

RPM

WEEKLY

\$3.00

\$2.80 plus .20 GST
Volume 55 No. 26
June 27, 1992

1992							June						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
									1	2	3	4	
							5	6	7	8	9	10	11
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							28	29	30				



BLUE RODEO

Six street front stores closed as A & A reshuffles

A&A Music and Entertainment Inc. has closed six of its seven street front stores across Canada in order to focus on its shopping mall stores.

Sixty to seventy employees are affected by the closing of two stores in Toronto, and one each in Ottawa, Vancouver, Edmonton and Montreal. Those people affected will be considered for available positions at other A&A locations.

A&A's high profile street front store at 351 Yonge St. in Toronto is now the sole remaining street front operation after the other six were closed down the morning of June 16. The chain's 140 mall stores are said to be more readily franchiseable, something the company is keying on in its operational strategy for the future.

"These six stores out of 147 were not performing with an acceptable level of return

on equity, and they didn't show promise in the long term," says Dan Whitt, president and chief operating officer of A&A.

Whitt says the chain's core business is home entertainment software, something that is ideally suited to convenient, suburban, enclosed malls.

"They fit our business plan. I think A&A historically has been a mall location chain. We thrive off the business in the mall locations and we feel like there's good synergy between A&A and the malls. We have good relationships with our landlords and it just makes sense and fits our business plan."

A&A's mall stores are located in more than 90 communities covering all provinces but Whitt says they are looking for expansion opportunities, especially in the Metropolitan Toronto area, where there are not "a tremendous number of stores."

Mark Altman elected as SOCAN president

Mark Altman, president and co-founder of Morning Music Ltd. of Mississauga, Ont., has been elected president of the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

Altman's publishing interest include the catalogue of Stompin' Tom Connors and, outside North America, Liona Boyd. He is a graduate of the Faculty of Music, University of Toronto, and is president of the Canadian Musical Reproduction Rights Agency Limited (CMRRA) and is on the executive committee of the Canadian Music Publishers Association (CMPA).

The second elected board of directors of SOCAN was also announced. Composer/lyricist members re-elected to the board for a two-year term are: Barney Bentall; Bill Henderson (1st vice-president); Alexina Louie; Jane McGarrigle; Eddie Schwartz (secretary).

Newly elected composer/lyricist members, also for a two-year term are: Daniel DeShaime (2nd vice-president); Gary Kulesha; Murray McLauchlan; and Gilles Valiquette.

Publisher members re-elected for a two-year term are: Mark Altman (Morning Music);

Rosaire Archambault Jr. of Ed Archambault Inc. Montreal as treasurer; Frank Davies (Toronto's Magnetic Movements/The Music Publisher); Alexander Mair (Toronto's Pondwater Music/Attic Music Ltd.); Holger Peterson (Edmonton's Stony Plain Music); Diane Pinet (Montreal's Les Editions Notation); Christopher Reed (Montreal's Intermede Musique International); Jerry Renewych (Toronto's Warner/Chappell Music Canada Ltd), as member at large; and George Ullman (Toronto's Boosey & Hawkes Canada Limited).

Michael R. Rock was named general manager of SOCAN, following the retirement of CEO Jan V. Matejcek. Rock, a chartered accountant, was general manager of CAPAC before its merger with PROCAN to form SOCAN in 1990.

Budge now responsible for sales and marketing

Peter Budge, general manager of Mesa/Blue Moon Records in Canada, has been given some additional responsibilities.

Budge will now also assist in the sales and marketing co-ordination of all Justin Time and Distribution Fusion III new releases.

Charles, Dion, Bryson headline concert at CNE

Ray Charles, Celine Dion and special guest, Peabo Bryson, will play the CNE Grandstand in Toronto on Aug. 24.

Charles has become a living legend with his involvement in R&B, jazz and rock during the past 40 years. Dion has become one of Canada's biggest stars and her current single, If You Asked Me To, recently spent two weeks on top of the RPM 100 Hit Tracks chart, and returned to No. 1 this week. Beauty And The Beast, Dion's duet with the soulful Bryson, was nominated for an Academy Award.

The concert will be presented by Concert Productions International and Labatt Blue in association with Coca Cola Classic.

New Blue Rodeo album coming out on July 7

Blue Rodeo recently attracted a healthy crowd of well-wishers and industry types to The Matador in Toronto to celebrate the upcoming release of their new album, Lost Together.

The 13-track album is scheduled for a July 7 release by Warner Music Canada. Lost Together features both old and new band members. It marks the last appearance of keyboard player Bobby Wiseman, who has left the band to concentrate on his solo and production career. But the group has added drummer Glen Milchem and pedal steel guitarist Kim Deschamps, who used to be in The Cowboy Junkies.



Sony platinum to members of Pearl Jam for Ten, their Epic album, which has bulleted to No. 19 on the RPM 100 Albums chart. The band was in Vancouver where the presentation was made by Sony's Vancouver branch after their sold-out concert. Their new single, Even Flow, has bulleted to No. 82 on the RPM Hits Tracks chart.

Blues & Cues benefit for better police relations

With the amount of controversy welling up in the Toronto area over police and public relations, timely benefits have been arranged for June 27 and 28.

Nicknamed ProAction (Helping Police Help), the aim of the organization is to involve citizens with the police in promoting harmony and understanding between "kids and their cops."

Blues & Cues is the first Toronto entertainment centre to offer this unique type of plan for closer relations between the two groups.

The first part of the benefit weekend involves police officers bringing groups of youngsters from the inner city communities of Metro Toronto to the Blues & Cues night club on Saturday afternoon. They will be treated to performances by various musical groups and comedians, all of whom will be donating their talent. One of the first to volunteer for the afternoon concert was two-time Juno Award winner Liberty Silver. Comedians from Yuk Yuk's will also be on hand.

The next day, CHUM-FM morning personality Roger Ashby will emcee the Toronto Musicians Support Concert for ProAction, again from the Blues & Cues location in Scarborough.



Lee Silversides, executive vice-president A&M/Island, presents platinum to Melissa Etheridge for her latest release Never Enough, during her recent visit to Toronto where she played two nights at Toronto's Massey Hall. (May 27-28). Her latest single, 2001, is No. 27 on the RPM 100 Hits Tracks chart after only four weeks of charting.

1992							June						
SUN	MON	TUE	WED	THU	FRI	SAT	1	2	3	4	5	6	
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21	22	23	24	25	26	27	28	29	30	31			

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

HITS TO WATCH

- FRIDAY I'M IN LOVE**
The Cure
- THE ONE**
Elton John
- BABY WHEN I CALL YOUR NAME**
Corey Hart
- TOO FUNKY**
George Michael
- TEEN ANGST (What The World Needs Now)**
Cracker
- ACHY BREAKY HEART**
Billy Ray Cyrus
- GOOD STUFF**
B-52's
- IF YOU BELIEVE**
Kenny Loggins
- HERO IN ME**
Jeffrey Gaines



HOT HITS

- JUST ANOTHER DAY**
Jon Secada
- TAKE THIS HEART**
Richard Marx
- THE BEST THINGS IN LIFE ARE FREE**
Luther Vandross/J. Jackson
- T.L.C.**
Linear
- SLOW MOTION**
Color Me Badd
- CRY (If You Want To)**
Frozen Ghost
- DON'T TELL ME**
Lava Hay
- WEIGHT OF THE WORLD**
Ringo Starr
- DRIVING THE LAST SPIKE**
Genesis
- DEEP IN MY SOUL**
Acosta/Russell
- FLY LIKE AN EAGLE**
The Neville Brothers
- EVEN FLOW**
Pearl Jam

HOT ALBUMS

- BILLY RAY CYRUS**
Some Gave All
- MARIAH CAREY**
Unplugged
- PEARL JAM**
Ten
- 2 UNLIMITED**
Get Ready
- LIONEL RICHIE**
Back To Front
- SUN JAMMIN' 2**
Various Artists
- EN VOGUE**
Funky Divas
- ARC ANGELS**
Arc Angels
- THE JUDDS**
From The Heart
- THE NEVILLE BROTHERS**
Family Groove



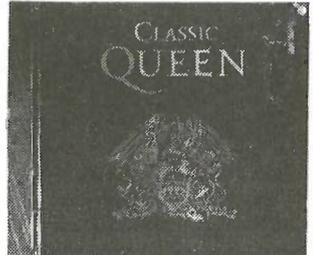
COUNTRY TO WATCH

- TAKE A LITTLE TRIP**
Alabama
- I'LL THINK OF SOMETHING**
Mark Chesnutt
- WE TELL OURSELVES**
Clint Black
- THE CRY FOR LOVE**
Lennie Gallant
- BLUE MOUNTAIN MEMORIES**
J.K. Gulley

ALBUMS TO WATCH

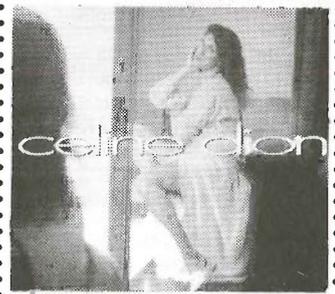
- TECHNO TRIP 2**
Various Artists
- SOPHIE B. HAWKINS**
Tongues & Tails
- QUEEN**
Live At Wembley

No. 1 ALBUM



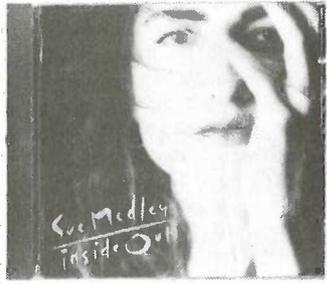
QUEEN
Classic Queen
Hollywood - CD-61311-P

No. 1 HIT



IF YOU ASKED ME TO
Celine Dion
Columbia

ALBUM PICK



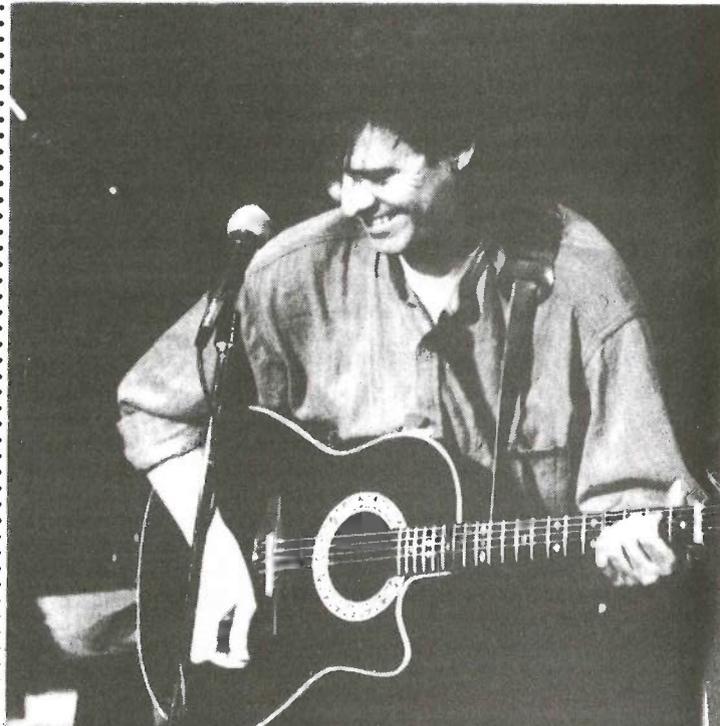
SUE MEDLEY
Inside Out
Mercury - 314 512 527-2-Q

HIT PICK



WHITE LIES/BLACK TRUTH
Slik Toxik
Capitol

Lennie Gallant has attracted a large audience across Canada through his concert tour with Crash Test Dummies. He is now mounting a solo cross-Canada tour which will serve to promote his Believing In Better album. - Page 7



WALT SAYS



with Elvira Caprese

Kiss is a hit!!! The Harold Prince directed Kiss Of The Spider Woman should set the standards for future musicals. Electrifying for every moment, so enjoyable it went by too quickly and you rise from your seat wanting more. Both Broadway and London's West End are in for a treat. The audience fell in love with the Spider Woman (Chita Rivera). You could call it THE musical of the year. The set, the music, and the stage action was incredulously intertwined with a smoothness that made each scene memorable. A realism rarely experienced in musical theatre. Garth Drabinsky and Live Entertainment has scored once more, and are now a force to be reckoned with in the theatre business. Great! Greater!! Greatest!!! (EC: I think he liked it! Stay tuned for Joseph . . . !)

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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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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Scratch your balls and pick your nose?

That was a swell warm-up that Stan Klees staged for the Big Country Awards. That's what he told the people in the room not to do. Because they could be on camera and it wouldn't look too classy for a classy event like this to have them scratching and pickin'. Little does Klees know that the CBC people got all this on camera, which they might make available to that Much bunch, who don't mind a little rawness from time to time. (EC: From time to time . . . how about all the time . . . ?)

Big Country Awards historic!!! Not only did the RPM Big Country Awards television show grab some respectable ratings, but we're told the show changed the way award shows are viewed. Rumour has it that next year we will do it again and trust us . . . it will be the same kind of "good feeling" show that impressed everybody this year. (EC: Right on . . . !)

Sit down asshole!!! One guy mentioned in this week's issue was referred to as "Mr. Negative" at RPM's many Three Days In March conferences . . . back when a conference was a conference. Anyway . . . follow the leader. (EC: RPM has been approached to bring back the 3DIM meetings . . . in March!!) Thanks for the compliment!!!

My part of town . . . ! With all these streets and villages and walkways being named after theatre people, might Victoria Street be renamed Drabinsky Drive??? (EC: The Mirvishes have him outnumbered. There's two of them!!!)

Rumour! Big Time! It was just a record industry party . . . like any party when it got a little out of hand. The final chapter on this on-going saga is yet to be written. Hard to say who else will bite the dust . . . but, if there isn't a coverup . . . this could be the award-winning story of the year. (EC: Walt knows all . . . and tells all!!!) With pleasure!

Hey! Ed hasn't lost it . . . ! Contrary to what you might have read in a sleazy type of trade paper, "Honest" Ed Mirvish still has clout at City Hall. Russell Lazar, who has been right-handing Ed for the past 34 years (he used to be a buyer for records), tells me that city council has re-considered their initial dumb rejection of sign recognition for Ed. It's on, says Russell. An illuminated street sign, bearing the legend Mirvish Village, will be installed at the corner of Bloor and Bathurst Streets to honour Ed on his 78th birthday, which falls on July 24. That gives a healthy extension to the already famed Mirvish Village which takes in the area around Markham and Bloor Streets. By the way, Russell is no stranger to getting recognition for his boss. He was one of the major players, along with Gino Empry, to get city council to approve Mirvish Walkway around the Royal Alexandra Theatre and his restaurants. (EC: What next . . . Knighthood . . . ?)

Will he move . . . ? Very interesting rumours this week from contacts in New York and Los Angeles. There will shortly be a vacancy at the top of the heap of a huge entertainment conglomerate. The pay, by the way, is obscene. Enough to buy a third world country, they tell

me. This is such a delicate rumour that I wouldn't even touch the initial thing. But, the rumour is that an offer has been made to a major player, whom we all know, to enter the world of corporate giantdom. My bet is that our friend has too much business, not to mention moral ethics, to take the carrot. But wouldn't it be nice to have all that power, even for a few months. (EC: Money can't buy everything . . . !)

Jay Leno loves Canada . . . ! When Tom Cochrane was introduced on the Jay Leno talk show, Leno referred to Cochrane's four "Canadian Grammys." He might have mentioned he also got four Juno Awards!!! (EC: They like to censor these things!!!) Might the Grammy people be pissed off????

Big Country History . . . ! There were quite a few comments that arrived here or were telephoned in about the history of Big Country that appeared in the June 13 issue of RPM. Some were surprised at the scandalous dealings that went on. One comment got to me about the 84 per cent wanting ACME (now the CCMA) to do their own awards. The quote was, "Probably 84 per cent of the ACME members who voted didn't know who Stan and Walt were . . ." (EC: And I thought they were just a bunch of \$%&@!# ingrates!!!)



