Competition, instead of strengthening, has actually weakened the economy of Canadian music.

Twenty years ago, very few people believed Canada even had a recording industry, including many Canadians, although independent production escalated at a furious pace during those formative years. According to RPM archives, a hard battle was fought throughout 1967, with Canada's studios taking the brunt of criticism. The quality was, it seems, unacceptable and New York was considered the proper place to record.

David Clayton Thomas' Out Of The

their current compatriots, reason their still-adoring publics, now powerful consumers.

Yet as time passes, new markets develop, a response to the passivity of an older rock 'n' roll generation, now content with the clarity of their Compact Disc players. Perhaps this is the clue; they are content. The younger generation isn't exactly being wholeheartedly looked over, but there is room for expansion (exploitation) and new acts are standing by the courage of their convictions, learning the lessons exacted on the predecessors of the new and exciting breed of rock 'n' roll artists.

Curiosity is one of man's more redeeming qualities. Always seeking something better, or more exciting, or just something new, has its drawbacks, but more often than not, the rewards justify the search. Throughout history, music has soothed the savage beast, but so long as it can do something, it can be sold. Once a painting has been painted, there's no harm in selling it. Nevertheless, a marketing genius is not an artist, and vice versa.



Symbolic in more ways than one, Aerosmith's Steve Tyler is flanked by John Rogers (l) and Mark Cavazzan both of Brighton Rock. Although Permanent Vacation has now surpassed gold, have they lost their impact?



U2, during their pre-Toronto date press conference held at the El Mocambo, suggested that their Mother record label suffers from being "badly organized" yet their generous efforts have not gone unnoticed: Eurythmic Dave Stewart has recently set in motion Anxious Records.

Sunshine, produced in Toronto by Duff Roman; The Staccatos' Let's Run Away, produced by Sandy Gardiner in Montreal; and I Believe In Sunshine by Passing Fancy, produced by Greg Hambleton in Toronto, were all examples used to defend Canadian facilities. Unfortunately these competent arguments fell on deaf ears and memories tend to be selective.

There were many more, suggested Stan Klees, one of the first producers of rock music during that era, "But," he added, "our hitmakers can't seem to spot them." and that was said exactly twenty years ago.

In the year when Canadians jointly celebrated Confederation lavishly, the music industry continued with its own version of "Clash Of The Titans". For many, this was a time of opportunity and exploiting a Canadian "sound" seemed to be the ticket. But first sell the Americans, and then the Canadians, on the idea.

Initial efforts were interesting and some were successful. Those though, who chose to record on Canadian soil, were most successful. The late Art Snider opened Sound Canada, an impressive and sizeable studio

RPM

**TOP 20
SINGLES
20 YEARS AGO**

- 1 RAIN PARK & OTHER THINGS
- Cowells
- 2 SOUL MAN
- Sam & Dave
- 3 HOLIDAY
- Bee Gees
- 4 YOUR PRECIOUS LOVE
- Marvin Gaye & Tammy Terrel
- 5 LOVE IS STRANGE
- Peaches & Herb
- 6 EXPRESSWAY TO YOUR HEART
- Soul Survivors
- 7 I'M WONDERIN
- Stevie Wonder
- 8 PLEASE LOVE ME FOREVER
- Bobby Vinton
- 9 I CAN SEE FOR MILES
- The Who
- 10 PEOPLE ARE STRANGE
- The Doors
- 11 NATURAL WOMAN
- Aretha Franklin
- 12 IT MUST BE HIM
- Vikki Carr
- 13 GLAD TO BE UNHAPPY
- Mamas & Papas
- 14 HEY BABY
- Buckingham
- 15 SHE IS STILL A MYSTERY
- Lovin' Spoonful
- 16 EVEN BAD TIMES ARE GOOD
- Tremeloes
- 17 LAZY DAYS
- Spanky & Our Gang
- 18 HOMBURG
- Procol Harum
- 19 IT'S YOU THAT I NEED
- Temptations
- 20 INCENSE & PEPPERMINTS
- Strawberry Alarm Clock

RPM

**TOP 20
SINGLES
15 YEARS AGO**

- 1 GARDEN PARTY
- Rick Nelson
- 2 BURNING LOVE
- Elvis Presley
- 3 I CAN SEE CLEARLY NOW
- Johnny Cash
- 4 LISTEN TO THE MUSIC
- Doobie Bros
- 5 NIGHTS IN WHITE SATIN
- Moody Blues
- 6 I BELIEVE IN MUSIC
- Gallery
- 7 SUNNY DAYS
- Lighthouse
- 8 I AM WOMAN
- Helen Reddy
- 9 IF I COULD REACH YOU
- 5th Dimension
- 10 I'D LOVE YOU TO WANT ME
- Lobo
- 11 DON'T DO IT
- The Band
- 12 SPACEMAN
- Nilsson
- 13 BEN
- Michael Jackson
- 14 WITCHY WOMAN
- Eagles
- 15 I'LL BE AROUND
- Spinners
- 16 ELECTED
- Alice Cooper
- 17 DING A LING
- Chuck Berry
- 18 THUNDER AND LIGHTNING
- Chi Coltrane
- 19 RUNNING BACK TO SASKATOON
- The Guess Who
- 20 SUMMER BREEZE
- Seals & Croft

RPM

**TOP 20
SINGLES
10 YEARS AGO**

- 1 YOU LIGHT UP MY LIFE
- Debby Boone
- 2 NOBODY DOES IT BETTER
- Carly Simon
- 3 BOOGIE NIGHTS
- Heatwave
- 4 I FEEL LOVE
- Donna Summer
- 5 MAKE YOUR BROWN EYES BLUE
- Crystal Gayle
- 6 BABY WHAT A BIG SURPRISE
- Chicago
- 7 JUST REMEMBER I LOVE YOU
- Firefall
- 8 STAR WARS THEME
- Meco
- 9 COLD AS ICE
- Foreigner
- 10 SOMETIMES WHEN WE TOUCH
- Dan Hill
- 11 HELP IS ON THE WAY
- Little River Band
- 12 IT WAS ALMOST LIKE A SONG
- Ronnie Milsap
- 13 IT'S ECSTASY ... NEXT TO ME
- Barry White
- 14 WE'RE ALL ALONE
- Rita Coolidge
- 15 BLUE BAYOU
- Linda Ronstadt
- 16 WE JUST DISAGREE
- Dave Mason
- 17 HOW DEEP IS YOUR LOVE
- Bee Gees
- 18 THAT'S ROCK 'N' ROLL
- Shawn Cassidy
- 19 SHE DID IT
- Eric Carmen
- 20 SEND IN THE CLOWNS
- Judy Collins

RPM

**TOP 20
SINGLES
5 YEARS AGO**

- 1 GLORIA
- Laura Branigan
- 2 UP WHERE WE BELONG
- Joe Cocker/Jennifer Warnes
- 3 THE LOOK OF LOVE
- ABC
- 4 DOWN UNDER
- Men At Work
- 5 STEPPIN' OUT
- Joe Jackson
- 6 DA DA DA
- Trio
- 7 HEART ATTACK
- Olivia Newton-John
- 8 HEARTLIGHT
- Neil Diamond
- 9 PRESSURE
- Billy Joel
- 10 DIRTY LAUNDRY
- Don Henley
- 11 IT'S RAINING AGAIN
- Supertramp
- 12 THE ONE YOU LOVE
- Glenn Frey
- 13 SHOCK THE MONKEY
- Peter Gabriel
- 14 TRULY
- Lionel Richie
- 15 JACK & DIANE
- John Cougar
- 16 HARD TO SAY I'M SORRY
- Chicago
- 17 BLUE EYES
- Elton John
- 18 WHATCHA GONNA DO
- Chilliwack
- 19 START TELLIN' THE TRUTH
- Toronto
- 20 ARIAS & SYMPHONIES
- Spoons

*Top
Cancion*
SINGLES

- 1 TRY
- Blue Rodeo - Risque Disque
- 2 CONTACT
- Platinum Blonde - Columbia
- 3 STAY WITH ME
- Tu - RCA
- 4 POP GOES THE WORLD
- Men Without Hats - Mercury
- 5 LAST OF THE RED HOT FOOLS
- The Jitters - Capitol
- 6 RAIN
- Michael Breen - Alert
- 7 TOGETHER
- Joey Gregorash
- 8 DANCE DESIRE
- Haywire - Attic
- 9 DREAM GIRL
- FM - Duke Street
- 10 TIME STAND STILL
- Rush - Anthem

*Top
Cancion*
ALBUMS

- 1 RUSH
- Hold Your Fire - Anthem
- 2 BLUE RODEO
- Outskirts - Risque Disque
- 3 HAYWIRE
- Don't Just Stand There - Attic
- 4 PLATINUM BLONDE
- Contact - Columbia
- 5 HELIX
- Wild In The Streets - Capitol
- 6 LOVERBOY
- Wildside - Columbia
- 7 NORTHERN PIKES
- Big Blue Sky - Virgin
- 8 ROBBIE ROBERTSON
- Robbie Robertson - Geffen
- 9 THE GRAPES OF WRATH
- Tree House - Capitol
- 10 CHALK CIRCLE
- Mending Wall - Duke Street

*Top
Cancion*
A/C SINGLES

- 1 STAY WITH ME
- Tu - RCA
- 2 ALL ALONE
- Russ Little - Tembo
- 3 BELIEVE IN ME
- Paul Janz - A&M
- 4 WHATEVER HAPPENED TO ROMANCE
- Danny Diaz - Jewel
- 5 SENSATION
- The Sailcats - The Label
- 6 FAST TRAIN TO TOKYO
- Rita MacNeil - Virgin
- 7 MARY LOU
- Ronnie Hawkins - Epic
- 8 RUN WITH US
- Lisa Loughead - Run
- 9 NEVER THOUGHT (I Could Love)
- Dan Hill - Columbia
- 10 THE INDEPENDENCE
- Marc Jordan - RCA

*Top
Cancion*
COUNTRY SINGLES

- 1 TRY
- Blue Rodeo - Risque Disque
- 2 TRUE BLUE
- Anne Lord - Comstock
- 3 ALL I REALLY NEED
- Audie Henry - Canyon Creek
- 4 ROLLER COASTER
- Alibi - Comstock
- 5 COWBOY PRIDE
- Ian Tyson - Stony Plain
- 6 GONNA FOLLOW MY MUSIC
- Marty Gillan - Comstock
- 7 WALK IN THE RAIN TONIGHT
- Gary Fjellgaard - Savannah
- 8 MAMA (You'll Be So Proud Of Me)
- Bootleg - Rana
- 9 RAISED BY THE RADIO
- Mercey Brothers - MBS
- 10 I MUST HAVE MADE A MISTAKE
- Boone & The Girls - Golden Eagle

that quickly attracted U.S. attention, and business was very good.

Snider encouraged bands to record at his studio, hoping they would eventually "find" their own sound, and then be able to market it. "Groups have to experience their own sound played back to them technically correct to improve their techniques," he said. "They must record continuously to improve and reach the point of professionalism to be able to compete."

Since the dawning of recorded musical history, musicians have always been asked to compete: with themselves, with their producer and with the audience they face each night. They must constantly win everybody over. Not their manager though.

Managers walk on thin ice, and for Canada this is appropriate, but the blame for their acts failure almost assuredly rests with somebody else. The excuses fall on everybody else's shoulders. "The band just didn't have it together" or as some put it, "The record company didn't . . ." The fault is never the manager's, that is unless he's subsequently fired, and the tables are thus turned.

Therefore at a time when Polydor were opening their Montreal offices; when the



Guess Who and The Stampeders were competing with Traffic, The Doors, The Who, and, of course, the Beatles, et al, obviously the competition hasn't decreased in intensity over the years. But attitudes have.

An economy is an equation based on supply and demand. The number of musicians in any given economy greatly exceeds demand, the price decreases, attempting to correct the problem by forcing out those people who can no longer afford to compete.

