



# RPM

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Multi Award-winner Shania Twain  
with Hall of Honour inductee Stan Klees

## First part of Beatles Anthology set for November release

EMI and Apple have set November 20 as the worldwide release date for the first part of the highly anticipated Beatles Anthology.

The Anthology Series, the subject of much speculation and rumour for the past two years, brings together a combination of largely unreleased studio music, live recordings, radio and television sessions and private tapes, along with film footage gathered from a number of sources, both private and public.

## Cochrane's Mad, Mad World hits diamond in Canada

Tom Cochrane has become the fifth Canadian to reach diamond status, as his 1992 release *Mad, Mad World* has been surpassed sales of more than one million units in Canada. The certification comes exactly four years after the album's release, and on the eve of the release of Cochrane's latest album, *Ragged Ass Road*.

Cochrane joins Bryan Adams, Celine Dion, Corey Hart and Alannah Myles as the only Canadian artists ever to achieve diamond status in Canada.

*Mad, Mad World* produced #1 hits in *Life Is A Highway*, *No Regrets* and *Sinking Like A Sunset*, and earned Cochrane four

Apple Corps. Ltd., the company owned by Paul McCartney, George Harrison, Ringo Starr and the estate of the late John Lennon, has compiled the series in both audio and video forms. The audio section has been produced under the direction of George Martin, producer of all of the Beatles' recordings released by EMI in the '60s. The videos are produced by Chips Chipperfield and directed by Geoff Wonfor, under the auspices of executive producer Neil Aspinall.

awards at the 1993 Junos, including single (*Life Is A Highway*), male vocalist, album and composer. The album also earned him a Grammy nomination in '93 for best rock vocal performance for *Life Is A Highway*.

Cochrane's latest album, *Ragged Ass Road*, hit retail on September 19. The first single from the album, *I Wish You Well*, entered the RPM 100 Hit Tracks chart at #1, the first Canadian single ever to do so.

The first volume of the series, titled *The Beatles Anthology Volume One*, will be available on triple LP, double cassette and double CD, and is due for release on November 20. The project will be released in Canada by EMI Music Canada, on the Apple label.

This first volume will offer more than 40 tracks, including John Lennon's *Free As A Bird* (a brand new recording completed earlier this year with McCartney, Harrison and Starr). Other songs featured include previously unreleased versions of *Love Me Do*, *Please Please Me*, *A Hard Day's Night* and *You Can't Do That*, as well as never-before-released songs such as McCartney's *In Spite Of All Danger*, Ray Charles' *Hallelujah I Love Her So*, and Leiber & Stoller's *Searchin'*. Also highlighted is the live performance of *All My Loving* from their historic appearance on the *Ed Sullivan Show*.

The release of the album will coincide with the November airing of a six-hour, three-part, three-night Beatles special on CTV.

Further volumes of the audio series, plus a multiple video set with extra material, will be released in early 1996.

## COVER STORY

### Twain and Klees win big at Country Music Week

On the cover, RPM's Stan Klees and multi 1995 Canadian Country Music Award-winner Shania Twain share some anxiety, with both of them coming out of Hamilton's Convention Centre leaving an indelible mark on a receptive industry and audience.

Twain, took home five Canadian Country Music Awards on Monday night (September 18).

Stan Klees, creator of such industry history as the MAPL Logo, the Juno Awards and the Big Country Awards, was honoured on Sunday by the CCMA with a induction into the association's Hall of Honour, in the industry builder section. It was later announced that the

award would carry Klees' name from that moment further.

Bets were weighed heavily in favour of Mercury Nashville find Shania Twain, who emerged from the night undefeated. The most significant of her honours being female vocalist and Socan song of the year for *Whose Bed Have Your Boots Been Under?*, a joint penning with her new hubby Robert John 'Mutt' Lange.

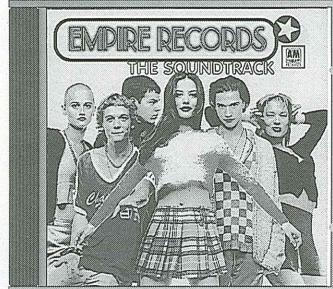
The awards, televised across the country on the full CTV Network, capped off an enormously successful Country Music Week, in which more than 900 industry representatives attended an array of showcases, seminars and luncheons.

## NO. 1 ALBUM



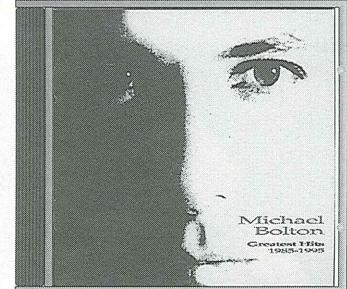
DANCE MIX '95  
Various Artists  
MCA - 11228-J

## NO. 1 HIT



TIL I HEAR FROM YOU  
Gin Blossoms  
A&M

## ALBUM PICK



MICHAEL BOLTON  
Greatest Hits - 1985-1995  
Columbia - CK 67300-H

## HIT PICK



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## Finalists announced for radio's Gold Ribbon Awards

Sixteen radio stations and 11 television stations remain in the running for Canadian private broadcasting's Gold Ribbon Awards, awarded for programming excellence and community service.

The finalists, which were narrowed down from some 171 submissions from across Canada, range from compelling coverage of a riot and tornado, to vital service during a blackout, through to ambitious talent searches and outstanding fundraisers.

The winners will be announced at the 1995 Canadian Association of Broadcasters (CAB) Convention and Trade Show, which takes place the weekend of October 28-30 in Ottawa. Gold Ribbons will be presented for news, talent development, entertainment, information, community service and promotion.

Vancouver's CKVU-TV leads all stations with four finalists, while Montreal's CFTM-TV and CITV Edmonton garnered three each. The only radio station with more than one entry still in the running is Ottawa's CFRA, with finalists in the news and community service categories.

Judges for the television portion included: Heather Grue (CITV Edmonton); Jacques Lina (Télé-Métropole, Montreal); Mary Powers (CITY-TV, Toronto); Susan Brinton (CKVU-TV,

## Samantha Miller joins Mercury/Polydor publicity department

Ken Ashdown, Mercury/Polydor's director of promotion and publicity, has announced the appointment of Samantha Miller to the position of national publicity manager.

In her new position, Miller will work with product managers, international labels, artist managers and the entire Mercury/Polydor promotion staff, the function being to implement and formulate strategies for publicizing the label's artists and recordings. Miller will also be maintaining regular relationships with key national and regional media outlets.

Miller joined Mercury/Polydor (formerly PolyGram Records) in February 1992 as A&R assistant. Her appointment is effective Sept. 18.

Vancouver) and George Clark (CFPL-TV, London).

The jury for the radio section included: David Wiebe (Golden West Broadcasting, Altona); Cliff Stokley (CKRX, Lethbridge); Sylvain Langlois (CITE-FM, Montreal); Mary-Ellen Sheppard (CHUM-FM, Toronto) and Gerry Phelan (VOOM, St. John's).

To ensure partiality, judges must exclude themselves when an entry from their station or parent company is considered.

The Gold Ribbon Finalists are as follows:

### TELEVISION FINALISTS

#### NEWS

BCTV, VANCOUVER  
Stanley Cup Riot  
CKVU-TV, VANCOUVER  
U. News At Six - Vancouver Riot  
CHEK 6, VICTORIA  
The Boys Next Door

#### ENTERTAINMENT

CFTM-TV, MONTREAL  
La Tu Parles  
CFTM-TV, MONTREAL  
Le Grand Frisson  
CFTM-TV, MONTREAL  
Ent'Cadieux  
CKVU-TV, VANCOUVER  
Get Serious

#### COMMUNITY SERVICE

CITV-TV, EDMONTON  
Safe Driving Campaign  
CHBC-TV, KELOWNA  
Weather Bear/Food Bank Fundraiser  
CKPR/CHFD-TV, THUNDER BAY  
Speak Out Against Violence  
BCTV, VANCOUVER  
Food For Friends

#### INFORMATION

CITY-TV, TORONTO  
TalkTV - Same Sex Benefits  
CKSH-TV, SHERBROOKE  
Les Victimes De L'Alcool Au Volant  
CKND-TV, WINNIPEG  
Boys In The Hood  
CKND-TV, WINNIPEG  
Under The Gun

### PROMOTION

CITV-TV, EDMONTON  
ITV - It's Ours  
CITV-TV, EDMONTON  
Sportsnight - Sunday Dinner  
CKVU-TV, VANCOUVER  
USports Page - It's A Wonderful Life

### PROMOTION - NEWS AND INFORMATION PROGRAM

CHBC-TV, KELOWNA  
Newshawk  
MCTV, SUDBURY  
Ace Tamara - Weather Detective  
CKVU-TV, VANCOUVER  
U.News Testimonials

### RADIO FINALISTS

NEWS  
CFRA, OTTAWA  
Aylmer Tornado Coverage  
VOOM, ST. JOHN'S  
Blackout '94  
CJME, REGINA  
Deadly Scents

*GOLD continued on page 13*

## Performers confirmed for '95 MuchMusic Awards

MuchMusic has announced the performers who will be appearing on the 1995 Video Awards, taking place in a most casual atmosphere at the CHUM/City Building on Queen Street in Toronto on Sept. 28.

Those artists confirmed thus far include Sarah McLachlan, Moist, Odds, Treble Charger, The Dream Warriors, Raggadeath and Charlene Smith. The awards will also feature a performance by Alanis Morissette from the partner studios in Helsinki, Finland, a song by Jann Arden via satellite from Strasbourg, and a performance by Kevin Parent at MusiquePlus.

The awards will be hosted by the array of Much VJs, including Steve Anthony, Lance Chilton, Monika Deol, Sook-Yin Lee, Traci Melchor, Natalie Richard, Teresa Roncon, Master T and Bill Welychka. Some 19 awards will be handed out to artists, directors, cinematographers and editors.

Much will also use the occasion to announce the new MuchMusic on-air personality chosen from the seven cross-Canada VJ Search finalists.



The members of Bon Jovi were presented with double platinum (These Days) and triple platinum (Cross Road: Best Of) awards from PolyGram staffers, prior to band's recent record-setting show at the Molson Amphitheatre in Toronto.



EMI Music Canada staffers present platinum awards to the members of Blind Melon for their self-titled debut album, and gold awards for their latest effort, Soup, prior to the group's recent Intimate and Interactive stint on MuchMusic.

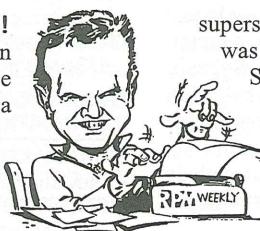
# WALT SAYS . . . !

## Stan's fifteen minutes!!!

What a great weekend it was for Stan Klees. How gratifying it must have been to him when he received a spontaneous and very sincere standing ovation at the president's dinner during Canadian Country Music Week when he received the Hall of Honour award. The award, from that day on, will be named after him in perpetuity. And what great theatre and television it was, when he received another standing ovation during the CCMA awards television show. CTV producer Gord James laboriously inserted early photos of Klees with the stars and a portion of his acceptance speech. It was R. Harlan Smith who initiated the project to have Klees recognized as being the architect of so much that was so beneficial to the industry over the past 30 years. The list is pretty long: co-founder of the Juno Awards and producer of the show up to 1974, co-founder of the Big Country Awards, designer of the Juno and Big Country Awards and the MAPL (Cancon) logo. He started CACMA in September of 1975 (20 years ago) and that created, financed and started ACME, which is now the CCMA. He also pioneered the CCMA Awards and that credit will become part of the show as well. Michelle Wright's highly professional and very emotional introduction of Klees to the television audience was exceptional. Again, great theatre and great television -- what awards shows should be all about. Hats off as well to the CCMA's Sheila Hamilton, Tom Tompkins and Donna Martens, not to mention Richard Flohil, a great team. They approached this project with meticulous care and professionalism, and the results were pretty obvious. (EC: *That night, history wasn't rewritten!!!*)

**A Canadian for the job???** Here's the latest on who will succeed BJ, which will be announced next week. The new person will be a Canadian. So, that means the successful candidate won't be from BC, Alberta or Quebec. Come to think of it, a very real possibility might be, and let's be cute here: What do you get when you mix an English terrier with an American pit bull? Answer: next week, but the initials might be PA, in spite of all the denials. (EC: *Now that narrows it down drastically!!!*)

**Elevator problems???** It was reported here a few weeks ago that the proposed opening of a



with Elvira Capreese

superstore on lower Yonge Street in Toronto was held up because of elevator problems.

Seems the problem is more than that.