RECYCLABLE

A country force . . . ! Finally, a daily paper that has a writer who recognizes and is knowledgeable about country music. Judith Fitzgerald, who has the country beat for the Toronto Star, has a beautiful handle on country music. The piece she did on the Big Country Awards was priceless and a tribute to country in general. Her coverage of the country music industry puts her years ahead of the two other dailies, who must think country is a trademark for margarine. (EC: Well, don't tell that to the executive editor who's swooning over Billy Ray (the next Elvis?) Cyrus . . . !)

VISITORS

Rick Wharton - MCA Records
Rick Washbrook - Songwriter/performer
Julian Tuck - A&M Records
Graeme Boyce - Raw Energy
Drew Kitley - Random Killing
Doug Caldwell - Virgin Records
David Lindores - BMG Music

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Sphere Clown Band certifies for gold album

The Sphere Clown Band's Sharing album was among those certifying for gold during the month of May. This is the band's second album, the follow-up to I Can Do Anything, the band's debut. They are currently on release with their third album, Kid Stuff, distributed through Whitman Golden.

The band comprises Patty and Bumper (the man and wife team of Patricia Silver and John Erlandson), Gizmo (Allan Baedak), and Pooky (Larry Potter), all multi-instrumentalists.

CRIA reports 22 album certifications for the month; two quintuple platinum; one triple platinum, five platinum; and 14 gold albums. There were 24 certifications last May; two triple platinum; two double platinum; seven

platinum; and 12 gold albums, and one gold single.

The complete list of May certifications are as follows:

FIVE TIMES PLATINUM (500,000)

Roxette
- Joyride (Capitol)
Mariah Carey
- Mariah Carey (Sony Music)

THREE TIMES PLATINUM (300,000)

Def Leppard
- Adrenalize (PolyGram)
PLATINUM (100,000)
Various Artists
- Awesome Hits (PolyTel)
Travis Tritt
- It's All About To Change (Warner Music)
Glenn Gould
- Bach: Goldberg Variations (Sony Music)
Kris Kross
- Totally Krossed Out (Sony Music)
Melissa Etheridge
- Never Enough (A&M)

GOLD (50,000)

Kathy Mattea
- A Collection of Hits (PolyGram)
Tina Turner
- Simply The Best (Capitol)
Pet Shop Boys
- A Discography (Capitol)
Slaughter
- Wild Life (Capitol)
Patrick Bruel
- Si Ce Soir (Select)
ZZ Top
- Greatest Hits (Warner Music)
Pearl Jam
- Ten (Sony Music)
The Sphere Clown Band
- Sharing (Western Publishing) CANCON
Cure
- Wish (Warner Music)
Iron Maiden
- Fear Of The Dark (Capitol)
The Judds
- From The Heart (BMG Music)
Annie Lennox
- Diva (BMG Music)
Ian Tyson
- I Outgrew The Wagon (Stony Plain) CANCON
Vanessa Williams
- The Comfort Zone (PolyGram)

PolyGram buys Philips' CD manufacturing plant

PolyGram has purchased Philips' American compact disc manufacturing operations for \$25 million (U.S.).

The Kings Mountain, North Carolina-based plant produced 50 million CDs during 1991 and has a capacity of 60 million discs per year. PolyGram has been supervising the management of the plant on Philips' behalf since January.

In addition to fulfilling all of PolyGram's CD needs in the United States, the plant will also continue to supply discs to third parties.

Diane Chaperon-Lor to Harbourfront PR post

Diane Chaperon-Lor has been appointed manager of publicity and public relations for Toronto's Harbourfront Centre. The announcement was made by Ellen T. Cole, director of communications at Harbourfront.

Chaperon-Lor has more than 17 years experience in communications and broadcasting. Most recently she was manager of communications for CBC Ontario Region, where she worked closely with Harbourfront on numerous co-productions and special events. One of these was the first public appearance of Celine Dion in Toronto, at Harbourfront's Shipdeck Stage.

Chaperon-Lor was also manager of the French information services at TVOntario, where she was responsible for the promotion of French-language programming. She is also active in Toronto's arts and cultural communities and is currently a member of the board of Toronto Women in Film, Television and Video.

Chaperon-Lor's responsibilities will include management of publicity personnel and each of their projects, as well as establishing and continuing Harbourfront's relations with the community, governments and the tourism sector.

Red, Hot and Dance will benefit AIDS charities

Sony Music Canada is doing its part to help in the fight against AIDS by releasing the Red, Hot and Dance compilation.

All net proceeds from the album, the follow-up to the gold-selling Red, Hot and Blue Cole Porter tribute, will be used to benefit Canadian organizations dedicated to AIDS research and relief. Ten per cent of the proceeds will be set aside for efforts in Africa and Asia. All of the artists on the 13-track album donated their material to the charity.

The album features three previously unreleased tracks by George Michael, including the first single and video, Too Funky. A cassette of the song, with Crazy Man Dance on the B-side, was released June 8. A CD single is tentatively scheduled for a June 11 release. Michael also collaborated with some top fashion designers and models on a video shot in Paris.

The album, which will be available July 6, also includes Madonna's Supernatural, which has previously been available only as a B-side. Also featured are remixes of existing material by Seal, EMF, Lisa Stansfield, Young Disciples, PM Dawn, Sly and the Family Stone, Tom and Andy, Sabrina Johnson, and Crystal Waters.

Argument:
Something
to which there
are two sides,
but no end.

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I LOVE YOU CANADA
by Larry Mercey

COVER STORY - by Walt Grealis

Lennie Gallant: not just another Maritimer

Lennie Gallant, a Prince Edward Island Acadian, became an institution on Canada's eastern seaboard before the rest of Canada gave him a glance.

This past year he was nominated for two Junos and won the Male Vocalist of the Year Award at the East Coast Music Awards. His video of Man Of Steel won the Best Video category.

The rest of Canada became a part of the "we love you Lennie" camp when he was coupled for a concert tour with The Crash Test Dummies, a very hot new signing for Arista/BMG.

The Calgary Herald found that "his music stirs the blood." From the Whitehorse Star: "Gallant had the whistling ecstatic crowd demanding more." Ottawa's Hill Times tagged his music as being "rooted in compassion and hope." Boston's WNBR Radio reported that "Gallant won over the discriminating Boston audience in the course of the first few numbers." From the Toronto Star: "Lennie Gallant has an elegant, insightful talent for reducing stark, front page news to something deeply human and palpable."

With the Dummies playing their

Canada's national anthem certified as gold seller

Ross Carlin, the brainchild behind the "regenerated" national anthem, reports sales of the CD and cassette have now topped the 50,000 mark.

A repeat of the CTV special, With Glowing Hearts, has been scheduled for June 30 on the CTV Network at 10 p.m. The show will also be broadcast for the first in French Canada on Quatre Saisons, CTV's Q Quebec affiliate.

The Canada Day celebrations from Ottawa's Capitol Hill will open with the symphonic versions and close with the live contemporary version.

Most of the original recording artists will be on hand, including Paul Janz, Maestro Fresh Wes and Randy Bachman, who will repeat his guitar work. Added will be: Carroll Baker, who will take Michelle Wright's singing part; Barry Brown, who will fill in for Tommy Hunter; and Joel Feeney, who takes Murray McLachlan's part. Also taking part will be Susan Aglukark and Shingoose and most of the original French-language recording artists who are on the original. All the artists are donating their talent to Canada's birthday.

Backing the group will be Experience Canada, a 125-voice children's choir.

Carlin also reports a concentrated use of the video for in-store play for three weeks before the July 1 date at the 672-store Shopper's Drug Mart chain, as well as Eaton's stores.

There will also be a repeat of a radio station simulcast of the singing of O Canada on Canada Day. Those stations interested in taking part or receiving a CD should contact Carlin at 416-873-9555.

hometown of Winnipeg, the next door city daily, The Brandon Sun, displayed its enthusiasm with, "Lennie Gallant captivated a sold out crowd."

Closer to home, the Charlottetown Guardian summed up Gallant's talent with: "Few writers on the Canadian music scene are composing songs that sting with raw energy and sheer imagery. Lennie Gallant is one of them." And from the Chronicle Herald in Halifax, "Lennie Gallant is one of the Maritimes most unique and visionary songwriters . . . when he's backed by a full ensemble his music has the effect of a hurricane in full gale."

Quite an endorsement from the media. But is anyone reading or listening?

It's been quite a year for the Rustico, Prince Edward Island native. He charted nationally with Man Of Steel which fueled sales of his Believing In Better album, his second independent album, which is No. 6 at Sam's Yonge Street store in Toronto. As well, 22 Empire theatres in Atlantic Canada are showing Gallant's video on 57 screens, just prior to the main feature.

Are the majors interested? Yes and no. There's a reticence on the part of some A&R people who can't easily slot the Gallant sound. He's a bit Celtic, possesses an Acadian gruffness (although of Acadian French parentage, he didn't learn to speak the language until he was in his twenties), he's controversial, he appeals to the working class, and he's one helluva a songwriter.

On the video side, Gallant's Man Of Steel has been accorded medium to heavy

Big Sugar to debut with Hypnotic/A&M

Hypnotic/A&M has a sweet release planned for July 13, when Big Sugar's self-titled debut album hits the streets.

The band has been a staple of Toronto's closely-knit Queen Street West music scene for the past few years and the album promises some special guests helping out the core trio. Big Sugar consists of: Gordie Johnson on guitar, slide, and vocals; Alan Cross on drums; and Terry Wilkins on stand-up bass. Both Cross and Wilkins have played with Rough Trade, Jane Siberry, David Wilcox and others.

With just three musicians, Big Sugar is still able to produce a big sound which amalgamates swing, jazz, blues and country. Their style harkens back to an era almost 50 years ago but they still manage a fully contemporary edge to their sound.

The album was recorded live off the floor at Toronto's Hypnotic Studios, with all the songs improvised on the spot. In most cases, the first takes were recorded.

The first single and video will be Come Back Baby. A Canadian tour is planned for the summer.

rotation on video shows across the country. Not too shabby for an unknown.

Perhaps what's confusing the A&R people is what Andrew Griffin of the Hill Times describes as, "The delicate interplay of the violin and the guitar . . . one of the distinctive things about Mr. Gallant's music."

Having the advantage of the traditional and contemporary, folk and down home sound, opened the door to both country and AC radio. Although he's far from a Nashville wannabe, Gallant's Man Of Steel, a cutting commentary on the plight of the steelworkers at the Sydney Steel Corporation, made healthy inroads on country charts and AC playlists. The Cry For Love, his follow-up to Man Of Steel, has broken again at country radio and charts this week on the RPM Country 100 at No. 95. The track is included on RDR Countrypak 10, as well as on his album.

Although social decay and repressive happenings seem to have a priority in Gallant's writing, he does bow somewhat to the love ballad and two-step, especially well done on Is It Love I Feel and The Other Side.

Is he too personalized in his writing? Perhaps a wee bit, but that's what makes Gallant stand out from his contemporaries. As Ronald Foley MacDonald wrote in Arts Atlantic, "Lenny Gallant's Believing In Better is a masterpiece. There may not be a better album in this idiom produced this year in Canada, or anywhere else, for that matter."

Gallant's manager, Campbell Webster, has organized a summer tour for Gallant and his band, which will take them across the country playing dates at most major Canadian festivals, as well as soft-seat theatres and clubs. Webster has also designed the tour as a promotion vehicle for Gallant's album, which is available at Sam's HMV, A&A, and ROW. He will be calling on as many radio stations and retail outlets as time permits.

The tour opens July 7 on Citadel Hill in Halifax and winds down at the Owen Sound Folk Festival on Aug. 16. More dates are being pencilled in as the tour kick-off date approaches.

Gallant's band comprises guitarist Chris Corrigan, drummer Tom Roach, bassist Brian Bourne, Janet Munson on fiddle and accordion, and Gallant on acoustic guitar, harmonica and bodhran.

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THE INDEPENDENT SPECIALISTS

Listening to radio

Why do people listen to radio? Music? Commercials? News? Weather? Information? Absolutely. Listeners however, want more than a steady flow of music and various kinds of information. These are the tip of the iceberg. It's the less obvious or subtler effects of music and information that keep listeners tuning in. Playlists and clocks are easy to plagiarize. How subtler wants are satisfied isn't.

Subtler wants are elusive and often overlooked because they lie just below the threshold of conscious needs, out of reach. Specific prompting is needed to learn about them and programming research seldom reaches such depths.

A generation ago, in a study for WMCA, New York, Harold Mendelsohn identified many of the subtler wants satisfied by radio and revealed how radio plays a vital role in the daily life of listeners. We try, for example, to make daily life as routine as possible. Up every morning and to bed every night at about the same time helps prepare us for tomorrow. A routine helps manage stress. When stress is managed, we cope better, life is less pressured, more enjoyable.

Radio helps set up routines by bracketing the day. When what we face has a definite beginning, middle and end, we can deal with it much better. Radio sets, maintains and closes the day for listeners.

AM Drive opens the daily bracket. It helps re-establish contact with a world left hours ago for sleep. News and information satisfy basic security and curiosity needs. Pat Burns to coach Leafs. Constitutional committee chaos. More stores leaving Deerfoot Mall. Nothing has changed. Weather, traffic and road reports help prepare us to face the outside world, overcoat, umbrella, long-way around to work to avoid rubber-necking on Whitemud Road.

AM Drive establishes a rhythm that fixes listener mood and frame-of-mind. Over the day, tone and tempo are adjusted to fit listener needs and help determine mood. Across the dial are opportunities to maintain or change tone or tempo, and thus mood. Classical calms. Adult contemporary and urban enliven. Oldies comfort. News reassures. Talk integrates.

Late morning, mid-day and early evening (bracket maintenance) are a bridge to late night radio (close bracket), which is reassuring and pacifying. The snow came and went. And, so too, the crisis at work. What Mulroney actually said was, "the Liberals are clucking faster". Late night radio confirms the day's tensions, anxieties and pressures were overcome.

Listeners recognize sound cues and respond accordingly. Out of bed, eyes open on order of General Grant. Dick Smythe news means breakfast is ready. The drive to work is timed against periodic traffic, weather or road reports: "third traffic report, here's the Decarie, I'm on time". Sound cues work because radio time is real time. Unlike television time, radio time matches listener time -- listener and medium move together.

Bracketing and cueing underscore radio's unrivalled ability to be many things to different

people at the same time. Radio stimulates or relaxes, is intimate or formal, thrills or soothes, is serious or humorous. And it does it all when listeners demand.

The world is increasingly impersonal and interpersonal contacts minimized.

Radio is also a companion. For "the harried mother whose environment is child and (house) work-oriented," concluded Mendelsohn, "... radio (is) an adult element (that's) companionable and diverting." The example is dated, but the point is valid.

The world is increasingly impersonal and interpersonal contacts minimized. Computerization means more people work in isolation at home or in a desolate office. Interpersonal linkages are increasingly forged via modemed electronic mail. Radio is a diverting companion filling voids created by tedious or routine work and a sense of isolation or loneliness. Radio is live. So it, more than any medium, is a companion that responds immediately. No live-to-tape for later play, but live-to-air. Radio is one-on-one interaction in real time.

Listeners consider on-air staffers to be good friends. From Robert Snow comes compelling evidence for the importance of announcers as friends. "71 per cent felt (announcers) attempted to relate on a personal level, 63 per cent thought of (announcers) as companions, and 59 per cent went as far as to claim that some (announcers) had a sense of (the listener's) personal needs." High staff turnover doesn't allow for friendships to develop. It impairs fulfilment of companionship wants and needs and, ultimately, ratings.

Stability is equated with reliability and trustworthiness. Listeners prefer reliable, stable, trustworthy friends, on and off air. This explains the success of: George Balcan (CJAD Montreal) and Ken Grant (CFRA Ottawa), both in place more than a quarter century; Wally Crouter, who started in AM Drive at CFRB Toronto, in 1947, and just signed a 10-year extension; Rick Steele, 60 years on WTIC Hartford, and still going strong; Carl de Souza, who spent 40 years on WBZ Boston; and three generations of Gamblings on WOR New York.