The music industry has an interesting tendency to overcompensate ruling market forces. Managerial skill and promotion combine to alleviate an inherent lack of talent and in many instances this strategy succeeds in recouping an apparent lost investment. This propagates the problem, and compounds those already faced by the musician.

In an industry that feeds itself on egos, and always has, musicians mistakingly believe they are good, if they succeed. Though there are several exceptions, it is the musician who must fill the stadium or reach

FACTOR programs can only help industry - Shaw

In an industry which some observers suggest is on the verge of collapse, the saying "Out with the bad air and in with the good" holds a great degree of truth. The Canadian music industry is undergoing a change, not only in personnel but in musical direction as well. Helping to foster, and perhaps accelerate, its growth is the Toronto-based FACTOR organization.

If an analogy between the "cream always rises to the top" and the music industry can be drawn, then FACTOR (the Foundation to Assist Canadian Talent on Record) is at least striving to increase the number of musical works being selected at an A&R level in Canada. Unfortunately, cream isn't the only substance that has a tendency to float.

The foundation, founded by several leading broadcasters is 1982 and initially administered by CIRPA (The Canadian Independent Record Production Association),

gold or remain alive, in order to be considered successful. Only in rare instances is the successful musician both good and an artist, in his own right.

Twenty years ago, some musicians ventured into the U.S. while others preferred to remain. Those who emigrated simply recorded American music because that's what was asked of them, in order to be successful. Yet for those who remained in Canada, where Canadian groups competed against each other, a Canadian "sound" did eventually prevail. However, it has taken years of maturation to evolve to where it is actually recognized as such today.

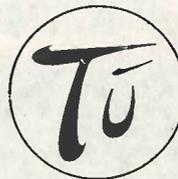
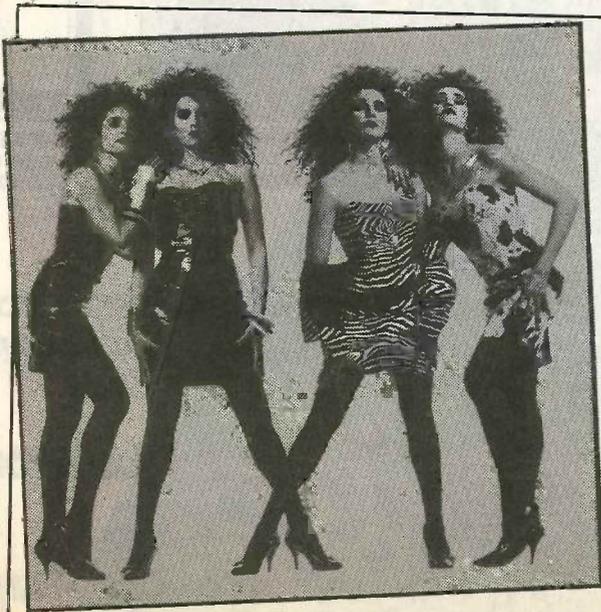
Now, technological advances in the recording and production fields have allowed that "sound" to materialize, naturally. No longer is it necessary to travel stateside to record a Canadian "sounding" record, that can be done at home. What is necessary are the skills to market that "sound" abroad, and in this department, Canada is in short supply.

now has at its disposal not only the monies supplied by the broadcasting community, but also the federal Department of Communication's annual contribution of \$3.7 million; the objective being simply to stimulate the Canadian independent recording industry.

Though "stimulate" is an understatement, the overall effects on the industry have been extensive, both in the corporate boardrooms and on the street, and "right across the country," says Mel Shaw, FACTOR's recently appointed Executive Director.

Studios participating in the New Talent award program for instance, include all the major facilities, from Nova Scotia to British Columbia and as far north as Yellowknife, helping to expose bands, some who have never entered a studio previously, to the realities of recording and what exactly to do with that finished piece of product.

"It's expanding," adds Shaw, former manager of The Stampeders, and never a



Yes, it could be described as art (looking at the cover), but in plain English, it means a striking debut album for this identical twin-sister act. Their first single, STAY WITH ME, has made constant chart gains at radio over the past TU months and the video is in medium rotation at MuchMusic.

Amanda and Cassandra wrote all but one of the songs on the album and, together with their publisher, Diblasi Communications, they chose CAPAC to represent their performing rights interests.

Composers Authors and Publishers Association of Canada

capac

Serving the Canadian music and broadcasting industries

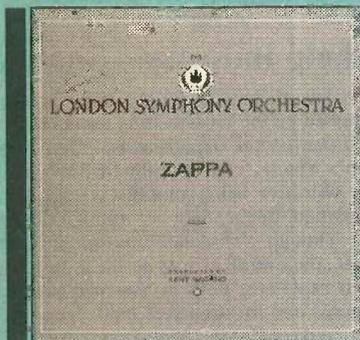
1240 Bay Street, Toronto, Ont. M5R 2C2 (416) 924-4427
1245 Ouest, rue Sherbrooke, Montréal, Québec H3G 1G2 (514) 288-4755
1155 Robson Street, Suite 703, Vancouver, B.C. V6E 1B9 (604) 689-8871

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RYKODISC

"A Record Company that doesn't make Records"
A Music Label specializing in the release of Compact Discs

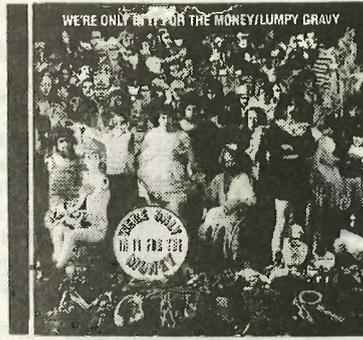
featuring:



LONDON SYMPHONY ORCHESTRA
RCD 10022 • DDD



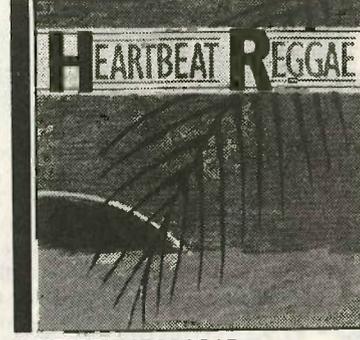
THE GRAND WAZOO • RCD 10026
• AAD



WE'RE ONLY IN IT FOR THE MONEY/
LUMPY GRAVY • RCD 40024 • AAD



APOSTROPHE/OVERNITE SENSATION
RCD 40025 • AAD



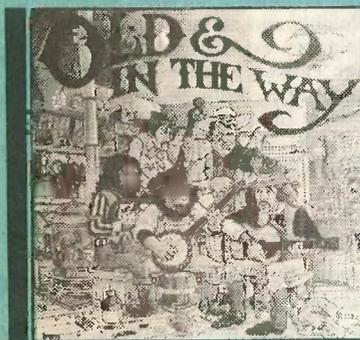
HEARTBEAT REGGAE
RCD 20019 • 60+ minutes • AAD



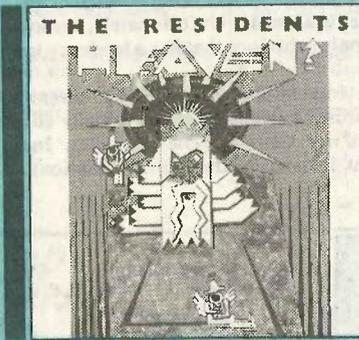
ROUNDER FOLK
RCD 20018 • 60+ minutes • AAD



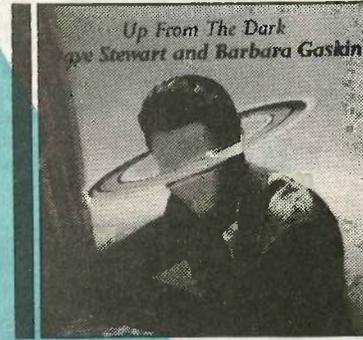
OUT OF THE BLUE
RCD 20003 • 60+ minutes • AAD



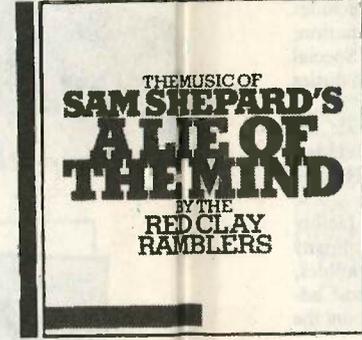
OLD & IN THE WAY
RCD 10009 • AAD



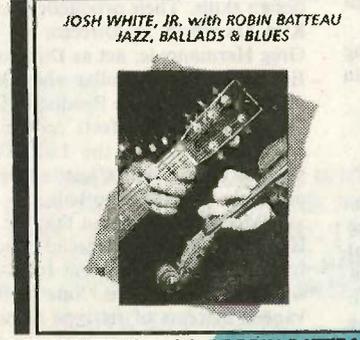
• THE RESIDENTS "Heaven?"
RCD 20012 • 60+ minutes • AAD
• THE RESIDENTS "Hell!"
RCD 20013 • 60+ minutes • AAD



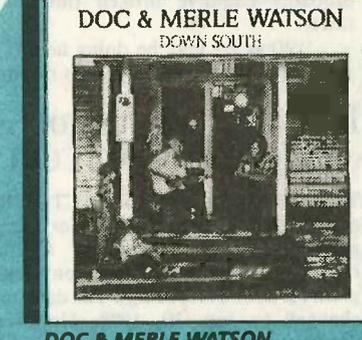
DAVE STEWART/BARBARA GASKIN
"Up From The Dark"
RCD 10011 • AAD/ADD



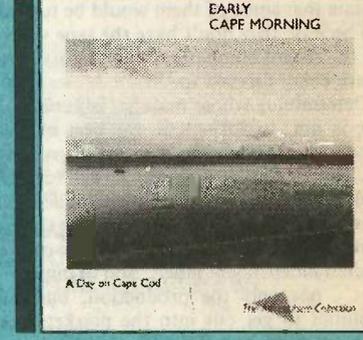
THE MUSIC OF
SAM SHEPARD'S
A LIE OF THE MIND
BY THE
RED CLAY RAMBLERS
RCD 10034 • ADD



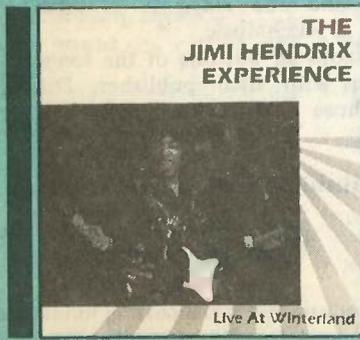
JOSH WHITE, JR. with ROBIN BATTEAU
"Jazz, Ballads, and Blues"
RCD 10033 • DDD



DOC & MERLE WATSON
"Down South"
RCD 10008 • ADD



THE ATMOSPHERE COLLECTION
"A Day on Cape Cod"
60+ minutes • DDD
• EARLY CAPE MORNING • RCD 30014
• BABBLING BROOK • RCD 30015
• SUNSET SURF • RCD 30016
• SUMMER RAIN • RCD 30017



THE JIMI HENDRIX EXPERIENCE
"Live at Winterland"
RCD 20038 • ADD

...plus...

the new Ritchie Havens releases: "Collection" & "Sings Beatles and Dylan"
as well as many, many more titles



"Sound From a Flash of Light..."



Contact your local CBS Representative for all the Dirty Details.

recipient of monetary assistance in the '60s. "The number of people in the program grows each year and although some people say 'I've never heard of these people . . . ' Well, the idea is: This is their start . . . this is their first chance, and it gives them a chance in a professional setting far earlier than groups in previous years would've ever had."

FACTOR's goal is to assist, and they assist in all fields of music from pop and rock to country and jazz, everybody gets a chance, and that's fair. "It's a great many studios from across Canada saying that they would like to participate in this program," says Shaw, and from there, musicians can either shop their tape to the various labels or apply to FACTOR for a loan, hoping to produce a commercially viable record.

