

# RPM WEEKLY

## HOT SINGLES

**WONDERFUL WORLD**  
Louis Armstrong

**ALWAYS ON MY MIND**  
Pet Shop Boys

**BEDS ARE BURNING**  
Midnight Oil

**GIRLFRIEND**  
Pebbles

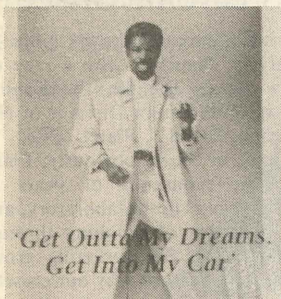
**LOVE CHANGES EVERYTHING**  
Honeymoon Suite

**I DON'T WANT TO LIVE WITHOUT YOU**  
Foreigner

**I WISH I HAD A GIRL**  
Henry Lee Summer

**SAY THIS TO ME**  
NEO A4

## No. 1 SINGLE



**GET OUTTA MY DREAMS, GET INTO MY CAR** - Billy Ocean - Jive - JS1-9678-N

## No.1 ALBUM



**DIRTY DANCING**  
Soundtrack  
RCA - 6408-1-R-N

**SINGLE COPY PRICE**  
\$2.00  
Volume 48 No. 1  
April 23, 1988

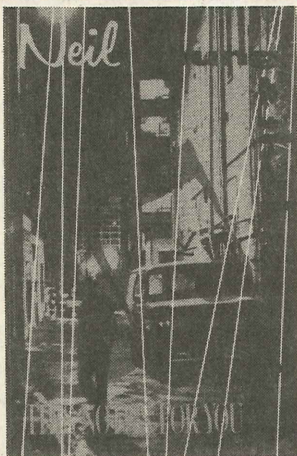
**EVERYTHING YOUR HEART DESIRES**  
Hall & Oates

**ENGLISHMAN IN NEW YORK**  
Sting

**NAUGHTY GIRLS (Need Love Too)**  
Samantha Fox

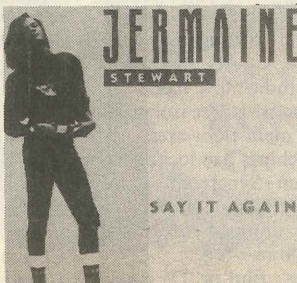
**STRANGE BUT TRUE**  
Times Two  
**CARMELIA**  
Dan Hill

## ALBUM PICK



**NEIL YOUNG**  
*This Notes For You*  
Reprise - 92-57191-P

## SINGLE PICK



**SAY IT AGAIN**  
Jermaine Stewart  
Virgin - VS1408-W

## HOT ALBUMS

**MIDNIGHT OIL**  
Diesel And Dust

**MORE DIRTY DANCING**  
Soundtrack

**JONI MITCHELL**  
Chalk Mark In A Rain Storm

**MORRISSEY**  
Viva Hate

**TINA TURNER**  
Live In Europe

## ALBUMS TO WATCH

**GLASS TIGER**  
Diamond Sun

**IRON MAIDEN**  
Seventh Son Of A Seventh Son

**BRIGHT LIGHTS, BIG CITY**  
Soundtrack

**THE ISLAND STORY**  
Various Artists

**ICEHOUSE**  
Man Of Colours

## SINGLES TO WATCH

**ONE MORE TRY**  
George Michael

**SAY IT AGAIN**  
Jermaine Stewart

**TOGETHER FOREVER**  
Rick Astley

**CIRCLE IN THE SAND**  
Belinda Carlisle

**PIANO IN THE DARK**  
Brenda Russell

**TALKING BACK TO THE NIGHT**  
Steve Winwood

## Country TO WATCH

**NO MORE ONE MORE TIME**  
Jo-Ei Sonnier

**IF YOU CHANGE YOUR MIND**  
Rosanne Cash

**KEEP IT UP**  
Bootleg

**COULD THIS BE LOVE**  
Bev Marie

**HE'S BACK AND I'M BLUE**  
Desert Rose Band

**TIME TO MOVE ALONG**  
Debbie Bayshaw

## VARIETY salutes

**BIG COUNTRY AWARDS LUNCHEON**  
See page 8

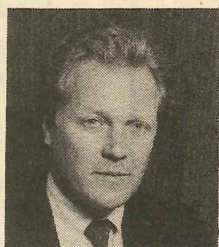


Prior to embarking on yet another world tour, which will include Europe's heaviest festivals this summer, Iron Maiden will open the first leg of their Seventh Son dates in Canada's Maritimes provinces next month. - Page 7



## Slaight pulls Standard out of FACTOR

Shock waves rolled through the broadcast and recording industries with the sudden pullout of Standard Broadcasting from FACTOR. Gary Slaight, President of the Radio Division of Standard, made the surprise move last week (Apr. 8).



Gary Slaight

"I just wasn't agreeing with their (FACTOR) philosophical direction," Slaight explains.

"With every meeting I attended as a director, I became more frustrated. My ideas an input were not being accepted as I would have liked to have seen them."

The pullout, of course, is subject to CRTC approval. "It may be that the Commission may say 'No, you have to leave your money in FACTOR,'" continues Slaight, "in which case obviously, that's what we would do . . . begrudgingly."

Obviously, Slaight isn't too enamored with the FACTOR board and the awarding of grants to applicants. "FACTOR does what it does, and it doesn't do it badly," says Slaight, "but it's not the way I would like to see our money being spent," continuing with, "I think we can do more with what we're committed to for Canadian talent than just throwing it into the pot."

Slaight, the pioneer of the "homegrown" recording projects, is not changing his mind about Cancon, but rather wishes to move in another direction. "I would like to find a way of putting together a group to fill the gap between what FACTOR is doing and the street," Slaight points out, "which is what I see as the missing link."

"We would do it as a group (Standard), and we would also tie-in with a couple of other radio groups that could become effective partners with us."

Slaight is also talking to music industry people, "I'd like to get people like Bruce

Allen, who's not a great supporter of FACTOR, and Stew Raven-Hill, involved," expounds Slaight. "There are a lot of people out there, who have a problem with FACTOR as well, and, rather than continue to complain about the problems, we would say to them, 'Listen, let's come up with something positive, and do something about it.'"

Duff Roman, President of FACTOR was obviously disappointed with Slaight's decision to remove Standard from FACTOR. "In our opinion," says Roman, "Standard will continue as a sponsor, in that they have a directive through their licensing decision, to support FACTOR, so I'll leave that for

## A&M appoints McNie to Ontario Regional post

Bill Ott, Vice President Sales & Marketing for A&M, has announced the appointment of Steve McNie to the position of Regional Manager, Ontario. McNie joins A&M from Canada Systems Group (CSG), where he was Supervisor of Marketing Communications Services. His association with the music industry goes back to 1978 when he worked as a Marketing Analyst and Product Coordinator for GRT. He joined WEA Music of Canada in 1981, working out of the Montreal office as marketing and sales rep, and in 1984 took on product and marketing positions with Bellevue Home Entertainment.

## Sounds Interchange revamps Studio 11

Tiziana Roberts of Sounds Interchange, reports that Studio 11 has undergone an "impressive revamping". A Neve V Series 36/72 input console has been installed, and is the current topic of conversation. Each channel has a built-in compressor-limiter, noise gate, expander, de-esser, 4-band parametric eq and "various other bells and whistles," says Roberts, "while maintaining the traditional Neve musical warmth."

Also installed was a Studer A 820 state-of-the-art 24-track machine with built-in Dolby SR. The machine is lockable to the new Studer A 820 8-track Dolby SR and Studer A 810 Centre Track Time Code machines with Dolby SR. This allows for 32-track channel recording and shifting capability.

"A note on Dolby SR," continues Roberts. "it gives you the absolute quiet of digital, generation through generation, while retaining the traditional analogue warm sound."

Also of note, the studio now has a 20 musician capacity and features three isolation booths connected to the main floor area.

As well, all the machines are locked to video through a custom Syncrosoft (tm) micro computer based post production control system, allowing for ultimate speed and flexibility in post production work.

"For albums, jingles, film or TV post, you owe it to yourself to give this room a try," says Roberts, concluding with "Stay tuned for updates on Studio I, III IV and V."

Slaight and the Commission to determine."

Roman is quite aware of Slaight's feelings towards a closer tie with street musicians and Homegrown productions, "which provides a very high profile for the broadcaster," says Roman. "But FACTOR is much more corporate. We are all part of a whole larger picture with a very important national mandate working with the Department of Communications. I totally respect Slaight's opinion, if from his viewpoint it suits Standard's purposes to be involved in a direct line with musicians in the community, then certainly it's his right and privilege to pursue that."

However, as Slaight points out again, "I'll have to go to the Commission and tell them we would like to spend our money in a manner more beneficial to Cancon, rather than give it to FACTOR every year," concluding with, "Then they'll let us know if we can do it or not."



While in Toronto on a promo tour, ex-Beatle George Harrison collects double platinum for his Cloud Nine album.

## Unique marketing promo for CBS chrome cassettes

The CBS Spring/Summer Cassette Campaign is now underway, launched with a play on words, "new words to join the English language," says CBS Senior Director of National Marketing, David J. Platel.

With tongue in cheek, obviously, Platel explains, "After thousands of years of research, endless hours in the laboratory, and many sleepless nights of combing through analytical data, the CBS marketing group have discovered the reasons why our cassette business enjoys buoyant sales during the spring and summer seasons."

The key is the "portability" of cassettes, but there are other "significant reasons why our cassettes sell extremely well during this period," continue Platel, and he lists, Beachability, Jog-ability, Surfability, Driveability, and Blastability. Large poster cards suitably emblazoned with characters depicting the five "ability's" have been shipped to retail, along with similarly engraved plastic glasses "for poolside enjoyment."

## Krajacic to Capitol's media relations post

Mariann Krajacic has been appointed to the newly created position of Media Relations Coordinator for Capitol Records - EMI Canada. The appointment is effective immediately.

Krajacic joined Capitol in 1986 as National Promotion Secretary.

## Capitol launches TV blitz in support of compilation

Capitol's first compilation project since the Beatles Ballads, has been launched by Strategic Marketing, a division of Capitol. Titled, Now - That's Love, the attractive 14-track package has been released in CD, cassette and vinyl LP form, and is available at retail.

A hefty television marketing campaign has been put together by Dana Goudie, who heads up Strategic Marketing, "to advertize the release". Advance orders resulted in the release being shipped gold.

Goudie also picked the tracks, which allow for an excellent flow in track order, leading in with Always On My Mind by Pet Shop Boys, and followed by Heart's Alone, and Should've Known Better by Richard Marx, plus an excellent mix of Cancon: Glass Tiger's Someday, Zappacosta's Nothing Could Stand In Your Way, Soul City by the Partland Brothers, and Luba's Everytime I See Your Picture.



# BIG PIG BIG HIT

## CANADA'S PIGGING OUT

Q-104, CJC  
ROCK 103, VOFM,  
CKOI #33, FM-92, CFLS,  
FM-93, K-900, ENERGY 1200,  
CHEZ #15, CFNY, CKSL,  
FM-96, CHEX, 94-FM, OM-FM,  
AM-106, KIK-FM, CHED,  
K-97 (Edmonton), LA-107,  
CIZZ, CKDA, Q-100 #22,  
FM-104, K-97 (Kamloops),  
CKPG

YOU CAN  
**BONK**  
ON IT!

the single **BREAKAWAY** AM 3014

the 12" **BREAKAWAY** SP 12259

the album **BONK** SP 5185

The Record CAR - 77 to 46 • The Record CLUB CHART - #2 • The Record CHR - BUBBLING





# WALT SAYS



## Black vinyl's days are numbered!!

When black vinyl goes . . . what will the present manufacturing plants be doing? Watch for a big leap toward picture discs. Yes . . . those collector's items of the past will become the next big thing in retail stores. The process has been refined and it's a natural for those old pressing plants to continue to operate and at a good healthy profit! *(EC: This industry will rebound at every dip!!)*

## The perils of FAX . . . !!

Will FAX replace the promotion people? Just asking, but since we installed our FAX machine, which, by the way, is a godsend, we've noticed that we are receiving more information, but less visits by the promo people. *(EC: In some cases I prefer FAX!)*

## Say goodbye to singles . . . !!

Faster than you can say "45 insert!" the seven inch single will . . . disappear, and I think RPM predicted, back in the oil shortage days, that the single would be replaced by a radio station album of hits each month that would be available only to radio stations. Now, with the future being dim for discs, the CD may be what will come in the door at

radio stations very soon. *(EC: Faster than you can say "diamond stylus!!")* Our test research indicates that at least one or two record people are ready to start! *(EC: Faster than you can say "promo copy"!!)*

## Confirm or deny . . . !!

That the federal government is toying with the idea of having a label on every single and album that was funded. The label would read, "This record was made possible by a grant and funding from the Canadian government". The holdup seems to be that they aren't sure if the clause that says every copy pressed throughout the world must have this wording on the label! Great idea!! *(EC: I think I'll return the free money I got for my group, The Poor Mouthed Canadian Artists. We just don't want a grant!!)* I don't think they'll take it back . . . !!

## It's that time of year . . . again!!

The grass is getting greener and the duffers are eager to get going. The Radio & TV Golf Tournament is set for June 2 at the Nobleton Lakes Golf Course. The Music Industry Golf Tournament returns to Sleepy Hollow for their July 12th date.

## Retirement . . . not again!!

Just when we were ready to wave goodbye, he let us down and now he's talking about it again. Well, this time we should insist on his leaving and not take no for an answer. Don't expect me at the goodbye party. *(EC: And a lot of other people are working on excuses to miss it!!)*

## CRTC plays hardball with Standard's Slight

Using such expressions as "I don't think you are a responsible broadcaster," and "Isn't this a perfect case of suspension of licence?" the CRTC's Vice Chairman, Monique Coupal along with three other commissioners zeroed in on CKFM-FM's General Manager, Gary Slight over the station's playing of "too many hits". CKFM is required by law to play only 49 percent of hit songs, but the CRTC, in monitoring the station in October and January found the station was playing about 47 percent of songs that were considered Top 40 hits.

Two other Toronto FM stations, CHUM-FM and CHFI-FM, were also called to the hearing to explain their apparent violations of the repetition factor, and another, Q107 was called to explain why it hadn't played enough Cancon.

But it was CKFM that was getting the flak. CRTC commissioner Beverley Oda said CKFM was "the worst violator of the four stations."

Apparently CHUM had complained to the Commission in September over CKFM's violations, and after doing spot checks, they decided to call the four stations to a hearing.

It was found that CHUM-FM was playing "about 56 percent hits," but CHUM officials questioned the Commission's calculation. They said the accurate figure was 50.35 percent in January. CHUM's Duff Roman also questioned some of the guidelines the Commission uses to define hits. "Those guidelines have to be made more clear, or we're going to continue to run into these seemingly compliance problems," said Roman, "We made a mistake on 50.35," he

## Looking at the anti-factor

Just a suggestion . . . but one record company heavy wants to start a fund to underwrite radio stations that lack the professionalism to program 30 percent Canadian content. While one of his peers suggests that the money be used to relocate their stations to where their consultants don't have to make an international phone call. Radio seems to be in trouble and perhaps some handouts would help their cause. The industry is crippled by its lame duck attitude toward Canadian content. Perhaps Flora could come up with some grants to radio to improve Canadian content programming. *(EC: But then there are those stations that really do very creative work to program more than their share!)*

## Big Brother . . . is listening . . . !!

Who said the CRTC had lost its punch? Wow! What went on in Ottawa this past week has shaken the very foundation of the broadcast industry. *(EC: Oh! Come on . . . a little slap on the wrist and . . . away we go!!)*

## Money can buy anything . . . !!

Rumours have it that a larger than large entertainment/suds organization has bought out a very large concert promoter . . . just to get rid of him. *(EC: That's the way they do business . . . get used to it!!)*

## Don't hold your breath!!

Anyone waiting for the book I'm writing will have to wait until the year 2000. That's when I figure I'll have it finished!

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

- Pierre Juneau

**RPM**

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Walt Grealis - Editor & Publisher  
Peter Martin - Chart Compilation  
Graeme Boyce - National News  
Sean LaRose - Country/National News  
Karen Teresio - Subscriptions  
Stan Klees - Special Projects

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

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

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



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

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concluded, "It is and was a human error."

CHFI's Tony Viner also claimed human error. "We are embarrassed to be here," he said. Paul Fisher, Program Director of CHFI said the station now "makes sure new employees know the importance of complying with the rules."