Someone must have told them that part of Yonge Street dies after 6 pm. Anyway, someone is spreading the story that these Yank retailers have big eyes and very deep pockets. They have their eye on a very successful superstore just up the street, on the sunny side of the street, in fact. On one hand, it seems impossible that they would let the superstore go. On the other hand, they don't own the property, and it cost them a lot of bucks to renovate and it's costing more to keep the business profitable. So, maybe there's real vision behind extending the carrot to those unsuspecting Yanks with the big eyes and the deep pockets. (EC: *The guy up the street, on the sunny side as well, gets rid of one irritant, but he's going to have an even bigger problem!!!*)

**A surprised Kim Stockwood!!!** At a recent EMI Music Publishing reception for Kim Stockwood, oldtime friend Brian Warshick had a surprise. He happens to be an advertising consultant for CHFX-FM in Halifax, and he brought along a copy of the Aug. 31/95 Halifax/Dartmouth Chronicle-Herald/The Mail-Star. Before he held it up, he said "Forget a story in RPM. Forget a story in Saturday Night or McLean's Magazine, it's big news when you make it in the Chronicle-Herald." And there was a photo of Kim Stockwood on the Entertainment page with look-alike TV star Heather Locklear. (EC: *Does Kim look like Heather or does Heather look like Kim???*) Anyway, it was a nice surprise for Kim. By the way, Brian told me that Frank Cameron was rejoining CHNS. And, here we go again, I checked back in the archives and there, in the Nov. 30, 1964 issue of RPM, was a photo of Frank as a picker for Sounding Board. His pick was Mr. Special by The Allan Sisters. (EC: *Don't lose those archives!!!*)

**Susan Aglukark did it!!!** Susan Aglukark's performance at the CCMA awards show was the highlight of the evening. Her performance of Hina Na Ho (Celebration) was a show-stopper. Her simplistic but superbly crafted costume, the four exotic dancers and their intricate movements, and the sudden appearance of the choir made up of aboriginal people, added that special theatre feel to the whole evening. What made this performance so interesting and entertaining was the fact that it wasn't overdone. Other producers should take note. (EC: *Not on their life!!!*)

**Vive la what???** It didn't take long for Quebec's entertainment bunch to come to the side of jolly jolly Jacques. They've been able to influence, or coerce about 20 of their kind to perform at a pro-independence concert on Sept. 29. Here's three of them, that you might like to take note of: Beau Dommage, Eric Lapointe and Laurence Jalbert. One record company president is pretty concerned about artists signed to his label getting involved in political wrangling, particularly when it concerns the breakup of Canada. I don't know what labels are involved. We'll know better after Sept. 29. (EC: *It could be cancelled yet!!!*)

**Happy birthday Phantom!!!** Garth Drabinsky was on hand to cut the cake and sing

happy birthday on the sixth anniversary performance of The Phantom of the Opera. On Sept. 20, the musical celebrated its 2,512 performance at Toronto's Pantages Theatre, which, by the way, Drabinsky renovated, six years ago, to accommodate this production. After the singing of Happy Birthday with the entire cast and production crew on stage, the stage erupted in a dazzling firework display, an intricate and very precision-perfect movement that was flawless and very rare in musical theatre. In fact, I think the last time I saw this was last year's birthday party for Phantom. There have been a few cast changes over those years. Ciarán Sheehan, an Irishman, like his predecessor, has taken on the lead role of the Phantom. There's also a nice Cancon connection with Calgary actor Laird Mackintosh putting on a stunning portrayal of Raoul, Vicomte de Chagny. Actually, this is the sixth time I've seen Phantom, and each time is as refreshing as the premiere. The changes in dialogue, stage and set movements have been very subtle over the years, but nevertheless quite effective in keeping the show fresh. (EC: *Fresh, for any musical is key!!!*)

# RPM

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



M - Music was composed by a Canadian

A - Artist who is featured is a Canadian citizen

P - Production was wholly recorded in Canada

L - Lyrics were written by a Canadian

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# RPM

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## **Canada's Only National 100 Hit Tracks Survey**



TW LW WO - SEPTEMBER 25, 1995

Rita MacNeil fits new album into hectic schedule

## Porch Songs is first album with EMI Music Canada

Those artists that truly stand the test of time are usually the ones that don't fall in line with trends or fads. The ones that are still selling out concert halls and selling thousands of records eight, 10 or 12 years down the road are the ones who offer a unique presence and sound, some indefinable thing that can't be measured in decibels or tracking sheets.

In her musical career, Nova Scotia native Rita MacNeil has truly seen both sides of the proverbial coin. There were the hard times in the early years, when she struggled to keep the bank account alive and her family afloat.

But MacNeil is certainly enjoying happier times now, much happier. With numerous platinum albums to her credit, including her latest album, *Volume One - Songs From The Collection*, a constant demand for live appearances, and, of course, a successful television show, Rita MacNeil has never had things better.

Which is why there's a fair amount of optimism surrounding the release of MacNeil's forthcoming new album, *Porch Songs*, which hits retail stores on September 26.

The new album represents MacNeil's first album under her new deal with EMI Music Canada, who she did a direct signing with after several years with Virgin Records. According to MacNeil, who spoke to us amidst the taping of the new season of *Rita And Friends*, the new record deal was a matter of timing.

"Well Virgin was basically a distribution deal, and the time had come to renew, and EMI offered us a record deal. So we thought we'd try it, and as the saying goes 'you never know until you try'. And they seem like a very committed group of people. I'd be proud to be a part of EMI."

As with her previous albums (this is her 12th thus far), MacNeil has written the majority of the songs on the album, and she feels that the music is simply a continuation of her usual writing style.

"It's still more of Rita music, written from the same sort of perspective, in a different time. There's songs about love, hope and just songs that everyone can relate to. It's much the same as my other albums, it has that mix of all the writing that I do. The difference is we used a new producer, we used a producer out of Nashville. The reason being I wanted to try something different. The reason it was Nashville is because that's where he lives. I liked him very much, we get along, he knew where the music was coming from, and more to the point, he knew where to take it after he'd heard it. And the songs would dictate that it's not as layered an album, it's a little more simplified. And I'm just very pleased with it."

Like most great songwriters, MacNeil is one of those people who finds it difficult not to write songs. Her muse is constantly working, making for a plethora of songs that don't always find their way onto the record.

"I have a pretty large repertoire, I just wrote a few more last week for another album. But my songs are always there, so I just pick the ones to go on the next CD. There is no specific time that I sit down to write for an album, I just do the songs that are there. Sometimes the songwriting goes very well, and sometimes there'll be months

and months when nothing happens."

MacNeil has always been one of those artists difficult to categorize. While her music is definitely of a folkish nature, there are elements of all different kinds of music in her writing, ranging from pop to celtic to country. She shies away from the country categorization, however, hoping people buy her records just to hear her songs, period.

"A lot of the people that buy the albums don't think I'm country, because I'm not. I certainly do write a number of country songs. I



know people certainly like to put artists in categories, but I don't think you can, because the albums I have done don't really fit into any particular category. And I think that's becoming more the norm with a lot of performers, but I've been doing it for a long time. That's seems to be the best way to go for me."

This past year has certainly been one of highs and lows for MacNeil. The highpoints are obvious - another platinum-selling record, a new record deal, a new album on the way, and a massively-successful television show. But there have also been lowpoints as well - none lower than the death of manager Leonard Rambeau in April.

"Well certainly it was a great loss, a great human being. In the short time I knew him he taught me so much about myself and about ..., you know, it's quite hard to put into words. He had quite an impact on me, and they were very scary times when he was ill. But as far as Balmur goes, they've kept on going, and they're following in the same steps he would have taken I'm sure. So I'm still with them, they have a lot of good people working with them, so I'm very pleased with that."

"But we all stop and remember back from time to time. Just yesterday there was something I wanted to do on one of the shows, and I was saying 'I remember when I ran that by Leonard'. He never really answered me whether it was a good idea or not, he just had a wonderful way of letting you know that 'maybe that's not too cool just yet'. He

just had a way of letting you express yourself. He is certainly still in our thoughts."

With the television show, the endless touring, her successful Tea Room back home in Nova Scotia, and her family as well, it would be natural to assume that MacNeil has little in the way of time just to do a new record. But when music is what you do for a living, you learn to make the time.

"Well, it's three years since I had an album out. I was getting anxious to put one out, and you hit the nail on the head, it was a matter of finding the time. For the little block that I had I took it. I went down in February and got the album completed, and was very happy in how it turned out. It seems to be getting more difficult to find time to do things. And you don't want to run into the little time you have off. Sometimes you have to get selfish and say to yourself 'I don't want to do anything this month'. But putting it all in now, particularly with the TV show, it's certainly a mad scramble."

Rita And Friends has been something of a pleasant surprise to the folks at CBC-TV. Originally slated as a simple replacement for the departed Ralph Benmergui Show, Rita And Friends quickly established itself as one of the gems in the CBC schedule, and a strong showcase for Canadian talent.

"I don't know that much about the TV end of things, so it was all new to me. So when they said 'oh, you're show is doing so well, and we're getting this rating and that rating', I really don't know what to expect. But from the mail I get, I really love the comments about how people are so excited to see all the talent. And some say they weren't aware of this group or that group, and they were surprised by the mix of groups we had on that particular show. So the diversity of the show seems to be working very well, it's certainly why I'm interested in doing the show."

"It really is all a matter of timing, and you know how television is, you're up one day and then down the next. So we'll enjoy it while it's happening."

The rise in the music of her native Maritimes brings a certain amount of satisfaction to MacNeil, who has certainly been aided by the rise of east coast music in the past few years. But MacNeil says it's simply a matter of cycling through the country every few years.

"It goes in stages. You get one part of the country that's totally ignored for a long time, and unless you make a lot of noise over a long

RITA continued on page 13

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# RADIO

**CJCM Grand Centre's** irreverent morning man Sean Burke did indeed prove what a goofball he is in a recently promotional effort. Burke covered his entire body with the new CJCM win sticker, and broadcast live from nearby highway 28. Burke invited listeners to come down and check it out, daring the daring to peel a sticker from his backside to win prizes from Hostess and Warner's World Amusement Park. On Friday, August 25, Burke was at it again. Between 7-8 am, he did the show live from Kinosoo Beach near Cold Lake. Not concerned with the five degree temperatures that morning, Burke took a dip in the water, not once, but twice. Thereafter, Burke became known as the incredible shrinking man.

**CKRX 1090** Rocks and **1570 CKTA** sponsored the annual Star Quest talent search contest recently. More than 40 artists vied for the share of more than \$2,500 in cash, plus other prizes, to be put towards their budding careers. Star Quest takes place every year as part of Lethbridge's summer celebration, Whoop Up Days.

**CHXL-FM in Brockville** begins its eighth year on the air with a new focus; the station is now known as The River. 103.7 FM The River will offer a constant stream (pun intended) of classic rock, with artists like The Doors, The Stones, Led Zeppelin, Neil Young, Aerosmith, Tom Petty, The Tragically Hip, Van Halen and more. The morning show, Rock 'N Rise, will feature classic rock intermixed with David Letterman's Top 10 List, Live From Yuk Yuks, Just For Laughs, as well as 103 Second River Reports every half hour and Weather Network forecasts every ten minutes. The station guarantees at least 40 minutes of non-stop classic rock every hour. Station PD Greg Hinton also informs us that the station is now on the Net, where listeners can gain info on River programming, announcers, promotions, events and so forth. The River's Net address is: [www.theriverrolls.com](http://www.theriverrolls.com)

**Jungle Jay Nelson** will be immortalized at the new Rock 'N Roll Hall of Fame, which opened recently in Cleveland, Ohio. Nelson, the longtime morning voice of 1050 CHUM in Toronto, has been chosen to represent Toronto in the newly created radio exhibit for the hall, Dedicated To The One I Love. The exhibit itself consists of a computer touch screen. Visitors will be able to access the city of Toronto by touching the map on a screen. At that time, an enlarged photo of Nelson will appear with a short biographical sketch. Visitors will be able to hear a one-minute air check of Nelson on the air at CHUM. Nelson, who passed away in 1994, is among a select group of just 100 radio announcers from the US, Canada and the UK to be honoured in the exhibit.

**Toronto's AM640** has added a series of one-hour Information Snacks, aired noon to 1 pm each weekday, to its daily schedule of talk programming. The weekday lineup will kick off on Monday's with Help Desk with Mike Letourneau, dealing with listener's questions and answers on computers and the internet. Tuesday's show, T.O. Law with Deanna Sweeney, Barrister and Solicitor, takes listeners through the complicated world of legalese. Wednesday's show, Personal Finance for the '90s, will give listeners a chance to talk money matters with author Tony Martin (Personal Finance For Dummies). Health

Net, with host Judy Ben-Israel, will appear on Thursdays, with info and discussion of medical matters. Finally, the Marty & Avrum Eating Show will air Friday's at noon, with the co-hosts offering info on Toronto's best restaurants from the perspective of chefs, owners and customers.

**Q107, Toronto's Best Rock**, is giving away The House That Leaf Hockey Built, a brand new Chestnut Hill home, fully furnished by Bad Boy and filled to the brim with hockey decor. Grand prize value of the package is \$180,000. The giveaway is being done in conjunction with arrival of Toronto Maple Leafs hockey broadcasts on Q107 this fall. To win, listeners must send in a postcard and listen for their names daily between 7:20 am and 5:20 pm, and during all Leaf broadcasts. If they call the station back within 30 minutes, they instantly qualify. Throughout September and October the station will broadcast live from the house. Molson Leaf Hockey debuted on the Q on September 18.

**Montreal's MIX96** Kids' Fund Concert Series raised more than \$75,000 for the Montreal Children's Hospital and Hopital Ste-Justine. More than 12,000 people attended the four concerts featuring 14 different acts, including Jeff Healey, Alan Frew, Barenaked Ladies, Philosopher Kings, Blue Rodeo, Gowan, Colin James and Moxy Fruvous. Plans are already underway for the first annual MIX Kids' Fund Christmas.