A panel of music industry individuals listen to the applicant's submissions, weighing "the creative nature, the music, the content, a presumption of sales potential or the presumption of airplay," explains Shaw, "and it's accepted or rejected in accordance with the viewpoints of the panel of evaluators, and you have to be selected by two panels out of three.

"There's only a finite amount of money in each program, so it better be good,

". . . due to the fact that it's an industry program . . . it's not the Arts Council."

Mel Shaw

and look at the competition," he continues. "We've doubled the numbers from last year, so it does get tougher as the quality increases. In the New Talent situation, it would be the first time that some of them would be turned down because they don't have the tape yet to go to the record companies, but at least here they are being listened to."

Determining whose material is good and whose is not, is difficult in the best of circumstances, after all, the musician's art is at stake. But FACTOR does encourage further recording efforts from its rejected applicants. "It's set up for the development of the Canadian record industry, and the structure of the Canadian independent labels, and to improve on . . . not only the production, but the capabilities to get out into the marketplace and to get distribution.

"If an artist is in a small town or city, they don't know a soul, and they contact us and say they want to receive \$20,000 to make an album" relates Shaw. "But they don't have an address of a record company, they don't know who distributes, they don't know how to get a record out . . . they just have the ability.

"Now, if they go through the evaluation process and are successful, without a pre-requirement, they have 60 days to try to get distribution, and if they can't, they can come back to FACTOR and they are given monies to make a single. Then we request of them to press enough records to mail to radio stations, so the tape won't linger on the shelf forever.

"In the worst scenario, they are not encumbered, they still get that chance. On the other side, if Aquarius Records finds an act,

they've got national distribution, they've got a marketing campaign . . . they've had some success, they've proven themselves in the marketplace and . . . due to the fact that it's an industry program . . . it's not the Arts Council, if you are sincere about entering the music industry, then this is the program."

This past year has seen a preponderance of new acts that have enjoyed success at radio and at the retail level in the Canadian marketplace, as a direct result of the various FACTOR programs, whether for their album, video or even international touring schedule. However, these are repayable loans, Shaw stresses, not handouts and loans that financial institutions would certainly not consider.

Whether this infusion of cash into the independent recording scene is artificially propping up uneconomical companies or not, the fact remains it's helping, and the more the merrier, yet is it right? Should bands and their respective labels receive these funds which constantly upsets the normal market forces, as well as the "majors" own marketing efforts?

Shaw and the The Stampeders moved from Calgary to Toronto in 1966 and in each subsequent year, over the next four, released a single, and until the bandmembers went their separate ways, they had recorded ten albums and had scored 21 charted records. "But," remarks Shaw, "several of those records throughout the '60s should have been played more often.

"I started putting out records in 1960, a full ten years before Canadian content, and if you're in the business and want to make records, you will anyway. But if there had been something like this back then, I may have been able to put out an album and they probably could've broken through a lot faster.

"What we may be doing here is saving years of a career, actually years of putting in

Deadline submission is changed by FACTOR

The Board of Directors of FACTOR has announced a change in deadline for submitting applications for funding for all musical categories under the organization's loan program for sound recordings. The date has been changed to Jan. 30, 1988. However, the deadlines for submitting applications for New Talent Demo Awards, Video, International Tour Support and Radio Syndication proposals remain unchanged.

There has apparently been what is described as "an unprecedented demand on the FACTOR loan program", which has resulted in the funding for sound recording being "virtually committed" for the fiscal year ending Mar. 31, 1988. This demand is further described as "a strong indication of the need and value of the FACTOR Loan program to the Canadian Independent music industry.

The FACTOR loan program provides financial assistance to record labels and record producers for the production of Canadian sound recordings. The organization, to date, has supported approximately 390 FACTOR loans and more than 100 New Talent Demo Awards.

work and effort. It's some assistance though they normally wouldn't have, if they are successful in getting it," Shaw concludes. "But to me, it's not enough to have them think they're on a gravy train. The more that gets recorded, the better the records, and the more they can get into the marketplace, the more they can sell."

In essence the FACTOR organization is only a small cog in the music industry wheel. Recording costs are actually a fraction of the total cost incurred by a band attempting to achieve success with music. All industry factions share a mutual goal: to increase their audience. Now, radio, retail, record companies and the artist are sitting down at one table and discussing how to do it.

It's also important to remember that FACTOR does not cover the costs of marketing, advertising, tracking, phone calls, or even the pressing, jackets, shipping and promotion. All FACTOR does is give artists a chance. In the music industry that requires money, and in the real world, a song is only worth the tape it's recorded on.

Producers and designers team to open new facility

A group of producers and video special-effects designers have teamed to open a new production complex in Toronto. The facility, flying the banner of Side Effects, specializes in 3-D computer animation, video special-effects and full video edition for the television advertising and corporate video markets.

Heading up the new service is Nigel McGrath, President of McGrath & Associates and James Muir of Programmed Communications. Both are widely recognized in the industry for their production and design skills. Their production team includes Kim Davidson as Director of Animation; Greg Hermanovic, act as Director of Special Effects; and John Stollar who takes on duties as Director of Video Production.

Recent Side Effects credits include the graphics intro for the Labatt's television specials on the 1987 Canada Cup of Hockey and Labatt's NFL Football.

McGrath points out that the new facility is the first full service special effects company to use the Alias/1 System for 3-D graphics, which he describes as "one of the most advanced systems of its type anywhere in the world."

McGrath continues with, "More and more producers, art directors and production companies are beginning to appreciate the outstanding advantages of 3-D graphics in marketing promotions, and we at Side Effects believe the industry is looking for provocative alternatives and are discovering that computer generated special effects are both exciting and affordable."

McGrath also points out that what sets Side Effects apart from other production houses is that his people are design oriented and understand production. "We too, are producers in our own right," says McGrath concluding with, "and we are confident that we can show other producers that we are equally creative and have a strong design sense to help them achieve their production and communications goals through imaginative graphics that work."

A WARNER ELEKTRA ATLANTIC 6 PACK TO GO.

YES (79 94497)

LOVE WILL FIND A WAY

Across-the-board #1's at AOR are translating at CHR: Added CKLG • CFTR • CHEO • CKCK • CKOM • CHAB. Charted CKOC-30 • CKOI-32 • CJMF-3 • CFLS-28 • CKLG-39 • CKTS-39 • CHED-29 • CKCK-39 • and more.

LEVERT (78 92177)

CASANOVA

No. 1 in the clubs; now busting wide open at CHR and pulling females and phones: CHED-7 • CKRA-19 • CKLC-17 • CFTR-14 • CKOC-26 • CJBK-6 • CJOM-8 • CHYM-11 • CKOI-31 • AM 106 debut -21 • FM 96-Heavy, and more.

DEBBIE GIBSON

(78 91877)

SHAKE YOUR LOVE

Chartbound follow-up to her top ten debut **Only In My Dreams**. Just out and on: CKCK-31 • CKLG debut 38 • AM 106 • CKPR • CKOI • CHED • CKDA • CKSL • CFGO • CKTS. R & R: 23B-17B (209/11) BB: 24B-18B.

INXS (78 91887)

NEED YOU TONIGHT

The logical successor to **What You Need**, a steaming, irresistible groove from the fabulous **KICK** LP. R & R: BREAKER! BB: 54B-44B. Out and on: AM 106 • CKOI • CJOM • CJMF • CFLS.

GEORGE HARRISON (92 81787)

GOT MY MIND SET ON YOU

Multi-format first smash from the much talked about new **Cloud Nine** album. Two different videos on your TV screen now! R & R: 40B-34B BB: 44B-38B.

LOS LOBOS (92 81867)

COME ON, LET'S GO

Hit #2 from the phenomenal QUADRUPLATE PLATINUM soundtrack **La Bamba**: CKLG-26 • CHED-29 • AM 106-22 • CKCK-25 • CKOC-32. R & R: 18B-15B.



MARKETED BY

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Music of Canada, Ltd.



COAST TO COAST

RPM TOP THIRTY WESTERN CANADA

- 1 2 I THINK WE'RE ALONE
- Tiffany
- 2 1 MONY MONY
- Billy Idol
- 3 5 HEAVEN IS A PLACE
- Belinda Carlisle
- 4 7 THE TIME OF MY LIFE
- Jennifer Warnes/Bill Medley
- 5 3 CAUSING A COMMOTION
- Madonna
- 6 6 BAD
- Michael Jackson
- 7 12 CONTACT
- Platinum Blonde
- 8 11 BRILLIANT DISGUISE
- Bruce Springsteen
- 9 4 HERE I GO AGAIN
- Whitesnake
- 10 10 IT'S A SIN
- Pet Shop Boys
- 11 9 STREETS HAVE NO NAME
- U2
- 12 8 LITTLE LIES
- Fleetwood Mac
- 13 24 FAITH
- George Michael
- 14 20 BEEN IN LOVE BEFORE
- Cutting Crew
- 15 17 THE ONE I LOVE
- R.E.M.
- 16 16 U GOT THE LOOK
- Prince
- 17 21 C'MON LET'S GO
- Los Lobos
- 18 19 STAY WITH ME
- Tu
- 19 22 CASANOVA
- Lvert
- 20 18 DANCE DESIRE
- Haywire
- 21 26 TRY
- Blue Rodeo
- 22 15 CARRIE
- Europe
- 23 ... POP GOES THE WORLD
- Men Without Hat
- 24 28 WE'LL BE TOGETHER
- Sting
- 25 13 LOST IN EMOTION
- Lisa Lisa & Cult Jam
- 26 14 PAPER IN FIRE
- John Mellencamp
- 27 ... LOVE WILL FIND A WAY
- Yes
- 28 ... SO EMOTIONAL
- Whitney Houston
- 29 30 SHOULD'VE KNOWN BETTER
- Richard Marx
- 30 ... HOURGLASS
- Squeeze

RPM TOP THIRTY CENTRAL CANADA

- 1 1 MONY MONY
- Billy Idol
- 2 2 ONLY IN MY DREAMS
- Debbie Gibson
- 3 11 TRY
- Blue Rodeo
- 4 15 HEAVEN IS A PLACE
- Belinda Carlisle
- 5 16 I THINK WE'RE ALONE
- Tiffany
- 6 18 TIME OF MY LIFE
- Jennifer Warnes/Bill Medley
- 7 8 CAUSING A COMMOTION
- Madonna
- 8 7 LOST IN EMOTION
- Lisa Lisa & Cult Jam
- 9 3 HEARD A RUMOUR
- Bananarama
- 10 5 HERE I GO AGAIN
- Whitesnake
- 11 6 BAD
- Michael Jackson
- 12 12 IT'S A SIN
- Pet Shop Boys
- 13 9 BRILLIANT DISGUISE
- Bruce Springsteen
- 14 14 THE ONE I LOVE
- R.E.M.
- 15 23 FAITH
- George Michael
- 16 21 CASANOVA
- Lvert
- 17 17 LITTLE LIES
- Fleetwood Mac
- 18 4 PAPER IN FIRE
- John Mellencamp
- 19 20 CONTACT
- Platinum Blonde
- 20 10 TOGETHER
- Joey Gregorash
- 21 24 WE'LL BE TOGETHER
- Sting
- 22 29 U GOT THE LOOK
- Prince
- 23 25 STAY WITH ME
- Tu
- 24 ... POP GOES THE WORLD
- Men Without Hat
- 25 13 LA BAMBA
- Los Lobos
- 26 ... HOURGLASS
- Squeeze
- 27 27 BEEN IN LOVE BEFORE
- Cutting Crew
- 28 30 C'MON LET'S GO
- Los Lobos
- 29 ... GOT MY MIND SET ON YOU
- George Harrison
- 30 28 LAST OF RED HOT FOOLS
- The Jitters