The CRTC found that Q107 was playing only 27.7 percent Cancon in January, when they are supposed to program 30 percent. Andy Frost, Music Director at Q107, said the station is now meeting the 30 percent criteria, monitoring how many Cancon songs are played on a daily basis rather than only monitoring the rate at the end of the week.

It will be a few weeks before the Commission will hand down its decision on what action they will take against the four stations in question.

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&

**PETER CETERA**

*(the voice of CHICAGO from the U.S.A.)*

sing

**I WASN'T THE ONE**

*the first A/C smash single  
from the album*

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# REMIX SINGLES

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APRIL 23, 1988

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

- |    |    |      |   |    |    |      |  |     |     |      |   |
|----|----|------|---|----|----|------|--|-----|-----|------|---|
| 1  | 1  | (10) | <b>GET OUTTA MY DREAMS</b><br>Billy Ocean - Jive - J51-9678-N<br>(LP) Tear Down These Walls - JL-8495-N           | 35 | 42 | (8)  | <b>THINKIN' ABOUT THE YEARS</b><br>Haywire - Attic - AT-0371-W<br>(LP) Don't Just Stand There - LAT-1239-W           | 68  | 59  | (22) | <b>NEED YOU TONIGHT</b><br>INXS - Atlantic - 78-91887-P<br>(LP) Kick - 78-17961-P                                   |
| 2  | 2  | (14) | <b>NEVER GONNA GIVE YOU UP</b><br>Rick Astley - RCA - 5347-7-R-N<br>(LP) Whenever You Need Somebody - 8822-1-R-N  | 36 | 36 | (12) | <b>MOONBEAM</b><br>Men Without Hats - Mercury - MS-76264-Q<br>(LP) Pop Goes The World - 832-730-1-Q                  | 69  | 84  | (3)  | <b>STRANGE BUT TRUE</b><br>Times Two - Reprise - 92-79887-P<br>(LP) X2 - 92-56241-P                                 |
| 3  | 3  | (11) | <b>THE MAN IN THE MIRROR</b><br>Michael Jackson - Epic - 34-7668-H<br>(LP) Bad - OE-40600-H                       | 37 | 37 | (7)  | <b>PAMELA</b><br>Toto - Columbia - 38-07715-H<br>(LP) The Seventh One - FC-40873-H                                   | 70  | 89  | (2)  | <b>CARMELIA</b><br>Dan Hill - Columbia - 38-07772-H<br>(LP) Dan Hill - BFC-40456-H                                  |
| 4  | 4  | (13) | <b>ENDLESS SUMMER NIGHTS</b><br>Richard Marx - Manhattan - 50113-F<br>(LP) Richard Marx - ST-53409-F              | 38 | 38 | (5)  | <b>SHE'S HAVING A BABY</b><br>Dave Wakeling - I.R.S. - IRS-53238-J<br>(LP) She's Having A Baby - 6211-J              | 71  | 61  | (19) | <b>TELL IT TO MY HEART</b><br>Taylor Dayne - Arista - AS1-9612-N<br>(LP) Tell It To My Heart - AL-8528-N            |
| 5  | 5  | (8)  | <b>I SAW HIM STANDING THERE</b><br>Tiffany - MCA - 53285-J<br>(LP) Tiffany - MCA-5783-J                           | 39 | 28 | (8)  | <b>ROCK OF LIFE</b><br>Rick Springfield - RCA - 6853-7-R-N<br>(LP) Rock Of Life - 6620-1-R-N                         | 72  | 71  | (21) | <b>WHEN A MAN LOVES A WOMAN</b><br>Luba - Capitol - 73043-F<br>(LP) Over 80 Minutes With Luba - CDP-48553-F         |
| 6  | 6  | (10) | <b>DEVIL INSIDE</b><br>INXS - Atlantic - 78-91447-P<br>(LP) Kick - 78-17961-P                                     | 40 | 21 | (8)  | <b>WINTER GAMES</b><br>David Foster - Atlantic - 78-91407-P<br>(LP) The Symphony Sessions - 78-17991-P               | 73  | 65  | (9)  | <b>HEAVEN KNOWS</b><br>Robert Plant - Epsaranza - 79-93737-P<br>(LP) Now And Zen - 78-08631/4-P                     |
| 7  | 7  | (11) | <b>WISHING WELL</b><br>Terence Trent D'Arby - Columbia - IC4-3024-H<br>(LP) Introducing The Hardline - FC-40964-H | 41 | 45 | (4)  | <b>ANYTHING FOR YOU</b><br>Gloria Estefan & MSM - Epic - 34-07759-H<br>(LP) Let It Loose - OE-40769-H                | 74  | 67  | (21) | <b>THE WAY YOU MAKE ME FEEL</b><br>Michael Jackson - Epic - 34-07845-H<br>(LP) Bad - OE-40600-H                     |
| 8  | 8  | (7)  | <b>PUSH IT</b><br>Salt-N-Pepa - Next Plateau - KF-315-Q<br>(LP) Hot, Cool And Vicious - 834-399-1-Q               | 42 | 47 | (4)  | <b>PINK CADILLAC</b><br>Natalie Cole - Manhattan - 50117-F<br>(LP) Everlasting - ST-53051-F                          | 75  | 66  | (17) | <b>CRYING</b><br>Roy Orbison/K.D. Lang - Virgin - VS1413-W<br>(LP) Hiding Out/Soundtrack - VL-3019-W                |
| 9  | 12 | (9)  | <b>(Sittin' On) THE DOCK OF THE BAY</b><br>Michael Bolton - Columbia - 38-07680-H<br>(LP) The Hunger - FC-40473-H | 43 | 40 | (16) | <b>CAN'T STAY AWAY FROM YOU</b><br>Gloria Estefan & MSM - Epic 34-07641-P<br>(LP) Let It Loose - 6620-1-R-N          | 76  | 68  | (19) | <b>SAY YOU WILL</b><br>Foreigner - Atlantic - 78-91897-P<br>(LP) Inside Information - 78-18081-P                    |
| 10 | 25 | (4)  | <b>I'M STILL SEARCHING</b><br>Glass Tiger - Capitol - 73052-F<br>(LP) Diamond Sun - C11V-48684-F                  | 44 | 44 | (7)  | <b>I WANT HER</b><br>Keith Sweat - Elektra - 96-94317-P<br>(LP) Make It Last Forever - 96-07631-P                    | 77  | 70  | (5)  | <b>THAT'S WHEN I NEED YOU</b><br>The Jitters - Capitol - 73053-F<br>(LP) The Jitters - CLT-48125-F                  |
| 11 | 11 | (15) | <b>SHE'S LIKE THE WIND</b><br>Patrick Swayze - RCA - 5363-7-R-N<br>(LP) Dirty Dancing/Soundtrack - 6408-1-R-N     | 45 | 64 | (3)  | <b>I DON'T WANT TO LIVE WITHOUT YOU</b><br>Foreigner - Atlantic - 78-91017-P<br>(LP) Inside Information - 78-18081-P | 78  | 72  | (24) | <b>CANDLE IN THE WIND</b><br>Elton John - MCA - 53196-J<br>(LP) Live In Australia - MCA-9022-J                      |
| 12 | 16 | (8)  | <b>WHERE DO BROKEN HEARTS GO</b><br>Whitney Houston - Arista - AS1-9674-N<br>(LP) Whitney - AL-8405-N             | 46 | 63 | (4)  | <b>I WISH I HAD A GIRL</b><br>Henry Lee Summer - CBS Associated ZS4-0770-H<br>(LP) Henry Lee Summer - BFZ-40895-H    | 79  | NEW |      | <b>ONE MORE TRY</b><br>George Michael - Columbia - 38-07773-H<br>(LP) Faith - OC-40867-H                            |
| 13 | 15 | (9)  | <b>OUT OF THE BLUE</b><br>Debbie Gibson - Atlantic - 78-91297-P<br>(LP) Out Of The Blue - 78-17801-P              | 47 | 32 | (15) | <b>CHINA IN YOUR HAND</b><br>T'Pau - Virgin - VS-1416-W<br>(LP) T'Pau - VL-2414-W                                    | 80  | 86  | (3)  | <b>NEVER DIE YOUNG</b><br>James Taylor - Columbia - 38-07616-H<br>(LP) Never Die Young - FC-40851-H                 |
| 14 | 9  | (14) | <b>FATHER FIGURE</b><br>George Michael - Columbia - 38-07682-H<br>(LP) Faith - OC-40867-H                         | 48 | 39 | (12) | <b>DAY AFTER DAY</b><br>Blue Rodeo - Risque Disque - 25-80807-P<br>(LP) Outskirts - 25-47181-P                       | 81  | 75  | (4)  | <b>HEATSEEKER</b><br>AC/DC - Atlantic - 78-913678-P<br>(LP) Blow Up Your Video - 78-18281-P                         |
| 15 | 10 | (10) | <b>CHECK IT OUT</b><br>John Cougar Mellencamp - Mercury - MS-76265-Q<br>(LP) The Lonesome Jubilee - 832-465-1-Q   | 49 | 33 | (17) | <b>SEASONS CHANGE</b><br>Exposé - Arista - AS1-9640-N<br>(LP) Exposure - AL-8441-N                                   | 82  | 77  | (20) | <b>HAZY SHADE OF WINTER</b><br>The Bangles - Def Jam - 38-07630-H<br>(LP) Less Than Zero - SC-44042-H               |
| 16 | 27 | (7)  | <b>WHAT A WONDERFUL WORLD</b><br>Louie Armstrong - A&M - AM-3010-W<br>(LP) Good Morning Vietnam - SP-3913-W       | 50 | 50 | (5)  | <b>I WANNA BE A FLINTSTONE</b><br>Screaming Blue Messiahs - WEA - 24-80987-P<br>(LP) Bikini Red - 24-22121-P         | 83  | 76  | (6)  | <b>LOVE OVERBOARD</b><br>Gladys Knight & Pips - MCA - 53210-J<br>(LP) All Our Love - MCA - 4201-J                   |
| 17 | 46 | (4)  | <b>ALWAYS ON MY MIND</b><br>Pet Shop Boys - Manhattan - 50123-F<br>(LP) N/A                                       | 51 | 51 | (15) | <b>I WANT TO BE YOUR MAN</b><br>Roger - Reprise - 92-82287-P<br>(LP) Unlimited - 92-54951-P                          | 84  | 74  | (22) | <b>CATCH ME (I'm Falling)</b><br>Pretty Poison - Virgin - VS-1395-W<br>(LP) Hiding Out - VL-3019-W                  |
| 18 | 24 | (7)  | <b>ELECTRIC BLUE</b><br>Icehouse - Chrysalis - 43201-J<br>(LP) Man Of Colours - CHS-41592-J                       | 52 | 32 | (6)  | <b>YOU DON'T KNOW</b><br>Scarlett & Black - Virgin - VS-1414-W<br>(LP) Hiding Out - VL-3019-W                        | 85  | NEW |      | <b>SAY IT AGAIN</b><br>Jermaine Stewart - 10 Records - VS-1408-W<br>(LP) Say It Again - VL-3015-W                   |
| 19 | 13 | (17) | <b>PUMP UP THE VOLUME</b><br>M.A.R.R.S. - Vertigo - SOV-2400-Q<br>(LP) Pump Up The Volume - 870-210-1-Q           | 53 | 57 | (7)  | <b>SOME KIND OF LOVER</b><br>Jody Watley - MCA - 53235-J<br>(LP) Jody Watley - MCA-5898-J                            | 86  | 78  | (25) | <b>FAITH</b><br>George Michael - Columbia - 38-07623-H<br>(LP) Faith - OC-40867-H                                   |
| 20 | 26 | (6)  | <b>ROCKET 2 U</b><br>The Jets - MCA - 53254-J<br>(LP) Magic - MCA-42085-J   | 54 | 34 | (17) | <b>HUNGRY EYES</b><br>Eric Carmen - RCA - 5315-7-R-N<br>(LP) Dirty Dancing - 6408-1-R-N                              | 87  | 94  | (2)  | <b>ONE GOOD REASON</b><br>Paul Carrack - Chrysalis - 43204-J<br>(LP) One Good Reason - CHS-41578-J                  |
| 21 | 29 | (12) | <b>LOVE BECOMES ELECTRIC</b><br>Strange Advance - Current - 73041-F<br>(LP) The Distance Between - CLT-48550-F    | 55 | 55 | (8)  | <b>FIRE</b><br>Platinum Blonde - Columbia - 34-7717-H<br>(LP) Contact - FE-40949-H                                   | 88  | NEW |      | <b>TOGETHER FOREVER</b><br>Rick Astley - RCA - 8319-7-R-N<br>(LP) Whenever You Need Somebody 6822-2-R-N             |
| 22 | 22 | (8)  | <b>ANGEL</b><br>Aerosmith - Geffen - 92-82497-P<br>(LP) Permanent Vacation - XGHS-24162-P                         | 56 | 62 | (5)  | <b>PROVE YOUR LOVE</b><br>Taylor Dayne - Arista - AS1-9676-N<br>(LP) Tell It To My Heart - AL-8529-N                 | 89  | 95  | (3)  | <b>MANDINKA</b><br>Sinead O'Connor - Chrysalis - 43207-J<br>(LP) The Lion And The Cobra - CHS-41612-J               |
| 23 | 23 | (7)  | <b>ONE STEP UP</b><br>Bruce Springsteen - Columbia - 38-07726-H<br>(LP) Tunnel Of Love - OC-40999-H               | 57 | 48 | (11) | <b>HERE WE GO AGAIN</b><br>Johansen - Coach House - CH-88025<br>(LP) Walkin' A Fine Line                             | 90  | 93  | (5)  | <b>MAMA LIKES TO ROCK 'N' ROLL</b><br>Terry Kelly - Attic - AT-370-W<br>(LP) Face To Face - LAT-1248-W              |
| 24 | 30 | (10) | <b>NEVER GIVE UP</b><br>Blvd - MCA - 53297-J<br>(LP) Blvd - MCA-42111-J   | 58 | 49 | (16) | <b>WHAT HAVE I DONE TO DESERVE</b><br>Pet Shop Boys - EMI America - PB-50107-F<br>(LP) Actually - ELJ-46972-F        | 91  | NEW |      | <b>CIRCLE IN THE SAND</b><br>Belinda Carlisle - MCA - 53308-J<br>(LP) Heaven On Earth - MCA-42080-J                 |
| 25 | 31 | (5)  | <b>SHATTERED DREAMS</b><br>Johnny Hates Jazz - Virgin - VS-1424-W<br>(LP) Turn Back The Clock - VL-3026-W         | 59 | 69 | (5)  | <b>SAY THIS TO ME</b><br>NEO A4 - Duke Street - 71039-J<br>(LP) NEO A4 - DSR-31039-J                                 | 92  | 92  | (3)  | <b>SET THE NIGHT TO MUSIC</b><br>Starship - RCA - 6984-7-Q-N<br>(LP) No Protection - 6413-1-G-N                     |
| 26 | 41 | (4)  | <b>BEDS ARE BURNING</b><br>Midnight Oil - Columbia - 38-07433-H<br>(LP) Diesel And Dust - BFC-40967-H             | 60 | 53 | (22) | <b>NEVER THOUGHT (I Could Love)</b><br>Dan Hill - Columbia - 38-07616-H<br>(LP) Dan Hill - FC-40456-H                | 93  | 97  | (2)  | <b>UNDERNEATH THE RADAR</b><br>Underworld - Sire - 92-79887-P<br>(LP) Underneath The Radar - 92-56271-P             |
| 27 | 43 | (5)  | <b>GIRLFRIEND</b><br>Pebbles - MCA - 53185-J<br>(LP) Pebbles - MCA-42094-J  | 61 | 85 | (2)  | <b>EVERYTHING YOUR HEART DESIRES</b><br>Hall & Oates - Arista - AS1-9684-N<br>(LP) Ooh Yeah! - AL-8539-N             | 94  | 96  | (2)  | <b>ONE DAY IN YOUR LIFE</b><br>54:40 - Warner Bros. - 92-79237-P<br>(LP) Show Me - 92-55721-P                       |
| 28 | 56 | (4)  | <b>LOVE CHANGES EVERYTHING</b><br>Honeymoon Suite - WEA - 25-80327-P<br>(LP) Racing After Midnight - 25-54451-P   | 62 | 60 | (14) | <b>BE STILL MY BEATING HEART</b><br>Sting - A&M - AM-2992-W<br>(LP) Nothing Like The Sun - SP-6402-W                 | 95  | 98  | (2)  | <b>GIMME SOME KINDA SIGN</b><br>Satinlites - Axe - AXE-59<br>(LP) N/A   |
| 29 | 14 | (14) | <b>JUST LIKE PARADISE</b><br>David Lee Roth - Warner Bros. - 92-81197-P<br>(LP) Skyscraper - 92-56711-P           | 63 | 83 | (2)  | <b>ENGLISHMAN IN NEW YORK</b><br>Sting - A&M - 1200-W<br>(LP) Nothing Like The Sun - SP-6402-W                       | 96  | NEW |      | <b>PIANO IN THE DARK</b><br>Brenda Russell - A&M - AM-3003-W<br>(LP) Get Here - SP-5178-W                           |
| 30 | 17 | (14) | <b>I GET WEAK</b><br>Belinda Carlisle - MCA - 53242-J<br>(LP) Heaven On Earth - MCA-42080-J                       | 64 | 87 | (2)  | <b>NAUGHTY GIRLS (Need Love Too)</b><br>Samantha Fox - Jive - 1089-7-J-N<br>(LP) Samantha Fox - 1081-1-J-N           | 97  | NEW |      | <b>TALKING BACK TO THE NIGHT</b><br>Steve Winwood - Island - 92-81227-P<br>(LP) Chronicles - 92-56601-P             |
| 31 | 19 | (11) | <b>HYSTERIA</b><br>Def Leppard - Vertigo - SOV-2402-Q<br>(LP) Hysteria - 830-675-1-Q                              | 65 | 73 | (3)  | <b>KISS AND TELL</b><br>Bryan Ferry - Reprise - 92-81177-P<br>(LP) Bete Noire - 92-55981-P                           | 98  | 88  | (5)  | <b>THE LANGUAGE OF LOVE</b><br>Tu - RCA - PB-50976-N<br>(LP) Tu - KKL1-0585-N                                       |
| 32 | 35 | (11) | <b>DREAMING</b><br>OMD - Virgin - VS-1421-W<br>(LP) The Best Of OMD - VL-2454-W                                   | 66 | 54 | (19) | <b>COULD'VE BEEN</b><br>Tiffany - MCA - 53231-J<br>(LP) Tiffany - MCA-5793-J   | 99  | 90  | (6)  | <b>LAKE OF FIRE</b><br>Jato - Parallel One - POR-0345<br>(LP) Jato - POR-0133JA                                     |
| 33 | 20 | (8)  | <b>WHEN WE WAS FAB</b><br>George Harrison - Dark Horse - 92-81317-P<br>(LP) Cloud Nine - 92-56431-P               | 67 | 58 | (15) | <b>I FOUND SOMEONE</b><br>Cher - Geffen - 92-81917-P<br>(LP) Cher - XGHS-24164-P                                     | 100 | 91  | (4)  | <b>SOMEWHERE DOWN CRAZY RIVER</b><br>Robbie Robertson - Geffen - 92-81117-P<br>(LP) Robbie Robertson - XGHS-24160-P |
| 34 | 18 | (15) | <b>HANDS UP (Give Me Your Heart)</b><br>Suey - Virgin - VS1418-W<br>(LP) N/A                                      |    |    |      |  |     |     |      |   |