One of the rewards of friendship is learning about things you might never have the chance to do yourself (vicarious participation). You likely weren't, for example, in the Middle East during Desert Storm, but a neighbour was. As he or she tells you about it, you come to view the Iraq/USA/Mid-East situation in a way quite different from others

who haven't discussed it with someone who was there. And, different still from those who were actually there. Through your neighbour you acquire a knowledge of Desert Storm, an indirect or vicarious experience, which influences your ideas about the world.

Listeners perceive radio as a dependable, trustworthy source of indirect experience, or knowledge of issues, events and personalities. Radio news is a survey of the world beyond personal experience. It gives listeners a sense of control and is reassuring, which helps manage stress, especially in a crisis situation.

Different news satisfies different wants. Surveillance satisfies immediate wants. Is it cold? Do I need a coat? Who won? Will it rain? Who lost? Do I need boots? Who's in first place? Where's traffic tied-up? Are schools closed? Surveillance is important to listeners. But, in 12 minutes, they want more. It's fast food news -- McNews.

Local news and information integrates listeners into the community. It creates and reinforces community ties. Background, interpretation and analysis increases knowledge and awareness of community. This fosters perceptions of belonging, fitting-in, being part of the community. Background, interpretation and analysis of regional, provincial and national news serve a similar purpose. International news fulfils a basic curiosity and is a chance to vicariously

In setting the agenda for the listener, radio also acts as a social lubricant.

participate in events on the largest scale -- the Middle East peace talks, Tiananmen Square, deconstruction of Eastern Europe.

Radio information (news, commercials, psa's, seemingly idle patter) sets the agenda of interest and conversation for listeners. What is heard is deemed important and thus worthy of thought and conversation. It becomes part of the listener's frame-of-reference and shapes attitudes and behaviours. Responses to public opinion questions ("How would they rate the leadership of Prime Minister Mulroney?") are based more on news media coverage than direct, personal experience. Public opinion shapes policy and election results. The agenda set by radio thus has immense influence.

In setting the agenda for the listener, radio also acts as a social lubricant. It can be advantageous to walk into the office and be able to say, "Hey, did ya hear Balcon this morning saying he's 60 years old and endowed." (Concordia University, Montreal, with the help of Mackie Balcon, setup the George Balcon Endowed Bursary Award for Painting and Drawing in 1991.) Radio helps listeners develop closer ties with other people through the common frame-of-reference and topics for conversation it provides. This is an unseen result of local surveillance information ("Did ya hear if it was gonna rain?") and what only seems like 60 years of Balcon's dumb jokes at 7 a.m. ("Did ya hear what Balcon said this morning? Gawd.")

Listening is more involved than it first seems. Radio plays important roles in the lives

of listeners. It brackets the day, establishes a rhythm and provides opportunities to set, maintain or change mood. Radio is a trustworthy, stable friend, helping listeners

Announcer-to-listener communication mimics interpersonal communication . . .

establish their daily agenda of what they want, need or should know about, and indirectly allowing them to sample more of life than otherwise possible.

Women use radio to satisfy all of these needs and wants. Those 40-plus place more emphasis on satisfying surveillance, social lubrication, and information wants, while women under 30 emphasize diversion and social integration.

Men 35-plus are almost mainly news and information seekers. If the music is obtrusive, and it easily is, they listen elsewhere. Men under 30 use music on radio as a diversion and to relieve boredom.

No station can satisfy all wants. Listeners devise a matrix of stations. As Mendelsohn reports, "switching (around the dial is) ... a quest for satisfaction of specific needs ... (radio) appears to satisfy effectively and ... (one station) can satisfy more effectively than another." One calms. Another enlivens. A third informs. Today, tuning is typically spread across 2.6 stations

The crucial ingredient in any recipe to satisfy listener wants is the announcer, whose style and approach (comical, serious, energetic, laid-back, casual, formal) shapes sound images and cues for listeners. A special friendship ensues between listener and announcer when they meet ear-to-ear. This is why Balcon, Don Kohls (CKGB Timmins) and Doc Harris (CIMA Vancouver), among others, are successful, and why they are symbols, role models and opinion leaders for hundreds-of-thousands of listeners. A similar situation exists in every radio market, and not just for residents of AM Drive. Announcers in every time-slot satisfy listener wants, and are appreciated for it.

Listeners with similar wants, interests and desires, lifestyles and expectations come together through common focus on an announcer.

Announcer-to-listener communication mimics interpersonal communication, which is the most influential. Listeners see announcers as good friends. The information conveyed by announcers is thus as influential as that passed over the backyard fence or through the aroma of coffee. Announcers play an essential role in the daily life of their listeners.

Little is known about the men and women who befriend virtually every Canadian, and are relied on to help make daily decisions about what listeners want, and should know

about. These are critical decisions with far-reaching implications. As a result, all that can be known about those entrusted with this vital social role must be known.

A national study in 1991 revealed that announcers in commercial radio are young, qualified and moderately professional. A meaningful female presence is absent, as is a middle-age or older presence. Deep concerns were uncovered regarding the amount and quality of supervision and guidance, serious pay inequities, and threadbare employee relations. Still, job satisfaction is high, fueled by a strong commitment to listeners and a fervent passion for radio -- for many announcers, radio is a calling. Still, most indicated they would leave the occupation, if they could, but few have skills suited to other

kinds of work. These findings beg more detailed attention.

In the coming weeks, we will delve deeper into the data to find out who these men and women are, and what they think of their work. Next time: personal, educational and work-related characteristics, including pay of Canada's radio announcing work force.

[Comments are encouraged and appreciated. All is deep background, unless you say otherwise. George Pollard, Sociology and Anthropology, Carleton University, Ottawa K1S 5B6. 613-731-8029/788-2582. Study funded by an endowment from CHEZ-FM Inc. (Ottawa), and contributions from the Dean of Social Sciences, Carleton University, and the Omni-Net Group (Fredericton). Cite freely with attribution or circulate.]

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*The war of the retailers rages on and on and on***Perlman and Sniderman urging Capitol slowdown**

Malcolm Perlman, who heads up the Sunrise Record store chain, and Sam Sniderman of Sam The Record Man, have joined forces in an attempt to curb what they believe are unfair pricing practices which are lowering the perceived price of product in the eyes of the consumer.

by Walt Grealis

The present economic situation has adversely affected record sales. This situation has been exasperated by the fact that HMV has been particularly active with a continual advertising campaign since their flagship store opened in Toronto in May of 1991. With a brand new, state-of-the-art store, and prices below, or at cost, the HMV operation has obviously taken a large piece of the pie.

The war that has been going on between the major retail players came to a head when Capitol recently increased its prices, the first time in more than a year.

An outraged Sniderman concentrated on the fact that Capitol and HMV are under the same Thorn-EMI umbrella. "I don't know how they can justify increasing their prices to me and the other retailers, knowing that this money is being used to support our own competition. Malcolm Perlman told me the only way we can make the guys in London, England aware of what's happening is to have EMI Capitol in Canada not have the profits they're making."

The strategy would be to buy less. "If you buy less, they're not going to make the money. There's no reason to promote their promotions and then have the profits funnelled to your own competition. It's a bad scene when you have to support your own competition."

Sniderman was reminded that A&A and CBS had a similar set-up when the major entered the retail business. He doesn't buy the argument. "First of all they weren't in it to take over the market and put other people out of business. The guys from England in their articles have clearly expressed that."

Sniderman was referring to an article in Eye Magazine (May 30/92), which he interpreted as suggesting "that as far as they were concerned, the little independents could forget about it. They weren't in business to put anybody out of business, but they weren't in business to keep people in business either. I think that was a bad article for the little

"One really cannot fault (Paul) Alofs, because his background is not music . . ."

independent guys. I really felt sorry for them. I felt sorry for the remarks their manager had made, and really, the manager's remarks have got to come down from top policy.

"They really don't care what they do or how they do it. They don't have that concern. I think A&A had more of a concern. At one time, both CBS and Deutsche Grammophon said, 'Hey, we shouldn't be in the retail business. Let's get out of it, we shouldn't be the competition for our own retailers.'"

Perlman indicated that HMV "are actually a very small part of the total Thorn-EMI organization. The HMV stores in Canada generate \$80 to \$100 million of business.

"Canada has the largest number of HMV stores. Worldwide sales couldn't be more than \$300 million, and that is a drop in the ocean in terms of the total for EMI's sales figures."

Referring to HMV's Canadian operation, Perlman suggests, "One really cannot fault (Paul) Alofs, because his background is not music and he's obviously been given a mandate to go out and do the business at any cost. It should have been indicated to him to take cognizance of the fact that he is part of a group that's promoting music internationally and that's spending millions and millions of dollars recording artists, and it's not in the interest of the record company to undermine the consumer's perception of the price of the product that has been so painstakingly nurtured."

Perlman believes the low price structure that HMV introduced, but has since dropped, has affected sales in the music business. "If the expectation of the consumer has been lowered, it affects everyone. It's really a very serious matter in my estimation.

". . . I personally cannot and would not force anybody to join us."

"For awhile, we had to lower our prices to below cost. All we were selling was catalogue. If we had a low price of \$13.99 and they were at \$10.99, for three dollars, the consumer's certainly not going to buy from us. They're just going to walk across the street."

Capitol's price increase "was such an untimely thing. On one hand you've got the sister company kicking the heck out of prices, and they come along and ask us to subsidize HMV indirectly by raising their prices.

"Deane Cameron (President of Capitol Records-Thorn EMI Canada) is a genuinely honest guy, and I believe that he is quietly very hurt by everything that's going on because he really has no control over it. He's in a very invidious position. He's embarrassed by it. I know he is, but there's nothing he can do.

"Dealers in this country are naive to believe that Capitol has nothing to do with HMV, which is totally untrue."

Will a "go-slow" policy on Capitol make for change? "Absolutely. The only way you can bring them to the table is by hurting them where it hurts most."

There was also the suggestion that other retailers are being asked to join Perlman and Sniderman. "Look, I want to make it perfectly clear that I personally cannot and would not

force anybody to join us. I'm just indicating what I think people should do if they feel upset about what's going on. Each operator has to do his own thing. I don't want to be accused afterwards of ruining somebody's business. I personally can't see how it could possibly damage anybody's business if you keep the hits in stock. One mustn't cut off one's nose to spite one's face. It doesn't make sense to cut them off all together."

Perlman was angered at the suggestion that contacting other dealers to go along with him and Sniderman would indicate a boycott.

"Why is it a boycott? Nobody's forcing anybody not to buy. Just go easy on promoting the label. If Tom Cochrane is hot, you can't not have it, because then you're playing right into HMV's hands. So you carry Cochrane, Iron Maiden, Wilson Phillips and whatever there is in the Top 100. Even catalogue. I'm not stupid enough to say don't carry any. If one is sufficient, that's all you carry. You have everything that's available, but only in very restricted quantities."

The "slowdown" as Perlman suggests, "would hurt Capitol. Believe me, it cost Sunrise. It doesn't cost the big guys any money, because the price is based on volume bought, and when you go beyond a certain volume, that's the best price you can buy. So fellows like the Handleman Company, Sam's and Pindoff are way over the top. Say they cut back a million or two, it's not going to effect their volume price at all.

"We, however, being minor league players, will be hit with at least \$15,000 on an annualized basis in increased cost of product as a result of that. But I'm prepared to pay that price because it's a matter of principle. It's not a case of being silly. If that's what it costs to promote a principle, that's what it costs.

Paul Alofs, president of HMV's Canadian operation, also admits to being annoyed at the price increase by Capitol. "HMV isn't happy about that. But we operate absolutely at arms length from Capitol. Legally, we have to operate at arms length and, as any large international company, we follow strict guidelines in terms of the way we operate."

Alofs also isn't happy about the controversy raging over his chain and the

"Our positioning is to offer great selections, great service and competitive prices."

allegations of unfair competition. "I would say to anyone who is making any claims, if they have any facts that support their claim or allegations, put them on the table. I know there are no facts that would support any case of Capitol and HMV having any relationship unlike what we have with any other suppliers.

"I wish those retailers who are at the forefront of these allegations would stop spending so much energy and emotion on trying to stick the long knives into HMV, and worry about their own business and getting people excited about music and looking after their own customers. If that energy was spent looking after the business, their businesses

would probably stand to benefit immensely."

Alofs points to the price structuring of \$10.88 for CDs that was put in place by A&A at some of their stores last year, "that most retailers followed. Sam has signs in his windows saying that they not only match competition prices, they beat them. Sunrise is calling itself the Discount Record Centre now. Our positioning is to offer great selections, great service and competitive prices. We're going to follow where the market goes on price, but we're not going to lead."

Alofs also points to HMV's advertising policy, "which we believe is a lot more effective than our competitors. And people see our advertising. Our prices are certainly no lower than any of our competitors."

"Having just been out in Vancouver, the lowest price market in Canada for CDs and cassettes, and HMV isn't there. Why does that fact never come up? When you look at the facts, they don't support some of the claims being made by certain individuals. I wish they would deal with the facts . . . get rid of the emotion and re-invest that emotion into looking after their customers."

"I think it would be great if all of us could work towards a common goal of trying to do the right thing for the artists, the industry and our customers, as opposed to spending so much time trying to stick knives into each other's backs. It's totally unproductive for everyone."



CHR/Top 40 radio losing listeners!

What was once the hottest radio format is now cooling off pretty fast. CHR or Top 40 has unfortunately been losing listeners over the past few years. Ever since rap music began invading the charts in '89, listeners started running out of Top 40 and into AC stations, which is why that format is now No. 1.

I feel now's the time for CHR stations to save themselves and add more variety to their playlists before it's too late. The MIX stations across North America are already grabbing this concept with AC music and the listeners are responding by tuning in. Why?? Because they play a lot of VARIETY.

Today's listener enjoys a little taste of everything. CHR should remain focused on the hits of today, but there are a lot of great songs from the early '80s through to the '90s that are rarely ever played anymore. Here's a possible sample hour of music for what could be known as a CHR gold station: Make It Happen (Mariah Carey), Another One Bites The Dust (Queen), Vogue (Madonna), Don't Talk Just Kiss (R.S.F.), Life Is A Highway (Tom Cochrane), Tainted Love (Soft Cell), Save The Best For Last (Vanessa Williams), Jump (Kris Kross), Buffalo Stance (Neneh Cherry), Peace Of Mind (One 2 One), Centerfold (J.Geils Band), and I've Been Thinking About You (Londonbeat).

You'll find with this refined format you'll probably attract a lot of listeners who aren't always interested in a pure AC format.

Stan Wilson

Assistant Music Director

CKDO/CKQT-FM Oshawa

RADIO

CJDC Fort St. John, B.C. has mounted a special on-air promotion to "stimulate maximum interest among Nitty Gritty Dirt band fans," writes the station's Mike Michaud. Listeners were asked to call in and sing the first verse of a Nitty Gritty hit of their choice. They were judged on a scale of one to five, entitling them to an equivalent number of tickets for the grand draw for 25 tickets to the May 24 concert. On-air personality Calvin Kruk had a surprise for his listeners, a caller on the toll free long distance line. After going through the rules of the contest, "Jimmy", the caller sang the first verse of Fishing In The Dark, including sound effects. The judges awarded him 5 tickets, but "Jimmy" said he would be able to attend but he didn't think he qualified. Kruk asked why, and the caller said, "Well, I'll be up there on stage with my guitar and singing right along with the Nitty Gritty Dirt Band." There was 10 seconds of silence and then an amused Kruk blurted out, "You mean to tell me that I'm talking to one of the band members?" It turned out it was Jimmy Ibbotson of the band on the line, calling from the Dallas/Fort Worth airport. The ensuing switchboard activity was some of the busiest on record for the station. "A real powerful promotional impact," concludes Michaud.

