

REVIEWS WEEKLY

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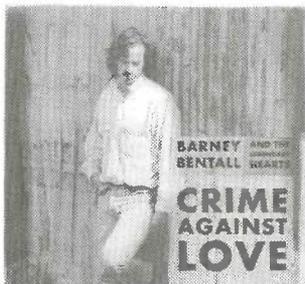
HOT HITS

- EPIC**
Faith No More
- CLOSE TO YOU**
Maxi Priest
- EDGE OF THE WORLD**
Marc Jordan
- JERK OUT**
The Time
- I DON'T HAVE THE HEART**
James Ingram
- HEART OF STONE**
Taylor Dayne
- PRAYING FOR TIME**
George Michael
- NEW LANGUAGE**
The Pursuit Of Happiness
- I'LL WATCH OVER YOU**
Mae Moore
- ADIOS**
Linda Ronstadt
- GYPSY WOMAN**
Santana
- GEORGIA ON MY MIND**
Michael Bolton
- THE GIRL I USED TO KNOW**
Brother Beyond

ALBUMS TO WATCH

- JANE'S ADDICTION**
Ritual De Lo Habitual
- GHOST**
Soundtrack
- THE KNEBORTH ALBUM**
The Knebworth Album
- OH WELL**
1st Album
- ADVENTURES OF FORD FAIRLANE**
Soundtrack

HIT PICK



CRIME AGAINST LOVE
Barney Bentall
Epic

HITS TO WATCH

- INSIDE MY HEART**
The Box
- RHYTHM OF LIFE**
Olga Adams
- DO ME**
Bell Biv DeVoe
- SMOKE**
Crash Vegas
- ROMEO**
Dingo
- FREE**
Burton Cummings
- SUICIDE BLONDE**
INXS
- VIOLENCE OF SUMMER**
(Love's Taking Over)
Duran Duran

COUNTRY TO WATCH

- MAN TO MAN**
Hank Williams Jr.
- YET**
Exile
- WESTERN GIRLS**
Marty Stuart
- YOU REALLY HAD ME GOING**
Holly Dunn
- ONCE THE MAGIC'S GONE**
Cindi Cain
- KEEPIN' ME UP NIGHTS**
Asleep At The Wheel
- NEVER ENDING SONG OF LOVE**
Crystal Gayle
- HOME**
Joe Diffie
- THE OTHER SIDE OF LOVE**
Gail Davies

ALBUM PICK



SANTANA
Spirits Dancing In The Flesh
Columbia - CT-2099-H

HOT ALBUMS

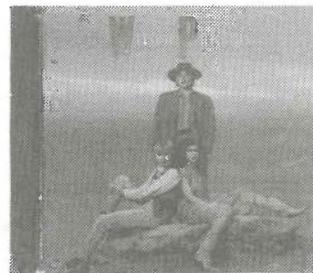
- CONCRETE BLONDE**
Bloodletting
- JON BON JOVI**
Blaze Of Glory
Young Guns II
- FAITH NO MORE**
The Real Thing
- THE NEVILLE BROTHERS**
Brother's Keeper
- CHEAP TRICK**
Busted
- LUKE FEATURING 2 LIVE CREW**
Banned In The U.S.A.
- JULEE CRUISE**
Floating Into The Night
- PURSUIT OF HAPPINESS**
One Sided Story
- ROMANIAN ANGEL APPEAL**
Nobody's Child
- PRINCE**
Graffiti Bridge
- RIK EMMETT**
Absolutely
- THE ALLMAN BROTHERS**
Seven Turns
- WORLD PARTY**
Goodbye Jumbo
- MAXI PRIEST**
Bonafide

No. 1 HIT



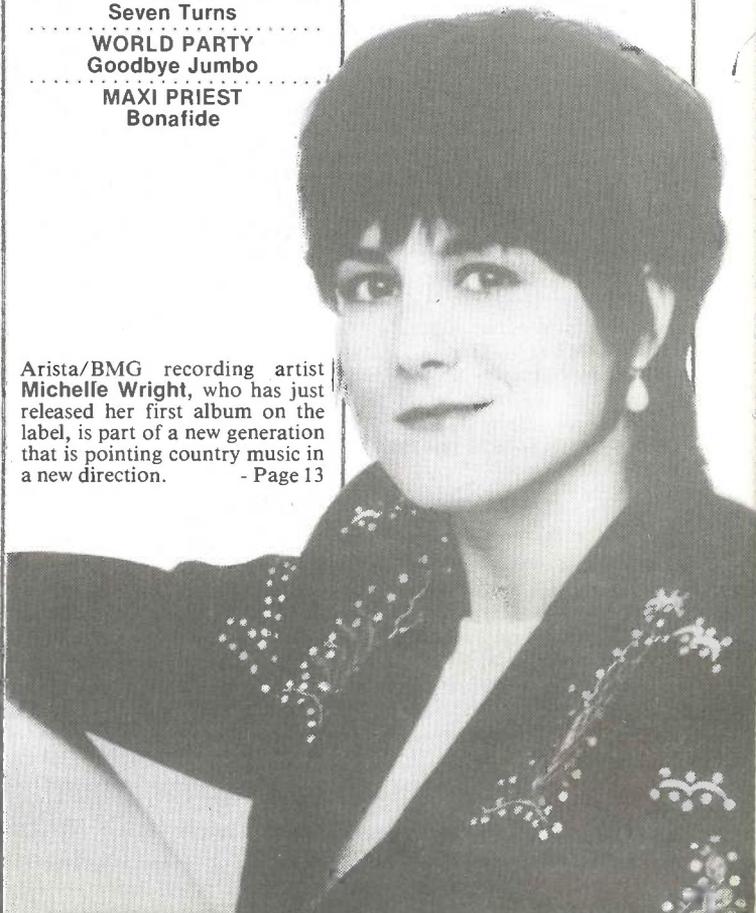
VISION OF LOVE
Mariah Carey
Columbia

No. 1 ALBUM



WILSON PHILLIPS
Wilson Phillips
SBK Records - K2-93745-F

Arista/BMG recording artist **Michelle Wright**, who has just released her first album on the label, is part of a new generation that is pointing country music in a new direction. - Page 13



myles hunter

N O R T H E R N U N I O N

*"In A World Full Of Borders
Based On All These Years Of Twisted History
You Gotta Figure A Change Is Gonna Do Us Good
So
Stand Up, Shake The World
Celebrate Love"*

"CELEBRATE LOVE" ALREADY ON AOR RADIO

ISLAND RECORDS OF CANADA PROUDLY INTRODUCES THEIR NEW CANADIAN ARTIST MYLES HUNTER AND HIS ALBUM
"NORTHERN UNION"

IN THE STORES SEPTEMBER 11 • ISL/C/CID 1293



RMAC's Kennedy heads a loose confederation

After two months as president of the Retail Music Association of Canada (RMAC), Leonard Kennedy says the group he heads is comprised of members "doing their own thing."

Kennedy, who is also president of Saturn Distributing, says the association is more of a forum for discussion, rather than a policy-setting body. Created just more than a year ago to facilitate varying opinions retailers and rackjobbers had over CD longboxes, Kennedy says the organization hopes to "work together with retail and

manufacturers in Canada."

Resembling, but not affiliated with, its American counterpart, NARM, Kennedy states that the association was set up to try to present a unified voice in the industry. He won't comment on its plans, discussed at recent meetings, but says "I've asked the members to submit to me their thoughts on what the association should be doing, where we're going and our plans for the future. Everybody who attended the meetings wants this association to work."

Kennedy stresses that desire for success is important, "because we've had ups and downs with presidents and organization." He agrees that the resulting chaos has hindered a focused direction for the association.

The talk of the slump in retail this summer isn't a concern to official association business, according to Kennedy. "I don't worry about those people on the street . . . I only worry about my own business," he says. "As far as the retail association, (it's a) topic that we really don't discuss. As far as how the business is going on the street . . . I really don't give a shit . . . with the exception of my own."

The association president, who has no retail experience, says one of these days he may enter the world of retail, adding that plans have "been on the drawing board" for the move "for probably about five years."

White to Manage BMG's TV/Concept Marketing

Veteran record executive Paul White has joined BMG Music Canada in the newly created position of Manager, TV and Concept Marketing. The announcement was made by Don Kollar, President and General Manager of BMG Music Canada.

White will be responsible for developing direct response TV packages, as well as premium and special incentive collections taken from the RCA, Arista and Ariola catalogues.

As Kollar points out, "We'd like to think of this as more than just an expansion of our Special Products Division," continuing with "Diversify is the key word here." He goes on to explain that White "Has already demonstrated this through a new series of three volumes of Canadian 'classic' recordings entitled Made In Canada, which will be released shortly." Kollar added, "Paul has a proven track record over many

Vaughan's influence extended into Canada

The tragic death of Texas guitar legend Stevie Ray Vaughan has left scars on Canada's current guitar heroes. Both BMG recording artist Jeff Healey and Virgin's Colin James, through their respective record companies, have responded with grief over the loss of a man influential in their success.

Healey's career was boosted early on after a meeting with Vaughan at a Toronto blues club. The Texan played with Healey at Toronto's Skydome last November and Vaughan continued to be a supporter of Healey until his death. The two men jammed just before the concert that was to be his last.

James was playing small blues dates in the west before Vaughan 'discovered' him several years ago. In his RPM interview (July 21), James cited Vaughn as being one of his greatest influences. The Canadian, who will be attending the funeral, was to open for Stevie Ray at London, England's Hammersmith Odeon in September.

Hiring has begun for HMV's new superstore

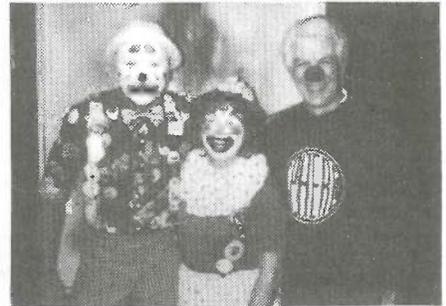
HMV has begun hiring for its new downtown Toronto superstore, slated to open in the spring of 1991. The store (which was detailed in RPM June 9 and 16) will employ about 70 full and part-time staff, according to HMV Canada President Paul Alofs. He says "We've hired about two or three people already for senior management," and adds that Cathy Pitt will be the Yonge Street location's General Manager. Pitt, who is well known in the retail business, has been with HMV for a year and a half and prior to that was manager of A&A's Yonge Street

Sphere Clown Band signs with Whitman Golden

Canada's leader in the clown recording and performing field, Sphere Clown Band, has signed a worldwide distribution deal with Whitman Golden Ltd. The colourful quartet, who release on their own One-Eyed Duck label, are based in Toronto.

Product released through the new deal includes the band's Juno finalist I Can Do Anything, which is now in stores packaged as a book and tape, and Sharing, which will go into the new Golden Music Box.

Whitman Golden is regarded as one of the world's largest distributors of kids' audio tapes and the largest distributor of children's books. The deal, which will put their products in major department, toy and music stores across North America, is a major break for the veteran clown band, who have been performing in Canada and the U.S. since 1977.



The Sphere Clown Band's Patty (Patricia Silver Erlendson) and Bumper (John Erlendson) with RPM's token clown Stan Klees.

Ironically, the Whitman Golden deal was finalized just a few days after an offer of a FACTOR loan for the band's third cassette. Clown member Patty (Patricia Silver Erlendson) says, "We'll go into the studios this fall and aim for a spring '91 release," and describes the new recording as being like their previous releases, featuring "original, participation-oriented songs that are both fun and educational."

The band is just finishing up a hectic summer tour schedule which included coordinating a clown school for Green Acres Camp in Markham, Ontario. Upcoming dates include the Georgetown Fair (Sept. 9), Minkler Auditorium in Toronto to open the Kids' Kapers series (23), and A Time For Children at the CNE (Oct. 12 through 14).

Besides Patty, the band comprises her husband Bumper (John Erlendson), Gizmo (Allan Baedak) and Pookey (Larry Potter).

superstore.

Positions at the HMV locale will be filled with people who are exceptionally knowledgeable about "alternative" music, says Alofs. "In particular, we're looking for specialists in the classical area, jazz and blues, and dance music." These are musical territories where HMV has been spending a lot of effort in promotion this summer.

Alofs reveals that HMV is planning to open "a few more stores in Toronto," along with the superstore.



Kenny G, in Toronto for an Aug. 22 date, was surprised with a platinum award for his Arista album, Silhouette, presented by BMG's Don Kollar (l) and Ken Bain.

years in all areas of artist and catalogue development and we are happy to have him aboard in this new position."

White has enjoyed a distinguished career in the recording industry, twenty years of which were spent with Capitol Records where he held executive positions in Marketing and A&R. He was involved in the first promotion and marketing in Canada of The Beatles and Anne Murray and was instrumental in bolstering Capitol's catalogue to more than 400 titles.

White will be based in Toronto at BMG's John St. headquarters and will report directly to Kollar.