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



## COVER STORY - by Graeme Boyce

## Latest Maiden tour kicks off in Maritime provinces

Iron Maiden have been around for such a seemingly long time that it's almost entirely possible to overlook each subsequent release with a simple shrug. However, the band's last album sent their Canadian aggregate sales figures roaring over the million mark, and to honour their fans, the band will begin their latest world tour, in support of *Seventh Son Of A Seventh*, here in Canada.

"Edward the Seventh has arrived," proudly boasts founding member Dave Murray, following several listening parties which were held recently for the band's seventh studio album, released this past week to their legions of enthusiastic fans around the world.

Over the past year however, hard rock and metal music has been taken quite seriously at radio; whether it's *The Georgia Satellites* or *Poison*, radio airplay has thrown these acts from relative obscurity into the bright lights very quickly, by generating healthy album sales. Now, according to Murray, Iron Maiden have recorded a song "with more

hooks in it than a fisherman's bait box" and therefore a radio hit is within reason.

"It's the most commercial thing Maiden's ever done," states Murray, "and very reminiscent of *Run To The Hills*." The latter sparked sales of their album *Number Of The Beast* well past the double platinum mark, their most successful album to date. *Can I Play With Madness*, the song scheduled as this album's only single, should at last garner support at AOR stations with respect to that mammoth tour soon underway.

For the first time, the band recorded and mixed entirely at Munich's Musicland Studios, again with Martin Birch at the helm, and for the first time, have delivered a "concept" album, revolving ostensibly around "the seventh son of a seventh son," which, in medieval times meant clairvoyant or "second" sight was possessed by that certain individual, explains Murray. These aren't the only changes the band decided on this time, he comments.

"It's very different than what we've done before, with samples and acoustic guitar. But," he adds, "it still sounds like Maiden."

"We're fortunate enough to be in a position where . . . you have to be able to please yourself first, you have to do what you feel is right; we're in a position where we can change the direction of the songs, we're not limited, and I think the fans actually appreciate that. They want to hear something new each time, they don't want to hear a re-hash of everything that's been done before . . . and they tend to go along with you anyway."

By virtue of their longevity, Iron Maiden belong to that special class of British metal bands, as opposed to U.S. metal bands, who continue to be viewed as reigning champs and viewed graphically as a triangle, they stand firmly upon the pinnacle. Yet the metal market still lies divided, and even more so than when it was a question of another American revolution. Today, the thrash or speed metal bands remain most extreme, while at the other end of the marketing equation, and beyond the ill-fated "glam-rock" bands, is Christian metal.

"I don't think we've ever had any competition and we've never felt threatened by any of these other bands," he states. "I couldn't go home and listen to thrash because I like listening to stuff that has melody and is a bit more music oriented. But a lot of the other bands just go out for radio and you tend to find they do a couple of albums and that's it really. And some bands just have the wrong idea of what it's all about. At the end of the day though," Murray concludes, "if it's musical . . . splendid!"

"But they say there'll always be an audience for any form of music, whether it's rock or this or that . . . I mean . . . that's why we've been around for a while: we go in our own direction."

## Indie promoters get frustrated too!!!

In response to the article on Rick Washbrook (RPM April 16, 1988), may it be known that independent promoters get frustrated too.

The problems facing the independent artist are multifold and, of course, start with the general lack of financing to support their project. What many new artists forget is that the music business is exactly that, a business, and marketing and promotion are essential to the success of any new product. Expecting a new song or album to just "happen" in 1988 is pure fantasy. More than ever before in our industry, hit songs are made by executing many basic marketing goals. That starts with a good song, of course, quickly followed by designing an appropriate marketing strategy to support the release and arranging for proper distribution of the product.

This means that if you decide to release your records independently, then promotion and marketing have to be addressed in your plan. Producing your record is only Step One. If you choose to promote your record yourself, you will be faced with astronomical phone bills and mail charges, not to mention the huge loss of time which could be used toward the side of the music business that is your true love anyway - creating music (and making a living doing it!)

The real frustration that we face as indie promoters is the reluctance of the rack jobbers in this country to give independents proper distribution. Achieving radio airplay is hard enough for the new unknown artist, even those signed to a major label. However, it is not impossible if the song and production can compete. We all know that if you can't get records in the stores, they don't sell, and if they don't sell, you can forget about chart numbers.

The true frustrations to independent artists are (a) getting airplay on radio stations that are now more than ever playing hits by

hit artists, and (b) convincing retailers and rack jobbers that independent records can sell if we all work together. Why complain that professional services in promotion and marketing must be paid for?

To quote Pierre Juneau, after whom our coveted Juno award was named: "... the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans and by those of the preceding generations who have already demonstrated their freshness of mind, their talent, and their capacity for inspired leadership."

Welcome to the real world, Rick.

Linda Dawe,  
The Music Brokers, Toronto

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Vickie Van Dyke ● Walt Grealis  
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## Cancon recording artists perform on cruise ships

Each week, upwards of 1,500 Canadians fly to the Caribbean to board two cruise ships that ply the waters between Jamaica and Venezuela. The ships: the tss Atlas and mv Oceanos are owned by the very large Epirotiki Cruise Line of Greece and leased by Regent Holidays of Toronto.

Along with all the activities that make a cruise such a great holiday, is the Las Vegas type show that takes place each night in the huge lounge aboard both ships. The passengers enjoy the entertainment of five Canadian recording artists.

Cathy Young is a Juno Award winner, who is currently completing an album and is about to release a new single, A Thousand Candles. This spring she will entertain on the Regent Holiday Mediterranean cruise aboard

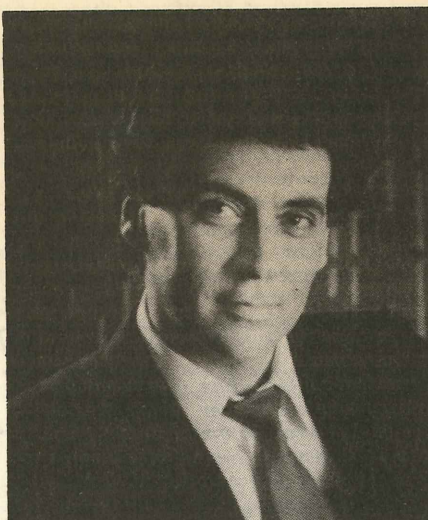


Cathy Young

the Jupiter. Her performances aboard cruise ships have been before enthusiastic audiences, who give her standing ovations and beg for more. She finds that working aboard a cruise ship is an "exciting way of life, the best of two worlds," and an excellent way to keep the edge on her talent. She is no stranger to the Canadian recording industry, having released two albums and singles over the past few years.

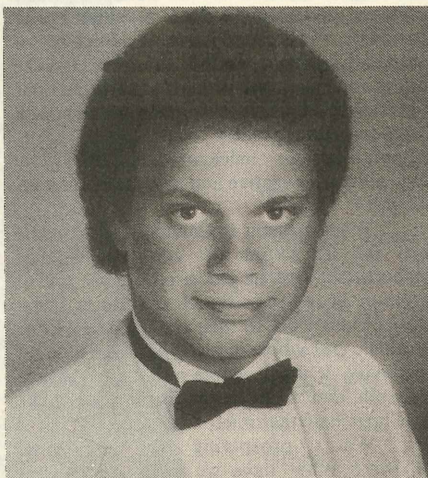
Chris Barbieri, a Hamilton native, has an album on release, titled Your Songs. A polished performer, he holds his audiences in the palm of his hand as he does a tour de force with a 20-minute tribute to Neil Diamond that has the audience up on its feet. There's an Imperial Room (Royal York Hotel) feeling as Barbieri moves through the audience . . . a genuine troupier.

Another Canadian, Frank Rondell, also from Hamilton, is a veteran of the recording industry. As a singer and songwriter, he has gained a great deal of success internationally. He has toured the Far East, and appeared at the Chilean Song Festival last February, after which he boarded the Oceanos. His single, Night Magic, is about to be released. He moves over to the Jupiter in June to work the Mediterranean cruise for Regent.



Frank Rondell

Ron Victors is a singer/songwriter, who toured Canada with the production of Up With People. He has performed on both the Atlas and Oceanos over the past two years. As Entertainment Director of the Oceanos, Victors oversees all the entertainment aboard as well as performing himself. His last record release was on the Nightflite label and he is



Ron Victors

currently working on an album and will be returning this summer to the cruise ship Jupiter until November.

Anne Millard is the youngest of the cruise ship performers. A graduate of the Sheridan College Performing Arts Course, she is called on to carry a whole show of her own, which includes showstoppers of Judy Garland and songs from movies and Broadway shows as well as the current hit parade. She hopes to find a label for the release of her first album.

Regent is dedicated to hiring as many Canadians as possible. Sometimes it just doesn't work out. Not all performers can live on a cruise ship. Others find it a perfect mix of work and holiday. Most will admit that it is hard work and the conditions on a cruise



Anne Millard

ship are something that must be accepted as part of the job. The travel aspect is exciting, even if living quarters are below deck and often with no porthole, nor is it easy to live through the occasional storm at sea. But the job has its rewards.



Chris Barbieri

The audiences are very responsive, but at the same time they want good entertainment, and obviously these Canadian acts fill the bill. It's encouraging to see the audience react, often giving a standing ovation.

As well as the singers, the shows also include comedians, magicians, dancers and a number of bands play the different rooms aboard. Every night there is a new show and often a theme that runs through the show. The shows play to capacity houses, even when competing with nightclub tours ashore.

In the U.S. and the U.K. there are very aggressive agencies that deal strictly with performers who are capable of working and living aboard a cruise ship. There are no such agencies in Canada, but as the cruise ship industry grows, there may be a need for someone to put such an agency together. Meanwhile, there are five Canadian performers, who are playing to full . . . ships!



## The challenge of change "narrow-casting is out"

David J. Platel  
Senior Director, Marketing  
CBS Records, Canada

Don't blink . . . you might miss an entire chapter of the music business! I'm sure we'd all agree that the one constant in our business is that it "constantly" changes. The focus of change has always been the "creative forces" of the industry . . . the artists, the composers, the producers, etc. as they continually explore and expand their artistic horizons. And though these creators continue to innovate and provide our planet with ever-changing sounds, it's become clearly apparent that now, more than ever, every other aspect of our industry is being overwhelmed by an environment that just won't stand still (not even for a moment!).

Radio is changing ownership, changing talent, changing advertising strategies and changing format. What used to be a very specialized marketplace is becoming a generalized marketplace as programmers pursue the demographic and psychographic wealth of the bulging baby boomer segment. The "mass appeal" approach is in - narrow-casting is out! (But how long before a new renegade emerges?)

Retailers are breaking new ground in the areas of sales promotion, environmental conditions, inventory management, superstore development etc. As the competition heats up, there's a definite move towards providing the consumer with a continually evolving and refreshing store personality, while maintaining brand identity. (Can custom credit cards, home delivery, and a no-interest-for-six-months policy be on the horizon?)

Notwithstanding a handful of "currently" successful formats, manufacturers are in a "configuration explosion". There's the cassette single, the 3" single, the CDV, the soon-to-be-introduced DAT . . . (How soon before we see the 1" CD, which plays on your disc-watch?)

And what about pricing? Who can predict what the consumer will pay for a CD by the end of the year? How 'bout next month? Yes, to quote that legendary prophet who hails from the Columbia label: "the times, they are a-changin'," (and how!)

There are many factors that promote change . . . technology, economic conditions, competition, and failure, to name a few. Our industry knows them all. Some of today's

systems and inventions will inevitably become tomorrow's dinosaurs. And while it would be comforting to know that we could regulate the "runaway" evolution of our industry, we have to recognize that technology is moving forward at an unbridled pace, often making leaps and bounds, and just as often leaving obsolescence in its wake. Our challenge, therefore, is to adapt to today's changes quickly, and be prepared to meet tomorrow's new directions. (The challenge intensifies when we realize that we must approach this

"chameleon-like" environment in a calculated, organized manner!)

What an incredibly exciting business we're in, when we can identify a multitude of its everchanging issues without even addressing its most vital element.

This vital element thrives on change; it seeks it at every opportunity. If we have one challenge that outstrips all of the rest, it's to encourage every man, woman and dog to experience this vital element . . . the most rewarding and significant creative medium on earth . . . MUSIC!

## Attitude's the problem not free trade - Zimbel

*The Canada/U.S. Free Trade Agreement will, according to the published report: eliminate barriers to trade in goods and services between the two countries; facilitate conditions of fair competition within the free-trade area; significantly expand liberalization of conditions for cross-border investment; establish effective procedures for the joint administration of the Agreement and the resolution of disputes; and lay the foundation for further bilateral and multilateral cooperation to expand and enhance the benefits of the Agreement.*

According to Matt Zimbel, a co-founder and acting member of the contemporary Duke Street recording jazz act Manteca, the free trade agreement has left the Canadian music industry vulnerable to the U.S.-based multinationals, who control the distribution of recorded product in this country, but he hopes the "aggressive and forward energy" of America's usual corporate manner will permeate this country over time, actually stimulating our beleaguered industry, by changing our negative and self-destructive attitudes.

"What happens in Canada is that people just end up getting too comfortable," he elaborates. "No one gets fired, people just sit around. They have a bunch of failures and it doesn't mean shit to their careers one way or another. Our whole industry is prone to great inactivity. It takes people months to make a decision and then the decision they make vacillates half the time.

"Who's prospering up here now, anyway? What have we got? We haven't created a star system in this country. It simply hasn't been done. Everybody talks about it,

but it's an illusion. And it's not just in the music industry either . . . name one Canadian actor who would get the same kind of attention that Tom Sellick gets when he comes to Toronto? There aren't any."

Zimbel says there is something "philosophically deep" about Canada's treatment of its own stars and, he adds, it's going to take a lot more than just free trade to change that disturbing situation as well.

