

RPM

WEEKLY

SINGLE COPY PRICE

\$2.00

Volume 44 No. 24

September 6, 1988

SINGLES TO WATCH

IT'S YOU
Bob Seger

WHEN I THINK OF YOU
Janet Jackson

I'LL BE OVER YOU
Toto

HUMAN
Human League

SEE HOW I MISS YOU
Bruce Cockburn

LOVE COMES QUICKLY
Pet Shop Boys

TWO OF HEARTS
Stacy Q

ANOTHER HEARTACHE
Rod Stewart

ALBUMS TO WATCH

PAUL McCARTNEY
Press To Play

DON JOHNSON
Heartbeat

TOTO
Fahrenheit

TRIUMPH
Sport Of Kings

PAUL SIMON
Graceland

AIR SUPPLY
Hearts In Motion

HOT SINGLES

VENUS
Bananarama

MISSIONARY MAN
Eurythmics

LOVE ZONE
Billy Ocean

SPIRIT IN THE SKY
Doctor & The Medics

BABY LOVE
Regina

WE CHOOSE
RUMORS
Timex Social Club

SOMEDAY
Glass Tiger

TYPICAL MALE
Tina Turner

WALK THIS WAY
Run/DMC

RUTHLESS PEOPLE
Mick Jagger

THROWING IT ALL AWAY
Genesis

TWIST AND SHOUT
The Beatles

TRUE COLORS
Cyndi Lauper

THE LADY IN RED
Chris deBurgh

HEARTBEAT
Don Johnson

HOT ALBUMS

TOP GUN
Soundtrack

STEVE WINWOOD
Back In The High Life

LIONEL RICHIE
Dancing On The Ceiling

PETER CETERA
Solitude/Solitaire

BILLY JOEL
The Bridge

BANANARAMA
True Confessions

JERMAINE STEWART
Frantic Romantic

DARYL HALL
Three Hearts



SECOND ANNIVERSARY SPECIAL

J.D. Roberts, one of 4 VJ's currently "in rotation" at MuchMusic, was one of the first VJ's in North America. He was once a rock star, a star of the grid-iron and a radio personality. -Page 9

No. 1 SINGLE



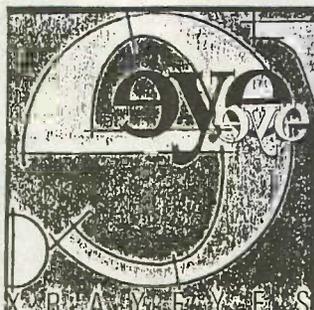
MAD ABOUT YOU
Belinda Carlisle
I.R.S. - 62816-J

No. 1 ALBUM



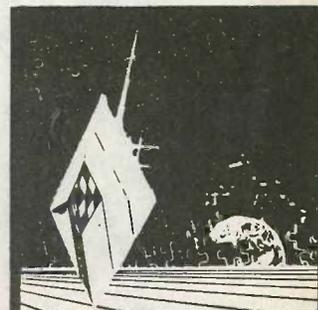
MADONNA
True Blue
Sire 92 54421-P

SINGLE PICK



X-RAY EYES
Eye Eye
Duke Street - DSR81025-J

ALBUM PICK



HARLEQUIN
Radio Romances
Epic - PEC80115-H

Rock shows account for 3rd of CPI's gross

"Rock 'n' roll is not to be all and end all of the entertainment business," states Michael Cohl, President of Concert Production International (CPI) and now a partner of Toronto Sports Enterprises.

The latter, formed this past spring to accommodate Toronto's application to the National Basketball Association (NBA) for an expansion franchise, also comprises William Ballard (CPI Chairman), Dusty and Robert Cohl, David Fingold and Wilt Chamberlain.

With the announcement of their application to the NBA and agreement with Maple Leaf Gardens to use those facilities as a "home base," Cohl denies the rock concert business is softening, actually he emphasises the number of shows will increase.

Over the season, Cohl points out, "instead of 120 empty days there will be 80 empty days. On a busy year we may do 20 to 25 concerts there, so if you have 80 days it's not that difficult to find 20 shows. There are some buildings that have basketball, hockey, indoor soccer and everything else - and still don't have any problems getting the concerts.

"The truth of the matter is," he con-

tinues, "we'll increase the number of shows because it's our intention to do special promotions - tie maybe the Oak Ridge Boys or the Beach Boys in - there are certain types of concerts that mold well with the basketball audience. As an entertainment vehicle, we may even do more shows because of basketball."

This past year has not seen a decline in overall ticket sales for rock concerts. "I don't know why people are thinking that," Cohl queries. "The market for what we do isn't soft - cyclical.

"Every year is the same, it's just matter of you don't know which month. Every year has a couple of months where the shows tend to be not as successful as you'd like and then you have other months where they hit forecast and then there are always a couple where they do much better.

"This year," he continues, "the beginning of the summer wasn't so go but right now we're scorching. The shows at the Canadian National Exhibition have been beautiful; they've been home runs! Things are very, very hot right now - as hot as they've ever been."

He concludes with: "the bottom line is CPI has probably covered more and is best known as rock promoters but it is still less than half of what we do - the truth of the matter is that rock concerts account for maybe a third of our gross every year.

"We've been in sports for 12 years, as a company, as far back as Ali - Frazier in the 70's, we've done football games live and hockey, and basketball. We've produced the International Figure Skating Championships for ABC's Wide World Of Sports.

"We've heavily invested and been involved in sports for over a decade now, so,

Capitol restructures marketing division

Peter Gourley, Director of Marketing for Capitol Records-EMI of Canada, has announced a "new organization structure within the marketing division.

Maurice Zurba has been appointed Manager, Strategic Marketing. He will be responsible for catalogue exploitation, special markets and marketing of classical repertoire. Says Gourley, "There will be increased emphasis placed on the exploitation of our valuable catalogue resources and Maurice, with his vast knowledge and experience gained over 23 years with our company, is the ideal executive to manage this very important area."

Rob Brooks' duties as Marketing Services Manager, will include managing the areas of inventory control and new release production, placing special emphasis on the supply of compact disc product. He will also be responsible for liaison between the marketing, manufacturing and distribution areas, and also for special marketing projects.

Sarah Norris, as Marketing Manager, will be responsible for the marketing of Canadian and U.K. originated repertoire, and the coordination of all activities of these product lines - as well as controlling the creative areas of product packaging, merchandising and advertising for these lines.

we like and we think it's something the people want and it's something that's very exciting for us to be involved in. It (The NBA application) comes of its own merit and has absolutely nothing to do with the rock 'n' roll business we're in."

Attic's Haywire tops gold U.S. deal looking good

Having received "solid" support from radio across the country, Prince Edward Island's Haywire has topped the gold mark with their Attic debut, Bad Bad Boy, the title track from their album.

Steve Waxman, Attic's Promotion and Publicity Manager, when asked what the attributes the band's success to, answered: "Sheer musical talent and an excellent review in RPM." He continues with, "Of course, support from radio and MuchMusic - which pushed the album past the 40,000 units-sold mark before their tour with Kim Mitchell, established Haywire as an act that wasn't going to be overlooked," adding "Standing In Line (the 2nd single) was received with open arms at radio and the video is now in heavy rotation at Much."

Interestingly enough, and as Waxman points up, "the few stations that didn't add Bad Bad Boy, added Standing In Line instantly."

With label president Al Mair, currently in New York, ironing out the details to a possible U.S. distribution deal, Waxman is confident the album will now "go over the top." He concludes with "It all boils down to . . . everything."

The new single, after making its debut at No. 97 (Aug 9/86) on the RPM 100 singles chart, now shows a pattern of adds that should guarantee a healthy run.

Profits from Spotlight '86 to Canadian Food Banks

MCA has released the Spotlight '86 album, a project put together by Vancouver's CFOX, LG73 and a heavy representation of the city's music community. All profits realized through the sale of the album will be contributed to the Canadian Food Banks. Executive Producer of the album was Maureen Jack.

The album features the performances and writing talents of 6 bands, selected from several hundred entries submitted to a well-promoted competition for lower mainland bands. They are Twentieth Century Song (Without You, and What's Your Name), produced at Mushroom Studios; Daryll Burgess & The Rhythm Snakes (Matter Of Time, and Walkin' On The Water), produced at Ocean Sound; Six Billion Monkees (The Sun Is Shining), produced at Inside Trak; Hoi Polloi (I'm Working Magic), produced at Profile Studios; XYZ (She's Alright), produced at Inside Trak and The Shape (Why), produced at Profile Studios.

Jacket cover photo was supplied by Dolores Baswick with art direction by James O'Mara. Back jacket photos were supplied by Dee Lippingwell.



Perfect World at recent CBS Toronto launch (l to r) RPM's Graeme Boyce, Brian Skol (drums), Dianne Bos (lead vocals and keyboards), Andrew Zealley (vocals and keyboards), Cameron MacInnis (guitar), and Dennis Papadatos (bass).



BonAire's One To One, Louise Reny, and Lesley Howe with A&A Ottawa staff (l to r) Brad Hudson, Lynn Lalancette, Bob McCarthy, Reny, Elaine Bourgeois, Howe, Julie Lacrois and John Runions.

WAVEWAYS



Co-founder: Elvira Caprese

TV & radio for ACME awards

It's now official, this year's ACME awards presentation will go to television, thanks to Global, and Winnipeg's CKND-TV (see separate story). As well, ACME and Vic Follitt of CKGL Kitchener, have arranged a 50-min pre-Juno radio special which will be available to BN and EN subscribers (Sept. 3). Stations requiring more information on the radio special should give Anya Wilson a call at 416-265-6263.

Who were those mysterious guys??

With all the major radio stations depending on the information they receive from consultants, what a surprise it was to see 2 . . . yes count them . . . 2 major, major Toronto programmers, browsing through a Yonge Street record store. There was a time, not too many years ago, when the music directors, and quite often the program directors were getting their street-smarts by visiting the stores, and checking out what record buyers were really buying - not depending on someone who is 3,000 miles away.

Well . . . scratch another one!!

It all started off with a bang, created by someone with a vivid imagination, which snowballed into oblivion. You probably

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



published weekly since
February 24th, 1964 by
RPM MUSIC PUBLICATIONS LTD.
6 Brentcliffe Road
Toronto, Ontario, M4G 3Y2
416-425-0257 - Telex: 06 22756

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Peter Martin - Chart Compilation
Graeme Boyce - National News
Rita Drago - Subscriptions
Stan Klees - Special Projects

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

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

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



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

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PRINTED IN CANADA

won't hear too much about this grandiose plan that had a lot of people fooled, but anyway . . . it's now a thing of the past (EC: Is someone writing a book about all those time-wasting, ego-stroking projects?)

The last was the best . . . !!

The last of the Molson's Broadway series at Toronto's O'Keefe, Singin' In The Rain, was the best. While it was pouring outside, the same effect was being staged inside with an unbelievable set that allowed gallons of water to pour down on a street scene where lead Donn Simone danced and sang the famous theme song. Outside of a few sound problems, that have plagued all the productions, this was a musical that left a lasting impression. Great songs and performances kept the stage energies on a high - repaid in kind by exceptional audience reaction. Gino Empry, as usual, arranged for the "beautiful" and important people to be among the first-nighters, and who else could accomplish that??

Who said retail was dead??

While some retailers are sitting around complaining about what the record companies "aren't" doing for them, A&A, in cooperation with MuchMusic, caused quite a stir with their recent promotion - the Summer Sensations Record Rush. There were 2 grand prize finalists, one from the West, the other from the East. Western winner, Brian Hampel from Saskatoon was flown to Vancouver (Aug 31), and Eastern winner Margaret Allen from P.E.I. was flown to Toronto on the same date, provided with 3 nights hotel accommodation plus \$200 in spending money. They were then given 40 seconds to see who could gather up the most records in their respective stores. The winner received a \$5500 home entertainment system, and the second prize was a \$400 ghetto-blasters - and the records they gathered. How's that for keeping the retail pot boiling?

We saw how the stars eat!!!

Well . . . now we know how the stars are treated backstage at Toronto's CNE Grandstand - and we viewed the opulence of the trailers for the stars. What luxury! As one of the TV types quipped, the interiors look like "early Sears catalogue." to which someone added, "No . . . it's interiors by Beaver Lumber." No wonder these acts add 150 riders to their contracts. (EC: Let me tell you about the luxury and the decadent opulence that goes back to when I was with the follies!) She was never with the follies!

Have they gone too far??

When news hit the streets that the CHUM tower had fallen down, (EC: Hit the street! Very funny!) someone innocently asked, "Is it the rating period?"

Was it a stroke of genius??

When Toronto's CHUM AM shook the airwaves with the announcement they were chucking their sound and chart of 30 years, the critics were all over them (EC: Now's the time to blow your own horn!!) Well, the summer ratings are in (EC: They tell me the sum-

mer book doesn't mean that much!!) and look what's happened. I haven't got the complete picture yet, but CHUM AM is looking better than it has in over 2 years.

Another "dazzler" for RCA

I've often said that RCA throws good parties, well Don Kollar outdid himself with the Whitney Houston reception at Toronto's Four Seasons Hotel (Aug. 21). Before going down to the main ballroom where there was a gathering of 300 or more, the media and dealers, who were sequestered in separate rooms, were served champagne (Mumms) and tid-bits, while they waited for Whitney, who was late because the airline lost her cats. A few of us had our pictures taken with her, thanks to the quickness of Dimo Safari, and then to the ballroom. RCA had a stage specially built for the occasion, designed by Jim Campbell and Angela Murphy, which allowed for the curtaining of Whitney's gold and platinum awards - and what a sight that was when the curtain was drawn. While I'm at it, I have to mention that it was a dismal showing by Toronto radio. The only station reps in the media room were from CHUM AM and CFTR.