K97's Homegrown '92 competition has been won by Bill Kole, a 32-year old Edmonton recording engineer. After sifting through 244 entries, the judging staff from the station decided on the following 10 finalists: The Brave And Foolish, Bobby Cameron, China White, Bill Kole, The Loved One, Minstrels On Speed, Nowhere Blossoms, Dennis Sheehan Project, The Tommyknockers, and Preston Williams. Kole, The Brave And The Foolish, Bob Cameron and Nowhere Blossoms, were chosen from the ten finalists to parade their talent at the Myer Horowitz Theatre before a live audience and judges Desmond Child (Elektra recording artist who has written song material for Aerosmith, Bon Jovi, Cher, Alice Cooper and Joan Jett), Blue Rodeo's Jim Cuddy and Alan Frew of Glass Tiger. Also in the audience were A&R representatives from the major labels. Kole's entry of Shark Attack won him a single release on A&M, a session at Damon/Soundtrek Studios, a video by the New Picture Crew, equipment courtesy of Axe Music, plus \$6,000 in cash and \$1,000 for each show he plays in a high school tour beginning this month. Kole was a Homegrown finalist in 1987 and was also a runner-up three times in a series of David Foster songwriting competitions in the early '80s. Earlier this year he and fellow engineer Louis Sedmak (Big Country '92 nominee as Producer of the Year for producing Ian Tyson's Springtime in Alberta album), were named Engineers of the

Year by the Alberta Recording Industry Association (ARIA) for their work on an album by Rock 'N' Horse.

The Fox, 99.3 Vancouver, once again Vancouver's No. 1 FM station (BBM), recently put together a Fan Appreciation Day at Vancouver's B.C. Place. The promotion was in conjunction with the Vancouver Canucks. Tamara Taggart, the station's assistant promotions director, estimates more than



Mr. Fox from 99.3 The Fox (CFOX) hangs out with Pavel Bure, Cliff Ronning and Geoff Courtnall at the Vancouver Canucks' Fan Appreciation Day.

10,000 fans stopped by to join Mr. Fox (the station's mascot) to show their support for the Smythe Division Champions. Every team member was there to sign autographs and to sell a specially made team poster with proceeds going to the Canadian Cancer Society. Mr. Fox spent the 1991-92 hockey season cheering on the Canucks as the unofficial mascot, using the motto, "The Fox rocks and the Canucks roll."

Sarnia's The Fox and CKTY were both involved in two big fundraising weekends. On May 8, both radio stations raised more than \$14,000 in a six hour Radiothon for the Special Olympics Torch Run. This was a \$3,000 increase from the previous year and the most ever raised with the Sarnia-Lambton Police, reports The Fox PD and morning personality John Harada. The following day the stations helped the Sarnia Professional Firefighters raise more than \$13,000 in six hours with the 3rd annual MD Boot Toll. This was another record fundraiser, bringing in \$3,500 more than 1991's total of \$9,500. The following weekend, both radio stations were out in full force with live broadcasts. General manager John Divinski, Harada and CKTY morning personality and PD Steve Glenn were thrown into the slammer, which pulled in a record \$57,300 over two days for Sarnia-Lambton Crimestoppers. The Fox and CKTY are actively involved in community fundraisers and gave away \$704,000 in free airtime last year to local charities.

I LOVE YOU CANADA
by Larry Mercey

*Part Six of a series - Videos are an important part of the music industry***Record companies doing some serious thinking**

What was the last song to reach number one without a video in Canada? Or what was the last Canadian group to do it here? An informal survey of a few people within the music industry couldn't come up with an answer. Sheriff's re-released *When I'm With You* was the most common answer, and though it reached No. 1 in the United States in 1989, it only made it to the top 10 here. Garth Brooks also hit the top spot in the U.S. without the benefit of a video earlier this year, but such a feat has clearly become an anomaly in the business. In our continuing examination of music videos, RPM got the views of a couple of Canadian record company executives about how important the medium has become.

by Steve McLean

Do record companies see videos as being necessary to sell records? It depends on a few factors.

If a video gets widespread national airplay, it's a good investment. If it doesn't, perhaps ways could be found to better spend the thousands of dollars used to produce the clip.

"Videos are essential in developing new and unknown acts because the chance for a lot of these acts to tour a country the size of Canada from coast to coast is quite rare," says Peter Diemer, vice-president of national promotions for Capitol Records in Canada.

Randy Stark, vice-president of marketing and promotions, domestic and international,

for Warner Music Canada, also believes that videos can be a boon for young acts. "If you have somebody fresh out of the box then it's important to establish that visual image to cut through and get it across. They can work to build an identity for the artist."

But when it comes to established acts, or making second or third videos from an album, neither man is convinced that videos are all that effective or necessary. Making videos is a gamble and, since there's no actual hard evidence on how much they impact sales, one which doesn't get national airplay can be like flushing money down the drain. Such considerations are crucial, especially in such troubled financial times as the industry is now experiencing.

CHUM stations win big at international awards

The International Radio Festival of New York was kind to 1050 CHUM and 104.5 CHUM-FM as they walked off with one gold, two silver and a grand award.

The winners were announced recently after being selected from more than 5,000 entries representing 44 countries. The grand awards are chosen by an international board of judges as the best of the gold medal winners. Only four trophies are given each year.

A grand award for best information program went to *Fighting Chaos & Apathy: The Story of AIDS in Canada*, which ran on 1050 CHUM, 104.5 CHUM-FM and CHUM Limited stations across the country. The one-hour program was produced, written and hosted by Paul Cross. Additional interviews and editing were done by Dan Blakeley, with technical production by Geoff Shier and field reporting by Jamie West. The executive producer was Brian Thomas. The program was also awarded a gold medal for social issues and current events and a silver medal for best investigative report. The documentary will be aired at 1 p.m. on June 17 on CHUM-FM.

A series of three commercials promoting the Toronto Argonauts, titled *Meeting Room*, *Cheerleader*, and *Pep Talk*, won a silver medal for best station-produced campaign. They were written for CHUM by Mike Occomore and Larry MacInnis, produced by Zeke Zdebiak, and performed by John Candy, Bob Magee, Charlie Van Dyke, Perry Lansing, and Dave Crichton.

Sound Source gearing up for Great Canadian Party

While thousands of Canadians will be living it up during 'The Great Canadian Party' on July 1st, a group of 30 people will be working hard behind the scenes to ensure everyone else's fun.

Sound Source, the network radio division of Standard Broadcasting, will be broadcasting the four all-day concerts (being held in St. John's, Ottawa, Barrie and Vancouver) to music fans from coast to coast. The live via satellite broadcast will run from 12 p.m. to

Nat Merenda to manage Sony Eastern promotion

Nat Merenda has been appointed to the newly-created position of promotion manager for Sony Music's Eastern Region, effective immediately.

Merenda will be responsible for the development of the Ottawa and Maritime markets with a focus on increased chart and market share. He will also continue his Columbia promotion responsibilities in the province of Quebec. Reporting directly to Merenda is Zenta Ruetheman, Epic promotion representative.

Ruetheman assumes the responsibilities for press coverage in Montreal. She will also be responsible for covering campus and alternative radio as well as focusing her attention on all Radio Active reporters throughout the province.

Merenda joined Sony, then CBS Records, in 1985 as Epic promotion representative. He moved to Columbia in the same capacity in 1990. He is a three-time winner of the Sony Music Promotion Rep of the Year Award.

"They can be a very expensive marketing and promotional sales tool and can always be a big risk because there are no guarantees from video outlets for exposure," Diemer says.

Even videos that make it into light rotation at MuchMusic aren't seen that much. Stark thinks that the \$25,000 or so that it costs to make a quality video in Canada can sometimes be used in other ways which might increase the sales potential of a record.

"What's to say you couldn't go and produce a commercial spot, buy airtime and get a longer run? Whether it's radio advertising or print advertising or TV advertising, there are all sorts of different alternatives. And we're having to explore those to market records.

"With some artists it would perhaps make more sense to do a piece of high quality point of sale merchandise that you could get to retail and have an impact right there. And backed with radio ads or print ads, or both, you may be able to have more of an impact that way."

Music videos are here to stay, that much is obvious. But record companies may have to start thinking about being more selective, considering the glut of videos on the market and the high costs of making them.

"A hit record is a hit record," Diemer says. "A video just enhances what is really done from the beginning, and that's the music."

1:30 a.m. (E.S.T.) and feature more than 30 acts.

The program will be the biggest one-day event in Canadian broadcast history. Broadcast News will deliver simultaneous stereo and mono channels from each of the four concert sites to Sounds Interchange studios in Toronto through a combination of satellite and Centrex digital technology. Some of the more advanced equipment is being shipped in from the United States for the first time since it's not even available in Canada.

A number of acts will be flying across the country to play at more than one venue and link-ups will also be established with the airplane. Sounds Interchange will act as the network control centre where a number of seasoned technicians, engineers and producers will be co-ordinating the event under the direction of producer Allan Lysaght.

With 12 lines coming in simultaneously to the control centre, executive producer Jean-Marie Heimrath says Lysaght's job won't be easy. "You'll have all sorts of material coming in all the time and he's got to figure out how to put it out in one piece, all at the same time.

"It's one of those things where you're flying by the seat of your pants. But that's probably the most exciting radio of all because anything can go wrong. But there's triple back-up for everything. We don't want to go to dead air and we won't go to dead air."

Crews have been preparing for the event for three weeks and will start testing everything three days before the broadcast to make sure everything is running smoothly. The production is expected to cost a total of \$3 million.

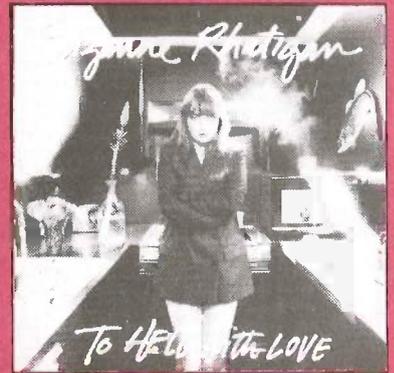
SUZANNE
RHATIGAN
STOLE MY
BOYFRIEND!



*TO HELL
with LOVE*

*the new album
& single by*

*Suzanne
Rhatigan*



On your desk NOW!

*You'll hate Suzanne
Rhatigan just as
much as WE do!*

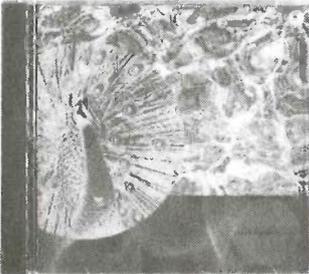
BMG

(i-mä'gö).

ALBUMS



RIK EMMETT -Rock
Ipo Facto
Duke Street - DSRD 31079-J
This is Emmett's second solo effort after the gold success of Absolutely and his break-up with his former band, Triumph. Emmett certainly wears a lot of hats on this project; he wrote all the songs, produced and arranged them, sings all lead vocals (and some background), plays all guitar parts, and programmed percussion on Do Me Good. The guitar virtuoso has also lined up some impressive sidemen, including bassists Peter Cardinali and Tom Lewis, and drummers Randy Cooke and Greg Critchley. While the songwriting may not be as strong as the playing, the album is varied enough to attract a wide cross-section of both fans and radio programmers. Hard rockers, ballads, blues numbers and a pair of solo guitar instrumentals are all included. Straight Up is the sizzling first single. Meet You There mixes a conga beat with wailing guitar wah wah pedals. And Woke Up This Morning (Blues In My Fingers) is a song inspired by the title of a 1927 Lonnie Johnson instrumental. (CD reviewed) -SM



WATERLILIES -Pop/Dance
Envoluptuousity
Sire/Reprise - 9 26729-2-P
Waterlilies are the New York City-based tandem of Ray Carroll and Jill Alikas. Carroll produced the album and plays all instruments while Alikas takes care of vocals. All of the album's nine songs were written by the pair. The first single, Sunshine Like You, is a pretty song highlighted by Alikas' ethereal vocals. Tired Of You is aimed at dance radio and clubs. This major label debut has its pretensions but, ultimately, it's a pretty lightweight affair. (CD reviewed) -SM



DEL AMITRI -Pop/Rock
Change Everything
A&M - 75021 5385 2-Q
First off, Del Amatri isn't a person, it's a band. And a damn fine one at that. The

Scottish combo made some waves with it's last album, Waking Hours, and Change Everything continues in that vein. Vocalist/bassist Justin Currie is a marvelous songwriter who has created an exquisitely subtle album that's consistently high in quality, although it might not contain that one monster track which could really break the group on a grand scale. The album was produced by Gil Norton, who does a good job considering he's probably more known for working with noisier bands like The Pixies. The first single, Always The Last To Know, is a cleverly ironic song that demands careful listening. Just Like A Man, As Soon As The Tide Comes In, and Sometimes I Just Have To Say Your Name are all pop-rock gems. For something a little harder, try The Ones That You Love Lead You Nowhere. (CD reviewed) -SM



RANDOM KILLING -Hard Core
Welcome . . .
Raw Energy/A&M - 74242 1001 2-Q
Random Killing is a Canadian hard core band with a difference. Their fluorescent, audience participation-encouraged live shows . . . their range of lyrical topics -- parties, politics, hunting, booze, rants, dog tributes, sex, terrorism, child killers, speeding, war . . . their varying musical tempos to avoid the monotony which often accompanies bands of this genre . . . and now, their national distribution deal via Raw Energy/A&M. The prevalence of four-letter words will scare off commercial radio (except for maybe in Poland where they scored a Top 40 hit a few years ago), but this album should be a hit on campus stations. The first single and video, Undertaker, takes a black look at a funeral parlour director who relishes his work just a bit too much. Prefab Homes, which sounds a bit like The Dickies, is about the boredom of suburbia, while Big City Blues decries living in a metropolis. Tequila (Beer) and Patios And Beer borrow from past hits to pay homage to the band's favourite activity. Kicked In The Nuts and Déjà Vu are both cool, too. If any song on the album gets response from outside of the core punk audience, it will be Big Rock Star. It's a fun, campy, jazzy number which lampoons the hypocrisy and pretension of bushy-maned prima donnas. This album's certainly not for mainstream tastes but, with 20 songs and an introduction, it's a good value for those who are interested in this sort of thing. (CD reviewed) -SM



MICHAEL MASSARO -Instrumental
Awakening
M&M - MMCD-001
One of the most underrated instrumental artists in Canada, Massaro has now revealed his impeccable sax virtuosity with this superbly crafted package of entertainment. This is the type of album that broadcasters look for. Exceptional instrumental tracks that can stand alone or be used for intro'ing and extro'ing news and

special events. Massaro's talent on both the tenor and alto saxophones is legend within the music community, but now, with this release, he can tap the consumer market. Massaro is no stranger to the charts, however. His single releases have consistently charted. Key are; the Massaro and Philip Stern penning of Libertad De Vivir, a single contender; the title track, written by the same pair; and a soothing, memorable cover of the Hall & Oates classic, Everytime You Go Away, with extraordinarily beautiful vocals by Eria Fachin. When I'm In Your Arms and First Flight, both written by Massaro and recorded at Toronto's The Art First Co. by Petter Goodale, are flat-out jazz gems that shouldn't go unnoticed. All the other tracks were recorded and mixed by Gary Fishman at Toronto's #9 Sound (CD reviewed) -WG



VARIOUS ARTISTS -Rock
CFNY 1992 New Music Search
PolyGram - NYNMS92-Q
This compilation features songs from the 16 finalists of CFNY's annual contest to find the best of Ontario's 'new music' artists. While I've heard groups that I like better that didn't make the final cut to get on the album, there is a wide range of styles to accommodate the variety the station is looking for in its playlist. Comfortable Day by 49 Acres is a great piece of new country/pop with some impressive fiddle playing and background vocals. All Good Children's Black And Blue is a bouncy pop-rock tune with a definite edge. You want comedy rock? Try The Least Machiavellian by At and George. Ooh! by hHead is a hard driving alternative rock song somewhat reminiscent of Dinosaur Jr. Magdelin by One is one fun, energetic and danceable ska tune. The St. John's Road Melody by Monkey Trial is stand-out rootsy folk rock. Industrial dance, soaring psychedelia, grunge, classic punk, jangly guitar rock and more can also be found. This compilation proves that there are still a lot of talented but unsigned bands slogging away out there. But the three CFNY plugs on the album are both blatant and unnecessary. (CD reviewed) -SM