"I was reading about the cancellation of the Platinum Blonde tour," he continues, "and how ticket sales were soft in Canada, and how Bruce Allen wouldn't even tour Bryan Adams right now . . . and how he was so critical of the way Canadians react towards their own superstars, in that the critics are always trying to tear them limb from limb because they are successful. I think this is very true and very relevant."

Although the admittedly eclectic Mantecians are about to embark on their own national tour, a first for the band, with dates from Halifax to Vancouver; Zimbel is really upset the Blonde's tour was cancelled, not out of love or respect for the act, but because even at their "level of success" they should be able to tour across Canada, regardless of what type of music they play, he states. However, what is more irritating to Zimbel was the typical industry response

"That's really distressing, when there's a million people just waiting for blood," he continues. "It's 'See, they're not so big. They can't even tour the country. Serves them right. Just a bunch of hair-dos.' This attitude is so prevalent. Why are we doing that? It may not be their kind of music, but they've sold 600,000 records here. So, why can't they tour?"

## HIT BREAKERS



**WAYNE WEBSTER**  
CKFM - Toronto  
picks  
**CIRCLE IN THE SOUND**  
Belinda Carlisle



**BARRY TISDALL**  
Roblan - Toronto  
picks  
**TALL COOL ONE**  
Robert Plant



**STEWART DUNCAN**  
Sam's Yonge St. - Toronto  
picks  
**JOE SATRIANI**  
Surfing With The Alien



**GUY BROUILLARD**  
CKOI-FM - Montreal  
picks  
**TALL COOL ONE**  
Robert Plant



## Free trade and its affect on the music industry

With the recent North American free trade agreement signed, the Canadian music industry has apparently been dealt quite a damaging blow by the Mulroney government. At first glance, the distribution structure of our recording industry has been placed on the line and, along with the respective jobs, lost at the bargaining table. Of course, not to mention the cultural values historically placed upon our country's songwriters, which were also washed down the drain.

Not everyone in the world eats fish eyes for breakfast nor drinks goat's milk with their roasted snake. Yes, different countries enjoy different tastes and pride themselves in their sovereign individuality. This premise applies wonderfully to the music industry as well. However, economies of scale shall soon

dictate what is played on Canadian radio and subsequently what is sold on the street.

Fortunately though, government policies are never carved in stone, and in this particular case the deal must still be ratified by a very belligerent U.S. Senate. Even so, an upcoming election and a foreseeable Liberal government might change the picture at home before those Senators get a shot at it anyway.

Yet to decades, opponents of the imposed Cancon regulations have consistently argued that our musicians can "stand on their own two feet," that a song-written by a Canadian and recorded domestically is "just as good" as any other, that regulated airplay doesn't foster natural growth, that forced to compete on an international level, our talent could do so; that, basically, the regulations

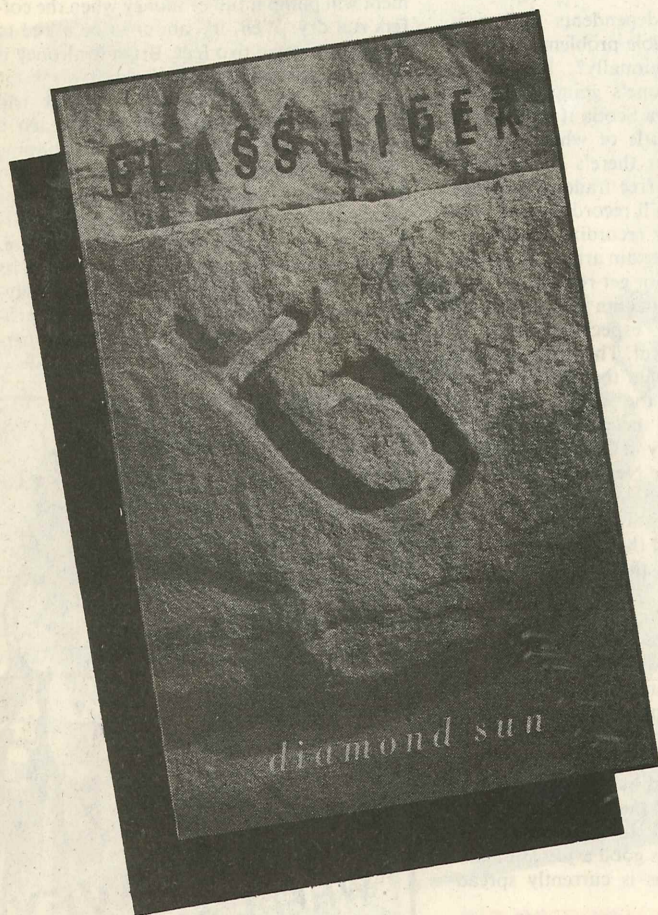
are redundant and are not necessary.

Our American counterparts have naturally agreed, for as many years, that the Cancon regulations should be abolished, that Canadian recordings have an unfair advantage over the internationally released product, and that thus our "superstars" are artificially created, that risers through the chart system move merely on "beaver point" merit, that this farce has to change in order to be considered credible; that, basically, the regulations aren't serving the interests of their peculiar and highly competitive game.

Talented individuals write and record songs, they are artists responding to emotions; discriminating individuals listen and produce hits, they are executives responding to profit margins. Alas, this is the American way; stock options and bonus clauses determining priorities. It's no secret that American

## DIAMOND SUN - A CAPAC STAR

That's how we're looking at the long awaited new album from Glass Tiger. Diamond Sun shines through a spectrum of new releases and the first single, I'm Still Searching, has bolted to radio playlists across Canada.



Since their debut, (The Thin Red Line sold over one million units worldwide), Glass Tiger has been regarded as one of Canada's hottest recording acts. They've won four Juno Awards and a Grammy Nomination for Best New Artist.

Their ever-increasing talent to create unique music and to entertain is what has given Glass Tiger their popularity as CAPAC members ALAN FREW, SAM REID, MICHAEL HANSON, WAYNE PARKER and AL CONNELLY keep us on our toes - and we're proud to have them . . . you can take that to the bank!

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label presidents receive seven-figure salaries with their individual contracts based primarily on chart achievements. Yet this is precisely the problem faced by Canadian artists over the years

The examples are just too numerous, but all so similar. An act has platinum Canadian sales and obtains a U.S. release, when the record is due for release, so is Michael Jackson's. Common sense, and the almighty dollar, dictates which will get the most attention.

"Only the strong survive," sang our own superstar Bryan Adams, adhering to the Darwinian theory of evolution. In essence, might over right, with the protectionist tariffs removed. But even his manager, Bruce Allen, has stated his objections to the deal and its inherent implications, and given his track record of success stateside, there are obviously reasons to voice concern.

"If you're a Canadian act and you don't have management in the States," says Al Mair, "then it's 'Out of sight and out of mind.' I've seen it happen time and time again. They (Canadian managers) just don't have the clout, the connections nor the experience. If a record doesn't start happening in the first three to six weeks in the U.S. then it's basically history. The whole stress of the American industry, moreso than the Canadian industry, is towards chart performance."

Canadian acts, and their labels, are very proud to have achieved sales figures of 50,000 units - a gold record - but in America, that level won't even cover the costs of its release. For instance, there are many acts in America that could sell 50,000 units regionally, but

who can't even get a deal. Competition is simply that intense and in the process, adds Mair, it burns people out.

The Attic president suggests, in the wake of free trade, the multi-nationals will eventually rationalize their North American operations and the airwaves will soon become homogenous. "The American industry is so focussed on moving large numbers: gold and platinum, that's the way their industry's structured. In this country, we have it to a degree, but not that much. I may be knocking the American industry, but it's what the American industry has developed for itself,

**"... It looks damaging ..."**

**- Brian Chater - CIRPA**

whereas the Canadian industry has developed differently."

Brian Chater of the Canadian Independent Record Producers Association (CIRPA), believes the long term financial ramifications, for the entire industry, will be severe enough but initially his prime concern is indeed the distribution structure, which, he says, will change radically "and for the worse." As well, the organization's president adds, there's the cultural phenomena to consider.

"The smaller independents and producers will have a terrible problem," Chater continues, "and regionally? Forget it! There's no way someone's going to bother selling a record in Nova Scotia if it's coming out of Boston or Seattle or where ever. It looks damaging. Then there's the cultural potential and whether free trade will change the parameters of who'll record. It may well change the reasons for recording certain artists. In other words, certain artists, if they're not mainstream, will not get recorded."

The devalued Canadian dollar though has its advantages, especially from a manufacturer's viewpoint. The various multi-nationals would continue their manufacturing operations, until the dollar reaches a value which hinders economically those operations (John Bosley, a Conservative MP, pointed out during The New Music's discussion that his party hoped the dollar would rise to 95 cents) and exports are no longer viable. WEA's Stan Kulin said they would probably close their doors when the dollar rose to 85 cents.

Then the Cancon regulations come into play, yet with the free trade agreement in place, would only lead to retaliation and not necessarily within the music sector, Mair informs. "What happens if Canadian companies cannot get decent distribution in this country?" he asks. "And I'm not being negative over companies like Electric because maybe it'll strengthen them and I hope it would, but I don't think any one company in this country could do as good a job at handling Canadian artists as is currently spread among the majors.

"If the Canadian artists cannot get access to proper distribution and the supply of good Canadian records decreases, then what does the broadcaster do about Canadian content? They go back to the CRTC, say we cannot play 30 percent, or whatever they're re-

quired, and they'll have an argument until the Canadian content is reduced. Now, an American record company that has no Canadian artists could take the position that Canadian content is hampering their access to the Canadian marketplace and retaliate somehow.

"The cultural industries are exempt, but the retaliation aspect is not, and the retaliation doesn't have to be in kind. If a U.S. record company decided that something here was not in their best interests, then it wouldn't necessarily be in the record business where they'd retaliate. They'd retaliate in strawberries, for instance. That's free trade," he concludes, "and there's no arbitration system to correct it."

Inevitably, the American capitalist will not allow the Canadian government's intervention, whether through FACTOR or Cancon, they will have none of this: sink or swim. Play by the rules or don't play at all. Perhaps the smaller labels would seek U.S. distribution, to get distribution in their own country, but then it's a matter of time before bands will be signed directly to either New York or Los Angeles, leaving behind an antiquated roster to wither on the vine.

Our's is the dwarf of an industry, compared to our southern neighbour, but it's constantly revelling in its own pomposity, blinded by its own ego that our own government will pump it full of money when the coffers run dry. Well, it's about to be asked to stand on its own two feet. Brian Mulroney is about to pull the proverbial plug.

Some will survive the eventual trip through the sewers and may even reach a paradise island on the other side, though some will drown along the way. Some will cling to the drainpipe, hoping the government, or future governments, will see the error of its decision, and rescue them before it's too late. Our little industry could be swallowed in its entirety by several U.S. corporations today, if it weren't for the rules and regulations protecting our industries from foreign ownership.

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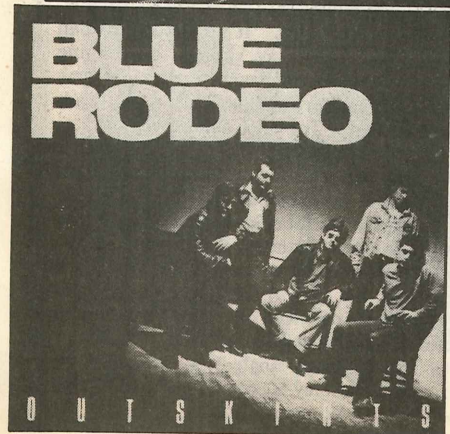
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# Radio Re:Action

- 1 1 (5) **GET OUTTA MY DREAMS**  
- Billy Ocean
- 2 2 (5) **MAN IN THE MIRROR**  
- Michael Jackson
- 3 3 (5) **ENDLESS SUMMER NIGHTS**  
- Richard Marx
- 4 4 (5) **I SAW HIM STANDING THERE**  
- Tiffany
- 5 5 (5) **DEVIL INSIDE**  
- INXS
- 6 10 (5) **WHERE DO BROKEN HEARTS GO**  
- Whitney Houston
- 7 7 (5) **PUSH IT**  
- Salt N Pepa
- 8 11 (5) **OUT OF THE BLUE**  
- Debbie Gibson
- 9 13 (5) **(Sittin' On) Dock Of Bay**  
- Michael Bolton
- 10 6 (5) **NEVER GONNA GIVE YOU UP**  
- Rick Astley
- 11 17 (4) **ELECTRIC BLUE**  
- Icehouse
- 12 8 (5) **SHE'S LIKE THE WIND**  
- Patrick Swayze
- 13 9 (5) **FATHER FIGURE**  
- George Michael
- 14 19 (3) **I'M STILL SEARCHING**  
- Glass Tiger
- 15 15 (5) **WISHING WELL**  
- Terence Trent D'Arby
- 16 39 (2) **ALWAYS ON MY MIND**  
- Pet Shop Boys
- 17 21 (5) **LOVE BECOMES ELECTRIC**  
- Strange Advance
- 18 23 (3) **SHATTERED DREAMS**  
- Johnny Hates Jazz
- 19 8 (5) **WHAT A WONDERFUL WORLD**  
- Louis Armstrong
- 20 20 (4) **ANGEL**  
- Aerosmith
- 21 20 (3) **NEVER GIVE UP**  
- Blue Rodeo
- 22 22 (4) **ONE STEP UP**  
- Bruce Springsteen
- 23 25 (3) **ROCKET 2U**  
- The Jets
- 24 12 (5) **CHECK IT OUT**  
- John Cougar Mellencamp
- 25 33 (2) **BEDS ARE BURNING**  
- Midnight Oil
- 26 40 (2) **GIRLFRIEND**  
- Pebbles
- 27 NEW **LOVE CHANGES EVERYTHING**  
- Honeymoon Suite
- 28 30 (5) **THINKIN' ABOUT THE YEARS**  
- Haywire
- 29 14 (5) **I GET WEAK**  
- Belinda Carlisle
- 30 NEW **I DON'T WANT TO LIVE**  
- Foreigner
- 31 31 (3) **SHE'S HAVING A BABY**  
- Dave Wakeling
- 32 NEW **PINK CADILLAC**  
- Natalie Cole
- 33 16 (5) **WINTER GAMES**  
- David Foster
- 34 NEW **I WISH I HAD A GIRL**  
- Henry Lee Summer
- 35 36 (2) **PAMELA**  
- Toto
- 36 18 (5) **WHEN WE WAS FAB**  
- George Harrison
- 37 36 (2) **ANYTHING FOR YOU**  
- Gloria Estefan & MSM
- 38 38 (2) **I WANT HER**  
- Keith Sweat
- 39 27 (5) **DREAMING**  
- OMD
- 40 32 (5) **PUMP UP THE VOLUME**  
- M.A.R.R.S.

## RADIO

### London Citizen of The Year Award

The 1987 London Citizen of The Year is Glen Pearson. He was honoured (Mar. 10/88) at a reception honouring him for his devotion to many worthwhile organizations, primarily "his work in re-establishing the credibility of the London and Area Food Bank," explains Nancy Matheson, Community Relations



Mayor Tom Gosnell (l) and Gord Hume, President and General Manager of CIQM-FM/CKSL Radio, flank 1987 London Citizen of The Year, Glen Pearson.

Manager for CIQM-FM Radio. This is the sixth consecutive year the award has been made, and as Matheson further explains, the award is presented to "a man or woman who has made a significant contribution and has worked unselfishly to serve the people of

### Lost Lennon Tapes to run through to fall of '88

Randy Timmins of Westwood One Canada, reports that due to "overwhelming response" from listeners, The Lost Lennon Tapes will continue to run throughout the summer of 1988 and into the fall.

"National sponsors such as Labatt Breweries and advertisers like the Canadian government, have also enjoyed the benefits of being involved with this premiere radio program," continues Timmins.

The Lennon network comprises leading radio stations in Canada: CHUM-FM Toronto, CHOM-FM Montreal, CFOX-FM Vancouver, CHEZ-FM Ottawa, and CFPL-FM London.

"The Lost Lennon Tapes - an overwhelming success," concludes Timmins.

### FM heavies to Ottawa for CRTC dressing down

Four Toronto FM stations were summoned to Ottawa (Apr. 13) to answer charges of not living up to the commitments of limiting airplay on hits, as well as not meeting their various Cancon requirements.

The stations involved are CHUM-FM, CKFM, CHFI and CILQ (Q107).

CRTC guidelines specify that records, considered hits, must make up less than 50 percent of the music selections aired during a week.

