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**May 2, 1992**

1992							April							May						
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## HOT HITS

**WILL YOU MARRY ME**  
Paula Abdul

**LIFT ME UP**  
Howard Jones

**BOHEMIAN RHAPSODY**  
Queen

**JUST TAKE MY HEART**  
Mr. Big

**WHY**  
Annie Lennox

**NOTHING ELSE MATTERS**  
Metallica

**UNDER THE BRIDGE**  
Red Hot Chili Peppers

**EVERYTHING ABOUT YOU**  
Ugly Kid Joe

**NOW MORE THAN EVER**  
John Mellencamp

**MY LOVIN' (Never Gonna Get It)**  
En Vogue

**RIVER OF FIRE**  
Stan Meissner

**A HORSE IN THE COUNTRY**  
Cowboy Junkies

**GOODBYE**  
World On Edge

**DAMN I WISH I WAS YOUR LOVER**  
sophie b. hawkins

**TAKE TIME**  
Chris Walker

**IT'S OVER NOW**  
L.A. Guns

**TEAR IT ALL DOWN**  
Monkeywalk

## HOT ALBUMS

**k.d. lang**  
Ingénue

**KIM MITCHELL**  
Aural Fixations

**FU SCHNICKENS**  
F.U. "Don't Take It Personal"

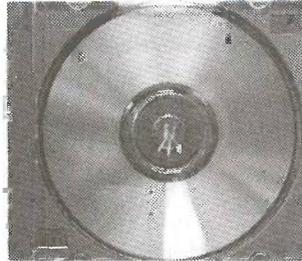
**RED HOT CHILI PEPPERS**  
Blood Sugar Sex Magik

**WYNONNA JUDD**  
Wynonna

**PEARL JAM**  
Ten

**LYLE LOVETT**  
Joshua Judges Ruth

## No. 1 HIT



**SAVE THE BEST FOR LAST**  
Vanessa Williams  
Mercury

### HITS TO WATCH

**I WILL REMEMBER YOU**  
Amy Grant

**92 DAYS OF RAIN**  
Corey Hart

**REMEDY**  
Black Crowes

**WITHOUT LOVE**  
Infidels

**VIVA LAS VEGAS**  
ZZ Top

**COLD DAY IN HELL**  
Gary Moore

**HOLD ON TO MY HEART**  
Genesis

## No. 1 ALBUM



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

### ALBUMS TO WATCH

**ZZ TOP**  
Greatest Hits

**MICHELLE SHOCKED**  
Arkansas Traveler

**WEIRD AL YANKOVIC**  
Off The Deep End

**HAREM SCAREM**  
Harem Scarem

An interview with MuchMusic's **John Martin** begins a series of articles dealing with the impact of videos on the music industry.

- Page 7

FRONT PAGE PICK

FRONT PAGE PICK

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

## COUNTRY TO WATCH

**ACHY BREAKY HEART**  
Billy Ray Cyrus

**SHE TOOK IT LIKE A MAN**  
Confederate Railroad

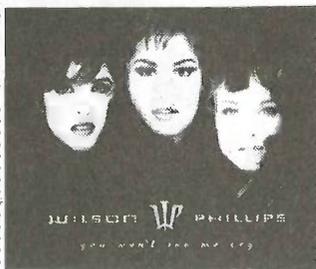
**GONE AS A GIRL CAN GET**  
George Strait

**THE HEART THAT YOU OWN**  
Dwight Yoakam

**SHIPS THAT DON'T COME IN**  
Joe Diffie

**MIDNIGHT IN MONTGOMERY**  
Alan Jackson

## HIT PICK

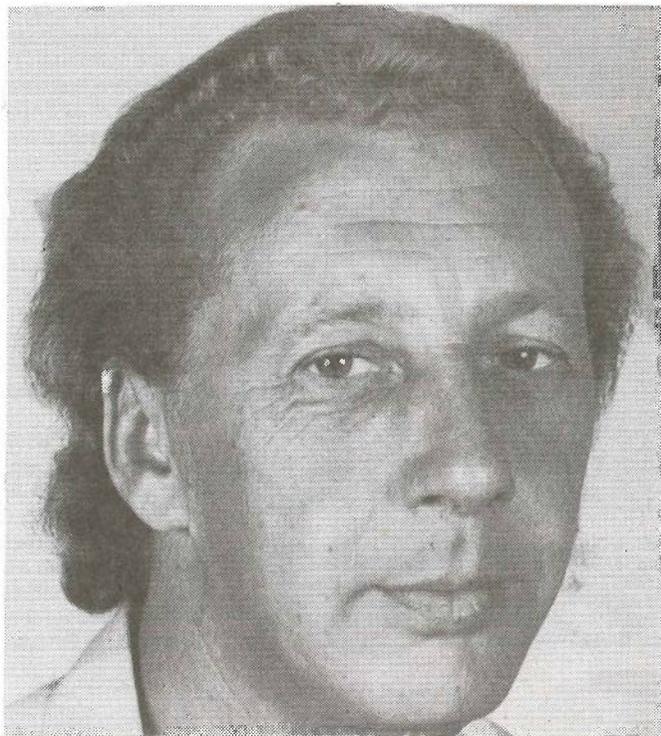


**YOU WON'T SEE ME CRY**  
Wilson Phillips  
SBK Records

## ALBUM PICK



**ANNIE LENNOX**  
Diva  
RCA - CD-06192-10624-2-N



## Santa Fe to be setting for a unique "listening room"

Brett La Berge, Jordy Sharp and Paul Toyne, owners of the trendy downtown Toronto eatery, Santa Fe, have targeted the first week of June for the launch of The Mesa, Canada's first "listening room."

The project is similar to a weekly singer/songwriter showcasing at Nashville's Bluebird Cafe, hosted by BMI.

The top floor of Santa Fe will be used exclusively for this unique industry-oriented operation. Presentations will be purely experimental in the initial stages. La Berge says shows will have an open forum concept, with artists answering questions "in a professional, informal, and relaxed atmosphere. The premise will be to showcase songwriters."

## Key to success at MCA is teamwork: Banham

MCA Records Canada's new manager of national promotion, Bill Banham, sees his new position as a great challenge, but it's one that he's ready to take on.

Banham has taken just four years in the industry to rise to the senior level position, having started at Warner Music Canada. He has worked in promotion, sales and marketing, and he hopes that background will help him to get all the MCA marketing and promotion representatives across the country to work together. He wants to spend more time with individual reps and bring everybody together as a team, something which he thinks has been lacking.

Banham wants his team to not only ensure radio airplay, but to sell records and develop acts on both a regional and national basis.

Banham credits his rapid rise to hard work, some lucky breaks, and a lot of people believing in him. One of the people he credits most is his predecessor, Kevin Shea, who has moved on to become the Attic Music Group's director of national promotion and publicity.

"People have really helped me out and given me some really good direction and taught me the ropes of the music industry," Banham says. "I've asked a lot of questions and learned quite a bit in a short period of time."



Celine Dion with Sony platinum for her second English-language album, titled *Celine Dion*. (l to r) Sony vice-president artist and repertoire Richard Zuckerman; president Paul Burger; Dion; and Sony Musique's director artist and repertoire, Vito Luprano.

The project is being coordinated by well-known songwriter B.J. Cook, who will draw songwriting/performing talent from Canada, the U.S. and the U.K. The anchor for the weekly sessions will be a singer/songwriter who has had at least one million-seller that they or someone else had recorded. They will perform all their hits of the past and also debut new material.

Five other artists will also perform on Thursday, the main show night. They will comprise three other writers who are signed and two winners from the Monday night

## P.A.M. and Bullseye launch PR division

P.A.M. and Bullseye Records of Canada have announced the opening of its new promotion and publicity division for Canadian independent artists. Bullseye has moved into the P.A.M./Sound Dynamix complex in Markham, Ont.

It was revealed by Bullseye's president Jamie Vernon that both companies had worked closely together in the past. This association led to the establishment of a local retail distribution network as a vehicle to get product from independent artists into the stores. Most notably was the Unsigned, Sealed & Delivered CD compilation series which was launched by both companies in 1991.

The expanded operation offers a variety of services to the Canadian "unsigned" community.

## Fashion Cares preparing sixth AIDS fundraiser

An impressive lineup is scheduled to perform at Rags To Riches, presented by Fashion Cares in support of The AIDS Committee of Toronto (ACT). The setting will be the Showline Studios on Lakeshore Blvd. East on April 29.

Non-stop entertainment will be provided by The Nylons, Infidels, and Big Sugar, as well as an exclusive appearance by the Joseph and the Amazing Technicolor Dreamcoat Children's Choir. The children are from Agincourt's J.B. Tyrell Chorus. More acts are expected to join the roster by the show date.

There will also be a fashion show revealing the original Rags to Riches creations of 65 Toronto designers. The Care Bazaar, offering deals on everything from one-of-a-kind fashions to a pair of Louis XV candelabras and a queen-size sofa bed, will be open throughout the night.

Gala tickets are pegged at \$150 for the cocktail reception, dinner, fashion show and party. Tickets for the fashion show and party only are \$40.

Since its inception in 1986, Fashion Cares has raised more than \$250,000 towards the fight against HIV and AIDS. A chilling reminder of the need of support for this worthy cause is the fact that out of the 5,679 Canadians who had developed AIDS by the end of 1991, 3,432 are now dead.

For more information contact Melanie Coates at Live Entertainment, 416-324-5443.

auditions. The club will be open for auditions Monday evenings from 9 p.m. to midnight. Publishers and record companies that have acts to showcase can either use The Mesa's format or book the room for a private showcase.

Directing his remarks to record companies and publishers, La Berge stresses that it will be a policy of the club to make sure that tapes end up in the hands of those they were directed to. The tapes will be placed in baskets, clearly marked with the name of the record label or publisher. "It will be our guarantee that someone will listen, just like it will be our guarantee to you that if you attend any or all of these showcases you will be bothered all night with people trying to get tapes to you."

Cook was encouraged by the support offered by record company and music publishing executives who attended a press luncheon to announce the new project. "This will be a fantastic opportunity for new songwriters," says Cook, "something this industry has needed for years. And what an opportunity for A&R people to see unknown and unsigned acts in a club setting."

The room will provide lights and sound as well as large screens for video and album presentations.

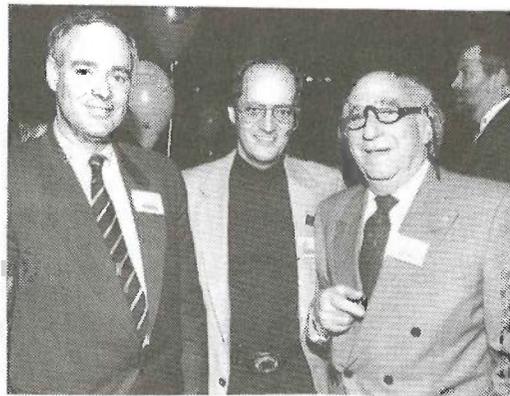
## Gillespie leaves Attic for manufacturing group

Lindsay Gillespie has been named president of Music Manufacturing Services, Canada's fastest growing custom manufacturing company.

Gillespie will be responsible for developing new products and implementing new sales programs. He says he wants to develop the company to its fullest potential.

Gillespie's move coincided with his sudden termination from Attic, where he was most recently senior vice-president of sales and marketing. He has no bitterness toward Attic and says the termination took place because of personal reasons.

"I spent 13 great years at Attic and it's time to move on to new things," says Gillespie, who has 18 years of production, radio and label experience.