THE BARRACUDAS -Rock
Wait For Everything
Duke Street - DSRD-31078-J
Two of the four Barracudas are Canadian (the other two are British) and all the material on this album qualifies as Cancon. But programmers should play it on its own merits. The songs on the album are not as dangerous as the band's name suggests, but they are definitely fine examples of straight-ahead guitar rock. I Thought You Sounded That Way Yesterday, 'Throwin' It All Away, Can't Get Away From You, Outside My Door, and It Don't Matter Now are all worthy of a second look. Depending on your perspective, it may be positive or negative that the vocals sometime sound like Iggy Pop. The album was produced by Andy Shernoff. (CD reviewed) -SM



TIM TAYLOR -Country
Big Plans
Savannah - CD9838-P
There is a freedom and an almost controlled excitement here for Taylor, which has been a long time coming. Living under the shadow of being the husband of a husband and wife team has taken a little time to shake off. Taylor is vocally stronger here, and from a songwriting standpoint, he shows impressive maturity. The first single taken from this set, Look Who's Loving You, is a Taylor original. It has made good chart moves, an indication of his acceptance by country radio. Also key, and one that should be considered as a single, is Taylor's penning with Ken Harnden of I Qualify. Great lyrics. Taylor also teamed up with Bob Wilburn to write We Were Fallin'. But don't overlook Horne's Nest and My Love Begins And Ends With You. Produced by Taylor. (CD reviewed) -WG



EPHRAIM LEWIS -Pop/Soul
Skin
Elektra - CD 61318-P
Elektra is expecting big things from the debut album by this young British crooner. Lewis wrote or co-wrote most of the material which combines jazz, soul and funk in a smoothly delivered package. The basic tracks were laid out with Jonathan Quarmby's keyboards and programming and other musicians were called in to fill out the rest. But it's Lewis' soulful vocals which set the album apart. The first single, It Can't Be Forever, features Lewis' baritone vocals over a fluid, gentle dance groove. The midly funky Rule For Life is another highlight. (CD reviewed) -SM

PRESSURE DROP -Reggae
Pressure Drop
Independent - PD 001
Here's what you've all been waiting for: an all-white reggae band from Newfoundland. But before you chuckle too much you should listen to this debut album. It packs more punch than 10-year-old screech. The band, which takes its name from an old Toots & The Maytals song, packs the clubs in St. John's and has been getting some local airplay there. They now hope to break on the mainland and have signed a national distribution deal through Duckworth Distribution Ltd. The music comprises different Caribbean sounds including: mid-tempo bouncy reggae as True Trust; very danceable ska on Funky Lady; a reggae/soca hybrid in Freedom; the combination of dance hall reggae and dub which segues into Harry Belafonte's Dayo on Dub Illusion/Dayo; sweet female harmonizing on Great Big World; and Soca, where the title says it all. More More and Slow Down are two more infectious originals. Not only is this a great summertime album, but it should also keep the winter blues at bay six months from now. (Cassette reviewed) -SM

2 Unlimited techno faves play pair of T.O. raves

By combining a Belgian production team and a pair of young Dutch rapper/singers, 2 Unlimited have become one of the hottest techno dance acts in the world in the last year.

Kid Ray and Anita, the vocal duo who front 2 Unlimited, were in Toronto recently to play three shows and stir up some publicity for themselves. They came by RPM's offices to tell us about the group.

Ray was deriving most of his income from cooking in a restaurant while also doing some rapping and backing vocals in a group when he was approached by Jean-Paul De Coster and Phil Wilde to become part of 2 Unlimited. He then contacted Anita, who sang for fun while working as a police station administrator, and the two 20-year-olds from Amsterdam soon launched their new careers.

"Before we used to work from nine-to-five, and when you're finished the job's done and you go home and watch television and it's out of your mind," Anita says. "Now the job is never done. You're working 24 hours a day, travelling all over the place. We're home about three days a month. We work harder than when we had nine-to-five jobs, but it's worth it."

Apparently it pays a lot better, too. "I can eat two desserts now," Ray says with a grin.

The group's second single, *Twilight Zone*, has reached number one in Holland, Ireland, Hong Kong, and Mexico, and has been near the top of the charts almost all over the world. The song was No. 2 on last week's RPM Dance chart.

The debut album, *Get Ready*, has gone gold in South Africa. And in addition to many European countries, the duo have travelled to Brazil and Argentina and, aside from Canada and the United States, they will also hit Japan, Australia, Mexico and Finland.

"We play a lot of raves in England, and the last one we played in Holland had 13,000 people," Anita says. "It's quite easy to reach people in a club, but for 13,000 people it's much more difficult. You are very satisfied if it works out and you can reach everybody in the place."

2 Unlimited's techno music certainly has caught the attention of Canadian dance club patrons, and the two were looking forward to a Thursday night show at *Paparazzi* in Toronto the previous night. But because they didn't have proper work permits, they were denied

the right to play.

"It was quite frustrating because we introduced the songs and they played our songs and we saw that they liked them very much," Anita says. "It was very depressing not to be able to perform."

During our interview, however, their manager rushed in to tell them that the paperwork had been cleared and they would be able to play their two other scheduled shows that weekend. The group's live show consists of them rapping, singing and dancing



An open letter to record companies!

Saturday's sales were good. Hopefully, with more stores now open legally, Sunday will also be a good day. What I call good today, would have been fair or poor two years ago. You don't need me to tell you that sales are down. It has not been the best year(s) for any of us. There are lots of reasons for our industry slump. You've probably heard some very creative reasons for poor monthlies from your sales managers.

What has prompted this letter is a TV commercial I just saw advertising a CD and tape package. Actually I've seen this commercial, and many more just like it, many times. Too many times in fact. Every one of these commercials always says "not available in stores."

Now think about the impact these commercials could have. What if Joe Public is beginning to think the music they want is not available in stores? What if Joe Public comes to my store and finds that it really isn't available in stores? What if Joe Public gets disgusted and never comes back to my or any other store?

So what should we do to counter this negative image of music retail? What if the music industry started advertising new releases on radio, TV and in the newspapers with the tag "available in stores now!?" What if these ads were generic, with no stores tagged, just ads to push product and let people know that they should shop in their favourite music store?

I know many store owners and managers who would say, "Help me get Joe Public into my store, and I'll help you sell your product." I'll bet you a few retailers would even offer to help pay for your generic advertising. Right now, every major music company in Canada offers to take back a percentage of all purchases without penalty. I'd be willing to reduce my return allowance by a few points because with more product advertising I'm sure I'll have more customers and fewer returns.

Think about this proposal for a short while, and act on it as soon as possible. As we all know, advertising works and the music buyers are still there. We have to get the buyers to the music, because great music is available in stores now.

Marty Herzog
Tunes Music
Willowdale, Ontario

over taped backing tracks pouring out rapid-fire techno beats.

Though Toronto was the only stop on this quick promotional tour, they hope to return for more dates across Canada in August or September. "It's good to be here and be appreciated," Anita says.

Jackson's upcoming tour is a technological wonder

Michael Jackson's upcoming *Dangerous* tour will use enough power to light up a small town when it goes on the road with one of the largest sound systems ever.

The audio system comprises more than 10 miles of cable, 96 channels, 172 speakers, and is capable of producing more than 240,000 watts. The system has been custom-designed for the stadiums and outdoor venues scheduled for the tour's rigorous itinerary.

The tour is currently scheduled to play 39 shows in 32 cities in 15 countries.



by Tim Evans

Dion back again! Celine Dion's *If You Asked Me To* moves back into the No. 1 spot on the Hit Tracks chart as *Hold On My Heart* lost ground and slips to No. 2. The race for No. 1 will be wide open next week as there are several songs close enough to reach that mark.

Twice the fun. If you check out the No. 43 song on the Hit Tracks chart, you'll find it to be *Make Love Like A Man* by Def Leppard. A quick glance at No. 44 and you see another Def Leppard Song. Corey Hart also pulls off the double, with songs at Nos. 63 and 64. No less than nine other artists also have two songs on the chart at the same time. It's not quite as prevalent on the Albums chart, but there are five artists with two albums on the chart. Name them.

The more things change . . . The Top Five albums all hold their positions this week. The Black Crowes inch (or is it centimetre) closer to the No. 1 spot. It is reported as the top seller at A & A's on Yonge Street in Toronto, the HMV store in the Scarborough Town Centre and at Sam's Barrington store in Halifax, where Lisa Courtney reports it along with her dragon art.

Frozen Ghost heats up. *Cry (If You Want To)* by Frozen Ghost has this week's biggest move. It jumps 22 spots to No. 54. This week also has four high entries led by *The Cure's Friday I'm In Love*, which debuts at No. 47.

The album movers. Both Mariah Carey's *Unplugged* and 2 Unlimited's *Twilight Zone* jump 20 places this week to Nos. 17 and 21 respectively. Arc Angels goes two better though. The band's self-titled album climbs 22 spots to No. 50.

The two-timers! The five artists with two albums on the chart are: Queen, Mariah Carey, Bruce Springsteen, Garth Brooks and Guns 'N Roses. Honourable Mentions go to Wynonna Judd (who is also on with The Judds) and Techno Trip (Volumes 1 and 2).



Dan Harvey (r) host of W1310's Dan's Cafe (Ottawa) welcomes Neil Sedaka who co-hosted the midday feature.

'MOST SUCCESSFUL ARTISTS' CONTEST

Here are the results from RPM's Most Successful Artists contest. Congratulations to Terry Hoknes of Saskatoon. He is our Grand Prize Winner. For naming the Top Five artists in RPM history, Terry will receive 25 compact discs and a one-year subscription to RPM. Second Prize went to David Rupar of Ottawa. David will receive 10 CDs.

Below is a list of the Top 100 artists in RPM history along with their point totals. Ranking was determined as follows: 25 points are awarded for each No. 1 song, 10 points for each week at No. 1, 3 points for each week the song was between No. 2 and No. 10, and 1 point for each week the song was between No. 11 and No. 40.

Artist	Points	Artist	Points	Artist	Points	Artist	Points
1 THE BEATLES	1034	35 CYNDI LAUPER	226	68 THE ANIMALS	163		
2 THE BEE GEES	887	36 JOHN DENVER	225	69 HELEN REDDY	162		
3 MADONNA	826	37 MARIAH CAREY	225	70 FOREIGNER	161		
4 ELTON JOHN	790	38 THE FOUR SEASONS	222	71 TIFFANY	160		
5 PHIL COLLINS	664	39 THE POLICE	218	72 MAMAS & PAPAS	159		
6 ROLLING STONES	527	40 COREY HART	217	73 BILLY IDOL	159		
7 ROD STEWART	513	41 PAULA ABDUL	216	74 1910 FRUITGUM CO.	158		
8 OLIVIA NEWTON-JOHN	447	42 JOHN LENNON	216	75 FINE YOUNG CANNIBALS	156		
9 GEORGE MICHAEL	440	43 BARBRA STREISAND	213	76 TOM JONES	155		
10 PAUL McCARTNEY	393	44 STARSHIP	208	77 KOOL & THE GANG	155		
11 ANNE MURRAY	382	45 TEARS FOR FEARS	204	78 LAURA BRANNIGAN	154		
12 K.C. & THE SUNSHINE BAND	378	46 ROXETTE	202	79 THE BEACH BOYS	153		
13 U2	367	47 BLOOD SWEAT & TEARS	201	80 TOMMY JAMES & THE SHONDELLS	153		
14 THE MONKEES	348	48 GLEN CAMPBELL	201	81 GILBERT O'SULLIVAN	151		
15 STEVIE WONDER	343	49 CHICAGO	199	82 GEORGIE FAME	150		
16 THE RASCALS	312	50 CAPTAIN & TENILLE	199	83 TINA TURNER	150		
17 LIONEL RICHIE	301	51 RINGO STARR	198	84 RICHARD MARX	149		
18 THE CARPENTERS	293	52 GORDON LIGHTFOOT	197	85 KENNY ROGERS	148		
19 MICHAEL JACKSON	292	53 JOHNNY RIVERS	196	86 HUMAN LEAGUE	147		
20 BILLY OCEAN	288	54 ROBERTA FLACK	194	87 THE PARTRIDGE FAMILY	144		
21 BRYAN ADAMS	282	55 JAY & THE AMERICANS	192	88 SIMON & GARFUNKEL	143		
22 HERMAN'S HERMITS	278	56 INXS	187	89 GENESIS	143		
23 RICK ASTLEY	276	57 HUEY LEWIS & THE NEWS	187	90 BONNIE TYLER	143		
24 BLONDIE	275	58 THE OSMONDS	182	91 THE DOORS	142		
25 THE GUESS WHO	269	59 CULTURE CLUB	181	92 DONNY OSMOND	142		
26 DONNA SUMMER	262	60 BOB SEGER	180	93 SUPERTRAMP	142		
27 THE EAGLES	254	61 THREE DOG NIGHT	175	94 TONY ORLANDO & DAWN	141		
28 WHITNEY HOUSTON	254	62 GARY PUCKETT & THE UNION GAP	174	95 VILLAGE PEOPLE	141		
29 QUEEN	254	63 FIFTH DIMENSION	171	96 THE ASSOCIATION	140		
30 WHAM	248	64 THE HOLLIES	168	97 BACHMAN TURNER OVERDRIVE	140		
31 CREEDENCE CLEARWATER REVIVAL	239	65 GEORGE HARRISON	168	98 THE KNACK	140		
32 STYX	238	66 PAUL ANKA	167	99 CHER	139		
33 THE SUPREMES	237	67 ANDY GIBB	164	100 ERIC CLAPTON	139		
34 BOBBY VINTON	226						

COUNTRY

Michelle Wright breaks U.S. Top 10. Take *It Like A Man*, the Arista single by Michelle Wright, has cracked the U.S. Top 10, moving from No. 12 on R&R to No. 9. The single has also moved up to No. 10 on the Gavin Report. Wright, who was voted Top Female Vocalist at the recent RPM Big Country Awards, was



The happy gang at Variety's Salute To Big Country: Sylvia Tyson (seated) with luncheon co-chairman Reg Bouvaird and behind (l to r) luncheon co-chairman Al Dublin, RPM's Walt Grealis and 1st assistant chief barker of Variety Gord Josie.

Michelle Wright performs at TNN/MCN Awards

Fresh from her win as Big Country Female Vocalist of the Year (June 7), Arista recording star Michelle Wright jetted into Nashville for a next day performance on the TNN Music City News Country Awards.

Ironically, the awards show was telecast live on The Nashville Network, one hour after the Big Country Awards show was telecast on the entire CBC-TV network at 8 p.m.

Wright had the honour of being the only Canadian on the show. Also performing were Vince Gill, Ricky Van Shelton, Travis Tritt and Marty Stuart, Mark Chesnutt, Trisha Yearwood, Crystal Gayle, Aaron Tippin, John Anderson, Billy Dean, and many more.

The winners in each category were selected by the fans by way of ballots in Music City News as well as 900-numbers telecast on TNN.

Alan Jackson, who hosted the show with Tanya Tucker, won Male Artist and Single of the Year. His album, *Don't Rock The Jukebox*, took the Album of the Year award. Garth Brooks won as Entertainer of the Year. Dolly Parton and Ricky Van Shelton's duet on *Rockin' Years* won Video and Vocal Collaboration of the Year. Reba McEntire was named Female Artist of the Year for the seventh time. The Statler Brothers took home the Vocal Group of the Year award for the 21st time. Travis Tritt was named the Star of Tomorrow. Vince Gill won Instrumentalist of the Year. Ray Stevens was named Comedian of the Year. And The Judds won Vocal Duo of the Year.

Emmylou Harris was honoured with the fifth annual Minnie Pearl Award, and Roy Rogers was selected by the readers of Music City News as this year's Living Legend.

back in Toronto this week to make an award presentation at the NHL Awards ceremonies.

Achy Breaky Heart, in spite of negative comments from Travis Tritt, makes it to No. 1 this week, knocking off the hard-to-beat *Take It Like A Man* by Michelle Wright. Billy Ray Cyrus has generated more talk and action in country music than any one artist in some time. His album, *Some Give All*, now tops the best seller lists of most record retail stores across Canada.