WALT SAYS



Hats off to Don Kollar . . . ! How nice to see one of the really knowledgeable veterans of this business brought back into the work force. Paul White has joined BMG as Manager of TV and Concept Marketing, a field he knows well. Don Kollar was obviously impressed with Paul's abilities, not his grey hair. Paul has that important ingredient that's missing in so many of today's wrongly labelled "management" people, and that's "dedication" to one's job, and "respect." There are a few more out there who were shuffled off to near oblivion. Having been teething on the industry when it was going through its good and lean times, they would be invaluable RIGHT NOW. (EC: Right on!)

It depends on who you talk to! But there are a lot of people, not only in the industry, but in Toronto, who are quite happy to have an FM Country radio station in the largest city in Canada. And, although I was admittedly shocked at the licence going to country, now that I've had time to think about it, it's not such a bad idea after all. Sure, we need a dance/urban black station,

"...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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The MAPL logo was created by Stan Klees for RPM in 1970 and is now 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 citizen

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but what about those of us who like country music? In fact . . . there is room for both, and contrary to what a navel-gazing daily snoop said recently, I think the old CKO frequency will be up on the block. This time, however, it will be a real zoo. I hear there are already six groups representing minorities, ready to go after the licence. (EC: I didn't know you liked country music . . . and don't forget, it's Country & Western . . . !)

They're sitting on a bombshell . . . ! Our friends in the music business down in La Belle Province are apparently holding the lid on what could be a major scandal. (EC: Not again . . . ?) Someone got paid for something twice, but nobody knows what they were supposed to be paid for in the first place. The only reason it's causing a flurry is because it's a large amount! (EC: C'est la vie dans la belle province . . . !)

Not this year! To the many of you who have inquired about this year's "Go to MIDEM with Stan and Walt" excursion . . . as things stand now, we will not be conducting our annual trip to MIDEM. (EC: Now, I guess you will tell us the reason!) An impasse with the MIDEM people!

This just in . . . ! Gino Soccio has been appointed Manager of the Sound Recording Development Program for the Department Of Communications. Gino has been a part of the recording industry for just about twenty years, and he's had his share of chart records, particularly during the disco days. Just recently he had one of his productions on the AC chart, so he knows a thing or two about the record business. (EC: That's the closest we've come to a rock 'n' roller having a government post . . . !)

Help me! Somebody help me! It seems that a writer for one of the Toronto dailies wanted his usual RPM on a Friday and got pretty desperate. (EC: Now, why would he want an RPM that desperately . . . ?)

He'll be walking soon . . . ! Confirm or deny that a heavy HEAVY U.S. record exec is having three problems and may walk in two years? Two of the problems are Jackson and Geffen! (EC: And the third problem?) Yes, there are three!!

Hold onto your hat . . . ! If all the record companies asked all their upper execs to come clean and declare all their undercover interests in the industry. Boy, would the shit hit the fan! (EC: I'd like to watch . . . at a distance!)

Watch out . . . ! What gives you the idea that the industry will shrink with takeovers? I'm predicting that as I speak, a giant new record company is being formed in the U.S. Could be, they are looking at Canadian indies with Cancon productions. Don't be fooled.

A rock 'n' roller in government? Hey, did you see where the French . . . the French in France, that is, have just appointed a 27-year old rock 'n' roller, Bruno Lion, as their junior minister of rock. They call him Monsieur Rock, and he's no short-changed artist, you can tell by his credits. He was appointed by Culture Minister Jack Lang, who many of us know from MIDEM, where he is always front and centre with the rock

and pop people, and one of the nicer people in the French government . . . in all of France, for that matter. It must be his Anglicized name. How about a junior minister of rock for Mulroney's government? Wouldn't that be cute? But I dread to think of who it might be. On the other hand . . . forget it! (EC: Not to worry, they'd probably bring someone in from another country . . . !)

Set up the barricades . . . ! It seems the only way you can get attention in this country is set up barricades and threaten a couple of governments. Failing an appeal to the federal cabinet on awarding RAWLCO the Toronto FM licence recently, there are a couple of groups who just might go the barricade way. (EC: That might get them the old CKO frequency . . . !)

Hey! Hey! look who came calling! This week we had some very interesting visitors, as you can see by the following:

Rob Garner - BMG
Warren Cosford - BX-93
Dave Deeley - Epic
Pat Bachynski - CBS
Alan Reid - A&M
Bill Banham - WEA
Eric Weideman - 1927
James Barton - 1927
Roger Bartel - Capitol
Patty - Sphere Clown Band
Bumper - Sphere Clown Band
Christina Scazighino - I.R.S.
Roger Costa - I.R.S.
Don Prins - The Shirley Show

CHAM's Dumas scores a first in Nashville

Cliff Dumas, morning personality at 820 CHAM Hamilton, has been awarded the prestigious CMA (Nashville) award as the best Personality in Country Radio. Dumas is the first Canadian personality in radio to receive this honour.

An anonymous panel of judges, each of whom is an expert in the broadcast field, judged the entries, narrowing them down to five semi-finalists and finally the winning entry.

Dumas and CHAM are no strangers to the award business, both having won the Big Country Award categories of Top Country Radio Personality and Top Radio Station several years running.

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BLACK SABBATH T Y R

DREAD ZEPPELIN UN-LED-ED

CANDI AND THE BACKBEAT WORLD KEEPS ON TURNING

SCOTT MERRITT VIOLET AND BLACK

CONCRETE BLONDE BLOODLETTING

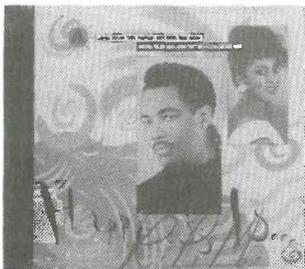
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ALBUMS



DREAD ZEPPELIN - Reggae/Rock
Un - led - Ed
I.R.S. - IRSC-82048-F

This album is what you'd basically expect from any group doing Led Zeppelin tunes, reggae-style, with a lead singer who's an Elvis impersonator. The California sextet have a novel thing going - how long it will remain novel is yet to be decided. Classic Zep tunes, alongside less familiar ones, are each given a Jamaican flavour. The vocals, which are actually spectacular throughout, shift gears between Robert Plant and Elvis styles within songs. There is an awful lot of humour involved with this group and with this album, but the musicians seem serious about putting out the best, reggae-Zep they can . . . and besides, Plant says he likes them. Produced by Rasta Li-Mon and Jah Paul Jo. (cassette reviewed) - PS



ANSWERED QUESTIONS - Dance
Happines Is . . .
EMI - E4-93198-F

Answered Questions is the duo of Morris Rentie and Marva King, and, according to them, Happiness Is a world in which the rhythm section is always funky, vocals are silky smooth and every song is a love song. This is an album of light, pleasant soul/funk fare, ideal for the dance floor (or intimate moments), but unlikely to cross over to radio. It is distinguished, however, by some exceptional bass playing on the instrumental The Answer To The Question. Produced by Rentie and King. (cassette reviewed) -JL

MYLES HUNTER - Rock
Northern Union
Island - ISLC-1293-J

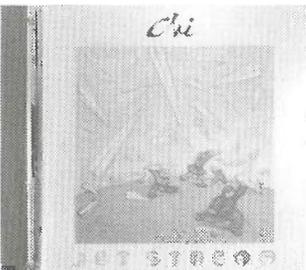
The songs on this self-produced album can be summed up by one word: solid. Hunter, who used to front the Canadian band Refugee, took time off from the band and concentrated on writing short stories and prose. After repeated editing, he realized that he had an album's worth of lyrics and decided to try his hand at a solo effort. The music on Northern Union is solid - the rock is tough and compact, the softer sides

grainy enough to make them enjoyable. Aided by fellow Canucks the Portland Brothers, Tom Cochrane and Hugh Marsh (along with numerous others and Hunter's own band), Northern Union will never sweep an audience away with its music, but the lyrics that appear on the album are some of the best offered this year. The marriage of the two aspects makes the songs on Union sit comfortably, and solidly, with the listener. (cassette reviewed) - PS



STEVE KUJALA and PETER SPRAGUE - Jazz
Heads Hands Hearts
Sonic Edge - CD-80027

Heads Hands Hearts combines the considerable skills of flutist Steve Kujala, a former member of Chick Corea's band, and Peter Sprague, a Hollywood session player who also fronts a number of groups of his own. Sprague's nimble guitar work and Kujala's deft flute playing combine on an album of jazz at its most Californian and laid back. There's a warmth to the sound and a relaxation in the playing (recorded for the most part live with few overdubs) that is distinctly soothing. File this under comfort music. (CD reviewed) -JL



CHI - Contemporary Jazz
Jet Stream
Sonic Atmospheres - CD-80028

Often heading towards a more new-age feel than its modern-jazz moniker, Jet Stream is a collection of vast and varied sounds worked into ten songs. Chi is actually Tom Chase and Steve Rucker, two Los Angeles writers and musicians who met in Hawaii by chance. Both say that they're interested in different sounding noises, and this album is proof of that. While mainly instrumental, a single male vocal on She Drives Me Madagascar and a west-African choir on Children's Song add a different dimension to the album. Jet Stream is definitely for those who want something that sounds like nothing they hear on the radio these days. Produced by Chi and Sheridan Wolf Eldridge. (CD reviewed) - PS

WILD AT HEART - Rock/Orchestral
Original Motion Picture Soundtrack
PolyGram - 845 098-4-Q

David Lynch's Wild At Heart, voted best film at this year's Cannes festival, has spawned a soundtrack as quirky and downright odd as the film from which it comes. The album features, among other things: classical music (an excerpt from Im Abendrot by



Strauss), speed metal (Slaughterhouse by Powermad), rock oldies (Gene Vincent's Be-Bop A Lula, Them's Baby Please Don't Go), orchestral pieces by Angelo Bandalamenti and rock oldies (Love Me, Love Me Tender) performed by actor Nicholas Cage. There are also a couple of pleasantly eerie, low-key numbers by Chris Isaak and a track with lyrics by Lynch performed by Koko Taylor. What else can I say, except that, as a singer, Cage isn't bad at all. (cassette reviewed) -JL



PIXIES - Rock
Bossanova
Vertigo - 846 553-4-Q

Bossanova proves you can take the band out of the garage, but you can't take the garage out of the band. Most of the tracks have a conical shape to their sound - they begin simply, but end up in a muddled mess, rife with endless gungy guitar and screamed vocals. Actually there's a lot of screaming going on in this album, so many of the lyrics are unintelligible. The chord progressions in the songs can go from interesting to irritating. But for all the amateur, garage sounds, the Pixies also have made use of some nice effects for both the guitars and the vocals - sometimes rendering beautiful sounds. This juxtaposition makes Bossanova both an appealing and annoying album. Produced by Gil Norton. (cassette reviewed) - PS

SEVENTH SON - Rock
Seventh Son
Justin Entertainment - JEC-0005-J

This Toronto-based band has a lot of energy to drive its rock and roll sound machine. Unfortunately, the gas tank may be full but the car is in need of repairs. Seventh Son is a collection of ten rock tracks that almost, almost make it. It's not so much that any single instrument or sound lets them down. It's not so much that any particular track lets the album down. It just seems that the songs are always

that close to being rather interesting, but never reach a stage at which they can be certified. Perhaps next year's model will have all the bugs worked out of it and will be able to achieve better mileage. Produced by Tim Thorney. (cassette reviewed) - PS

VIDEO



ELVIS: THE GREAT PERFORMANCES
Volume One - Center Stage
Volume Two - The Man And The Music
Buena Vista Home Video

These two volumes are a video documentary of the life of one of the greatest performers of our time. Narrated by American radio personality George Klein, a close friend of this legend, the 27 giant Presley hits cover the era that began with his perfor-



mance of Money Honey on the Tommy and Jimmy Dorsey stage show in 1956 (which I can personally remember) and covers all the milestones of his career. Included in the two packages are two very well written eight-page booklets by Peter Guralnick. Also includes rare and never-before-seen footage of Presley's screen test and his first audio recording. A must for collectors, but even the average Presley fan will want these two videos. Congratulations to Buena Vista Home Video on their entry into long-form music videos. They couldn't have picked a better vehicle to become instantly visible. -SK

Fox and Deschamps support radio campaign

Film and television star Michael J. Fox and well-known French-Canadian comedian Yvon Deschamps, are lending not only their names, but vocal support for Canada's International Immunization Program. The cam-



Michael J. Fox records message for Canada's International Immunization Program.

campaign will be aired coast-to-coast in Canada through a series of public service radio spots.

It was in 1985 that Canada and 57 other United Nations members pledged their support for a global project to immunize all the world's children against six of what are described as the "deadliest diseases," (tuberculosis, polio, whooping cough, measles, diphtheria and tetanus) by the end of 1990. Since 1986, the Canadian program has supported 95 immunization projects in 44 Com-

Asia's Wetton annoyed with 'supergroup' tag

While many groups are struggling for public recognition, one group is trying to shrug off public perception. Asia, who ushered in the eighties with a new brand of 'progressive rock,' has re-formed after almost five years of musical limbo. But John Wetton, vocalist and bassist for the group, says bringing back the band and the name is not the problem, it's bringing out a new notion of Asia's dynamics.