**Toronto's CFRB AM 1010** has signed up colour commentator Paul Jones to team with play-by-play voice Mike Inglis for Toronto Raptor's basketball games this coming season. Jones, a former member of the Canadian Commonwealth Games basketball team, has been a broadcaster on TSN and provided colour commentary for CFRB's presentation of the World Championships of Basketball in Toronto in 1994.

**Lowell Green**, host of his own open-line show on CFRA in Ottawa, has committed a breach of the CBSC's code of ethics according to a recent announcement. During a discussion of What's Wrong With Canada Today, Green cut off a caller who had identified herself as a practising Christian, stating that she didn't count. According to the station, the caller's comments didn't relate to the subject at hand. However the CBSC (Canadian Broadcast Standards Council) decided that, by cutting off the caller when she'd identified herself as Christian, the host had breached the Human Right's provisions of the industry's code of ethics. The CFRA is required to announce the decision within 30 days during peak business hours.

**Toronto's AM640** is paying tribute to Canada and all her treasures with the Great Canadian Adventure contest. Following a September/October on-air contest, 32 listeners will board a motocoach bound for the Great Canadian Adventure. The tour bus will: tour the Big Nickel in Sudbury; wake up to the snore of the Sleeping Giant in Thunder Bay; see a Jets game in Winnipeg; see the Big Goose in Wawa; tour a pulp and paper factory; drop in on unsuspecting relatives; buy postcards from Moose Jaw; and finally, attend the Grey Cup game in Regina on November 19. Listeners qualify by answering AM640 Great Canadian Trivia Questions, which are asked on the morning show with Jane Hawtin and Gene Valaitis, the Bill Carroll Show and the Horsman/Lederman show.



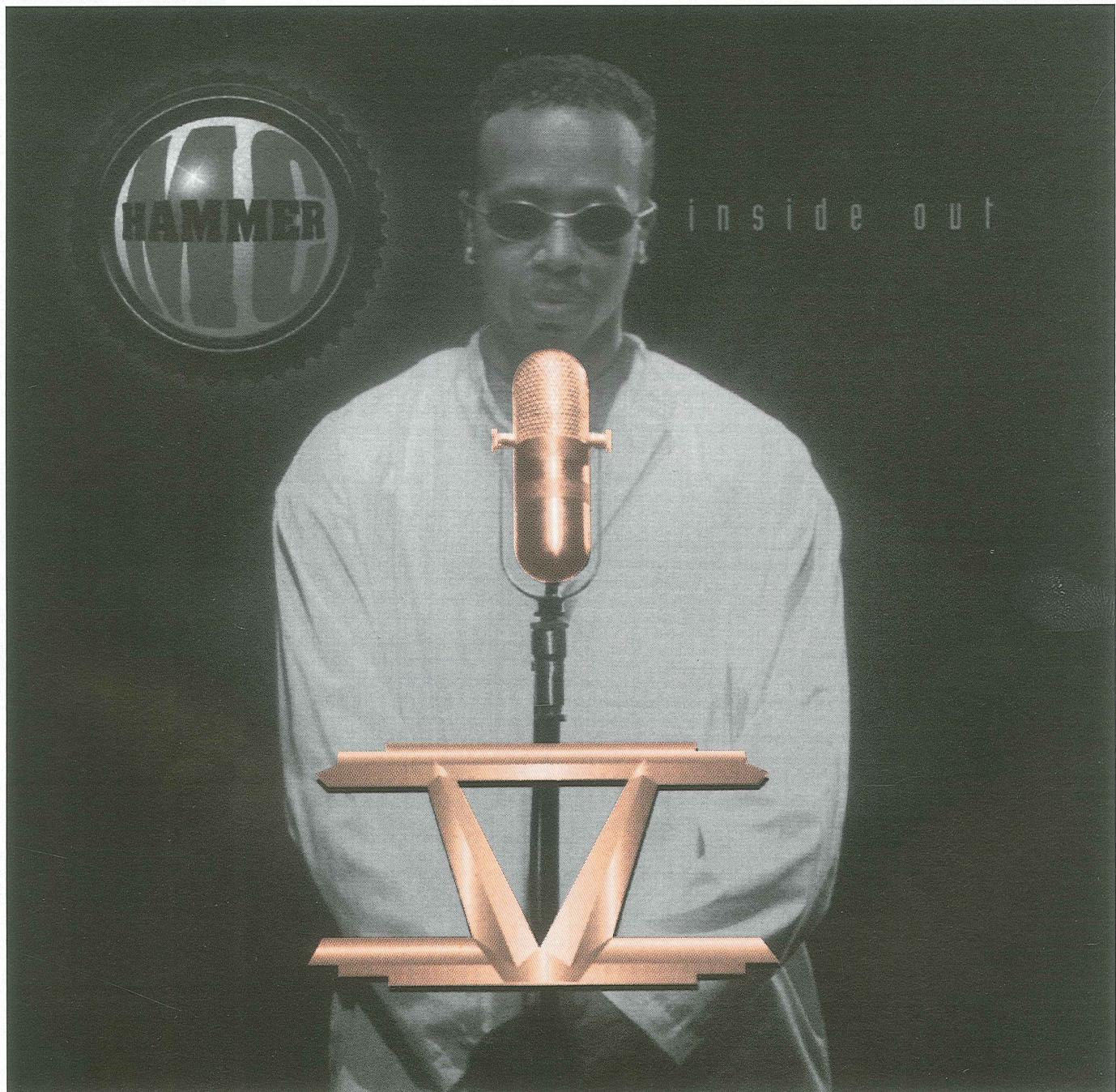
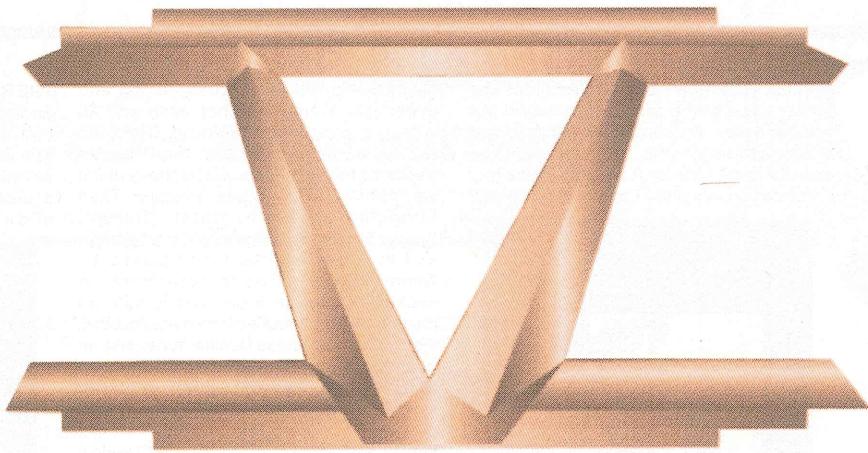
TW LW WO - SEPTEMBER 25, 1995

1	1	8	<b>COMEDOWN (2 weeks at #1)</b> Bush X - Sixteen Stone Trauma/Interscope 92531 (comp 253)-P
2	7	4	<b>NAME</b> Goo Goo Dolls - A Boy Named Goo Warner 45750-P
3	4	5	<b>ROCK AND ROLL IS DEAD</b> Lenny Kravitz - Circus Virgin 40696-F
4	3	5	<b>WARPED</b> Red Hot Chili Peppers - One Hot Minute Warner 45733 (promo CD)-P
5	2	8	<b>UNTIL I HEAR IT FROM YOU</b> Gin Blossoms - Empire Records S.O.T. A&M 31454 0384 2 (comp 5)-Q
6	10	4	<b>LUMP</b> The Presidents Of The United States Of America - S/T Columbia 67291 (promo CD)-H
7	6	12	<b>TOMORROW</b> Silverchair - Frogstomp Epic EK 91054 (comp 40)-H
8	9	6	<b>ELECTRIC HEAD PT. 2</b> White Zombie - Astro Creep 2000 Geffen 24806 (comp 9569)-J
9	15	3	<b>JUST</b> Radiohead - The Bends EMI 29626 (promo CD)-F
10	5	7	<b>J.A.R.</b> Green Day - Angus O.S.T. Warner Bros. 45529 (comp 256)-P
11	23	3	<b>QUEER</b> Garbage - Garbage Almo Sounds 80004-J
12	14	3	<b>I'LL STICK AROUND</b> Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F
13	11	8	<b>GALAXIE</b> Blind Melon - Soup Capitol C2 28732 (promo CD)-F
14	16	3	<b>POSSUM KINGDOM</b> Toadies - Rubberneck Interscope 92402 (comp 254)-P
15	26	2	<b>TIME BOMB</b> Rancid - ...And Out Come The Wolves Epitaph 86444-Q
16	12	6	<b>JUDY STARING AT THE SUN</b> Catherine Wheel - Happy Days Mercury 314 526 850-2-Q
17	13	4	<b>SOMEBODY ELSE'S BODY</b> Urge Overkill - Exit The Dragon Geffen 24818 (comp 15)-J
18	20	3	<b>HAND IN MY POCKET</b> Alanis Morissette - Jagged Little Pill Maverick 45910-P
19	8	8	<b>IN THE BLOOD</b> Better Than Ezra - Deluxe Elektra 61784-P
20	17	6	<b>SOFTER, SOFTEST</b> Hole - Live Through This DGC 24631-J
21	21	4	<b>AWAKE</b> Letters To Cleo - Wholesale Meats And Fish Giant 24613 (comp 256)-P
22	19	13	<b>THIS IS A CALL</b> Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F
23	18	6	<b>ANIMAL</b> Prick - Prick Interscope 92395-P
24	28	2	<b>WEIRD OUT</b> Dandelion - I Think I'm Gonna Be Sick Columbia 53618-H
25	NEW		<b>MY FRIENDS</b> Red Hot Chili Peppers - One Hot Minute Warner 45733-P
26	22	6	<b>WHITE, DISCUSSION</b> Live - Throwing Copper Radioactive RARFD 10997 (promo CD)-J
27	NEW		<b>THE HEARTS FILTHY LESSON</b> David Bowie - The Hearts Filthy Lesson Virgin 38518 (promo CD)-F
28	NEW		<b>JUST LIKE ANYONE</b> Soul Asylum - Let Your Dim Light Shine Columbia 57616 (comp 42)-H
29	24	7	<b>SUMMER</b> Buffalo Tom - Sleepy Eyed Beggars Banquet 76974 2067 2-Q
30	25	5	<b>NEED YOU AROUND</b> Smoking Popes - Born To Quit Capitol C2 33831 (comp 19)-F

MAPL

MAPL

# RPM

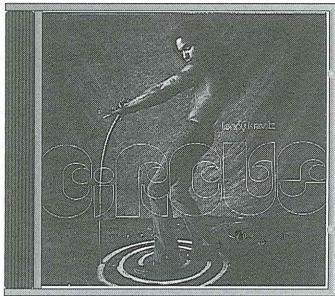


The new album  
featuring the single  
**Sultry Funk**

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# New Releases



**LENNY KRAVITZ**  
Circus  
Virgin-40969-F

So what is this Kravitz fellow really saying with the statement, Rock And Roll Is Dead? According to him, it's a slam at the rock and roll lifestyle, the manufactured pop stars who seem to shun substance for style. In the mind of Lenny Kravitz, the spirit of rock and roll has been tossed away, in favour of a new breed of pop poseurs. Keeping this thought in mind, the song becomes a kick ass spiritual send-off for this, his fourth album, and maybe his best yet. What's impressive about Kravitz is the interesting mesh of influences that seep through in his work, everything from gospel and funk, to Jimi Hendrix and The Beatles. Kravitz has always had an ear for a great hook, but he cleverly shrouds it in a wall of deafening sound. You might be surprised by the potent drumming on tracks like Beyond The Seventh Sky and Thin Ice, drums courtesy of the multi-talented Mr. Kravitz himself. Kravitz has a truly unique gift, the spirit of soul and the potent anger of rock and roll, and the combination of the two makes for a brash and inspiring work. -RR

-Rock

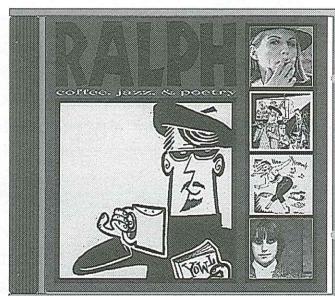


**ALANNAH MYLES**  
Alannah  
Atlantic-82842-P

As comebacks go, this one does seem somewhat premature. But that's what happens when you follow-up a million selling debut album with an album that...didn't do quite as well. The trick is in trying to recapture the spirit of that first album, without sounding like you're simply copying the record song-for-song, and at the same time, attempting to display a maturation and growth as an artist. No problem. Alannah (the album, not the singer), is as diverse a project as she's done, coming off at times like a '60s and '70s tribute album. The influences are obvious - Led Zeppelin, Crosby, Stills & Nash, and the Stones being the most apparent - with Myles trying her darndest to latch onto every inch of successful stylings. At times, the formula works - Irish Rain and Family Secret being