The action was taken by the CRTC following a complaint from CHUM-FM last year, charging that CKFM-FM was exceeding its weekly authorized limit on hits. The Commission defines a hit as any record that has ever been in the Top 40 of RPM or Billboard.

London." The award can be for a particular contribution during the year or it could be to recognize a lifetime of service. The program is funded and administered by CKSL and CIQM-FM, London radio stations.

### C-FAX President to B.C. Tel Board

Mel Cooper, President and General Manager of Victoria's C-FAX Radio, has been elected to the Board of Directors of B.C. Telephone Company. Cooper is one of the leaders in the broadcast field, actively involved in community affairs. Besides his commitments at C-FAX he is Chairman of Air B.C., considered the "fastest growing commuter airline in Canada," and is on the Board of the B.C. Enterprise Corporation which, among other things, is responsible for disposition of the Expo lands in downtown Vancouver.

### Variety Club tribute to Bob Hesketh

In recognition of his recent retirement from CFRB, the Variety Club of Ontario (Tent 28) will roast and toast Bob Hesketh at the Variety Clubroom in Toronto on Apr. 28. Tickets are only \$25 per person, which includes dinner. Space is limited, so call Jan Porter at Variety: 416-961-7300 for tickets.

### New home for Toronto's CJCL

"The paint has dried, the pictures are hung, and we're open for a tour of our new facilities," reports Sheila Brazys and Rick Hart of CJCL's promotion department. The station held a special press day (Apr. 19) at their new home, 40 Holly Street.

### Mardi Gras '88 - a big night for CKLC

Chris Ryan - St. Clair, Program Director at 1380 CKLC Kingston, reports "a great night and great community response to Mardi Gras '88 (Mar. 4). CKLC and the City of Kingston teamed together with five waterfront hotels (Howard Johnson, Ramada Inn, Holiday Inn, Prince George Hotel and Hotel Frontenac) to present the party that drew almost 15,000 revelers to the city's historic waterfront for a night of fireworks and live entertainment. CKLC morning personality

### Jimmy Graham gets rare nod from programmers

Rarely do radio programmers go out on the limb for a "beaver" release, which is exactly what CFNO-FM (Marathon, Ont.) on-air personalities, Dan Youngs and Doug Crosse have done.

They would like to bring attention to the Jimmy Graham release on the Rockitt label, titled Love That Girl. "It's a good Canadian hit record," they say, jointly, continuing with, "We added the song to our night time rotation in January and have just recently added him to our Top 15 Countdown."

As they explain, "Too often, a song is added by Music Directors because the artist has a major label behind it. The song might be trash, but the label looks good," and they conclude with "Jimmy Graham's single looks plain with only its orange colour making it stand out, but a lot of folks around the country have been deprived of a solid Canadian hit because of an independent label."

The Graham single was produced by Graham and Stacy Heydon. The Rockitt label is located in Windsor, Ont.



Greg Hunter, Mayor John Gerritson, Town Crier Chris Wyman and Communications Minister Flora MacDonald opened the festivities with Kingston's largest pyrotechnic display. During all the fun and games, evening personality, Steev Jordan, broadcast his show, live, via wireless microphones and land lines. The station also presented live bands that evening: The Fabulous Jaguars, The Shakers, VK Fan Club, Ben San Pedro & The Phones, and all played to sold out houses in each participating hotel/club. All proceeds from the evening went to help the re-development of Kingston's Market Square.



Jesse Dylan, morning personality at Q107 Toronto, broadcasts live from the traffic jam created during Q's Spring Fever Car Wash promotion, ably assisted by a couple of Toronto Sunshine Girls.

**Weather Watchers - a new twist at CKNX** CKNX FM102 in Wingham apparently faces a unique problem. Their's is a large coverage area with no Metropolitan centre, and add to that the proximity of Lake Huron, predicting weather can be a nightmare. In an effort to provide locally accurate weather service, the station has initiated Weather Watchers. Listeners are asked to call in and give their "Accuwindow Forecast". In return they receive a Weather Watcher Certificate and an official FM102 Fridge Magnet for their troubles.

## Special Nellie struck for RB's Wally Crouter

April 7th, 1988 was a night for celebration in Canada's broadcast community. On that evening at the Jane Mallett Theatre in Toronto, the National Radio Awards brought both public and private radio into proper focus as a wholly Canadian institution. This is the second year the Radio Awards, which are sponsored by the Association of Canadian Television and Radio Artists (ACTRA) have included both the public and commercial radio programmers.

In the private sector, CHEZ-FM's Ken Rockburn (Ottawa) won in the category of Best Documentary Writer for Back To Jack: The Kerouac Legend, and for Best Interviewer. CHUM-FM's Rick Hodge won the Foster Hewitt Award for sports broadcasting, and Ed Needham of CFRB was awarded a Nellie as Best Broadcaster Phone-In. Alan Ericson of CKFM won in the Best News Reporter/Investigative Journalist category, and Dean Hill of CKLG Vancouver took top honours as Best Host/Disc Jockey for his Morning Zoo show.

Also in the private sector, Gord Atkinson of Montreal's CJAD and Andy Barrie of Toronto's CFRB tied in the Best Opinion/Commentary Broadcaster category, both receiving Nellies. As well, CFRB won the Award of Achievement For Contribution To The Arts for their Kidsummer '87, and Radio Heartbeat, produced by Alan Mayer, Tony Kosinec, Peter Pacini for syndication by the World Radio Network (Toronto) took top honours as Best Program in Private Radio.

The highlight of the evening was the presentation of a Special Nellie, to an unsuspecting Wally Crouter (he thought he was there to make a presentation), for his 40-year unbroken broadcasting record with CFRB. Needless to say, "Crout" received a standing ovation from the packed house.

Morningside's (CBC) Peter Gzowski was also a big winner this year, taking the Best

Host and Best Interviewer Nellies in the public radio categories.

The Frantics (Paul Chato, Rick Green, Dan Redican and Peter Wildman) caused a bit of an upset ("I'm going home to watch hell freeze over," commented one of them), as they took the Nellie in the Best Performer, Entertainment Feature category for their Look At History. They also tied with the popular Royal Canadian Air Farce (Roger Abbott Dave Broadfoot, Don Ferguson, Luba Guy, John Morgan) in the Best Writer, Entertainment Feature category.

Elizabeth Gray, an outstanding CBC journalist, was honoured with the Norman DePoe Award for her feature, In South Africa. I Would Be White. Other public radio drama honours went to: Vancouver's Judith Thompson, who won Best Writer, Original Drama, for Tornado; Wayne Schmalz of Regina for Chile, which took honours as the Best Radio Program; and Chris Brookes, won the Best Writer/Broadcaster Documentary category for his Sunday Morning (CBC Network) entry of Just A Little Girl in a White Dress: El Salvador 1986; Tim Wynne-Jones took the Nellie as Best Writer, Dramatization for his St. Anthony's Man, Vanishing Point entry, and in the Best Opinion/Commentary Broadcaster category, the Nellie went to Tom Christison of Calgary for The Medicine Show, CBC Network.

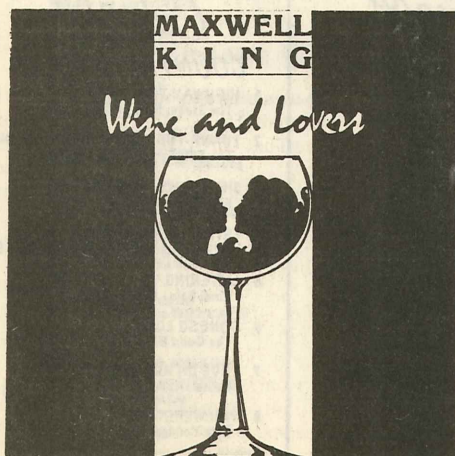
The Jane Mallett Award for Best Actor, Female went to Moya Fenwick, who portrayed Mrs. Patrick Campbell in Shaw's Women, Morningside; and Neil Munro took the Andrew Allan Award as Best Actor, Male for his portrayal of Robert Thorne in The Red Fox, Sunday Matinee, CBC Network.

The quickly-paced, live to air (CBC Network) show went like clockwork: acceptance speeches, presenters flap etc. were kept to a bearable minimum, helped along by host Ralph Benmergui and announcer Bob Boving. The awards presentations were pleasantly broken up with performances by the Parachute Club, Rita MacNeil, Ofra Harnoy (with Doug Riley), Tony Quinn, and an extraordinarily "right on" Ray Parker Band, who provided backup for the performers and for the awards themselves.

Veteran private broadcast maverick Allan Slaight was obviously ecstatic with the honours bestowed on his stations and on-air personalities. "This was a great day for Canadian radio," he commented, "I can almost guarantee that the entries from private radio for next year will be doubled or better." Also on hand for the awards presentation was CHEZ-FM owner Harvey Glatt. "Now that we have a national radio awards show that's truly national in scope," said Glatt, "private broadcasters will be only too eager to participate . . . it's really refreshing to have this kind of recognition for both the private and public radio sectors."

### "THE MOOD I'M IN"

taken from his album  
**WINE AND LOVERS**



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# ALBUMS



**KINGS OF THE SUN** - Rock  
Self-titled - RCA - 68261-R-M

Yet another tough sounding, power chording, trend setting, good looking rock 'n' roll quartet; who, in days gone by, might have fallen into that dreaded 'heavy metal' clique. However, their lyrics are imaginative enough (at least not every song has "love" in it) that it's certain to grab attention with today's wayward youngsters and sell-through by the truckload and, keeping in mind what other good hard rockin' outfits have done at the gate recently, radio programmers should pay careful attention to the band's progress this year. Produced by Eddie Kramer.

**DEATH SENTENCE** - Rock  
Stop Killing Me - Fringe - FPL-3054

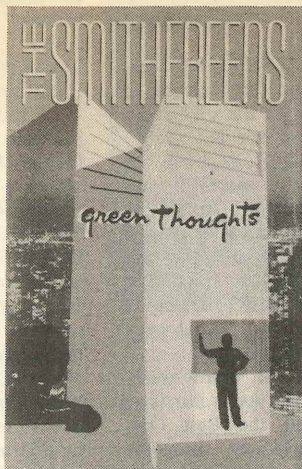
Having toned down (apparently) their speed-core approach to recording, moving towards a "hard guitar rock" sound, the band are now poised to crossover into the accessible metal crowd. As with most of the core bands releasing product today, their messages come across loud and clear on such tracks as Bad News, Stop Killing Me and Use Your Head; concerning themselves with environmental issues and, of course, the nuclear threat. Produced by Gord Martin at Vancouver's Profile Studios.

**NICK LOWE** - Pop/Rock  
Pinker And Prouder Than Previous  
Columbia - FC-40381-H

Lovers Jamboree could be the big hit here: produced by Dave Edmunds and co-written with Paul Carrack, who also appears throughout on the keys. But don't overlook the guitar work on the lead track, Wildest Dream, of Jimmy Vaughan as well as fellow T-Bird Kim Wilson on harmonica. Yet another key track is the John Hiatt penning of Love Gets Strange. It goes on. Obviously a great package though.

**ART GARFUNKEL** - Pop/Rock  
Lefty - Columbia FC-40942-H

A couple of key tracks include King Of Tonga and This Is The Moment, which David Foster had a hand in writing. Although this isn't quite as musically imaginative as his former partner's last record, nor does it seem to contain any timeless classics, yet an artist of this magnitude can't be overlooked. This package overall, is pleasing and enjoyable to listen to, inoffensive and politically correct - commenting for the most part on love. Mainstream radio should take a serious listen to this one.



**THE SMITHEREENS** - Rock  
Green Thoughts - Capitol - C1-48375-F

Produced by Don Dixon, this album is a fantastic follow-up to Blood & Roses and the label couldn't have asked for any better. AOR shouldn't leave themselves out in the cold with this one, but should start the ball rolling and play the heck out of this record, before the street beats them to it. With Del Shannon singing some fine back-ups and Los Lobos' Steve Berlin providing really hot sax, even mainstream radio might be tempted to give this New Jersey quartet a shot. Needless to say though, retailers be aware of a very anxious fan base, that's soon to grow by leaps and bounds.

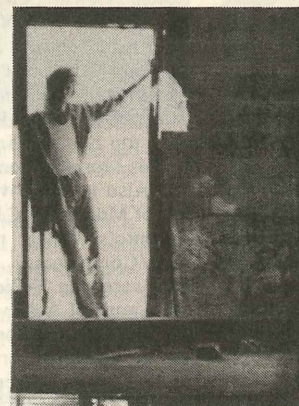
**JOHANSEN** - Pop/Rock  
Walkin' A Fine Line  
Coach House - CHLP-21188

Already singles-wise, this young artist is doing well, and with the able assistance of Domenic Troiano's guitar and an Eddy Grant cover tune

(Killer On The Rampage), the album could sell through on the street. The operative word being 'could' as it stands now it seems to have run into some difficulty. However, the recording is adequate and deserves mention for its previous chart success. Recorded at Integrated Sound and Blue Wave studios by Johansen

**JOHNNY HATES JAZZ** - Pop  
Turn Back The Clock  
Virgin - VL-3026-W

Shattered Dreams, the first single, is a great indication of just how exciting the U.K. music scene is these days. It's custom made for North American mainstream radio. Whether or not they'll be able to imitate the success of their predecessor's Duran Duran remains to be seen. Musically though, key tracks include the title track, I Don't Want To Be A Hero and Foolish Heart, which should establish a pattern of critical reward for the trio.



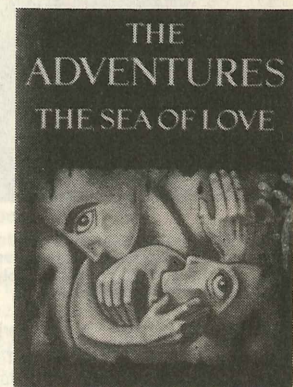
**HENRY LEE SUMMER** - Rock  
Self-titled  
CBS Associated - BFZ-40895-H

Summer's immense popularity in his own state of Indiana has brought this rock 'n' roller into prominence across the country, primarily on the strength of the lead track, I Wish I Had A Girl, though the album is actually a lot stronger than that particular track. Summer's originals are not totally unlike those of another Indiana native: straight from the heart and sensitive, but they're just not sensational. Hence the proof will be in the follow-up. With the exception of Still Bein' Seventeen (produced by Michael Frondelli), all of the songs were written, arranged and produced by Summer at Media Sound.



**JESSE JOHNSON** - Pop  
Every Shade Of Love  
A&M - SP-4188-W

Johnson cultivated quite a following in Canada the last time around, but now is looking to break wide open with this effort. Action has already begun at the club level. Key are I'm The One, Love Struck, So Misunderstood, and the title track. One of the best of the new artists this year.



**THE ADVENTURES** - Pop/Rock  
The Sea Of Love  
Elektra - 96-07721-P

This band should have struck gold last time around, but this time for sure. Some moving songs and matching lyrics combine perfectly to explore a variety of human emotions and sensations; not just love, though it's certainly not overlooked here. While all songs were written by guitarist Pat Gribben, they were produced and mixed by whiz Pete Smith. Material accessible enough for any radio station today. Key are Broken Land and The Sound Of Summer.