Mickey Lane & Smokey Ridge have caught the ear of country programmers with *The Cowboy Who Sang Me El Paso*. Listener phone reaction to the tribute to Marty Robbins has been very impressive, which prompted more chart and playlist adds. The track is included on RDR Countrypak 9. Lane and Smokey Ridge were finalists in a recent Maritime-wide talent search and are also busy playing the club circuit and opening for travelling acts.

A new **Rita MacNeil** album is in the works with Big Country nominated producer Declan O'Doherty. Rita does her vocal overdubs in her own home studio and the bed tracks are done at studios in Vancouver and Toronto. A single is expected by late summer with the album to ship in the fall. MacNeil will be with labelmate Anne Murray for the Parliament Hill Canada Day celebrations, which will be telecast by CBC. They will do a duet of MacNeil's hit, *Flying On Your Own*. Also on the bill are: the Rankin Family, newly signed to Capitol; Men Of The Deep; and the Gospel Heirs, a black gospel group from Halifax.

Country Heat is an album that may have been overlooked, but it has now gone platinum. There are a couple of Cancon singles on this RCA track, one by Michelle Wright, the other by Prairie Oyster. The album was released in August of last year and sold more than 80,000 copies by year's end.



Seen at Variety's Salute to Big Country (l to r) Rena Galle, RPM's Sean LaRose, Cassandra Vasik, RPM's Stan Klees, Variety's Reg Bouvaird, MuchMusic's Erica Ehm and Don Neilson.

Canadian Open song fest celebrating 18th year

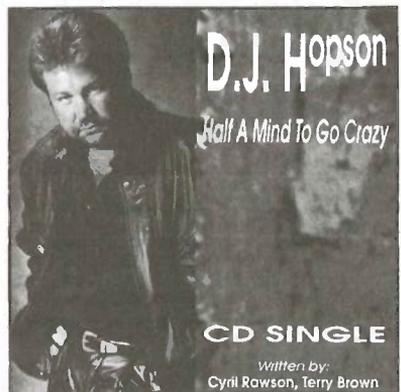
The Canadian Open Country Singing Contest will celebrate its 18th year when it stages this year's event from July 10 to 12 at the Simcoe, Ont. Fairgrounds.

Organizer William Oja reports that over 220 contestants are expected to take part from all across Canada. In fact, every province is already represented. At last count, there were 60 entrants in the Female Open category alone.

The three-day event is expected to draw more than 15,000 spectators to the popular event.

More than \$40,000 in prizes and awards are being offered. First place winners of the Male and Female Open Category and the Male and Female 18 and Under category will receive a recording. Larry Mercey will be in charge of producing the recordings.

"With the record release across Canada as an additional prize in four categories," says Oja, "this contest becomes a real stepping stone for aspiring country singers."



Half A Mind To Go Crazy
AT RADIO NOW.
The CD Single
From the L.P.
"A DAY IN THE LIFE"

WELLCRAFT
Wellcraft Music Group

Distributed Nationally by IDAC 1-800 563-RADIO
Promoted by RDR PROMOTIONS

I LOVE YOU CANADA
by Larry Mercey

CONGRATULATIONS TO
PRAIRIE OYSTER
ON THEIR BIG COUNTRY AWARDS



TOP COUNTRY GROUP

BEST COUNTRY SINGLE -

"SOMETHING TO REMEMBER YOU BY"

TOP COMPOSERS: KEITH GLASS & JOAN BESEN -

"SOMETHING TO REMEMBER YOU BY"

BEST COUNTRY ARTIST

BEST COUNTRY ALBUM -

"EVERYBODY KNOWS"

EVERYBODY KNOWS

THE NEW SINGLE - ON YOUR DESK NOW



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

Canada's Only National 100 Country Survey

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

TW LW WO - June 27, 1992

Rank	Artist	Album Title	Where to find it
1	2	9	ACHY BREAKY HEART Billy Ray Cyrus/Some Gave All/PolyGram comp Spring/92-Q (D.V. Tress) J. Scoble/J. Cotton (Mercury)
2	5	12	SACRED GROUND McBride & The Ribs/Sacred Ground/CD single (V. Rust/K. Brooks) S. Gibson/T. Brown (MCA)
3	4	13	COME IN OUT OF THE RAIN Doug Stone/Thought It Was You/Sony comp 305-H (D. Pfimmer/F. J. Myers) D. Johnson (Epic)
4	1	14	TAKE IT LIKE A MAN Michelle Wright/Now & Then/Promo CD Single (T. Haselden) S. Bogard/R. Giles (Arista)
5	16	11	ROCK MY BABY Shenandoah/Long Time Comin'/BMG comp 9-N (B. Spencer/P. Whitley/C. Wright) (Capitol)
6	15	9	GONE AS A GIRL CAN GET George Strait/Holding My Own/Promo CD single-J (J.M. Lane) J. Bowen (MCA)
7	11	9	MIDNIGHT IN MONTGOMERY Alan Jackson/Don't Rock The Jukebox/BMG comp 10-N (A. Jackson/D. Sampson) S. Hendricks/K. Steagall (Arista)
8	17	6	I SAW THE LIGHT Wynonna/Wynonna/Promo CD single-J (L. Engallo/A. Gold) T. Brown (MCA)
9	10	13	NORMA JEAN RILEY Diamond Rio/Diamond Rio/BMG comp 9-N (M. Powell/T. R. Honey) M. Powell/T. Dubois (Arista)
10	14	11	I CAN SEE ARKANSAS Anne Murray/15 Of The Best/CD single-F (J. Nihari/W. Newton) J. Crutchfield (Capitol)
11	12	13	WILL I DO (Till The Real Thing . . .) Prairie Oyster/Everybody Knows/BMG comp 9-N (J. Besen) R. Bennett/J. Lee (RCA)
12	3	13	BACKROADS Ricky Van Shelton/Backroads/Sony comp 305-N (C. Major) S. Buckingham (Columbia)
13	10	13	I'D SURRENDER ALL Randy Travis/High Lonesome/Warner comp 131-P (R. Travis/A. Jackson) K. Lehning (Warner Bros)
14	18	12	THE WOMAN BEFORE ME Trisha Yearwood/Trisha Yearwood/CD single-J (J. Johnstone) G. Funds (MCA)
15	6	17	EVERY SECOND Collin Raye/All I Can Be/Sony comp 304-H (W. Perry/G. Smith) J. Fuller/J. Hobbs (Epic)
16	8	17	SOME GIRLS DO Sawyer Brown/The Dirt Road/CD single-F (M.A. Miller) R. Scruggs/M. Miller (Liberty)
17	7	15	NOTHING SHORT OF DYING Travis Tritt/It's All About To Change/Warner comp 128-P (T. Tritt) G. Brown (Warner Bros)
18	9	15	LOVIN' ALL NIGHT Rodney Crowell/Life Is Messy/Sony comp 305-H (R. Crowell) J. Loventhal/R. Crowell (Columbia)
19	19	13	I WALK THESE RAILS Sylvia Tyson/Gypsy Cadillac/Sony comp 0041-H (S. Tyson/G. Ekhardt) S. Tyson/T. Russell (Silver City)
20	24	8	THE NIGHT THE LIGHTS WENT OUT . . . Reba McEntire/For My Broken Heart/CD track (B. Russell) T. Brown/R. McEntire (MCA)
21	22	11	ALL IS FAIR IN LOVE AND WAR Ronnie Milsap/Back To The Grindstone/BMG comp 9-N (T. Nichols/R. Byrne) R. Milsap/R. Galbraith (RCA)
22	3	8	WHEN IT COMES TO YOU John Anderson/Seminole Wind/CD track-N (M. Knopfler) J. Stroud/J. Anderson (BNA/BMG)
23	25	10	ACES Suzy Bogguss/Aces/Capitol comp 6-F (C. Weeler) J. Bowen (Liberty)
24	26	7	THE TIME HAS COME Martina McBride/The Time Has Come/BMG comp 10-N (L. Wilson/S. Longacre) P. Worley/E. Seay (RCA)
25	20	16	NEON MOON Brooks & Dunn/Brand New Man/BMG comp 8-N (R. Dunn) S. Hendricks/D. Cook (Arista)
26	27	9	SHIPS THAT DON'T COME IN Joe Diffie/Regular Joe/Sony comp 305-H (P. Nelson/D. Gibson) B. Montgomery/J. Slate (Epic)
27	28	10	BLUE ROSE IS Pam Tillis/Put Yourself In My Place/BMG comp 9-N (D. Phipps/P. Tillis/J. Buckingham) P. Worley/E. Seay (Arista)
28	29	14	ONE GOOD REASON Joel Feeney/Just Feeney/MCA comp 2-J (E. Ehm/D. Feeney/T. Thomey) M. Francis (BEI)
29	21	15	PAPA LOVED MAMA Garth Brooks/Ropin' The Wind/Capitol comp 6-F (K. Williams/G. Brooks) A. Reynolds (Liberty)
30	40	7	MY BABY LOVES ME JUST THE WAY . . . Patricia Conroy/Bad Day . . ./Warner comp 134-P (P. G. Peters) R. Prescott/M. Makin (WEA)
31	32	9	THE HEART THAT YOU OWN Dwight Yoakam/If There Was A Way/Warner comp 133-P (D. Yoakam) P. Anderson (Reprise)
32	36	13	THE BOTTOM LINE Jack Diamond/The Diamond Is Back/Roto Noto 2011 (J. Diamond) B. Doiged/J. Diamond (Roto Noto)
33	34	5	HONKY TONK BABY Highway 101/Bing Bang Boom/Warner comp 134-P (M. Hensers/M. Irwin) P. Worley/E. Seay (Warner Bros)
34	38	6	SPICE OF LIFE George Fox/Spice Of Life/Warner comp 132-P (G. Fox) G. Funds (WEA)
35	44	7	BILLY THE KID Billy Dean/Billy Dean/Promo CD single-F (B. Dean/P. Nelson) C. Howard/T. Shapiro (Liberty)
36	45	8	CAN'T STOP MYSELF FROM LOVING YOU Patty Loveless/Up Against My Heart/MCA comp 3-J (Kostas/Folkvord) E. Gordy Jr./T. Brown (MCA)
37	30	17	OLD FLAMES HAVE NEW NAMES Mark Chesnut/Longnecks And Short Stories/MCA comp 2-J (B. Braddock/R. V. Hev) M. Wright (MCA)
38	58	6	SOMETHING IN RED Lorie Morgan/Something In Red/BMG comp 10-N (A. Kaseit) R. Lancis (RCA)
39	48	4	WILDFLOWERS Cassandra Vasik/Wildflowers/Promo CD single-H (E. Ehm/T. Thomey) E. Ehm/P. Lee (Epic)
40	43	11	HOME Michael Tetter/Roto Noto Lights comp (Cousins/Hotch/Kiss/Terry) Cousins/Hotch/Kiss/Terry
41	41	9	SHE TOOK IT LIKE A MAN Confederate Railroad/Self-titled/Warner comp. 133-P (P. Nelson/D. B. Maye/K. Staley) B. Beckett (Atlantic)
42	35	20	PAST THE POINT OF RESCUE Hal Ketchum/Past The Point Of Rescue/CD track-F (M. Hanly) A. Reynolds/J. Rooney (Liberty)
43	31	19	TODAY'S LONELY FOLK Tracy Lawrence/Sticks And Stones/Warner comp 127-P (K. Beard/S.P. Davis) J. Stroud (Atlantic)
44	33	20	DON'T GO NEAR THE WATER Sammy Kershaw/Don't Go Near The Water/CD track-Q (C. Hartford/J. Foster) B. Cannon/N. Wilson (Mercury)
45	56	3	WHEN YOU'RE NOT LOVING ME Tracy Prescott & Lonesome Daddy/Same/Promo CD-H (B. Brown) R. Prescott (Columbia)
46	55	6	KEEPIN' UP WITH THE JONES' L. Mercey/RDR Countrypak 9 (S. Wilkinson) L. Bach/L. Mercey (MBS)
47	51	7	MAGPIE Ian Tyson/And Stood There . . ./Warner comp 133-P (I. Tyson) L. Sechak (Stony Plain)
48	37	17	THERE AIN'T NOTHIN' WRONG WITH . . . Aaron Tippin/Read Between The Lines/BMG comp 8-N (A. Tippin/B. Brock) E. Gordy Jr. (RCA)
49	54	6	ZYDECO Bobby LaLonde Band/No album/Bookshop CD spring (B. LaLonde) B. LaLonde (Bookshop)
50	42	16	FIRST TIME FOR EVERYTHING Little Texas/Little Texas/Warner comp 125-P (P. Howell/D. O'Brien) Stroud/DiNapoli/Grau (Warner Bros)
51	52	8	THE LONESOME KIND Mark Koepf/The Lonesome Kind/MCA comp 1-J (M. Koepf) Douglas/Parme/Lover (BEI)
52	57	5	WHAT KIND OF FOOL DO YOU THINK I AM Lee Roy Parnell/Love Without Mercy/CD track-N (A. Carmichael/G. Griffin) S. Hendricks/B. Beckett (Arista)
53	47	18	SHE IS HIS ONLY NEED Wynonna/Wynonna/MCA comp 2-J (D. Loggins) T. Brown (MCA)
54	39	16	SOMETIMES SHE FEELS LIKE A MAN Joan Kennedy/Candle In The Window/MCA comp 1-J (R. Bowels/P. Hamson) M. Francis (MCA)
55	65	4	I FEEL LUCKY Mary-Chapin Carpenter/Come On Come On/Promo CD single-H (M.C. Carpenter/D. Schiltz) J. Jennings/M.C. Carpenter (Columbia)
56	60	7	LOOK WHO'S LOVING YOU Tim Taylor/Big Plans/Warner comp 134-P (T. Taylor) T. Taylor (Savannah)
57	49	23	BURN ME DOWN Marty Stuart/Tempted/MCA comp 8-J (E. Miller) R. Bennett/T. Brown (MCA)
58	67	3	THE RIVER Garth Brooks/Ropin' The Wind/Promo CD single-F (V. Shaw/G. Brooks) A. Reynolds (Liberty)
59	NEW		TAKE A LITTLE TRIP Alabama/No Album/ BMG comp 11-N (B. Rogers/W. Wright) J. Lee/M. Lee/Alabama (RCA)
60	50	19	TAKE YOUR MEMORY WITH YOU Vince Gill/Pocket Full Of Gold/MCA comp 1/92-J (V. Gill) T. Brown (MCA)
61	64	6	LIST OF BROKEN HEARTS Diane Raeisid/Crazy Infatuation/Lights Roto Noto comp (B. Hoogenband/S. Rodgers) R. Cousins (Roto Noto)
62	46	13	BLACK PEARL Tom Russell/Hurricane Season/Warner comp 123-P (T. Russell) T. Russell (Stony Plain)
63	66	6	WHERE FOREVER BEGINS Neal McCoy/Where Forever Begins/Warner comp 135-P (T. Bruce/T. McHugh/B. Moulds) J. Stroud (Atlantic)
64	72	5	DADDY'S SCHOOL Rena Galle/No Album/CD single (P. Grady/B. Way) A. MacDonald (RDR)
65	69	4	IF YOUR HEART AIN'T BUSY Tanya Tucker/What Do I Do With Me/Capitol comp 11-F (T. Shapiro/C. Waters) J. Crutchfield (Liberty)
66	75	3	LAST HURRAH Gary Fjellgaard/Winds Of October/Warner comp 135-P (G. Fjellgaard) H. Vickers (Savannah)
67	59	16	TIL I'M HOLDING YOU AGAIN Pirates Of The Mississippi/Walk The Plank/CD Single-F (L. Gottlieb/R. Alves/J. McCarvey) J. Bowen/R. Alves (Liberty)
68	70	5	FROM THE WORD LOVE Ricky Skaggs/My Father's Son/CD track-H (K. Sewell) R. Skaggs/M. McAnally (Epic)
69	61	16	WAITIN' FOR THE DEAL TO GO DOWN Dixiana/Dixiana/CD single-N (B. Fischer/C. Black/A. Roberts) M. Montgomery (Epic)
70	82	3	THIS ONE'S GONNA HURT YOU Marty Stuart & Travis Tritt/Marty Stuart/Promo CD single-J (M. Stuart) R. Bennett/T. Brown (MCA)
71	73	4	BYE BYE LOVE Lacy J. Dalton/Chains On The Wind/Capitol comp 11-F (F. Bryan/B. Bryant) J. Bowen/L. Dalton (Liberty)
72	83	2	WHAT KIND OF LOVE Rodney Crowell/Life Is Messy/Promo CD single-H (R. Crowell/W. Jennings/R. O'Brien) L. Klein (Columbia)
73	85	3	A WOMAN LOVES Steve Wariner/Am Ready/BMG comp 10-N (S. Bogard/R. Giles) S. Hendricks/T. Dubois (Arista)
74	81	4	WHAT YOU GET IS WHAT YOU SEE Straight Clean & Simple/Iron Lady/CD track (L.L. Vannatta) R. Warhurst (Saddlestone)
75	76	6	MASON DIXON LINE Dan Seals/Walking The Wire/Warner comp 131-P (D. Seals) K. Lehning (Warner Bros)
76	77	6	STILL GOT A CRUSH ON YOU Davis Daniel/Fighting Fire With Fire/PolyGram Focus Spring-Q (D. Dillon/P. Overstreet) R. Halkline (Mercury)
77	78	5	THE COWBOY WHO SANG ME EL PASO Mickey Lane & Smokey Ridge/No Album/RDR 9 (M. Strang) M. Lane/M. McCulloch/H. Trisinas (RDR)
78	79	5	YOU DO MY HEART GOOD Cleve Francis/Tourist In Paradise/Capitol comp 6-F (T. Padin/M. Lantrip) J. Bowen/C. Francis (Liberty)
79	80	4	THREE ROOM MANSION Norm Brunet/Me And My Guitar/CD track (N. Brunet) V. J. Nesralah/N. Brunet (Brunettes)
80	89	2	STILL IN THE GAME Don Nelson/The Other Side . . . /Promo CD single-H (T. Thomey/E. Ehm) M. Francis/T. Thomey (Epic)
81	86	2	CAN'T YOU JUST STAY GONE Anita Perras/Anita Perras/Warner comp 136-P (S. Ewing/D. Sampson) M. Francis (Savannah)
82	53	17	PLAY, RUBY, PLAY Clinton Gregory/Freeborn Man/MCA comp 2-J (T. Brown/T. Seals) R. Pennington (BEI)
83	62	22	IS THERE LIFE OUT THERE Reba McEntire/For My Broken Heart/CD track-J (S. Longacre/R. Giles) T. Brown/R. McEntire (MCA)
84	87	2	TOO MUCH Pirates Of The Mississippi/Walk The Plank/Promo CD single-F (G. Clark/R. Farnell) J. Bowen/R. Alves (Liberty)
85	88	3	NOT WITH MY HEART YOU DON'T Paulette Carlson/Love Goes On/Capitol comp 11-F (P. Carlson/J. Pennig/M. Noble) J. Bowen/P. Carlson (Liberty)
86	NEW		I'LL THINK OF SOMETHING Mark Chesnut/Longneck & Short Stories/MCA comp 5-J (J. Foster/B. Rice) M. Wright (MCA)
87	93	2	FIVE O'CLOCK WORLD Hal Ketchum/Past The Point Of Rescue/CD track-F (A. Reynolds) A. Rooney/J. Rooney (Liberty)
88	92	2	HEY GOOD LOOKING The Mavericks/From Hell To Paradise/Promo CD Single-J (H. Williams Sr.) S. Fissell/R. Male (MCA)
89	74	24	ONLY THE WIND Billy Dean/Billy Dean/Capitol comp 55-F (T. Shapiro/G. Jones) C. Howard/T. Shapiro (Capitol)
90	94	3	LIVE AND LEARN Mac McAnally/Live And Learn/MCA comp 4-J (M. McAnally) T. Brown/M. McAnally (MCA)
91	95	2	GLORY ROAD Johnny Douglas/No Album/Bookshop Spring comp (J. Douglas/G. Godard) J. Douglas (Bookshop)
92	71	5	IOLA Great Plains/Great Plains/CD single-H (J. Sundrud/S. Braswell/K. Miles) B. Maher/D. Potter (Columbia)
93	NEW		WE TELL OURSELVES Clint Black/The Hard Way/BMG comp 11-N (C. Black/H. Nichols) J. Stroud/C. Black (RCA)
94	97	2	LIGHT AT THE END OF THE TUNNEL Aley Bowie/No Album/Saddlestone Care CD (A. Bowie) J. W. Clark (Saddlestone)
95	NEW		THE CRY FOR LOVE Lennie Gallant/Believing In Better/RDR Countrypak 10 (L. Gallant) M. Zimbel (Revanant)
96	NEW		BLUE MOUNTAIN MEMORIES J.K. Gutley/No Album/Triology 3 (J.K. Gutley) J.K. Gutley (Triology)
97	68	11	THE POWER OF LOVE Matthews, Wright & King/Power Of Love/CD single-H (W. Aldridge) S. Buckingham/L. Stinckland (Columbia)
98	91	24	IT ONLY Hurts WHEN I Cry Dwight Yoakam/If There Was A Way/Warner comp 116-P (D. Yoakam/R. Miller) P. Anderson (Reprise)
99	90	23	DALLAS Alan Jackson/Don't Rock The Jukebox/CD track-N (A. Jackson/K. Steagall) S. Hendricks/K. Steagall (Arista)
100	84	16	I COULD LOVE YOU (With My Eyes Closed) The Remingtons/Blue Frontier/BMG comp 8-N (R. Mainegra/R. Yancey) L.M. Lee/J. Lee (BNA)