Did DKD perform his rain dance?

I heard rumours, and at least one eye-witness report that a well-known entertainment "figure" in the Montreal area was seen near the Parc Jean-Paul II (formerly Jarry Park) wearing a large feather and doing a rain dance. This was just before the weekend and the opening of the Miller Musicfest rock extravaganza opening . . . and it worked. Huey Lewis & The News was the first big winner, drawing, more than 20,000 fans for his Aug 25th date. By the way, the Lewis group did exceptionally well in Toronto, and thanks to MCA, we were front and centre for this date, which was a lot better than way up in the press box.

When they say listen . . . !!

When Laura Bartlett dropped off the advance cassette on Agent, she told me in her own inimitable manner: "listen to this tape, all the way through," and not one to argue with . . . Laura, I did and just as I neared the last track, a voice interrupted, thanking me for listening and gave me a number to call for my gift of a beautiful Agent "fashion" watch . . . and the voice finished the message with "and we know who you are." What a great promotion . . . for a ladies watch.



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"THE HONEST ANSWER"

Concert funding is 'bad guy' approach

Having entered into agreements with both Concert Productions International (CPI), and Montreal-based Donald K. Donald Productions, the Molson Breweries of Canada sponsors concerts across Canada, and have been for the past few years. Their contracts allow them whatever rights to the artist's name the promoter has - in return for implicit endorsement of Molson product.

"We basically piggyback, or are an adjunct to the promoter's rights," explains Don Antel, Manager of Promotion for Molson. "Whatever rights they (the promoters) hold to trade on the artists name - we have. Be they promotion, media advertising, signage at the

Marigold & Rosedale score Moss Music first

The Moss Music Group, an independent distributor with offices in West Hill (Toronto), has made Cancon history with the release of a Marigold/Rosedale cassette sampler. "This has never been done before," boasts Lorne Lichtman, sales rep for Moss Music. "All the artists are Canadian acts that constantly deliver solid pop/MOR material."

He continues with "Sure, it's not a sampler with all the hits, but we're letting the retailers know that this product is available, and what better way than to offer them a high quality cassette that can be used for in-store play."

Many of the tracks on the cassette have had recent chart berths on the RPM A/C chart and Country 60. Included are Rich Dodson's Cruel Emotion, Frank Trainor's Hard Drivin' Hana, Greek Sailor by Ken Harris, and Robbie MacNeill's Long Distance Lover. A/C programmers have already recognized many of the Rosedale and Marigold acts by giving them playlist advantages. These include Slocan's Apache Clouds, The Men's Gimme It All, Before We Say Goodnight by Robert Armes.

location or merchandising."

One of the criticisms faced by the breweries has been voiced by smaller promoters, who suggest that breweries are prepared to lose between 2 to 3 million a year in concert promotion. "That's more prevalent with Labatt's than ourselves," Antel points out. "We aren't in the business of funding promoters. We're sponsors. We pay a fee to a promoter. The people they compete with are the people who we are aligned with, and there's not a lot we can do about that. That's democracy. That's capitalism."

Antel continues with "People compete, and obviously we want to be involved with the people who are doing the greatest numbers of shows with the highest profile acts."

He goes on to explain, "Those lines were driven - long before we ever got there, and naturally, if we're dealing with Donald Tarlton (Donald K. Donald Productions), we

The Valley's CKWM-FM becomes MAGIC 97

Morrissey Dunn, Program Director at CKWM-FM in Kentville, Nova Scotia, reports that "Wizards in the Annapolis Valley are ready to wave a MAGIC wand. A new sound is ready to cloak the Valley. On Sept. 1st, CKWM-FM Stereo (97.7) becomes MAGIC 97."

CKFM-FM has existed for more than 15 years, but as Dunn puts it, "the sound people will hear at 97.7 bears no resemblance to what has been aired in the past. MAGIC 97 will be a music and information station highly visible at events throughout the Valley."

Prince's Trust concert set for Westwood One

The Westwood One Radio Networks will air the 90-min broadcast of the 10th Annual Prince's Trust Concert (Oct 13), via the EN Satellite System. This will be a special edition of Westwood One's Superstar Concert series.

The Prince's Concert was recorded at Wembley Arena in London (June 20/86) before a capacity audience that included Prince Charles and Lady Diana.

Superstars sharing the billing for the event include Bryan Adams, Elton John, Eric Clapton, Paul Young, Rod Stewart, Sting, Howard Jones, Paul McCartney, Phil Collins and Tina Turner.

Musical highlights for the program include a Bryan Adams and Paul McCartney duet on I Saw Her Standing There, and Long Tall Sally; a Tina Turner and Eric Clapton duet on Tearing Us Apart, a track from the latter's new album; as well as Mark Knopfler of Dire Straits performing Money For Nothing with backup vocals by Sting.

The entire group of performers will gather onstage for the evening's finale and what is described as "a scorching version of The Beatles' Get Back."

Westwood One Canada has offices in Toronto.

can't compete with the Miller Musicfest people or the Ringling Brothers in Montreal, who are competing with him.

"You make your alliances - and you have a responsibility to the people you're dealing with, that you won't compete directly with them. In terms of actually funding concerts - we don't fund concerts. That is the 'bad guy' approach to things . . . funding a promoter. We're not in that business - we're in the sponsorship business."

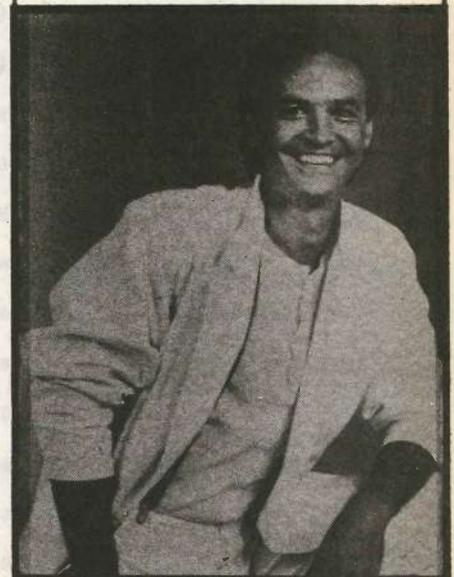
Antel believes that sponsorship, as opposed to funding, where there is an immediate return on the investment, places Molson's in a position to promote more bands. "Maybe they'll take a risk on a band, where they wouldn't have before - and provide entertainment to markets that wouldn't normally get it," he maintains. "What's good for the promoter is good for the artist."

There is also the fine line between endorsement and advertising - and Antel agrees. "We are not allowed, in the media sense, to have celebrities endorse our products. However, at a recent Van Halen concert, lead singer Sammy Hagar held up a Molson cup. Was that advertising? No, of course it's not. If it is unsolicited or unrehearsed - it could happen - or it could not happen. That was part of the act, and part of the relationship between the band and the public. That was something he did on his own. We had no control, no more than we could have asked him to do that - which we didn't."

Antel concludes with "The artist can hold up whatever he wants - and say whatever he wants. When Van Halen play Montreal, we have no guarantee that he will do the same thing."

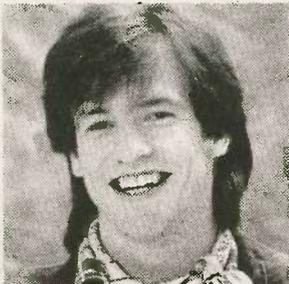
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MCA -P
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RCA -N
WEA -P

Compiled weekly from record store, radio station and record company reports.

