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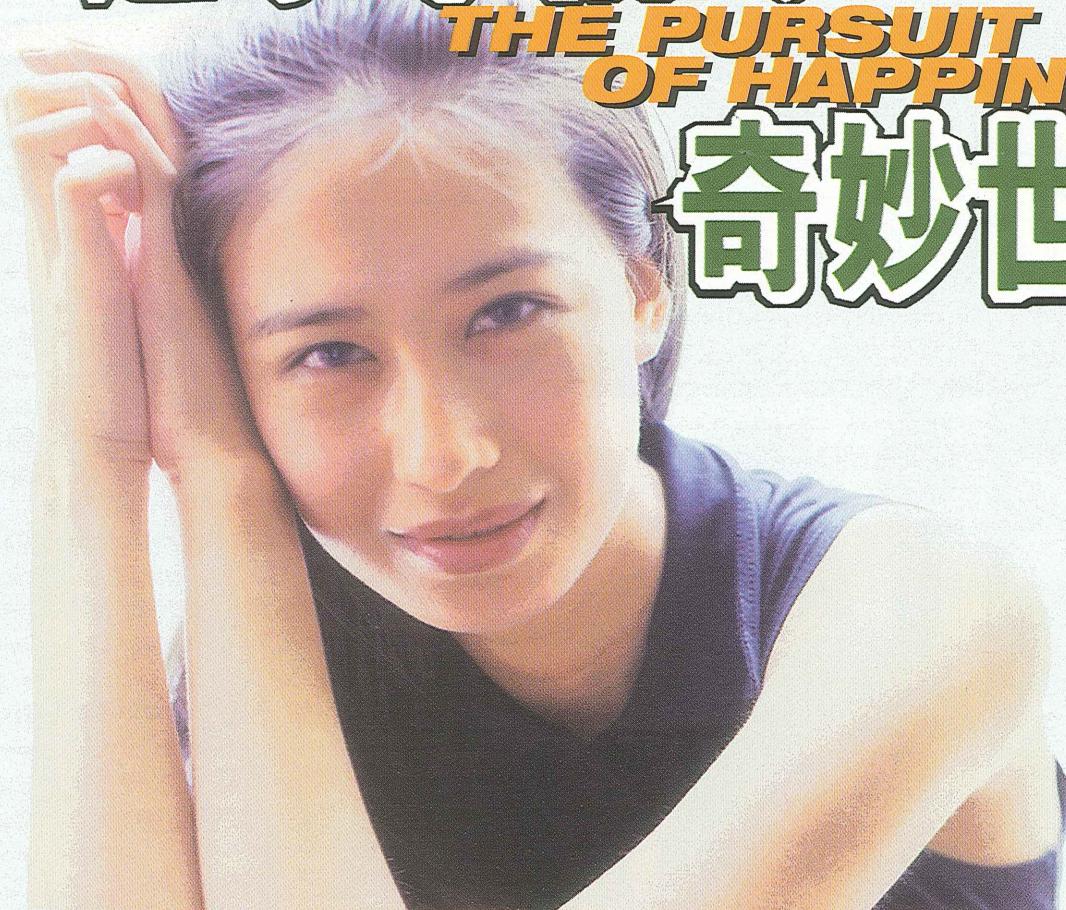
THE WONDERFUL WORLD OF...

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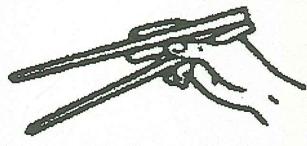
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FACTOR announces revision in distribution criteria

In a move to keep a tighter rein on funding, FACTOR's Board of Directors recently announced a revision in their criteria for newly recognized distributors that will be effective for the current fiscal year (April 1, 1996 - March 31, 1997.)

Executive Director Heather Ostertag explains that when a distributor becomes newly recognized by FACTOR, they will be monitored for a period of one year "to try and ensure that they (distributors) are taking on projects that they truly believe in and not just taking on new projects and hoping for the best."