The CCMA is touting the Bud Country Fans' Choice award. Nominees this year are George Fox, Rita MacNeil, Anne Murray, Prairie Oyster and Michelle Wright. Ballots will be available in more than 1,000 record stores from coast to coast from July 1 to mid-August. The winner will receive the award live on national television during the Canadian Country Music Awards Show this year. The show will be broadcast on the CTV Network from Calgary on Sept. 20. Previous winners



Country artist Aaron Tippin (l) dropped by the 820 CHAM Hamilton studios (May 12) to co-host the afternoon show with Mark LaPointe.

were k.d.lang and Rita MacNeil. CCMA president, Tom Tompkins points out that, "Retail participation, radio station promotion and the fact that the fans choose the winner, make this award perhaps the most prestigious in all of Canadian country music." For the first time, a contest prize, which includes a free trip to Country Music Week in Calgary, Sept. 16-20, is open to all fans who complete ballots.

Country 105's Dave McConnell, for the second time, has added his writing talents to those of Terry Carisse. He co-wrote, with Carisse, Bruce Golden's new release, Forever Eyes, which is scheduled for a July 1 release on the Summer Bookshop CD compilation. McConnell and Carisse also penned Thumb's Up, Golden's last release.

Tineta is back in the studio reworking some vocals and getting a new single ready for late summer release. Royalty Records is also working on a second video to support the release. Tineta did well at Canadian radio with Slippin' Away and has been making good inroads into the U.S. with the video release of Slippin' Away. The video has been getting good exposure on Nashville's CMT, which

influenced many Canadian programmers who hadn't previously added her single. The video also received good exposure on MuchMusic's Outlaws & Heroes, CBC's Country Beat, and the Top 10 Country syndicated show.

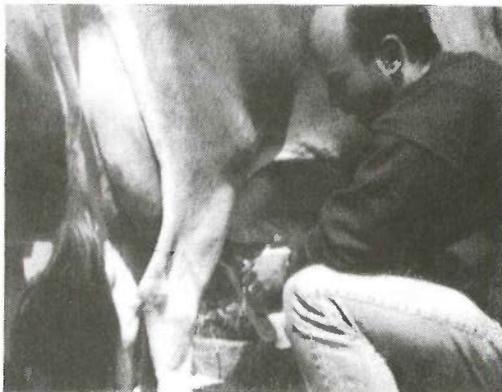
Cindi Cain is back and looking good with (You Made A) Rock Of Gibraltar, her new single which is included on the MACA CD compilation Vol. 1. The song was produced by Don Grashey, who reports excellent initial reaction to the release. The single has already got the nod from CFQX's Johnny Murphy, CKIX's Paul Magee, Derek Bouchard at CHQB, CHMO's Bill Sleaver, CHTM's Jason Bradley, Bruce Ruggles at CRFM, and has been added by Alan Brown for his Country's New Breed. The single has also been added to the 47 stations at Country Coast To Coast.

Trilogy recording artists are beginning to pick up a good pattern of acceptance with country programmers. J.K. Gulley enters the national chart at No. 96 this week. The label's Steve Thomson also reports good movement for Terry Hill's Decisions Decisions and Rosemarie's debut Miracles. All three tracks are included on the Trilogy Of Stars CD compilation Vol. III.

Paul Kennedy and John Gold have given the nod this week to four Cancon singles, all of which have been added to the CHFX-FM Country 101. They are: Lisa Brokop's My Love; Between Your Heart And Mine by Verna Charlton; Sylvia Tyson's Diamond Love; and All I Need Is You by Kenny Hess and Darlana Moffatt.

Diana Kelly and Heather Cashmore of the Vancouver-based International Talent Services (ITS), sends news that ITS has launched a legal action against the Hedley Community Recreation Association Committee, the Hedley Blast Inc., and their affiliates for "breach of contract, slander, and illegal use of the Blast Country Music Festival logo, artwork and trademark." Kelly and Cashmore can be reached at 604-872-2906.

Prairie Oyster have been added to the Ontario Place (Toronto) Forum lineup. Currently charting with Will I Do (Till The Real Thing Comes Along), the band has been slotted in for a July 8 date.



CHAM's Cliff Dumas, always milking a promotion, seen here at Hamilton's Centre Mall for the Farmer's Market and the Dairy Bureau of Canada's Celebrity Cow Milking contest. He placed third.

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RPM Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - June 27, 1992

- 1 2 11 **IF YOU ASKED ME TO**
Celine Dion - Celine Dion
Epic-8626 (Promo CD single)-H
- 2 1 7 **HOLD ON MY HEART**
Genesis - We Can't Dance
Atlantic-82344 (Warner comp. # 134)-P
- 3 3 8 **DO IT TO ME**
Lionel Richie - Back To Front
Motown-374 636 338 (PolyGram comp. early May/92)-Q
- 4 4 6 **YOU WON'T SEE ME CRY**
Wilson Phillips - Shadows And Light
SBK-98924 (Promo CD)-F
- 5 5 6 **STEEL BARS**
Michael Bolton - Time, Love & Tenderness
Columbia-46771 (Promo CD single)-H
- 6 7 8 **JUST ANOTHER DAY**
Jon Secada - Jon Secada
SBK Records-98845 (Capitol comp. # 9)-F
- 7 11 4 **I'LL BE THERE**
Mariah Carey - Unplugged
Columbia-52758 (Promo CD single)-H
- 8 9 8 **CALLING ALL ANGELS**
Jane Siberry w/k. lang. - Until The End...
Reprise-26707 (Warner comp. # 130)-P
- 9 6 14 **CONSTANT CRAVING**
k.d.lang - Ingénue
Sire-26840 (Warner comp. # 129)-P
- 10 13 5 **HOLD ME NOW**
Dan Hill - Dance Of Love
Quality-2001 (Cassette Single)
- 11 8 14 **NOT THE ONLY ONE**
Bonnie Raitt - Luck Of The Draw
Capitol-96111 (Capitol comp. # 5/92)-F
- 12 15 9 **WHY**
Annie Lennox - Diva
RCA-06192 10624 (BMG pop comp. # 32)-N
- 13 10 17 **TEARS IN HEAVEN**
Eric Clapton - 24 Nights
Reprise-26420 (Warner comp. # 123)-P
- 14 18 4 **WHEN LOVERS BECOME STRANGERS**
Cher - Love Hurts
Geffen-24369 (Promo CD single)-J
- 15 17 7 **MIGHTY TRUCKS OF MIDNIGHT**
Bruce Cockburn - Nothing But A Burning Light
True North-77 (Promo CD single)-H
- 16 16 7 **RIVER OF FIRE**
Stan Meissner - Undertow
Duke Street-31077 (MCA comp. # 6/92)-J
- 17 12 12 **THE OLD DAYS**
Loreena McKennitt - The Visit
Quinlan Road/WEA-75151 (Warner comp. # 131)-P
- 18 14 18 **HAZARD**
Richard Marx - Rush Street
Capitol-95874 (Capitol comp. # 1/92)-F
- 19 22 3 **DON'T STOP NOW**
Love & Sas - Call My Name
RCA-6192 10612 (BMG pop comp. # 34)-N
- 20 23 3 **TAKE IT LIKE A MAN**
Michelle Wright - Now & Then
Arista-07822-18685 (BMG pop comp. # 34)-N

- 21 25 3 **ACHY BREAKY HEART**
Billy Ray Cyrus - Some Give All
Mercury-314 510 635 (PolyGram Country Focus/Spring '92)-Q
- 22 19 15 **ALL WOMAN**
Lisa Stansfield - Real Love
Arista-07822 18697 (BMG comp. # 30)-N
- 23 31 2 **TAKE THIS HEART**
Richard Marx - Rush Street
Capitol-95847 (Capitol comp. # 12)-F
- 24 20 9 **EVERYTHING CHANGES**
Kathy Troccoli - Pure Attraction
Reunion-24453 (MCA comp. # 2/92)-J
- 25 30 5 **I WANT TO BELIEVE**
Sass Jordan - Racine
Aquarius-564 (Capitol comp. # 10/92)-F
- 26 27 6 **LOVE OF MY LIFE**
Carly Simon - This Is My Life Soundtrack
Quest-26901 (Warner comp. # 131)-P
- 27 35 3 **JUST FOR TONIGHT**
Vanessa Williams - The Comfort Zone
Mercury-943522 (PolyGram Focus comp. Early May/92)-Q
- 28 29 5 **FALL IN LOVE AGAIN**
Eddie Money - Right Here
Columbia-46756 (Promo CD single)-H
- 29 33 3 **WILDFLOWERS**
Cassandra Vasik - Wildflowers
Epic-80167 (Promo CD single)-H
- 30 21 18 **THE REAL THING**
Kenny Loggins - Leap Of Faith
Columbia-46140 (Sony comp. # 40)-H
- 31 32 5 **I DROVE ALL NIGHT**
Roy Orbison - Nintendo White Knuckle Scoring
MCA-10440 (MCA comp. # 6/92)-J
- 32 34 3 **MARK ON MY HEART**
Jannetta
Trilogy Of Stars Vol. III CD
- 33 37 2 **EVERLASTING LOVE**
Debbie Johnson - So Excited
Aquarius-562 (Capitol comp. # 10)-F
- 34 26 14 **HUMAN TOUCH**
Bruce Springsteen - Human Touch
Columbia-53000 (Promo CD single)-H
- 35 36 4 **CRUCIFY**
Toni Amis - Little Earthquakes
eastWest-82358 (Warner comp. # 138)-P
- 36 39 2 **DEEP IN MY SOUL**
Acosta/Russell - A Little Direction
Eureka-U4-70010 (Promo CD single)-F
- 37 38 3 **WHEN THE STARS SHINE**
Sue Medley - Inside Out
Mercury-314 512 527 (Promo CD single)-Q
- 38 NEW **YOU'VE GOT A WAY**
Kathy Troccoli - Pure Attraction
Reunion-24453 (Promo CD single)-J
- 39 40 2 **HOLD BACK THE DAWN**
Robbie Robertson - Storyville
Geffen-24303 (MCA comp. # 9)-J
- 40 NEW **IF YOU BELIEVE**
Kenny Loggins - Leap Of Faith
Columbia-46140 (Promo CD single)-H