In Toronto (Aug 23) for a promotion bliz, Wetton said the 'progressive rock' moniker was enough of a hindrance, "but, unfortunately, we were labelled with another tag - which was as much an albatross - which was a 'supergroup' . . . which none of us asked for, believe me." While the label may seem natural for a group comprised of veteran British musicians such as Wetton, Carl Palmer and Geoff Downes, the singer says, "What we'd like at the moment, in fact, is for people to see the name Asia without any names written above it. Because of the 'supergroup' tag, people would refer to the individuals, rather than the collective whole."

Asia is currently making plans for a number of Canadian dates later this year, or early 1991. Wetton says that after the "humbling experience" of having the band's last album go "nowhere," Asia will be looking for small venues, or even open for other acts in medium to large concert sites.

monwealth and Francophone countries. "What a shot in the arm for Canada," says Fox, who revealed that "to date 70 percent of all the children on the planet have been immunized."

Fran Perkins, President of the Canadian Public Health Association (CPHA), managers of the program, points out that the new public service radio campaign "is designed to thank Canadians for their support and encourage them to take pride in A Miracle In The Making."

Fox was in New York for the filming of

Random Entertainment and Duke Street pact deal

In a joint press release, it was announced that as of Sept. 4, Random Entertainment Inc. and Duke Street Records will begin working together as associated companies.

Ross Munro, Random's president, will continue heading the management company, while also working in Duke Street's A&R department. Andy Hermant, president of Duke Street and head of the label's A&R division, said "With the addition of Random Entertainment to the Duke Street/MCA family, we have expanded the base of expertise and increased our capacity to deal on a personal level with the day to day aspects of our artists' careers."

It was also announced that Melinda Skinner will be looking after production, promotion, publicity and A&R for both companies, based at the Frederick Street, Toronto offices of Duke Street.

BX-93 gives Wendy's a lesson in radio power

It has become increasingly obvious over the years that country music radio stations are being overlooked by national advertisers. One such case recently surfaced in London, Ontario where Wendy's Restaurants purchased advertising time on every station in the market except for BX-93, a highly-regarded and very popular country station.

Warren Cosford, Vice President & General Manager of BX-93, obviously perplexed by Wendy's shortsightedness, revealed that "It gets frustrating when we know country audiences are the most loyal in radio . . . you can't reach this unique market any other way." He continues with, "We're the No. 2 radio station in the region and we just got tired of being overlooked, so we responded. We asked our listeners to show Wendy's that they are important consumers."

The BX-93 campaign began with the station morning host, Michael Dee, recording a promotional spot explaining that Wendy's "overlooked BX-93 when buying advertising in London." He went on to suggest that "It must have been a mistake," but that he wanted "to show Wendy's that country music people are important consumers." Dee then invited BX-93 listeners to visit the Highbury & Dundas Wendy's on Friday between Noon and 1 pm for a "free burger, compliments of BX-93." All they had to do was approach Dee and say "I love country

his new feature, The Hard Way, and took time out of his schedule to record a spot for the campaign, which was created and produced in both English and French by Montreal's Listen! Audio Productions.

Australia's 1927 cautious on overseas promotion

1927, an Australian rock quartet, are currently heading around the world promoting their second album, the other side (reviewed in RPM, Sept. 1). When they stopped by at RPM's offices (Aug 24), during their only North American promo stop (Toronto), singer Eric Weideman and drummer James Barton spoke of the cautious nature Aussie bands need to take when overseas.

"Australians are funny," says Weideman, "in that they can support you until you're (famous) . . . and then suddenly they think 'well, hang on a minute, you're no longer the underdog,' and they'll chop you down."

Part of that image of no longer being "the underdog" comes when you head to either North America or the U.K. for promotion, according to Barton. "If it ever got out back home that INXS were pushing their new album in Los Angeles before promoting it in Australia they'd be turned on. If we were to have a major success all around the world with (the other side), they'd probably maul us back home," he says.

While bandmates Bill Frost and Charlie Cole are down under pushing the album, Weideman and Barton say they're trying to finalize plans for a Canadian tour at the end of the year.

music . . . and I love Wendy's."

Cosford says that "in less than one hour, BX-93 bought their listeners over 350 hamburgers." Randy Sidebotaham, Wendy's manager, declined to give specific sales figures, but he apparently did note "there was a fairly good bump in business."

Cosford concludes with, "It was not our intent to embarrass Wendy's, but rather to demonstrate the power of country music . . . and we hope Wendy's and other national advertisers will now look at country radio in a different light."



HEAVEN SENT
a new single from
PARIS BLACK

*Behind the scenes in the music business***Joanne Smale: combining eclecticism, commitment**

Joanne Smale is one of the best-known publicists in the country. When there's an entertainment or awareness-raising event, there's a good chance that Toronto's Joanne Smale Productions Ltd. is involved. After a decade and a half in the entertainment industry, Smale still speaks with excitement about her work, and is more comfortable talking happily about her many projects than about herself.

Smale's career started in the mid-70s at Listening House, a London, Ontario booking agency which handled a large roster of "folk, folk/country and folk/blues" acts, including Bruce Cockburn, Murray McLauchlan, Stan Rogers and Willie P. Bennett. She moved on into promotion and public relations, eventually founding Joanne Smale Productions in the early 1980s. Smale says the nature of her work makes it difficult to pigeonhole. "We do publicity, but publicity also means promotions. Sometimes we have to go into the advertising area as well, to complement a particular project."

The 41-year old publicist combines a flexible approach to publicity with an eclectic taste in projects. She has been involved in music, theatre, dance, sports, art, film, a variety of special events ranging from the Juno Awards to the Canadian Forces Tattoo, and a wide range of social justice causes. Smale, who laughs that "fate" decides what projects she will choose, says she enjoys the chance to "work with all the different muses of art" that such variety brings. "I approach every project as if it stands on its own," she says. "There are certain common threads, certain people you want to reach. But each event has to be treated entirely separately. Each one is different. I've always tended to have a small shop. We like to give as much time as we can per project." This approach has contributed to the high esteem in which Smale is held in the industry.

Over the years, Smale has worked on a number of fundraising and awareness-raising events for a variety of social justice causes. She has been involved in anti-apartheid work for several years, and was part of the "very large team" which orchestrated Nelson Mandela's visit to Toronto this summer, an event she describes as "thrilling." Smale says that because she has been "lucky enough to work in the arts," she has been able to contribute something to causes, "things we

all care about." She is currently working on International Literacy Day and is part of a campaign to form a Toronto branch of the Earth Communications Office (ECO), a Los Angeles-based group of entertainers and prominent people concerned about the environment.

Smale says she finds it hard to pick out highlights from a career full of them. "It's more the areas we work in that I get excited about," she says. Similarly, she feels that each job presents a new challenge. "It's like a big jigsaw puzzle. You look at a project and say, 'Okay, what are the parts?' You put it all together and then you work really hard."

Always looking for new challenges, Smale, a member of Toronto Women In Film And Video, "a network of women in the broadcast field," is now getting into film production. *Mondo Moscow*, co-produced by Smale and filmmaker Peter Wronski, is a documentary about avant-garde artists in the Soviet Union. It will begin shooting in Moscow in October.

Joanne Smale Productions is a testament to the thriving independent artistic spirit in Canada. Smale is eager to stress that she is part of a team, which includes not only the people she works with but other independents as well. While her own future is undoubtedly bright, she hopes it will be as rewarding for Canadian artists.

"I think I'm beginning to see light at the end of the tunnel," she says. "There are more artists putting out their independent product. If they can't wait around for someone, at least there's some government funding. There's room and financing out there to make an album, to make a video, for touring, for showcasing. The two Achilles heels of the industry are independent distribution and for more people to get into management. That's what we need . . . and we need the public to support it."

Outlaws & Heroes to tape Bud Talent Search finals

MuchMusic's Denise Donlon and rock/rockabilly legend Ronnie Hawkins will host a two hour *Outlaws & Heroes* taping of the Bud Country Talent Search finals. The taping will take place at the Edmonton Convention Centre Sept. 6 and will be broadcast on Oct. 7.

The finals, a part of the annual Canadian Country Music Week, begin in the spring of each year with 24 centres across Canada staging competitions in front of live audiences and judged by panels made up of local media and sponsors. This year, the semi finals will be held at Edmonton's Cook County Saloon, where the field of 24 will be narrowed down to 10 finalists.

The grand prize winner, as well as being given the opportunity to perform at the Big Valley Jamboree in Craven, Saskatchewan, will win a trip to Nashville, which includes an appearance on *Nashville Now* plus a \$10,000 cash award. A cash award of \$5,000 is also given to the second place winner, \$2,500 to the third runner-up and a \$2,000 prize for the Best Original Song.

CHARTS

by Tim Evans

Wilson Phillips hits the top! The self-titled debut release from Wilson Phillips edges out MC Hammer for top spot on the Album chart. It becomes the second self-titled debut album to hit No. 1 this year, following Alannah Myles, who held the No. 1 position for two weeks in April. With *Vision Of Love* remaining No. 1 on the Hit Tracks chart, Mariah Carey could become the third person to join that list. This week Carey holds at No. 9.

Simultaneous No. 1's? Phil Collins and Sinéad O'Connor are the only two artists this year to hold both the No. 1 album and the No. 1 song at the same time. Wilson Phillips is one spot away from becoming the third. The trio has the No. 1 album, and the song, *Release Me*, is at No. 2 on the Hit Tracks chart.

Trivia . . . ! Two more movie soundtracks enter the Album chart this week, bringing the total to six (with three more that don't qualify). How many can you name?

Canada quick on Concrete Blonde. In the U.S., *Concrete Blonde's* Joey is just now rising up the charts. In Canada, Joey drops to No. 10 from its peak at No. 6, and the second release from Bloodletting, *Caroline*, enters the Hit Tracks chart at No. 100. Recently, Canada became the first territory to grant gold status to the Los Angeles group for their current album (RPM - Aug 18/90).

Manteye making moves . . . ! Graham Wood of CHCL Medley, Alberta, made *Manteye's* *Seven Minutes To Midnight* the Pop Pick of the week. That kind of support helped *Seven Minutes* to bullet to No. 77 this week.

Taking a flying leap . . . ! George Michael's *Praying For Time* is an easy front page pick this week as it jumps a healthy 59 spots to No. 41. Michael Bolton's *Georgia On My Mind* is another track with a big jump this week as it climbs 37 points to No. 61. Those two overshadowed the big gain by Mae Moore's *I'll Watch Over You* which rises 31 points to No. 48.

Top new entries . . . ! The Box has this week's highest debut as *Inside My Heart* enters at No. 78. That just edges out Oleta Adams' *Rhythm Of Life* which enters one spot lower. *Jane's* *Addiction* has this week's highest Album entry as *Ritual De Lo Habitual* debuts at No. 60, which is just a little better than the Ghost soundtrack. Spurred by the Righteous Brothers' *Unchained Melody*, the soundtrack enters at No. 66.

More soundtrack fever . . . ! The Ghost soundtrack is one of six soundtracks on the Album chart. It is joined by: *Pretty Woman*, *Days Of Thunder*, *Ford Fairlane*, *Dick Tracy*, and *Teenage Mutant Ninja Turtles*. *Blaze Of Glory/Young Guns II* and *I'm Breathless* were both partial soundtracks, and *Graffiti Bridge* was also not included because the movie hasn't come out yet.



Six times platinum award to Richard Marx for his album *Repeat Offender*, presented during Toronto date by Capitol's VP of Sales Al Andruchow (l) and Director of Marketing Ron Michael-Scott.

Is Canada's country music industry coming of age?

by Walt Grealis

It was in Vancouver, three years ago, that the Edmonton Host Committee were awarded Country Music Week '90. Immediately following the announcement, the committee got to work on fundraising by courting corporate sponsors and holding jams at various clubs throughout the city.

When you host an event of this magnitude, it would not be possible without an incredible amount of help. As Chairman of Country Music Week '90, I'd like to thank my host committee for their countless hours of work; the many artists and musicians who donated their time at our jams; and I'd like to thank our sponsors: Budweiser, Canada Dry, CFCW, and CISN.

It's hard to believe that this great event is now underway! We hope everyone has a super time in Edmonton for Country Music Week '90 from September 3rd to 9th. And remember, we do it, because we LOVE country music.

Bill Maxim

Chairman - Country Music Week '90

Canadian country music, the bastardization of that "Nashville" sound, is on the verge of what Stompin' Tom Connors might describe as becoming "truly Canadian." He, of course, is the leader in the quest for a country that recognizes the "rootsy" fundamentals of things Canadian.

In 1973 when Canada's first country music organization was formed under the aegis of RPM, and chartered as the Canadian Academy of Country Music Advancement (CACMA) later to be changed to the Academy of Country Music Entertainment (ACME), Jo Walker, a well-known country music figure in Nashville, shot down any suggestion that the Canadian association become a chapter of the Country Music Association. There were a number of Nashville followers within the Canadian country camp who were pressuring for such an alignment. Nashville,

which many failed to see, was a mecca onto itself, a multi-million dollar industry that was promoting Nashville and the state of Tennessee. Outsiders were, and still are, welcome, but not really. They do pump a lot of money into the coffers of recording studios and the many publishers who are always on the lookout to expand their presence, and take, in foreign countries. Nashville is for Americans, and the hard-core of the Country Music Association believes that they should make their homes in Nashville. Canadian country artists are welcome to use "Music City's" recording facilities and American copyrights, but when it comes to breaking into the "protected" charting system of country, that's American as apple pie, and outsiders are warned not to upset the apple cart.