## Top Cancon

### SINGLES

- 1 I'M STILL SEARCHING  
- Glass Tiger - Capitol
- 2 LOVE BECOMES ELECTRIC  
- Strange Advance - Current
- 3 NEVER GIVE UP  
- Blvd - MCA
- 4 LOVE CHANGES EVERYTHING  
- Honeymoon Suite - WEA
- 5 HANDS UP (Give Me Your Heart)  
- Sway - Virgin
- 6 THINKIN' ABOUT THE YEARS  
- Haywire - Attic
- 7 MOONBEAM  
- Men Without Hats - Mercury
- 8 WINTER GAMES  
- David Foster - Atlantic
- 9 DAY AFTER DAY  
- Blue Rodeo - Risque Disque
- 10 FIRE  
- Platinum Blonde - Columbia

## Top Cancon

### ALBUMS

- 1 ROBBIE ROBERTSON  
- Robbie Robertson - Geffen
- 2 JONI MITCHELL  
- Chalk Mark In A Rain Storm - Geffen
- 3 BLUE RODEO  
- Outskirts - Risque Disque
- 4 DAVID WILCOX  
- Breakfast At The Circus - Capitol
- 5 DAVID FOSTER  
- The Symphony Sessions - Atlantic
- 6 MEN WITHOUT HATS  
- Pop Goes The World - Mercury
- 7 GLASS TIGER  
- Diamond Sun - Capitol
- 8 STRANGE ADVANCE  
- The Distance Between - Current
- 9 HAYWIRE  
- Don't Just Stand There - Attic
- 10 LUBA  
- Over 60 Minutes With - Capitol

## Top Cancon

### A/C SINGLES

- 1 HERE WE GO AGAIN  
- Johansen - Coach House
- 2 THE MOOD I'M IN  
- Maxwell King - Jaggar
- 3 JUST THE SAME  
- Sandi Currie - MLR
- 4 WINTER GAMES  
- David Foster - Atlantic
- 5 GIMME SOME KINDA SIGN  
- Satellites - Axe
- 6 THE VOYAGER  
- Theo Massop - Moonshadow
- 7 WHERE DO WE GO FROM HERE  
- Tara Leavey - RCA
- 8 I WON'T CRY  
- Paul Janz - A&M
- 9 MAN IN A RAINCOAT  
- Priscilla Wright - Tembo
- 10 CARMELIA  
- Dan Hill - Columbia

## Top Cancon

### COUNTRY SINGLES

- 1 HIGHWAY TO HEAVEN  
- The Stoker Bros - RCA
- 2 THANK YOU FOR BEING MY FRIEND  
- The Ellis Family Band - A.M.I.
- 3 SHE KNOWS I CAN'T SAY NO  
- Ken Harnden - RCA
- 4 I STILL THINK OF YOU  
- Colleen Peterson/Gilles Godard - Book Shop
- 5 LISTENING TO THE SINGER  
- Cindi Cain - Golden Eagle
- 6 GONE SO LONG  
- The Good Brothers - Savannah
- 7 LOVE ON HER LIPS  
- Kelita - RCA
- 8 YOU WERE MINE  
- Cole Younger Band - Comstock
- 9 ONE SMOKEY ROSE  
- Anita Perras - Savannah
- 10 LOVING YOU  
- Chuck Micallef - Blue Crystal



# RPM

# ALBUMS

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

APRIL 23, 1988

Record distributor code

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

- 1 1 (30) **DIRTY DANCING**  
Soundtrack (RCA)  
6405-1-R-N (Cassette 6405-4-R-N)
- 2 2 (22) **INXS**  
Kick (Atlantic)  
78-17961-P (Cassette 78-17964-P)
- 3 3 (12) **RICK ASTLEY**  
Whenever You Need Somebody (RCA)  
8822-1-R-N (Cassette 8822-4-R-N)
- 4 4 (7) **ROBERT PLANT**  
Now And Zen (Esparanza)  
79-08631-P (Cassette 79-08634-P)
- 5 6 (19) **TERENCE TRENT D'ARBY**  
Introducing The Hardline (Columbia)  
FC-40964-H (Cassette FCT-40964-H)
- 6 5 (23) **TIFFANY**  
Tiffany (MCA)  
MCA-5793-J (Cassette MCAC-5793-J)
- 7 12 (10) **MIDNIGHT OIL**  
Diesel And Dust (Columbia)  
BFC-40967-H (Cassette BFC-40967-H)
- 8 8 (20) **GEORGE MICHAEL**  
Faith (Columbia)  
OC-40867-H (Cassette OCT-40867-H)
- 9 7 (32) **JOHN COUGAR MELLENCAMP**  
The Lonesome Jubilee (Mercury)  
832 485-1-Q (Cassette 832 875-4-Q)
- 10 9 (9) **AC/DC**  
Blow Up Your Video (Atlantic)  
78-18281-P (Cassette 78-18284-P)
- 11 11 (5) **BILLY OCEAN**  
Tear Down These Walls (Jive)  
JL-8495-N (Cassette JC-8495-N)
- 12 13 (12) **GOOD MORNING VIETNAM**  
Soundtrack (A&M)  
SP-3913-W (Cassette SP-3913-W)
- 13 15 (4) **TALKING HEADS**  
Naked (Fly/Sire)  
92-56541-P (Cassette 92-56544-P)
- 14 10 (31) **MICHAEL JACKSON**  
Bad (Epic)  
OE-40800-H (Cassette OET-40800-H)
- 15 46 (3) **MORE DIRTY DANCING**  
Soundtrack (RCA)  
6965-1-R-N (Cassette 6965-4-R-N)
- 16 14 (12) **DAVID LEE ROTH**  
Skyscraper (Warner Bros)  
92-56711-P (Cassette 92-56714-P)
- 17 16 (26) **STING**  
Nothing Like The Sun (A&M)  
SP-5402-W (Cassette CS-5402-W)
- 18 17 (11) **GEORGE THOROGOOD**  
Born To Be Bad (Manhattan)  
E1-46973-F (Cassette E4-46973-F)
- 19 18 (16) **SINEAD O'CONNOR**  
The Lion And The Cobra (Chrysalis)  
CHS-41612-J (Cassette CHXC-41612-J)
- 20 22 (22) **ROBBIE ROBERTSON**  
Robbie Robertson (Geffen)  
XGHS-24160-P (Cassette M5-24160-P)
- 21 19 (35) **DEF LEPPARD**  
Hysteria (Vertigo)  
830 875-1-Q (Cassette 830 875-4-Q)
- 22 21 (7) **OMD**  
The Best Of OMD (Virgin)  
VL-2454-W (Cassette VL-2454-W)
- 23 23 (6) **KINGDOM COME**  
Kingdom Come (Polydor)  
835 368-1-Q (Cassette 835 368-4-Q)
- 24 20 (24) **BELINDA CARLISLE**  
Heaven On Earth (MCA)  
MCA-42080-J (Cassette MCAC-42080-J)
- 25 43 (3) **JONI MITCHELL**  
Chalk Mark In A Rain Storm (Geffen)  
XGHS-24172-P (Cassette M5-24172-P)
- 26 25 (8) **THE POGUES**  
If I Should Fall From Grace With God (Island)  
ISL-1175-J (Cassette ISLC-1175-J)
- 27 26 (21) **GEORGE HARRISON**  
Cloud Nine (Dark Horse)  
92-56431-P (Cassette 92-56434-P)
- 28 28 (31) **AEROSMITH**  
Permanent Vacation (Geffen)  
XGHS-24162-P (Cassette M5-24162-P)
- 29 27 (30) **BLUE RODEO**  
Outskirts (Risque Disque)  
25-47161-P (Cassette 25-47164-P)
- 30 24 (56) **U2**  
The Joshua Tree (Island)  
ISX-1127-J (Cassette ISXC-1127-J)
- 31 29 (18) **EURYTHMICS**  
Savage (RCA)  
6894-1-R-N (Cassette 6894-4-R-N)
- 32 30 (16) **CALIFORNIA RAISINS**  
California Raisins (A&M)  
SP-9505-W (Cassette CS-9505-W)
- 33 33 (5) **SALT-N-PEPA**  
Hot, Cool And Vicious (Next Plateau)  
834 399-1-Q (Cassette 834 399-4-Q)
- 34 35 (48) **RANDY TRAVIS**  
Always And Forever (Warner Bros)  
92-55851-P (Cassette 92-55854-P)
- 35 31 (29) **PET SHOP BOYS**  
Actually (Manhattan)  
ELJ-46972-F (Cassette E4J-46972-F)
- 36 34 (45) **WHITNEY HOUSTON**  
Whitney (Arista)  
AL-8405-N (Cassette AC-8405-N)
- 37 36 (29) **DEBBIE GIBSON**  
Out Of The Blue (Atlantic)  
78-17801-P (Cassette 78-17804-P)
- 38 38 (26) **BUCE SPRINGSTEEN**  
Tunnel Of Love (Columbia)  
OC-40999-H (Cassette OCT-40999-H)
- 39 37 (10) **JAMES TAYLOR**  
Never Die Young (Columbia)  
FC-40851-H (Cassette FCT-40851-H)
- 40 32 (38) **ELTON JOHN**  
Live In Australia (MCA)  
MCA2-9022-J (Cassette MCAC2-9022-J)
- 41 39 (18) **DAVID WILCOX**  
Breakfast At The Circus (Capitol)  
CLT-48551-F (Cassette CAT-48551-F)
- 42 40 (8) **MEGADETH**  
So Far, So Good, So What (Capitol)  
C11V-48148-F (Cassette C41V-48148-F)
- 43 41 (10) **DAVID FOSTER**  
The Symphony Sessions (Atlantic)  
78-17991-P (Cassette 78-17994-P)
- 44 42 (22) **JOE COCKER**  
Unchain My Heart (Capitol)  
CLT-48285-F (Cassette CAT-48285-F)
- 45 44 (21) **MEN WITHOUT HATS**  
Pop Goes The World (Mercury)  
832 730-1-Q (Cassette 832 730-4-Q)
- 46 45 (7) **M.A.R.R.S.**  
Pump Up The Volume (Vertigo)  
870 210-1-Q (Cassette 870 210-4-Q)
- 47 49 (38) **RICHARD MARX**  
Richard Marx (Manhattan)  
ST-53049-F (Cassette 4XT-53049-F)
- 48 48 (7) **SHE'S HAVING A BABY**  
Soundtrack (I.R.S.)  
IRS-6211-J (Cassette IRSC-6211-J)
- 49 52 (51) **FLEETWOOD MAC**  
Tango In The Night (Warner Bros)  
92-54711-P (Cassette 92-54714-P)
- 50 50 (17) **FOREIGNER**  
Inside Information (Atlantic)  
78-18061-P (Cassette 78-18064-P)
- 51 51 (27) **BILLY IDOL**  
Vital Idol (Chrysalis)  
CHS-41620-J (Cassette CHXC-41620-J)
- 52 47 (53) **WHITESNAKE**  
Whitesnake (Geffen)  
XGHS-24009-P (Cassette M5-24009-P)
- 53 77 (2) **MORRISSEY**  
Viva Hate (Sire)  
91-56991-P (Cassette 92-56994-P)
- 54 54 (8) **TAYLOR DAYNE**  
Tell It To My Heart (Arista)  
AL-8529-N (Cassette AC-8529-N)
- 55 69 (4) **MICHAEL BOLTON**  
The Hunger (Columbia)  
FC-40473-H (Cassette FCT-40473-H)
- 56 56 (6) **TOTO**  
The Seventh One (Columbia)  
FC-40873-F (Cassette FCT-40873-H)
- 57 NEW **GLASS TIGER**  
Diamond Sun (Capitol)  
C1-48684-P (Cassette C4-48684-P)
- 58 53 (32) **NEW ORDER**  
Substance 1987 (Factory)  
832 616-1-Q (Cassette 832 616-4-Q)
- 59 61 (5) **ROSANNE CASH**  
King's Record Shop (Columbia)  
FC-40777-P (Cassette FCT-40777-H)
- 60 55 (11) **STRANGE ADVANCE**  
The Distance Between (Current)  
CLT-48550-F (Cassette CAT-48550-F)
- 61 87 (2) **TINA TURNER**  
Tina Live In Europe (Capitol)  
C1-90126-F (Cassette C4-90126-F)
- 62 58 (34) **HAYWIRE**  
Don't Just Stand There (Attic)  
LAT-1239-W (Cassette CAT-1239-W)
- 63 59 (19) **CHER**  
Cher (Geffen)  
XGHS-24164-P (Cassette M5-24164-P)
- 64 64 (36) **EXPOSE**  
Exposure (Arista)  
AL-8441-N (Cassette AC-8441-N)
- 65 57 (15) **LUBA**  
Over 60 Minutes With Luba (Capitol)  
LP N/A (Cassette C4V-48553-F)
- 66 62 (17) **RY COODER**  
Get Rhythm (Warner Bros)  
92-56391-P (Cassette 92-56394-P)
- 67 63 (21) **BRYAN FERRY**  
Bête Noire (Reprise)  
92-55981-P (Cassette 92-55984-P)
- 68 68 (9) **RICK SPRINGFIELD**  
Rock Of Life (RCA)  
6620-1-R-N (Cassette 6620-4-R-N)
- 69 60 (19) **DOKKEN**  
Back For The Attack (Elektra)  
96-07351-P (Cassette 96-07354-P)
- 70 65 (22) **THE ALARM**  
Eye Of The Hurricane (I.R.S.)  
IRS-42061-J (Cassette IRSC-42061-J)
- 71 71 (19) **PAUL MCCARTNEY**  
All The Best (MPL)  
CLW-48507-F (Cassette C4W-48507-F)
- 72 66 (46) **THE BOX**  
Closer Together (Alert)  
BD-1005-Q (Cassette BD4-1005-Q)
- 73 67 (24) **DEPECHE MODE**  
Music For The Masses (Sire)  
92-56141-P (Cassette 92-56144-P)
- 74 70 (26) **VAN MORRISON**  
Poetic Champions Compose (Mercury)  
832 585-1-Q (Cassette 832 585-4-Q)
- 75 75 (6) **BLACK**  
Wonderful Life (A&M)  
SP-5165-W (Cassette CS-5165-W)
- 76 72 (16) **LINDA RONSTADT**  
Canciones de mi Padre (Asylum)  
96-07651-P (Cassette 96-07654-P)
- 77 74 (13) **PATRICK NORMAN**  
Only Love Sets You Free (Star)  
STR-8001 (Cassette STR-4-8001)
- 78 78 (4) **POINTER SISTERS**  
Serious Slamin' (RCA)  
6562-1-R-N (Cassette 6562-4-R-N)
- 79 73 (22) **TRIUMPH**  
Surveillance (MCA)  
MCA-42083-J (Cassette MCAC-42083-J)
- 80 NEW **IRON MAIDEN**  
Seventh Son Of A Seventh Son (Capitol)  
C1-90258-F (Cassette C4-90258-F)
- 81 81 (28) **SAMANTHA FOX**  
Samantha Fox (Jive)  
1081-1-J-N (Cassette 1081-4-J-N)
- 82 80 (11) **CARLY SIMON**  
Coming Around Again (Arista)  
AL-8443-N (Cassette AC-8443-N)
- 83 76 (30) **PINK FLOYD**  
A Momentary Lapse Of Reason (Columbia)  
OC-40589-H (Cassette OCT-40589-H)
- 84 83 (13) **SISTERS OF MERCY**  
Floodland (WEA)  
24-22321-P (Cassette 24-22324-P)
- 85 85 (8) **CLANNAD**  
Sirius (RCA)  
PL-71513-N (Cassette PK-71513-N)
- 86 86 (24) **FM**  
Tonight (Duke Street)  
DSR-31012-J (Cassette DSRC-31012-J)
- 87 NEW **BRIGHT LIGHTS, BIG CITY**  
Soundtrack (Warner Bros)  
92-56681-P (Cassette 92-56684-P)
- 88 94 (2) **LITA FORD**  
Lita (RCA)  
8397-1-R-N (Cassette 6397-4-R-N)
- 89 79 (19) **MADONNA**  
You Can Dance (Sire)  
92-55351-P (Cassette 92-55354-P)
- 90 90 (22) **THE HOUSEMARTINS**  
People Who Grinned Themselves To Death (Go Discs)  
CHS-46009-J (Cassette CHSC-46009-J)
- 91 NEW **THE ISLAND STORY**  
Various Artists (Island)  
ISL2-90684-J (Cassette ISLC2-90684-J)
- 92 92 (26) **54-40**  
Show Me (Warner Bros)  
92-55721-P (Cassette 92-55724-P)
- 93 93 (28) **ELTON JOHN**  
Greatest Hits Vol III (Geffen)  
XGHS-24153-P (Cassette M5-24153-P)
- 94 NEW **ICEHOUSE**  
Man Of Colours (Chrysalis)  
CHS-41952-J (Cassette CHXC-41952-J)
- 95 95 (31) **R.E.M.**  
Document (I.R.S.)  
IRS-42059-J (Cassette IRSC-42059-J)
- 96 NEW **BLVD**  
Boulevard (MCA)  
MCA-42111-J (Cassette MCAC-42111-J)
- 97 82 (46) **HEART**  
Bad Animals (Capitol)  
RJ-12546-F (Cassette 4PJ-12546-F)
- 98 86 (23) **ALICE COOPER**  
Raise Your Fist And Yell (MCA)  
MCA-42091-J (Cassette MCAC-42091-J)
- 99 84 (20) **STEVE WINWOOD**  
Chronicles (Island)  
92-56801-P (Cassette 92-56804-P)
- 100 89 (26) **PLATINUM BLONDE**  
Contact (Columbia)  
FE-40848-H (Cassette FET-40848-H)