-Rock

the best occasions - but at other times she seems to be trying too hard to sound like someone else. It's somewhat harsh to say, after just three albums, but it appears to be make or break time for Alannah, and the jury is still out on this one. -RR



**RALPH (Alfonso)**  
Coffee, Jazz and Poetry  
Bongo Beat-19552

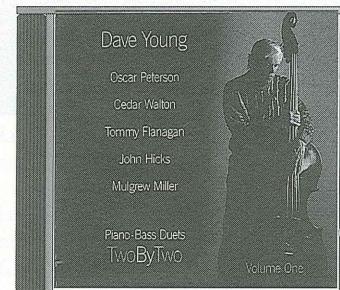
Alfonso gave up a promising career in the record business to canvass Vancouver's "graphic row", where he discreetly eased in without telling them he was originally from central Canada. He caught the imagination of similar-type beatniks of the '90s, by publishing a monthly titled, of all things, Coffee, Jazz and Poetry, that has acquired a mailing of 3,000 plus and is growing. Alfonso's vocal creativity had never been tested, but he found out that one of his admirers was Peter Gzowski, who invited him to do a reading on his Morningside (CBC) show. The response prompted Alfonso to release this 41-track album (CD). Well, Alfonso is no Frank Sinatra and he doesn't come close to Frank Zappa, but he does communicate with some very weird but cool meandering into the world of jazz and whatever music genre you might want to attach to it. His song material, most of it his own penning, give a fairly good idea of what the listener might be in store for: This Dominion, The Goatee Club, Where Are The Bumper Boats In Salmon Arm, BC, Baby?, The Gargoyles Come Down From The Cathedral At Night, It's A Wonderful World If You Know Someone In It and Crawling Around In The Fountain. What's more interesting is his treatment of Cole Porter's Why Shouldn't I, which, he tells us, "is true to the original 1930's recording by Mary Martin", and the Koehler/Arlen penning of Let's Fall In Love. You know, Alfonso, or Ralph, as he prefers to be known, just might have something, but how do you follow-up a 41-track release? That's almost a lifetime of songwriting. Great keyboard work by Tracy Marks and Michael Rummen is superb on guitar, and Ron Stelting isn't too shabby on djembe and exotic percussion. Recorded in front of a live studio audience at Vancouver's Slack Studios. -WG

- Cool

**DAVE YOUNG**  
Two By Two - Piano Bass Duets  
TwoByTwo Volume One  
Justin Time-76

The key to full appreciation of this album lies in the title, Duets. Ace of bassists, Dave Young, plays duets with five jazz pianists. He doesn't just accompany, he is a full musical partner to and equal of Oscar Peterson, Cedar Walton, Tommy Flanagan, John Hicks and Mulgrew Miller. The five pianists each have

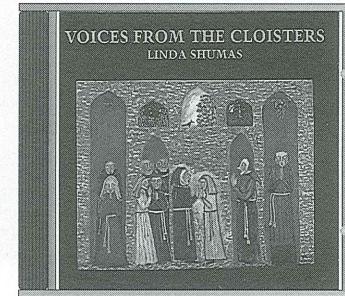
- Jazz



distinctive qualities of touch, tempo and dynamics; Young matches each and all without ever relinquishing his own signature. We suspect that the favourite tracks for most listeners will be those of the standards. They include Younger Than Springtime played by Oscar Peterson, Smoke Gets In Your Eyes by Cedar Walton and In A Sentimental Mood played by Tommy Flanagan. They're not performed in cocktail lounge fashion; jazz is still the inspiration for controlled improvisation. But, it's nice to hear these familiar tunes take on new life at the hands of skilled musicians. Good album; one to be enjoyed by middle of the road listeners as well as jazz buffs. -BW

**LINDA SHUMAS**  
Voices From The Cloisters  
Camarin Productions-1002

Though the cut line reads Classical, this isn't a collection of miniatures from the classics; at least not yet. The compositions are, save an encore by Bach, all by Miss Shumas. They could become classics after a passage of time but for now, they're original, wonderfully fresh and well worth custom. The question begged after listening to the



album is whether Linda Shumas is a tasteful composer who plays beautifully or a fine pianist with a gift for delicate composition. What a delicious quandary. There are 17 tracks, all delicate, all evocative of titles such as The Moors, Dance of the Anemones and the cover to mention a few. Listening to them, one is mindful of Chopin and Debussy being performed by Alec Templeton. A kudo too for the singing of Patricia Swan on Lullabye for Jessye Norman. This is an album that deserves to do well. -WG

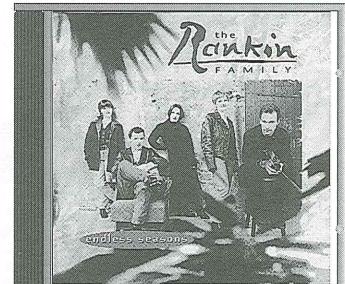
## ALBUM PICK

**MICHAEL BOLTON**  
Greatest Hits: 1985-1995  
Columbia-67300-H

Michael Bolton's greatest hits: what more needs to be said. Few pop artists have suffered the slings and arrows of brutal, high-handed criticism as much as this guy. It's often been amusing to sit back and listen to those black-boot-wearing, pony-tailed, so-called authorities on music rant on and on about how simplistic and smarmy Bolton's music is, how he sings like a wailing banshee, how he chewed the integrity right out of Otis' song. But the high-brow types just don't get it. This guy writes and sings lots of really nice songs. He isn't trying to change the world or cure cancer - he's just making music. And it's worked for him - all the way to the bank. This modestly packaged set offers all of the pop star's biggest hits, ranging from his breakthrough song, That's What Love Is All About, right through to Said I Love You, But I Lied from his last album, The One Thing. Those really keen Bolton fans out there probably already have all of these big songs, so the key here for them is the five new tracks. Can I Touch You There?, a Bolton-Mutt Lange co-write, has already made significant moves up the chart. But don't overlook I Promise You, another Bolton-Lange co-write, I Found Someone, a Bolton co-write which was a hit for Cher some years ago, or The River, written by Diane Warren. Whether or not the new tunes do much chartwise, however, may be inconsequential - this thing should sell a ton. -RR

**THE RANKIN FAMILY**  
Endless Seasons  
EMI-7243-832348-F

The Rankins have let loose, perhaps some of their pent-up frustrations of being labelled a "celtic" band has contributed to what some might interpret as a "new direction." To the



contrary, this is the stuff the famous Cape Breton family have been playing for years; a bit of rock, a touch of country, fiddle music and, fortunately, enough of the celtic influence to keep their entertainment value intact. The album was recorded in Tennessee, Massachusetts and Virginia and produced by John Jennings, who is heavily into country, but not to worry, the Rankins are still the Rankins. It's a comfortable niche for a producer to be in, working with a professional unit as tight and sure of themselves as this quintet. You Feel The Same Way Too, taken as the first single, was an immediate add at both country and A/C radio stations. Jimmy Rankin has a definite vocal advantage here with Forty Days and Nights and Your Boat's Lost At Sea, both of which are his originals. Also key is Natives with Raylene on vocals. This is a new interpretation of that Christy Moore classic, written by Paul Doran. Blue-Eyed Suzie, written by piano man John Morris Rankin, could be a left-fielder. -WG

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# RECORDS 100 ALBUMS (CD's & Cassettes)

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BMG - N EMI - F MCA - J  
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TW LW WO - SEPTEMBER 25, 1995

*An important bridge to radio retires*

## Sjef Frenken leaves a 25-year legacy with CRTC

by Kathleen Walker

Few things are sure to elicit a reaction from broadcasters as the Canadian content regulations and the FM policy. These ideas are directly linked with the CRTC (Canadian Radio-Television and Telecommunications Commission) and one man who has played an instrumental role in all of this and more, is Sjef Frenken. He has been a key staff player at the CRTC for 25 years.

Frenken is preparing to retire from the CRTC. He is a warm man with a strong handshake and a big smile. He makes strangers feel at ease and grins when speaking of his grandchildren. His office is filled with Domtar boxes that appear to be a permanent part of his office rather than packing boxes. Except for the bare walls, there is little indication he is about to leave. There are stacks of paper all over the place, yellow post-its stuck to his desk and the standards of a CRTC office - television, computer and telephone.

The first order of the day is to understand what the CRTC is all about. As Frenken explains, "You have to start from one principle. The airwaves in Canada are considered private property. So who do you give these airwaves to? It involves either the government or any kind of agency giving the frequencies to somebody for some period of time. In most democratic institutions, it's usually done at arm's length so that it's not the favourite of the party in power who gets all the goodies. It's normally done on a quid pro quo basis. You do this and we will let you have this license. So the Commission has been established as an independent agency to do the job that the government either does not want or prefers not to do."

Frenken feels that in his 25 years at the CRTC, the Commission has been very independent. On occasion, the CRTC has said "no" to the government on decisions that were referred back to the Commission.

Frenken first came to the CRTC on February 1, 1971. Prior to that, he had worked in a number of capacities in FM radio, including program director at CHUM-FM and general manager of CFMO in Ottawa. His decision to join the CRTC was not an easy one. When Doug McGowan the Chief of Radio Policy at the time, approached Frenken to work as an FM radio consultant, he was spending some retirement time in the West Indies. As nice as this was, the lure of a permanent pay cheque attracted Frenken and he has not looked back.

From the start, Frenken played a major role in the Canadian content regulations. Although McGowan, Pierre Juneau, the Chairman of the CRTC at the time, and RPM's Stan Klees and Walt Grealis pushed hard for it, Frenken had no role in the formulation of the Canadian content regulations, but he was heavily involved in its implementation.

According to Frenken, Juneau felt there was a "lack of support" for the Canadian cultural industry so one of the first things he did upon his nomination was to announce that he was going to do "something with Canadian content, both on television and radio." This announcement was made in the summer of 1970 and it came into effect

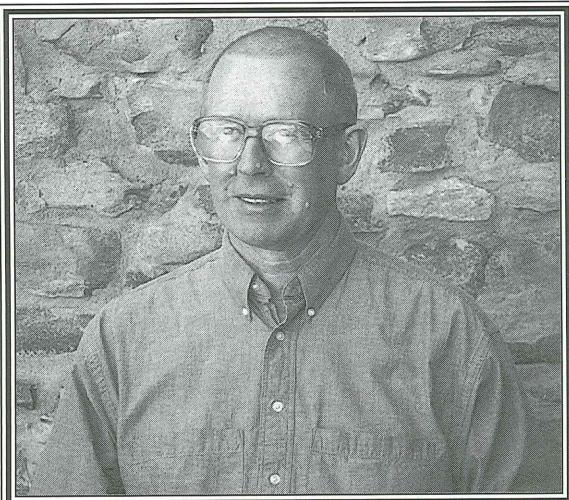
on January 17, 1971, just two weeks before Frenken joined the CRTC.

Again, the Canadian content regulations need explaining. According to Frenken, most AM and FM radio stations must allot 30% of their music to Canadian music. Special interest stations may have to do less, but the CBC has to do more.

"The vast majority of stations are stuck with this 30% minimum Canadian," says Frenken. "For most of these stations, it also turns out to be maximum Canadian, because they rarely go above it. They like to play foreign music as well."

As Frenken points out, Canadian content does not necessarily mean pure Canadian, but he did add that over three-quarters of the songs that qualify as Canadian, qualify on all four counts.

There are some in the music industry,



like RPM, said Frenken, who think songs should have to meet all four requirements in order to qualify as Canadian. But Frenken disagrees with this logic, at least for the time being. "I think there are too many people that could benefit from the flexibility that the two out of four gives," he says. "But at some point, once you get the Canadian content regulation above the 50% level, I think you could say, yeah, let's make it four counts."

In the meantime, Frenken believes that the Canadian content regulation has served a number of important purposes. It gives all components of the music industry, such as lyricists, singers and composers, a boost. Frenken says the revenues of composers and lyricists increased four-fold after the regulation came into effect. As well, it allows artists to show the Canadian public what they have to offer.

For Frenken, "the main objective is that Canadians get to hear Canadians. Otherwise, you have no country." He continues, "What the hell good would it do to have all these frequencies broadcasting foreign stuff?"

With the 25th anniversary of the Canadian content regulations approaching, Frenken does not believe any changes will occur to it. "There are very few people who would say that it has not done an enormous amount of good. It's now firmly implanted. It's the rock of radio regulation at the moment. Everything else may go,

but it looks as if this is going to stay. I don't see any reason why it would disappear."

Frenken does not believe the Canadian content regulations should be taken away yet. He feels it can accomplish more. "You have done your job if this regulation is no longer necessary," says Frenken. "Then you have built an industry that is there and that people want to listen to and not be forced to listen to. We're not there yet."

"Not long ago I did a little survey of hours just before the regulation goes into effect. I took a look at a number of stations between 5 pm and 6 am and 12 to 1 at night and unfortunately the average Canadian content when there was no incentive to do it or requirement to do it was only about seven per cent."

"So we know as far as broadcasting is concerned, we're not there by a long shot. It's a very long process. One of the reasons is the stuff that you get from other countries has been tested. The point is if the Canadian one is a risk, the foreign one tends to be not the risk. The inclination is to use the non-risk ones that have been pre-marketed."