- | | | |
|---|--|--|
| <p>1 3 (9) MAD ABOUT YOU
Belinda Carlisle - I.R.S. - IRS-52815-J
(LP) Belinda IRS-5741-J</p> <p>2 1 (12) GLORY OF LOVE
Peter Cetera - Warner Bros. 92-86627-P
(LP) Solitude - 92-54741-P</p> <p>3 2 (10) PAPA DON'T PREACH
Madonna - Sire - 92-86607-P
(LP) True Blue - 92-54421-P</p> <p>4 6 (8) DANCING ON THE CEILING
Lionel Richie - Motown 1843-J
(LP) Dancing On The Ceiling MOX6158-J</p> <p>5 13 (12) HIGHER LOVE
Steve Winwood - Island/WEA - 92-87107-P
(LP) Back In The High Life - 92-54481-P</p> <p>6 14 (9) TAKE MY BREATH AWAY
Berlin - Columbia 38-05903-H
(LP) Top Gun/Soundtrack SC40323-H</p> <p>7 4 (18) WE DON'T HAVE TO TAKE OUR CLOTHES OFF
Jermaine Stewart - Virgin 10 - VS-1296-W
(LP) Frantic Romantic - VL-2365-W</p> <p>8 20 (5) FRIENDS AND LOVERS
Gloria Loring/Carl Anderson - Epic ZS4-06122-H </p> <p>9 5 (18) SLEDGEHAMMER
Peter Gabriel - Geffen - 92-87187-P
(LP) So - XGHS-24088-P</p> <p>10 15 (7) STUCK WITH YOU
Huey Lewis & The News - Chrysalis 43019-J
(LP) Fore CHX41534-J</p> <p>11 9 (14) DANGER ZONE
Kenny Loggins - Columbia - 38-05893-H
(LP) Top Gun/Soundtrack - SC-40323-H</p> <p>12 8 (10) NASTY
Janet Jackson - A&M - AM-2830-W
(LP) Control - SP-5106-W</p> <p>13 10 (9) THE EDGE OF HEAVEN
WHAM - Columbia - 38-06182-H
(LP) Music From The Edge - OC-40285-H</p> <p>14 11 (15) LOVE TOUCH
Rod Stewart - Warner Bros. 92-8668-P
(LP) Rod Stewart - 92-54461-P</p> <p>15 12 (13) PATIO LANTERNS
Kim Mitchell - Alert - BDS-514-Q
(LP) Sha'n Like A Human Being - BD-1004-Q</p> <p>16 7 (20) I CAN'T WAIT
Nu Shooz - Atlantic - 78-94467-P
(LP) Poolside - 78-16471-P</p> <p>17 26 (10) WORDS GET IN THE WAY
Miami Sound Machine - Epic 34-06120-H
(LP) Primitive Love FE40131-H</p> <p>18 37 (4) VENUS
Bananarama - London LDS227-Q
(LP) True Confessions B28-005-1-Q</p> <p>19 29 (8) MISSIONARY MAN
Eurythmics - RCA - PB-14414-N
(LP) Revenge AJL1-5847-P</p> <p>20 16 (15) INVISIBLE TOUCH
Genesis - Atlantic - 78-94077-P
(LP) Invisible Touch - 78-16411-P</p> <p>21 22 (14) WHAT DOES IT TAKE
Honeymoon Suite - WEA - 25-8638-P
(LP) The Big Prize - 25-28241-P</p> <p>22 27 (11) SWEET FREEDOM
Michael McDonald - MCA - 52857-J
(LP) Running Scared/Soundtrack - MCA-6169-J</p> <p>23 17 (17) WHO'S JOHNNY
El DeBarge - Gordy - 1842GF-J
(LP) El DeBarge - 6181GL-J</p> <p>24 19 (12) TAKE IT EASY
Andy Taylor - Atlantic - 78-94147-P
(LP) American Anthem/Soundtrack - 78-16611-P</p> <p>25 25 (12) BOY INSIDE THE MAN
Tom Cochrane/Red Rider - Capitol 72301-F
(LP) Tom Cochrane & Red Rider ST 12484-F</p> <p>26 18 (16) CRUSH ON YOU
The Jets - MCA - MCA-52774-J
(LP) The Jets - MCA-5667-J</p> <p>27 21 (22) HOLDING BACK THE YEARS
Simply Red - Elektra - 96-95547-P
(LP) Picture Book - 96-04527-P</p> <p>28 36 (6) DREAMTIME
Daryl Hall - RCA PB14387-N
(LP) Three Hearts... AJL1 7196-N</p> <p>29 30 (9) YANKEE ROSE
David Lee Roth - Warner Bros 92-86567-P
(LP) Eat Em And Smile 92-54701-P</p> <p>30 28 (17) I DIDN'T MEAN TO TURN YOU ON
Robert Palmer - Island - 97045-J
(LP) Riptide - ISL-1066-J</p> <p>31 35 (6) PRESS
Paul McCartney - Capitol 5597-F
(LP) Press To Play PJAS12475-F</p> <p>32 45 (5) LOVE ZONE
Billy Ocean - Jive 7JV7176-H
(LP) Love Zone JV90741-H</p> <p>33 23 (21) ON MY OWN
Patti LaBelle/Michael McDonald - MCA 52770-J
(LP) Winner - MCA-5737-J</p> <p>34 24 (15) DIGGING YOUR SCENE
Blow Monkeys - RCA - PB-40599-N
(LP) Animal Magic - PL-70910-N</p> | <p>35 34 (15) THE BEST OF ME
Foster/Newton-John - Atlantic - 78-94207-P
(LP) David Foster - 78-16421-P</p> <p>36 31 (21) NO ONE IS TO BLAME
Howard Jones - WEA - 96-95497-P
(LP) Action Replay - 96-04661-P</p> <p>37 32 (13) OPPORTUNITIES
Pet Shop Boys - EMI America - 8330-F
(LP) Please - PW-17193-F</p> <p>38 48 (7) SPIRIT IN THE SKY
Doctor & The Medics I.R.S. IRS 52880-J
(LP) Laughing At The Pieces IRS 5797-J</p> <p>39 39 (9) TAKEN IN
Mike & The Mechanics - Atlantic - 78-94047-P
(LP) Mike & The Mechanics - 78-12871-P</p> <p>40 33 (13) MODERN WOMAN
Billy Joel - Epic 34-06118-H
(LP) Ruthless/Soundtrack SE40398-H</p> <p>41 46 (7) THAT WAS THEN, THIS IS NOW
Mickey Dolenz/Peter Dinklage - Arista AS1-9505-N
(LP) Then And Now AL9-8432-N</p> <p>42 44 (10) OH PEOPLE
Patti LaBelle - MCA - MCA-52877-J
(LP) Winner - MCA-5737-J</p> <p>43 47 (15) YOU SHOULD BE MINE
Jeffery Osborne - A&M - AM-2814-W
(LP) Emotional - SP-5103-W</p> <p>44 38 (17) SUSPICIOUS MINDS
Fine Young Cannibals - I.R.S. - 52836-J
(LP) Fine Young Cannibals - IRS-5683-J</p> <p>45 41 (19) THIN RED LINE
Glass Tiger - Capitol - 72996-F
(LP) The Thin Red Line - ST-6527-F</p> <p>46 55 (5) BABY LOVE
Regina - Atlantic 78 94177-P
(LP) N/A</p> <p>47 42 (18) PETER GUNN
Art Of Noise - Chrysalis - CHS-42986-J
(LP) In Visible Silence - CHS-41528-J</p> <p>48 40 (11) ONE STEP CLOSER TO YOU
Gavin Christopher - Manhattan - 50028-F
(LP) One Step Closer - ST-53024-F</p> <p>49 43 (18) HOW MANY (Rivers To Cross)
Luba - Capitol - 72997-F
(LP) Between Earth & Sky - ST-12472-F</p> <p>50 50 (15) SAY IT, SAY IT
E.G. Daily - A&M - AM - 2825-W
(LP) Wild Child - SP-5081-W</p> <p>51 49 (11) ANYTHING FOR LOVE
Gordon Lightfoot - Warner Bros 92-8655-P
(LP) East Of Midnight 92-54821-P</p> <p>52 78 (3) RUMORS
Times Social Club - A&M AM714-W
(LP) N/A</p> <p>53 53 (5) HEAVEN IN YOUR EYES
Loverboy - Columbia 38-06178-H
(LP) Top Gun/Soundtrack SC40323-H</p> <p>54 69 (4) SOMEDAY
Glass Tiger - Capitol 73004-F
(LP) Thin Red Line ST6527-F</p> <p>55 75 (3) TYPICAL MALE
Tina Turner - Capitol - 5615-F
(LP) Break Every Rule (No. N/A)</p> <p>56 81 (2) WALK THIS WAY
Run/DMC - London LDS220-Q
(LP) Raising Hell 830-3771-Q</p> <p>57 51 (17) OUT ON A LIMB
Eye Eye - Duke Street - DSR1025-J
(LP) Just In Time To Be Late DSR31025-J</p> <p>58 52 (20) THERE'LL BE SAD SONGS
Billy Ocean - Jive - 7JV-7147-H
(LP) Love Zone - JV-90741-H</p> <p>59 54 (23) ALL I NEED IS A MIRACLE
Mike & The Mechanics - Atlantic 78-94507-P
(LP) Mike & The Mechanics - 78-12871-P</p> <p>60 56 (22) LIVE TO TELL
Madonna - Sire 92-87177-P
(LP) True Blue 92-54421-P</p> <p>61 57 (19) A DIFFERENT CORNER
George Michael - Columbia 38-05888-H
(LP) Music From The Edge Of Heaven OC40285-H</p> <p>62 59 (13) SECRET SEPARATION
The Fixx - MCA - 52832-J
(LP) Walkabout - MCA-5705-J</p> <p>63 61 (8) NO PROMISES
Icehouse - Chrysalis 42978-J
(LP) Measure For Measure CHS 41527-J</p> <p>64 58 (24) WHAT HAVE YOU DONE FOR ME LATELY
Janet Jackson - A&M - AM2812-W
(LP) Control - SP-5106-W</p> <p>65 70 (6) WHEN I FALL IN LOVE AGAIN
Zappacosta - Capitol 73001-F
(LP) A To Z - ST6541-F</p> <p>66 71 (7) MAN SIZE LOVE
Klymaxx - MCA 52841-J
(LP) Running Scared/Soundtrack MCA6169-J</p> <p>67 77 (3) RUTHLESS PEOPLE
Mick Jagger - Epic - 34-6211-H
(LP) Ruthless People/Soundtrack - SE-40398-H</p> | <p>68 72 (5) MONEY'S TOO TIGHT
Simply Red - Elektra 96-95287-P
(LP) Picture Book 96-04521-P</p> <p>69 82 (2) THROWING IT ALL AWAY
Genesis - Atlantic 78-93727-P
(LP) Invisible Touch 78-16411-P</p> <p>70 73 (4) INNOCENT (With An Explanation)
Luba - Capitol 73004-F
(LP) Between The Earth & The Sky ST12472-F</p> <p>71 86 (2) TWIST AND SHOUT
The Beatles - Capitol 72146-F
(LP) Twist And Shout 1605-F</p> <p>72 80 (3) A MATTER OF TRUST
Billy Joel - Columbia - 38-6108-H
(LP) The Bridge - OC-40402-H</p> <p>73 90 (2) TRUE COLORS
Cyndi Lauper - Portrait 37-06247-H
(LP) True Colors OR40313-H</p> <p>74 79 (5) NOTHING IN COMMON
Thompson Twins - Arista AS1 9511-N
(LP) Nothing In Common/Sntck AL9 8438-N</p> <p>75 60 (15) LIKE A ROCK
Bob Seger - Capitol - 5592-F
(LP) Like A Rock - ST-12398</p> <p>76 65 (11) A KIND OF MAGIC
Queen - Capitol - 5590-F
(LP) A Kind Of Magic - SJ-12476-F</p> <p>77 66 (22) APRIL FOOL
Chalk Circle - Duke Street DSR71024-J
(LP) The Great Lake DSR41024-J</p> <p>78 94 (2) THE LADY IN RED
Chris deBurgh - A&M AM2848-W
(LP) Into The Light SP5121-W</p> <p>79 NEW IT'S YOU
Bob Seger - Capitol 5623-F
(LP) Like A Rock ST12398-F</p> <p>80 84 (5) STANDIN' IN LINE
Haywire - Attic AT343-W
(LP) Bad Boys LAT1220</p> <p>81 96 (2) HEARTBEAT
Don Johnson - Epic 34-06385-H
(LP) Heartbeat QE40366-H</p> <p>82 NEW WHEN I THINK OF YOU
Janet Jackson - A&M AM2855-W
(LP) Control SP5106-W</p> <p>83 NEW I'LL BE OVER YOU
Toto - Columbia 38-06280-H
(LP) Fahrenheit FCC40272-H</p> <p>84 89 (4) YOU CAN CALL ME AL
Paul Simon - Warner Bros 92-86677-P
(LP) Graceland 92-54471-P</p> <p>85 87 (5) IT'S GOT TO BE MONDAY
Doug Bennett - Ridgong AMS108-W
(LP) Animato AMD1006-W</p> <p>86 NEW HUMAN
Human League - Virgin VS1326-W
(LP) Crash VL2391-W</p> <p>87 83 (5) SHE TRUSTED ME
Agent - Virgin VS1321-W
(LP) Agent VL2386-W</p> <p>88 88 (5) COLD HANDS WARM HEART
Cats Can Fly - Epic 64-7179-H
(LP) Cats Can Fly PEC80108-H</p> <p>89 93 (3) LOVE WALKS IN
Van Halen - Warner Bros - 92-86267-P
(LP) 5150 - 92-53941-P</p> <p>90 91 (5) THE CHICKEN SONG
Spitting Image - Virgin VS1322-W
(LP) N/A</p> <p>91 92 (6) ME, MYSELF AND I
Chalk Circle - Duke Street DSR81024-J
(LP) The Great Lake DSR41024-J</p> <p>92 95 (2) SWEET LOVE
Anita Baker - Elektra 96-95577-P
(LP) Rapture 96-04441-P</p> <p>93 97 (2) LOVELY IS THE NIGHT
Air Supply - Arista AS1 9521-N
(LP) Hearts In Motion AL9-8426-N</p> <p>94 98 (2) LOVE ALWAYS
El DeBarge - Gordy - 1857-J
(LP) El DeBarge GOR6181-J</p> <p>95 NEW SEE HOW I MISS YOU
Bruce Cockburn - True North TN4-209-H
(LP) World Of Wonders TN66-H</p> <p>96 99 (2) NO WAY TO TREAT A LADY
Bonnie Raitt - Warner Bros 92-86157-P
(LP) Nine Lives 92-54861-P</p> <p>97 NEW LOVE COMES QUICKLY
Pet Shop Boys - EMI America 8338-F
(LP) Please PW17193-F</p> <p>98 NEW TWO OF HEARTS
Stacy Q - Atlantic 78-93817-P
(LP) N/A</p> <p>99 NEW ANOTHER HEARTACHE
Rod Stewart - Warner Bros 92-86311-P
(LP) Rod Stewart 92-54461-P</p> <p>100 100 (4) WALK LIKE A MAN
Mick Jagger - Gordy 1851-J
(LP) A Fine Mess/Soundtrack MOX6180-J</p> |
|---|--|--|



muchmusicTM

And . . . it's only taken 2 years . . . !!

When Loverboy were in Toronto recently, they visited the MuchMusic facilities, and on their way up the stairs to the 4th floor studios, leadsinger Mike Reno stopped at the 2nd floor and asked: "Is this Canada's MTV?" Wrong . . . Mike. That floor is where the executive offices are located.

MuchMusic, Canada's self-proclaimed "music station," has now entered its third year of operation - and has reached a stage of development no one in the industry would have ever perceived possible - when it first went to air on August 31, 1984.

Today, MuchMusic is not only broadcast to its Canadian viewers, but also to Europeans and Americans alike - albeit to the latter illegally.

The explanations of this phenomenal growth rate are many and varied. Yet the one that is mentioned most frequently? MuchMusic is not Canada's MTV.

What distinguishes MuchMusic from its U.S. counterpart (aside from the infusion of Canadian talent) is the actual programming structure. Of course, the reasons for different programming are basic and intrinsically philosophical.

by Graeme Boyce

MuchMusic's programming is: creative, adventurous, imaginative, and interesting. In short - it is not corporate - and as explained by Bill Bobek, National Publicity Manager, "We've merely captured the spontaneity of rock 'n' roll."

The President of MuchMusic, Moses Znaimer, opines, "Any turkey can play a video. It's how you present the video, what illumination you bring to the video, and what behind the scenes or slice of life you can let the viewer in on, that will make the difference."

To that end MuchMusic was spawned from another Znaimer brainchild: CITY-TV's The New Music, hence a natural and national extension of Canada's most widely syndicated television program. It was also Znaimer's vision to create a music video channel - not a mirror reflection of MTV but, in fact, one that would present a format to include news, information and "block programming."



Working hand in hand are members of MuchMusic's Publicity & Promotions Department along with those from the Graphics and On-Air Promotions Departments.

rupted.' So . . . fine . . . they're smart and we're not. Ultimately, we just developed on our own. Flash forward 2 years and look at what's happening to them and their ratings, but it's not happening to us."

MuchMusic's programming is no longer "Top 40 television," as once described by Znaimer. "It has evolved into something that lies between a trade magazine and popular magazine," says John Martin, Director of Music Programming. Although the overall programming decisions lay on his shoulders, the actual video choices are made by producers Michael Haydn and Anne Howard.

It is these integral differences between

"...the fatigue in pure video was really predictable..."

Moses Znaimer



It was Znaimer's reasoning and foresight, and concern for these inclusions that allow him to boast, "The fatigue in pure video that is now apparent to everybody was really predictable to a serious programmer thinking ahead."

Therefore, at a time when MTV was spending millions conducting research and various studies, eventually establishing that what the consumer wanted was video after video with no interruptions - Znaimer forged forward with his own concept.

Znaimer recalls that "MTV executives told me 'this is what the studies say: People want only the videos. They don't care about the VJ's and they sure don't want to be inter-



MuchMusic cameramen, Tony Wannamaker and Basil Young - ready to move out.



The people who keep studio productions humming - the studio staff.

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muchmusic

music

Everybody's keeping their eyes
on this two-year old!

Happy Birthday Much!

from



and all of us at:

CBS
THE MUSIC PEOPLE

MTV and MuchMusic that led to the linking of Europe's Sky Channel with MuchMusic. "They were determined to have us as part of their programming," says Znaimer.

"...Sky Channel - best evidence of our success..."

Jay Switzer



According to the Director of Acquisition and Planning, Jay Switzer, "Our export arrangement with Sky Channel is proof that our service is second to none. They looked all around the world to import some music programming and after looking, they decided on us. Now, over 17 million Europeans will watch hours of MuchMusic every week. This

is certainly the best evidence of our success."

Switzer is also responsible for acquiring foreign programming (such as specials for the Big Ticket). He relates however, there are actually very few, percentage-wise bought. "Perhaps, 1 or 2 hours a month - out of 700, are purchased out-of-house overlays," Switzer points out.

Those figures obviously do not interfere with the station's Cancon commitments. MuchMusic airs 15 percent Cancon videos, but their requirement is for only 10 percent, which is scheduled to increase to 20 percent January 1, 1987. At that time, Switzer hopes, "supply will meet demand."

Interestingly enough, Switzer maintains MuchMusic has never had problems with the Cancon regulations and adds, "as a matter of fact, it's now the other way around - we're exporting concerts like the Glass Tiger Big Ticket event, to the U.S. and various programs to Europe."