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



# RPM COUNTRY SINGLES

APRIL 23, 1988

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

1	2	(11)	<b>I WANNA DANCE WITH YOU</b> Eddie Rabbit - RCA - 5238-7-R-N (LP) Working Out - 6373-1-R-N	21	32	(6)	<b>THE FACTORY</b> Kenny Rogers - RCA - 6832-7-R-N (LP) I Prefer The Moonlight - 6484-1-R-N	41	52	(3)	<b>STRAIGHT TO YOUR HEART</b> Mersey Brothers - MBS - 1073-N (LP) N/A
2	8	(9)	<b>I'LL ALWAYS COME BACK</b> K.T. Oslin - RCA - 5330-7-R-N (LP) '90s Ladies - 5924-1-R-N	22	31	(6)	<b>IT'S SUCH A SMALL WORLD</b> Crowell & Cash - Columbia - 38-07693-H (LP) N/A	42	44	(5)	<b>BROWN EYES BEST</b> Tim Taylor - Savannah - SRS-868-N (LP) N/A
3	3	(7)	<b>I'M GONNA GET YOU</b> Eddy Raven - RCA - 5831-7-R-N (LP) Best Of - 6815-1-R-N	23	13	(16)	<b>GONE SO LONG</b> The Good Brothers - Savannah - SRS-863-N (LP) Delivering The Goods - SRL-9828-N	43	49	(4)	<b>I WANT YOU</b> Albert Hall - Axe - AXE-98 (LP) Courage - AXS-530
4	4	(11)	<b>EVERYBODY'S SWEETHEART</b> Vince Gill - RCA - 5331-7-R-N (LP) The Way Back Home - 5923-1-R-N	24	24	(9)	<b>YOU ARE MY ANGEL</b> Billy Parker - RCA - JB-50979-N (LP) Always Country	44	53	(2)	<b>WHAT SHE IS (Is A Woman In Love)</b> Earl Thomas Conley - RCA - 6894-7-R-N (LP) The Heart Of It All - 6824-1-R-N
5	5	(10)	<b>CRY CRY CRY</b> Highway 101 - Warner Bros - 92-81057-P (LP) Highway 101 - 92-56081/4-P	25	26	(7)	<b>(Angel On My Mind) THAT'S WHY</b> Ricky Skaggs - Columbia - 34-07721-H (LP) Comin Home To Stay - FE-40823-H	45	45	(7)	<b>FUNNY</b> Vickie Van Dyke - GBM-118-N (LP) N/A
6	9	(7)	<b>TIMELESS AND TRUE LOVE</b> The McCarters - Warner Bros - 92-81257-P (LP) N/A	26	15	(14)	<b>TURN IT LOOSE</b> The Judds - RCA - 5329-7-R-N (LP) Heartland - 5916-7-R-N	46	51	(6)	<b>ALONE WITH THE NIGHT</b> John Mills - Rosedale - RDR-800 (LP) N/A
7	1	(10)	<b>FAMOUS LAST WORDS OF A FOOL</b> George Strait - MCA - 53248-J (LP) If You Ain't Lovin' - MCA-42114-J	27	14	(8)	<b>I DIDN'T (Every Chance I Had)</b> Johnny Rodriguez - Capitol - PB-44071-P (LP) N/A	47	NEW		<b>NO MORE ONE MORE TIME</b> Jo-Ei Sonnier - RCA - 6895-7-R-N (LP) Come On Joe - 6374-1-R-N
8	12	(13)	<b>SHE'S NO LADY</b> Lyle Lovett - Curb/MCA - 53246-J (LP) Pontiac - MCA-42028-J	28	17	(13)	<b>LIFE TURNED HER THAT WAY</b> Ricky Van Shelton - Columbia - 38-07672-H (LP) Wild Eyed Dream - 40602-H	48	48	(5)	<b>DON'T LOOK AWAY</b> Donald John - Summit - DWM-4582 (LP) N/A
9	22	(9)	<b>IT'S ONLY MAKE BELIEVE</b> Ronnie McDowell - MCA/Curb - 10501-J (LP) All Tied Up - MCA-5725-J	29	29	(6)	<b>SHOULDN'T IT BE EASIER THAN THIS</b> Charley Pride - 18th Avenue - SA-70408 (LP) I'm Gonna Love Her On The Radio - 16-70551	49	56	(3)	<b>FIRE IN THE FEELING</b> Ronnie Prophet - RCA - JB-50977-N (LP) Ronnie Prophet - KKL1-0582-N
10	11	(14)	<b>HIGHWAY TO HEAVEN</b> Stoker Bros - RCA - JB-50989-J (LP) N/A	30	34	(8)	<b>LOVE ON HER LIPS</b> Keltia - RCA - JB-50982-N (LP) N/A	50	54	(3)	<b>STRANGERS AGAIN</b> Holly Dunn - MTM - E4-72093-H (LP) Cornerstone - MTM-71063-H
11	10	(16)	<b>THANK YOU FOR BEING MY FRIEND</b> The Ellis Family Band - A.M.I. 069 (LP) N/A	31	35	(6)	<b>EIGHTEEN WHEELS &amp; DOZEN ROSES</b> Kathy Mattea - Mercury - 670 148-7-Q (LP) Untasted Honey - 632 793-1-Q	51	57	(3)	<b>CHILL FACTOR</b> Merle Haggard - Epic - 34-07754-H (LP) Chill Factor - 40986-H
12	19	(12)	<b>SHE KNOWS I CAN'T SAY NO</b> Ken Hamden - RCA - JB-50980-N (LP) N/A	32	36	(6)	<b>ONE TRUE LOVE</b> The O'Kanes - Columbia - 38-07736-H (LP) Tired Of The Runnin' - FC-44068-H	52	NEW		<b>IF YOU CHANGE YOUR MIND</b> Rosanne Cash - Columbia - 38-07746-H (LP) N/A
13	21	(9)	<b>IF MY HEART HAD WINDOWS</b> Patty Loveless - MCA - 53270-J (LP) If My Heart Had Windows - MCA-42092-J	33	33	(9)	<b>YOU WERE MINE</b> Cole Younger Band - Comstock - COM-1875 (LP) N/A	53	55	(7)	<b>CANDLELIGHT AND WINE</b> Larry Mattson - Olav - 5440 (LP) Worth Waiting For - WRC1-5323
14	16	(8)	<b>YOUNG COUNTRY</b> Hank Williams Jr. - Warner Bros - 92-81207-P (LP) Born To Boogie - 92-55931/4-P	34	38	(5)	<b>BABY I'M YOURS</b> Steve Wariner - MCA - 53287-J (LP) I Should Be With You - MCA-42130-J	54	60	(2)	<b>WILDFLOWERS</b> Parton/Ronstadt/Harris - Warner Bros - 92-79707-P (LP) Trio - 92-549141-P
15	18	(10)	<b>I STILL THINK OF YOU</b> Peterson & Godard - Book Shop - BSR-760-N (LP) N/A	35	39	(5)	<b>ONE SMOKEY ROSE</b> Anita Perras - Savannah - SRS-867-N (LP) N/A	55	58	(2)	<b>OLD MEMORIES NEVER DIE</b> Julia Wallace - Skyhigh - SK-39 (LP) N/A
16	7	(12)	<b>LOVE WILL FIND ITS WAY TO YOU</b> Reba McEntire - MCA - 53244-J (LP) The Last One To Know - MCA-42030-J	36	41	(5)	<b>LOVING YOU</b> Chuck Micallef - Blue Crystal - BC-103 (LP) N/A	56	59	(2)	<b>I REMEMBER YOU</b> Glen Campbell - MCA - 53245-J (LP) Still Within The Sound Of My Voice - MCA-42009-J
17	20	(10)	<b>LISTENING TO THE SINGER</b> Cindi Cain - Golden Eagle - GE-151 (LP) N/A	37	42	(3)	<b>IF OLE HANK COULD SEE US NOW</b> Waylon Jennings - MCA - 53243-J (LP) A Man Called Hoss - MCA-42038-J	57	NEW		<b>KEEP IT UP</b> Bootleg - Rana - RRO16 (LP) Bootleg - RRO17
18	6	(17)	<b>SANTA FE</b> Bellamy Brothers - Curb - MCA-53222-J (LP) Crazy From The Heart - 420309-J	38	43	(4)	<b>TRUE HEART</b> The Oak Ridge Boys - MCA - 53272-J (LP) Heart Beat - MCA-42036-J	58	NEW		<b>COULD THIS BE LOVE</b> Bev Marie - Academy - AC1021 (LP) N/A
19	23	(8)	<b>THE LAST RESORT</b> T.Graham Brown - Capitol - 44125-F (LP) Brilliant Conversationalist - CLT-12552-F	39	47	(3)	<b>OUT OF SIGHT OUT OF MIND</b> Billy Joe Royal - Atlantic America - 79-93647-P (LP) The Royal Treatment - 79-06581/4-P	59	NEW		<b>HE'S BACK AND I'M BLUE</b> Desert Rose Band - Curb/MCA - 53274-J (LP) The Desert Rose Band - MCA-5991-J
20	27	(4)	<b>ALWAYS LATE WITH YOUR KISSES</b> Dwight Yoakam - Reprise - 92-79947-P (LP) Hillbilly Deluxe - 92-55671/4-P	40	40	(6)	<b>ANGELS LOVE BAD MEN</b> Barbara Mandrell - EMI America - PB-43042-F (LP) N/A	60	NEW		<b>TIME TO MOVE ALONG</b> Debbie Bayshaw - Big Peach - BPR-456 (LP) N/A

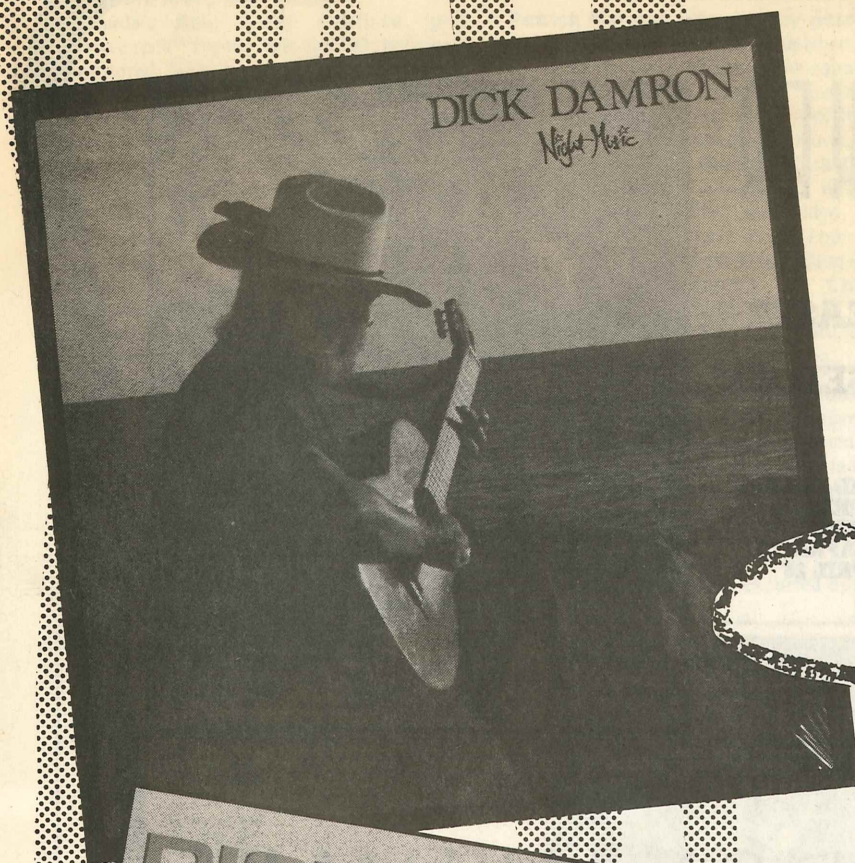
# RPM ADULT CONTEMPORARY

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

1	2	(9)	<b>MAN IN THE MIRROR</b> Michael Jackson - Epic - 34-7668-H (LP) Bad - OE-40600-H	11	15	(6)	<b>ONE STEP UP</b> Bruce Springsteen - Columbia - 38-07726-H (LP) Tunnel Of Love - OC-40998-H	21	NEW		<b>THE VOYAGER</b> Theo Massop - Moonshadow - MSR-105 (LP) Voyager - MSR-104
2	5	(9)	<b>(Sittin' On) THE DOCK OF THE BAY</b> Michael Bolton - Columbia - 38-07680-H (LP) The Hunger - FC-40473-H	12	14	(10)	<b>JUST THE SAME</b> Sandi Currie - MLR - ML-019 (LP) N/A	22	25	(5)	<b>WHERE DO WE GO FROM HERE</b> Tara Leavay - RCA - JB-50991-N (LP) N/A
3	4	(9)	<b>HERE WE GO AGAIN</b> Johansen - Coach House - CH-88025 (LP) Walkin' A Fine Line	13	13	(7)	<b>I SAW HIM STANDING THERE</b> Tiffany - MCA - 53285-J (LP) Tiffany - MCA-5793-J	23	26	(6)	<b>I WON'T CRY</b> Paul Janz - A&M - AM-750-W (LP) Electricity - SP-5156-W
4	6	(7)	<b>WHERE DO (Broken Hearts Go)</b> Whitney Houston - Arista - AS1-9674-N (LP) Whitney - AL-8405-N	14	20	(3)	<b>I GET WEAK</b> Belinda Carlisle - MCA - 53242-J (LP) Heaven On Earth - MCA-42060-J	24	28	(2)	<b>I DON'T WANT TO LIVE WITHOUT YOU</b> Foreigner - Atlantic - 78-91017-P (LP) Inside Information - 78-18081/4-P
5	8	(9)	<b>GET OUTTA MY DREAMS</b> Billy Ocean - Jive - JS1-9678-N (LP) Tear Down These Walls - JL-8495-N	15	9	(13)	<b>SHE'S LIKE THE WIND</b> Patrick Swayze w/Wendy Fraser - RCA - 5363-7-R-N (LP) Dirty Dancing/Soundtrack - 6408-1-R-N	25	27	(4)	<b>MAN IN A RAINCOAT</b> Priscilla Wright - Tembo - TS-8802-N (LP) N/A
6	1	(10)	<b>FATHER FIGURE</b> George Michael - Columbia - 38-07682-H (LP) Faith - OC-40867-H	16	12	(11)	<b>WINTER GAMES</b> David Foster - Atlantic - 78-91407-P (LP) The Symphony Sessions - 78-17991/4-P	26	29	(3)	<b>PAMELA</b> Toto - Columbia - 38-07715-H (LP) The Seventh One - FC-40873-H
7	7	(7)	<b>WHEN WE WAS FAB</b> George Harrison - Dark Horse - 92-81371-P (LP) Cloud Nine - 92-56431-P	17	18	(8)	<b>ENDLESS SUMMER NIGHTS</b> Richard Marx - Manhattan - 50113-F (LP) Richard Marx - ST-53049-F	27	30	(2)	<b>CARMELIA</b> Dan Hill - Columbia - 38-07772-H (LP) Dan Hill - BFC-40456-H
8	10	(6)	<b>THE MOOD I'M IN</b> Maxwell King - Jagger - JRNK-03 (LP) Wine And Lovers - JRNK-001	18	22	(3)	<b>ANYTHING FOR YOU</b> Gloria Estefan & MSM - Epic - 34-07759-H (LP) Let It Loose - OE-40769-H	28	NEW		<b>PINK CADILLAC</b> Natalie Cole - Manhattan - 50117-F (LP) Everlasting - ST-53051-F
9	3	(10)	<b>NEVER GONNA GIVE YOU UP</b> Rick Astley - RCA - 5547-7-R-N (LP) Whenever You Need Somebody - 6822-1-R-N	19	21	(8)	<b>TAKE ME TO THE PILOT</b> Elton John - MCA - 53260-J (LP) Live In Australia - MCA-2-8022-J	29	NEW		<b>SHATTERED DREAMS</b> Johnny Hates Jazz - Virgin - VS-1424-W (LP) Turn Back The Clock - VL-3026-W
10	11	(6)	<b>WHAT A WONDERFUL WORLD</b> Louis Armstrong - A&M AM-3010-W (LP) Good Morning Vietnam - SP-3813-W	20	23	(3)	<b>GIMME SOME KINDA SIGN</b> Sattalites - Axe - AXE-59 (LP) N/A	30	NEW		<b>MAMA LIKES TO ROCK 'N' ROLL</b> Terry Kelly - Altic - AT-370-W (LP) Face To Face - LAT-1248-W