Logic, however, prevailed and ACME

became a wholly Canadian organization dedicated to the promotion of Canadian country music. What followed was several good years of building confidence within the industry and creating a better understanding between country programmers and recording artists through a series of Canadian country music weeks and the annual Big Country Awards. Unfortunately, there were those who still demanded a closer tie with Nashville and the Country Music Association and politics did get in the way of progress.

The Big Country Awards were put on the shelf in 1981, due in part from pressure by a very vocal group within the industry who wanted to go their own way. The Canadian Country Music Association did, in fact, become a reality. A major breakthrough for the new organization was brewery sponsorship, which opened the doors to more consumer-oriented activities by the association and which led to an awards show, now an annual country music event broadcast on the CTV Network; a plum for an industry looking for more recognition from the public at large.

Cutting off our nose to spite our face is not good business either. As one observer noted; "Let's not put our head in the sand. We can maintain our unique Canadian sound, but we do have to go beyond our borders if we're going to survive . . . and Nashville, like it or not, is the recognized home of country music, and if we have to coat-tail, so be it." Well, coat-tailing or not, most will have to agree that very few Canadian success stories have come out of Nashville. But times could be a changing. We do have Canadian country artists who have struck gold and platinum, including Carroll Baker (platinum) and Ian Tyson (gold), and just recently, gold certifications for Stompin' Tom Connors and George Fox, and well on her way to gold is Michelle Wright.

It's difficult to criticize a success story. The CCMA has certainly brought much attention to Canadian country music, but at what cost? Organizers don't feel secure enough to have a wholly Canadian lineup for their awards show. This year, Ian Tyson, a giant in Canadian country music, has to be bouyed by the presence of Crystal Gayle, both of whom will host the awards show. Nashville supplies whatever number of video inserts asked for, a financially-welcome carrot for an industry that believes some good may rub off for Canada's inferiority-ravaged industry.

What is this "new" and "rootsy" Canadian sound? Well, it's not so new, when it comes to Anne Murray. She has been herself since Snowbird broke. Somehow she was classified as country, and it is perhaps country/pop where she has experienced most of her success. But then there is George Fox, k.d. lang and the emerging Michelle Wright and Prairie Oyster, certainly not clones of the Nashville sound, but they have a foothold on the sacred American country charts.

Capitol Records recently went through a restructuring of its country music division, with Jimmy Bowen moving his roster of artists (Universal) from MCA to Capitol. This merger not only doubled the label's roster but strengthened its Nashville division. This assault on country music in the U.S. has led to some questioning of Capitol's

Cancon: Hand in hand with Country & Western

Going back into the history of the music business in Canada, Stan Klees recalls that "long before the word Cancon became an industry term (used early in RPM to identify Canadian Content in the late sixties), Canada was in the forefront of Country and Western (C&W) music. Names like Montana Slim (Wilf Carter), Hank Snow, Winston Scotty Fitzgerald, Don Messer and his Islanders, Ralph Carlson, Irwin Prescott and labels like Aragon, Rodeo and the early artists on RCA, all Canadians and all recording artists."

He goes on to point out that when The Rhythm Pals, Lucille Starr and Tommy Hunter came on the scene, "Canada had quite a heritage of Country and Western music," a music reference that was being quickly shortened to "country" music by the promoters of Nashville and its burgeoning recording centre. Says Klees, "I always think of all those stars as being Country and Western and Country music as being a product of Nashville . . . and Tennessee's

Department of Tourism."

Country and Western music was kept alive for some time in Canada, as Klees points out. "Canada was the home of the Calgary Stampede, and Alberta was thought of as cattle country . . . and once Hank Snow and Wilf Carter became international superstars of that era, music lovers were looking to Canada for more Country and Western music."

Klees believes "there's no reason why that whole scenario couldn't come about again . . . and when it does, it won't be from an artist who went to Nashville to find the Canadian sound . . . it will happen in a Canadian studio with Canadian musicians and it will be distinctively Canadian."

Klees poses the question: "Ever wonder how many sessions are done in Nashville in a week and did you ever wonder what percentage ever gets airplay, just once?"

He concludes with, "History will repeat itself . . . Snowbird was done in Canada."

Canadian operation as to why its doors haven't been thrown open for Canadian country. The fact is, the doors are open. However, as the president of Capitol - EMI in Canada, Deane Cameron, explains, "One of the policies we've had here is that we don't want to make the same kind of country music that America makes." He continues with, "We're believers that there is a difference between Canadian folklore and the musical tastes of the Canadian working class."

Capitol Canada has made a very large commitment to domestic music, primarily in

the pop and rock field. But, says Cameron, the pop music artists in Canada "have managed to escape the clutches of what radio expects from them . . . and we have a lot of unique and different acts. But I still think the country music community here sometimes feels that it has to have that Nashville sound or it won't get airplay, whereas Capitol has taken the position that if we are involved with country music we want it to be geared more toward Canadian country. I don't see the point in Canadians sounding like they are from Nashville."

COVER STORY by Jill Lawless

Michelle Wright joins new country wave

In the increasingly high-profile world of Canadian country music, Michelle Wright is one of the brightest new stars. The winner of a 1989 Big Country Award as Top Country Female Vocalist and this year a nominee for three Canadian Country Music Awards, Wright has just released her self-titled BMG/Arista debut. One of a new breed of female country singers, Wright combines a confident presence, a dynamic stage performance and an energetic style she dubs "cruise music" - country rhythm and blues.

"I was raised near Detroit, Michigan, on the Canadian side and tuned into Motown, and both Mom and Dad were country singers," explains Wright, who was born on Canada Day, 1961. "Often people would come up to me when I was playing in clubs and say, 'You're definitely country, but there's something R&B about what you're doing, something funky.' It's just a natural extension of my influences, which are country and Motown. It's not a conscious thing, it just seems very comfortable."

The road into the limelight has been a long and patient one. While music was part of her life from an early age, Wright did not plan to make it her career. But after her first year of college, an American agent asked her to go on the road with one of his bands. Wright agreed to do it for the summer, and found that she liked it. "I thought, 'this is a great way to make a living,'" she says. "Needless to say, a few years down the road I realised that in order to survive in this business I had to get serious."

That meant taking on the responsibilities associated with forming her own band, a move which gave her a new outlook. "It's not easy...I have a lot of respect for the people I worked with prior to doing that. You think, 'Oh, I can do that.' I thought that way. Fortunately, I was able to do it, but I had to make a lot of mistakes before I learned the way you deal with people and the way you take charge. I've always had lots of compassion for people and I think that's been a benefit."

Some of Wright's success can be attributed to the strong Nashville connection she has cultivated over several years. Wright was "discovered" at an Ottawa-area festival by Nashville songwriter Rick Giles. He was some distance from the stage when he heard her, and remarked, 'Hey, that guy's got an interesting voice.' Shortly afterwards, Giles and his partner, Steve Bogard, began writing songs for her. The result was *Do Right By Me*, her first album, which in turn secured

Wright a deal with Arista in Nashville. "Having that connection in Nashville and being there where things are happening is definitely a reason we have a deal now," she agrees.

Wright says her second album is a more mature record than *Do Right By Me*. "I've had a few years to grow and mature," she comments. "I was able to walk into the studio with a little more knowledge and awareness about myself and how I like to sing...I wasn't as intimidated as I was the first time."

Wright was also able to become more sure of her personal style and stage presence. Lyrically and on stage, she is confident and expressive, eschewing the traditionally passive role allotted to women in country music. "The album contains a lot of the values I believe in, such as women not having to be victims," she explains. "It's very aggressive for a female, I think. It's a progressive album, but it's definitely country. It's country for the 90s."

"I don't think I come on as tough, although I am very strong. I'm just speaking my mind through my music. I think I'm relating to the women out there, and even to the men. I've been on the road for nine years with guys, and basically we're the same people. We hurt the same way, and we all really want the same thing in the end."

Wright is part of a bold new wave of country artists - a wave which also includes k.d. lang, George Fox and Prairie Oyster - which is bringing a modern version of the traditional music to a young, urban generation. "I think country music is definitely becoming a hip music to listen to," she says. "There are predictions that country music is going to be the music of the future for the majority...Maybe we're getting a little high on ourselves, but a lot of people are starting to enjoy country music now. I sense a tremendous buzz about country music, and a tremendous commitment from Arista on behalf of myself and other artists."

Wright thinks she understands what it is that keeps country music fresh for new generations of listeners. "Country music is all about the song. I think that's one of my attractions to country, listening to the lyrics and really being moved by them. There's a need right now for strong lyrics in songs that talk about our experiences."

"Country music may have changed, with recording budgets being higher and videos being done, and certain things may be a little slicker about it, but country music has always been about the lyrics and life's experiences."

Cameron is quite happy with Anne Murray's new album which he tags, "a return to her sound" from five or six albums ago. He's optimistic about country support and "really optimistic about Canadian support, because I think there are some flavours here that the audiences in Canada just haven't been that interested in."

Murray McLauchlan, another non-clone of Nashville, is reading his new album, which Cameron describes as "slightly different" from his previous album. "More along the line of a folk/folk rock sound." Stompin' Tom has now gone gold with his Capitol debut and is on his way to platinum, through the help of a television campaign. A new album is expected for early next year. Cameron stresses that Capitol's door "is open to Canadian country music, and anyone reading this article should be aware that our A&R people are out looking. Tim Trombley has been scouting the Winnipeg area lately and Jody Mitchell has been looking over the Maritimes market."

What about BMG (RCA), a major that fell from the graces of Canadian country over the last couple of years? Constant winners of Big Country's Record Company of the Year award, this coveted honour was snatched away from them two years ago by WEA Music Canada and last year by the upstart independent Savannah label. Now, leaner and trimmer, RCA and its distributed Arista label are making Canadian country music history. Prairie Oyster, an American signing, encouraged and funded by BMG Music Canada, and Wright, who has crashed the Nashville barrier with her Arista debut, are further proof of sounds "unlike" that from Nashville being accepted in Nashville and across the U.S.

Larry Macrae, Director of National Promotion and Media Relations, recalls when he first joined BMG, one of his first observations was that the country music roster reflected "Quantity yes, quality, maybe not so much . . . we seemed to represent almost everyone who was in



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country music in Canada. Canadian country music wasn't getting any real exposure other than radio . . . it was just a churning mill for publishing monies." This was obviously a no-win situation for RCA, which looked good, making the Canadian country music industry look good, but it was a completely false image . . . it was something that had to change. And change it did when pop/rock producer David Bendeth took over as head of A&R for BMG, much to the dismay of the Canadian country music industry. BMG became more discreet and selective and, with the signing of Prairie Oyster, experienced more success on both the international and domestic fronts than they had in a decade or two of being top heavy with domestically-signed artists.

Macrae recalls that it wasn't until "Brian Ferriman and Holger Petersen came along that I realized they were putting out packages that met international standards, both inside and out; packages that retailers would be proud to put on their racks and recorded music that would satisfy both radio programmers and the buying public." As far as Canadian acts adapting their own sound, Macrae agrees. "I definitely do think that some of our domestic artists have a uniquely Canadian folk/country sound. I think Rita MacNeil is a prime example and I think Prairie Oyster falls into that category.

Macrae recalls the first time that Joe Galante, now head of RCA, saw Prairie Oyster at a Horseshoe showcase. "He was really turned on when he first heard them" says MacRae, "And made the comment, 'Hell, why do I have to fly all the way to Nashville to see a band this good . . . in Canada of all places.' Even in the rock genre, Canada has matured to the point where we aren't trying to emulate American music, and that goes for country and pop."

Country music has made good inroads with FACTOR as well. Heather Sym, Executive Director of the popular funding organization has "seen a tremendous growth and a need for funding of country music projects." In 1987, 7 percent of all FACTOR loans approved were for country. In 1988 it was up to 9 percent and in 1989, 24 percent. Sym also reveals that for the last fiscal year, "32 percent of tour and showcases were for country artists."

Country artists supported by FACTOR include Alibi, Gary Fjellgaard, Terry Carisse, Ken Harnden, Sue Medley, Anita Perras, Prairie Oyster, Blue Rodeo, Michelle Wright, The Good Brothers and k.d.lang. This support has sparked success within the industry, not the least being the upcoming CCMA awards where 12 different FACTOR supported artists were nominated for 28 awards.

A long-standing irritation of some in the Canadian music industry is the money being spent in Nashville studios by Canadian artists. "The sound is better . . . the musicians are better . . . there's a much friendlier attitude in Nashville," echo some; which, in a few cases, is true, particularly with regard to attitude. But as Randall Cousins, who heads up the Hamilton-based Roto Noto Records, likes to boast, "We get a fantastic sound out of Grant Avenue Studios. Since I started in the business back in 1982, I think the quality of our studios has gone up

about 600 percent. It's so good . . . I sometimes think we are a little too progressive for country."