Znaimer contends that because his is the only national broadcasting company "actually run by producers" that this is probably the single, most important reason for the in-

herent differences between MTV and MuchMusic. "I am a producer and, also as President, support my producer's attitudes," he explains. "It gives me a final 'producer-oriented' say.

"Whereas with most companies, the final say is 'finance-oriented' or 'sales-oriented' and because of that, we put out a different service and because of that our public didn't get tired of it, and because of that, we will sustain interest."

Nancy Oliver, Director of Music Operations, agrees. "We're all production people, and as production people we want to see more production in Canada - more stars, and more recording. It's just a different way of coming up through the system."

Oliver also suggests this argument can be

CITY-TV makes bid for Ottawa's CapitolCITY

CITY-TV - Toronto Television has filed an application to the CRTC for CapitolCITY "a new English-language independent, alternative and local television service for Ottawa on Channel 60." The application calls for a full-time staff of 116 - and the station will broadcast 24-hrs a day and specialize in news, movies, and music.

In making the application. Moses Znaimer, President and Executive Producer of CITY/MUCH/Musique Plus, pointed out that "The challenge of finding and expressing an original voice, on modest means, in the crucible of the world's most competitive television arena has had its response at City-TV/MuchMusic in a team that has a proven ability to create new television product: not just the occasional program but entire services, Original flow."

He went on to elaborate, noting that "The City approach is different from that of most conventional broadcasters. We believe local, original production is the key to our schedule and not something supplemental to foreign imports."

Highlights in Znaimer's 11-point plan included "6 hours weekly of video and local music with InterActive in-school Super 8 Video reports from a student stringer system supporting a live local VJ. Also concerts and school dances in an atmosphere of fun." It was also pointed out that CapitolCITY would "export Ottawa ideas, artists and especially music to Toronto and the world." As well they will provide "\$20,000 per year (and growing) high risk script development for Ottawa-based producers, plus \$10.8 million in capitol, \$1 million in working capitol, \$340,000 in pre-op and 116 new, full-time jobs for a wage bill of \$3.4 million."

Znaimer concludes his application with "As a significant and unequivocal benefit offered by this application, should it receive Commission approval, CHUMCity has noted that an Ottawa presence would make feasible a Canadian, 24-hr a day, discretionary news service that would enable Canadians to access their own, all-news broadcasting station rather than depend on an Atlanta-based company to fulfill these needs. CHUMCity intends to file an application for 'The Nation's News Station' shortly."

COVER STORY

J.D. Roberts - a VJ with the personal touch

Although J.D. Roberts admits MuchMusic uses a lot of market research when compiling their playlist, he finds the major difference between Canada's "music station" and commercial radio is the "freedom" allowed at MuchMusic.

Roberts, with 6 years on-air experience at CITY-TV and one of North America's first VJ's led MuchMusic to air on August 31, 1984. Previous to his move into television, he worked in radio as an on-air personality at CHYM Kitchener, CJBK London, and CHUM Toronto.

"There's an interesting disparity between MuchMusic and radio stations," Roberts explains, "and I think it's probably based on the fact that radio has been around so long and has been competing so intensely to carve out their share of the audience, they have it bred within them that they have to follow a certain strategy, which perhaps leads to this corporate mentality.

"MuchMusic ostensibly doesn't have any competition within the industry," Roberts continues, "with the exception of local video shows and CBC's Video Hits, but their programming is so narrow they can't compete with us in presenting music and videos.

"So given that, it's not likely we have a monopoly, but it just gives us a little more freedom to be able to play around with our formats - within our playlists and within our presentation style - to the extent where I think we can present a much freer atmosphere than any radio station would be allowed."

Not only does MuchMusic attempt to create an image through various marketing strategies and advertising campaigns, but also through the on-air personalities of the station, which obviously Roberts believes, "is where we build the biggest part of our image." Viewers line up to meet their

favourite VJ, when coast-to-coast VJ trips are organized, and they mail in thousands of letters each week.

"It's not like they're writing to a star," says Roberts, "They're writing to a friend essentially. Rather than being put up on a pedestal and be seen as something that should be worshipped, we just want to become part of people's everyday lives and myself, as a personality, to be considered a friend.

The heyday of AM radio had reached its peak when Roberts entered the field. At that time however, he knew what exactly was going on. "The DJ's were held up and viewed to be somewhat the same as what the VJ's are now. They were the stars and there was a certain idolatry that went along with that."

Roberts however, again sees a difference. "I don't know if formatted radio stations ever tried to become as personal as MuchMusic has become. Radio always went for a certain sound - for the whole station, one jock would sound very much like the next one."

Touching back to the VJ trips (twice a year, with each costing \$75,000), Roberts believes "you get a different perspective on Canada and its people." He has discovered that viewers, young and old alike, come out to say "hello."

According to a Nielson rating, taken a year ago, MuchMusic's biggest demographic landed between the ages of 24 and 35, certainly an ideal age bracket for advertisers, and also ideal for Roberts, who also hosts the Power Hour and the weekly Video Countdown.

"I'm 29, and I don't want to think the majority of my audience is 12 years younger than I am. I like to think they're 4 or 5 years younger - or the same age. So, from a personal standpoint - it was reassuring to hear we were playing to a higher demographic."

MuchMusic

WE'RE WITH YOU
& LOOKING FORWARD
TO 'MUCH MORE MUSIC'!



HAPPY 2ND ANNIVERSARY!

used, given today's radio attitudes, towards domestic product. "Radio programmers haven't been through the frustrations that a production person in Canada goes through, trying to get projects off the ground, trying to find distribution - once they finally have something they think is worth getting the financing for - and actually going through the



MuchMusic's second floor "brass" being interviewed by Erica Ehm.



VJ Christopher Ward doing interview with the Fabulous Thunderblnds.

Creating the image through awareness

The responsibility of creating and "constantly updating" the visual image of MuchMusic falls into the hands of Nancy Smith and the departments working under her tutelage.

Smith, the Director of Corporate Communications and Community relations and her division - which includes a graphics department, an "in-house ad agency" as well as the various publicity and on-air promotions personnel - project a "high visibility" friendly, non-corporate image.

"We decide what the message is that we're going to put across," says Smith, who has since, accepted a position with the Global Network. "When MuchMusic was launched, the message was 'it's here and here's how you can get it'. Now, we're trying to get our subscribers to watch it as opposed to describing it."

What Smith's group is trying to accomplish is "to create a habit," and that habit is lifestyle. "We're trying to get more people turned on to MuchMusic . . . rather than to . . . say . . . theirstereo."

Having concentrated on establishing this image, the first 2 previous years, MuchMusic has grabbed the attention of their subscribers, and now they must hold it. Key

heartbreak of trying to shoot it.

"So, as production people, we're trying to get something going here that is bigger and better all the time. We have a commitment to the artists, and to the whole scene - in a way that I think the radio programmer doesn't have - by the very nature of what he does, which is: records come through the door and he tries to spot which will be a hit. It's a different perspective altogether."

Those sentiments are also echoed by Martin (the two refer to each other as Mum and Dad), "and in terms of Canadian releases, it has really worked, because what we are doing is breaking down the regional barriers across Canada."

MTV Music Awards carried by MuchMusic

The Third Annual MTV Video Music Awards will be carried live from 2 locations (via satellite) New York City's Palladium and the Universal Amphitheatre in Los Angeles, by MuchMusic (Sept. 5). Host/presenters for the awards include Rod Stewart and Julian Lennon, who will assist in presenting 17 awards, including the Hall of Fame and Viewers' Choice Awards.

The General Category nominees were selected by more than 1700 members of the record and video music industries, who chose from 717 videos that were acquired and exhibited for the first time on MTV from May 2 of last year to May of this year. Nominees in the Professional Category were selected by over 200 professionals in video production.

Several of today's top name recording stars will perform their hits including Whitney Houston, Mr. Mister, Tina Turner, Genesis, Pet Shop Boys, 'til Tuesday, Van Halen, Simply Red, and The Monkees.

in this attempt is Susan Gravelle, National Promotions and Public Relations Manager, who coordinates the various contests with record companies, sponsors, and radio stations alike.

According to Gravelle, the station conducts "at least 2 contests a week," and the responses range from 4,000 entries to over 40,000, "which would involve the winner actually meeting the artist involved."

MuchMusic's Big Ticket broadcasts are usually simulcast coast-to-coast by radio stations. "The stations run promotions with their listenership all week," she explains, "leading up to the special."

"We're always encouraging our viewers to participate, and those that are most successful are those that offer the viewer the chance to meet with the artist - or just to sit down with them - or just touch them. You can always buy a concert ticket, but we try to create a dream promotion . . . something you really can't buy."

And the best part of Gravelle's job? "It's phoning a winner in Vancouver at 6 am, when it's 9 am here," she replies. But isn't that a little cruel? "Well, wouldn't you want to know first thing, if you won a trip to Japan to meet Bryan Adams?"

"...there's a re-evaluation of what video was for in the first place..."

John Martin



"What would have been a regional band that never would have got across the country, simply because the costs are too high, people like K.D. Lang and Jane Siberry, those kind of people who really had a big regional thing going. Well, all of a sudden, Vancouver knows who they are . . . and Halifax."

When MuchMusic increases their Canada to 20 percent, Martin says the only problem "will be that artists will have to then understand what a Canadian video is. Originally, it meant a Canadian artist with a video."

However, as with singles releases, now there is a 4-point breakdown. "What this will mean," adds Martin, "is that the big lads like Bryan Adams or Rush, who occasionally do everything outside Canada, will no longer have a Canadian video."

Choosing those videos on a week to week basis, "is not as difficult as you think," he continues. "There are 3 great videos - then there are 3 great videos with . . . okay, tunes. Then there are 3 great tunes with . . . okay, videos, and then there's a bunch of schlock you wouldn't be seen dead with."

"We've tried to build the service so there's a place for everything," he elaborates "So, if you're a metal fan, you'll see all the metal videos on the Power Hour - or if you like Barbra Streisand, we have Soft And Romantic."

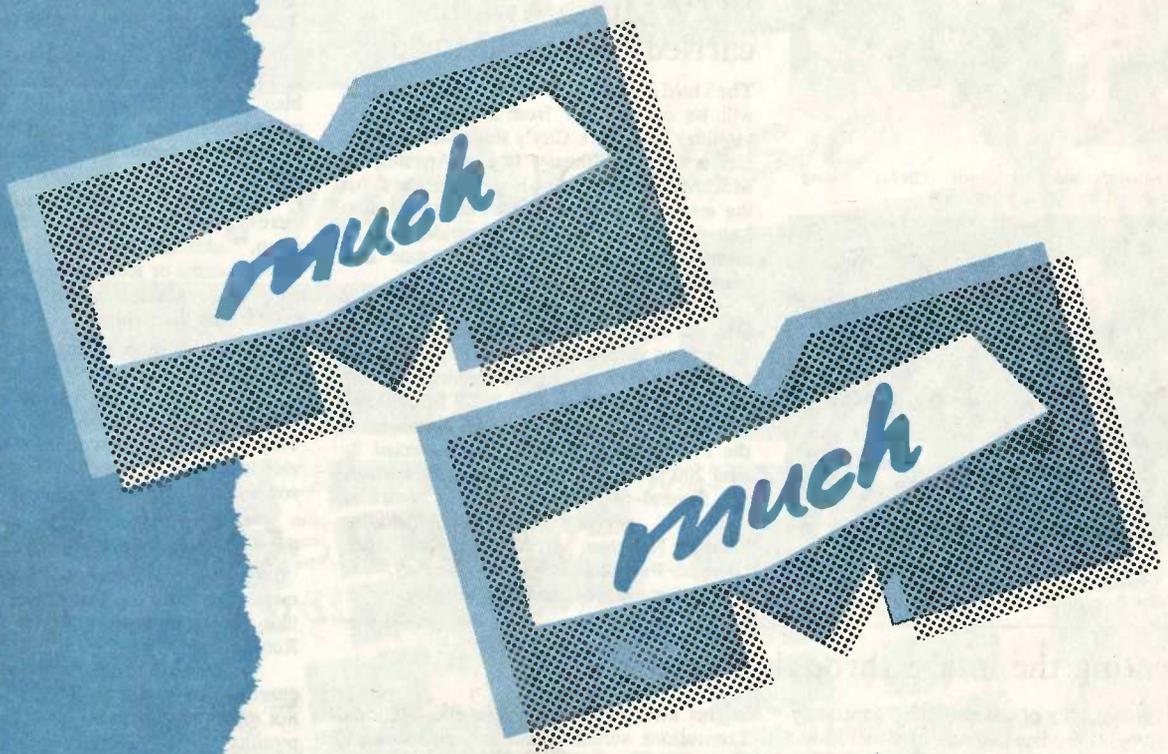
A glance at today's RPM 100 singles chart indicates over 20 percent of releases are not accompanied by a video, and in recent months several record company executives have questioned the expense - realizing a video can easily double the album promotion budget.

"What's happening at the moment is a re-evaluation in the industry," Martin ex-



Glass Tiger's Michael Hanson (l) and Wayne Patton being interviewed by Erica.

You're Two



Congratulations
And thanks for everything

wea
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OF WORKING
TOGETHER



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Records

MCA



ISLAND



MOTOWN



I.R.S.

plains. "People aren't cutting back - what they are doing is re-evaluating what the video was for in the first place - to sell records, which sometimes is forgotten."

Obviously, MuchMusic, under the guidance of Znaimer and Martin, has no qualms about playing videos without the support of radio - and the examples are quite numerous. Unfortunately however, for Martin, the polemic is also true.