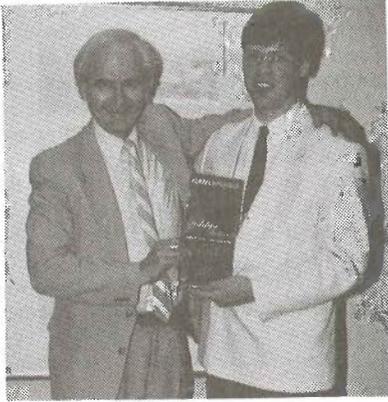


Communications Minister Perrin Beatty (l) with former FACTOR executive director Mel Shaw (centre) and Sam Sneiderman at FACTOR's 10th anniversary luncheon.

## Progressive instrumental is Wakefield's specialty

You don't see much "progressive instrumental music" in record stores, nor do you hear much of it on the radio. But 24-year-old Robbin Wakefield hopes to change all that.

Wakefield started fooling around with a guitar when he was seven, but he didn't study formally until he was 13. By age 16 he was studying under Eli Kassner, the man who



Robbin Wakefield presents Carl Banas of CJEZ-FM Toronto with his CD, *A Lightfoot Collection*.

## CBSC executive board targets offensive language

The national executive of the Canadian Broadcast Standards Council (CBSC) is recommending that the Canadian Association of Broadcasters (CAB) codes include a clause relating to offensive language. The CBSC administers the three CAB codes: the Code of Ethics, the Voluntary Code regarding Violence on Television, and the Sex-Role Portrayal Code for Television and Radio Programming.

Mimi Fullerton, national chair of the CBSC, says the action was taken in view of a number of complaints received relating to offensive language "which it could not adjudicate because the CAB codes do not cover such questions." The CBSC is mandated to recommend changes to the codes.

The recommendation has apparently been sent to CAB president Michael McCabe, to be forwarded to the joint societal issues and trends committee of the CAB.

Fullerton points out that the CBSC was established by the CAB "to provide private broadcasters with a mechanism to promote high broadcasting standards, deal fairly with complaints, and improve broadcast standards over time through recommendations to the CAB."

Besides Fullerton, the national executive of the CBSC comprises: Paul H. Schurman (chair, Atlantic regional council); Richard Van Snick; Claude Blain (chair, Quebec regional council); Helene Montigny; John Radford (chair, Ontario regional council); Marianne Barrie; Carol Armit (chair western regional council); Rory MacLennan; Alden Diehl (chair, British Columbia regional council); and Monica Becott.

taught Liona Boyd. And at 19 he was a teacher himself at the Scarborough Conservatory of Music.

After mastering his playing, Wakefield turned to composing in March, 1986. He continued writing for a couple of more years before releasing a single called *Island Song* in early 1989. The song was well received and led to the recording of Wakefield's all instrumental debut album, *Midnight at Dawn*.

Many easy listening, MOR and adult pop radio stations responded positively to the album, but none more so than Paul Richards at 93.1 CHAY-FM in Barrie, Ont. Richards, a big supporter of Canadian music, persuaded Wakefield to record a number of Gordon Lightfoot songs. A *Lightfoot Collection*, containing 14 Lightfoot covers, became Wakefield's second album. On the album, Wakefield stays pretty faithful to the originals while still showcasing his instrumental style.

K-tel manufactured and distributed the *Lightfoot* album and it's also considering releasing Wakefield's third instrumental album, *Aftershock*, later this year on their Era International label. The album will feature all original material except for one Richard Marx song. "It's fresher, it's a bit brighter, a bit cleaner, a bit warmer sounding," Wakefield says of the album.

He's hoping to get the album released internationally and says that once he gets the proper backing he hopes to play some live dates and make his first video.

Wakefield's sound is based on a bed of acoustic guitar, synthesizers and percussion with classical guitar playing overtop. He plays almost all the instruments himself.

"My style is a mix of everything I've heard and I'm just regurgitating it my way," Wakefield says. "I think the music's pretty unique."

Wakefield wrote a song for his wife called *Sweet Misty Eyes* for their wedding last

## The Lowest Of The Low reach higher and higher

Toronto's favourite "sarcastic power folk" quartet, *The Lowest Of The Low*, has been gaining a lot of attention through radio, television and live appearances.

Just as *Eternal Fatalist* ends its residency in heavy rotation at Toronto's CFNY-FM, the song *Salesmen, Cheats And Liars* has taken its place. The video for *Eternal Fatalist* has also received airplay on MuchMusic.

The band has sold almost 2,000 copies of its independently released album, *Shakespeare My Butt . . .*, and they're ready to press another 1,000. The album is now getting noticed across the country, currently sitting at No. 12 and rising on the *College Music Journal* chart.

The group has a strong live following in Toronto, but that's also bound to expand. They have landed the opening spot for *The Jazz Butcher* on his cross-Canada tour which begins at Montreal's Club Soda on May 6 and ends in Victoria, B.C. on May 28. They then hope to play some dates on their own as they work their way back east.

October. It was his first attempt at writing lyrics, though he says he has a few more lyrics "stashed away under my bed." He would like to include lyrics on future projects, but he's not sure whether he'll sing them.

Now he only sings in the shower and says, "My wife doesn't even like that. She keeps telling me to eat the soap."

It's been a struggle for Wakefield to support himself and his wife through his music, but he's optimistic about things getting better. "The royalties are getting bigger with every cheque," he says.

"I'm managing to stay in music full time right now. I always seem to get a cheque from SOCAN just in time."

Wakefield has also involved himself with a project called *Intersound 2000*. The project, which he hopes should be fully under way within a few months, will involve Canadian musicians creating diversified and versatile music in a variety of styles for radio.

"It's a great opportunity to provide Canadians with covers of international stars, according to what radio stations want. We're trying to meet the need that radio has for instrumental Cancon material."

## Frozen Ghost & Wild 'T' hit the road together

Warner Music Canada artists *Frozen Ghost* and *Wild 'T'* and *The Spirit* began their tour of central and western Canada in Thunder Bay on April 25.

The 'Shake Your Spirit' tour continues until May 11 and will include stops in Brandon, Winnipeg, Saskatoon, Regina, Calgary, Red Deer, Edmonton, Penticton, Chilliwack, Vancouver and Victoria.

## Distribution deal signed by A&M and Raw Energy

A&M Records Canada recently signed a distribution deal with the Toronto-based independent label, Raw Energy Records.

The first release will be the self-titled debut album from CASBY award-winning ska stylists *King Apparatus*. The album has already done well at Toronto's CFNY-FM and campus stations across the country.

*King Apparatus* continues to tour and, with a push from A&M, will be re-releasing their first single and video, *Made For TV*.

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# WALT SAYS



with Elvira Caprese

**Speaking of books . . .** I hear that a book they are talking about really isn't finished, and it was only half coloured when he ran out of crayons. The introduction wasn't written by a Canadian icon who is still waiting for royalties or a group that only got a "hand job" from the author. (EC: *I thought it was "a con job."*) Will there be a chapter about that apartment downtown and the "service" with a smile? (EC: *I thought it was a "hand job!!"*) Washed up and where is he now . . . ?

**The Russians are holding . . .** With all the press Russians On Broadway has been receiving, the box office is not only paying all the costs, but all the players are receiving \$50 each a week. That's not even enough to call home and tell the folks the big news. Somehow

The JUNO AWARDS were originated by Walt Grealis and Stan Klees.

The first awards presentation was held at St. Lawrence Hall, 157 King Street East, Toronto, Ontario on February 23, 1970

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

- Pierre Juneau

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Tim Evans - Radio/Charts  
Steve McLean - General News  
Stan Klees - Special Projects

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



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

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the press conference on the plight of the Russian troupe came up with different reasons for the problem - - which added colour where black and white would have done nicely. Anyway, there has been a reprieve and general shaker and publicist Gino Empry is now awaiting news from the private sector and Perrin Beatty, who just might come up with a solution. Someone suggested a contra with the Russian or whatever government: Bruce Allen and the Barenaked Ladies could tour Russia or whatever is left over there. (EC: *The Barenaked Ladies I can see . . . but Old Grizzly? He wouldn't get past Siberia . . .*!)

**The Party . . .** It was like the party in Breakfast At Tiffanys. High above the Toronto skyline in the luxurious digs of star publicist Gino Empry, a group of Canada's intelligentsia gathered to honour Rebecca Kaine who has departed from the cast of Phantom of the Opera. The list of guests reads like the Who's Who of Canada's seven lively arts: writer Bob Mirvish (EC: *I never knew Ed had a brother!*), Fashion Television's Jeanne Baker, jazz pianist Joe Sealy, the Star's Rita Zekas, playwright Leo Orenstein, father of the Infidels? Norman (EC: *Norman wasn't there?*); the Book Cellar's Lori Bruner, Cinespace's Nick Mirkopoulos, singer Cathy Young, and a gaggle of skaters from the ice show. But by that time the ambience and sheer talent of those who were there had overcome me. (EC: *You mean, you were smashed . . .*?)

**What I liked about the Oscars!!** 1) The set was forever changing during the show to maintain interest; 2) the lighting was glitzy and glamorous, not dark and sinister; 3) the shots of the audience and the winners approaching the stage were calm, relaxed and well-lit; 4) it was an award show with entertainment as opposed to a variety show cluttered with awards; 5) the presenters were nominees and not outsider "suits" with clout; 6) viewers got to see the stars on stage and in the audience; 7) it was a show that made it clear who was there as well as who was on stage. (EC: *Very important!!!*); 8) the stage and the production numbers gave the show "size," making it look big and impressive; 9) the emcee carried the show, kept it moving and maintained the pace; 10) the producer and director started the show and stayed to keep it going. (EC: *So did the emcee . . .*!!)

**He's a believer . . .** The only one who took my suggestion that AG should head up CARAS was AG. (EC: *Don't kid yourself . . .*!)

**Mistaken identity . . .** We keep getting pictures of industry luminaries and Perrin Beatty. He's not even related to Warren. (EC: *I had my picture taken with Shirley MacLaine once!!!*) That's nice!

**Charging for CD comps . . .** ? One VERY irate programmer called to complain about a certain major charging the station for CD compilations. He doesn't mind paying seven dollars for a CD, but not for a compilation containing tracks the station can't use. A call to the major added further insult with what he reports as a "rude and negative" response. Hey! Wait till the major wants a favour, or that

programmer moves on to the big time and remembers the treatment he received when he wasn't. (EC: *Do they really care? Have you ever tried calling them . . .*?)

**100 per cent Cancon ruling!!!** How would you react to the idea of the Cancon ruling being four-part MAPL and 30 per cent??? I guess that would really upset a lot of broadcasters, but then how about four-part MAPL 25 per cent??? That would upset just as many. So, with this in mind, would you believe that we already HAVE four-parts MAPL 25 per cent of the time. When the CRTC adds the extra five per cent to make it 30 per cent it will really change things very little, but it will end a lot of confusion and give the ruling new meaning. The alternatives might not be so attractive. So get ready to see a ruling that isn't going to change things that much, but will make it easier for programmers. (EC: *Leave it to the radio people to get all the breaks!!!*) Now if someone will check with Bryan and Bruce to get their approval, perhaps the ruling can create other stars like . . . you know who!! (EC: *PLEASE . . . not another Bruce . . .*!)

**SkyDome expose on hold . . .** We'll have to wait a while longer for that expose on Toronto's SkyDome. Diane Francis, champion of the underdog and watcher of government handouts, will apparently be too busy putting together a "look and see" digest on the Reichman family . . . well, Albert anyway. He's the only one who even has the slightest hint of being warm to the press. (EC: *Maybe Albert could apply to FACTOR for help . . .*!)