Cousins was almost another victim of the "killing of black vinyl." More than a few independent labels in Canada are still trying to compensate for this sudden death in favour of the compact disc. Cousins was one of the first Canadian country independents to make available a CD compilation of his artists, "and the country radio programmers like it. Instead of having 15 singles banging around, they have all these good releases on one CD. It's a lot tidier. And the quality, there's just no comparison to the old vinyl releases."

WEA Music Canada, one of the most successful majors in Canada when it comes to country product generally, was a late bloomer in the field. As Dave Tollington, the company's Senior Vice President of Domestic and International Product, points out, the realization of the potential of country music sales hit them with the "phenomenal success" of Randy Travis and Dwight Yoakam, both of whom had "real serious sales in country music that can stand up against the pop world quite nicely. This prompted us to look at signing some acts here

in Canada . . . and I can say on the strength of sales alone in this country, it's a nice little business." He is referring to George Fox, whose second album for WEA has just gone gold, and to k.d. lang, who is signed to the Sire label in the U.S. Tollington also has high hopes for their most recent signing, Patricia Conroy, a popular Canadian West-Coast artist.

"I'm looking at country as a complete business," says Tollington. "We really haven't begun to tap the potential outside of Canada on George and Patricia. We've broken some ground in the U.S. for George, but I think his next album will be it." And here again, the uniqueness of Canadian talent is expressed. "We're all talking to each other much more," says Tollington, referring to his American counterparts, "and I think the Americans have now got to the point where they do understand what a George Fox is. He's not from Nashville . . . therefore he's not like anything else they've got. I feel, and I definitely tip my hat to Leonard Rambeau who played no small part in this, that George Fox has become a star."

"I think the fundamental recognition has to be that it's a global marketplace we're dealing with," says Savannah label owner, Brian

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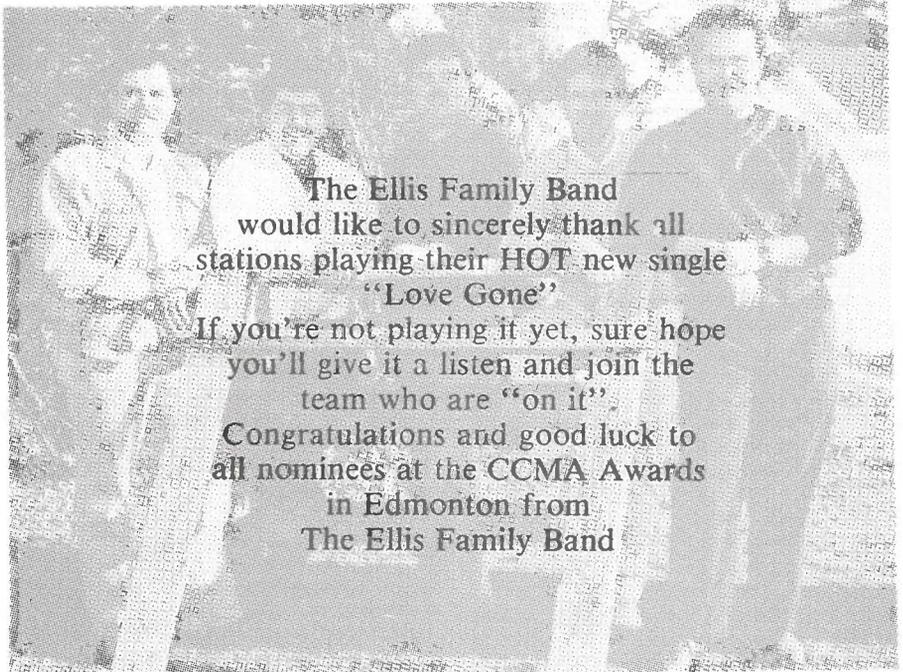
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THE RECORD

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THE RECORD CHART

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LARRY DELANEY, EDITOR, COUNTRY MUSIC NEWS

29

CANCOUNTRY CHART



Rolling like Thunder



PROMOTION
Anita Wilson
PUBLICITY

Ferriman. He continues with, "That means we have to be able to export our product, and when you're talking country music, first and foremost, that means the United States."

As Ferriman points out, Canadian country music is at "a historical moment now, because more of our products are being exported than ever before. First there was Hank Snow, then Anne Murray . . . and twenty years later k.d.lang and now George Fox, Prairie Oyster and Michelle Wright. There's never been this type of activity, so we are very bullish."

Ferriman also believes that "everything has changed . . . we're going into the nineties with a very changed situation because the multinationals are much more interested in domestic signings." Since moving to the Arista label, Michelle Wright has, with her unique, non-Nashville sound, developed a U.S. country programmer following that almost guarantees her successive chart action with each release. Wright, like all the artists on the Savannah label, benefits from Ferriman's belief in having all the elements in place. He uses George Fox as an example, "who got support from radio, but who also had good management in place. He had a multinational label situation and he had a team that was able to work him to the press successfully and to work him to television successfully. He's done everything from early appearances on talk shows and award shows to now having his own television special."

What's happening in the industry now is "what got me interested in the first place, says Ferriman, "and that's that demographic shift. There are a lot more people now who

have grown up with the music of the sixties and that's built a greater kinship to today's country music, more so than other modes.

Ferriman also embraces the "unique" sound syndrome of Canadian artists. "Michelle Wright, Prairie Oyster, George Fox and Gary Fjellgaard don't sound like Nashville artists and I can't see a tremendous amount of similarity between these four artists that shows something to me that explains part of what we're seeing with country music now . . . and that is that it has a broad based appeal because of its variety."

Ferriman stands out like a beacon in Canada's country music, but unbeknownst to many, he has weathered more than a few storms. "From day one," he says, "I've been focused and I've worked hard and so I think I can feel good about feeling bullish at this point in time . . . because a lot of my plans are starting to come to fruition."

He goes on to explain that he and Wright have been working together for five years, "and none of the press talk about the heart-break or the patience that's required. Now things are happening at such a rate it makes the five years seem like a week or two." Ferriman also has praise for the many who have helped move the industry forward. "One, who is really important and who is villified constantly, is Harvey Gold. Without his presence we wouldn't have the sponsorship relationship with Labatt's that's added some needed financial stability to the trade association, and we wouldn't have the television show . . . and the television show is a really important vehicle." He concludes with, "There is a correlation between winning awards and performing on the show, and sales in the weeks and months following . . . I can attest to that."

Is the direction of Canadian country music changing? It would appear that there is a maturing in both attitude and performance and that we are indeed settling into believing in ourselves, and our uniquely Canadian sound. This might hasten our acceptance in the global marketplace, including Nashville.

CHAM's James tees off on fellow broadcasters

When it comes to feisty, don't back away from a fight, go give 'em hell Canadian radio programmers, there's one who fits the bill nicely, Keith James, General Manager of 810 CHAM Country in Hamilton. He was recently angered by, in his own words:

"Major stations across the country that didn't go on the new Anne Murray record, and get this . . . they didn't go on it because it didn't have a MAPL logo . . . now isn't that cute! All of a sudden Anne Murray doesn't get any attention from Canadians . . . and she's got a Top 30 record in the States.

"This is Anne's first major single in a while . . . and BANG, they don't go on it, and don't tell me it doesn't fit the format. I drive across the States and I know how big a star she is down there and how small she is up here. Don't these people realize she packs houses across Canada and across the United States? She's a hundred thousand dollar a night act. In my opinion, there's no pride out there . . . there's nothing but envy and jealousy. You hear Anne Murray in Canada about as often as you hear any other Canadian act, which is only as often as the records have to be played. I just don't think they want a star system in Canada because they don't treat their acts like stars when they start showing some success.

"It's kind of silly, but Brian Ferriman had to go back into the studios with Michelle Wright's record to make it Canadian to get it played in Canada . . . and then Anne Murray comes out with a record and she doesn't do that, and they won't play her. Anne is probably the most respected artist there is in country music, and she can't get played in Canada because she doesn't have a MAPL logo on her record."

CONGRATULATIONS LISA BROKOP

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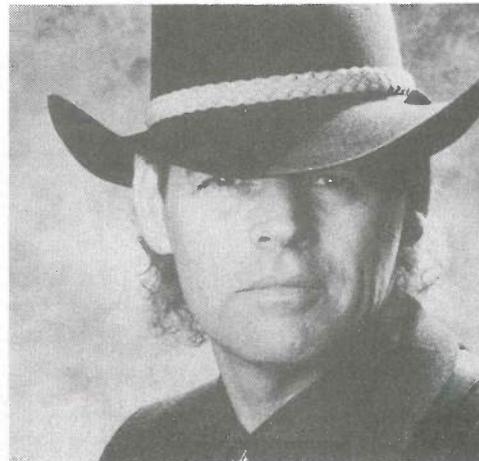
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PROMOTIONS

A look ahead at what we can expect from country in this new decade
Country music in the nineties - an overview

by Ian McCallum

While country music has never been noted as an "exciting" format, it is kicking off the decade with an incredible amount of energy. The momentum it is gathering is fueled by the injection of new talent on an almost daily basis: Garth Brooks, Clint Black, Alan Jackson, Doug Stone, Travis Tritt, Lorrie Morgan, Mary-Chapin Carpenter and Marty Stuart to name a few. The trend is similar in Canada with Michelle Wright, George Fox, Lisa Brokop, Patricia Conroy, Lori Jordan and K.C. Carter leading the way.

Hand in hand with the above is the emergence of the new country music "group". For many years the Statler Brothers and the Oak Ridge Boys cornered the market. Move over . . . here come: Shenandoah, the Kentucky Headhunters, Pirates Of The Mississippi, Exile, Desert Rose Band, Restless Heart, Southern Pacific and Highway 101, turning country music into a group effort. Is Canada taking a back seat? No way! Not with Prairie Oyster, Bootleg, Alibi, Cowboy Junkies, Debenham Brothers, One Horse Blue and Straight, Clean And Simple tearing up the charts.

Country music production remains close to the heart, and will likely stay that way. No string machines and computer drum sounds here. It is steel guitar, acoustic guitar, fiddle, mandolin, banjo and perhaps a dash of accordion.

Country music radio remains the home of personality radio. While there are some exceptions in competitive U.S. markets, for the most part, country music radio stations harbour announcers who know their music and convey this on-air in an intelligent manner. This format has entertainers on-air as well as on stage. Some of the best are in Canada: Cliff Dumas at CHAM, Michael Dee at BX-93, Ted Daigle at CKBY, Gord Ambrose in Kingston, Paul Kennedy in Halifax and Fred King in Regina. While the "new" country music drives country music into the nineties, it is superb on-air personalities like the above who steer the course.

Again, with a few exceptions in multi-outlet markets in the U.S., country music radio continues to be driven by new music. Sure we all play some oldies, but with an ever-expanding stable of country music performers, we can't wait to crack open those new CDs and air 'em. And while there are some full-time "oldies" stations in the U.S., this is not a trend away from new releases. This is a reaction to the scenario of three or four country outlets competing in one market. It is survival of the fittest . . . and my money is on the burgeoning crop of newcomers who will attract the young listener into the format.

The nineties will see Canada make tremendous inroads into this American dominated format. Oh sure . . . some artists are now leading the way: Michelle Wright, Prairie Oyster, George Fox and a host of others who have cracked the indie charts. But I'm talking about the foundation builders: the writers and producers who are now infiltrating the system: Gilles Godard, Lori

Yates, and even our own Michael Dee. And let's not forget the multi-talented Brian Ferriman.

With all this music landing on radio doorsteps, longer playlists are in. This includes Cancon.

Country music videos are hot . . . on TV, in clubs and I'm sure soon too at the retail level. These videos will also be sent to radio to preview. (I've already experienced this).

While country music has mass appeal in the U.S. it is still a tough sell in Canada, especially to advertisers. Country music stations in Canada have to do their homework. They have to sell clients on the

exciting promotional possibilities of this format. While ad budgets may be cut, the promotion dollars are out there.

There is no doubt CDs have removed the "eight track" stigma from country music. But the trend to compilation CDs may raise some warning flags in Canada. When these arrive from Canadian indie labels and are stocked with upwards of a dozen individual cuts, we're talking log-jam. And when two or three arrive in a matter of weeks . . . look out. Ever been to Pearson Airport when four jumbos land at once? And hey, what about those of us on FM? We don't just play hits. C'mon give us the entire CD . . . let's hear what this artist has to sing about.