Juliette Powell to host Electric Circus

Former MusiquePlus VJ and host of Bouge de la Juliette Powell has been signed on as a VJ and new host of Electric Circus, MuchMusic's premiere signature dance show. The deal was inked last Thursday September 5th and will see the debut of the new VJ on the Friday September 13th edition of the show, to be aired a day later.

Powell began her entertainment career by working as press liaison for such prestigious companies as Revlon, Bulova, and GM which allowed her to work in places as geographically diverse as Tokyo, Paris and New York. She was the winner of the Miss Canada pageant in 1989 and was the first woman of mixed heritage to wear the crown. Powell replaces Monika Doel, who recently left the station, as host of Electric Circus.

PGS submits 3 point marketing initiative

Ending a period of speculation and rumour regarding across the board price increase, Polygram Group Sales (PGS) has announced they will undertake a three point marketing initiative effective Wednesday September 25, 1996. The initiative will in fact increase pricing on their product from a \$13.53 base price to \$14.85 as a result of consolidating two price points in the catalogue. It will also reduce 98 full price titles to mid price and thirdly, it aims to launch an Artist Development Series which will feature a low base price, marketing tools to support the series and an ongoing 5% sales programme for all accounts.

"The initiative marks an ongoing effort to consolidate product price codes, strengthen our Mid Price catalogue and provide the necessary tools to

This change, she explains, came about due to problems experienced in the past. "In the past, somebody could get recognition from FACTOR and then, before we know it, they have 20 projects they're distributing and we really don't know what their track record is like."

HMV makes tracks in Cambridge, Ontario, Thunder Bay

Canada's largest retail outlet continues expansion with a September 18 opening in the Cambridge Centre, Cambridge, Ontario, bringing the total number of HMV stores in Canada to 88. The opening is on the heels of the August 14 inauguration of the chain in Thunder Bay's Intercity Shopping Centre.

The Cambridge store is to follow in the footsteps of its sister outlets, providing an exhaustive selection of music and musical formats, imports and video and a line of audio and visual accessories. The 3,500 square foot store will also feature an independent music section for new artists to sell their music on consignment. The "international design" of the store will include a 100-CD listening station, three 5-CD listening stations, a single CD listening station and two counter music samplers.

HMV has a purported 20% share of the Canadian market with annual sales of \$225 million since the first Canadian HMV store opened in 1987.

our Retail Partners to help us develop New Artists,

" stated a PGS press release issued to the trade last Monday.

The base price increase represents approximately 25% of the catalogue and will not effect Jazz and Classics, or PolyTel titles in this price category. All current Volume Discounts are to remain in effect.

Among the 98 key titles to be reduced are U2, Sting, Bob Marley, Stevie Wonder, Barry White, Extreme, Joe Cocker, Johnny Gill, Marvin Gaye, PM Dawn and Robert Palmer.

The Artist development Series will allow pop labels to designate artists who will fall into the special price category, the base price of which has been moved to \$12.50.

"Now, when a distributor is recognized, they are limited to a maximum of three FACTOR loans and three FACTOR video grants in their first year," explains Ostertag. After a year of monitoring, the Board of Directors will then review the distributor's performance and make a decision regarding the level of support FACTOR will continue to provide. "We want to make sure that they're solid and are doing all the things they undertake to do."

Lewis and Gulka named in NewMusic shuffle

In further shuffling at MuchMusic, it was announced last Monday that Avi Lewis is to host the station's long running flagship program The NewMusic. Larissa Gulka will be taking over as videographer for the show.

Lewis' tenure with Citytv dates seven years and has seen him in the capacities of newswriter and reporter before joining MuchMusic and The NewMusic in 1993. Once there, he busied himself hosting TooMuchForMuch and embarking on a lengthy stint as one of MuchMusic's featured interviewers.

Gulka's presence at the station began five years ago as a production assistant on FAX. For the past two years she uncovered raves and underground culture as a videographer for the show.

Jennifer Morton and Kim Clarke Champness will continue in their roles as featured contributors.

Holly Cole to release enhanced CD

Alert Music has announced they will be releasing an enhanced CD set for their feature artist Holly Cole, scheduled for wide release on October 29. It Happened One Night will encompass selections from three of Cole's previous Canadian releases; 1991's Blame It On My Youth, 1993's Don't Smoke In Bed and her acclaimed 1995 collection of Tom Waits interpretations titled Temptation.