"One of my favourite and personal pet hates," Martin confides, "was the Stevie Wonder video with Melba Toast that floats in the air . . . but it was a number one song all over the world, so, it's difficult to ignore that. I'm definitely not playing my taste here, I'm playing what people want to see."

The detractors of MuchMusic imply if radio is not "on a record" then it is for a

good reason. Martin, the transplanted Brit, replies, "If a person could be the arbitrator of people's tastes . . ."

He goes on to point out, "I think one of the joys of working in the music business is that the number of records you sell, tell you whether you're really good or not - and whether one person thinks somebody is substance-less or not - if they sell what happens to be a gold record - then somebody likes that band.

"You can't forcefeed people. You roll the dice on every record - that's the neat thing about this business. So, if there are a bunch of critics who think 'X band' is a bunch of wimp jerks - and they shouldn't be allowed to pick away at a musical instrument - then, tough. I'm sure the guys are laughing all the way to the bank."

MuchMusic is very similar to a fine tapestry - each thread interwoven with great purpose - to appear, when viewed collectively, as one - each colour providing the viewer with a representation of what the artisan can only, at one time, have imagined.

As Znaimer predicts, "We will all flourish if the videos get progressively a little longer, and move more and more into storytelling . . ."

On-air news team expanded at Much

When Moses Znaimer was having discussions with the executives of MTV during MuchMusic's formative years, he was quite adamant to have included in his show both news and information. He believes these inclusions constitute the difference between a video channel and a music station.

Each hour MuchMusic broadcasts 5 minutes of News Flash, which is hosted by Denise Donlon. Originally, it was delivered by Jeanne Beker and aired pre-recorded.



News Flash hosts Denise Donlon and Michael Rhodes - beefing up on-air news.

One of the most imminent changes was to present the news live and this year one of the major "improvements," according to John Martin, Director of Music Programming, is the expansion of the on-air news team and research staff.

Donlon (who replaced Beker) has been writing, editing and presenting News Flash since leaving her previous position at Sam Feldman's Vancouver offices, she will be joined by ex-Toronto Rocks producer Mike Rhodes and another Feldman alumni, Kim Champness.

In addition to receiving news and information from their stringers across the country, the MuchMusic news team doesn't hesitate to broadcast independently produced news stories.

According to Donlon, the cable companies and community video shows constantly send in videotapes "and ask if we can use the story "and quite often we'll put the person on the air. That way," she explains, "we can connect parts of the country where we don't have a stringer."

Donlon admits there is a bias in her reporting and "it's in favour of rock 'n' roll. I mean rock 'n' roll isn't bad or detrimental or damaging but I make sure to check out all sides of the story first."



MUCH MORE THAN MUSIC

HAYWIRE

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"STANDIN' IN LINE"

the second hit single from
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BAD BOYS

now in heavy rotation on
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ATTIC

Experience, instinct and taste - producers

A video - is it a good piece of television programming? That's the primary concern of producers Michael Heydon and Anne Howard. Naturally however, there are other considerations. For instance - whether the song is good or not - and when you've seen over 6,000 videos, your selection could be quite jaded.

"The video doesn't have to be a radio hit," explains Senior Producer Heydon. "We base our decisions on instinct, taste and our experience." The criteria for selection has changed since the days when videos were



Producers Simon Evans and Anne Howard.

chosen for a weekly one hour show.

"I think videos, like most things, are average," Howard suggests. "There are a few brilliant videos, but you can't count on them. We can go for weeks without seeing one that's great.

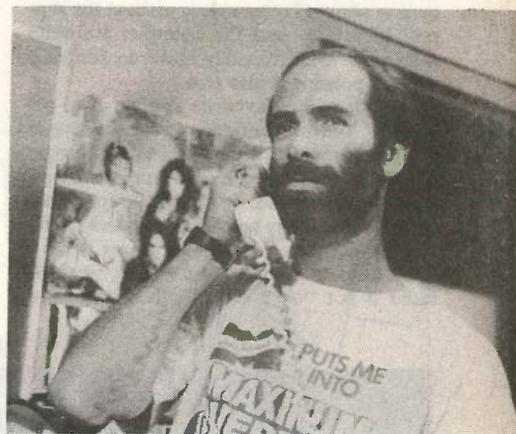
"So, I guess the quality of video perhaps has slipped a little, going from 1 hour a week to 8 hours a day . . . I mean, you have to fill time, but I think we do it responsibly. We don't play garbage - unless of course, the garbage happens to be a Bruce Springsteen video or somebody of that ilk."

Heydon adds; "It's like the Rolling Stones' videos of a few years back. The record company's attitude was 'Hey, it's the Stones. They don't have to do anything else, and they knew it, so they didn't.'" That was back in the days when people weren't spending hundreds of thousands on videos, because now, continues Howard, "the Stones' videos are pretty high class pieces of work."

The apparent decline in superstar video product neither worries Heydon nor Howard. "There are some groups," says Heydon "that shouldn't even make videos . . . and I'm not going to say who they are."

"In a sense," elaborates Howard, "it may give other bands more of an opportunity (for airplay) and although the production of video has levelled off the record companies aren't going to stop making them because it has been proven that videos do make a difference in sales. The only time they don't make a difference is when the record company makes a mistake."

Both Heydon and Howard agree that over the years, the independently released videos are usually more creative and imaginative. "They know their videos have to be unique," says Heydon. "That's where the good ideas come from - and the big leaguers



Producer Michael Heydon.

steal them."

With regard to their Cancon commitment, which includes programming those independent releases, Heydon admits, "We're not really doing anybody any real favours. It's just the fact that the Canadian music scene is getting really quite healthy out there."

"We do as much as we can to play an independent production," concludes Howard, "at least once and even if it's lousy, and yes, some lousy stuff does get on - but we feel it's important."

" . . . progressive . . . "

Bob Ansell - PolyGram Canada

I'm a big supporter of MuchMusic, I believe it is one of the best things that has happened to the business. I think MuchMusic has picked up the slack where radio has really let the industry down. What I really find amazing is that an national service can actually be more progressive and more experimental than regional radio stations.



Some people say that's only because there isn't any competition - but I see more acts and get turned on to more tune via MuchMusic then I do on radio and I think that's a pretty sad reflection on where radio's at today.

It's also incredible the amount of impact that Much has on some of the smaller markets - the markets that don't have access to strong signals. Much enables these markets to pick up on bands they might not have become familiar with through radio.

I feel that MuchMusic is fantastic and there mix is commendable, really commendable.

Keep rockin'

muchmusic

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THERE IS NEVER 2



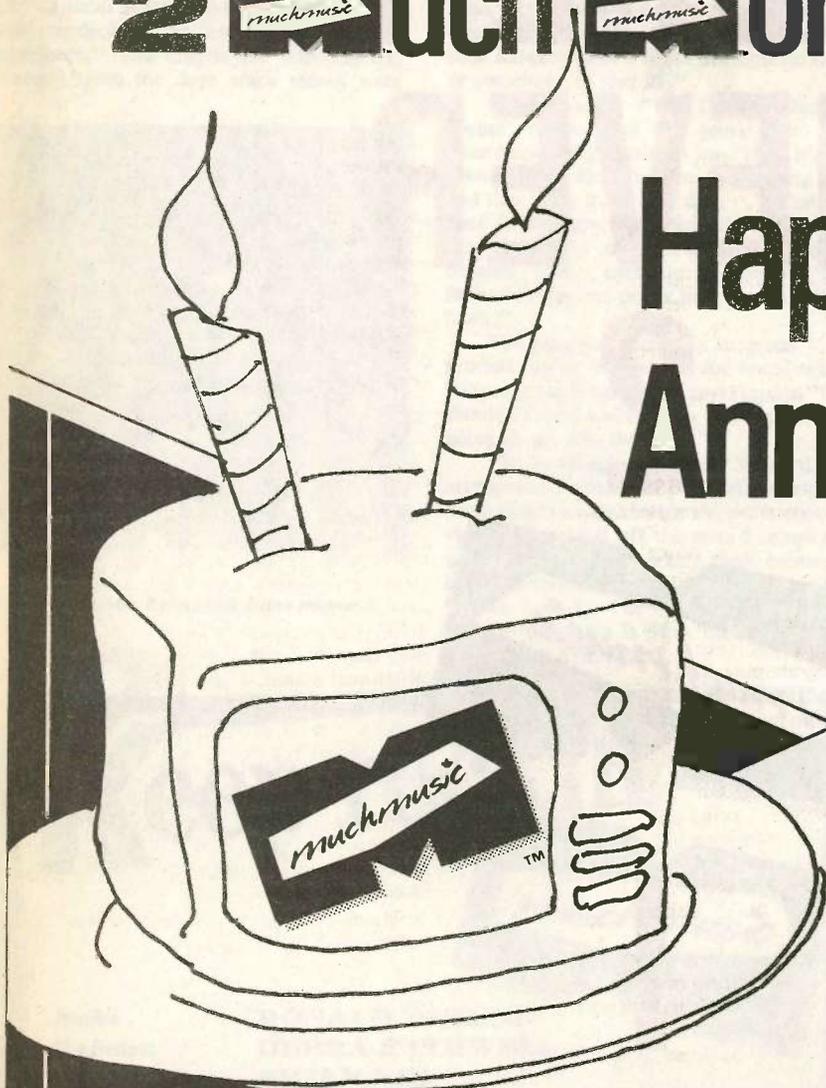
CONGRATULATIONS ON YOUR 2nd BIRTHDAY
FROM YOUR FRIENDS AT

RCA/ARIOLA

Coming soon: **THE PARACHUTE CLUB - 'LOVE IS FIRE'**
from the forthcoming album **'SMALL VICTORIES'**

2 *muchmusic* much *muchmusic* music
2 *muchmusic* much *muchmusic* more success

Happy 2nd
Anniversary



FROM THE
GANG AT



P.S. BONNE CHANCE ON
THE LAUNCHING OF



SEPT. 2, '86

RECORDS

A few words of wisdom . . . from the industry!!

" . . . alternative force . . . "

Bob Roper - WEA Music

During the past 3 years, every music video produced by one of our domestic Canadian artists, has been programmed by MuchMusic. Artists such as Honeymoon Suite and Idle Eyes, owe a part of their success to these unique and innovative people. As the avenues to break new artists are closing rapidly, it's nice to know this alternative force exists and thrives.



" . . . a key tool . . . "

Cameron Carpenter - Motown Records

With the recent changes in radio, MuchMusic has quickly become a key tool in the marketing of a new artist as well as a visual outlet for the superstars. We have been very fortunate for the liberal and aggressive attitude Much has shown towards all artists be they country, rap, black, white, yellow, metal or whatever.



Keep Jammin' . . .!!!

" . . . creates stars . . . "

Art Graham - CBS Records

When Much started, I was a total believer, because it provided an avenue to get airplay on an item that radio may not have been interested in initially. I think Much creates a lot of impact on these types of records, particularly when radio has so much product, or the song isn't a high priority. Video exposure can make a difference between selling a couple of thousand units to 10,000 units. For example, Gowan, Platinum Blonde - because the visuals on these artists were so strong.



I certainly believe that the music video aspect and the fact that we have an outlet like Much, has been a tremendous assist in making stars in this country. The only thing I would hate to see happen to Much is for them to go too mainstream - to the point where they're only playing those hits played on the radio.

" . . . a major role . . . "

Paul Orescan - I.R.S. Records

Happy Birthday MuchMusic! Only a couple years on the scene and you've proven to be a pioneering force in introducing and establishing artists both International and Canadian.

You've played a major role in giving "face," introducing and establishing many of our artists such as The Fine Young Cannibals, Belinda Carlise, The Alarm and Doctor And The Medics. With the majority of radio becoming more conservative, you manage to balance programming the innovative, the sometimes bizarre along with the hits!

All the best! Keep on the cutting edge of music and music video.



" . . . a great asset . . . "

Laura Bartlett - Virgin Records

On the occasion of MuchMusic's second anniversary, we should all be thankful for such a progressive video medium. Their refreshing approach to programming is an important catalyst to many new and breaking bands.

While they support many of our mainstream acts, they have also been key supporters of our alternative acts, Malcolm McLaren, Cabaret Voltaire to name only 2.

With the launch of Musique Plus, the daily/weekly feature programming and promotions, MuchMusic is certainly a great asset to Virgin and its artists.

"Much" continued success . . . !!



" . . . avenue of exposure . . . "

Peter Vitols - Duke Street Records

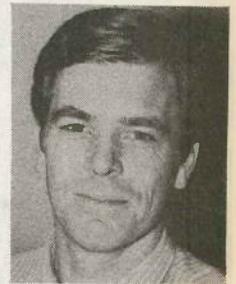
Happy Birthday and thanks for your tremendous support from day one for Duke Street acts. You have provided an avenue of exposure for all types of artists, and have proven that the music doesn't have to be all that safe to have broad appeal. It just needs to be exposed. By the way, when are you moving into the new place - and when is the party? We'll be there to help you celebrate.



" . . . launching careers . . . "

Jim Fotheringham - RCA Records

MuchMusic has been a boon to the Canadian music industry in that we finally have a truly national music network. In giving new artists, coast to coast exposure for the first time, MuchMusic has been instrumental in breaking and establishing developing acts. It has been getting more difficult over the past year or so to break new acts, and in some cases getting exposure even for established acts. This is where MuchMusic performs what I think is an important function - and exposure on this well-watched network - does pay off with record sales.