(Ian McCallum is Program Director of London's No. 2 rated station - CJBX-FM)

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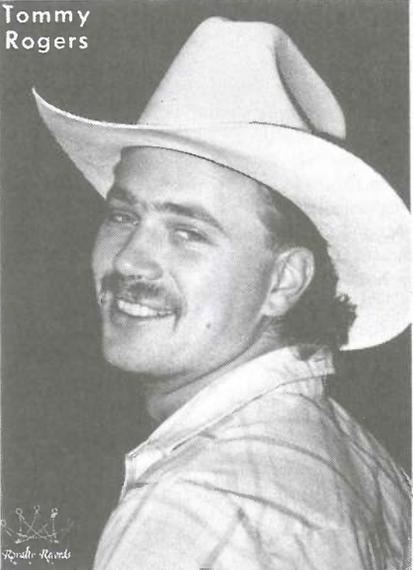
new release

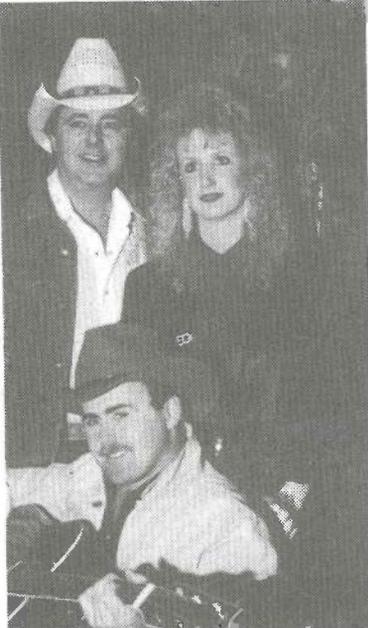
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 RATES OF THE MISSISSIPPI
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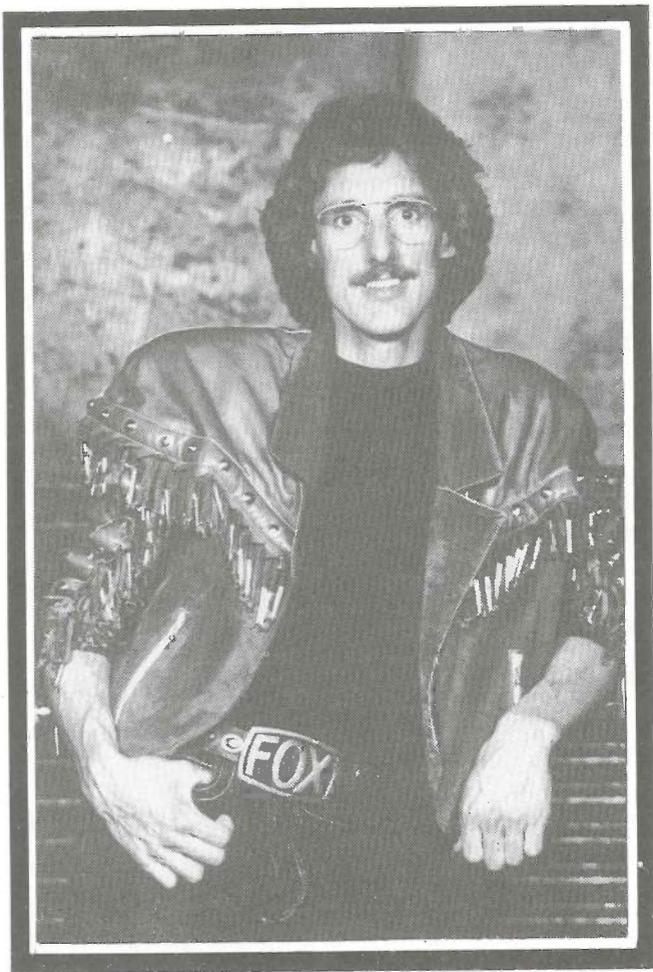
Record distributor code. A&M - W
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 CBS - H
 CAPITOL - F
 MCA - J
 POLYGRAM - Q
 WEA - P

- | | | | | | | | | |
|----|---------|---|----|---------|--|-----|---------|---|
| 1 | 1 (11) | NEXT TO YOU, NEXT TO ME
Shenandoah - Extra Mile
Columbia (CA) FCT-45490 (CD) EK-45490-H | 35 | 41 (9) | LONELY OUT TONIGHT
Eddie Rabbit - Jersey Boy
Capitol (CA) C4-93882 (CD) C2-93882-F | 68 | 78 (3) | NAME THE PLACE AND TIME
Tommy Hunter - The Anniversary Session
RCA/BMG (CA) RRK1-500 (CD) RCD1-500-N |
| 2 | 6 (7) | NOTHING'S NEWS
Clint Black - Killin' Time
RCA/BMG (CA) 9656-4-R (CD) 9668-2-R-N | 36 | 36 (7) | SMALL SMALL WORLD
Stallter Brothers - Music, Memories And You
Mercury (CA) 842 515-4 (CD) 842 515-2-Q | 69 | 85 (4) | UNDER THE SUN
Suzy Boggus - A Moment Of Truth
Capitol (CA) C4-92553 (CD) C2-92553-F |
| 3 | 4 (10) | WANTED
Alan Jackson - Here In The Real World
Arista (CA) AC-8623 (CD) ARCD-8623-N | 37 | 42 (6) | I'LL LIE MYSELF TO SLEEP
Shelby Lynne - Tough All Over
Epic (CA) ET-46066 (CD) EK-46066-H | 70 | 58 (13) | LOOKS AREN'T EVERYTHING
Mark Collie - Hardin County Line
MCA (CA) MCAC-42333 (CD) MCAD-42333-J |
| 4 | 2 (16) | WRONG
Waylon Jennings - The Eagle
Epic (CA) ET-46104 (CD) EK-46104-H | 38 | 44 (3) | DRINKING CHAMPAGNE
George Strait - Livin' It Up
MCA (CA) MCAC-42114 (CD) MCAD-42114-J | 71 | 75 (5) | SOME KIND OF NIGHT
Lisa Logan
RotoNote (CA) N/A (CD) RCD-20095 |
| 5 | 3 (13) | I'M GONNA BE SOMEBODY
Travis Tritt - No Holdin' Back
Warner Bros (CA) 92-60944 (CD) CD-26094-P | 39 | 24 (15) | ON DOWN THE LINE
Patty Loveless - On Down The Line
MCA (CA) MCAC-6401 (CD) MCACD-6401-J | 72 | 83 (4) | EVERY GOODBYE MEANS HELLO
Straight, Clean & Simple - Canadian Country Comp
Comstock (CA) N/A (CD) COM-988 |
| 6 | 7 (11) | I MEANT EVERY WORD HE SAID
Ricky Van Shelton - RV5 III
Columbia (CA) FCT-45250 (CD) CK-45250-H | 40 | 28 (15) | RICHEST MAN ON EARTH
Paul Overstreet - Sowin' Love
RCA/BMG (CA) 9171-4-R (CD) 9171-2-R-N | 73 | 74 (5) | WHO'S GONNA TELL HER GOODBYE
Earl Thomas Conley - Who's Gonna Tell Her Goodbye
RCA/BMG (CA) 2043-4-R (CD) 2043-2-R-N |
| 7 | 19 (5) | JUKEBOX IN MY MIND
Alabama - Pass It On
RCA/BMG (CA) 2108-4-R (CD) 2108-2-R-N | 41 | 45 (4) | LOVE IS STRANGE
Kenny Rogers w/Dolly Parton
Reprise (CA) N/A (CD) N/A | 74 | 77 (5) | THE MAN WALKS ALONE
One Horse Blue
Silver Spur Music (CA) N/A (CD) N/A |
| 8 | 8 (12) | SOMETHING OF A DREAMER
Mary Chapin Carpenter - State Of The Heart
Columbia (CA) FCT-44228 (CD) CK-44228-H | 42 | 50 (5) | DANCE IN CIRCLES
Tim Ryan
Epic (CA) N/A (CD) N/A | 75 | 80 (2) | YOU MADE LIFE GOOD AGAIN
Nitty Gritty Dirt Band - The Rest Of The Dream
MCA (CA) MCAC-6407 (CD) MCAD-6407-J |
| 9 | 10 (12) | NEW KIND OF LOVE
Michelle Wright - Michelle Wright
Arista (CA) AC-8627 (CD) ARCD-8627-N | 43 | 52 (10) | HEART OF STONE
Denbham Bros
RDR (CA) N/A (CD) RDRCD-109 | 76 | 51 (15) | NOBODY'S TALKING
Exile - Still Standing
Arista (CA) AC-8624 (CD) ARCD-8624-N |
| 10 | 12 (12) | I DON'T HURT ANYMORE
Prairie Oyster - Different Kind Of Fire
RCA/BMG (CA) 2049-4-R (CD) 2049-2-R-N | 44 | 25 (18) | THE DANCE
Garth Brooks - Garth Brooks
Capitol (CA) C4-90897 (CD) C2-90897-F | 77 | NEW | MAN TO MAN
Hank Williams Jr. - Lone Wolf
Warner Bros (CA) 92-60904 (CD) CD-26090-P |
| 11 | 13 (11) | DON'T GO OUT
Tanya Tucker w/T. Graham Brown - Tennessee Woman
Capitol (CA) C4-91821 (CD) C2-91821-F | 45 | 55 (3) | TOO COLD AT HOME
Mark Chestnut - Ice Cold At Home
MCA (CA) MCAC-10032 (CD) MCAD-10032-J | 78 | 79 (3) | I'M YOUR MAN
Skip Ewing - A Healin' Fire
MCA (CA) MCAC-42344 (CD) MCAD-42344-J |
| 12 | 5 (14) | WHEN I CALL YOUR NAME
Vince Gill - When I Call Your Name
MCA (CA) MCAC-42321 (CD) MCAD-42321-J | 46 | 30 (10) | 'CAUSE CHEAP IS HOW I FEEL
Cowboy Junkies - The Caution Horses
RCA/BMG (CA) 2058-4-R (CD) 2058-2-R-N | 79 | 90 (2) | BORN IN THE COUNTRY
Morris P. Rainville
RareBird (CA) N/A (CD) N/A |
| 13 | 15 (12) | I FELL IN LOVE
Carlene Carter - I Fell In Love
Warner Bros (CA) 92-61394 (CD) 26139-P | 47 | 47 (6) | MAYBE THAT'S ALL IT TAKES
Don Williams - One Good Well
RCA/BMG (CA) 9656-4-R (CD) 9656-2-R-N | 80 | 81 (6) | ADAM AND THE SLOGANS OF LOVE
Gary Buck
GB (CA) N/A (CD) N/A |
| 14 | 16 (9) | MY PAST IS PRESENT
Rodney Crowell - Keys To The Highway
Columbia (CA) FCT-45242 (CD) CK-45242-H | 48 | 49 (8) | RHYTHM OF THE ROAD
Sylvia Tyson - You Were On My Mind
Stony Plain (CA) SP5-1140 (CD) SPCD-1140-P | 81 | 89 (2) | A FEW MORE REDNECKS
The Charlie Daniels Band - Simple Man
Epic (CA) FT-45316 (CD) EK-45316-N |
| 15 | 21 (7) | FOURTEEN MINUTES OLD
Doug Stone - Doug Stone
Epic (CA) BET-45303 (CD) BEK-45303-H | 49 | 32 (11) | OH LONESOME ME
Kentucky Headhunters - Rikin' On Nashville
Mercury (CA) 838 744-4 (CD) 838 744-2-Q | 82 | 53 (11) | BOOGIE AND BEETHOVEN
The Gatlin Brothers - Cookin' Up A Storm
Capitol (CA) C4-93954 (CD) C2-93954-F |
| 16 | 18 (16) | DADDY, SING TO ME
Lisa Brokop
Brainchild (CA) N/A (CD) N/A | 50 | 57 (3) | FOOL SUCH AS I
Baillie And The Boys - The Lights Of Home
RCA/BMG (CA) 2114-4-R (CD) 2114-4-R-N | 83 | 86 (2) | COWBOY LOGIC
Michael Martin Murphy - Cowboy Logic
Warner Bros (CA) 92-63084 (CD) CD-26308-P |
| 17 | 9 (13) | GOOD TIMES
Dan Seals - On Arrival
Capitol (CA) C4-91782 (CD) C2-91782-F | 51 | 61 (6) | MIDNITE COWBOY BLUES
Dick Damon - The Legend And The Legacy
RCA/BMG (CA) KKK1-0509 (CD) N/A | 84 | NEW | YET
Exile - Nobody's Standing
Arista (CA) AC-8624 (CD) ARCD-8624-N |
| 18 | 27 (10) | I COULD BE PERSUADED
Bellamy Bros - Reality Check
MCA (CA) MCAC-42340 (CD) MCAD-42340-J | 52 | 62 (5) | FEED THIS FIRE
Anne Murray - You Will
Capitol (CA) C4-94102 (CD) C2-94102-F | 85 | 88 (2) | MOONSHADOW ROAD
T. Graham Brown - Bumper To Bumper
Capitol (CA) C4-91780 (CD) C2-91780-F |
| 19 | 20 (6) | THE BATTLE HYMN OF LOVE
Kathy Mattea - Untold Honey
Mercury (CA) N/A (CD) N/A | 53 | 54 (9) | THE HEART OF A WORKING MAN
Tom Russell Band - Poor Man's Dream
Stony Plain (CA) SP5-1142-P (CD) N/A | 86 | 92 (3) | CRAZY IN LOVE WITH YOUR MAN
Dyanne Halliday
MWC (CA) N/A (CD) N/A |
| 20 | 22 (6) | HONKY TONK BLUES
Pirates Of The Mississippi - Pirates...Mississippi
Capitol (CA) C4-94389 (CD) C2-94389-F | 54 | 40 (16) | LIME RICKEY
George Fox - With All My Might
WEA (CA) 25-69274 (CD) CD-59272-P | 87 | NEW | WESTERN GIRLS
Marty Stuart - Hillbilly Rock
MCA (CA) MCAC-42312 (CD) MCAD-42312-J |
| 21 | 23 (12) | HOLDIN' A GOOD HAND
Lee Greenwood - Holdin' A Good Hand
Capitol (CA) C4-94513-F (CD) C2-94513-F | 55 | 66 (5) | AFTER ALL
Anita Perras - Touch My Heart
Savannah (CA) SRL4-9534 (CD) CD-9534-P | 88 | NEW | YOU REALLY HAD ME GOING
Holly Dunn - Heart Full Of Love
Warner Bros (CA) 92-61734 (CD) CD-26173-P |
| 22 | 11 (16) | HE WALKED ON WATER
Randy Travis - No Holdin' Back
Warner Bros (CA) 92-58864 (CD) CD-25988-P | 56 | 56 (10) | A THOUSAND TRAILS
Patricia Conroy
Rana (CA) N/A (CD) RR0028 | 89 | NEW | ONCE THE MAGIC'S GONE
Cindi Cain - A Place Where Memories Live
Epic (CA) ZT-90161-H (CD) N/A |
| 23 | 29 (7) | PRECIOUS THING
Steve Wariner - Laredo
MCA (CA) MCAC-42335 (CD) MCAD-42335-J | 57 | 60 (8) | TOUCH OF CLASS
Ronnie Prophet
Bookshop (CA) N/A (CD) BSRDJ-33820-N | 90 | NEW | KEEPIN' ME UP NIGHTS
Asleep At The Wheel - Keepin' Me Up Nights
Arista (CA) AC-8550 (CD) ARCD-8550-N |
| 24 | 33 (8) | SINCE THE RAIN
Ian Tyson - I Outgrew The Wagon
Stony Plain (CA) SP5-1131 (CD) CD-1131-P | 58 | 72 (3) | YOU LIE
Reba McEntire - Reba Live
MCA (CA) MCAC-8034 (CD) MCAD-8034-J | 91 | 95 (2) | I'M ON MY WAY TO TEXAS
Cori Brewer
HBI (CA) N/A (CD) N/A |
| 25 | 26 (13) | YOU'RE BROKEN MY HEART
David Hutchins - On My Own
Trilogy (CA) TRC-901 (CD) RTCD-901 | 59 | 67 (4) | I WANT TO FLY
Errol Ranville - I Want To Fly
Thunder (CA) TH90CA-1001 (CD) TH90CD-1001 | 92 | NEW | NEVER ENDING SONG OF LOVE
Crystal Gayle - Ain't Gonna Worry
Capitol (CA) C4-94301 (CD) C2-94301-F |
| 26 | 39 (5) | 'TIL A TEAR BECOMES A ROSE
Keith Whitley & Lorie Morgan - Greatest Hits II
RCA/BMG (CA) 2043-4-R (CD) 2043-2-R-N | 60 | 64 (4) | WHY DO I THINK OF YOU TODAY
Rita MacNeil - Rita
Virgin (RMC-4001) (CD) RMCD-4001-W | 93 | NEW | HOME
Joe Diffie - A Thousand Winding Roads
Epic (CA) ET-46047 (CD) EK-46047-H |
| 27 | 34 (9) | IN MY HEART
Gary Fjellgard w/Linda Kidder - Heart Of A Dream
Savannah (CA) SRL4-9693 (CD) CD-9693-P | 61 | 65 (7) | CHAMPAGNE & ROSES
Boatleg
Rana (CA) N/A (CD) RR0028 | 94 | 84 (14) | CAN'T GET OVER LOSIN' YOU
Greg Paul - Moments In Between
Royalty (CA) RRI 400-8911 (CD) N/A |
| 28 | 14 (14) | HE TALKS TO ME
Lorrie Morgan - Leave The Light On
RCA/BMG (CA) 9594-4-R (CD) 9594-2-R-N | 62 | 69 (2) | BORN TO BE BLUE
The Judds - River Of Time
RCA/BMG (CA) 9595-4-R (CD) 9595-2-R-N | 95 | 97 (2) | DELIVER ME
Lenore Clare
HBI (CA) N/A (CD) N/A |
| 29 | 35 (9) | MY HEART IS SET ON YOU
Lionel Cartwright - Lionel Cartwright
MCA (CA) MCAC-42276 (CD) MCADW-42276-J | 63 | 73 (2) | RECKLESS HEART
Southern Pacific - County Line
Warner Bros (CA) 92-58954 (CD) CD-25895-P | 96 | 87 (9) | VAGABOND
Great Western Orchestra - Great Western Orchestra
CBS (CA) BFZT-8037 (CD) BFZK-8037-H |
| 30 | 37 (12) | FAREWELL AVENUE
Tim Taylor - Tim Taylor
Tailspin (CA) N/A (CD) N/A | 64 | 68 (5) | ISLAND
Michael Terry
RotoNote (CA) N/A (CD) RCD-20095 | 97 | 91 (10) | TWO HEARTS
K.T. Oslin - This Woman
RCA/BMG (CA) 6369-4-R (CD) 6369-2-R-N |
| 31 | 31 (14) | CAN'T SHAKE LOOSE
Jenny Lee West - Braving The Elements
Roto Note (CA) N/A (CD) CD-6 | 65 | 93 (3) | WHEN SOMEBODY LOVES YOU
Restless Heart - Fast Movin' Train
RCA/BMG (CA) 9961-4-R (CD) 9961-2-R-N | 98 | 76 (15) | IF YOU COULD ONLY SEE ME NOW
T. Graham Brown - Bumper To Bumper
Capitol (CA) C4-91780 (CD) C2-91780-F |
| 32 | 17 (13) | THIS SIDE OF GOODBYE
Highway 101 - Paint The Town
Warner Bros (CA) 92-59924 (CD) CD-25992-P | 66 | 43 (15) | HILLBILLY ROCK
Marty Stuart - Hillbilly Rock
MCA (CA) MCAC-42312 (CD) MCAD-42312-J | 99 | NEW | THE OTHER SIDE OF LOVE
Gail Davis - The Other Side Of Love
Capitol (CA) C4-94105 (CD) C2-94105-F |
| 33 | 38 (6) | STORY OF LOVE
Desert Rose Band - Pages Of Love
MCA (CA) MCAC-42332 (CD) MCAD-42332-J | 67 | 48 (15) | MOUNTAIN RIGHT
Michael Dea - Steal Of The Night
Evergreen/ATI (CA) ATIC-1104 (CD) ATICD-1104 | 100 | 96 (17) | 'TILL I SEE YOU AGAIN
Kevin Welch - Kevin Welch
Reprise (CA) 92-61714 (CD) CD-26171-P |
| 34 | 46 (3) | FRIENDS IN LOW PLACES
Garth Brooks - Garth Brooks
Capitol (CA) C4-90897 (CD) C2-90897-F | | | | | | |