### VISITORS TO RPM

Martin Ward-Doran - Rhythm Crisis  
Michael Wareing - Rhythm Crisis  
Patti Jannetta - Backstage Productions  
James Collins - Backstage Productions  
Don Kollar - Consultant  
Dave Deeley - Epic Records  
Bill Ringgenberg - Monkeywalk  
Andrew Frank - Monkeywalk  
Melinda Skinner - Random Entertainment  
Holly-Ann Franchi - Children's Group  
Julian Tuck - A&M Records  
Roger Bartel - Capitol Records  
Dale Kotyk - Warner Music  
Herb Forgle - Warner Music  
David Mazmanian - Armedia Communications  
Edd Scorpio - Current/Rammit Records  
Norm Brunet - Brunetunes Records  
Robert J. Brunet - Brunetunes Records  
Kevin Gale - Silk Toxik  
Robert Bruce - Silk Toxik  
David Lindores - BMG Music

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

## John Martin's success pattern for MuchMusic

by Steve McLean

*The home video industry now far outpaces all other forms of entertainment, doubling revenues generated by either the theatrical or recording industries. Domestic revenues in excess of \$1 billion are now generated annually. And though precise figures are hard to come by, it's generally acknowledged that music videos account for three to five per cent of that figure. While that percentage may seem low, it translates into \$50 million. Thus, the importance of the medium can't be denied. With this article, RPM begins a series of interviews with people connected with both the video and music industries, revealing their views on the past, present and future of music videos.*

John Martin is probably more responsible for the success of music videos in Canada than anyone else in the country.

The former CBC current affairs producer started CITY-TV's Gemini award-winning music documentary show, *The New Music*, in 1979. And when the licence for MuchMusic became available, Martin grabbed it. The station first started broadcasting on Aug. 31, 1984 with Martin as director of music programming, the position he still holds today.

The station started as a specialty channel but moved to basic cable in 1989-90, doubling the number of Canadian homes it could be seen in. MuchMusic now reaches 5.3 million households, while its French-language counterpart, *MusiquePLUS*, reaches another 1.6 million.

MuchMusic broadcasts live from noon until 8 p.m. EST and the eight hour segments are then repeated twice to round out a 24 hour day. In addition to its library of more than 17,000 videos, Much produces specialty shows on rap, soul, heavy metal, country and alternative music. The station plans on doing more of their own feature programs, specials and concerts in the future, while some of the shows are already being sold to other countries.

"I suppose it was a bit of a gimmick when it first appeared, but I think it's settled into a respectable business," Martin says from his unofficial office, a pub across the street from MuchMusic's Queen Street headquarters.

"It's a first rate marketing tool for the record industry and I think it's still being enjoyed by the public as entertainment."

Though Martin believes it's still possible to be successful without videos, he says acts without them are at a distinct disadvantage. Videos are especially crucial for young acts who are trying to break out and establish a name and an image for themselves. That exposure through videos often translates into album sales.

"The money men at record companies tend to be amongst the hardest bottom line people in the world, and they're making a lot of videos, so they're obviously selling them records," Martin says.

Because formats are so tight at most radio stations, there isn't a lot of new music being played on the radio these days. This situation has led Much, which welcomes new material, to the point where it now often breaks more records than radio stations. And it can do it on a nationwide basis to boot.

"We have nothing to do with radio formats," Martin says. "We just play the best of whatever there is."

Canadian acts benefit from the 30 per cent Cancon regulations which Much must adhere to. Martin credits the station with enabling many successful Canadian acts to reach their current popularity more quickly than they would have without Much exposure. He has no quarrels with the regulations and says he doesn't mind giving breaks to Canadians.

"We meet our quota and more," he says as he reaches for his beer glass. "We don't see our quota as a maximum, we see it as a minimum. If there's good Canadian product we're more than happy to play it."

The problem facing many Canadian acts and record companies is having to compete with American videos and their often larger budgets. A first class Canadian video now runs in the \$60,000-\$80,000 range, but most videos have much smaller budgets than that. During the station's weekly programming meetings, Martin says he tries not to consider the cost of the video when deciding whether or not it will run on Much.

"We're playing videos that cost \$10,000 and we're playing Michael Jackson pieces that cost millions. Obviously you get what you pay for, but you can actually do music videos for very little money if you've got enough wit and creativity. You're not going to get Michael Jackson for \$10,000, but you might make a piece that is appropriate to the music and image that you're trying to portray."

Still, Martin is disappointed that videos haven't evolved as art forms as much as he thought they would. He does, however, see changes on the horizon.

"I think we're just at the beginning of something. It's a young industry that's created daily by the advances of technology. As people get used to being able to use the technology, the nature of the beast will change.

"Because video is a short form, you can use new technology in a cost-effective way. You might not want to spend that much money on a feature film yet, so you'll always see the leading edge stuff in music videos first."

While on the topic of leading edge stuff, Martin adds that the station's open studio concept has also been trendsetting. "It's worked well for us. I think our audience sort of gets involved with the excitement of what we do on a daily basis.

"It looks like what it is: the hub of popular music in Canada. There's more information through that place in a day than anywhere else in the world, I would think, in terms of rock and roll music."

It's this focus on information as well as

entertainment that sets Much apart from half-hour or hour-long video shows like Dan Gallagher's *Video Hits* and *Good Rockin' Tonight*. It's also one of the reasons why Martin doesn't feel any competitive pressure from the two CBC shows.

"I like to think of them as promos for MuchMusic. If *Video Hits* gets real big, it's only going to be good for us because people are going to want to see their favourite videos again and again and (*Much Music*) is the only place they can. I'm happiest when they're doing real well because that means the music video audience is up."

The audience numbers for Much are up and Martin is happy with the state of the union. Despite the fact that the amount of videos being produced has slowed from the blistering pace of the past, Martin says the video industry, and especially Much, are both in good shape.

It's not without measures of pride and confidence that he says, "To my mind, we've got the best music video station in the world."



by Tim Evans

**It took its time . . .** Vanessa Williams' *Save The Best For Last* finally reaches No. 1. It reached that mark well over a month ago in the U.S. and was close to capturing the top spot here for several weeks. It marks only the second No. 1 song for a direct PolyGram label in the '90s. The last was Jon Bon Jovi's *Blaze Of Glory* in 1990.

**A soundtrack comeback.** The Wayne's World soundtrack inches its way up the chart again. It left the No. 1 position just three weeks ago and is now at No. 4. Before Wayne's World, what was the last soundtrack to reach No. 1. Hint: it was from one of the biggest movies of 1989.

**Red Hot Lennox!** The first release from the Annie Lennox debut is off to a great start. It climbs 40 spots to No. 37. It isn't the biggest jump of the week however. Red Hot Chili Peppers' *Under The Bridge* jumps 45 places to No. 44.

**Name alone isn't enough.** The latest release from George Michael, *I Believe (When I Fall In Love It Will Be Forever)*, hasn't made much of an impact on the charts. It drops to No. 100 and is in danger of dropping off the chart. *I Believe* peaked at No. 90.

**You could win 25 CDs!** All you have to do is tell us who are the most successful artists in RPM history. See last week's RPM for full contest details.

**MD's corner.** Dave Schneider, of CHYM Kitchener, asks "Why did the Siamese Twins vacation in England?" So the other one could drive for a change!

**Will the sequel match it?** Before Wayne's World, the last soundtrack to hit No. 1 was the Batman soundtrack. It spent one week at the top in August, 1989.

## *Mediocre? Costly? Redundant? Stupid?*

### **Should the 30 per cent Cancon ruling be eliminated?**

Broadcasters, for the most part, haven't entered the fray over Bryan Adams' skewering of the Cancon regulations, although radio stations in Canada are the key to success for recording artists. But there has long been a consensus of opinion among broadcasters that the ruling was unfair, which inadvertently created a barrier between the broadcast and recording industries.

The CRTC was adamant, however, that the ruling was there to preserve the Canadian identity in the recording field and to offer an opportunity for new Canadian recording artists and songwriters to be recognized in their own country.

The first chairman of the CRTC, Pierre Juneau, coined it best when he said, "The prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans, and by all those preceding generations who have already demonstrated their freshness of mind, their talent, and their capacity for inspired leadership."

Broadcasters are still waging a war of sorts against the ruling, but their tone is now somewhat reserved.

Several leaders in the broadcast community were asked if they believed the 30 per cent Canadian content ruling was redundant and should be removed.

#### **NEVIN GRANT CKOC Hamilton**

I think there are redundancies and inconsistencies that have been built into the system. But anytime you have a regulation that is built on ABCD or E's, there are going to be exceptions. And maybe at times the commission should be a little faster to make rulings or not be afraid to make a ruling that seems to vary a slight hair from the ABCD or E. But to be honest, I don't think the idea of regulations for Canadian content is a bad idea. In fact, I think in some ways there have been some very positive results.

But at the same time, would I like to see change? Yes, just as they have seen fit to make changes with the FM regs. I think it should be a constantly re-evaluated system. I do think it would make more sense on a reduced percentage, say on a four of four. There should be a flexibility built in, where it's constantly being assessed. Is it doing the job? Are there some ways to make it more effective? Should there be some variations on that?

I do think it's very unusual for any system to last as long as this has without change.

#### **JOHN (JJ) JOHNSON**

##### **Moffat Communications - Vancouver**

Cancon, I'm certain, has had a lot to do with the current state of affairs we have in the Canadian music industry; good and bad.

Good in the sense that we now have had for a while, state of the art performers, producers, managers et cetera. I'm really excited about a number of Canadian acts, these being properly coached and managed by the best in the business.

Bad in the sense that it has created an insular industry. In other words, because it is possible to make a living out of this industry in Canada, it has eliminated the need in a lot of cases to be aggressive and competitive internationally speaking. I see so much talent in this country that does not get the shot that they need in the States and other places in the world. We see, in many cases, records that are not good enough to be played in other countries getting the airplay in Canada. In this case, the scenario hurts the artist in the listeners eyes as they don't sell records. The best, on the other

hand, do sell records.

I feel that Cancon is a security blanket at this time that has at times attracted and been manipulated by mediocre members of this industry. Cancon should be used as more of a tool, or springboard to bigger and better things. I don't know if it should be eliminated at this time, but it's something that we should continue to discuss in the hope that we encourage better talent and shoot for the world, not just airplay on Canadian radio stations.

I'm genuinely interested in the development of our artists at home. I'm not interested in keeping some people, who shouldn't be there, on the gravy train.

#### **KEITH JAMES CHAM - Hamilton**

There is an indication that the industry has benefitted from Canadian content regulations. It may be getting to the point however that it may be hamstringing itself a little bit.

I believe a lot of what Bryan Adams had to say is true, although he got a little carried away. The basis of his argument is a fact. In some cases the ruling is a detriment. As acts from Canada attain some international recognition or opportunity for national recognition, there is a bit of a stigma there that only adds to the confusion of being able to win a Juno with a record that's not accepted as Canadian content in its own country. That causes a lot of weird reaction among record companies and producers who are interested in our talent and anxious to see some of it exploited on a world class level.

I still feel that it's time that somebody besides the broadcasters was responsible for feeding that Canadian opportunity funnel, like record companies and publishers who are benefitting and have benefitted from the radio play. And the revenue from the radio broadcasters has benefitted a lot of people, but it hasn't stimulated any real impact from other facets in the industry to show their support of Canadian talent.

So maybe it's time for a review, a reworking or rethinking of the way Canadian content is regulated. Maybe the '90s require a different approach. Not to say it should be

wiped out or it's totally redundant, but there are certain parts of it that may be redundant in the '90s. They ought to stay ahead of the game a little bit and make sure that they're contributing and they're not throwing out the baby with the bath water.

The ruling penalizes the artists who don't write their own material. If they write their own material they can record wherever they want to. If they don't, they're forced to record in Canada, which is not necessarily bad, it's just the idea of being forced to limit themselves.

#### **GARY SLAIGHT Standard Broadcasting - Toronto**

There should be a quota, otherwise you wouldn't hear as much Cancon. But I think 30 per cent is too high. 25 per cent would be more realistic.

Rather than have a blanket number, I would suggest they give us extra credit if we are playing new Cancon versus gold.