When Frenken talks about Canadian culture and identity, it's not hard to understand why the Canadian content regulations are so important to him. By his own admission, Frenken is a profound nationalist. He becomes very animated when asked about a Canadian identity crisis. "Canada does not have an identity crisis," he asserts. "I don't know why the hell we always say that. We know very well who we are." Without missing a beat, Frenken answered the obvious question. Who are we?

"Fine good Canadians with a sense of ourselves which unfortunately we have to compare with another mirror. What we don't have that makes us very culturally distinct from most other countries, is that we do not have a legacy of war on our own territory and division in our own history," maintains Frenken. "The United States, if it's anything, it's the legacy of the Revolutionary War and the Civil War. If you take the trappings of that away, what the hell is America? Virtually all their icons are related to war, their heroes, their monuments. We don't have it. So a flag gets burned in Cornwall. That's the biggest event. You don't make an icon of that. I think Canadians have a very fine identity."

Frenken is equally energetic about Canadian culture. He doesn't buy the argument that Canada lacks one. He describes the culture as "its own brand of compassion. It is an awareness. It is a fact that it has been able to build not on war. It is cooperation. It is consideration. It is kindness."

He continues, "You move outside this country and you will see how different it is. We lack the icons, thank God, because somebody had to pay for that in blood. For me, that's not the price of an identity. If we have to go to war with Quebec over what is and what is not territory, then we are in trouble as Canadians."

Frenken's Canada includes Quebec. "To me, the best guarantee for the survival of French language and culture in Canada, is by its being attached to a large institution, that of the federal government. As soon as you start cutting this enormous support structure that really guarantees the French speaking people of Canada a right to certain services all across the land, that makes this large federal civil service to a good extent bilingual, you lose that support. I suspect without that,

**FRENKEN** continued from page 12

Quebec is more likely to lose its culture as a republic than as a substantial and constitutional part of a larger Canada."

Frenken points out that by separating Quebec would likely have far greater interaction with the United States. In turn, this would lead to an Anglicization of Quebec. He sees the role of the federal government and the CRTC as crucial to the maintenance of French culture. "If you did not have a federal government and an agency such as the CRTC, there would be a very fast drift toward annexation of the norms that the Commission has introduced and you may indeed wind up with more and more American material or English language material on the French stations in Quebec."

It seems hard to separate the idea of a Canadian culture from the CRTC in discussing the importance of the CRTC, Frenken says. "If you go back to the whole rationale of broadcasting regulation in this country, the CBC and everything else, it boils down to the maintaining of a Canadian sense of nation. The main purpose of the CRTC is to maintain the cultural integrity and distinctiveness of this country. Anything else is gravy. As long as it does that, it is doing its job."

The CRTC has been an excellent outlet for Frenken's love of country. But as important as the Canadian content regulations are to Frenken, he is too curious to be pigeon-holed into just one category.

"The Commission has been exceptionally good to me," he explains. "Every three or four years, it gave me another job. At the same time, the things that I was interested in, I carried along. Once you have this portfolio, it doesn't leave you."

Frenken was involved in the last review of the Canadian content regulations and his last official title was Director of Radio Policy. But his involvement with radio policy dates back to 1973, when he was Chief of Radio.

In 1976, an FM policy went into effect that Frenken describes today as "probably the most

**RITA** continued from page 7

period of time, nothing seems to happen. But it is the time now, and people are enjoying the fact that there is such a strong culture there, and such diverse performers coming from that area."

Coinciding with the release of the album, MacNeil has embarked on a lengthy western-Canada tour, which began September 18 in Winnipeg and will conclude in Victoria on October 12. Despite the rigours that accompany the touring business, MacNeil says it's still a part of the job she relishes.

"Oh, I love it. I'm going out Sunday on a tour of western Canada, and I'm so excited about that. There's just something about the touring, I just love it, I haven't tired of it. And as long as people are willing to come out for the shows, we'll be there."

With a new album on the way, a hit television show entering its second season, and a lengthy tour that will likely be full of sell-outs, the question that begs asking is - is there anything you haven't done yet that you'd like to do.

"I'm not thinking of anything I haven't done. I'd just like to keep doing whatever it is I do as well as I can. And who knows, opportunities do present themselves. But I'm just grateful that I'm able to experience all these great things that are going on."

sophisticated regulatory regime ever proposed that went into effect." At this time, most of the FM stations were owned by AM stations, and it appeared they were becoming more hit oriented mirror images of their AM counterparts. Both Juneau and Boyle believed that this shouldn't continue. According to Frenken, they thought that "if somebody has two licenses, let them do two different things. They wanted to develop a policy on how to make those two stations different, and I had some ideas." Frenken did not want to elaborate on what those ideas were. But he did say they have been perceived as radical and not descriptive enough.

It was finally decided that FM should be doing more detailed foreground programming and mosaic programming. Things like documentaries, large playlists and fewer repeats of songs were favoured over time checks, weather reports and commercials. This policy lasted in full force for about five or six years.

## Tara Corbett named A&R assistant at Mercury/Polydor

Bryan Potvin, A&R manager for Mercury/Polydor, has announced the appointment of Tara Corbett to take position of A&R assistant. Corbett replaces Samantha Miller, who has moved 'down the hall' to join Mercury/Polydor's national promotion/publicity department.

Corbett joined Mercury/Polydor in February of 1991 as Ontario branch assistant. She later moved to the position of national retail tracking and customer service, and has been in that role in Mercury/Polydor's marketing department since June of 1995.

## Hard Rock Cafe celebrates openings and anniversaries

The continued expansion of the Hard Rock Cafe has made for a busy summer for the restauranteurs, with plans for even greater expansion in the coming fall.

The Hard Rock Cafe SkyDome celebrated its sixth anniversary recently, while the Hard Rock Cafe Edmonton blew out the candles on its second anniversary cake. This coming week (September 28 to be exact), the Hard Rock Cafe Montreal will celebrate its fifth anniversary.

Earlier this summer, the Vancouver Hard Rock opened its doors with a gala party, and the people have flocked in ever since. On June 25, the first North American Hard Rock Cafe, on Yonge Street in Toronto, turned 17 years old.

On September 9, the new Hard Rock Cafe in Whistler had its grand opening. Located in the centre of the village, the new Hard Rock is one of the most original of the cafes, constructed with its combination of rock memorabilia married with sculptures from local artisans. The memorabilia spans the decades from Buddy Holly and Jimi Hendrix, right up to Courtney Love and Pearl Jam. Local artists carved wood pieces into the Roots of Rock 'n' Roll, built a stone guitar fireplace from local rock and painted a Galaxy Of Stars ceiling mural depicting highlights from rock 'n' roll history.

Next month, the eighth Hard Rock Cafe location will open up in Banff, Alberta.

Although this policy kept announcers and program personnel busy, the owners did not like it because it cost money. Within 10 years, the entire policy virtually disintegrated. But there is still a requirement that FM stations play no more than 50 per cent hits.

Frenken would like to see some kind of FM policy in place now, but he won't have a chance to do anything about it. "Thank God, I can hear the people in the industry say," jokes Frenken. He didn't say what changes he'd like to see, but he did reflect on the FM policy.

The enthusiasm Frenken feels for his 25 years at the CRTC is apparent. "I'm very happy with the accident that landed me at the Commission." But he is hard-pressed to describe how he'd like to be remembered upon retirement.

He finally responds, "that somewhere along the line I made a difference for the good. Just what the importance of it all is, I have no idea. I don't think I'm a big enough figure to warrant an accounting much after my death. I do think there are areas where I have made a positive difference. For instance, Canadian content on FM. But also, I've enjoyed good relationships with virtually all of the people here. I'd like to be remembered as a reasonable husband, as a pretty good father and a so-so grandfather, so far."

Frenken will certainly be remembered for his 25 years of important work with the CRTC. If he is any indication, the cultural future of this country may be in good hands, and the CRTC may not be the enigma it is often perceived as.

*(Kathleen Walker is a Toronto native with degrees in Sociology and History from Carleton University. She is currently a graduate student in Concordia University's Journalism programme.)*

**GOLD** continued from page 3

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Where Is Sarah Kelly?

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**CKIQ, KELOWNA**  
Mindy Tran  
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CHYM Cares  
**CILQ-FM (Q107), TORONTO**  
The House That Jake Built  
**CKKS-FM, VANCOUVER**  
Wake Up In Waikoloa

*Shania Twain appointed as queen of Canadian country*

## Mercury artist scores five wins at CCMA Awards

by Ron Rogers

By the midway point of the 1995 CCMA Awards, the question wasn't if Shania Twain would win an award, but rather would she let anyone else win.



As Prairie Oyster's Keith Glass so aptly put it upon accepting their group of the year nod, "thanks Shania, for not being a group."

The Timmins, Ontario native walked away undefeated at the gala awards ceremony at Hamilton Place, earning top honours for female vocalist, album (The Woman In Me), single (Any Man Of Mine), SOCAN song (Whose Bed Have Your Boots Been Under?) and video (Any Man Of Mine). Twain had been nominated twice in both the single and video categories.

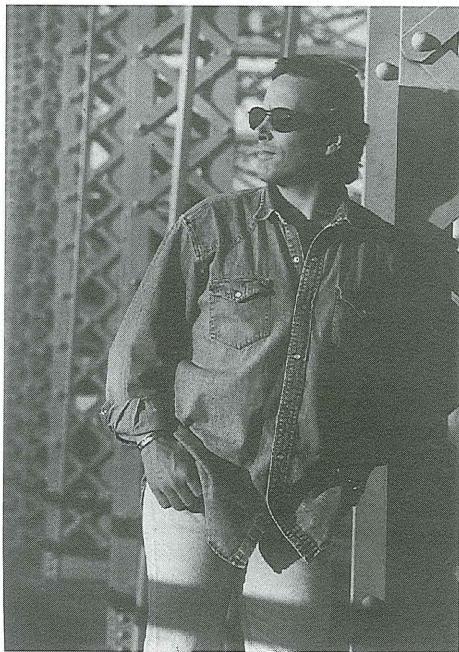
The impressive sweep by Twain didn't come as a surprise to many, considering the monstrous numbers posted by her album in both Canada and the US. The Woman In Me has surpassed sales of two million units in the US, and was certified as triple platinum in Canada just days before the awards.

The evening wasn't without some surprises however. Farmer's Daughter picked up the Vista Rising Star Award for top new artist, beating out, among others, MCA artist Jason McCoy, who has already scored a #1 hit on the country charts.

Host Michelle Wright won the coveted Bud Country Fan's Choice Award as entertainer of the year, one category in which Twain was not nominated. Wright, who also won the award in 1993, beat out fellow nominees Charlie Major, Prairie Oyster, Patricia Conroy and George Fox in

the only category voted on by the fans.

The evening offered up an inspiring array of performances, including Twain, who kicked off the evening with a medley of Any Man Of Mine and The Woman In Me. Other performance highlights included Lisa Brokop's duet with country veteran Steve Wariner, Susan Aglukark singing her current hit Hina Na Ho aided by a quartet of dancers and a children's choir, and Jim



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a new single  
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the release of  
their new CD  
November 20





## BMG honours Michelle Wright at industry reception

1. Michelle Wright takes a seat in the cockpit at Hamilton's Heritage Aviation Museum, site of the BMG Country Week party.
2. A CCMA award-winning duet: Arista artists Michelle Wright and Charlie Major.
3. CCMA president Tommy Tompkins with Wright.
4. Wright displays the platinum award presented to her by BMG Music Canada for her latest album, *The Reasons Why*.
5. Publicist Richard Flohil with Michelle.
6. BMG Music Canada's Shelley Snell presents platinum awards for *The Reasons Why* to Michelle Wright and manager Brian Ferriman.

Photos by Barry Roden

# COUNTRY

**Tim McGraw** has a #1 single with I Like It, I Love It, his latest Curb/EMI release. The single was taken from his new album, All I Want. The album was launched (Sept. 18) on a worldwide radio special, estimated to have reached more than 300 million music fans around the world (see separate piece). The album, which was released on that same date, has advance orders of close to two million units.

**Charlie Major**, fresh from his CCMA win as male vocalist of the year, has the big gainer this week. (I Do It) For The Money, bullets into the #11 slot from #32 after five weeks of charting. The release was taken from his new Arista album, Lucky Man, expected to hit retail Sept. 29. Major has just completed a concert tour of the Atlantic provinces with Sawyer Brown, which included

Charlottetown, Halifax, Moncton, Fredericton and Saint John. He sets out on a two-week cross-Canada promotion tour with a visit to his hometown of Ottawa (Sept. 28) for an autograph signing at HMV Sparks Street. From there he heads out to the west coast from where he will work his way east, finishing up in St. John's on Oct. 13. Major will be joined by Alison Krauss & Union Station for a mini-tour of Ontario in November. Dates include Kitchener's Centre in the Square (7), Ottawa's National Arts Centre (8), Hamilton Place (9), Toronto's Massey Hall (10) and London's Centennial Hall (11).

**George Fox** has the most added single this week with Time Of My Life, the title track of his WEA album, entering the chart at #76. The new release

## Worldwide radio hook-up launches McGraw album

Curb recording artist Tim McGraw premiered his new album, All I Want, during an unprecedented live worldwide radio special on Sept. 18

The radio special was timely in that it was on the eve of the release of the album.