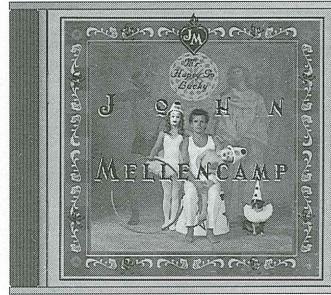
The contemporary jazz/pop artist has chosen live material from a single concert in Montreal on June 28, 1995 at the St. Denis Theatre to render the audio portion of the CD. A multimedia track will accompany the audio as a springboard to create an interactive backdrop to the performance and will include four full length live performances, plus original videos for Calling You and I Can See You Clearly Now, two of Cole's popular singles.

NO. 1 ALBUM



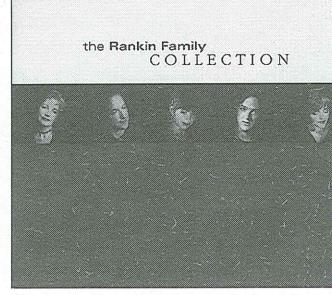
NEW EDITION
Home Again
MCA - 11480-N

NO. 1 HIT



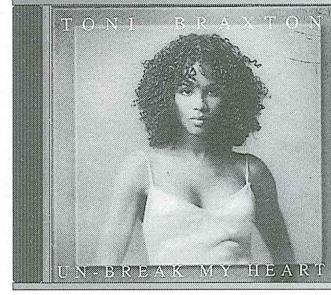
KEY WEST INTERMEZZO
John Mellencamp
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ALBUM PICK



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HIT PICK



UN-BREAK MY HEART
Toni Braxton
LaFace

WALT SAYS . . . !

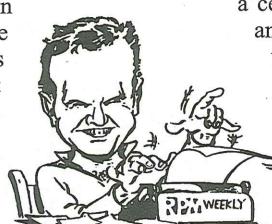
The time has come!!! We've been pretty lucky in the business over these past few years. The industry has stayed pretty intact. Well, come next year, we're going to shedding a few tears, or at least feel a sense of loss. It's only a rumour, mind you, but the talk is that GL, one of the rare gentle people in this business, is going to retire, most likely in the first quarter. This will be followed by another giant in the industry, who wants to leave room for someone younger to enjoy the life at the top. A couple of other legends, might also do the soft-shoe out of the industry. This is kind of stretching it but SS, who likes to work under pressure, but who has never experienced a demoralizing era like this ever, EVER before, just might opt for semi-retirement. And then there's KP, who said he would never quit. Well, like they say, in this business, you should never say NEVER. And, there's one other dinosaur of the business, but this one's too close, so I'll bite my computer chip and say enuff's enuff. (EC: *Don't you mean it's too close to HOME???*)

Paul Brandt made History!!! All that audio and video goings-on at the opening of the country music awards last week was great television. It sure kept my attention, and it brought more attention to Paul Brandt who was singing *My Heart Has A History*, his first hit, which was #1 on the Country 100 on April 29 of this year. The song's history, the award show is history, maybe even the technicians are history, but Paul Brandt has survived for another kick at the can. (EC: *It'll be more than one!!!*)

Those Rankins are good!!! With so much music coming through here, a lot of the good and great stuff is sometimes missed. I had a chance one night last week to sit on the beach in front of my home and listen to the Collections, the latest release from The Rankin Family. And that's when I realized I had never really listened to them properly, particularly *Fare Thee Well Love*. This is a grabber. What an emotional trip. Add a bagpipe and it could replace *Amazing Grace*. The CD has become a keepsake. (EC: *That's real friendship!!!*)

We don't do birthdays!!! Last week, the day after the Festival of Festival circus left town, a bunch of radio and record company guys got together at the Rosewater Club to send Q107's affable, sometimes music director, sometimes assistant program director and sometimes on-air personality, Joey Vendetta, into the world of the '30s-plus. Yes, he's 31, or that's what he admits to. Anyway, no Joey Vendetta party would be complete without a star, and who comes walking in, but Billy Corgan, lead singer of the Smashing Pumpkins. He hung around, knocked back a few, maybe even did a little whatever, but what a nice gesture. (EC: *They remember, Joey the kingmaker!!!*)