The MAPL system needs to be reviewed. The concept of two points if the artist is Canadian (and lives in Canada) makes sense. But I don't think you can forget the songwriter and the other elements of our industry who also need some support to make sure that they survive.

#### **DON SHAFER Q107/AM640 - Toronto**

My first reaction is that I really don't care. I think that we have too many rules and regulations to begin with. However, on the other hand, I think that there should be Canadian content and that we should have a system in place that tries to establish and create our own stars. I just don't think it should be too bureaucratic and it shouldn't be too complicated to follow.

If there wasn't Canadian content and there weren't regulations that mandated us to support Canadian content, and if we weren't obliged to submit huge quantities of money to Canadian talent initiatives, I think you'd still see Q107 do Homegrown or do local initiatives. That's the heritage of the radio station and that's the heritage of the format, which is to go out and find out what's happening in the bars and clubs. That's our job. I think regardless of what happens with Canadian content or what happens with Canadian talent initiatives, a radio station that's worth its salt is always going to serve its community. Q107 is always going to be active in the music community.

#### **J. ROBERT WOOD CJEZ-FM - Toronto**

I'm amazed that the controversy surrounding the regulations is still alive, particularly knowing that it is nothing more than a publicity ploy mounted by well known members of the Canadian music industry.

Bryan Adams' suggestion that they be dropped is strange coming from someone whose early works would not have received airplay were it not for the regulations, (I know, I was there). It was the exposure and the window of opportunity provided by the regulations that enabled him to grow and develop into a world class artist.

As for the notion that artists who haven't

cut it after 8 or 9 albums should no longer receive support, who's to say they won't become tomorrow's "overnight success?"

Regarding concerns that there are fewer hits now than before the regulations, this is hardly unusual given that the control of the industry is now more than ever in the hands of foreign-owned record companies whose priorities and objectives are developed from an American, European or Japanese perspective. The regulations were never intended to create hits anyway, but without them the ratio of Canadian hits -- particularly given the reality of foreign control -- would surely be less.

The criticism from the broadcasters that the regulations have not prevented a decline in the output of Canadian content recordings doesn't wash either. Given the decline in the output of recordings from non-Canadian sources, the decline isn't surprising and has much more to do with the economy, consolidation within the record industry (fewer companies -- fewer releases), recording budgets being swallowed up the cost of producing videos, and changing record company policies brought on by the MBA attitude that now pervades the industry.

What has been overlooked in all of the controversy is the impact the regulations have had on the quality of Canadian music. Today the quality of Canadian music is light years ahead of what it was 10, 15, 20 years ago and this applies to all releases -- not just those that reach the top of the charts. This has resulted in a significant increase in the output of playable,

program-acceptable product for broadcasters.

As for the question, "Are the regulations redundant and should they be dropped?" I doubt that anyone who cares about Canada and Canadian unity would seriously consider this. After all, if Canadian artists can't find their way on to Canadian airwaves, what's left?

#### PAUL FISHER CHFI-FM - Toronto

I think when the Canadian content ruling came about they were very well intentioned and I think they have helped some people along the way. I question though, looking at our population base and the number of records that are released, if 30 per cent is a realistic quota. I think it may be putting too much of a strain on the industry and I certainly think that any Cancon quotas have to take into account the style of radio.

For example, for soft AC radio, there just frankly isn't enough material coming out. There isn't enough new material and there isn't enough of the older material that we can rely on to fulfil this quota. So, I wonder if 30 per cent is too high. I wonder if it helps the artists or if it helps people who simply have an interest in publishing and other fees.

The Cancon ruling could be abolished. I think there are enough good Canadian acts to stand on their own. I think, though, you have to be aware of the fact that many of these acts that are doing good are not in the soft AC vein. And by simply putting a blanket across of 30 per cent, you're hurting everybody to a degree.

I think broadcasters too are aware of market needs and responses and I think, for example, if Canadian broadcasters stopped playing Canadian music they would hear about it from their listeners.

I think there are a lot of people who like to hide behind the flag when the idea of Cancon comes up. And really, all they're asking us to do is pay them a salary.

There are a lot of great performers and songwriters, but I think some of them get lost in the shuffle over Cancon because to some people it has a stigma attached to it. In our case, we beg for more Cancon all the time because we're hoping for that quality product that we find every once in awhile.

## Procol Harum reunited with Edmonton Symphony

May 29 has been set for the re-uniting of Procol Harum and the Edmonton Symphony Orchestra. The announcement was jointly made by ESO president Bob Binnendyk and general manager Bob McPhee. The setting will once again be the Jubilee Auditorium.

The two groups came together for the highly-publicized concert 20 years ago. The concert was recorded live and released by A&M Records. Because the Edmonton Symphony Orchestra was considered a featured principal and the album wholly produced in Canada, the CRTC allowed for the album to qualify as two-parts Cancon (AP), and it remains as such to this day.

The album sold in excess of 100,000 copies (platinum) in Canada and made the Top 20 of the RPM 100 (August 5, 1972).

## Rehearsals for Kiss open to the media

The media has been invited to sit in on the first day of rehearsals for Kiss of the Spider Woman (April 27). The musical is set to begin preview performances at Toronto's St. Lawrence Centre on June 8 with an official opening scheduled for June 14.

Director Harold Prince will address the Kiss company, describe the production, and take the company through the set designs and models. Prince will then field questions from the media representatives.



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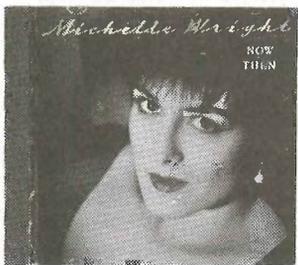
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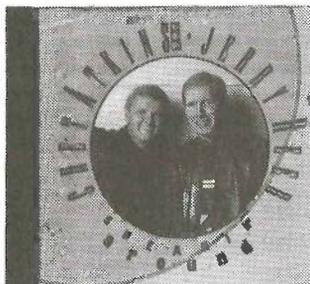
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**THE INDEPENDENT SPECIALISTS**

# ALBUMS



**MICHELLE WRIGHT** - Country/Pop  
**Now & Then**  
**Arista - 10685-N**  
 The Arista signing for this Canadian country superstar is about to pay off with the release of this package of superb pop/country entertainment. Wright has a feel for country soul and blues that goes back to the beginning of her career. That impeccable delivery and vocal warmth is more pronounced here than with any of her previous releases. The song material is exceptional, particularly her current charted single, *Take It Like A Man*, written by Tony Haselden. The title track from the writing team of Karen Staley and Gary Harrison and the Chapin Hartford penning of *A Little More Comfortable* also stand out. But don't overlook *He Would Be Sixteen*, written by Jill Colucci, Charlie Black and Austin Roberts. Five tracks are Canon (AP), recorded at Toronto's Sounds Interchange. Classy cover artwork. Front-rack this one, Wright is on a roll. (CD reviewed) - WG

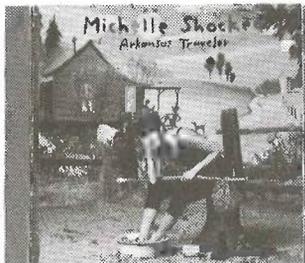


**CHET ATKINS & GERRY REED** - Country  
**Sneakin' Around**  
**Columbia CK-47873-HJ**  
 Great stuff from a couple of masters of the guitar. Primarily instrumental, but both Atkins and Reed do a bit of interesting vocalizing. There's also an interesting lineup of background singers, including Suzy Bogguss, Gary Chapman and Amy Grant. Great summertime morning drive stuff here like *Cajun Stripper*, *Vaudville Daze*, *Nifty Fifties*, and the title track. Both Atkins and Reed have a large following which should attract both radio play and retail sales. (CD reviewed) - WG



**ANNIE LENNOX** - Pop/Rock  
**Diva**  
**BMG - 06192-10624-2-N**  
 After first listening to Dave Stewart's recent work, and now to Lennox's debut solo album, it's evident that the two former

Eurythmics do their best work together. This is by no means a weak album, it just lacks the spark that made the Eurythmics best work both a critical and commercial success. Lennox's soulful voice dominates the album's 11 songs, of which she wrote 10. Lennox also plays some keyboards. Producer Stephen Lipson contributes guitars, programming and keyboards. Lennox maintains a serious tone throughout the album until showing her playfully ironic side on the last song, the Al Dubin/Harry Warren penned *Keep Young And Beautiful*. Why is the moody first single while *Little Bird*, *Walking On Broken Glass*, and *Money Can't Buy It* are recommended. (CD reviewed) -SM



**MICHELLE SHOCKED** - Roots  
**Arkansas Traveler**  
**Mercury - 512 101-2-Q**  
 With a 48-track digital recording truck in hot pursuit, Shocked packed her father, grandmother, fiancé, and cat into a Winnebago to set out on a musical trip across America. And after making additional sojourns to Australia and Ireland, she had the material which became the 14 tracks on *Arkansas Traveler*. Along the way, she played with some of the best folk, country, blues, pop and bluegrass musicians ever assembled on one album. Guests including Levon Helm and Garth Hudson of The Band, Pops Staples, Mitchell Froom, Albert Lee, The Hothouse Flowers, Taj Mahal, Clarence 'Gatemouth' Brown, Norman Blake, and Paul Kelly's Messengers contribute traditional fiddle, mandolin, banjo, accordion, harmonica, tin whistle, viola, guitar, and more. Though the entire album is recommended for roots enthusiasts, standout songs include *Secret To A Long Life*, *Contest Coming (Cripple Creek)*, *Over the Waterfall*, *Jump Jim Crow*, and the title track. (CD reviewed) -SM



**MARK CHESNUTT** - Country  
**Longnecks & Short Stories**  
**MCA - MCAD-10530-J**  
 Chesnutt is a cut above the new breed of country, proven by the chart success he has had and continues to have from his very first release. He has a way with words and a vocal power to get them across. There's an all-encompassing youthfulness that oozes confidence which is key to Chesnutt's appeal with country programmers. He is currently making good moves up the charts with his latest single release, *Old Flames Have New Names*, which was penned by Bobby Braddock and Rafe VanHoy. Also with single potential are: the Bobby Harden penning of *Old Country*; *I'm Not Getting Any Better At Goodbyes*, written by Steve Earle; and Charlie Rich's penning of *Who Will The Next Fool Be*. This Beaumont, Texas native has a strong following in Canada, which could become stronger through touring. Produced by Mark Wright. (CD reviewed) - WG



**LOST & PROFOUND** - Folk/Country  
**Lost & Profound**  
**Polydor - 513 251-2-Q**  
 The debut album from husband and wife team Terry Tompkins and Lisa Boudreau is quite dark and melancholy, both musically and lyrically. The 12 songs are all acoustic-based and feature Tompkins' guitar complemented by the ethereal contributions of a number of other musicians. Boudreau's voice is more than adequate enough to carry the sombre lyrics. The first single, *Brand New Set Of Lies*, is doing well on a number of different radio formats. Tompkins wrote or co-wrote all of the material except for a countrified version of Syd Barrett's *Dark Globe*. Perhaps hoping that they'll follow in the quiet footsteps of the Cowboy Junkies, PolyGram U.K. has also signed this Toronto band. (CD reviewed) -SM

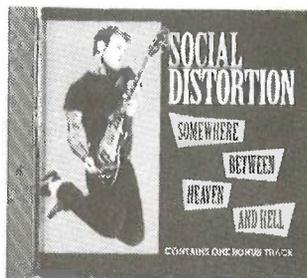


**MAESTRO FRESH WES** - Rap  
**Maestro Zone**  
**LMR Records (Attic) - ACD 1337-Q**  
 To those not familiar with rap music, Maestro Fresh Wes may be best known as the guy who said *Vivaldi* when he should have said *Vivaldi* at this year's Junos. But fans know the Maestro as one of Canada's most talented and popular rappers. The six songs on this limited edition EP have the beat to keep the dance floor groovin'. And the man does have a way with rhymes in his lyrics. But unfortunately, those lyrics see Wes tryin' to be as nasty as he wants to be. It pains me to say that the profane and often sexist boasts about his musical, lyrical, physical and (especially on *Hittin' The Girlschools*) sexual prowess make this just another stereotypical rap album. The Maestro has shown social awareness in past efforts so, since he can be a positive role model, one hopes he won't abandon those ideals currently best put across by *The Disposable Heroes Of Hiphoprisy*. (CD reviewed) -SM