CANADA'S HOTTEST NEW STAR

GEORGE FOX

IN HIS FIRST TELEVISION SPECIAL!



George Fox's New Country



with special guests
MICHELLE WRIGHT
and
HIGHWAY 101

SATURDAY, SEPTEMBER 22
8:00 P.M.



CBC Television

VIDEO

by Peter Steen

Van's back . . . ! I said last week that Van Morrison's re-emergence on the long-form chart shouldn't come as a surprise this week. As with other videos (like Phil Collins' Singles Collection), sales are bolstered significantly if the artist comes to town. Morrison played to 15,000 faithful fans at Toronto's CNE (Aug. 27) and they returned the favour by buying In Concert.

The value of publicity, perhaps? Sinéad O'Connor has been taking a few knocks recently. She's currently embroiled in a controversy surrounding the U.S. national anthem at her concerts, and she was seen as being "snippy" at her press conference in Toronto this month. All this hasn't hurt her long-form sales, though, as The Value Of Ignorance moves to No. 3 this week.

Short Gyration's . . . ! Jazz/Pop veterans Spyro Gyra have their first long-form out, sort of. The MCA release is four songs and twenty minutes long, making it the shortest long-form release of the year. But the 14-year old band is making retail headway, coming in at No. 5 at Sam's video department best-seller list this week.

No. 1 and waiting . . . ! Two long-forms are currently No. 1 on retail reporters' lists, but are waiting for help to make the RPM Video Chart. Madonna's Ciao, Italia (WEA) tops HMV's long-form sales and has seen action on the chart. Elvis' The Great Performances (Buena Vista) only appears on Sam's list, but at the top spot.

Scanning . . . ! This week offers the first of what is hoped to be a continuous number of long-form reviews in RPM. As long-form sales are becoming more and more important to both label and retail health, we have decided to include a video review alongside the albums being critiqued. Buena Vista's Elvis long-form was the first sent to us.

RPM 40AC (Adult Contemporary)

Record distributor code A&M - W
BMG/RCA - N
CBS - H
CAPITOL - F
MCA - J
POLYGRAM - Q
WEA - P

SEPTEMBER 8, 1990

1	1	(10)	RELEASE ME Wilson Phillips - Wilson Phillips SBK (CA) K4-93745 (CD) K2-93745-F	21	23	(7)	UNISON Celine Dion - Unison Columbia (CA) BCT-80151 (CD) BCK-80151-H
2	2	(10)	VISION OF LOVE Mariah Carey - Mariah Carey Columbia (CA) CT-45202 (CD) CK-45202-H	22	22	(6)	SEA CRUISE Dion - Ford Fairlane Soundtrack Elektra (CA) 96-09524 (CD) CD-60952-P
3	3	(8)	OH GIRL Paul Young - Other Voices Columbia (CA) CT-46755 (CD) CK-46755-H	23	24	(10)	THAT'S ALL I KNOW Bad Bear RDR (CA) N/A (CD) N/A
4	6	(8)	KING OF WISHLIF THINKING Go West - Pretty Woman Soundtrack Capitol (CA) C4-93745 (CD) C2-93745-F	24	15	(8)	'CAUSE CHEAP IS HOW I FEEL Cowboy Junkies - The Caution Hours RCA/BMG (CA) 2058-4-R (CD) 2058-2-R-N
5	7	(5)	I DON'T HAVE THE HEART James Ingram - It's Real WEA (CA) 92-59244 (CD) CD-25924-P	25	27	(3)	TIME FOR LETTING GO Jude Cole - A View From 3rd Street Reprise (CA) 92-61648 (CD) CD-26164-P
6	14	(2)	COME BACK TO ME Janet Jackson - Rhythm Nation - 1814 A&M (CA) CS-3920 (CD) CD-3920-W	26	17	(10)	CUTS BOTH WAYS Gloria Estefan - Cuts Both Ways Epic (CA) BFET-45217 (CD) BEK-45217-H
7	9	(6)	AND SO IT GOES Billy Joel - Storm Front Columbia (CA) OCT-44366 (CD) CK-44366-H	27	30	(5)	GONNA LAST FOREVER Colin Amey - Future Trax Music Brokers (CA) N/A (CD) DRCD-90002
8	11	(7)	SKIES THE LIMIT Finetwood - Behind The Mask Elektra (CA) 92-61114 (CD) CD-26111-P	28	29	(5)	WHEN YOU LOSE YOUR LOVE Brian Auger & Trinity Kashton Communicat'ns (CA) CDK-8855 (CD) CDDK-8855
9	13	(4)	ADIOS Linda Ronstadt - Cry Like A Rainstorm... Elektra (CA) 96-08724 (CD) CD-60872-F	29	32	(4)	I WILL GIVE YOU EVERYTHING Skyjaggers - Skyjaggers Arista (CA) D4-7355 (CD) D2-7355-F
10	12	(7)	ALL THE LOVERS IN THE WORLD Gowland - Behind The Hood Columbia (CA) CT-80160 (CD) CK-80160-H	30	20	(9)	YOU CAN'T DENY IT Lisa Stansfield - Affection Arista (CA) AC-8554 (CD) ARCD-8554-N
11	4	(11)	ACROSS THE RIVER Bruce Hornsby/The Range - A Night On The Town RCA/BMG (CA) 2041-4-R (CD) 2041-2-R-N	31	31	(3)	WHEN YOU COME BACK TO ME Jason Donovan - Between The Lines PWL (CA) N/A (CD) CD-HFC0-14-F
12	5	(11)	BABY YOU'RE MINE Basia - London, Warsaw, New York Epic (CA) ET-45472 (CD) EK-45472-H	32	40	(2)	IF WISHES CAME TRUE Sweet Sensation - Love Child WEA (CA) 99-13074 (CD) CD-91307-P
13	10	(14)	I CAN READ YOUR MIND Joe Coughlin RDR (CA) N/A (CD) RDR Vol. 2	33	33	(8)	GYPSY WOMAN Santana - Spirits Dancing In The Flesh Columbia (CA) CT-2099 (CD) CK-2099-H
14	18	(3)	SOMETHING HAPPENED ON THE... Phil Collins - ...But Seriously Atlantic (CA) 78-20504 (CD) CD-82050-P	34	35	(7)	IN FLIGHT Steven Vitell - Come Dream With Me Enigma (CA) D4-73584 (CD) D2-73584-F
15	37	(3)	HEART OF STONE Taylor Dayne - Can't Fight Fate Arista (CA) AC-19938 (CD) ARCD-9938-N	35	36	(4)	NORTH, SOUTH, EAST, WEST Rick Wes - North, South, East, West Epic (CA) CT-46757 (CD) EK-46757-H
16	21	(5)	FEED THIS FIRE Anne Murray - You Will Capitol (CA) C4-94102 (CD) C2-94102-F	36	NEW		I'LL WATCH OVER YOU Mae Moore - Oceanview Motel Epic (CA) BET-80155 (CD) BEK-80155-H
17	8	(8)	TALK TO ME Anita Baker - Compositions Elektra (CA) 96-09224 (CD) CD-60922-P	37	39	(3)	I'M ON THE ROAD AGAIN Powder Blues Band - First Decade WEA (CA) 17-13594 (CD) CD-171359-P
18	16	(9)	GIMME A LITTLE SIGN Sattalites - Miracles Risque Disque (CA) 25-69964 (CD) CD-56996-P	38	NEW		GEORGIA ON MY MIND Michael Bolton - Soul Provider Columbia (CA) ECT-45012 (CD) EK-45012-H
19	19	(11)	NIGHT MAGIC Chris Barber Much More (CA) N/A (CD) N/A	39	26	(15)	WHEN I'M BACK ON MY FEET AGAIN Michael Bolton - Soul Provider Columbia (CA) ECT-45012 (CD) EK-45012-H
20	25	(3)	FREE Burton Cummings - Plus Signs Capitol (CA) C4-93938 (CD) C2-93938-F	40	28	(16)	TAKE IT TO HEART Michael McDonald - Take It To Heart Reprise (CA) 92-59794 (CD) CD-25979-P