RPM COUNTRY ALBUMS

- 1 1 3 **BILLY RAY CYRUS**
Some Gave All
Mercury-314 510 635-4-Q
- 2 2 7 **MICHELLE WRIGHT**
Now & Then
Arista-186852-N
- 3 4 10 **GARTH BROOKS**
Ropin' The Wind
Liberty-93630-F
- 4 3 9 **WYONNNA JUDD**
Wynonna
MCA-10629-J
- 5 5 10 **GARTH BROOKS**
No Fences
Liberty-93666-F
- 6 6 9 **MARK CHESNUTT**
Longnecks & Short Stories
MCA-10530-J
- 7 8 10 **ALAN JACKSON**
Don't Rock The Jukebox
Arista-8681-N
- 8 10 10 **PRAIRIE OYSTER**
Everybody Knows
RCA-63103-N
- 9 7 10 **BROOKS AND DUNN**
Brand New Man
Arista-18658-N
- 10 18 7 **THE JUDDS**
From The Heart
RCA-06192-17293-N
- 11 12 10 **RICKY VAN SHELTON**
Backroads
Columbia-46855-H
- 12 9 10 **SAWYER BROWN**
Dirt Road
Liberty-95624-F
- 13 14 7 **SHENANDOAH**
Greatest Hits
Columbia-48885-H
- 14 11 10 **REBA MCFENTIRE**
For My Broken Heart
MCA-10400-J
- 15 21 3 **RODNEY CROWELL**
Life Is Messy
Columbia-47985-H
- 16 13 9 **JOHN ANDERSON**
Seminole Wind
BNA/BMG-61029-N
- 17 15 10 **TRAVIS TRITT**
It's All About To Change
Warner Bros-26589-P
- 18 17 9 **AARON TIPPIN**
Read Between The Lines
RCA-61129-N
- 19 19 10 **RANDY TRAVIS**
High Lonesome
Warner Bros-26661-P
- 20 20 4 **ANNE MURRAY**
Fifteen Of The Best
Liberty-95954-F
- 21 22 5 **MCRIBIDE & THE RIDE**
Sacred Ground
MCA-10540-J
- 22 16 10 **TRISHA YEARWOOD**
Trisha Yearwood
MCA-10297-J
- 23 24 5 **GEORGE STRAIT**
Holding My Own
MCA-10532-J
- 24 23 10 **GEORGE FOX**
Spice Of Life
WEA-74422-P
- 25 29 7 **VINCE GILL**
I Never Knew Lonely
RCA-61130-N
- 26 NEW **LORRIEMORGAN**
Something In Red
RCA-30210-N
- 27 28 10 **BILLY DEAN**
Billy Dean
Liberty-96728-F
- 28 30 6 **PIRATES OF THE MISSISSIPPI**
Walk The Plank
Liberty-95798-F
- 29 25 10 **SAMMY KERSHAW**
Don't Go Near The Water
Mercury-510161-Q
- 30 26 9 **LITTLE TEXAS**
First Time For Everything
Warner Bros-26280-P
- 31 31 10 **SUZY BOGDUSS**
Aces
Liberty-95847-F
- 32 33 10 **TANYA TUCKER**
What Do I Do With Me
Liberty-95562-F
- 33 27 10 **IAN TYSON**
And Stood There Amazed
Sony Plain-1167-P

RPM DANCE

- 1 1 8 **JUMP**
Kris Kross - Totally Krossed Out
Columbia-48710-H
- 2 2 8 **TWILIGHT ZONE**
2 Unlimited - Techno Trip
Hype/Quality-1151
- 3 3 4 **MY LOVIN' (Never Gonna Get It)**
En Vogue - Funky Divas
eastWest-92121 (Warner comp. # 132)-P
- 4 4 4 **IN THE CLOSET**
Michael Jackson - Dangerous
Epic-45400 (Promo CD single)-H
- 5 NEW **TENNESSEE**
Arrested Development - 3 Years, 5 months...
SBK Records-21929 (Capitol comp. # 12/92)-F
- 6 5 4 **LOVE YOU ALL MY LIFETIME**
Chaka Khan - The Woman I Am
Warner Bros-26296-P
- 7 7 2 **SET ME FREE**
Clubland - Clubland
Island-536 007-Q
- 8 6 4 **LIVE & LEARN**
Joe Public - Joe Public
Columbia-48628 (Sony comp. # 43)-H
- 9 9 3 **3-2-1 PUMP**
RedHead Kingpin - The Album With No Name
Virgin-3017-Q
- 10 NEW **KEEP ON WALKIN'**
Ce Ce Paniston - Finally
A&M-75021 5381 (A&M comp. # 5/92)-Q

RPM CANCON TO WATCH

- 1 1 4 **LOVE VIBE**
Lisa Loughheed - World Love
WEA-75476 (Warner comp. # 139)-P
- 2 2 3 **STRAIGHT UP**
Rik Emmett - Iso Facto
Duke Street-31079 (Promo CD single)-J
- 3 3 4 **EVERLASTING LOVE**
Debbie Johnson - So Excited
Aquarius-562 (Capitol comp. # 10/92)-F
- 4 4 3 **HOLD BACK THE DAWN**
Robbie Robertson - Storyville
Geffen-24303 (MCA comp. # 9/92)-J
- 5 5 4 **WENDY UNDER THE STARS**
The Odds - Neopolitan
Zoo-72445 11013 (BMG pop comp. # 34)-N
- 6 6 3 **SLEEPIN' IN A DIFFERENT BED**
Jamie Dakota - Jamie Dakota
Hypnotic/A&M-71356 1003 (A&M/Virgin comp. # 5/92)-Q
- 7 7 3 **WITH A LITTLE LOVE**
Harem Scarem - Harem Scarem
WEA-75150-P
- 8 10 2 **MARK ON MY HEART**
Jannetta - Mark On My Heart
Trilogy-9102 (Trilogy comp. # 3)
- 9 9 2 **WILL IT EVER COME TO PASS**
Monkeywalk - Monkeywalk
Duke Street-31074 (MCA comp. # 9/92)-J
- 10 NEW **FALLEN ANGELS**
Buffy Sainte-Marie - Coincidence & Likely Stories
Chrysalis-21920 (Promo CD single)-F

Billy Ray Cyrus holds at No. 1 on the Sunrise Top 20 Country album chart. New to the chart this week is Stompin' Tom Connors' Believe In Your Country at No. 19. This is the first chart listing for the Capitol recording artist.

Toronto's Country 59 is going heavy this week on Cassandra Vasik's Wildflowers, John Anderson's When It Comes To You, and Aces by Suzy Bogguss.



The day before headlining at Toronto's Massey Hall, Prairie Oyster's Russell DeCarle and Keith Glass did some entertaining live from HMV's Toronto superstore with CHAM's Mark LaPointe.

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Rick Cullen has received encouraging return cards on his new single, Summer Love. Chad Stroud of CFOK Westlock reports the single "was added on June 22. Please send cassette." "Love It," says Bill Sleaver of CHMO Moosonee. And Mike Cooper of CJNH Bancroft, says the single is "an easy contender for a chart position." The single has also been playlisted by Suzanne Cassista of CFMF-FM Fermont, and Peter Turner reports the single is in a holding pattern at CJFW-FM Terrace. Cards were also returned by several European radio stations, including Dann Hansen of Radio VLR in Denmark.

Don Neilson makes his debut with Still In The Game, a four-part Cancon single released on the Epic label. Written by Tim Thorney and Erica Ehm, the single was produced by Mike Francis and Thorney. Neilson comes from the Einstein Brothers Record Label, who launched the successful career of Cassandra Vasik.

Larry Mercey has written a special Canada Day song for Canada's 125th birthday. It's titled I Love You Canada, and will be released on the new RDR Countrypak CD.

Kelita's duet with Bobby LaLonde, I Can't Get Close Enough, should be given another listen to. It's included on BMG Songwriter Sessions Vol. 2. Great song and some programmers are beginning to pick it up.

CHAM visit for Aaron Tippin, who dropped by the station to meet the staff and take part in There Ain't Nothin' Wrong With The Radio contest. The big winner was Gail McKinnon from Baden, Ont., who won a new radio, just for keeping her old one tuned to 820 CHAM. The new radio was a \$1,000 Clarion car stereo

COUNTRY PICKERS

BILL MacNEIL and BERNADETTE WOODS

K94FM - Sydney
What If You're Wrong - Donna Reeves
PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
My Love - Lisa Brokop

WEIRD HAROLD
Country 1130 CKWX - Vancouver

Take A Little Trip - Alabama
IAN McCALLUM
BX93 Country Radio 92.7 FM - London

The River - Garth Brooks
JOHN MARSHALL
1470 CHOW AM Stereo Country - Welland
We Tell Ourselves - Clint Black
RANDY OWEN and DANN TRAVIS

CKGL 96.7 FM - Kitchener
If Anything Could Be - Joel Feeney
CHUCK REYNOLDS

CHYR Country 710 - Leamington
When You're Not Loving Me - Tracey Prescott
AL CAMPAGNOLA

Country 59 - Toronto
This One's Gonna Hurt You - Marty Stuart & Travis Tritt
TOM BLIZZARD

KHJ - Fredericton
This One's Gonna Hurt You - Marty Stuart & Travis Tritt
KEN MATHESON

CFQM Radio - Moncton
I Wouldn't Have It Any Other Way - Aaron Tippin
GREG MACK

Country 630 - Winnipeg
We Tell Ourselves - Clint Black
MONA SYRENNE

CKSW 570 Radio - Swift Current
If Only Your Eyes Could Lie - E.T. Conley
DANNY WHITE

New Country 1270 CHAT - Medicine Hat
Home Sweet Home - Dennis Robbins
WADE WILLEY

CKRM AM 980 - Regina
Everybody Knows - Prairie Oyster
MARK LOGAN

C101-FM - Prince George
I Wouldn't Have It Any Other Way - Aaron Tippin

from Base Electronics, plus dinner with Tippin at the Texas Border Grill & Boot Bar in Hamilton.

CLASSIFIED

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

AIR TALENT

Tape and resume to: Lori Cameron, Fawcett Broadcasting Ltd. Box 489, Fort Frances, Ontario, P9A 3M8.

OPENINGS AT 97.3 CJEZ-FM

97.3 CJEZ-FM has openings for morning news person and mid-day jock. Please send tapes and resumes to: Vince DeLilla, Director Of Operations, 97.3 CJEZ-FM, 40 Eglinton Ave. East, 6th Floor, Toronto, ON. M4P 3B6.

CREATIVE DIRECTOR CHML/Y95

Classic Rock Y95 - Canada's fastest growing rock station, and AM 900 CHML, Canada's first talk station, are looking for the right "Creative Director".

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Successful candidate will be experienced in both radio creative and production areas and will possess positive management skills. Send tape, resume and record of achievements, in confidence by July 1, 1992 to:

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Program Director
CHML/Y95 RADIO
875 Main Street West
Hamilton, ON.
L8S 4R1

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M5E 1E5

RADIO STATION MANAGER

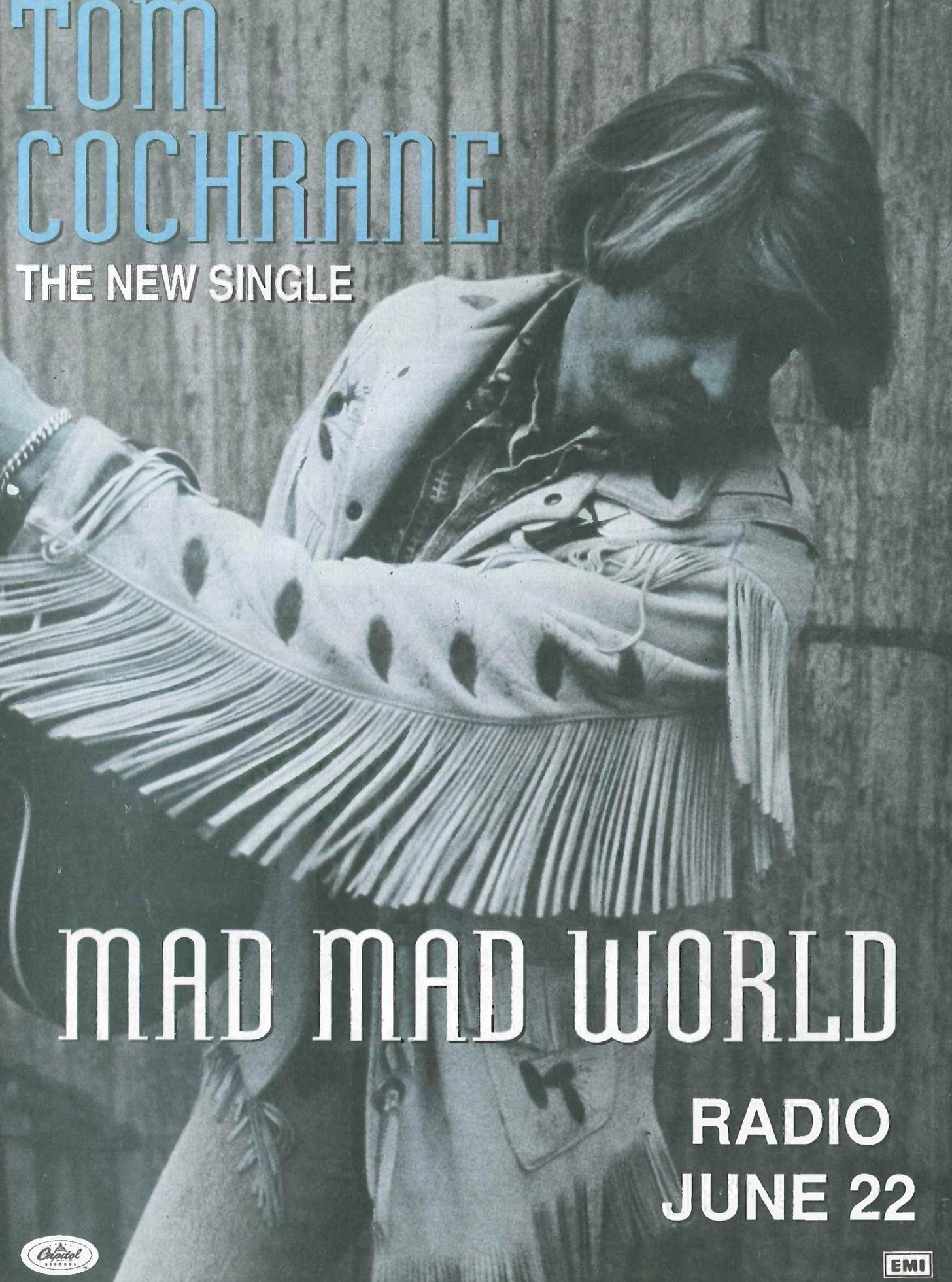
CFMU Radio Incorporated, located on the McMaster University campus, requires a full-time Station Manager. Applicants should be progressive, organized and self motivated with a firm knowledge of community and campus radio station operation. Must also be familiar with CRTC regulations and be able to coordinate volunteer personnel. Experience in fundraising and radio advertising would be beneficial. Those qualified should respond in writing, by July 6, 1992, to:

Board of Directors
CFMU Radio Incorporated
217 Hamilton Hall
McMaster University
Hamilton, ON.
L8S 4K1

THERE'S A FORMAT FOR YOU IN THE CHUM GROUP

As CHUM National Talent Coordinator, I'll make sure your tape is heard by all CHUM Group Program Directors from coast to coast. If your speciality is CHR, Adult Rock, Oldies-based AC, Contemporary Country, Adult CHR, All Oldies, Soft AC, AOR or News & Information, send your tape in complete confidence to:

Brad Jones
CHUM Group Talent Coordinator
1331 Yonge Street,
Toronto, Ontario M4T 1Y1
I guarantee a prompt reply.

A black and white photograph of Tom Cochrane. He is wearing a light-colored, fringed jacket with dark spots on the sleeves. He has long, dark hair and is looking down and to the right. The background is a textured, wood-like surface.

TOM COCHRANE

THE NEW SINGLE

MAD MAD WORLD

RADIO
JUNE 22