**GEORGE STRAIT** - Country  
**Holding My Own**  
**MCA - MCASD-10532-J**  
 Strait can now be classified as a veteran in the business, but unlike some of his

counterparts, he is maintaining his chart roll. He is presently doing it with the Jerry Max Lane penning of *Gone As A Girl Can Get*. Strait's vocals are slick and his song material fits like a worn suit. He has built a large and loyal following in Canada through his touring and his solid connections with country programmers. It doesn't seem possible, but Strait has released 16 albums, all on MCA. Also key are: Curtis Wayne's penning of *Wonderland Of Love*; *Faults And All*, written by Carl Perkins; and *It's Alright With Me*, from Jackson Leap. Produced by Jimmy Bowen and Strait. Effective use made of colourful CD artwork, highlighted by a poster-type photo pull-out. (CD reviewed) - WG



**SOCIAL DISTORTION** - Rock  
**Somewhere Between Heaven And Hell**  
**Epic - EK 47978-H**  
 These survivors of the early '80s Los Angeles punk scene can still rock with anyone. Songwriter/guitarist Mike Ness has seen a lot and been through a lot over the years but this album is finally gaining him and his band some long-deserved mainstream attention. Producer Dave Jerden's signature big guitar sound is key in bringing a modern sound to Ness' definite '50s influences. The album's two covers, *Making Believe* and *King Of Fools*, were both written in the '50s. Be sure to check out *Bad Luck*, *When She Begins*, *99 To Life*, and *Sometimes I Do*. (CD reviewed) - SM



**VARIOUS ARTISTS** - Rock  
**Highway 61 -- The Soundtrack**  
**Intrepid - N21S 0009-F**  
 Bruce McDonald's rockin' road movie takes us on a wild, musical trip down the highway from Thunder Bay to New Orleans. Adding to the adventure are 13 songs from a number of promising Canadian acts and a few more established artists. Nash The Slash's *Into The Land Of The Fire* is a short rocker which captures the spirit of the film. Rita Chiarelli, with help from Colin Linden, offers a roadhouse blues version of Bob Dylan's *Highway 61 Revisited*. For a change of pace, *Acid Test* grooves with two tunes, *Dance* and *Mr. Skin*. The Razorbacks race through *My Way Or The Highway*, a revved up rockabilly number. The classic scene featuring Tom Jones' *It's Not Unusual* must be seen to be believed. Anne Marie Stern and Carlton Rance inspire with *Andre Crouch's Can't Nobody Do Me Like Jesus*. *Boozoo Chavis' Zydeco Heehaw* is an irresistible foot tapper, and a fitting and upbeat way to end both the film and the soundtrack. Also featured are the Bourbon Tabernacle Choir, Jane Hawley, Sam Larkin, Jellyfishbabes, and Tav Falco, who makes an amusing cameo in the film as the effeminate leader of a biker gang. (CD reviewed) -SM