RPM TOP THIRTY EASTERN CANADA

- 1 1 MONY MONY
- Billy Idol
- 2 5 TRY
- Blue Rodeo
- 3 6 CAUSING A COMMOTION
- Madonna
- 4 9 I THINK WE'RE ALONE
- Tiffany
- 5 3 HERE I GO AGAIN
- Whitesnake
- 6 4 BAD
- Michael Jackson
- 7 12 IT'S A SIN
- Pet Shop Boys
- 8 18 TIME OF MY LIFE
- Jennifer Warnes/Bill Medley
- 9 10 BRILLIANT DISGUISE
- Bruce Springsteen
- 10 13 CASANOVA
- Lvert
- 11 20 HEAVEN IS A PLACE
- Belinda Carlisle
- 12 2 PAPER IN FIRE
- John Mellencamp
- 13 8 LOST IN EMOTION
- Lisa Lisa & Cult Jam
- 14 11 U GOT THE LOOK
- Prince
- 15 7 HEARD A RUMOR
- Bananarama
- 16 14 CARRIE
- Europe
- 17 17 ONLY IN MY DREAMS
- Debbie Gibson
- 18 22 THE ONE I LOVE
- R.E.M.
- 19 29 NOTHING'S GONNA STOP
- Samantha Fox
- 20 24 CONTACT
- Platinum Blonde
- 21 21 LITTLE LIES
- Fleetwood Mac
- 22 25 STAY WITH ME
- Tu
- 23 23 RAIN
- Michael Breen
- 24 ... FAITH
- George Michael
- 25 27 BEEN IN LOVE BEFORE
- Cutting Crew
- 26 ... POP GOES THE WORLD
- Men Without Hats
- 27 ... Got My Mind Set On You
- George Harrison
- 28 28 LAST OF RED HOT FOOLS
- The Jitters
- 29 30 WE'LL BE TOGETHER
- Sting
- 30 15 LA BAMBA
- Los Lobos

TOP THIRTY

- 1 1 MONY MONY
- Billy Idol
- 2 3 IT'S A SIN
- Pet Shop Boys
- 3 4 ANIMAL
- Def Leppard
- 4 5 TIME STANDS STILL
- Rush
- 5 8 WE'LL BE TOGETHER
- Sting
- 6 7 THE ONE I LOVE
- R.E.M.
- 7 9 THE TIME OF MY LIFE
- Jennifer Warnes/Bill Medley
- 8 10 HEAVEN IS A PLACE
- Belinda Carlisle
- 9 13 FAITH
- George Michael
- 10 15 BRILLIANT DISGUISE
- Bruce Springsteen
- 11 11 CONTACT
- Platinum Blonde
- 12 2 BAD
- Michael Jackson
- 13 17 LITTLE LIES
- Fleetwood Mac
- 14 6 U GOT THE LOOK
- Prince
- 15 20 POP GOES THE WORLD
- Men Without Hats
- 16 12 STREETS HAVE NO NAME
- U2
- 17 21 I'VE BEEN IN LOVE BEFORE
- Cutting Crew
- 18 24 HOURGLASS
- Squeeze
- 19 23 SKELETONS
- Stevie Wonder
- 20 26 CHERRY BOMB
- John Mellencamp
- 21 22 PERSONA NON GRATA
- Gino Vannelli
- 22 14 WHO WILL YOU RUN TO
- Heart
- 23 16 LOST IN EMOTION
- Lisa Lisa & Cult Jam
- 24 ... GOT MY MIND SET ON YOU
- George Harrison
- 25 18 VICTIM OF LOVE
- Bryan Adams
- 26 28 THINGS I DO FOR MONEY
- Northern Pikes
- 27 29 LOVE WILL FIND A WAY
- Yes
- 28 ... WAY YOU MAKE ME FEEL
- Michael Jackson
- 29 19 NOTORIOUS
- Loverboy
- 30 25 HERE I GO AGAIN
- Whitesnake

HIT BREAKERS



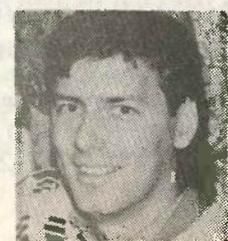
SAMANTHA TAYLOR
Video Hits - CBC-TV
picks
WHEN A MAN LOVES
A WOMAN - Luba



STEWART DUNCAN
Sam's - Yonge St. - Toronto
picks
RY COODER
Got Rhythm



ROBIN RAM
Sound Insight - Toronto
picks
BUSTER POINDEXTER
Self-Titled

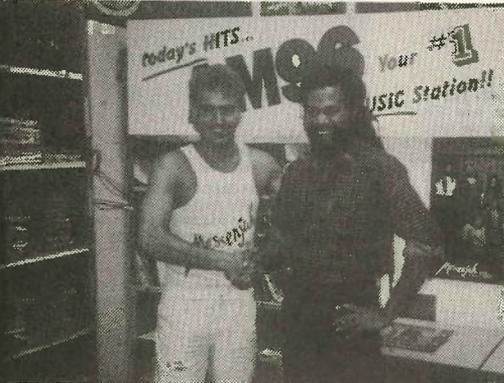


WAYNE WEBSTER
CKFM - Toronto
picks
CHERRY BOMB
John Mellencamp



CFFX (C-FOX) takes over from CKWS

Kingston's CKWS ceased operations on Sept. 4, and a new radio station officially began broadcasting on the same frequency on Sept. 8. Joe Leone, Vice President of Programming of the new CFFX (C-FOX), says Kingston "was in need of a radio station that specialized in hits of the '60s and '70s and of today." A major promotional campaign took place in September and October which included newspaper, busboards, TV, \$5,000 in cash giveaway and a fox mascot. The new station boasts one of the largest newscentres in the broadcast industry, plus a staff meteorologist.



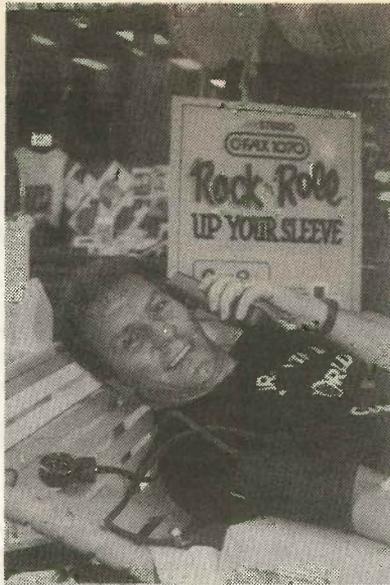
AM96 Music Director Ken Green with Messejah's Ojji Harvey, who was promoting his new Cool Operator LP.



Ken Green, AM 96 Cambridge Music Dir (r) with Tom Stephen, Jeff Healey, Joe Healey. The famous bluesman was playing at The Highlands, a local hotspot.



Lethbridge Heart fans arrive at Calgary's Saddledome for the band's Southern concert date. LA-107 personality, Gary McGowan (kneeling, front row, lower left), hosted all the Concert Bus fun.



C-FAX morning personality Barry Bowman didn't let the fact he had a needle in his arm at a Red Cross Blood Donor Clinic, keep him off the air. His pint officially launched the drive, which netted 350 pints of blood during the special promotion.

Canadian Forces honours C-FAX host

Joe Easingwood, C-FAX talk show host and a longtime Victoria broadcaster, has been awarded the Maritime Forces Pacific Plaque for his contributions to the people in the Canadian Forces over the past 25 years. The plaque was awarded by Rear-Admiral R.D. Yanow, and presented to Easingwood "on

Willy's Comedy Shack gaining internationally

Tim McLarty, President and General Manager of the Toronto-based Willy's Comedy Shack & Burger Emporium, reports a wide range of interest in the firm's radio comedy packages. As well as a number of Canadian stations on line, there are now several U.S. subscribers "and a lot of other possibilities," says McLarty.

Each week, subscribers receive a 7" reel of current comedy, dealing with situations happening "right now", explains McLarty, "plus weekly gold material that can be used over a long period of time."

McLarty goes on to explain that "Each reel contains no less than ten bits per week. We offer spoof commercials, song parodies, drop-in skits, plus your own cast of wacky characters . . . like Verne Giffley, headbanger at the Foodking, Queen Mother from the Buckingham Palace of Palatable Delight, and celebrity crazies like The King (Elvis), Pee-wee Headroom, Rocky, Ronnie, Jim and Tammy C.A., Immelda the fashion expert, and much more."

McLarty concludes with, "You might ask what makes our service so great? Well, not only do we send out a weekly supply of topical comedy . . . the funniest anywhere, but we customize it to the station's format. Willy's comes in two flavours - the Contemporary/AOR version, or the A/C-MOR version. This way subscribers will be able to use more comedy for their money."

the air" by Major Robin Alford, Senior Information Officer at Canadian Forces Base, Esquimalt. Easingwood's involvement with the military goes back to the '50s when he prepared special news bulletins for sailors who were away from Victoria on naval exercises. He also hosted a radio show for wives and sweethearts of navy men to call in requests, dedications and messages. The shows were sent by the Forces to the ships at sea.

CKSL launches unique promotion

CKSL Radio, London asked their listeners the question, "Who do you think you are?" and asked them to call morning show hosts Rich Greven and Norm Borg and give them their best impersonation. Twenty of the callers became semi-finalists and performed live at Kiplings, a local nite club. The grand prize was a walk-on part on the TVer, Night Heat with Greven. The winner, Thomas Pogachar and Greven did their walk-on for Mean Business, which aired on CTV, Nov. 5. CBS plans to air the episode sometime in January of next year.

Crime Stoppers award to CJCJ

Charlie Russell, General Manager of CJCJ Radio, Woodstock, New Brunswick, sends news that the station has won 1st place for the best radio produced Crime Of The Week, presented by Crime Stoppers International at their 8th Annual Conference in Casper, Wyoming. The station also won 1st place for the best P.S.A.



Windsor's OM-FM hosted a free breakfast at a local Burger King. The station's Promo Coordinator, Joan Lamoureux (centre) had breakfast with several lucky listeners. A series of this type of promotion will be run throughout the area.



Rick Hansen gives C-FAX talk show host Joe Easingwood a big smile and thumbs up sign as he arrives for a radio-TV simulcast of Easingwood's City Desk program.

ALBUMS



TRIUMPH - Rock
Surveillance - MCA-42083-J

Pardon the expression, but this album's got balls. Rik Emmett, for example, kicks some serious butt on Never Say Never, then Headed For Nowhere features super guitar work from Steve Morse. The album's got that right amount of edge the fans will really appreciate and will certainly admonish them of previous uninspired work. Produced by Thom Trumbo and the band, quite seriously, this could be the band's most successful outing to date.

THE SAILCATS - Pop/Rock
Self-Titled
The Label - DWM-3362

Harmonies, reminiscent of the '70s bring the Calgary band into national prominence. Sensation, the first single taken from this set, has done well with A/C programmers. Light pop/rock love ballads fit today's listening audiences needs. Excellent vocal projection and well balanced instrumentation. Also key are Livin' In A Movie, Face The Music, and She Got The Look. All material written by the band. The Label is based in Calgary.

SCREAMING BLUE MESSIAHS - ROCK
Bikini Red
WEA - 24-22121-P

Remember Good And Gone or Gunshy? Most people won't, but this album is sure to make a lasting impression. It's got a great song on it titled I Wanna Be A Flintstone. So it gets a listen. But David Bowie's been listening to those earlier works and they're one of his favourite bands, which he announced at his Toronto press conference this past March. Bikini Red is fast paced, energetic and vital, almost punk-like. Predictably, following Gunshy's campus acceptance, this album will soar up retail charts very quickly. Heartwarming stuff on a cold winter's night.

DAN SEALS - Cntry/Pop
The Best
Capitol - CLT-48308-F

Seals is already charting with One Friend, taken as a single, which is an excellent track for starters. Includes Bop, his duet with Marie Osmond, plus My Old Yellow Car, Everything That Glitters (Is Not Gold), and You Still Move Me. Produced by Kyle Lehning. Exceptional instrumental backing.