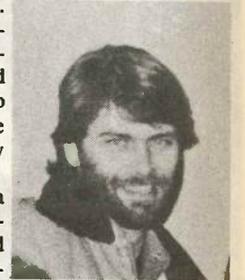


" . . . street-wise . . . "

Jim Monaco - A&M Records

MuchMusic personifies the scope of music video: courageous, concerned, co-operative and consistent. Reliable and responsive, they set an international standard by their capacity to remain street-wise while shaping new stars.

MuchMusic is a major force in Canadian music and lifestyle and their attitude, reflected in programming generates specific and unique support of domestic talent.



" . . . invaluable . . . "

Lindsay Gillespie - Attic Records

There is no question that MuchMusic can be invaluable when building a new act. Recently, while shooting a second video for Haywire, we needed a crowd scene. The majority of the extras who turned up were young, and female. Each and every one had a favourite band member, and they were all familiar with the group because of the first video. What is even more important though, is that they all could relate the video to the song - and that's how we sell records. With so many new acts emerging today, it's imperative that the consumer be able to put a face or faces to the name."



**We're
Behind You
All the Way**



Congratulations from

Virgin

RECORDS CANADA

REMIKO ALBUMS

September 6, 1986

Record distributor code

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

Compiled weekly from record store, radio station and record company reports.

- | | | | | | | | | | | | |
|----|----|------|--|----|----|------|---|-----|-----|------|---|
| 1 | 1 | (10) | MADONNA
True Blue (Sire)
92-54421-P (Cassette 92-54424-P) | 35 | 36 | (16) | OUTFIELD
Play Deep (Columbia)
FC-40027-H (Cassette FCT-40027-H) | 68 | 79 | (4) | GEORGE THOROGOOD
Live (EMI America)
ST17214-F (Cassette 4XT17214-F) |
| 2 | 2 | (13) | GENESIS
Invisible Touch (Atlantic)
78-16411-P (Cassette 78-16414-P) | 36 | 30 | (19) | THE ART OF NOISE
In Visible Silence (Chrysalis)
CHS-41528-J (Cassette CHSC-41528-J) | 69 | 88 | (2) | RUN/D.M.C.
Raising Hell (London)
830-377-1-Q (Cassette 830-377-4-Q) |
| 3 | 3 | (16) | PETER GABRIEL
So (Geffen)
XGHS-24088-P (Cassette M5-24088-P) | 37 | 56 | (4) | BANANARAMA
True Confessions (London)
828-013-1-Q (Cassette 828-013-4-Q) | 70 | NEW | | PAUL McCARTNEY
Press To Play (Capitol-MPL)
PJAS12475-F (Cassette 4JAS12475-F) |
| 4 | 4 | (10) | EURYTHMICS
Revenge (RCA)
AJL1-5847-N (Cassette AJK1-5847-N) | 38 | 37 | (9) | GORDON LIGHTFOOT
East Of Midnight (Warner Bros)
92-54821-P (Cassette 92-54824-P) | 71 | 67 | (23) | JUDAS PRIEST
Turbo (Columbia)
OC-40158-H (Cassette OCT-40158-H) |
| 5 | 7 | (13) | TOP GUN
Soundtrack (Columbia)
SC-40323-H (Cassette SCT-40323-H) | 39 | 34 | (19) | HOWARD JONES
Action Replay (WEA)
96-04661-P (Cassette 96-04664-P) | 72 | 74 | (6) | BLOW MONKEYS
Animal Magic (RCA)
PL 70910-N (Cassette PK 70910-N) |
| 6 | 6 | (12) | KIM MITCHELL
Shakin' Like A Human Being (Alert)
BD-1004-W (Cassette BD4-1004-Q) | 40 | 40 | (12) | DAVID FOSTER
David Foster (Atlantic)
78-16421-P (Cassette 96-04774-P) | 73 | 69 | (33) | MIAMI SOUND MACHINE
Primitive Love (Epic)
FE-40131-H (Cassette FET-40131-H) |
| 7 | 5 | (66) | WHITNEY HOUSTON
Whitney Houston (Arista)
ALB-8212-N (Cassette AC8-8212-N) | 41 | 46 | (17) | JERMAINE STEWART
Frantic Romantic (Virgin)
VL-2365-W (Cassette VL4-2365-W) | 74 | 66 | (16) | NEIL DIAMOND
Headed For The Future (Columbia)
OC-40368-H (Cassette OCT-40368-H) |
| 8 | 8 | (26) | ROBERT PALMER
Riptide (Island)
ISL-1066-J (Cassette ISC-1066-J) | 42 | 35 | (26) | JENNIFER RUSH
Jennifer Rush (Epic)
FE-40291-H (Cassette FET-40291-H) | 75 | 75 | (26) | ALABAMA
Greatest Hits (RCA)
AHL11-770-N (Cassette AHK1-7170-N) |
| 9 | 11 | (10) | ROD STEWART
Rod Stewart (Warner Bros)
92-54461-P (Cassette 92-54464-P) | 43 | 42 | (14) | EL DEBARGE
El DeBarge (Gordy)
GOR-6181-J (Cassette GORC-6181-J) | 76 | 85 | (3) | UB40
Rat In The Kitchen (Virgin)
VL-2389-W (Cassette VL-4-2389-W) |
| 10 | 14 | (9) | STEVE WINWOOD
Back In The High Life (Island/WEA)
92-54481-P (Cassette 92-54484-P) | 44 | 43 | (33) | FINE YOUNG CANNIBALS
Fine Young Cannibals - (I.R.S.)
IRS-5683-J (Cassette IRS-5683-J) | 77 | 80 | (8) | THE JETS
The Jets (MCA)
MCA-5667-J (MCAC-5667-J) |
| 11 | 9 | (18) | BILLY OCEAN
Love Zone (Jive)
JV-90741-H (Cassette JVT-90741-H) | 45 | 45 | (5) | NEIL YOUNG
Landing On Water (Geffen)
XGHS-24109-P (Cassette M5 24109-P) | 78 | 78 | (18) | JOURNEY
Raised On Radio (Columbia)
OC-39936-H (Cassette OCT-39936-H) |
| 12 | 10 | (10) | WHAM
Music From The Edge Of Heaven (Columbia)
OC-40285-H (Cassette OCT-40285-H) | 46 | 44 | (30) | HONEYMOON SUITE
The Big Prize (WEA)
25-28241-P (Cassette 25-28244-P) | 79 | 70 | (29) | LEVEL 42
World Machine (Polydor)
POLFR-2009-Q (Cassette POLR4-2009-Q) |
| 13 | 13 | (9) | DAVID LEE ROTH
Eat 'Em And Smile (Warner Bros)
92-54701-P (Cassette 92-54704-P) | 47 | 51 | (7) | MONKEES
Then And Now (Arista)
AL9-8432-N (Cassette AC9-8432-N) | 80 | 81 | (5) | ANDREAS VOLLENWEIDER
Down To The Moon (EMI)
FM42255-H (Cassette FMT42255-H) |
| 14 | 12 | (23) | BOB SEGER
Like A Rock (Capitol)
ST-12398-F (Cassette 4XT-12398-F) | 48 | 59 | (3) | DARYL HALL
Three Hearts (RCA)
AJL1-7196-N (Cassette AJK1-7196-N) | 81 | 73 | (23) | JOE JACKSON
Big World (A&M)
SP-6021-W (Cassette CS-6021-W) |
| 15 | 39 | (3) | LIONEL RICHIE
Dancing On The Ceiling (Motown)
MOX - 6158-J (Cassette MOXC-6158-J) | 49 | 48 | (12) | THE CURE
Standing On The Beach (Elektra)
96-04771-P (Cassette 96-04774-P) | 82 | NEW | | DON JOHNSON
Heartbeat (Epic)
OE40366-H (Cassette OET40366-H) |
| 16 | 15 | (20) | SIMPLY RED
Picture Book (Elektra)
96-04521-P (Cassette 96-04524-P) | 50 | 50 | (6) | BOB DYLAN
Knocked Out Loaded (Columbia)
OC 40439-H (Cassette OCT 40439-H) | 83 | 76 | (4) | BIG COUNTRY
The Seer (Vertigo)
826-844-1-Q (Cassette 826-844-4-Q) |
| 17 | 16 | (22) | PET SHOP BOYS
Please (EMI America)
PW-17193-F (Cassette 4PW-17193-F) | 51 | 53 | (11) | RUTHLESS PEOPLE
Soundtrack (Epic)
SE-40398-H (Cassette SET-40398-H) | 84 | NEW | | TOTO
Fahrenheit (Columbia)
FC40273-H (Cassette FCT40273-H) |
| 18 | 18 | (12) | AC/DC
Who Made Who (Atlantic)
78-16501-P (Cassette 78-16504-P) | 52 | 52 | (9) | QUEEN
A Kind Of Magic (Capitol)
SMAS-12476-F (Cassette 4XJ-12476-F) | 85 | 84 | (17) | M+M
The World Is A Ball (Current)
WAVE-6-N (Cassette WIND-6-N) |
| 19 | 17 | (28) | GLASS TIGER
The Thin Red Line (Capitol)
ST-6527-F (Cassette 4XT-6527-F) | 53 | 41 | (15) | THE FIXX
Walkabout (MCA)
MCA - 5705-J (Cassette - MCAC-5705-J) | 86 | 86 | (14) | JEFFREY OSBORNE
Emotional (A&M)
SP-5103-W (Cassette CS-5103-W) |
| 20 | 21 | (21) | JANET JACKSON
Control (A&M)
SP-5106-W (Cassette CS-5106-W) | 54 | 49 | (24) | ROLLING STONES
Dirty Work (Rolling Stone)
OC-40250-H (Cassette OCT-40250-H) | 87 | 87 | (3) | BOYS DON'T CRY
Boys Don't Cry - (Mercury)
830-020-1-Q (Cassette - 830-0240-4-Q) |
| 21 | 19 | (16) | PATTI LABELLE
Winner In You (MCA)
MCA-5737-J (Cassette MCAC-5737-J) | 55 | 47 | (30) | BANGLES
Different Light (Columbia)
FC-40039-H (Cassette FCT-40039-H) | 88 | NEW | | TRIUMPH
Sport Of Kings (MCA)
MCAS5786-J (Cassette MCAC5786-J) |
| 22 | 22 | (24) | VAN HALEN
5150 (Warner Bros)
92-52941-P (Cassette 92-52944-P) | 56 | 64 | (5) | R.E.M.
Life's Rich Pageant (I.R.S.)
IRS5783-J (Cassette IRS5783-J) | 89 | 93 | (2) | THE KARATE KID II
Soundtrack (CBS)
SW40414-H (Cassette SWT40414-H) |
| 23 | 20 | (11) | TOM COCHRANE & RED RIDER
Tom Cochrane & Red Rider (Capitol)
ST-12484-F (Cassette 4XT-12484-F) | 57 | 57 | (25) | FABULOUS THUNDERBIRDS
Tuff Enuff (CBS)
FZ-40304-H (Cassette FZT-40304-H) | 90 | NEW | | PAUL SIMON
Graceland (Warner Bros)
92-54471-P (Cassette 92-54474-P) |
| 24 | 24 | (17) | LUBA
Between The Earth And The Sky (Capitol)
ST-12472-F (Cassette 4XT-12472-F) | 58 | 58 | (65) | DIRE STRAITS
Brothers In Arms (Vertigo)
VOG-1-3357-Q (Cassette VOG4-13357-Q) | 91 | NEW | | AIR SUPPLY
Hearns In Motion (Arista)
AL9-8426-N (Cassette AC9-8426-N) |
| 25 | 27 | (9) | BELINDA CARLISLE
Belinda (I.R.S.)
IRS-5741-J (Cassette IRSC-5741-J) | 59 | 71 | (2) | HUEY LEWIS & THE NEWS
Fore (Chrysalis)
CHX41534-J (Cassette 24-09484-P) | 92 | 92 | (8) | QUEENSRYCHE
Rage For Order (EMI America)
ST-17197-F (Cassette 4XT-17197-F) |
| 26 | 26 | (12) | CHRIS deBURGH
Into The Light (A&M)
SP-5121-W (Cassette CS-5121-W) | 60 | 68 | (4) | VAN MORRISON
No Guru No Method No Teacher (Mercury)
830-077-1-Q (Cassette 830-077-4-Q) | 93 | 91 | (43) | INXS
Listen Like Thieves (Atlantic)
78-12771-P (Cassette 78-12774-P) |
| 27 | 31 | (7) | PETER CETERA
Solitude/Solitaire (Warner Bros)
92-54741-P (Cassette 92-54744-P) | 61 | 60 | (17) | GTR
GTR (Arista)
ALB-8400-N (Cassette ALK-8400-N) | 94 | 95 | (2) | ALPHAVILLE
Afternoons In Utopia (WEA)
34-08481-P (Cassette 24-09484-P) |
| 28 | 29 | (8) | THE SMITHS
The Queen Is Dead (Sire)
92-54261-P (Cassette 92-54264-P) | 62 | 62 | (27) | DAN SEALS
Won't Be Blue Anymore (EMI America)
ST-17166-F (Cassette 4XT-17166-F) | 95 | 82 | (19) | DEPECHE MODE
Black Celebration (Sire)
92-54291-P (Cassette 92-54294-P) |
| 29 | 28 | (34) | MIKE & THE MECHANICS
Mike & The Mechanics (Atlantic)
78-12871-P (Cassette 78-12874-P) | 63 | 54 | (30) | PRETTY IN PINK
Soundtrack (A&M)
SP-5113-W (Cassette CS-5113-W) | 96 | 96 | (18) | MOODY BLUES
The Other Side Of Life (Threshold)
PDS1-6428-Q (Cassette PDS41-6428-Q) |
| 30 | 23 | (13) | NU SHOOZ
Poolside (Atlantic)
78-16471-P (Cassette 78-16474-P) | 64 | 61 | (15) | CHALK CIRCLE
The Great Lake (Duke Street)
DSR41024-J (Cassette DSR4-41024-J) | 97 | 97 | (14) | EYE EYE
Just In Time To Be Late (Duke Street)
DSR31025-J (Cassette DSR4-31025-J) |
| 31 | 25 | (60) | HEART
Heart (Capitol)
ST-12410-F (Cassette 4XT-12410-F) | 65 | 55 | (41) | MR. MISTER
Welcome To The Real World (RCA)
NFL1-8045-N (Cassette NFK1-8045-N) | 98 | 98 | (7) | TALK TALK
It's My Mix (EMI America)
ST 6542-F (Cassette 4XT 6542-F) |
| 32 | 38 | (5) | BILLY JOEL
The Bridge (Columbia)
OC40402-H (Cassette OCT40402-H) | 66 | 65 | (14) | BILL COSBY
The Of You With Or Without Children (Geffen)
XGHS-24104-P (Cassette M5-24104-P) | 99 | 99 | (8) | 54-40
54-40 (Reprise)
92-54401-P (Cassette 92-54404-P) |
| 33 | 32 | (78) | PHIL COLLINS
No Jacket Required (Atlantic)
78-12401-P (Cassette 78-12404-P) | 67 | 63 | (22) | PRINCE & THE REVOLUTION
Parade (Paisley Park)
92-53951-P (Cassette 92-53954-P) | 100 | 77 | (8) | LABYRINTH
Soundtrack (EMI America)
SV-17206-F (Cassette 4XV-17206-F) |
| 34 | 33 | (20) | HAYWIRE
Bad Bad Boys (Attic)
LAT-1220-W (Cassette CAT-1220-W) | | | | | | | | |