The 90-minute special, titled Tim McGraw's Worldwide Premier Listening Party, was made available to radio programmers free of charge and has six three-minute spot breaks reserved for local use exclusively. The broadcast was available to more than 300 million music fans across the globe simultaneously in North and South America, Eastern and Western Europe, England, China, Japan, the Philippines, Russia, New Zealand, Australia, Africa, the entire Pacific Rim, and North and South Poles. In Canada, the broadcast was available on USA Satcom Satellite/Broadcast News Channels 3 and 4.

I Like It, I Love It, the first single taken from the album, has climbed the RPM Country 100 steadily, and was the most added (45-76) in the

Sept. 4 issue. The single bullets to #1 this week, after only six weeks on the chart.

One of the Canadian stations to carry the special was Regina's MX 92.1 FM.

According to the station's program director, Bill Thomas, the opportunity to take part came out of the blue. "We were very fortunate to work with Jim Reyland of Audio Productions in Nashville for our station sign-on last August and our luck certainly continued when Jim called us when he needed to arrange a Canadian phone call for the McGraw special. Audio Productions was putting together

"Naturally, we were more than happy to help and set it up so that one of our listeners Tasha Pekrul of Regina, would be the only Canadian phone call, and one of only five calls from around the world to be on the show. Needless to say, Tasha was completely beside herself that she would be able to speak to one of her idols and a true country superstar."

was written by Fox and Bob Gaudio, who also produced the album.

**Greg Hanna** is on a roll with his independent release. Hillbilly Boy (With The Rock N' Roll Blues) bullets up to #75. The song was written by Ronny Scaife and Mark Collie, and was one of several tracks produced by Jack Richardson. The single, which qualifies as two-parts Cancon (AP) is released on Hanna's Psychabilly label, which is based in London, Ontario.

**Confederate Railroad** bounces back onto the charts with Bill's Laundromat, Bar And Grill. The new release is picking up good adds and looks like it will have a longer run than When And Where, the title track of the band's album, which only grazed the Top 20 (#17). The new release enters the chart at #84.

**Rick Tippe** has another chart single with She Could Have It All, entering the chart at #91. The song was written by Tippe and Chris Rollin and taken from Should'a Seen Her Comin', Tippe's album released on the Moon Tan label.

**Straight Clean & Simple** do have a new single and it's a radio right now. The single is titled Till The River Runs Dry. The band is now known as Larry Lee & The Straight Clean & Simple Band. The new release was written by Larry Lee (Vannatta), and is included on the band's album The Dead Horse Lake (there really is a place on the map by that name). The new single is released on the Hillcrest label. A video of the single is now

*COUNTRY continued on page 21*

## Brewster and Horton to Portland's NXNW festival

Craig Horton of Vancouver's Horton Management & Publishing will be taking part in Portland's North By Northwest Music and Media Conference (NXNW) as a seminar panelist on Sept. 29.

Horton will be participating in the publishing deal panel which will debate the pros and cons of signing a publishing deal. He will also be part of the Mentor Program, where conference registrants are allowed 10 minutes to meet with an industry professional for a one-on-one consultation.

Cori Brewster, a Horton Management client, is also scheduled to perform at the conference. She will be appearing at the Tugboat Brewery.

Brewster was originally nominated for invitation to the festival by Edmonton's SEE Magazine. She was chosen by NXNW organizers from more than 1500 nominations received from 10 US states, Alberta and British Columbia. Brewster's latest focus single, Good As Gone, written by Johnny Douglas and Ron LaSalle, enters the RPM Country 100 this week at #98. The track was produced by Douglas. Her album, One More Mountain, with several tracks produced by Edmonton's Louis Sedmak and Douglas, is distributed in the US by Goldenrod Distributors. She is currently working on new material for her new album, expected to be released early next year.

NXNW is a two-day conference and three-day festival organized by the Austin, Texas South By Southwest conference and Portland's Willamette Week newspaper. The conference focuses on regional and independent music from the western US and Canada.

## COUNTRY PICKERS

### ANDY HAYNES

KX-96 FM - Durham  
Your Tattoo - Sammy Kershaw

### JAY HITCHEN

New Country 1270 CHAT - Medicine Hat  
Check Yes Or No - George Strait

### ANDREW KING

SRN Country - Vancouver  
Dust On The Bottle - David Lee Murphy

### JANET TRECARTEN

92.5 CISS FM - Toronto  
Breakin' Down - Susan Aglukark

### GARTH STONE

MX 92.1 FM - Regina  
Check Yes Or No - George Strait

### BRUCE LEPERRE

CKDM Radio 730 - Dauphin  
Ten More Miles - Johner Brothers

### KENT MATHESON

Hot Country 103.9 CFQM - Moncton  
Ten More Miles - Johner Brothers

### PAUL KENNEDY

CHFX-FM Country 101 - Halifax  
Rolling Thunder - Rita MacNeil

### STEVE JONES

CJLB - Thunder Bay  
On My Own - Reba McEntire

### GUY BROOKS

96.3 Country FM - Kingston  
Trouble - Mark Chesnutt

### VIC FOLLIOTT

New Country 570 - Kitchener  
What Goes Around - Jamie Warren

### MARK CARTLAND and KEVIN STUART

Hot New Country CKTY - Sarnia  
Sometimes She Forgets - Travis Tritt

### CHUCK REYNOLDS

96.7 CHYR - Leamington  
Back In Your Arms Again - Lorrie Morgan

### RICK RINGER

Country 105 CKQM FM - Peterborough  
Whiskey Under The Bridge - Brooks & Dunn

### DAN MITCHELL

All Hit Country - Cariboo Radio  
Check Yes Or No - George Strait

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# 100 COUNTRY TRACKS

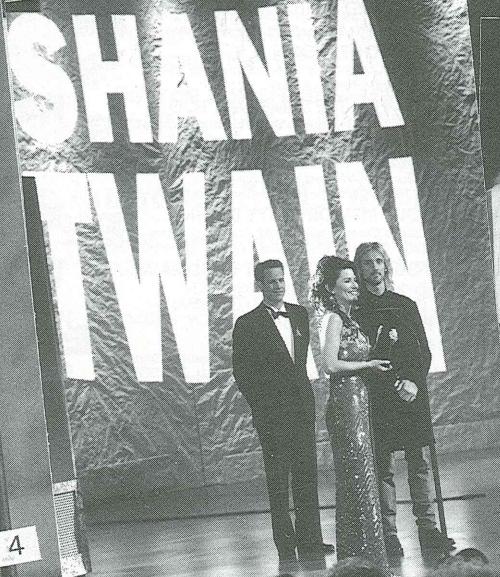
## **Canada's Only National 100 Country Survey**

**Record Distributor Code:**

BMG - N EMI - F MCA - J  
Polygram - Q Sony - H Warner - P

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

TW LW WO - SEPTEMBER 25, 1995



## CCMA sets the standard for awards television

1. Farmer's Daughter enjoys the taste of their CCMA Vista Rising Star Award.
2. CCMA Hall Of Honour member Carroll Baker with C.F. Martin Humanitarian Award winner Joan Kennedy.
3. WEA artist George Fox with co-writer (What's Holding Me) Kim Tribble and Balmur's Darlene Sawyer and Scott Morris.
4. Warner Bros. artist Carlene Carter presenting the male vocalist of the year award.
5. Shania Twain accepting female vocalist of the year honours from George Fox.
6. Prairie Oyster, winners of the CCMA award for duo or group.
7. Hall Of Honour inductee Stan Klees with Canadian Music Week organizer Neill Dixon.
8. Prairie Oyster's Keith Glass and Russell deCarle with Bonnie Vallevand, host of the CBC-TV's The Country Beat.
9. CCMA Awards host Michelle Wright whoops it up after winning the Bud Country Fan's Choice Award as entertainer of the year.
10. Fre Records artist Jim Witter with the CCMA Award he shares with Cassandra Vasik for top vocal collaboration.

**Stan Klees**  
Photo Spread Editor

**Tom Sandler**  
Photo Spread Photographer

Witter with Ashley MacIsaac and Patricia Conroy.

Gordon James, producer of the CCMA Awards broadcast for CTV, introduced the proceedings off-camera by dedicating the evening to the late Leonard Rambeau, the guiding force behind Balmur Ltd., and the longtime manager of Anne Murray, who passed away in April of this year.

Murray appeared in a taped tribute to songwriting great Gene MacLellan, who penned



Murray's signature song Snowbird. MacLellan, who passed away earlier this year, was inducted into the artist section of the CCMA's Hall Of Honour.

RPM Weekly's Stan Klees was inducted into the industry section of the Hall Of Honour for his role in founding the Canadian Academy Of Country Music Artists (CACMA), the forerunner of the Canadian Country Music Association. It was later announced that the industry honour will now be known as the Stan Klees Industry Builder Award.

The awards night capped off the most successful Country Music Week yet. More than

600 registrants took part in the four days of concerts, seminars, showcases, luncheons and dinners held in Hamilton. The public was invited to a number of the events, including the awards night, with each event completely sold out.

The 1995 CCMA Awards were broadcast across Canada on the CTV Network. The show was also taped for a re-broadcast on The Nashville Network later this month.

The complete list of award winners is as follows:

**BUD COUNTRY FAN'S CHOICE (Entertainer)**  
Michelle Wright  
**FEMALE VOCALIST**  
Shania Twain  
**MALE VOCALIST**  
Charlie Major  
**VOCAL DUO OR GROUP**  
Prairie Oyster  
**VOCAL COLLABORATION**  
Jim Witter & Cassandra Vasik  
**VISTA RISING STAR**  
Farmer's Daughter  
**ALBUM**  
THE WOMAN IN ME  
Shania Twain



**SINGLE**  
ANY MAN OF MINE  
Shania Twain  
**SOCAN SONG**  
WHOSE BED HAVE YOUR  
BOOTS BEEN UNDER?  
Shania Twain  
**VIDEO**  
ANY MAN OF MINE  
Shania Twain  
**TOP-SELLING ALBUM  
(Foreign or Domestic)**  
THE HITS  
Garth Brooks  
**CCMA HALL OF HONOUR (Music)**  
Gene MacLellan  
**HALL OF HONOUR (Industry)**  
Stan Klees



## 1995 CCMA CITATION WINNERS

### CCMA honours behind-the-scenes players

Dozens of leading backstage figures in the Canadian country music industry were honoured with citations during various events within Country Music Week, held in Hamilton September 15-18.

Those honoured included the musicians who work with the more celebrated performers, radio personalities, managers, agents, promoters and video makers.

Leonard Rambeau, the manager of Anne Murray, George Fox and Rita MacNeil before his death earlier this year, was honoured with country music person and manager of the year in voting done by the CCMA's membership. In addition, Rambeau's wife Caron accepted the award for outstanding international support, and award which will now be known as the Leonard T. Rambeau International Award.

Country artist Joan Kennedy was presented with the C.F. Martin Humanitarian Award, to recognize her work for the Children's Wish Foundation, which helps provide support for seriously ill children and their parents.

In one of the more notable citations, Randall Prescott was named producer of the year for an incredible eighth straight year, while his Lakeside Studios was chosen top recording studio for the second straight year.

A complete listing of the CCMA Citations is as follows:

**C.F. MARTIN HUMANITARIAN AWARD**  
Joan Kennedy  
**OUTSTANDING INTERNATIONAL SUPPORT**  
Leonard Rambeau  
**BACK-UP BAND**  
Coda The West

#### ALL-STAR BAND CITATIONS

**DRUMS**  
Bruce Moffett (Prairie Oyster)  
**GUITAR**  
Wendell Ferguson (Coda The West)  
**BASS**  
Russell deCarle (Prairie Oyster)  
**KEYBOARDS**  
Joan Besen (Prairie Oyster)  
**FIDDLE**  
Ashley MacIsaac  
**STEEL GUITAR**  
Dennis Delorme (Prairie Oyster)  
**SPECIAL INSTRUMENTS**  
Randall Prescott (harmonica - Prescott/Brown)

#### RECORD PRODUCER

Randall Prescott  
**RECORD COMPANY PERSON**  
KEN BAIN  
BMG Music Canada  
**MAJOR RECORD COMPANY**  
BMG Music Canada

A reproduction of page 14 from RPM - October 4, 1975

## Living the past again "just about anything and everything the music scene's now into is dated."

RPM MAGAZINE - October 4th, 1975 - 14  
About once a month I get this strange urge to become a rock and roll star. It's not the artistic freedom I crave; it's the money, the chicks, the fame, I want. Seeing the futility in all this, I take, first, a long Manhattan (with bitters), then a trip to the nearest rock club.

This always does it. Ten minutes watching your typical we're going-to-make-it-as-soon-as-our-album-comes-out kind of band is an instant cure.

It's like stepping into a time warp and finding yourself in 1967 all over again. Now, 1967 wasn't a bad year as years go. But again? No thanks. Too much of a good thing is still too much.

The problem is rock is frozen in 1967, or thereabouts. Sure, some bands are into tone-rows and duodecaphony and stuff, and it sounds pretty far out. But it isn't. It's 1967 only with a new pair of fins and some chrome.