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

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

Canada's Only National 100 Country Survey

TW LW WO - May 2, 1992

1	1	10	<b>SHE IS HIS ONLY NEED</b> Wynonna/Wynonna/MCA comp 2-J (D.Loggins) T. Brown (MCA)						
2	2	11	<b>TODAY'S LONELY FOOL</b> Tracy Lawrence/Sticks And Stones/Warner comp 127-P (K.Beaard/S.P. Davis) J. Stroud (Atlantic)						
3	3	11	<b>TAKE YOUR MEMORY WITH YOU</b> Vince Gill/Pocket Full Of Gold/MCA comp 1/92-J (V.Gill) T. Brown (MCA)						
4	4	9	<b>THERE AIN'T NOTHIN' WRONG WITH ...</b> Aaron Tippin/Read Between The Lines/BMG comp 8-N (A.Tippin/B. Brock) E. Gordy Jr. (RCA)						
5	7	7	<b>PAPA LOVED MAMA</b> Garth Brooks/Ropin' The Wind/Capitol comp 6-F (K.Williams/G. Brooks) A. Reynolds (Liberty)						
6	11	12	<b>PAST THE POINT OF RESCUE</b> Hal Ketchum/Past The Point Of Rescue/CD track-F (M.Hanly) A. Reynolds/J. Rooney (Liberty)						
7	12	12	<b>DON'T GO NEAR THE WATER</b> Sammy Kershaw/Don't Go Near The Water/CD track-Q (C.Hartford/J. Foster) B. Cannon/N. Wilson (Mercury)						
8	5	13	<b>WHICH FACE SHOULD I PUT ON TONIGHT</b> Cassandra Vasik/It Comes Back To You/CD single-H (T.Thorne/E. Ehm) E. Ehm/P. Lee (Epic)						
9	14	9	<b>SOME GIRLS DO</b> Sawyer Brown/The Dirt Road/CD single-F (M.A. Miller) R. Scroggs/M. Miller (Liberty)						
10	6	14	<b>IS THERE LIFE OUT THERE</b> Reba McEntire/For My Broken Heart/CD track-J (S. Longoria/R. Giles) T. Brown/R. McEntire (MCA)						
11	9	12	<b>LIGHTS OF LARAMIE</b> Ian Tyson/And Stood There.../Warner comp 122-P (I. Tyson) L. Sechnak (Stony Plain)						
12	8	16	<b>ONLY THE WIND</b> Billy Dean/Billy Dean/Capitol comp 55-F (T. Shapiro/G. Jones) C. Howard/T. Shapiro (Capitol)						
13	17	8	<b>NEON MOON</b> Brooks & Dunn/Brand New Man/BMG comp 8-N (R. Dunn) S. Hendricks/D. Cook (Arista)						
14	29	5	<b>BACKROADS</b> Ricky Van Shelton/Backroads/Sony comp 305-N (C. Major) S. Buckingham (Columbia)						
15	18	7	<b>NOTHING SHORT OF DYING</b> Travis Tritt/It's All About To Change/Warner comp 128-P (T. Tritt) G. Brown (Warner Bros)						
16	23	9	<b>EVERY SECOND</b> Collin Raye/All I Can Be/Sony comp 304-H (W. Perry/G. Smith) J. Fuller/J. Hobbs (Epic)						
17	25	15	<b>BURN ME DOWN</b> Marty Stuart/Tempted/MCA comp 8-J (E. Miller) R. Bennett/T. Brown (MCA)						
18	26	9	<b>OLD FLAMES HAVE NEW NAMES</b> Mark Chesnut/Longnecks And Short Stories/MCA comp 2-J (B. Braddock/R. V. Hey) M. Wright (MCA)						
19	28	9	<b>THE TIPS OF MY FINGERS</b> Steve Wariner/Am Ready/BMG comp 8-N (B. Anderson) S. Hendricks/T. DuBois (Arista)						
20	16	10	<b>HERE TODAY, HERE TOMORROW</b> George Fox/Spice Of Life/Warner comp 120-P (B. DiPiero/J. S. Sherrill/G. Fox) G. Fundis (WEA)						
21	21	13	<b>FIRE AND LACE</b> Gary Fjellgaard & Linda Kidder/Winds.../Warner comp 12 (G. Fjellgaard) H. Vickers (Savannah)						
22	30	6	<b>TAKE IT LIKE A MAN</b> Michelle Wright/Now & Then/Promo CD Single (T. Haselden) S. Bogard/R. Giles (Arista)						
23	13	15	<b>DALLAS</b> Alan Jackson/Don't Rock The Jukebox/CD track-N (A. Jackson/K. Steagall) S. Hendricks/K. Steagall (Arista)						
24	15	18	<b>SCHUBENACADIE TINSMITH MAN</b> Wayne Rostad/Storyteller/CD track (W. Rostad) J. Turner (Stag Creek)						
25	16	15	<b>BORN COUNTRY</b> Alabama/Greatest Hits Vol. II/CD track-N (J. Schweers/B. Hill) J. Leo/L.M. Lee/Alabama (RCA)						
26	22	16	<b>WHAT SHE'S DOING NOW</b> Garth Brooks/Ropin' The Wind/Capitol comp 5-F (P. Alger/G. Brooks) A. Reynolds (Capitol)						
27	19	16	<b>IT ONLY HURTS WHEN I CRY</b> Dwight Yoakam/If There Was A Way/Warner comp 116-P (D. Yoakam/R. Miller) P. Anderson (Reprise)						
28	31	9	<b>PLAY, RUBY, PLAY</b> Clinton Gregory/Freeborn Man/MCA comp 2-J (T. Brown/T. Seals) R. Pennington (BE)						
29	24	15	<b>BABY I'M MISSING YOU</b> Highway 101/Bing Bang Boom/Warner comp 121-P (S. Seskinen/M. Montgomery) P. Worley/E. Seay (Warner Bros)						
30	20	11	<b>STRAIGHT TEQUILA NIGHT</b> John Anderson/Seminole Wind/BMG comp 7-N (K. Robbins/D. Hupp) J. Stroud/J. Anderson (BNA)						
31	35	5	<b>COME IN OUT OF THE PAIN</b> Doug Stone/Thought It Was You/Sony comp 305-H (D. Phimmer/F. J. Myers) D. Johnson (Epic)						
32	41	8	<b>WAITIN' FOR THE DEAL TO GO DOWN</b> Dixiana/Dixiana/CD single-N (B. Fischer/C. Black/A. Roberts) M. Montgomery (Epic)						
33	42	7	<b>LOVIN' ALL NIGHT</b> Rodney Crowell/Life Is Messy/Sony comp 305-H (R. Crowell) J. Leventhal/R. Crowell (Columbia)						
34	40	8	<b>SOMETIMES SHE FEELS LIKE A MAN</b> Joan Kennedy/Candle In The Window/MCA comp 1-J (R. Bowels/P. Harrison) M. Francis (MCA)						
35	44	5	<b>WILL I DO (Till The Real Thing ...)</b> Prairie Oyster/Everybody Knows/BMG comp 9 (J. Besen) R. Bennett/J. Lee (RCA)						
36	43	8	<b>I COULD LOVE YOU (With My Eyes Closed)</b> The Remingtons/Blue Frontier/BMG comp 8-N (R. Malngra/R. Yancey) L.M. Lee/J. Lee (BNA)						
37	45	8	<b>FIRST TIME FOR EVERYTHING</b> Little Texas/Little Texas/Warner comp 125-P (P. Howell/D. O'Brien) Stroud/DiNapoli/Grau (Warner Bros)						
38	27	18	<b>WOULD A BEEN HERE MUCH SOONER</b> Moris Rainville/RDR 6 (M.P. Rainville/R. Dodson) R. Dodson (RDR)						
39	32	16	<b>OUTBOUND PLANE</b> Suzy Bogguss/Aces/Capitol comp 55-F (N. Griffin/T. Russell) J. Bowen/S. Bogguss (Capitol)						
40	46	9	<b>FAMILIAR PAIN</b> Restless Heart/The Best Of/BMG comp 8-N (S. Longoria/W. Aldridge) J. Leo/L.M. Lee (RCA)						
41	34	13	<b>MAN OF STEEL</b> Lennie Gallant/Believing In Better/RDR 7 (L. Gallant) M. Zimbel (Revenant)						
42	33	18	<b>ONE PRECIOUS LOVE</b> Prairie Oyster/Everybody Knows/CD track-N (J. Besen) R. Bennett/J. Lee (RCA)						
43	36	16	<b>SOMEBODY'S DOIN' ME RIGHT</b> Keith Whitley/Kentucky Bluebird/BMG comp 7-N (J. F. Knoblock/P. Overstreet/D. Tyler) B. Mevis/G. Fundis (RCA)						
44	37	10	<b>SOME KIND OF TROUBLE</b> Tanya Tucker/What Do I Do With Me/CD track-F (M. Reid/B. Maher/D. Potter) J. Crutchfield (Capitol)						
45	38	11	<b>WORKING WOMAN</b> Rob Crosby/Solid Ground/BMG comp 8-N (R. Crosby/W. Robinson/T. Dubois) S. Hendricks/T. Dubois (Arista)						
46	57	5	<b>BLACK PEARL</b> Tom Russell/Hurricane Season/Warner comp 123-P (T. Russell) T. Russell (Stony Plain)						
47	56	9	<b>THE ROCK</b> Lee Roy Parnell/Love Without Mercy/BMG comp 8-N (J. Varsas/R. Smith) S. Hendricks/B. Beckett (Arista)						
48	52	10	<b>TIME TO COME BACK HOME</b> Lisa Brokop/RDR 8 (M. Gillan) H. Hardy						
49	88	3	<b>I CAN SEE ARKANSAS</b> Anna Murray/15 Of The Best/CD single-F (J. Nahan/W. Newton) J. Crutchfield (Capitol)						
50	50	13	<b>HARTWRECK</b> Gerry King/Boots & Jeans/CD track (Hotchkiss/James/Terry) Doggett/King/Clinton (Saddlestone)						
51	54	5	<b>BILLY CAN'T READ</b> Paul Overstreet/Heroes/BMG comp 9-N (P. Overstreet/J. Michael) P. Overstreet/P. Bannister (RCA)						
52	39	15	<b>JEALOUS BONE</b> Patty Loveless/Up Against My Heart/MCA comp 8-J (R. Giles/S. Bogart) E. Gordy Jr./T. Brown (MCA)						
53	62	5	<b>I WALK THESE RAILS</b> Sylvia Tyson/Gypsy Cadillac/Sony comp 0041-H (S. Tyson/S. Ekhard) S. Tyson/T. Russell (Silver City)						
54	63	7	<b>I DON'T GIVE UP SO EASY</b> Marie Perle/No album/Cardinal comp 3 (C. Rawson/B. Hill/M. Perle) B. Hill/J. Kroon (Cardinal)						
55	58	6	<b>ONE GOOD REASON</b> Joel Feeney/Joel Feeney/MCA comp 2-J (E. Ehm/J. Feeney/T. Thorne) M. Francis (BE)						
56	60	8	<b>TIL I'M HOLDING YOU AGAIN</b> Pirates Of The Mississippi/Walk The Plank/CD Single-F (L. Gottlieb/R. Alves/J. McCarvey) J. Bowen/R. Alves (Liberty)						
57	66	4	<b>SACRED GROUND</b> McBride & The Ride/Sacred Ground/CD single (V. Rust/K. Brooks) S. Gibson/T. Brown (MCA)						
58	72	5	<b>NORMA JEAN RILEY</b> Diamond Rio/Diamond Rio/BMG comp 9-N (M. Powell/T. R. Honey) M. Powell/T. Dubois (Arista)						
59	48	17	<b>IS IT COLD IN HERE</b> Joe Diffie/Regular Joe/Sony CD single-H (K.K. Phillips/D. Morrison/J. Diffie) B. Montgomery (Epic)						
60	64	6	<b>SMACK DAB</b> Eddie Eastman/No album/Bookshop comp 827 (E. Eastman/G. Godard/J. Douglas) G. Godard						
61	49	16	<b>EXCEPT FOR MONDAY</b> Laurie Morgan/Something In Red/BMG comp 7-N (R. Nielsen) R. Landis (RCA)						
62	47	18	<b>BETTER CLASS OF LOSERS</b> Randy Travis/High Lonesome/Warner comp 119-P (R. Travis/A. Jackson) K. Lehnig (Warner Bros)						
63	70	4	<b>THE WOMAN BEFORE ME</b> Trisha Yearwood/Trisha Yearwood/CD single-J (J. Johnstone) G. Fundis (MCA)						
64	53	16	<b>THAT'S WHAT I LIKE ABOUT YOU</b> Trisha Yearwood/Sell-Tested/CD track-F (J. Hadley/K. Welch/M. Wilson) G. Fundis (Capitol)						
65	55	12	<b>COUNTRY ROAD</b> Dolly Parton/Eagle When She Flies/CD single-H (D. Parton/G. Scroggs) S. Buckingham/G. Smith (Columbia)						
66	67	7	<b>IT WON'T BE ME AND YOU</b> Ken Hamden/No album/BMG Songwriter Session 2-N (K. Hamden/T. Taylor) M. Francis						
67	51	16	<b>SAME OL' LOVE</b> Ricky Skaggs/My Father's Son/CD track-N (G. Austin/G. Barnhill) R. Skaggs/M. McAnally (Columbia)						
68	75	4	<b>I'M OKAY AND GETTIN' BETTER</b> Billy Joe Royal/Billy Joe Royal/Warner comp 131-P (S. Ewing/M.T. Barnes) R. Hall (Atlantic)						
69	83	2	<b>I'D SURRENDER ALL</b> Randy Travis/High Lonesome/Warner comp 131-P (R. Travis/A. Jackson) K. Lehnig (Warner Bros)						
70	79	3	<b>ALL IS FAIR IN LOVE AND WAR</b> Ronnie Milsap/Back To The Grindstone/BMG comp 9-N (T. Nichols/R. Byrne) R. Milsap/R. Galbraith (RCA)						
71	74	5	<b>TALK TO MY HEART</b> Barry Brown/No album/BMG Songwriter Sessions (B. Brown/B. Campbell/A. Hunter) R. Prescott						
72	59	16	<b>MAYBE IT WAS MEMPHIS</b> Pam Tillis/Put Yourself In My Place/BMG comp 7-N (M. Anderson) P. Worley/E. Seay (Arista)						
73	82	5	<b>THE BOTTOM LINE</b> Jack Diamond/The Diamond Is Back/Roto Noto 2011 (J. Diamond) B. Doidge/J. Diamond (Roto Noto)						
74	85	3	<b>ROCK MY BABY</b> Sheridanah/Long Time Comin'/BMG comp 9-N (B. Spencer/P. Whitley/C. Wright) (RCA)						
75	76	6	<b>I'LL CRY INSTEAD</b> Hal Bruce/No Album/Bookshop CD 827 (J. Lennon/P. McCartney) G. Godard (Bookshop)						
76	86	3	<b>THE POWER OF LOVE</b> Matthews, Wright & King/Power Of Love/CD single-H (W. Aldridge) S. Buckingham/L. Strickland (Columbia)						
77	61	19	<b>THE DIRT ROAD</b> Sawyer Brown/The Dirt Road/Capitol CD single-F (M. Miller/G. Hubbard) R. Scroggs/M. Miller (Capitol)						
78	69	17	<b>MAMA DON'T FORGET TO PRAY FOR ME</b> Diamond Rio/Diamond Rio/BMG comp 7-N (L. Shell/L. Corole) M. Powell/T. Dubois (Arista)						
79	80	6	<b>DON'T LET ME GO</b> Donna Vallance/No album/RDR comp 8 (M. Thompson/L. W. Clark) L.W. Clark (RDR)						
80	81	7	<b>THE WHEEL OF LOVE</b> Sharon Anderson/Love The Bottom Line/Capitol comp 6-F (J. Cymbal/G. Smith) B.J. Walker Jr. (Liberty)						
81	94	2	<b>ACES</b> Suzy Bogguss/Aces/Capitol comp 6-F (C. Wheeler) J. Bowen (Liberty)						
82	87	6	<b>FAMILY RESEMBLANCE</b> Darlane Motlan/No album/RDR comp 8 (L. W. Clark) L.W. Clark (RDR)						
83	84	4	<b>SLIPPIN' AWAY</b> Tineta Couturier/Love On The Line/Royalty (T. Couturier/D. Chamey) R.H. Smith						
84	89	3	<b>NATURALLY</b> Skip Ewing/Naturally/Capitol comp 3-F (S. Ewing/R. Bowles) J. Bowen/J. Ewing (Capitol)						
85	93	3	<b>HOME</b> Michael Terry/Roto Noto Lights comp (Cousins/Hotchkiss/Terry) Cousins/Hotchkiss/Terry						
86	95	2	<b>BLUE ROSE IS</b> Pam Tillis/Put Yourself In My Place/BMG comp 9-N (B. DiPiero/P. Tillis/J. Buckingham) P. Worley/E. Seay (Arista)						
87	71	20	<b>A JUKEBOX WITH A COUNTRY SONG</b> Doug Stone/Thought It Was You/Sony CD single-H (G. Nelson/R. Samost) D. Johnson (Epic)						
88	73	11	<b>LOVESICK BLUES</b> George Strait/Chill Of An Early Fall/CD single-J (L. Mills/C. Friend) J. Bowen/G. Strait (MCA)						
89	77	13	<b>FASTER GUN</b> Great Plains/Great Plains/CD single-N (J. Sundrud/G. Burt) B. Maher/D. Potter (Columbia)						
90	91	4	<b>PHOTOGRAPH</b> Karen Cunningham/4X4 ATI Collection (K. Cunningham) R. Bartlett						
91	96	2	<b>FAMILY TREE</b> Lionel Cartwright/Chasing The Sun/MCA comp 2-J (L. Cartwright) A. Byrd/L. Cartwright (MCA)						
92	78	14	<b>HARD DAYS AND HONKY TONK NIGHTS</b> Earl Thomas Conley/Yours Truly/BMG comp 7-N (E. T. Conley/R. Scroggs) J. M. Lee/J. Lee						
93	NEW		<b>ACHY BREAKY HEART</b> Billy Ray Cyrus/Some Give All/PolyGram comp April-Q (D.V. Tress) J. Scalle/J. Cotton (Mercury)						
94	NEW		<b>SHE TOOK IT LIKE A MAN</b> Confederate Railroad/Confederate Railroad/ Warner comp. 133-P (P. Nelson/D. B. Maye/K. Staley) B. Beckett (Atlantic)						
95	NEW		<b>GONE AS A GIRL CAN GET</b> George Strait/Holding My Own/Promo CD single-J (J.M. Lane) J. Bowen (MCA)						
96	NEW		<b>THE HEART THAT YOU OWN</b> Dwight Yoakam/If There Was A Way/Warner comp 133-P (D. Yoakam) P. Anderson (Reprise)						
97	NEW		<b>SHIPS THAT DON'T COME IN</b> Joe Diffie/Regular Joe/Sony comp 305-H (P. Nelson/D. Gibson) B. Montgomery/J. Slate (Epic)						
98	NEW		<b>MIDNIGHT IN MONTGOMERY</b> Alan Jackson/Don't Rock The Jukebox/BMG comp 10-N (A. Jackson/D. Sampson) S. Hendricks/K. Steagall (Arista)						
99	92	9	<b>LOVER NOT A FIGHTER</b> B.B. Watson/Light At The End Of The Tunnel/BMG comp 8-N (K. Blazy/R. Fagan/K. Williams) K. Brooks (BMG)						
100	90	20	<b>THE WHISKEY AIN'T WORKIN'</b> Travis Tritt/It's All About To Change/Warner comp 116-P (R. Scalle/M. Stuart) G. Brown (Warner Bros)						

# COUNTRY

**Anne Murray is hitting her stride** with I Can See Arkansas, her latest Capitol single taken from her new album, 15 Of The Best. The single moves up to No. 49 from No. 88, the biggest mover on the RPM Country 100 this week, and shows what a little Cancon can do. Capitol cleverly released a CD single of Murray's live tracking of the song from Seltech's Command Performance, giving it two-parts Cancon (AP). Also included on the CD single is the studio version which does not qualify as Cancon. The album is now selling well at retail and should join her last album, Yes I Do, on the albums chart.