COUNTRY SINGLES

September 6, 1986

Record distributor code

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

- | | | | | | |
|------------|---|------------|--|-----------|--|
| 1 2 (16) | YOU'RE THE LAST THING I NEED TONIGHT
John Schneider - MCA - 5287-J
(LP) A Memory Like You - MCA - 5668-J | 21 23 (8) | YOU MADE A ROCK OF A ROLLING STONE
Oak Ridge Boys - MCA 52873-J
(LP) Seasons - MCA 5714-J | 41 49 (5) | SO THIS IS LOVE
Charly McClain - Epic 34 06167-H
(LP) Radio Heart FE39871-H |
| 2 3 (12) | HEARTBEAT IN THE DARKNESS
Don Williams - Capitol - 5588-F
(LP) New Moves - ST-12440-F | 22 24 (9) | YOU CAN'T HIDE FROM LOVE
Stoker Bros - Little Devil LD-108
(LP) N/A | 42 50 (5) | HEADS YOU WIN (Tails I Lose)
Anita Ferras - Savannah SRS843-N
(LP) N/A |
| 3 5 (12) | DESPERADO LOVE
Conway Twitty - Warner Bros - 92-86927-P
(LP) Fallin For You For Years - 92-54801-P | 23 11 (14) | WILL THE WOLF SURVIVE
Waylon Jennings - MCA - 52830-J
(LP) Will The Wolf Survive - MCA-5688-J | 43 45 (5) | SINCE I FOUND YOU
Sweethearts Of Rodeo - Columbia 38 06166-H
(LP) Sweethearts Of The Rodeo CEP40406-H |
| 4 4 (10) | COUNT ON ME
The Statler Brothers - Mercury - 884 7 21-7-Q
(LP) Four For The Show - 422-826-782-1-Q | 24 26 (8) | THAT'S HOW YOU KNOW
Nicolette Larson w/Steve Wariner MCA 52839-J
(LP) Rose Of My Heart MCA 5719-J | 44 47 (4) | TOO MANY TIMES
E.T. Conley/Anita Pointer - RCA 14380-N
(LP) Too Many Times AHL1-5859-N |
| 5 8 (8) | SOMETIMES A LADY
Eddy Raven - RCA - PB-14319-N
(LP) N/A | 25 14 (14) | SAVIN' MY LOVE FOR YOU
Pake McEntire - RCA - PB-14336-N
(LP) Too Old To Grow Up Now - AEL1-5809-N | 45 55 (3) | DIGGIN' UP BONES
Randy Travis - Warner Bros 92-86497-P
(LP) Storms Of Life 92-54351-P |
| 6 7 (12) | STRONG HEART
T.G. Sheppard - Columbia - 38-05905-H
(LP) It Still Rains In Memphis - FC-40310-H | 26 30 (10) | WORKING CLASS MAN
Lacy J. Dalton - Columbia 38-06098-H
(LP) N/A | 46 46 (4) | WOULDN'T YOU LOVE US TOGETHER AGAIN
Family Brown - RCA - PB50882-N
(LP) N/A |
| 7 13 (9) | GOT MY HEART SET ON YOU
John Conlee - Columbia - 38-06104-H
(LP) Harmony - FC-40257-H | 27 32 (6) | SECOND TO NONE
Rosanne Cash - Columbia 38 06159-H
(LP) N/A | 47 52 (4) | IT'LL BE ME
Exile - Epic - 34 06229-H
(LP) Greatest Hits - FE40401-N |
| 8 10 (11) | STAND A LITTLE RAIN
Nitty Gritty Dirt Band - Warner Bros - 92-86907-P
(LP) Twenty Years Of Dirt - 92-53821-P | 28 34 (6) | BOTH TO EACH OTHER
Eddie Rabbitt/Juice Newton RCA PB 14377-N
(LP) Rabbitt Trax AHL1 7041-N | 48 54 (3) | HONEYCOMB
Gary Morris - Warner Bros 92-86547-P
(LP) Plain Brown Wrapper 92-54381-P |
| 9 9 (12) | I'M TAKING CARE OF MYSELF
Carroll Baker - Tembo - TS-8603-N
(LP) Heartbreak In Happiness - TNT-4328-N | 29 19 (15) | NOBODY IN HIS RIGHT MIND
George Strait - MCA - 52817-J
(LP) No. 7 - MCA - 5750-J | 49 53 (4) | CHEAP LOVE
Juice Newton - RCA - PB14417-N
(LP) Old Flame - AHL1 5493-N |
| 10 15 (8) | LITTLE ROCK
Reba McEntire - MCA - 52848-J
(LP) N/A | 30 38 (5) | CRY
Crystal Gayle - Warner Bros 92 86897-P
(LP) Straight To The Heart 92 54051-P | 50 59 (2) | DIDN'T WE
Lee Greenwood - MCA 52896-J
(LP) Streamline MCA5622-J |
| 11 16 (8) | GUITARS, CADILLACS
Dwight Yoakam - Warner Bros - 92 86887-P
(LP) 92-53721-P | 31 31 (8) | BLUE UMBRELLA
Albert Hall - Quality - Q2473
(LP) Blue Moon Cafe - SV-2137 | 51 NEW | HOMEGROWN
Double Eagle Band - Book Shop - BSR730-N
(LP) N/A |
| 12 12 (12) | A FRIEND IN CALIFORNIA
Merle Haggard - Epic - 34-06097-H
(LP) A Friend In California - FE-40282-H | 32 35 (6) | TEN FEET AWAY
Keith Whitley - RCA 14363-N
(LP) N/A | 52 56 (3) | DON'T GROW OLD ALONE
Cole Younger Band - Academy 4538
(LP) N/A |
| 13 6 (16) | ROCKIN' WITH THE RHYTHM OF THE RAIN
The Judds - RCA - PB-14362-N
(LP) Rockin' With The Rhythm - AHL1-7042-N | 33 39 (6) | MAGIC IN THE MOON
Honky Tonk Heroes - High Octane 3 4563
(LP) N/A | 53 NEW | NO ONE MENDS A BROKEN HEART
Barbara Mandrell - MCA - 52900-J
(LP) Moments - MCA - 5769-J |
| 14 17 (9) | COUNTRY STATE OF MIND
Hank Williams Jr. - Warner Bros - 92-86918-P
(LP) Montana Cafe - 92-54121-P | 34 40 (5) | DOO-WAH DAYS
Mickey Gilley - Epic 34 06184-H
(LP) One And Only - FE40353-H | 54 58 (3) | WHEN WE'RE TOGETHER
Bruce Golden - Snocan SC336
(LP) N/A |
| 15 7 (14) | I'VE GOT A NEW HEARTACHE
Ricky Skaggs - Epic - 34-95898-H
(LP) Live In London - FE-40103-H | 35 36 (7) | THIS COULD BE SERIOUS
The Good Brothers - Savannah SRD844-N
(LP) Delivering The Goods SR L9828-N | 55 NEW | I'M TRYING NOT TO FORGET YOU
Willie Nelson - Columbia - 38-06246-H
(LP) The Promiseland - FC40327-H |
| 16 18 (9) | GUITAR TOWN
Steve Earle - MCA - 52851-J
(LP) Guitar Town - MCA-5713-J | 36 42 (3) | A GIRL LIKE EMMYLOU
Southern Pacific - Warner Bros 92-86477-P
(LP) Kibibilly Hill 92-54091-P | 56 NEW | THE PAGES OF MY MIND
Ray Charles - Columbia - 38-06172-H
(LP) From The Pages Of My Mind - FC-40338-H |
| 17 22 (7) | ALWAYS HAVE ALWAYS WILL
Jenifer Fricke - Columbia 38-06144-H
(LP) Black/White - FC-40383-H | 37 37 (9) | LOVE SWEET LOVE
Terry Carisse - Savannah SRS841-N
(LP) None Of The Feeling Is Gone SRL9827-N | 57 60 (2) | MEM'RIES (Are The Hardest Part)
George Carone - Golden Eagle GE146
(LP) N/A |
| 18 20 (8) | IN LOVE
Ronnie Milsap - RCA PB14365-N
(LP) Lost In The Fifties - AHL1-7194-N | 38 43 (4) | PRETTY DIAMOND RING
The Mersey Brothers - MRS1066
(LP) N/A | 58 NEW | HONKY TONK CROWD
John Anderson - Warner Bros - 92-86397-P
(LP) Countryfied - 92-53731-P |
| 19 21 (8) | LONELY ALONE
Forester Sisters - Warner Bros - 92-86877-P
(LP) The Forester Sisters - 92-53141-P | 39 44 (3) | SUMMER NIGHTS
The Ellis Family Band - A.M.I. 1944
(LP) Summer Nights - A.M.I. 1508 | 59 NEW | GREEK SAILOR
Ken Harris - Samantha - SMR103
(LP) N/A |
| 20 25 (7) | JUST ANOTHER LOVE
Tanya Tucker - Capitol 5604-F
(LP) Girls Like Me ST-12474-F | 40 51 (3) | ORDINARY PEOPLE
Bootleg - Rana RR008
(LP) N/A | 60 NEW | STARTING OVER AGAIN
Steve Wariner - MCA - 52837-J
(LP) Life's Highway - MCA - 5672-J |

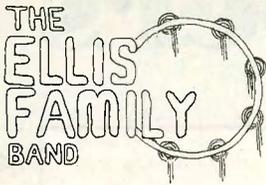
Record distributor code

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



ADULT CONTEMPORARY

- | | | | | | |
|-----------|--|------------|---|-----------|---|
| 1 2 (10) | INVISIBLE TOUCH
Genesis - Atlantic - 78-94077-P
(LP) Invisible Touch - 78-16411-P | 11 15 (5) | HIGHER LOVE
Steve Winwood - Island/WEA 92 87197-P
(LP) Back In The High Life 92 54481-P | 21 14 (7) | ANYTHING FOR LOVE
Gordon Lightfoot - Warner Bros 92-8655-P
(LP) East Of Midnight 92-54831-P |
| 2 3 (8) | PAPA DON'T PREACH
Madonna - Sire - 92-86607-P
(LP) True Blue - 92-54421-P | 12 16 (4) | SWEET LOVE
Anita Baker - Electra - 96-95577-P
(LP) Rapture - 96-04441-P | 22 22 (3) | GIMME IT ALL
The Men - Glamorous GR7001
(LP) N/A |
| 3 4 (6) | DANCING ON THE CEILING
Lionel Richie - Motown 1843-J
(LP) Dancing On The Ceiling MOX 6158-J | 13 8 (12) | LOVE TOUCH
Rod Stewart - Warner Bros - 92-8668-P
(LP) Rod Stewart - 92-54461-P | 23 23 (6) | YOU'VE ALWAYS GOT ME
Don Jewitt/Cheryl Grant Rosdale RDR 107
(LP) N/A |
| 4 5 (5) | THE CAPTAIN OF HER HEART
Double - Polydor POLS115-Q
(LP) Blue POLR2010-Q | 14 11 (5) | THE EDGE OF HEAVEN
WHAM - Columbia 38 06182-H
(LP) Music From The Edge OC40285-H | 24 24 (5) | SO FAR SO GOOD
Sheena Easton - EMI America 8332-F
(LP) About Last Night/Soundtrack SV17210-F |
| 5 1 (11) | GLORY OF LOVE
Peter Cetera - Warner Bros - 92-86627-P
(LP) Solitude - 92-54741-P | 15 18 (5) | WHAT ARE YOU GOING TO DO
Cal Dodd/Christie Glenn - Cleve CLR51
(LP) N/A | 25 27 (2) | EVERY LITTLE KISS
Brunce Hornsby/The Range - RCA PB14361-N
(LP) The Way It Is NFLI-8058-N |
| 6 6 (6) | TAKEN IN
Mike & The Mechanics - Atlantic 78 94047-P
(LP) Mike & The Mechanics 78 12871-P | 16 17 (7) | LONELY LOVERS
Debbie Johnson/Rich Dodson - Marigold MPL-731
(LP) N/A | 26 26 (5) | LITTLE BIT
Rick Washbrook - CC RW8601
(LP) N/A |
| 7 7 (7) | SWEET FREEDOM
Michael McDonald - MCA 52857-J
(LP) Running Scared/Soundtrack MCA-6169-J | 17 20 (8) | HUNGRY
Priscilla Wright - Paylode - PL-2003
(LP) N/A | 27 28 (2) | LOVE ALWAYS
El DeBarge - Gordy 1857-J
(LP) El DeBarge GOR6181-J |
| 8 9 (5) | FRIENDS AND LOVERS
Gloria Loring/Carl Anderson - Epic ZS4 06122-H
(LP) N/A | 18 19 (3) | STUCK WITH YOU
Huey Lewis & The News - Chrysalis 43019-J
(LP) Fore CHX41534-J | 28 30 (2) | LONELY IS THE NIGHT
Air Supply - Arista 1-9521-N
(LP) N/A |
| 9 10 (6) | WORDS GET IN THE WAY
Miami Sound Machine - Epic 34 06120-H
(LP) Primitive Love BFE 40131-H | 19 13 (11) | PATIO LANTERNS
Kim Mitchell - Alert - BDS-514-Q
(LP) Shakin Like A Human Being - BD-1004-Q | 29 29 (2) | GREEK SAILOR
Ken Harris - Samantha SMR102
(LP) N/A |
| 10 12 (4) | LOVE ZONE
Billy Ocean - Jive - 7JV7176-H
(LP) Live Zone - JV90741-H | 20 21 (2) | TAKE MY BREATH AWAY
Berlin - Columbia 38-05903-H
(LP) Top Gun/Soundtrack AC40323-H | 30 NEW | THROWING IT ALL AWAY
Genesis - Atlantic - 78-93727-P
(LP) Invisible Touch - 78-16411-P |