I'm not talking about the music, primarily. Good rock is good rock, and if some band now wants to sound like some band back then, that's fine. I mean, Bachman-Turner Overdrive (taken in moderation) sounds almost as good as did Creedence Clearwater. But the scene itself is locked into the '67 groove and refuses to get out. And things are starting to atrophy.

Consider: Long hair is dated; short-haired reaction to long hair is even more dated. Four-minute-long drum and/or guitar solos

are/is dated. Four (five, six) guys standing on stage is dated. A stage filled with amplifiers is dated. Lyrics about teleporting to Mars and/or getting laid are dated. Groupies are dated. Analysing Bob Dylan is a dated activity. Tight crotches are dated. Having famous session men on your album is dated. Waiting for the next Beatles is dated. Waiting for the old Beatles is dated. Waiting for anybody is dated. Platform shoes are dated. Dark sunglasses at night are dated. Worrying about the state of the recording industry is dated. Going to rock festivals is dated. Being laid back is dated. Going bananas at a rock concert (fist waving; standing up when lead singer says so) is dated. Hip is dated. Hiring a limo is dated. Superstar --- both the word and the idea --- is dated. Rock movies are dated . . . . .

In short, just about anything and everything the music scene's now into is dated. Finished.

Now, this wouldn't be so serious if everyone knew it. After all, we live in a re-cycled culture and another bit of re-cycling from the music biz wouldn't hurt much. But the music biz has always seen itself to be in the vanguard of things cultural. And because it once was the growth industry, the newest kid on the block, it's still locked into the idea that it's still coming up with novelty.

Well, in a way, novelty is the only thing rock has to offer now. Novelty, not something new. David Bowie is novel: he's not anything new. Synthesizers are novel, not

new (at least the way rock uses them). So rock has created a fake sense of progress, of re-newing itself, with novel little tricks.

Unfortunately, rock needs to be new, not novel. It's the only street art we have. It's the only thing we have to really tell us what's happening to us when we're not thinking Great Thoughts. It should be day-to-day disposable, radical.

But it isn't. And, I suggest, a lot of people are going to be hurt, financially or otherwise when the people out there --- the ones who suddenly realize that rock has become old hat --- look for something new. Because they'll find it. It may be in politics, or poetry, or surfing. And then they'll turn around and see this long-haired industry and all these long hair musicians and wonder what the hell it's all about.

You'll know it's officially all over when some stockbroker and his wife throw a party, hoping for the same success their Gatsby party had last year, and all their guests rush out to get long wigs and their Elton John sunglasses. That will be it.

Jeez, I just remembered. Such a party was given in Toronto less than two weeks ago.

## Wall and friends set to coordinate Mosport '76

Due to the financial success of this summer's Mosport music event, billed as "Beyond The City", Jack J. Wall has been given exclusive rights to produce and co-ordinate a Mosport '76.

The promo team of Lip Service David Marsden and Ian Ross will once again supervise all administrative and promotional functions, as well as retaining the services of Jack Morrow.

Five more projects have been tentatively scheduled, and according to that usually reliable source, "there will be a considerable financial backing" to insure "even greater" music events.

## Pagliaro breaks "easy" from coast to coast

Moving in quickly with a high-powered promotion campaign on the initial Pagliaro single release, Columbia has succeeded in breaking the single in many of the major and breakout markets across Canada. The single, "What The Hell I Got", is now enjoying numbers at CKLW, CFUN, CJMS, CKGM, CFGO, CHUM and CFRW.

Pagliaro is now working on a new album in French expected for release sometime in October.

by Peter Goddard



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RPM

## COUNTRY continued from page 16

being rotated on NCN. There have been four tracks released as singles from this album, the best charted being Hillbilly Jane, which peaked at #15 on the RPM Country 100. Vannatta and his band have gained national recognition over the past few years. They were recognized with back-to-back nominations with Prairie Oyster for country group of the year in 1991 and 1992.

**Royalty Records** has a couple of interesting releases from Sharon Anderson and Calvin Wiggett. The Anderson single, I Take It Back, which she co-wrote with W. Patton, was taken from her album, Bring It Home, which will be at retail on Sept. 25. Wiggett's release, Missing You, which was written by the Nashville team of Longacre and Giles, was taken from his album, Missing You, which will also be available at retail on Sept. 25. Wiggett's single is two-parts Cancon (AP). Anderson's single is also two-parts Cancon (MA).

**Calgary's Q91 910AM** has released a CD single by the station's 1994 Search For The Stars competition, Tracy Ramsay. The single, Too Cool, was written by Sharon Anderson (see above), and Chris Waters. Anderson wrote Lisa Brokop's single Give Me A Ring Sometime. Backup vocals on Ramsay's session, were provided by Cindy Church. The track was produced by Rob Bartlett and recorded at Calgary's Sundae Sound Studios. Musicians included drummer Jack Hiles, bassist Niel Bentley, guitarists John Theil and Rob Bartlett and steelman John Lacey. Ramsay lives in Calgary with her husband Joe, who is in the Canadian Armed Forces (soon to join the UN Peacekeeping forces in Bosnia) and sons Tadd, Dax and Shane.

**Toronto-based indie ATI** has received two nominations for this year's Country Music Association of Texas Awards. ATI Music is nominated in the international label of the year category and Texan R.C. Taylor is nominated in the international artist of the year category. Taylor is currently picking up heavy airplay with his cover versions of Scotty Campbell's song, It Tears Me Up and Allana Myrol's penning of Take Me Back.



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Campbell lives in Hamilton, Ontario and Myrol lives in Calgary. The awards show is scheduled to take place in Brady, Texas on Oct. 21. Included on the bill will be hall of famer Floyd Tilman and Tillman Franks, former manager of Johnny Horton, David Houston and Webb Pierce, and writer of Honky Tonk Man and One Woman Man.

**The on-air lineup at CKTY** now comprises the new morning show hosted by Doug Rollins (formerly of CFCO Chatham) and Lexine Stephens from 5:30 am to 10 am. Assistant music director Kevin Stuart is the new midday host from 10-2 pm. He was the former weekend morning host. Afternoon drive is hosted by program director Mark Cartland, who was recently named radio personality of the year by the CCMA for the 4th consecutive year. Evenings, the station, which bills itself as Today's Hot New Country, runs the SRN Radio network featuring Cryin' Lovin' and Leavin' with Shelley Fraser. Dan Travis, formerly of CKGL in Kitchener, returns to his hometown of Sarnia for weekend mornings and Jill Richards hosts the weekend afternoons.



## VIDEO &amp; INSTANT TOP FIVE

- #1. Blue Moon - The Mavericks
- #2. Big Sky - Hemingway Corner
- #3. Only One Moon - Prairie Oyster
- #4. Someone Else's Star - Bryan White
- #5. One Emotion - Clint Black

## BREAKOUT VIDEO

One Emotion - Clint Black

## PICK HIT

(I Do It) For The Money - Charlie Major

**RPM COUNTRY ALBUMS**

TW LW WO - SEPTEMBER 25, 1995

1	1	30	<b>SHANIA TWAIN</b> The Woman In Me Mercury-314-522-886-Q		21	25	4	<b>CARLENE CARTER</b> Little Acts Of Treason Giant-24581-P
2	3	38	<b>GARTH BROOKS</b> The Hits Liberty-29689-F	(M) (A) (P)	22	35	2	<b>JEFF FOXWORTHY</b> Games Rednecks Play Warner Bros-45314-P
3	2	13	<b>JASON MCCOY</b> Self-titled MCA-11290-J	(M) (A) (P)	23	31	2	<b>FAITH HILL</b> It Matters To Me Warner Bros-45872-P
4	4	10	<b>UNTAMED AND TRUE 2</b> Various Artists MCA-11218-J	(M) (A) (P)	24	16	12	<b>4 RUNNER</b> 4 Runner Polydor-527379-Q
5	7	5	<b>COUNTRY HEAT 5</b> Various Artists BMG-74321-29803-N	(M) (A) (P)	25	33	3	<b>TERRI CLARK</b> Terri Clark Mercury Nashville-26991-Q
6	6	10	<b>LORRIE MORGAN</b> Greatest Hits BNA-BMG-07863-66508-N	(M) (A) (P)	26	30	3	<b>TRACY BYRD</b> Love Lessons MCA-11242-J
7	11	37	<b>GEORGE STRAIT</b> Lead On MCA-11092-J	(M) (A) (P)	27	20	19	<b>TY HERNDON</b> What Mattered Most Epic-66397-H
8	5	22	<b>JOHN MICHAEL MONTGOMERY</b> John Michael Montgomery Atlantic-82728-P	(M) (A) (P)	28	22	32	<b>SAWYER BROWN</b> Best Of 1990-1995 Curb-77689-F
9	9	72	<b>PRALIE OYSTER</b> Only One Moon Arista-19427-N	(M) (A) (P)	29	28	45	<b>ANNE MURRAY</b> The Best... So Far EMI-31158-F
10	14	29	<b>SUSAN AGLUKARK</b> This Child EMI-32075-F	(M) (A) (P)	30	37	2	<b>COLLIN RAYE</b> I Think About You Epic-67033-H
11	8	14	<b>DWIGHT YOAKAM</b> Dwight Live Reprise-45907-P	(M) (A) (P)	31	32	10	<b>GEORGE &amp; TAMMY</b> One MCA-11248-J
12	12	5	<b>ALABAMA</b> In Pictures RCA-07863-66525-N	(M) (A) (P)	32	21	43	<b>SAMMY KERSHAW</b> Feelin' Good Train Mercury-314-522-125-Q
13	17	26	<b>JOHN BERRY</b> Standing On The Edge Patriot/EMI-32284-F	(M) (A) (P)	33	24	26	<b>NEW COUNTRY 2</b> Various Artists WEA-33371-P
14	15	4	<b>JEFF CARSON</b> Self-titled Curb-77744-F	(M) (A) (P)	34	34	39	<b>BILLY RAY CYRUS</b> Storm In The Heartland Mercury-526-081-Q
15	13	27	<b>GEORGE FOX</b> Time Of My Life WEA-98851-Q	(M) (A) (P)	35	NEW		<b>TRAVIS TRITT</b> Greatest Hits From The Beginning Warner Bros-46001-P
16	19	4	<b>PERFECT STRANGER</b> You Have The Right To Remain Silent Curb-77799-F	(M) (A) (P)	36	NEW		<b>DOLLY</b> Something Special Columbia/Blue Eye-67140-H
17	10	16	<b>ALISON KRAUSS</b> Now That I've Found You: A Collection Rounder/Denon-0325	(M) (A) (P)	37	26	16	<b>NASCAR: RUNNIN' WIDE OPEN</b> Various Artists Columbia-67020-H
18	23	51	<b>MICHELLE WRIGHT</b> The Reasons Why Arista-07822 18753-N	(M) (A) (P)	38	NEW		<b>TY ENGLAND</b> Self-titled RCA-66522-N
19	18	42	<b>PATRICIA CONROY</b> You Can't Resist WEA-97541-P	(M) (A) (P)	39	38	110	<b>CHARLIE MAJOR</b> The Other Side Arista-14864-N
20	29	2	<b>THE RANKIN FAMILY</b> Endless Seasons EMI-7243-832348-F	(M) (A) (P)	40	40	47	<b>DIAMOND RIO</b> Love A Little Stronger Arista-18745-N

**RPM**



# Adult Contemporary

## TRACKS

Record Distributor Code:

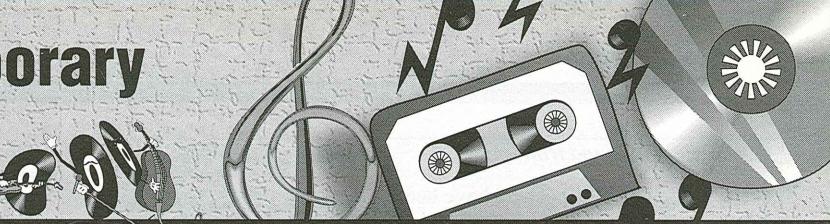
BMG - N

EMI - F

MCA - J

Polygram - O Sony - H

Warner - P



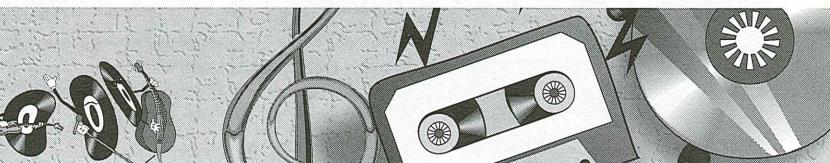
TW LW WO - SEPTEMBER 25, 1995

1	4	10	WALK IN THE SUN	Bruce Hornsby - Hot House RCA/BMG-07863-66584 (comp 86)-N	21	28	5	RUNAWAY	Janet Jackson - Decade 1986/1996 A&M-31454-0399 (pro single)-Q	41	44	3	SOMETIMES	Charlene Smith - Feel The Goodtimes China/WEA-10990 (CD track)-P
2	1	13	ONLY WANNA BE WITH YOU	Hootie & The Blowfish - Cracked Rear View Mirrc Atlantic-82613 (CD track)-P	22	23	8	THE WOMAN IN ME ...	Shania Twain - The Woman In Me (Needs The M Mercury-314-522-886 (pro single)-Q	42	35	15	CAN'T CRY ANYMORE	Sheryl Crow - Tuesday Night Music Club A&M-314 540 126 (CD track)-Q
3	6	10	I COULD FALL IN LOVE	Salena - Dreaming Of You EMI-34123 (comp 19)-F	23	24	6	BLUE MOON	The Mavericks - Apollo 13 OST MCA-11241 (pro single)-J	43	51	3	WHY	Jamie Walters - Jamie Walters Atlantic-82603 (comp 253)-P
4	5	7	I WILL REMEMBER YOU	Sarah McLachlan - The Brothers McMullen Netwerk-00986 (pro single)-H	24	30	5	CAN I TOUCH YOU ... THERE?	Michael Bolton - Greatest Hits 1985-1995 Columbia-67300 (pro single)-H	44	NEW		SENTIMENTAL	Deborah Cox - Deborah Cox Arista-No number (pro single)-N
5	2	17	MADE IN ENGLAND	Elton John - Made In England Rocket/Mercury-314-528-185 (CD track)-Q	25	29	7	TO DESERVE YOU	Bette Midler - Bette Of Roses Atlantic-82823 (promo single)-P	45	36	16	SOMEBODY'S CRYING	Chris Isaak - Forever Blue Reprise-45845 (comp 247)-P
6	7	6	(I Wanna Take) FOREVER TONIGHT	Peter Cetera - One Clear Voice River North-76974-2068 (comp 417)-Q	26	31	3	AS I LAY ME DOWN TO SLEEP	Sophie B. Hawkins - Whaler Columbia-53300 (pro single)-H	46	46	2	FEELS LIKE MORE	Linda Ronstadt w/Emmylou Harris - Feels Like Ho Elektra-61703 (comp 255)-P
7	12	6	BACK FOR GOOD	Take That - Nobody Else Arista 07822-18800 (comp 87)-N	27	16	12	A WHITER SHADE OF PALE	Annie Lennox - Medusa RCA-74321-25717 (comp 86)-N	47	54	2	REMEMBER ME THIS WAY	Jordan Hill - Caspar OST MCA-11240 (comp 9)-J
8	8	22	FALLEN FOR YOUR LOVE	Michael Vincent - No album Quattro Music (pro single)	28	18	9	WAIT TILL MY HEART FINDS OUT	Carol Medina/B. Newton-Davis - Secret Fantas Quality-2058 (CD track)	48	52	3	ROOM INSIDE MY HEART	Chris Smith - Room Inside My Heart Equinox-9501 (CD track)
9	3	13	BIG SKY	Hemingway Corner - Borrowed Tunes Epic-80199 (CD track)-H	29	19	12	FRAGILE	Big Blue Bus - Art's Jukebox BBB-Select-850 (CD track)	49	37	14	KEEPER OF THE FLAME	Martin Page - In The House Of Stone And Light Mercury-522-1042 (comp 397)-Q
10	13	8	LET ME BE THE ONE	Blessed Union Of Souls - Home EMI-31836 (pro single)-F	30	25	14	LET ME BE THE ONE	Rik Emmett - The Spiral Notebook Duke Street-31096 (pro single)-J	50	NEW		LET IT RAIN	Amanda Marshall - Amanda Marshall Columbia-80229 (pro single)-H
11	14	4	I WISH YOU WELL	Tom Cochrane - Ragged Ass Road EMI-32951 (promo CD)-F	31	38	4	SIDE OF THE ROAD	Blue Rodeo - Nowhere To Here WEA-10617 (comp 256)-P	51	58	2	IN THE MOOD	Chicago - Night & Day (Big Band) Giant-46154 (comp 257)-P
12	15	7	SHE'S NOT IN LOVE	Kim Stockwood - Bonavista EMI-32479 (pro single)-F	32	33	6	SHOW ME	Zappacosta - Innocence Ballet Fre-50213 (comp 19)-F	52	40	9	SAVIOUR	Colin James - Bad Habits WEA 10614 (pro single)-P
13	17	4	THIS	Rod Stewart - A Spanner In The Works Warner Bros-45867 (comp 256)-P	33	27	14	I CAN LOVE YOU LIKE THAT	All 4 One - From The Blitz Atlantic-82588 (comp 248)-P	53	59	2	WHEN THE MONEY'S GONE	Bruce Roberts w/Elton John - Intimacy Atlantic-82766 (pro single)-P
14	26	5	WATERMARK	Mae Moore - Dragonfly Epic-80222 (pro single)-H	34	34	9	STAY	Brenda Archer - Stay Faarmco-5 (CD track)	54	NEW		ROLLING THUNDER	Rita MacNeil - Porch Songs EMI-35469 (pro single)-F
15	9	13	COLORS OF THE WIND	Vanessa Williams - Pocahontas OST WEA 60874-7 (comp 237)-P	35	39	4	UNTIL I HEAR IT FROM YOU	Gin Blossoms - Empire Records OST A&M-31454-0384 (comp 5)-Q	55	57	3	END OF THE ROAD	Gladys Knight - Just For You MCA-10946 (comp 21)-J
16	21	6	YOU ARE NOT ALONE	Michael Jackson - History Epic-59000 (pro single)-H	36	32	25	HAVE YOU EVER REALLY LOVED ...	Bryan Adams - Don Juan DeMarco Soundtrack A&M-314-54035 (comp 3)-Q	56	NEW		FAMILY SECRET	Alannah Myles - Alannah Atlantic-82842 (comp 259)-P
17	10	10	KISS FROM A ROSE	Seal - Batman Forever OST Atlantic-82759 (CD track)-P	37	45	2	BREAKIN' DOWN	Susan Aglukark - This Child EMI-32075 (pro single)-F	57	47	16	THIS AIN'T A LOVE SONG	Bon Jovi - These Days Mercury-314 528 181 (pro single)-Q
18	22	5	WATERFALLS	TLC - Crazy Sexy Cool LaFace/BMG-73008-26009 (comp 85)-N	38	41	6	STRAWBERRY GIRL	Jay Semko - Mouse Iron Music-77876-51004 (pro single)-N	58	48	15	I'LL BE THERE FOR YOU	The Rembrandts - Theme From The Friends EastWest/America-61752 (comp 247)-P
19	11	12	THIS TIME	Curtis Stigers - Time Was Arista-07822-18715 (comp 86)-N	39	42	4	YOU FEEL THE SAME WAY TOO	The Rankin Family - Endless Seasons EMI-852348 (pro single)-F	59	56	14	LONG WAY TO GO	John Bottomley - BlackBerry RCA-74321-25264 (CD track)-N
20	20	13	UNLOVED	Jann Arden w/Jackson Browne - Living Under Ju A&M-314 540 248 (pro single)-Q	40	43	4	GUNS AND GOD	Lawrence Gowan - The Good Catches Up Select -no number (pro single)	60	49	15	LOVE IS ALL I'M LOOKING FOR	Julie Masse - Circle Of One Surge/Select-714 (pro single)



TW LW WO - SEPTEMBER 25, 1995

1	2	5	FAT BOY	Max-A Million Zoo Ent.-N	11	17	3	I WISH	Skee-Lo Attic-J	21	30	2	PANINARO 95	Pet Shop Boys Capitol-F
2	1	9	SCATMAN	Scatman John RCA-N	12	19	3	RIGHT TYPE OF MOOD	Herbie Ariola-N	22	NEW		I WANNA B WITH U	Fun Factory Attic-J
3	7	4	MIRACLES	Cartouche Numuzik-Q	13	8	7	BOOMBASTIC	Shaggy Virgin Records-F	23	15	16	IN MY DREAMS	Darkness Attic
4	10	6	COME AND GET YOUR LOVE	Real McCoy BMG-N	14	20	3	PULL UP TO THE BUMPER	Patra Sony-H	24	26	2	PRIVATE FANTASY	Lia Numuzik-Q
5	5	9	COME WITH ME	Latino Bros. Noize/SPG	15	9	9	WATERFALLS	TLC La Face-N	25	NEW		LET IT RAIN	East 17 London-Q
6	11	4	I DREAM OF YOU TONIGHT	Taboo Sony-H	16	12	10	SEX IN THE STREETS	Pizzaman Radical/Quality	26	NEW		YOU ARE NOT ALONE	Michael Jackson Epic-H
7	16	3	FEEL THE GOODTIMES	Charlene Smith China-P	17	13	9	DIED IN YOUR ARMS	Intonation Ti Amo/Metro/Quality	27	24	8	YOU	Staxx Of Joy Sony-H
8	4	8	OYE COMO VA	Tito Puente Jr. TJSB/Koch Int.	18	18	6	MEGAMIX	Michael Jackson Epic-H	28	21	7	PRIDE OF AFRICA	Yaki-Da Mega Records-Q
9	3	6	MEMORIES	Netwerk Numuzik Polytel-Q	19	14	11	THINK OF YOU	Whigfield Quality	29	22	20	MACARENA featuring Wil Veloz	Los Del Mar Quality
10	6	9	BE MY LOVER	La Bouche Ariola-N	20	29	2	MESSAGE IN THE BOTTLE	Dance Floor Virus Dance Pool-H	30	27	9	VOICES INSIDE MY HEAD	The Police A&M-P



**CITATIONS continued from page 19****INDEPENDENT RECORD COMPANY**

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PHIL KALLSEN

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 RPM  
 6 Brentcliffe Road,  
 Toronto, ON,  
 M4G 3Y2.
**CONTINUITY POSITION**

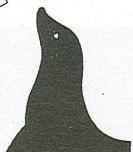
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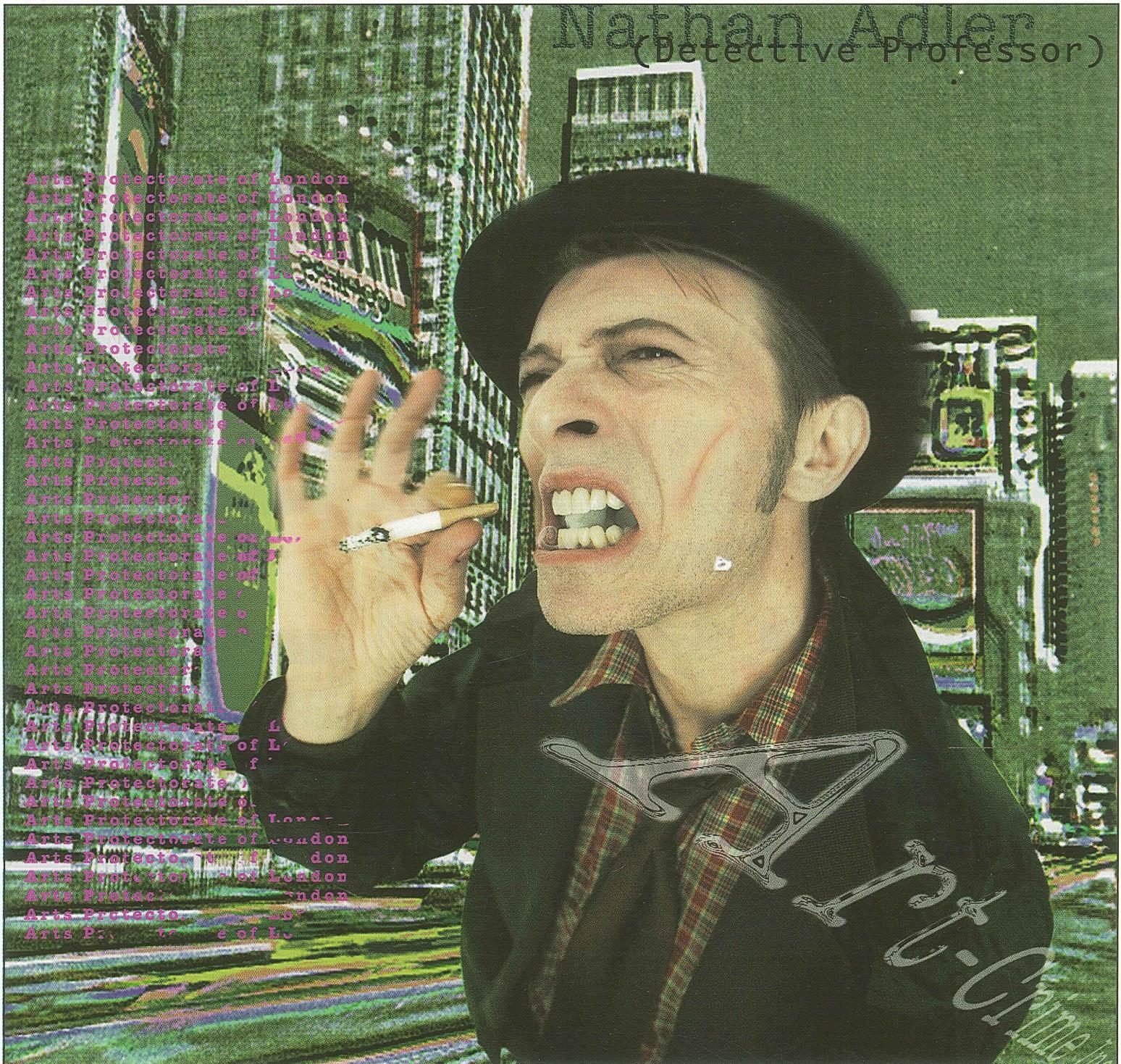
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