**Wynonna Judd holds onto No. 1** this week with her MCA track, She Is His Only

Need. Not surprising, Wynonna's self-titled album made an impressive entry on RPM's new Country Albums chart at No. 16 last week, and moves into the top slot this week. The single has also crossed over and is gaining playlists and charts at AC radio.

**BEI is now the new label** for Jeff Burns, replacing Justin Entertainment. Now charting and sporting the new label are Clinton Gregory's Play Ruby Play (No. 28) and Joel Feeney's One Good Reason (55). Looking good for chart action is Brent Lee & The Outsiders with their release of Where I'm Going, and Mark Koenig's The Lonesome Kind.

**Kelita is making the rounds** of the clubs in the Toronto area. She has been filmed for a May 6 date at the Horseshoe and 22 and 23 at

the Country Nugget.

**Verna Charlton**, formerly of Mile Zero, solos with Between Your Heart, included on the CKWX Winners Circle CD compilation. The song was written by Larry Wayne Clark, well-known west coast producer and Nashville tunesmith Pat Alger.

**Tim Taylor** has signed a management agreement with Deborah Wood Management of Port Hope, Ont. Taylor recently signed with Savannah Music. Look Who's Lovin' You has been taken as the first single from Taylor's Big Plans release, and shipped to radio on April 13.

**Can Pro nod to Anita Perras.** That Country Feelin' Mid Canada Television Network's country variety series, has won a Gold Award for Best Variety Music Series at the 1992 Can Pro Festival. Savannah recording artist, Anita Perras hosts the show. The awards, recognizing the achievements of private broadcasters for creative programming and community involvement, was held recently in London, Ont. The 1992 series is now in its pre-production stages. Perras is busy in the recording studio with producer Mike Francis, working on their next album project. Perras and her band are also pencilling in a cross-Canada summer tour which will kick off in Perth Ont, on May 8 with Ricky Skaggs.

**Tineta's new Royalty single, Slippin' Away**, is scoring good playlist action and she is keeping a high profile as opening act for travelling name country acts and with television appearances. She recently opened for Steve Wariner and John Conlee and guested on ITV's Edmonton Live where she performed two songs and chatted candidly with hostess Lorraine Mansbridge. Coming up are several club dates including the grand opening of Barracuda's, a new club in Red Deer. A week long engagement at the Texas Bull in Edmonton and a tentative appearance at Edmonton's Longriders are also planned. Tineta's Slippin' Away video has also been going the rounds, having already been shown on MuchMusic's Outlaws and Heroes, and CBC's Country Beat. It has also been scheduled for play by TNN and CMT.

**Hillcrest Records** has issued its second CD compilation, showcasing tracks by Terry Sumsion (Wake Me Up I'm Dreamin'), Ron Coleman (Honky Tonk Fever), Kim Doolittle & Razy Bailey (The Two Of Us), Donna Dunlop (Blue Moon In My Bones), Linda Daniel (Come On Out Of The Rain), Scott Campbell (Age Old Story), and Sherisse Laurence (Half A Heart). The label is based in Schomberg, Ont.

**The Good Brothers** began an extensive European tour on April 26 at the Zurich Country Festival. Other shows will include the Country Festival in Worb (May 1); the Ostschweizer Country Festival (2); all in Switzerland; Schoonhoven (7); Hattem (8), Gorinchem (9), Puth (10), Noordwijkerhout (14), and Geilenkirchen (15) in the Netherlands; the American Super Country Festival in Lustenau, Austria (16), and Beek en Donk, the Netherlands (17). Kees De Haan, of Crossroads

## KEEPIN' UP WITH THE JONES'

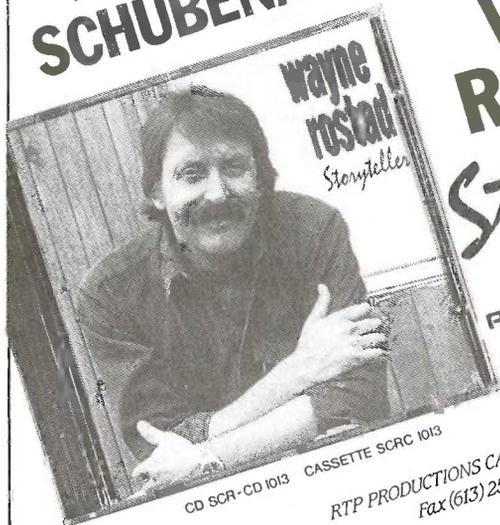


# LARRY MERCEY

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COUNTRYPAK NO. 9  
TRACK 5

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#24**

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

TW LW WO - May 2, 1992

- |    |    |    |  |
|----|----|----|--|
| 1  | 3  | 10 | <b>HAZARD</b><br>Richard Marx - Rush Street<br>Capitol-95874 (Capitol comp. # 1/92)-F  |
| 2  | 2  | 10 | <b>YOU'RE ALL THAT MATTERS TO ME</b><br>Curtis Stigers - Curtis Stigers<br>Arista-07822-18660 (BMG comp. # 30)-N                       |
| 3  | 1  | 10 | <b>SAVE THE BEST FOR THE LAST</b><br>Vanessa Williams - The Comfort Zone<br>Mercury-842 522 (PolyGram comp. early Feb/91)-Q            |
| 4  | 5  | 9  | <b>TEARS IN HEAVEN</b><br>Eric Clapton - 24 Nights<br>Reprise-26420 (Warner comp. # 123)-P   |
| 5  | 6  | 10 | <b>THE REAL THING</b><br>Kenny Loggins - Leap Of Faith<br>Columbia-46140 (Sony comp. # 40)-H   |
| 6  | 19 | 6  | <b>HUMAN TOUCH</b><br>Bruce Springsteen - Human Touch<br>Columbia-53000 (Promo CD single)-H  |
| 7  | 4  | 9  | <b>TO BE WITH YOU</b><br>Mt. Big - Lean Into It<br>Atlantic-82209 (Warner comp. # 127)-P   |
| 8  | 7  | 14 | <b>SOUTHERN RAIN</b><br>Cowboy Junkies - Black Eyed Man<br>RCA-07863-61049 (BMG pop comp. # 28)-N                                      |
| 9  | 9  | 13 | <b>MISSING YOU NOW</b><br>Michael Bolton - Time, Love & Tenderness<br>Columbia-46771 (Sony comp. # 39)-H                               |
| 10 | 10 | 18 | <b>CARIBBEAN BLUE</b><br>Enya - Shepherd Moons<br>WEA-75572 (Warner comp. # 113)-P   |
| 11 | 13 | 9  | <b>EVER CHANGING TIMES</b><br>Aretha Franklin - What You See Is What You Sweat<br>Arista-8628 (BMG comp. # 30)-N                       |
| 12 | 14 | 9  | <b>DRAWN TO THE RHYTHM</b><br>Sarah McLachlan - Solace<br>Netwerk-30055 (Capitol comp. # 1/92)-F                                       |
| 13 | 17 | 6  | <b>CONSTANT CRAVING</b><br>k.d.lang - Ingénue<br>Sire-26840 (Warner comp. # 129)-P   |
| 14 | 16 | 6  | <b>NOT THE ONLY ONE</b><br>Bonnie Raitt - Luck Of The Draw<br>Capitol-96111 (Capitol comp. # 5/92)-F                                   |
| 15 | 8  | 11 | <b>MASTERPIECE</b><br>Atlantic Starr - Love Crazy<br>Reprise-26545 (Warner comp. # 124)-P  |
| 16 | 22 | 3  | <b>IF YOU ASKED ME TO</b><br>Celine Dion - Celine Dion<br>Epic-8628 (Promo CD single)-H  |
| 17 | 12 | 12 | <b>GREAT BIG LOVE</b><br>Bruce Cockburn - Nothing But A Burning Light<br>True North-77 (Sony comp. # 30)-H                             |
| 18 | 21 | 7  | <b>THE BIG ONES GET AWAY</b><br>Buffy Sainte-Marie - Coincidence And Likely Stories<br>Atlantic-82329 (Warner comp. # 118)-P           |
| 19 | 11 | 21 | <b>BEAUTY AND THE BEAST</b><br>Celine Dion & Peabo Bryson - Beauty & Beast Soundtrack<br>Walt Disney Records-60618 (Sony comp. # 36)-H |
| 20 | 20 | 8  | <b>BEHIND CLOSED DOORS</b><br>Debbie Johnson - So Excited<br>Aquarius-562 (CD track)-F   |

- |    |     |    |  |
|----|-----|----|--|
| 21 | 24  | 7  | <b>ALL WOMAN</b><br>Lisa Stansfield - Real Love<br>Arista-07822-18697 (BMG comp. # 30)-N                                   |
| 22 | 23  | 6  | <b>THE VERY THOUGHT OF YOU</b><br>Natalie Cole - Unforgettable With Love<br>Elektra-61049 (CD track)-P                     |
| 23 | 15  | 10 | <b>OBSESSION</b><br>Desmond Child - Discipline<br>Elektra-61048 (Warner comp. # 124)-P                                     |
| 24 | 30  | 4  | <b>THE OLD DAYS</b><br>Loreena McKennitt - The Visit<br>Quinlan Road/WEA-75151 (Warner comp. # 131)-P                      |
| 25 | 33  | 6  | <b>CAN'T CRY HARD ENOUGH</b><br>Williams Bros - Williams Bros<br>Warner Bros (Warner comp. # 126)-P                        |
| 26 | 25  | 14 | <b>WHAT BECOMES OF THE BROKENHEARTED</b><br>Paul Young - Fried Green Tomatoes Soundtrack<br>MCA-10451 (MCA comp. # 1/92)-J |
| 27 | 27  | 8  | <b>CHURCH OF YOUR HEART</b><br>Roxette - Joyride<br>Capitol-94435 (Capitol comp. # 2/92)-F                                 |
| 28 | 28  | 8  | <b>THIS LOVE IS FOREVER</b><br>Paul Janz - Presence<br>A&M-703019179 (A&M comp. # 3/92)-Q                                  |
| 29 | NEW |    | <b>SHE IS HIS ONLY NEED</b><br>Wynonna Judd - Wynonna<br>MCA-10529 (Promo CD single)-J                                     |
| 30 | 37  | 2  | <b>WISHES</b><br>The Boomers - What We Do<br>WEA-74515 (Warner comp. # 129)-P  |
| 31 | 35  | 3  | <b>EVER CHANGING TIMES</b><br>Aretha Franklin/Michael McDonald - What You Said<br>Arista-8628 (BMG pop comp. # 30)-N       |
| 32 | NEW |    | <b>EVERYTHING CHANGES</b><br>Kathy Troccoli - Pure Attraction<br>Reunion-24453 (MCA comp. # 2/92)-J                        |
| 33 | 39  | 4  | <b>LAI'D SO LOW (Tears Rolled Down)</b><br>Tears For Fears - Greatest Hits<br>Fontana-510 839 (PolyGram comp. March/92)-Q  |
| 34 | 36  | 5  | <b>IN MY LIFE</b><br>Bette Midler - For The Boys<br>Atlantic-82329 (Warner comp. # 128)-P                                  |
| 35 | 32  | 8  | <b>(I've Got To) STOP THINKING 'BOUT THAT</b><br>James Taylor - New Moon Shine<br>Columbia-46038 (Sony comp. # 0039)-H     |
| 36 | 40  | 9  | <b>UNTIL YOUR LOVE COMES AROUND</b><br>RTZ - Return To Zero<br>Giant-34422 (Warner comp. # 124)-P                          |
| 37 | 38  | 4  | <b>LIVING INSIDE MYSELF</b><br>Gino Vannelli - Live In Montreal<br>Polydor-513 039 (PolyGram comp. March/92)-Q             |
| 38 | NEW |    | <b>WHY</b><br>Annie Lennox - Diva<br>RCA-06192 10624 (BMG pop comp. # 32)-N  |
| 39 | NEW |    | <b>A HORSE IN THE COUNTRY</b><br>Cowboy Junkies - Black eyed man<br>RCA-07863 61049 (Promo CD single)-N                    |
| 40 | NEW |    | <b>BOHEMIAN RHAPSODY</b><br>Queen - Wayne's World soundtrack<br>Reprise-26805 (Warner comp. # 132)-P                       |