EDDIE EASTMAN - Country
Greatest Hits
Book Shop - BSR-33-753-N

Here's all the songs that brought this great Cancan artist into prominence over the years. His duet with Carroll Baker (How Close Am I To Losing You, his production days with Bob Cousins, and now his association with Gilles Godard. This set is a must for country radio libraries. Eastman has a unique vocal quality that demands a listen. Of particular note are You Have Filled My Days With Music, written by J. Martin Johnson, Godard's penning of Between The Bar Room And The Bedroom and his co-writing with Godard of Dreaming All Over Again.

WA WA NEE - Pop
Self-Titled - Epic - FE-40858-H

If radio wouldn't play this record then retail wouldn't sell this record, but radio programmers will be hard pressed to deny the Australian stats this debut has already accumulated. If the preachy first single, Sugar Free, doesn't stumble out of the gate, it'll be a smash. Polished songwriters and harmonious vocals combine to soothe the savage beast alright. But with so much else recently released, competition from its own label, this factor could circumvent the band's immediate North American aspirations.



JOE COCKER - Pop/Rock
Unchain My Heart
Capitol - CLT-48285-F

A solid effort from an artist known to his many fans for his gravelly voice and emotional performances. The album contains a collection of songs written by either his producers Dan Hartman and Charlie Midnight or Randy Newman (You Can Leave Your Hat On) or John Lennon (Isolation), yet there's also song collaborations by Eddie Schwartz and David Tyson (I Stand In Wonder, and All Our Tomorrows) and Schwartz and David Bendth (Two Wrongs). These three tracks are Canon. Front-rack this beautifully-illustrated package.



MARC JORDAN - Pop/Rock
Talking Through Pictures
RCA - 59071-R-N

A thematic, bordering on conceptual, piece with all the tracks linked by instrumental sideshows, produced by Paul Devillers and Kim Bullard. It's taken Jordan a while (nearly four years) to get this released, but it's worth listening to, almost a "headphones only" type record, but with singles for radio as well, just to make it complete.

KATHY MATTEA - Country
Untasted Honey
PolyGram/Mercury - 793-1-Q

A great Nashville talent who never really gets that much attention in Canada. Her latest single, Goin' Gone, Included here, is beginning to pick up chart action, but should be a bigger mover. Programmers are missing out on one of the better talents from Music City. Produced by Allen Reynolds. Of particular interest is the Every Love track, co-written by Janis Ian and Rhonda Kye Fleming. This lady is going to be big.



ICEHOUSE - Pop
Man Of Colours
Chrysalis - CHS-41592-J

One of those bands oozing with talent and all that's missing is that one big hit. Whether or not it's found on this album is really up to each individual listener. The songs contained are well-crafted, thoughtful and musically, don't disappoint. Heartbreak Kid is a really nice song and rounds out the first side wonderfully. However, it indeed would be a heartbreak if these songs weren't appreciated by the public. Produced by David Lord in Australia



TOMMY SHAW - Rock/Pop
Ambition - Atlantic - 78-17981-P

Won't go down in the books as a classic, but at least former Styx guitarist Shaw is on the right track, releasing a gutsy, punchy album quite different from not only his previous solo efforts, but also from those of his former bandmates as well. Produced by Shaw and co-songwriter Terry Thomas, the album (his first for Atlantic) represents a turnaround, not in style so much, but in attitude; the guitar licks just sound more natural and Shaw is a very good guitarist. AOR stations, in particular, should add the record with ease, and if so, could spillover into other formats.

ALABAMA - Cntry/Pop
Just Us - RCA - 6495-1-R-N

Tar Top, taken as a single, is already moving rapidly up the charts. Produced by the band and Harold Shedd, this vocally-powerful quintet gets its fair share of both country and A/C action, and this set certainly meets all the programmer expectations. Now with the peak Christmas season on the way, front-racking will demand attention. Great programming stuff with You're My Explanation For Living, (I Wish It Could Always Be) '55, and I Saw The Time.

JUICE NEWTON - Country
Emotion - RCA - 8371-1-R-N

Never far from the charts, this Richard Landis production has already landed Juice a chart single with Tell Me True. Vocal beauty predominates each track, and most are key, but patch into Old Bye And Bye, and 'Til You Cry. Exceptional instrumental and vocal backing.

DAVID LYNN JONES - Cntry/Pop
Hard Times On Easy Street
PolyGram/Mercury - 832 518-1-Q

Produced by Richie Albright, Mick Ronson and Jones himself, who is a powerful new addition to the young, bushy-tailed country shakers. Bonnie Jean (Little Sister), a Jones original, is already capturing country programmers, but watch out for this talent, he's being pegged for "greatness", and watch him move into the more lucrative rock and pop fields.

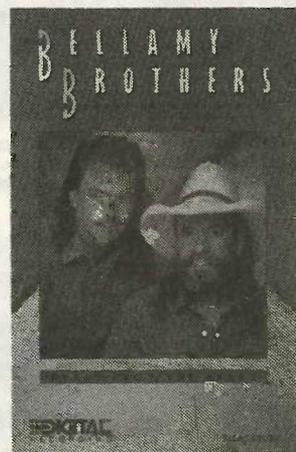


CARLOS SANTANA - Rock
Blues For Salvador
Columbia - FC-40875-H

Santana never sounded so good, and sits on the opposite end of the musical spectrum when compared to other releases by Latin musicians of late. All compositions are his own, with assists to his band. A stirring, often emotional, album that's sure to win over new fans, that is if Santana's longtime admirers leave any copies left in stores. Trane and Hannibal are key, but the overall impression remains very strong.

BILLY JOE ROYAL - Country
The Royal Treatment
Atlantic America - 79-06581-P

Where has this talent been hiding? Welcome back, and the royal carpet treatment is already evident with 'Til Pin A Note On Your Pillow, the first single taken from this Nelson Larkin production, but certainly not the best. There should be noticeable crossover action on Members Only, Billy's duet with Donna Fargo, but also key are Dave Loggins' penning of Give 'Em My Number and a very fine job on Johnny Tillotson's (speaking of great talent) It Keeps Right On Hurlin'.



BELLYAMY BROTHERS - Country
Crazy From The Heart
MCA/Curb - MCA-42038-J

One of the more exciting releases to come from this pair. They do it with the vocals and certainly with the lyrics. Great thinking material. Key are Ramblin' Again, and White Trash, although the latter won't fit too well with a lot of their fans. Also key is Ying Yang, an off-the-wall track that should attract attention. Great harmonies. The track has already had its run up the charts. Produced by Emory Gordy Jr.