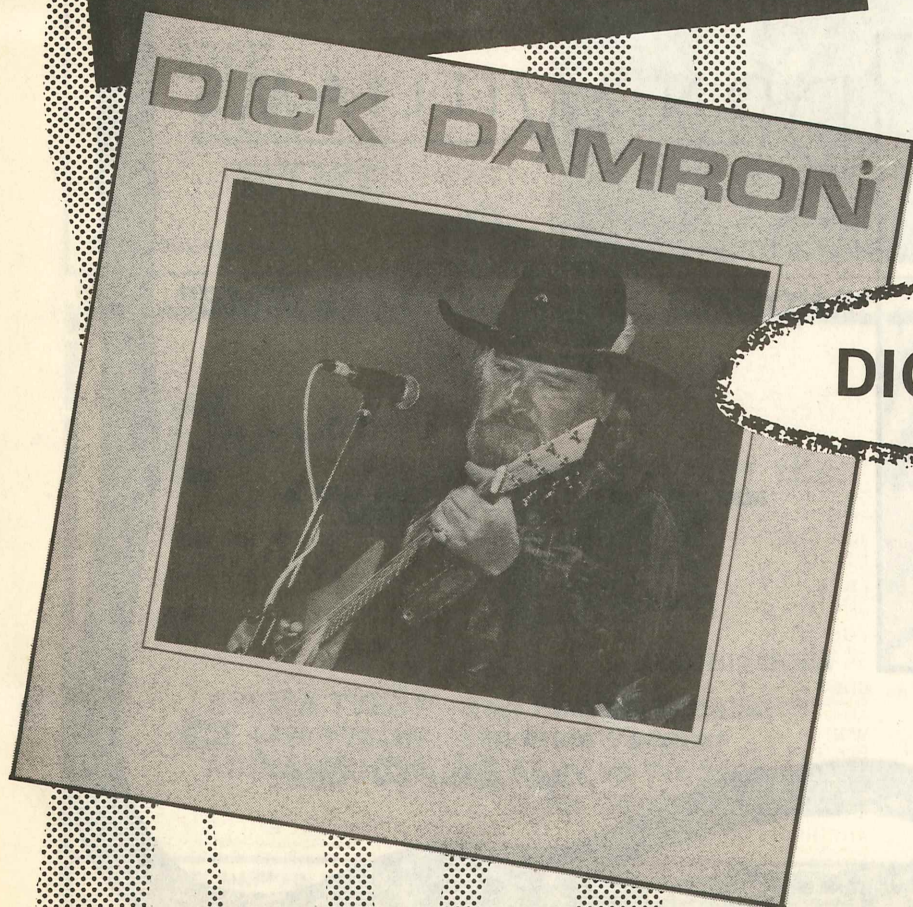


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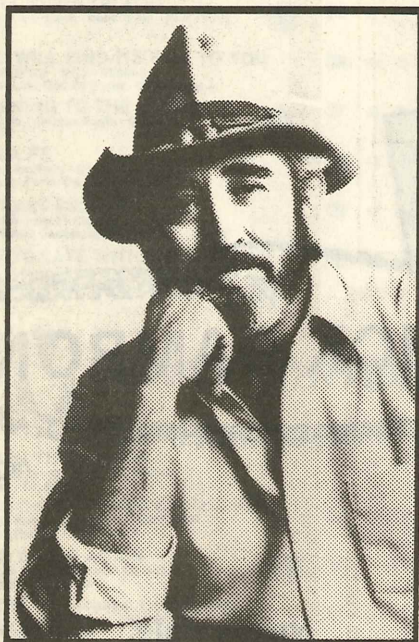
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# TANYA TUCKER

THE NEW SINGLE  
**"IF IT DON'T COME EASY"**  
FROM THE ALBUM  
**"LOVE ME LIKE YOU USED TO"**

CONCERT DATES  
APRIL 13 WINNIPEG, APRIL 16 GRAND PRARIE,  
APRIL 17 FT. ST. JOHN, APRIL 18 PRINCE  
GEORGE, APRIL 20 VANCOUVER, APRIL 21  
KAMLOOPS, APRIL 22 KELOWNA, APRIL 23  
CALGARY, APRIL 25 REGINA, APRIL 26  
YORKTON, APRIL 27 EDMONTON.



# DON WILLIAMS

THE BREAKER SINGLE  
**"ANOTHER PLACE, ANOTHER TIME"**  
FROM THE ALBUM  
**"TRACES"**

CONCERT DATES  
MAY 12 WINNIPEG, MAY 13 REGINA, MAY 14  
SASKATOON, MAY 15 EDMONTON  
MAY 16 CALGARY



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# COUNTRY

## New York loves Blue Rodeo

"Canada's Blue Rodeo redefined 'progressive rock' for the '80s and '90s before an enraptured New York audience on March 17," was how critic Jean Rosenbluth described the band's debut at New York's Bottom Line. The crowd was there "presumably," continues Rosenbluth, "to see headliner John Brannen." Rosenbluth was knocked out with "the frantic keyboard-based numbers," and gives credit to keyboardist Bobby Wiseman, "whose wizardry doesn't come across on the group's fine album, *Outskirts*," she said, continuing with "He stole the show." This is the kind of review that should prompt the American promo people to get the lead out, and promote this super group . . . which was a gift to them.

## Colleen Severson releases on Citation

Keep your ears tuned to a bright new country artist, Colleen Severson, who is looking good with her debut on the Citation label. The single, *This Man You Call Your Boss*, was produced by Chuck Williams and Eric Maher at The Room in Toronto. Williams reports

good initial programmer response to the single, which he expects to break nationally very soon.

## Patrick Norman hits country note

Patrick Norman, who has established himself as one of the top A/C acts in the country, has also impressed a country programmer. Love's *A Crazy Game*, the flip of his latest single release, *Two Shades Of Roses*, caught the ear of CKTY's (Sarnia) Mark Cartland and A.J. Rennie, who added it to their playlist this week. They also added, Dwight Yoakam's *Always Late With Your Kisses*, Marty Gillan's *The Last Word*, Blue Rodeo's *Rebel*, Wayne Pronger's *The Circle Of Wood*, and *Alone With The Night* by John Mills, as well as *All This And More*, the duet by Crystal Gayle and Gary Morris.

## Busy season ahead for Cole Younger

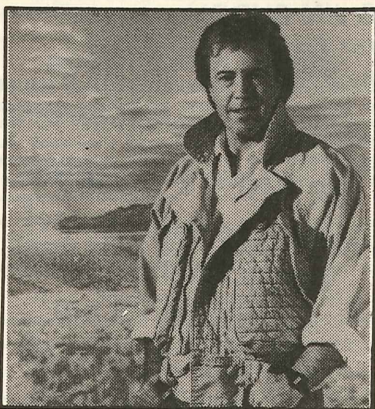
Tom Aquino of the Cole Younger Band, reports a busy season ahead of them, which will include dates at fairs and jamborees throughout Northern Ontario. The band is into pre-production of their next single, *Take Me In Your Arms*, which was written by Gilbert Benoit (fiddler on their last session) and Aquino. A release is expected by the end

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WORD"

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*Marty Gillan*



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**BIG  
COUNTRY  
AWARDS**

nominations

SYLVIA TYSON - Top Female Vocalist

IAN TYSON - Top Male Vocalist

ADRIAN CHORNOWAL - Top Producer  
for *Cowboy Pride*

JUST SHIPPED: FIFTY YEARS AGO f/s *SPRINGTIME*

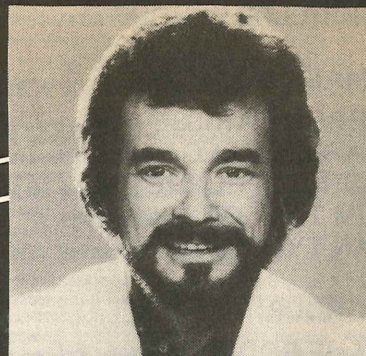
Ian Tyson's next hit from *COWBOYOGGRAPHY*

Album, cassette and CD

on Stony Plain Records distributed by BMG

# BIG COUNTRY AWARDS

"NO HOLIDAY IN L.A."  
NOMINEES .....



**RONNIE PROPHET**

- TOP MALE VOCALIST
- BEST COUNTRY SINGLE



**BOBBY LALONDE**

- TOP COUNTRY COMPOSER



**GILLES GODARD**

- TOP PRODUCER
- TOP COUNTRY COMPOSER



# And the Nominees are.....

## TOP COUNTRY FEMALE VOCALIST

CARROLL BAKER (Tembo)  
AUDIE HENRY (Canyon Creek)  
ANNE MURRAY (Capitol)  
SYLVIA TYSON (Stony Plain)  
MICHELLE WRIGHT (Savannah)

## TOP MALE VOCALIST

TERRY CARISSE (Savannah)  
GARY FJELLGAARD (Savannah)  
RONNIE PROPHET (RCA/BMG)  
TIM TAYLOR (Savannah)  
IAN TYSON (Stony Plain)

## TOP GROUP

BLUE RODEO (Risque Disque)  
BOOTLEG (Rana)  
FAMILY BROWN (RCA/BMG)  
GOOD BROTHERS (Savannah)  
MERCEY BROTHERS (MBS)

## OUTSTANDING NEW ARTIST(S)

BLUE RODEO (Risque Disque)  
BOONE & THE GIRLS  
(Golden Eagle)  
CAMERON MOLLOY & THE  
SILVER WEASEL EXPRESS  
(Rana)  
FLOYD TOLMAN (FMT)  
KAREN LINSLEY (Comstock)

## TOP COUNTRY COMPOSER(S)

CHARLIE BLACK  
TOMMY ROCCO &  
JOHN SCHWEERS  
*for Arms That Love (Hearts That  
Don't) by Carroll Baker (Tembo)*  
TERRY CARISSE  
& BRUCE RAWLINS  
*for Old Photographs  
by Terry Carisse (Savannah)*  
GARY FJELLGAARD  
*for Heroes by  
The Mercey Brothers (MBS)*  
GILLES GODARD  
& BOBBY LALONDE  
*for No Holiday In L.A.  
by Ronnie Prophet (RCA/BMG)*  
GREG KELLOR  
& JIM CUDDY  
*for Try  
by Blue Rodeo (Risque Disque)*

## TOP PRODUCER

TERRY BROWN  
*for Try  
by Blue Rodeo (Risque Disque)*  
ADRIAN CHORNOWOL  
*for Cowboy Pride  
by Ian Tyson (Stony Plain)*  
MIKE FRANCIS  
*for Old Photographs  
by Terry Carisse (Savannah)*  
GILLES GODARD  
*for No Holiday In L.A.  
by Ronnie Prophet (RCA/BMG)*  
THE MERCEY BROTHERS  
(Larry Mercey, Lloyd Mercey  
Eric Mahar, John Dymond)  
*for Raised By The Radio  
by The Mercey Brothers (MBS)*

## BEST COUNTRY SINGLE

ARMS THAT LOVE  
(Hearts That Don't)  
*by Carroll Baker (Tembo)*  
HEROES  
*by The Mercey Brothers (MBS)*  
NO HOLIDAY IN L.A.  
*by Ronnie Prophet (RCA/BMG)*  
OLD PHOTOGRAPHS  
*by Terry Carisse (Savannah)*  
TRY  
*by Blue Rodeo (Risque Disque)*

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of May. The session took place at Kirkland Sound Studios in Kirkland Lake. By the way, John Allan will be one of the head table guests at the Variety Club Luncheon Salute to Big Country on May 6. Better get your tickets early, they're going fast. It's only \$20 a ticket for a delicious meal and you get to rub shoulders with the movers and shakers in the country music industry. Call Jan Porter at Variety (416-961-7300) for tickets.

#### Not enough room for Cancon?

This time, not one, not two and not three programmers, but five country programmers, have complained about the heavy release of "great quality Canadian singles", to quote one, "but where are we going to put them?" he continued. What's happening is that with the reluctance of some majors to release their U.S. country product in Canada, the door has been open to playlist, and chart Cancon singles. "If it wasn't for the lack of American country singles," said another, "I'd never have heard some of these Canadian singles." So, it's obvious, the move is on, and there's a little Canadian pride being displayed by some programmers, and they're right, never has there been so many good quality country Cancon singles on the market. Now, we're competing with the rest of the world.

#### MBS release for Bernadette

New from the MBS label is a single from Bernadette titled I Keep Waiting, which was produced by the folks at MBS. The song was written by Marie Bottrell, who will be one of the head table guests at the Variety Club Luncheon Salute to Big Country.

#### John Allan in concert with Edith Butler

John Allan Cameron is scheduled to play Toronto's Roy Thomson Hall (June 5) with Quebec chanteuse Edith Butler. John Allan has teamed up with Butler in the past, and goes all the way back with her to the Singalong Jubilee (CBC-TV) days in 1965. Also on the bill will be the Cape Breton (Symphony) Fiddlers. Coming up for John Allan

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#### MORNING MAN WANTED

The OVR Network in the Ottawa Valley (CKOB) has an immediate opening for mornings. Successful applicant must be creative, mature and able to deliver solid A/C. Community involvement is a prerequisite. Send tape and resume to Dale Lowe, P.D. OVR Network, 282 Raglas St. S. Box 1400 Renfrew, Ont. K7V 4H9. Telephone: 613-432-6428.

### SEND \$1.00 WITH EACH REPLY

is a short Northern Ontario tour, plus the Mariposa Festival in Barrie (June 26). One of the big thrills for him this year was hosting the final show of the Calgary Olympics. In the works is a project he's been looking forward to for some time, the production of a Celtic guitar record.

#### Bootleg's new single chart bound

Maggie Schert of the Vancouver-based Rana label, reports the latest single by Bootleg, Keep It Up, is now scoring with both chart numbers and playlist adds. An album is now in the can for an expected spring release. The band is on the road, playing a few dates in Alberta and British Columbia and will be opening for the Nitty Gritty Dirt Band in Minneapolis

### COME TO CANADA'S OCEAN PLAYGROUND

News is hot in Nova Scotia's Annapolis Valley. AVR's five member news team is looking for people with strong "on-air" and initiative. Tape and resume to: Richard Collicutt, News Director, AVR Ltd., Box 310 Kentville, N.S. B4N 1H5.

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#### WE'RE LOOKING FOR TALENT

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Standard Broadcasting Talent Search, one of Canada's premiere radio companies is looking for on-air and news talent in all formats. Send tapes and resumes to: Bob Mackowycz, Special Projects Coordinator, Standard Broadcasting Corp. Ltd., 24 St. Clair Avenue West, Toronto. M4V 1L4.

### MORNING PERSONALITY WANTED

A West Coast station has an opening for a morning announcer. If you like a small city atmosphere, community involvement and have at least two years experience, this could be just right for you. Apply in writing with a demo cassette to: RPM, Box 7958 at the address shown.

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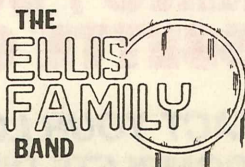
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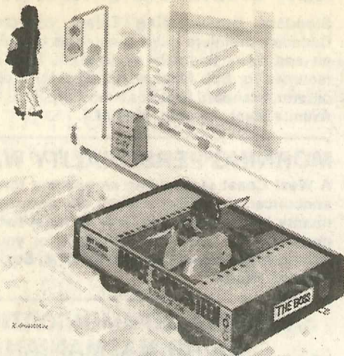
their hottest single to date.



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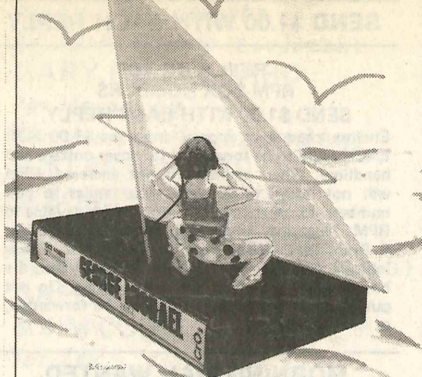
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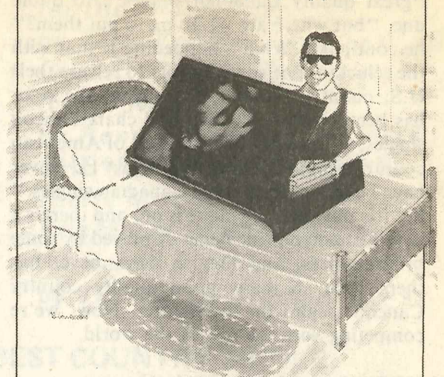
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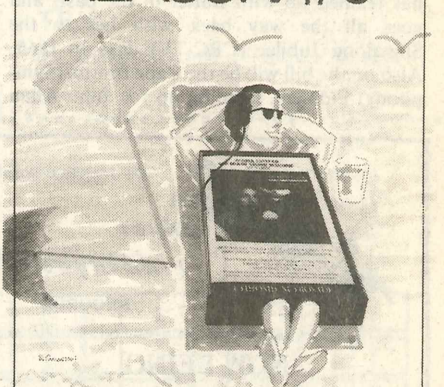
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