# RPM COUNTRY ALBUMS

- |    |     |   |   |
|----|-----|---|---|
| 1  | 16  | 2 | <b>WYNONNA</b><br>Wynonna<br>MCA-10529-J                                |
| 2  | 1   | 3 | <b>REBA MCENTIRE</b><br>For My Broken Heart<br>MCA-10400-J              |
| 3  | 2   | 3 | <b>GARTH BROOKS</b><br>Ropin' The Wind<br>Liberty-96330-F               |
| 4  | 3   | 3 | <b>TRAVIS TRITT</b><br>It's All About To Change<br>Warner Bros-26589-P  |
| 5  | 4   | 3 | <b>RICKY VAN SHELTON</b><br>Backroads<br>Columbia-46855-H               |
| 6  | 6   | 3 | <b>ALAN JACKSON</b><br>Don't Rock The Jukebox<br>Arista-8681-N          |
| 7  | 7   | 3 | <b>SAMMY KERSHAW</b><br>Don't Go Near The Water<br>Mercury-510161-Q     |
| 8  | 8   | 3 | <b>SAWYER BROWN</b><br>Dirt Road<br>Liberty-95624-F                     |
| 9  | 5   | 3 | <b>GARTH BROOKS</b><br>No Fences<br>Liberty-93866-F                     |
| 10 | 9   | 3 | <b>TRACY LAWRENCE</b><br>Sticks And Stones<br>Atlantic-82329-P          |
| 11 | 14  | 3 | <b>RANDY TRAVIS</b><br>High Lonesome<br>Warner Bros-26661-P             |
| 12 | 10  | 3 | <b>BILLY DEAN</b><br>Billy Dean<br>Liberty-96728-F                      |
| 13 | 13  | 3 | <b>PAM TILLIS</b><br>Put Yourself In My Place<br>Arista-8642-N          |
| 14 | 11  | 3 | <b>TANYA TUCKER</b><br>What Do I Do With Me<br>Capitol-95562-F          |
| 15 | 12  | 3 | <b>TRISHA YEARWOOD</b><br>Trisha Yearwood<br>MCA-10292-J                |
| 16 | 15  | 3 | <b>PRAIRIE OYSTER</b><br>Everybody Knows<br>RCA-63103-N                 |
| 17 | 17  | 3 | <b>KEITH WHITELY</b><br>Kentucky Bluebird<br>RCA-3156-N                 |
| 18 | 18  | 3 | <b>THE REMINGTONS</b><br>Blue Frontier<br>BNA-61045-N                   |
| 19 | 19  | 2 | <b>AARON TIPPIN</b><br>Read Between The Lines<br>RCA-61129-N            |
| 20 | 21  | 3 | <b>IAN TYSON</b><br>And Stood There Amazed<br>Stony Plain-1167-P        |
| 21 | 22  | 2 | <b>LITTLE TEXAS</b><br>First Time For Everything<br>Warner Bros-26280-P |
| 22 | 24  | 3 | <b>SUZY BOGGOSS</b><br>Aces<br>Liberty-95847-F                          |
| 23 | 23  | 3 | <b>ANNE MURRAY</b><br>Yes I Do<br>Capitol-96310-F                       |
| 24 | 20  | 3 | <b>GEORGE STRAIT</b><br>Ten Strait Hits<br>MCA-10450-J                  |
| 25 | 28  | 3 | <b>BROOKS AND DUNN</b><br>Brand New Man<br>Arista-18658-N               |
| 26 | 26  | 3 | <b>GARTH BROOKS</b><br>No Fences<br>Liberty-90897-F                     |
| 27 | 27  | 3 | <b>JOAN KENNEDY</b><br>Candle In The Window<br>MCA-10227-J              |
| 28 | NEW |   | <b>MARK CHESNUTT</b><br>Longnecks & Short Stories<br>MCA-10530-J        |
| 29 | 29  | 3 | <b>GEORGE FOX</b><br>Spice Of Life<br>WEA-74422-P                       |
| 30 | 31  | 3 | <b>RESTLESS HEART</b><br>The Best Of<br>RCA-61041-N                     |
| 31 | NEW |   | <b>JOHN ANDERSON</b><br>Seminole Wind<br>BNA/BMG-61029-N                |
| 32 | 25  | 3 | <b>STEVE WARINER</b><br>I Am Ready<br>Arista-18691-N                    |
| 33 | 32  | 3 | <b>KENNY ROGERS</b><br>Back Home Again<br>Reprise-26740-P               |

# RPM DANCE

- |    |     |    |   |
|----|-----|----|---|
| 1  | 1   | 6  | <b>HOLD ON</b><br>Clubland - Clubland<br>Island-536 007-Q   |
| 2  | 4   | 2  | <b>I.O.U. 1992</b><br>Arthur Baker w/Nikeeta - Give In To The Rhythm<br>RCA-07863 61009 (BMG pop comp. # 31)-N            |
| 3  | 3   | 6  | <b>WE ARE FAMILY</b><br>Unit 3 U.K. - Club Cutz<br>Arista-06192 17281-N   |
| 4  | 8   | 5  | <b>CALL MY NAME</b><br>Love & Sas - Call My Name<br>RCA-6192 10612 (BMG Pop comp. # 29)-N                                 |
| 5  | 2   | 10 | <b>JUSTIFIED &amp; ANCIENT</b><br>The KLF w/Tammy Wynette - Justified & Ancient<br>RCA-07822 12403 (BMG pop comp. # 29)-N |
| 6  | 5   | 3  | <b>NU NU</b><br>Lidell Townsell<br>Somersault   |
| 7  | 7   | 7  | <b>CHIC MYSTIQUE</b><br>Chic - Chic-ism<br>Warner Bros - 9 26094-P  |
| 8  | 10  | 2  | <b>DON'T TALK JUST KISS</b><br>R.S.F. - Up<br>Virgin-3144-Q   |
| 9  | 9   | 5  | <b>GET READY FOR THIS</b><br>2 Unlimited - Techno Trip<br>HypaQuality-1151  |
| 10 | NEW |    | <b>I'M THE ONE YOU NEED</b><br>Jody Watley - Affairs Of The Heart<br>MCA-10355 (MCA comp. # 13/92)-J                      |

# RPM CANCON TO WATCH'

- |    |     |   |   |
|----|-----|---|---|
| 1  | 5   | 2 | <b>MIGHTY TRUCKS OF MIDNIGHT</b><br>Bruce Cockburn - Nothing But A Burning Light<br>True North-77 (Promo CD single)-H |
| 2  | 2   | 7 | <b>HELLUVATIME</b><br>Silk Toxic - Doin' The Nasty<br>Capitol-98115 (capitol comp. # 5/92)-F                          |
| 3  | NEW |   | <b>BRAVADO</b><br>Rush - Roll The Bones<br>Anthem-1064 (Sony comp. # 42)-H  |
| 4  | 4   | 6 | <b>I'VE GOT AN ANGEL</b><br>Glenn Stace - Buddha Hotel<br>WEA/Bumstead-74424 (Warner comp. # 129)-P                   |
| 5  | 7   | 3 | <b>TAKE IT LIKE A MAN</b><br>Michelle Wright - Now And Then<br>Arista-07822 18685 (Promo CD single)-N                 |
| 6  | 6   | 4 | <b>LOVE OVERLOAD</b><br>Rita Chiarelli - Road Rockets<br>Stony Plain-1173 (Warner comp. # 122)-P                      |
| 7  | 8   | 2 | <b>I WILL NOT FORGET YOU</b><br>Sarah McLachlan - Solace<br>Netwerk-30055 (Capitol comp. # 9/92)-F                    |
| 8  | NEW |   | <b>I WILL DISAPPEAR</b><br>Kari Anderson - Labyrinth<br>Impact-10420 (MCA comp. # 6/92)-J                             |
| 9  | 9   | 3 | <b>SINGLE GIRL</b><br>Hard Rock Miners - The Final Frontier<br>Epic-80169 (Sony comp. # 41)-H                         |
| 10 | 10  | 2 | <b>THE OLD DAYS</b><br>Loreena McKennitt - The Visit<br>WEA-75151 (Warner comp. # 131)-P                              |

Music in the Netherlands, is coordinating the tour dates. When they get back to Canada they will be busy in the studio with producer Mike Francis for their new Savannah album.



Reba McEntire received platinum for her albums, *For My Broken Heart* and *Rumor Has It*, from MCA Canada's Dave Watt (l) and Ed Harris, at Nashville country radio seminar.



Mark Chesnutt with MCA Canada gold for his album, *Too Cold At Home*. (l to r) Chesnutt's mgr. Stan Byrd, Chesnutt, All Star Country's Dave McCormick, MCA Canada's Ed Harris, and MCA Nashville's Roger "Ramsey" Corkill.

Lou Paul has taken Danielle as the next single release from his Music Connection album, *This Is Lou Paul*. Several tracks from his CD are also receiving airplay, including: *Raisin' Cows* and *Raisin' Hell*, Dick Damron's penning of *Raining In The Country*, and *Running South On A Northbound Train*.

Bobby Wiseman exits *Blue Rodeo*. Blue Rodeo keyboardist Bobby Wiseman has left the band to pursue his solo career. "Bobby is irreplaceable," says the band's singer/guitarist, Jim Cuddy, "We will really miss him, both musically and personally, but we know that this is best for Bobby and we're behind him 100 per cent." The band is now in the process of mixing *Lost Together*, their fourth album for Warner Music Canada. The album includes full contributions from Wiseman and is scheduled for a mid-June release. A tour is now being set up for Canada, the U.S. and Europe. They will continue as a five-piece band with the additions of Kim Deschamps (formerly with *Cowboy Junkies*) on pedal-steel, and drummer Glen Milchem, both contributors to the album. A new keyboardist is expected to be added in the not too distant future.

Mascioli Entertainment has moved its corporate headquarters to new offices in Nashville. The firm represents several Canadian country acts, including Gary Fjellgaard, Gordie Tapp, Ian Tyson, Lisa Brokop, The Moffatts, and American Glenn Yarborough. Formerly Prestige Entertainment, Mascioli Entertainment moved its offices from Burnaby, B.C. in August of 1991.

Norm and Robert Brunet dropped by the office while they were in Toronto plugging Norm's latest single, *Three Room Mansion*. The number of stations playlisting the single is quite impressive. Brunet had a good run up the charts earlier this year with *I'll Sing You A Song*. Both tracks are included on his CD, *Me And My Guitar*. A video of *Three Room Mansion* has also been released and is

## CLASSIFIED

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Phone: 416-238-3283

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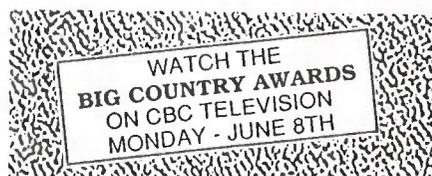
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scheduled for a showing on *Outlaws & Heroes* in May.



Gary Fjellgaard's two previously released albums are now available on compact disc at retail outlets. They are *No Time To Lose* (originally released May 1986), and *Time And Innocence* (originally released June 1987). Fjellgaard is currently on release with *Winds Of October* which spawned his current charter, *Fire And Lace*, a duet with Linda Kidder.

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