- | | | | | | | | | | | | |
|----|----|------|---|----|----|------|--|-----|-----|------|---|
| 1 | 7 | (6) | BILLY IDOL
Vital Idol (Chrysalis)
CHXC-41620-J (Cassette CHS-41620-J) | 35 | 30 | (12) | LOVERBOY
Wildside (Columbia)
OC-40893-H (Cassette OCT-40893-H) | 68 | 68 | (8) | THE JITTERS
The Jitters (Capitol)
CLT-48126-F (Cassette CAT-48126-F) |
| 2 | 1 | (8) | BRUCE SPRINGSTEEN
Tunnel Of Love (Columbia)
OC-40999-H (Cassette OCT-40999-H) | 36 | 36 | (8) | SAMANTHA FOX
Samantha Fox (Jive)
1061-1-J-N (Cassette 1061-4-J-N) | 69 | 70 | (6) | 54-40
Show Me (Warner Bros)
92-55721-P (Cassette 92-55724-P) |
| 3 | 3 | (12) | JOHN COUGAR MELLENCAMP
The Lonesome Jubilee (Mercury)
832 485-1-Q (Cassette 832 675-4-Q) | 37 | 38 | (5) | SUPERTRAMP
Free As A Bird (A&M)
SP-9502-W (Cassette CS-9502-W) | 70 | 69 | (5) | THE BEATLES
Ballads (Capitol)
SL-9612-F (Cassette 4XL-9612-F) |
| 4 | 4 | (10) | DIRTY DANCING
Soundtrack (RCA)
6408-1-R-N (Cassette 6408-4-R-N) | 38 | 29 | (17) | WHO'S THAT GIRL
Soundtrack (Sire)
92-56111-P (Cassette 92-56114-P) | 71 | 65 | (22) | KENNY G
Duotones (Arista)
AL8-8427-N (Cassette AC8-8427-N) |
| 5 | 5 | (6) | STING
Nothing Like The Sun (A&M)
SP-6402-W (Cassette CS-6402-W) | 39 | 32 | (7) | BANANARAMA
Wow (London)
828 061-1-Q (Cassette 828 061-4-Q) | 72 | 51 | (25) | BEVERLY HILLS COP II
Various Artists (MCA)
MCA-6207-J (Cassette MCAC-6207-J) |
| 6 | 2 | (36) | U2
The Joshua Tree (Island)
ISX-1127-J (Cassette ISXC-1127-J) | 40 | 42 | (18) | RICHARD MARX
Richard Marx (Manhattan)
ST-53049-F (Cassette 4XT-53049-F) | 73 | NEW | | GEORGE HARRISON
Cloud Nine (Dark Horse)
92-56431-P (Cassette 92-56434-P) |
| 7 | 6 | (33) | WHITESNAKE
Whitesnake (Geffen)
XGHS-24009-P (Cassette M5-24009-P) | 41 | 34 | (9) | MICK JAGGER
Primitive Cool (Columbia)
OC-40919-H (Cassette OCT-40919-H) | 74 | 59 | (41) | CROWDED HOUSE
Crowded House (Capitol)
ST-12485-F (Cassette 4XT-12485-F) |
| 8 | 10 | (10) | PINK FLOYD
A Momentary Lapse Of Reason (Columbia)
OC-40599-H (Cassette OCT-40599-H) | 42 | 46 | (6) | ROGER HODGSON
Hal Hal (A&M)
SP-9503-W (Cassette CS-9503-W) | 75 | 71 | (27) | MOTLEY CRUE
Girls! Girls! Girls! (Elektra)
96-07251-P (Cassette 96-07254-P) |
| 9 | 8 | (18) | LA BAMBA
Soundtrack (Warner Bros)
92-56051-P (Cassette 92-56054-P) | 43 | 49 | (9) | DEBBIE GIBSON
Out Of The Blue (Atlantic)
78-17801-P (Cassette 78-17804-P) | 76 | 78 | (3) | DREAM ACADEMY
Remembrance Days (Reprise)
92-56251-F (Cassette 92-56254-P) |
| 10 | 9 | (15) | DEF LEPPARD
Hysteria (Vertigo)
830 675-1-Q (Cassette 830 675-4-Q) | 44 | 44 | (10) | METALLICA
Garage Days Revisited (Elektra)
96-07571-P (Cassette 96-07574-P) | 77 | 77 | (44) | RITA MacNEIL
Flying On Your Own (Lupins/Virgin)
RM-1001-W (Cassette RM-1001-W) |
| 11 | 11 | (11) | MICHAEL JACKSON
Bad (Epic)
OE-40600-H (Cassette OET-40600-H) | 45 | 41 | (62) | PAUL SIMON
Graceland (Warner Bros)
92-54471-P (Cassette 92-54474-P) | 78 | 76 | (15) | HOOTERS
One Way Home (Columbia)
OC-40659-H (Cassette OCT-40659-H) |
| 12 | 12 | (31) | FLEETWOOD MAC
Tango In The Night (Warner Bros)
92-54711-P (Cassette 92-54714-P) | 46 | 43 | (19) | NORTHERN PIKES
Big Blue Sky (Virgin)
VL-3001-W (Cassette VLA-3001-W) | 79 | NEW | | BRYAN FERRY
Bette Noir (Reprise)
92-55981-P (Cassette 92-55984-P) |
| 13 | 13 | (11) | R.E.M.
Document (I.R.S.)
IRS-42059-J (Cassette IRSC-42059-J) | 47 | 47 | (28) | RANDY TRAVIS
Always And Forever (Warner Bros)
92-55681-P (Cassette 92-55684-P) | 80 | 79 | (70) | STEVE WINWOOD
Back In The High Life (Island/WEA)
92-54481-P (Cassette 92-54484-P) |
| 14 | 16 | (6) | YES
Big Generator (Atco)
79-05221-P (Cassette 79-05224-P) | 48 | 45 | (71) | MADONNA
True Blue (Sire)
92-54421-P (Cassette 92-54424-P) | 81 | 84 | (3) | ALICE COOPER
Raise Your Fist And Yell (MCA)
MCA-42091-J (Cassette MCAC-42091-J) |
| 15 | 14 | (25) | WHITNEY HOUSTON
Whitney (Arista)
AL-8405-N (Cassette AC-8405-N) | 49 | 81 | (2) | ROBBIE ROBERTSON
Robbie Robertson (Geffen)
XGHS-24160-P (Cassette M5-24160-P) | 82 | 87 | (3) | BILLY JOEL
Kohaupt (Columbia)
PC2-40996-H (Cassette PC2T-40996-H) |
| 16 | 17 | (9) | PET SHOP BOYS
Actually (Manhattan)
ELJ-46972-F (Cassette E4J-46972-F) | 50 | 88 | (2) | INXS
Kick (Atlantic)
78-17961-P (Cassette 78-17964-P) | 83 | 86 | (4) | SAGA
Wildest Dreams (A&M/Bon Aire)
AMD-1100-W (Cassette AMC-1100-W) |
| 17 | 15 | (32) | NEW ORDER
Substance 1987 (Factory)
832 816-1-Q (Cassette 832 816-4-Q) | 51 | 53 | (18) | ELTON JOHN
Live In Australia (MCA)
MCA2-8022-J (Cassette MCAC2-8022-J) | 84 | 95 | (2) | JANE SIBERRY
The Walking (Duke Street)
DSR-31040-J (Cassette DSRC-31040-J) |
| 18 | 19 | (11) | AEROSMITH
Permanent Vacation (Geffen)
XGHS-24182-P (Cassette M5-24182-P) | 52 | 37 | (9) | MR. MISTER
Go On (RCA)
62676-1-R-N (Cassette 62676-4-R-N) | 85 | 85 | (7) | BEE GEES
E.S.P. (Warner Bros)
92-55411-P (Cassette 92-55414-P) |
| 19 | 20 | (10) | RUSH
Hold Your Fire (Anthem)
ANR-11051-F (Cassette 4AN-11051-F) | 53 | 39 | (31) | THE CULT
Electric (Vertigo)
830 916-1-Q (Cassette 830 916-4-Q) | 86 | 90 | (3) | TIFFANY
Tiffany (MCA)
MCA-5793-J (Cassette MCAC-5793-J) |
| 20 | 18 | (28) | SUZANNE VEGA
Solitude Standing (A&M)
SP-5136-W (Cassette CS-5136-W) | 54 | 52 | (15) | L.L. COOL J
Bigger And Deffer (Def Jam)
FC-40793-H (Cassette FCT-40793-H) | 87 | 94 | (2) | THE ALARM
Eye Of The Hurricane (I.R.S.)
IRS-42061-J (Cassette IRSC-42061-J) |
| 21 | 23 | (7) | KISS
Crazy Nights (Mercury)
832 626-1-Q (Cassette 832 626-4-Q) | 55 | 57 | (42) | EUROPE
The Final Countdown (Epic)
FE-40241-H (Cassette FET-40241-H) | 88 | NEW | | TRIUMPH
Surveillance (MCA)
MCA-42083-J (Cassette MCAC-42083-J) |
| 22 | 22 | (26) | HEART
Bad Animals (Capitol)
PJ-12546-F (Cassette 4PJ-12546-F) | 56 | 40 | (15) | GRATEFUL DEAD
In The Dark (Arista)
AL-8452-N (Cassette AC-8452-N) | 89 | 89 | (4) | FM
Tonight (Duke Street)
DSR-31012-J (Cassette DSRC-31012-J) |
| 23 | 24 | (10) | BLUE RODEO
Outskirts (Risque Disque)
25-47181-P (Cassette 25-47184-P) | 57 | 67 | (4) | THE FAT BOYS
Crushin' (Polydor)
831 948-1-Q (Cassette 831 948-4-Q) | 90 | 92 | (2) | THE HOUSEMARTINS
People Who Grinned Themselves To Death (Go Discs)
CHS-46009-J (Cassette CHSC-46009-J) |
| 24 | 21 | (14) | HAYWIRE
Don't Just Stand There (Attic)
LAT-1239-W (Cassette CAT-1239-W) | 58 | 58 | (12) | TOM WAITS
Frank's Wild Years (Island)
ISL-1129-J (Cassette ISLC-1129-J) | 91 | 93 | (3) | LEVERT
The Big Throwdown (Atlantic)
78-17731-P (Cassette 78-17734-P) |
| 25 | 27 | (6) | PLATINUM BLONDE
Contact (Columbia)
FE-40949-H (Cassette FET-40949-H) | 59 | 62 | (6) | JETHRO TULL
Crest Of A Knave (Chrysalis)
CHS-41590-J (Cassette CHSC-41590-J) | 92 | NEW | | MEN WITHOUT HATS
Pop Goes The World (Mercury)
832 730-1-Q (Cassette 832 730-4-Q) |
| 26 | 26 | (10) | THE CARS
Door To Door (Elektra)
96-07471-P (Cassette 96-07474-P) | 60 | 72 | (3) | LOVE AND ROCKETS
Earth Sun Moon (Vertigo)
832 813-1-Q (Cassette 832 813-4-Q) | 93 | 91 | (4) | MICHAEL BREEN
Michael Breen (Alert)
BD-1007-Q (Cassette BD4-1007-Q) |
| 27 | 31 | (5) | SMITHS
Strangeways, Here We Come (Sire)
92-56491-P (Cassette 92-56494-P) | 61 | 61 | (11) | ABC
Alphalet City (Vertigo)
832 391-1-Q (Cassette 832 391-4-Q) | 94 | 97 | (2) | JOE COCKER
Unchain My Heart (Capitol)
CLT-48285-F (Cassette CAT-48285-F) |
| 28 | 50 | (4) | BELINDA CARLISLE
Heaven On Earth (MCA)
MCA-42080-J (Cassette MCAC-42080-J) | 62 | 66 | (6) | THE GRAPES OF WRATH
Tree House (Capitol)
CLT-48018-F (Cassette CAT-48018-F) | 95 | 75 | (20) | ROGER WATERS
Radio K.A.O.S. (Columbia)
FC-40795-H (Cassette FCT-40795-H) |
| 29 | 48 | (4) | DEPECHE MODE
Music For The Masses (Sire)
92-56141-P (Cassette 92-56144-P) | 63 | 63 | (28) | LISA LISA AND CULT JAM
Spanish Fly (Columbia)
FC-40477-H (Cassette FCT-40477-H) | 96 | 96 | (46) | RANDY TRAVIS
Storms Of Life (Warner Bros)
92-54351-P (Cassette 92-54354-P) |
| 30 | 28 | (58) | BON JOVI
Slippery When Wet (Mercury)
830 264-1-Q (Cassette 830 264-4-Q) | 64 | 64 | (27) | DWIGHT YOAKAM
Hillbilly Deluxe (Reprise)
92-55671-P (Cassette 92-55674-P) | 97 | 73 | (19) | STARSHIP
No Protection (RCA)
6413-1-G-N (Cassette 6413-4-G-N) |
| 31 | 55 | (3) | A VERY SPECIAL CHRISTMAS
Various Artists (A&M)
SP-3911-W (Cassette CS-3911-W) | 65 | 60 | (13) | THE LOST BOYS
Soundtrack (Atlantic)
78-17671-P (Cassette 78-17674-P) | 98 | 100 | (7) | GREAT WHITE
Once Bitten (Capitol)
ST-12565-F (Cassette 4XT-12565-F) |
| 32 | 25 | (6) | VAN MORRISON
Poetic Champions Compose (Mercury)
832 585-1-Q (Cassette 832 585-4-Q) | 66 | 54 | (20) | T'PAU
T'Pau (Virgin)
VL-2414-W (Cassette VLA-2414-W) | 99 | 99 | (60) | ANITA BAKER
Rapture (Elektra)
96-04441-P (Cassette 96-04444-P) |
| 33 | 35 | (8) | ELTON JOHN
Greatest Hits Vol III (Geffen)
XGHS-24153-P (Cassette M5-24153-P) | 67 | 56 | (24) | CHALK CIRCLE
Manding Wall (Duke Street)
DSR-31035-J (Cassette DSRC-31035-J) | 100 | 80 | (16) | ECHO & THE BUNNYMEN
Echo & The Bunnymen (Warner Bros)
24-21371-P (Cassette 24-21374-P) |
| 34 | 33 | (13) | HELIX
Wild In The Streets (Capitol)
CLT-46920-F (Cassette CAT-46920-F) | | | | | | | | |