RPM LONG FORM MUSIC VIDEOS

1	1	(13)	KIDS ON THE BLOCK Step By Step CBS
2	2	(14)	NEW KIDS ON THE BLOCK Hangin' Tough CBS
3	4	(14)	SINEAD O'CONNOR The Value Of Ignorance PolyGram
4	3	(3)	BOB MARLEY AND THE WAILEF The Bob Marley Story MCA
5	5	(13)	NEW KIDS ON THE BLOCK Hangin' Tough, Live CBS
6	6	(13)	ALICE COOPER Trashes The World CBS
7	7	(2)	THE POGUES Live At The Town And Country MCA
8	10	(4)	VARIOUS ARTISTS Hard 'N' Heavy - Volume 7 MCA
9	RE	(13)	VAN MORRISON In Concert PolyGram
10	8	(10)	DAVID BOWIE Love You Till Tuesday PolyGram

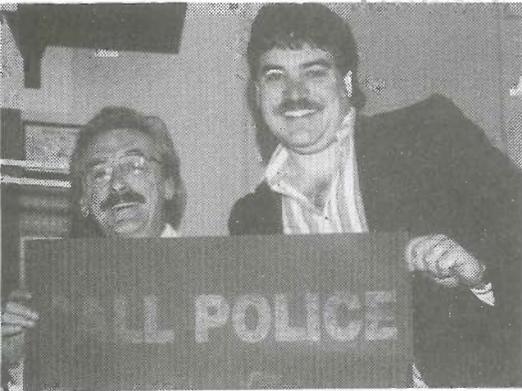
RPM 10 DANCE

1	1	(6)	EVERYBODY EVERYBODY Black Box - Dreamland RCA (CA) 2221-4-R (CD) 2221-2-R-N
2	5	(4)	LOVE & EMOTION Stevie B - Love & Emotion RCA (CA) 9642-4-R (CD) 9642-2-R-N
3	6	(3)	JERK OUT The Time - Pandemonium Paisley Park (CA) 92-74904 (CD) CD-27490-P
4	10	(2)	DIRTY CASH (Money Talks) The Adventurers Of Stevie V (12" only) Mercury (CA) N/A (CD) N/A-Q
5	9	(12)	UNISON Celine Dion - Unison Columbia (CA) BCT-80151 (CD) BCK-80151-H
6	2	(9)	YOU CAN'T DENY IT Lisa Stansfield - Affection Arista (CA) AC-8554 (CD) ARCD-8554-N
7	7	(16)	GIRLS NITE OUT Tyler Collins - Girls Nite Out RCA (CA) 9642-4-R (CD) 9642-2-R-N
8	4	(8)	THE POWER Power Jam w/ Chill Rob G - Ride The Rhythm Sommersault (CA) SOMC-103 (CD) SOMCD-103
9	8	(13)	THE POWER Snap - World Power BMG (CA) AC-8536 (CD) ARCD-8536-N
10	NEW		GROOVE IS IN THE HEART Deee-Lite - World Clique Elektra (CA) 96-09574 (CD) CD-60957-P

RPM CANCON TO WATCH

1	2	(4)	RUNNING WILD IN...21ST CENTURY Helix - Back For Another Taste Capitol (CA) C4-26537 (CD) C2-26537-F
2	3	(4)	IT'S JUST EMOTION Diamond Life A&M (CA) N/A (CD) N/A
3	5	(3)	SHE'S ON A MOUNTAIN Five Guys Named Moe - Five Guys Named Moe RCA (CA) PK-74606 (CD) PD-74606-N
4	9	(2)	SO LISTEN MCJ & Cool G - So Listen Capitol/EMI (CA) C4-94700 (CD) C2-94700-F
5	7	(4)	I'M ON THE ROAD AGAIN Powder Blues - First Decade - Greatest Hits WEA (CA) 17-13594 (CD) CD-171359-P
6	6	(4)	LOVE DON'T WAIT Basic English - Sweet Panic Risque Disque (CA) 17-10314 (CD) CD-71031-P
7	NEW		CRIME AGAINST LOVE Barney Bentall/Legendary Hearts - Lonely Avenue Epic (CA) ECT-80148 (CD) EK-80148-H
8	NEW		STAND Paul Janz - Renegade Romantic A&M (CA) CS-5288 (CD) CD-5288-W
9	10	(2)	SHINE ON National Velvet - Courage Capitol/EMI (CA) C4-93939 (CD) C2-93939-F
10	NEW		SHORT END OF A WISHBONE Haywood - Wishbone Atlantic (CA) CAT-1283 (CD) ACD-1283-W

CKTY and FOX FM continue with what Mark Cartland, Program Director of CKTY, describes as "our most successful promotion this summer." Large Call Police signs for car windows were made available to motorists, prompted by the murders earlier this year on a stretch of Highway 401. Sarnia M.P.P.



CKTY (Sarnia) morning personality Steve Glenn (l) and Program Director Mark Cartland.

Andy Brandt came up with the idea of the signs, which are bright orange with bold black lettering. Within days several thousand signs had been printed and picked up at the studios. Says Cartland, "It's not very often when we can take a tragic event and turn it into a constructive, community oriented promotion."

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The charge for classified ads in RPM is \$1.00 per word, \$2.00 per word for upper case body copy, \$3.00 per headline word. Minimum charge for ad \$20.00. There is a \$10.00 service charge for reserving a box number. Ads containing more than 50 words will be run as display ads. Address ads to: RPM Magazine, 6 Brentcliffe Road, Toronto, Ontario. M4G 2Y2. FAX: 416-425-8629.

RADIO ANNOUNCER

CFMX-FM, Canada's only commercial classical station, is looking for announcers with SOME knowledge of the concert music repertoire and artists. Tapes and resumes to: Michael Comeau, P.D. CFMX-FM, 468 Queen Street East, Suite 101, Toronto, Ontario. M5A 1T7.

MID-DAY PERSONALITY FOR CFSL

CFSL Radio Weyburn, Sask. seeking a mid-day personality. One to two years experience required. Ideal second job opportunity. Salary commensurate with experience. Fax resume to: 306-842-2720 and courier tape to 304 Souris Ave., Weyburn, Sask. S4A 2A4.

MORNING PERSONALITY FOR COUNTRY 105 FM

Country 105 FM in Calgary has an opening for a morning personality. We're looking for a special talent who is bright and friendly with a good sense of humour, into country music, good on the phones, local and topical, listener lifestyle conscious, a dedicated worker who knows how to prepare and who is willing to do whatever it takes to get totally involved in one of Canada's greatest cities. Send tape and resume in confidence to:

Greg Haraldson
Program Director - Country 105 FM
Suite 609 - 609 - 14th Street N.W.
Calgary, Alberta. T2N 2A1

SPORTS DIRECTOR

CJOK/KYX 98FM requires experienced Sports Director. Successful applicant will be a community minded individual who is not afraid to dig their heels into one of the most local-sports-minded cities in Western Canada. T&R to:

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I guarantee a prompt reply.

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Program Director
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WANTED Assistant Program Director/ Morning Personality

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Tom Bedore
General Manager - CFGP
200 Windsor Court
9835 - 101 Avenue
Grande Prairie, AB T8V 0X6

WEEKEND/EVENING ANNOUNCER FOR TERRACE

CFTK Radio in Terrace, B.C. is looking for a Weekend/Evening announcer for our Terrace operation. The successful candidate should have a minimum of one year on-air experience, be able to work independently and have a solid technical aptitude. Experience on IGM Automation Systems an asset. Please forward resumes and tapes to:

Manager
Human Resources/Public Relations Admin.
Skeena Broadcasters
4625 Lazelle Avenue
Terrace, B.C. V8G 1S4.

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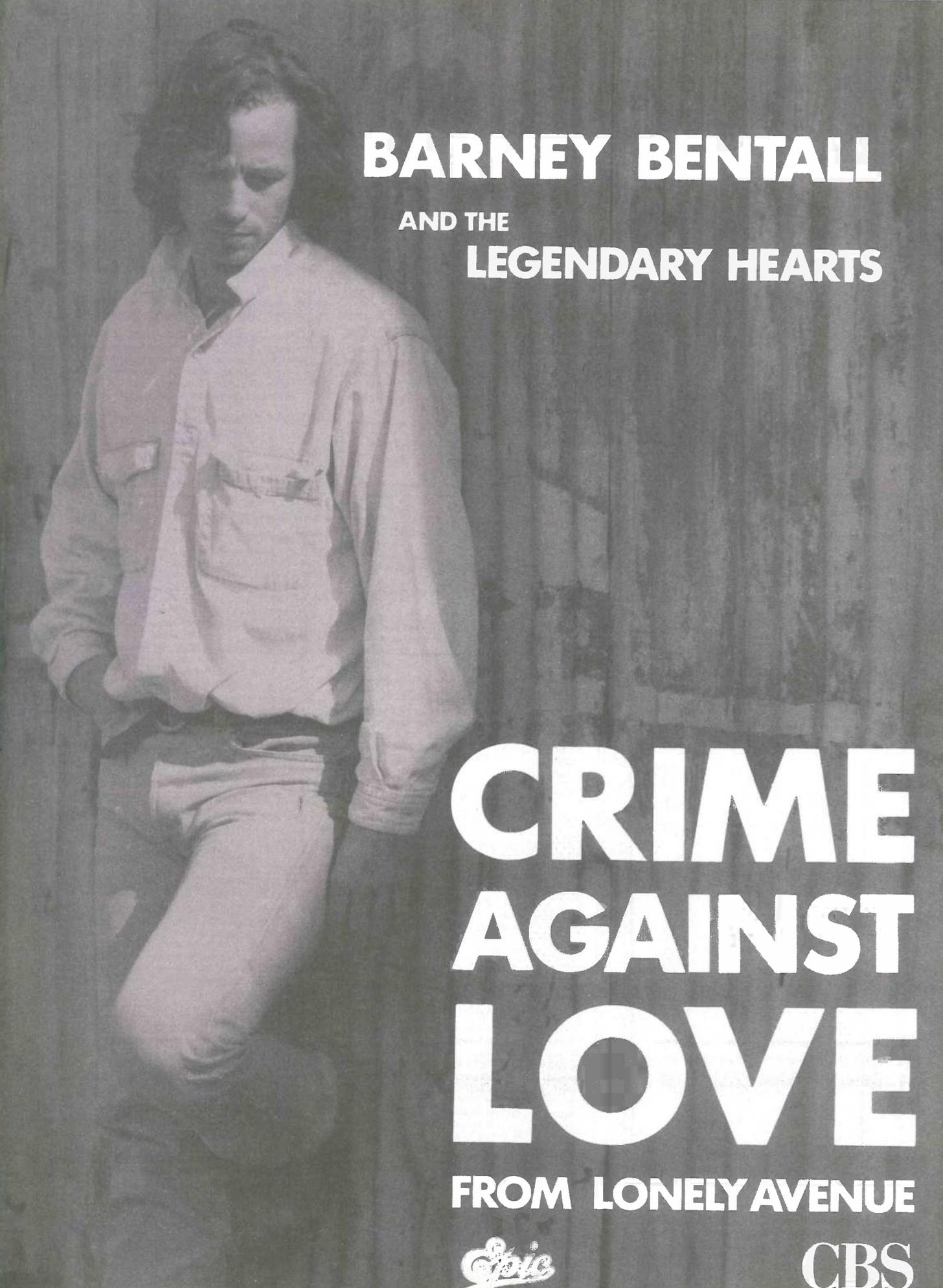
Q-101 FM/CJET-AM looking to draft an experienced sports player to switch-hit daily with our morning teams. We're the "Voice Of The Jays" for Ottawa/Hull and the Valley and need a big leaguer with excellent pitch and good delivery. Call Craig Steenburgh, News Director or Brian Perkin, Program Director at 813-283-4630.

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