THANKS
ACME members
for the final
ballot nomination
for Country
Group of The Year
SPECIAL THANKS
MD's, PD's & DJ's
for making
"Summer Nights"
a hot new single
on RPM's chart



**REPLYING TO
 RPM BOX NUMBERS**

SEND \$1.00 WITH EACH REPLY

Enclose cheque or money order for \$1.00 FOR EACH reply to be forwarded (to cover postage and handling). When payment is not enclosed, RPM will not return or forward your replies to box numbers. Make cheque or money order payable to RPM Magazine, and mail to RPM Magazine, 6 Brentcliffe Road, Toronto, M4G 3Y2. Please indicate on letter or parcel to be forwarded, the box number to which you are replying. Do not put payment inside the package to be forwarded, or it will be opened.

ACCOUNTANT

To administrate the entire accounting function for record company. Duties include monthly financials, payroll, preparation of artist, publishing and sub-publishing royalty statements. Micro computer background necessary. Must type. 4th year, CMA or CGA student preferred. Apply in writing to Mrs. Kelly, Attic Records Limited, 624 King St. West, Toronto, M5V 1M7.

NEWS OPENING

Includes much on-air sports. Experience an asset. Competitive wages - weekly critiques. Send tape and resume to P.D. AM61, CKYL, Box 1150, Peace River, Alberta, T0H 2X0.

**READ INSTRUCTIONS CAREFULLY
 BEFORE REPLYING TO
 RPM BOX NUMBERS**

LOOKING FOR MORNING PERSON

Small market, Maritime AM station looking for a morning personality. Involvement in community a must. Write to RPM, Box 7909, at the address above.

**ARE YOU OFFERING
 EMPLOYMENT???**

HELP WANTED ADS of 25 words or less are offered on a one time basis FREE OF CHARGE. Free ads must be mailed or telexed to RPM by Tuesday noon to appear in the next issue. Free ads will not be accepted on the telephone. Please limit to 25 words. OTHER ADS and HELP WANTED ADS of over 25 words, or ads requiring box numbers will be charged at our usual rate of 80 cents per word (minimum 25 words or \$20.00 plus a \$5.00 service charge for reserving a box number). Name, address and telephone number to be included in word count. Address all ads to: RPM Magazine, 6 Brentcliffe Road, Toronto, M4G 3Y2.

CKRY-FM IS LOOKING

We need a personality who likes their music contemporary and their radio fun. If you'd like to be part of the 'Melody Ranch Hands' then send tapes and resumes to Tom Tompkins, CKRY FM, No. 300 - 609 14th Street, Calgary, T2N 2A1.

REQUIRED OCT 1/86

News Director for soon to be 50,000 watt radio station. Great location. Experience only please. If you can lead our news room send applications to Marv (Casey) Gunder-son, P.O. Box 5555, CKRD, Red Deer, Alberta, T4N 5H6.

NEWSPERSON FOR Q107 TORONTO

Q107 has an opening for an experienced news announcer with good reporting and interviewing skills, along with a strong on-air presentation. Tapes and resumes to Eugene Valaitis, News Director, Q107, 2 Bloor St. E. Suite 3000, Toronto, M4W 1A8. ASAP.

STATION WANTED

Looking to buy small market AM station on Prairies. Reply in confidence to RPM, Box 7908 at the address above.

COUNTRY COMMUNICATOR WANTED

Creative, community-oriented communicator wanted for a contemporary country station. Here's a chance to join the Tele-media chain. Tapes and resumes to Mark Spencer, CFTI, Box 1046, Timmins, Ont. P4N 7H8.

RADIO OPERATIONS MANAGER

Strong on marketing and promotion. A unique opportunity for the right person. Familiarity with AM and FM stations a must. Early replies please - before Aug. 6. Call 519-759-1000 - Mr. Smith.

Q-91 LOOKING FOR TALENT

Q-91, Alberta's newest 50,000 watt station, is growing again, and we need a talented, proven copywriter. Tapes and resumes to M. Woods, P.D. Box 9100, Station F, Calgary, T2J 5S7.

NEWSPERSON/READER/REPORTER

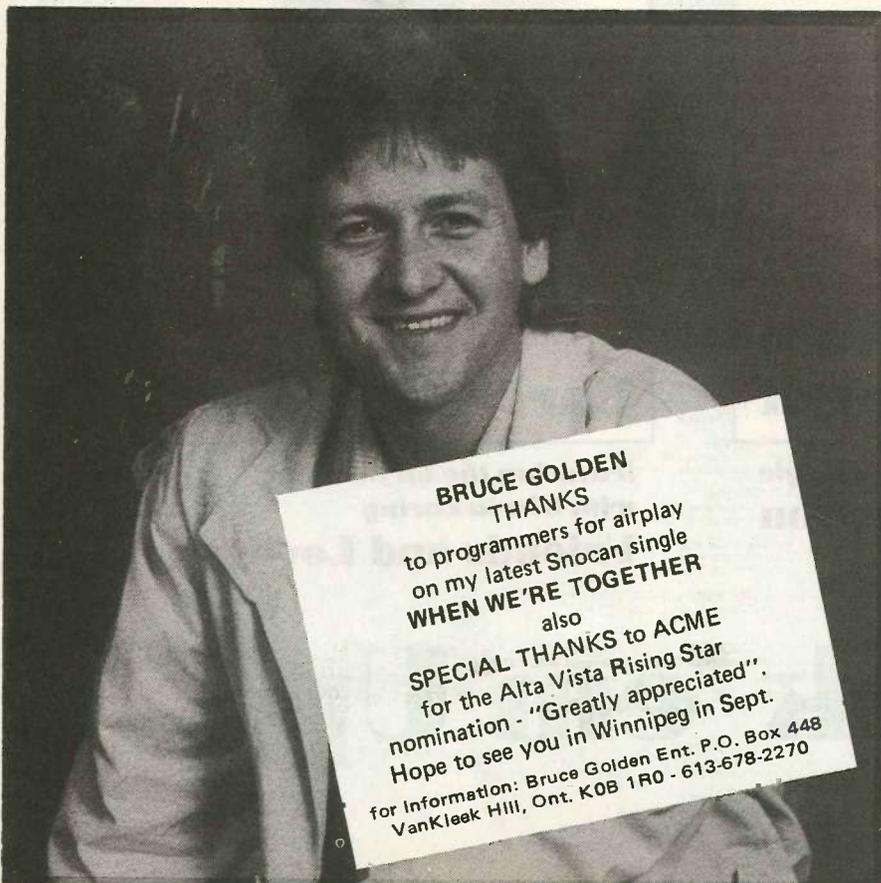
CJKL Radio is looking for a newsperson/reader/reporter - experience preferred. Resume and tape to Jerry Robazza, News Director, CJKL Radio, Box 430, Kirkland Lake, Ont. P2N 3J4.

MORNING DRIVE FOR KIK FM

107 KIK FM Calgary is searching for a morning drive announcer. Must be creative and mature with a solid on-air background and the determination to win. Send tape and resume to: Wes Erickson, P.D. 107 KIK FM, Suite 500, 1324 - 17th Avenue, S.W., Calgary, Alberta, T2T 5S8.

COME TO NOVA SCOTIA

Future opening for a midday personality. Interested in nice surroundings with a good shift . . . send tape and resume to Dave Bannerman, AVR Ltd. 29 Oakdene Ave., Kentville, Nova Scotia B4N 1H5 - or call 902-678-2111.



**BRUCE GOLDEN
 THANKS**

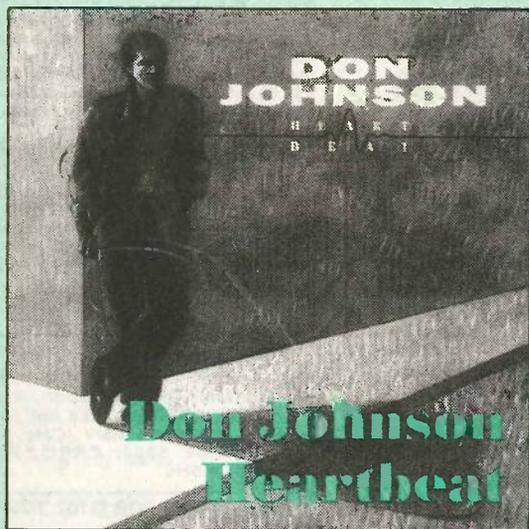
to programmers for airplay
 on my latest Snocan single
WHEN WE'RE TOGETHER

also

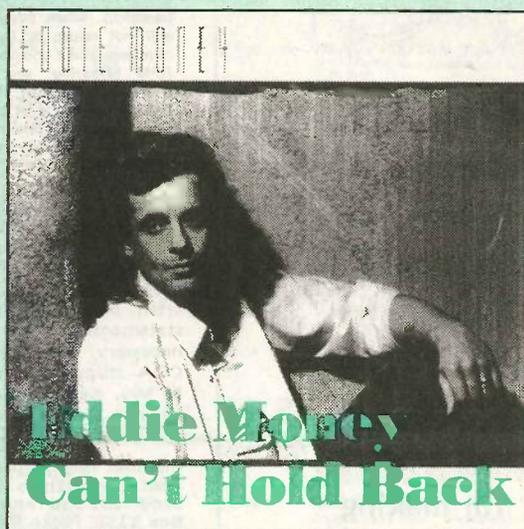
SPECIAL THANKS to ACME
 for the Alta Vista Rising Star
 nomination - "Greatly appreciated".
 Hope to see you in Winnipeg in Sept.

for information: Bruce Golden Ent. P.O. Box 448
 VanKleek Hill, Ont. K0B 1R0 - 613-678-2270

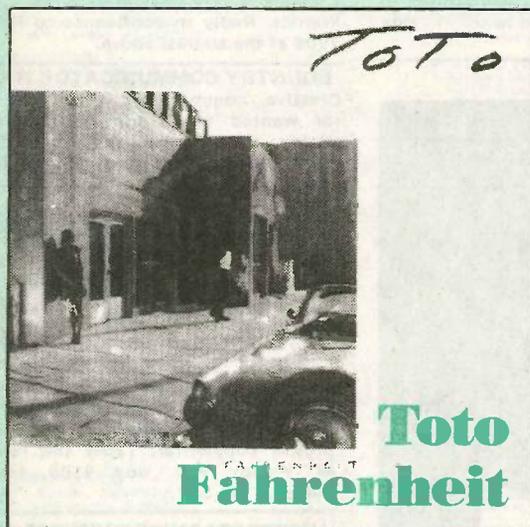
Traffic Stoppers



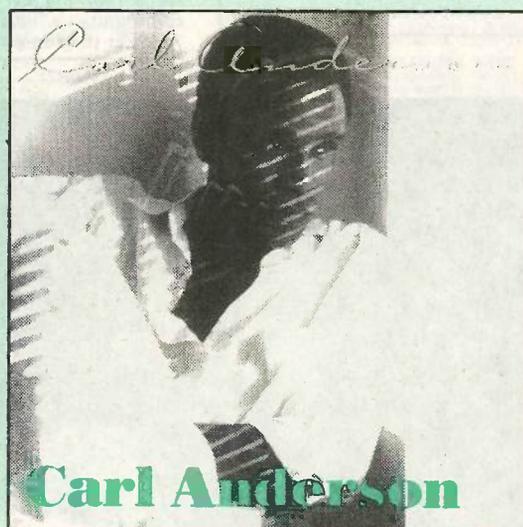
featuring the hit single
Heartbeat



featuring the hit single
Take Me Home Tonight



featuring the hit single
I'll Be Over You



featuring the hit duet
with Gloria Loring
Friends and Lovers

Rack 'em Up