RPM COUNTRY SINGLES

NOVEMBER 21, 1987

Record distributor code

A&M - W
 BMG - N
 CBS - H
 CAPITOL - F
 MCA - J
 POLYGRAM - Q
 WEA - P

- | | | | | | | | | | | | |
|----|----|------|--|----|----|------|--|----|-----|-----|--|
| 1 | 2 | (12) | AM I BLUE
George Strait - MCA - 53165-J
(LP) Ocean Front Property - MCA - 52035-J | 21 | 22 | (10) | I'M GONNA FOLLOW MY MUSIC
Marty Gillan - Comstock - CCM-1854
(LP) N/A | 41 | 54 | (3) | ONE FRIEND
Dan Seals - Capitol - 44077-F
(LP) The Best Of - CLT-48308-F |
| 2 | 3 | (11) | I WON'T NEED YOU ANYMORE
Randy Travis - Warner Bros - 92-82467-P
(LP) Always And Forever - 92-55684/1-P | 22 | 10 | (15) | WALK IN THE RAIN TONIGHT
Gary Fjellgaard - Savannah - SRS-859-N
(LP) No Time To Lose - SRL-9826-N | 42 | 53 | (3) | IF THERE'S ANY JUSTICE
Lee Greenwood - MCA - 53156-J
(LP) If There's Any Justice - MCA-5989-J |
| 3 | 5 | (8) | LYNDA
Steve Wariner - MCA - 53160-J
(LP) It's A Crazy World - MCA-5926-J | 23 | 33 | (3) | SOMEWHERE TONIGHT
Highway 101 - Warner Bros - 92-82237-P
(LP) Highway 101 - 92-56084-P | 43 | 50 | (4) | IF YOU'RE UP FOR LOVE
Ronnie Prophet - RCA - JB-50956-N
(LP) Ronnie Prophet - KKL1-0582-N |
| 4 | 4 | (12) | TAR TOP
Alabama - RCA - 52227-N
(LP) N/A | 24 | 24 | (12) | MAMA (You'll Be So Proud Of Me)
Bootleg - Rana - RRO-13
(LP) N/A | 44 | 52 | (2) | IF YOU'RE GONNA TELL ME LIES
Rosemary Sharp - Canyon Creek CCR-87-0908
(LP) N/A |
| 5 | 8 | (5) | TRY
Blue Rodeo - Risque Disque - 25-82917-P
(LP) Outskirts - 25-47181-P | 25 | 11 | (17) | RAISED BY RADIO
The Marcy Brothers - MBS - 1071
(LP) N/A | 45 | 47 | (4) | BLUE JEAN QUEEN
Dieter Bohme - Flyin' High - FHS-016
(LP) N/A |
| 6 | 14 | (9) | SHE COULDN'T LOVE ME ANYMORE
T.Graham Brown - Capitol - B-44061-F
(LP) Brilliant Conversationalist - ST-12552-F | 26 | 29 | (7) | DO YA
K.T. Ostlin - RCA - 5239-7-N
(LP) '80s Ladies - 5924-7-R-N | 46 | 49 | (3) | MARY LOU
Ronnie Hawkins - Epic - E4-3022-H
(LP) Hello Again - Mary Lou - PEC-80127-H |
| 7 | 7 | (10) | SOMEBODY LIED
Ricky Van Shelton - Columbia - 38-97311-H
(LP) Wild-Eyed Dream - FC-40602-H | 27 | 16 | (15) | SHINE, SHINE, SHINE
Eddy Raven - RCA - 5221-7-R-N
(LP) Right Hand Man - 5728-1-R-N | 47 | 48 | (6) | FINISHING TOUCHES
Gary Morris - Warner Bros - 92-82187-P
(LP) Hits - 92-55811-P |
| 8 | 20 | (8) | ONLY WHEN I LOVE
Holly Dunn - MTM - 72091-H
(LP) Cornerstone - MTM-71053-H | 28 | 13 | (10) | YOUR LOVE
Tammy Wynette - Epic - 34-07226-H
(LP) Higher Ground - FE-40832-H | 48 | 55 | (2) | WHERE DO THE NIGHTS GO
Ronnie Millsap - RCA - 5259-7-R-N
(LP) Heart And Soul - 6245-1-R-N |
| 9 | 1 | (11) | RIGHT FROM THE START
Earl Thomas Conley - RCA - 5226-7-R-N
(LP) Too Many Times - 5619-1-R-N | 29 | 30 | (5) | HEAVEN CAN'T BE FOUND
Hank Williams Jr. - Warner Bros - 92-82277-P
(LP) Born To Boogie - 92-559314-P | 49 | 56 | (2) | I'M TIRED
Ricky Skaggs - Epic - 34-07416-H
(LP) N/A |
| 10 | 18 | (8) | THOSE MEMORIES OF YOU
Perton/Ronstad/Harris - Warner Bros - 92-82487-P
(LP) Trio - 92-549114-P | 30 | 12 | (13) | CRAZY FROM THE HEART
Bellamy Bros - MCA - 53154-J
(LP) Crazy From The Heart - MCA-42039-J | 50 | 51 | (4) | JUST LOOK AT YOU
Robert Bouchar - Destiny - 5339
(LP) N/A |
| 11 | 21 | (8) | BONNIE JEAN (Little Sister)
David Lynn Jones - Mercury - MER-110-Q
(LP) Hard Times On The Street (No number) | 31 | 42 | (4) | LET'S DO SOMETHING
Vince Gill - RCA - 5257-7-R-N
(LP) The Way Back Home - 5923-1-R-N | 51 | 58 | (3) | SHE'S TOO GOOD TO BE TRUE
Exile - Epic - 34-07135-H
(LP) Hang On To Your Heart - FE-4000-H |
| 12 | 19 | (8) | ONE FOR THE MONEY
T.G. Sheppard - Columbia - 38-07312-H
(LP) One For The Money - FC-40796-H | 32 | 34 | (5) | GIVE BACK MY HEART
Lyle Lovett - MCA/Curb - 53157-J
(LP) Pontiac - MCA-42028-J | 52 | 59 | (2) | ONE STEP FORWARD
Desert Rose Band - MCA/Curb - 53201-J
(LP) The Desert Rose Band - MCA-MC-22935-J |
| 13 | 25 | (7) | THE LAST ONE TO KNOW
Reba McEntire - MCA - 53159-J
(LP) The Last One To Know - MCA-42030-J | 33 | 35 | (4) | SWEET LITTLE '66
Steve Earle & The Dukes - MCA - 53182-J
(LP) Exit O - MCA-5998-J | 53 | NEW | | ONLY LOVE CAN SAVE ME NOW
Crystal Gayle - Warner Bros - 92-82097-P
(LP) The Best Of - 92-56221-P |
| 14 | 17 | (11) | TRUE BLUE
Anne Lord - Comstock - COM-1857
(LP) N/A | 34 | 43 | (4) | I PREFER THE MOONLIGHT
Kenny Rogers - RCA - 5258-7-N
(LP) I Prefer The Moonlight - 5484-1-N | 54 | 57 | (2) | BASIC FACT OF LIFE
Colleen Peterson - Cardinal - CR-9016
(LP) N/A |
| 15 | 28 | (8) | GOTTA GET AWAY
Sweethearts Of The Rodeo - Columbia - 38-07314-H
(LP) Sweethearts Of The Rodeo - FC-40406-H | 35 | 44 | (3) | MY ROUGH AND ROWDY DAYS
Waylon Jennings - MCA - 53158-J
(LP) A Man Called Hoss - MCA-42038-J | 55 | 60 | (2) | WHEELS
Restless Heart - RCA - 5280-7-R-N
(LP) Wheels - 5648-1-R-N |
| 16 | 6 | (14) | MAYBE YOUR BABY'S GOT THE BLUES
The Judds - RCA - 5255-7-R-N
(LP) Heartland - 51916-1-R-N | 36 | 42 | (4) | GOIN' HOME
Kathy Mattea - Mercury - 888 874-7-Q
(LP) Untasted Honey - 832 793-1-Q | 56 | NEW | | ONE STEP FORWARD
The Desert Rose Band - MCA/Curb - 53201-J
(LP) The Desert Rose Band - MCA-5991-J |
| 17 | 23 | (10) | ALL I REALLY NEED
Audie Henry - Canyon Creek - CCR-87-0420
(LP) N/A | 37 | 45 | (4) | I WOULDN'T BE A MAN
Don Williams - Capitol - B-44066-F
(LP) Traces - CLT-48034-F | 57 | NEW | | LYNIN' IN HIS ARMS AGAIN
Forester Sisters - Warner Bros - 92-82087-P
(LP) You Again - 92-557114-P |
| 18 | 15 | (13) | LOVE ME LIKE YOU USED TO
Tanya Tucker - Capitol - B-44036-F
(LP) Love Me Like You Used To - ST-46870-F | 38 | 40 | (6) | I MUST HAVE MADE A MISTAKE
Boone & The Girls - Golden Eagle - GE-150
(LP) N/A | 58 | NEW | | JUST LOVIN' YOU
The O'Kanes - Columbia - 38-07611-H
(LP) The O'Kanes - FC-40459-H |
| 19 | 26 | (7) | ROLLER COASTER
Alibi - Comstock - CCM-1856
(LP) N/A | 39 | 41 | (5) | ALBERTA COWBOY
Floyd Tolman - FMI - 002
(LP) N/A | 59 | NEW | | SURE THING
Foster & Lloyd - RCA - 5261-7-R-N
(LP) Foster & Lloyd - 6372-1-R-N |
| 20 | 3 | (16) | COWBOY PRIDE
Ian Tyson - Stony Plain - SPS-1051-N
(LP) Cowboyography - SPL-1102-N | 40 | 46 | (4) | ISN'T THAT THE STRANGEST THING
Anita Parras & Tim Taylor - Savannah - SRS-862-N
(LP) Anita & Tim - SRL-9829-N | 60 | NEW | | I'LL PIN A NOTE ON YOUR PILLOW
Billy Joe Royal - Atlantic America - 79-94047-P
(LP) The Royal Treatment - 79-065614-P |

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RPM ADULT CONTEMPORARY

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|----|----|------|---|----|----|------|---|----|-----|-----|---|
| 1 | 3 | (6) | BRILLIANT DISGUISE
Bruce Springsteen - Columbia - 38-07595-H
(LP) Tunnel Of Love - OC-40999-H | 11 | 4 | (12) | THE STUFF DREAMS ARE MADE OF
Carly Simon - Arista - AS1-9619-N
(LP) Coming Around Again - AL-8443-N | 21 | 23 | (3) | VALERIE
Steve Winwood - Island - 92-83217-P
(LP) Chronicles - 92-56601-P |
| 2 | 2 | (5) | LITTLE LIES
Fleetwood Mac - Warner Bros - 92-82917-P
(LP) Tango In The Night - 92-54711-P | 12 | 14 | (9) | ALL ALONE
Russ Little - Tembo - TS-8707-N
(LP) Too Outrageous/Soundtrack | 22 | 22 | (4) | MARY LOU
Ronnie Hawkins - Epic - E4-3022-H
(LP) Hello Again - Mary Lou - PEC-80127-H |
| 3 | 10 | (7) | BREAKOUT
Swing Out Sister - Vertigo - SOV-2388-Q
(LP) It's Better To Travel - 832 323-1-Q | 13 | 13 | (6) | BELIEVE IN ME
Paul Janz - A&M - AM-738-W
(LP) High Strung - SP-9108-W | 23 | 25 | (3) | RUN WITH US
Lisa Lougheed - Run - RN-001
(LP) N/A |
| 4 | 5 | (10) | ANYONE CAN DO THE HEARTBREAK
Anne Murray - Capitol - B-44054-F
(LP) Harmony - ST-12562-F | 14 | 7 | (8) | SINCE I FELL FOR YOU
Al Jarreau - MCA/Full Moon - MCA-53187-J
(LP) Moonlight/Soundtrack - MCA-6214-J | 24 | 24 | (3) | HEAVEN IS A PLACE ON EARTH
Bellinda Carlisle - MCA - 53181-J
(LP) Heaven On Earth - MCA-42080-J |
| 5 | 12 | (6) | BAD
Michael Jackson - Epic - 34-07416-P
(LP) Bad - OE-40600-H | 15 | 21 | (4) | CANDLE IN THE WIND
Elton John - MCA - 53196-J
(LP) Live In Australia - MCA-8022-J | 25 | 27 | (3) | CARRIE
Europe - Epic - 34-07282-H
(LP) The Final Countdown - FE-40241-H |
| 6 | 1 | (8) | DON'T MAKE ME WAIT FOR LOVE
Kenny G & Lenny Williams - Arista - AS1-9625-N
(LP) Duotones - AL-8-8427-N | 16 | 17 | (8) | BETCHA SAY THAT
Gloria Estefan & MSM - Epic - 34-07371-H
(LP) Let It Loose - OE-40789-H | 26 | 30 | (2) | NEVER THOUGHT (I Could Love)
Dan Hill - Columbia - 38-07681-H
(LP) Dan Hill - FC-40456-H |
| 7 | 8 | (10) | YOU WIN AGAIN
The Bee Gees - Warner Bros - 92-83517-P
(LP) ESP - 92-554114-P | 17 | 19 | (8) | WHATEVER HAPPENED TO ROMANCE
Danny Diaz - Jewel - JR-1-71387
(LP) N/A | 27 | NEW | | THE TIME OF MY LIFE
Bill Medley/Jennifer Warnes - RCA - 5224-7-R-N
(LP) Dirty Dancing - 6408-1-R-N |
| 8 | 6 | (23) | DIAMONDS ON SOLES OF HER SHOES
Paul Simon - Warner Bros - 92-83897-P
(LP) Graceland - 92-54471-P | 18 | 16 | (10) | SENSATION
The Salicats - The Label - DWM-4578
(LP) The Salicats - DWM-3362 | 28 | 29 | (3) | THE INDEPENDENCE
Marc Jordan - RCA - 5274-7-R-N
(LP) Talking Through Pictures - 5907-1-R-N |
| 9 | 9 | (10) | STAY WITH ME
Tu - RCA - PB-50944-N
(LP) TU - KKL1-0585-N | 19 | 20 | (7) | FAST TRAIN TO TOKYO
Rita MacNeil - Virgin - RMS-103-W
(LP) Flying On Your Own - RM-1001-W | 29 | NEW | | GOT MY MIND SET ON YOU
George Harrison - Dark Horse - 92-81787-P
(LP) Cloud Nine - 92-56431-P |
| 10 | 11 | (10) | PEACE OF MIND
Grapes Of Wrath - Capitol - 873035-F
(LP) Tree House - CLT-48018-F | 20 | 28 | (2) | FAITH
George Michael - Columbia - 38-07623-H
(LP) Faith - OC-40867-H | 30 | NEW | | MEPHISTO WALTZ
Theo Massop - Moonshadow - MSR-103
(LP) N/A |

Ferriman and Slaight to co-host Country Week

Savannah President Brian Ferriman and CFGM General Manager Greg Slaight have been named co-hosts of Canadian Country Music Week '88. They are already setting into motion a high-powered promotion campaign to make the Toronto date, one of the most successful in the series of this annual event which leads up to the Canadian Country Music Awards.

The setting for the 4-days of activities will be the Sheraton Centre in downtown Toronto from Sept 8 through 11. The awards show will be held in the Metro Convention Centre on the 11th.

Ferriman and Slaight have already pitched CCMA members on the Toronto date with a fast-paced video, highlighting Toronto points of interest, and night spots.

Toronto is not known as a country town, and doesn't even boast a country AM or FM radio station. The 2-million plus population, is serviced by country stations outside the Metropolitan Toronto area. These are CFGM Richmond Hill, CHAM Hamilton, CHOO Ajax, and CKAN Newmarket. As well, over the years, country showplaces have either closed or changed music policies, leaving very little for the country fan, as far as clubs are concerned.

"Country music is out of the closet," says Slaight. "It's obviously enjoying much more popularity with the new, young talent who have been releasing records recently. I think Toronto is ready to show just how country it really is, and that's why we're confident the 1988 CCMA Convention in Toronto will be a huge success."

Juno winning Lang hits metal market

K.D. Lang, Sire (WEA) recording artist, has added her first ever gold record to her list of achievements since joining the label. Her debut, *Angel With A Lariat*, has sold over 50,000 units since its release in February of this year.

Besides winning this year's Juno as Top Female Country Vocalist, Lang was also awarded Entertainer of the Year and the Vista Award for Rising Stars at the '87 Canadian Country Music Awards.

Lang was also involved in the taping of an upcoming HBO Special on Roy Orbison, where she appears as backup vocalist with Jennifer Warnes, Bonnie Raitt, Jackson Browne and J.D. Souther. Featured in the special are Elvis Costello, Tom Waits and Bruce Springsteen. The date for airing will be announced shortly, which will probably coincide with the release of a duet of Cryin, which Lang recorded with Orbison and which is set for release the latter part of November.

Lang is currently on release with her *Diet In Strange Places* single, taken from her *Angel LP*.

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Upcoming Dates:

Edmonton - Nov. 13 - 14
Calgary - Nov. 16 - 21
Las Vegas - Nov. 26 - Dec. 17

OIART moves into 5th year of operation

The Ontario Institute of Audio Recording Technology (OIART) has announced the commencement of its fifth successful year of operation.

OIART is a private, post-secondary vocational school located in London, Ont. It is fully accredited with the Ministry of Colleges and Universities under the Private Vocational Schools Act, and operates from September to April each year. The 8 month



A&M's Montreal Branch won top internal performance honours for Marketing, Merchandising, Sales and Promotion (l to r) Daniel Robert (Customer Service), Richard LaFrance (promo), Guy Campeau (Regional Manager), Charles Hay and Tom Somogyi (sales).

Lougheed's left fielder taking hold nationally

Lisa Lougheed's debut for the Toronto-based Run label, *Run With Us*, not only provided a recognizable (vocal) theme for the highly popular TV series, *The Raccoons*, but it is now shaping up to be a national "dance" hit. The series is seen in 34 countries around the world.

Run With Me, written by Kevin Gillis, Jon Stroll and Stephen Lunt, was taken from Lougheed's *Evergreen Nights LP*, produced in Toronto by Gillis and Stroll. A video of *Run With Me* is also on release. Gillis and Stroll, who have impressive international credits, co-wrote the nine songs on the LP, with Lunt joining them as writer on four. Gillis has worked with Rita Coolidge, Luba and Leo Sayer, while Stroll has been associated with Barry Manilow, Melissa Manchester and B.J. Thomas to name just a few. Lunt's writing talents, also internationally-acclaimed, can be heard on records by Cyndi Lauper, City Boy and Starship.

Top session people in the business were used for the recording, including: guitarists Neil Chapman, Bob Mann and Sid McGinnis, Willie Lee and Scott Alexander on bass, drummer Kevin MacKenzie, Moe Koffman on Alto Sax, percussionists Brian Leonard and Jimmy Maelen, and Stroll, Gillis and Edmund Eagan on keyboards. Background vocals were supplied by Rory Dodd, Curtis King Jr., Tawatha Agee, Brenda White-King, Yvonne Lewis, Valerie Wilson, Maeretha Stewart, Norma Jean and Stroll.

Engineering and mixing chores were also kept on a highly professional level, with Peter Mann handling the former, and Ed Stasium whose work includes both of Mick Jagger's solo LPs, *Talking Heads*, Peter Wolfe and Julian Cope, looked after the latter.

course is designed to prepare the student for a career in the sound recording industry and related fields.

"With the start of each academic year, we see increasing numbers of people interested in this field," says Geoff Keymer, Registrar for the school. "This year, we have had the largest number of applicants ever. To those who qualify, provincial and federal loan and grant assistance may be available; consequently, greater numbers of people are able to realize their educational goals."

Keymer continues with, "The fact that the program is 8 months in duration appeals to the students who just want to get on with their careers and return to the job market quickly."

The school operates in a professional 24-track recording studio (SRS: Sound Recording Studio), and these same facilities serve as the student labs. "This, combined with the large amount of 'hands on' study, provides a genuine appeal to our applicants," says Keymer.

OIART offers an "integrated curriculum" to prospective students. Courses of study include such topics as audio recording/engineering, video production (pre and post), music production, equipment maintenance and technology, music business and management, acoustics, acoustic design, digital audio, MIDI technology, music theory/analysis and more. "The course outlines are revised each semester," Keymer explains, "to keep abreast of the rapidly advancing changes in the audio recording industry, which means that students are provided with the most up-to-date information available," continuing with,

"We supply our students with enough theoretical and hands-on practical experience to ensure our graduates viability in a competitive job market."

The music industry has been somewhat supportive over the years, and as Paul Steenhuis, Managing Director of OIART, points out, "We try to be as totally realistic in

Bachman & Cummings to host CMPA awards show

Randy Bachman and Burton Cummings will share the emcee duties for the Canadian Music Publishers Association 1987 awards presentation. The presentations will take place after a sit-down dinner (Nov. 30) in the Empress Room of Toronto's Park Plaza Hotel.

"This is not an awards show per se," explains Greg Hambleton, President of the CMPA, "it's a celebration of song writers and music publishers . . . a social gathering where song writers, publishers and industry people can get to know each other a little better."

This is actually the second awarding of the Song of The Year honours, but the first time such a lavish affair has been laid on. The award is presented to the songwriter whose song earned the highest income in one of three categories: Rock Adult Contemporary/Pop, or Country during 1986. Second and third place winners receive a CMPA Song of The Year Award citation.

The accounting firm of Clarke Henning

our representation of the music industry as possible, and are most grateful for the tremendous support we have had from industry professionals," concluding with, "Their help has greatly assisted us in refining the program and keeping abreast of the latest technological events."

Rick Davidson, Promotion Director for OIART adds that "The carefully guided practical study helps accelerate student development. The instructors strive to present the students with 'real life' situations and tasks."

It should be pointed out that the teaching faculty of OIART is made up of industry professionals who not only instruct in specialized study areas; but are also actively employed in their individual fields of endeavour.

In summing up, Keymer suggests, "Because we deal in concepts and theories using the recording studios as teaching and learning tools, our grads have a good grasp of all types of audio engineering. Consequently, they can find jobs in many areas other than just recording studios. Theatre sound, live sound, radio and TV studios, video post-production houses and many other employment opportunities are open to them."



WEA Canada's yearly Achievement Awards honoured Ontario's Doug Raaflaub as Sales Rep of The Year. He's pictured above in a rare appearance off the golf course, with Garry Newman and Stan Kulln.

& Co. were responsible for collecting the entries and determining the winners which are as follows:

ROCK

1. Glass Tiger/Jim Vallance/Alan Frew (Don't Forget Me) - Tiger Shards/Irving Music/Calyпсо Toonz
2. Bryan Adams/Jim Vallance (It's Only Love) - Adams Communications/ Calyпсо Toonz/Irving Music
3. Tom Cochrane (Boy Inside The Man) - Falling Sky Music/Sunbury Music

ADULT CONTEMPORARY

1. Paul Janz/Elizabeth Janz (Close My Eyes) - Irving Music/Zoological Musik
2. Stan Meissner/Fred Mollin (One Chance) - Almo Music
3. Gordon Lightfoot/David Foster (Anything For Love) - Moose Music/Air Bear Music/Warner Tamerlane

COUNTRY

1. Matt Minglewood (Me And The Boys) - South Harbour Music
2. Gary Fjellgaard (Dancing In The Ring) - Slim Creek Music/Silversongs
3. Ron Irving (In My Arms Tonight) - Rana Music

The CMPA is comprised of many of the major Canadian music publishers representing Canadian songwriters and their songs.



WEA's Newman and Kulin also presented a yearly Achievement Award to Ontario's Randy Sharrard, who won as Promotion Rep of The Year.

Heavy Tembo promotion for new Florio single

Tembo is currently mounting a national campaign on the release of Louisa Florio's latest single, Gonna Stay In Love. The single is the follow-up to Love Attack, which garnered good chart and playlist action with both CHR and A/C programmers.

The new single was co-written by Willie Morrison and Bruce Ley, and was actually written in the early '70s when Morrison, now living in the U.K. was producing in Canada. The song was actually released by The Duncan Sisters, background singers from Nashville.

The flip of the new single, Left Alone, was written by Florio with Danny Friedman, a school chum. Both sides were produced by Harry Hinde at Toronto's McClear Place, and were taken from her self-titled debut LP for the label.

The single is housed in an eye-catching and colourful picture sleeve, with photography by leading industry photographer, Dimo Safari.



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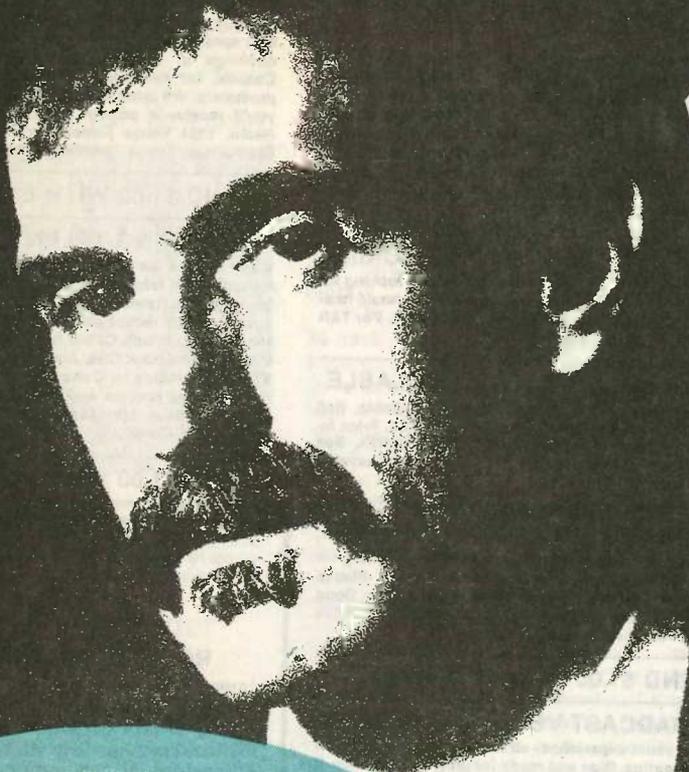
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