Going! Going! GONE! The most memorable launch party at the Ultrasound for me was the Loggerhead party for Nicholson, which wasn't too many weeks ago. They cleaned the dump up so that it looked not too bad; white tablecloths, real food, and Moosehead beer, which adds class to any beer and/or wine party. They even hid the dirty windows behind black gauze, which gave the place



with Elvira Capreese

a certain air (EC: *That's going too far!!!*), and the help looked neat and scrubbed in white shirts and all. Well! It's all over.

The landlord padlocked the place. No need to go into detail. It's gone, and there's a bunch of industry people crying in their beer over it. What is it about these sleeve joints with their surly door gorillas, servers and bartenders that attracts the industry? Name one hot-shot band or artist that

grabbed the brass ring from playing one of these gross pits? (EC: *Give me a week on that one!!!*)

Initials to keep an eye on!!! Well, IH just might get his rewards yet. It was rumoured that he might succeed PA, and his name has popped up from time to time, always on the executive level. Rumour has it that he is in the lead, as a matter of fact, he's the only one being considered, to head up a Canadian-owned, American-based huge conglomerate. Can't even tell you what they specialize in, because you'd know right off. Let's wait for the official release. (EC: *Hmmmm, IH, speciality conglomerate. It can only be . . . wait for the official notice!!!*)

A crazy bunch of guys!!! Al Dubin invited me to a meeting of The Sons Of The Desert over at the Granite Brewery last week, and I was so knocked out, I joined the club. These guys are wackos who have a love-on for Laurel & Hardy, who I remember as fat and skinny. And it's not just in Toronto. These guys have tents all over the world. Anyway, after knocking back a few ales and pigging out on the biggest pile of fish & chips I'd ever seen, we got into the minutes, or was it seconds, of the past get-together. Then we saw some of the funniest film footage on Laurel & Hardy imaginable. The place was rocking with laughter all night. The Sun's John Downie and Gary Dunford were killing themselves. If you want a good laugh, call Dubin about joining the club. It only costs 20 bucks, but it's well worth it. By the way, Laurel & Hardy were legend and, they were inseparable. Laurel survived Hardy, and he was at his bedside when the big guy passed away, and he never again did a picture. (EC: *That's real friendship!!!*)

Joanne the filmmaker!!! It doesn't seem that long ago when I first met Joanne Smale, who was doing pretty good on the club scene in London. Remember the Smale Club? Anyway, besides being one of the busiest publicists in the entertainment business, Joanne has made her move into the world of film making. She's one of the producers of *The Un-Canadians*. No, it's not about Bryan Adams, it's a documentary on "blacklisting", like the McCarthy thing that went on down in the good old USofA. Only this was Cancon. Joanne's film made its world premiere at the Montreal World Film Festival this past August, and she's having a private screening for friends and whatever in the next couple of weeks. From the reviews I've read already, this film packs a real punch and shows the horsemen at their worst. (EC: *It's a Disney film???*)

A prince of a guy!!! It was nice to see Paul Molitor reach his 3000th hit. It was only a few weeks ago when I had the pleasure of having drinks with him and his wife Linda and Chuck Knoblauch and his wife Lisa in one of Toronto's upscale

restaurants. So, it was a great thrill to watch Paul become even more of a legend of baseball. He has to be one of the nicest individuals I've ever met. Before he left Toronto for the Twins, he dropped by the office and had his picture taken with the RPM staffers and impressed everyone. Another highlight that was nearly overlooked by his 3000 hits, was the fact that Knoblauch scored his 1000th hit in the second inning of the same game. The two are close friends (EC: *And a year ago, you knew nothing about baseball and cared even less!!!*) Paul Molitor changed that.

Country music award revellers

1. Mercury/Polydor's Doug Chappell, CISS-FM's Cliff Dumas and Duane Steele.
2. The Farmer's Daughters with RPM's Sean LaRose.
3. The Cockrum Sisters, Lorraine, Laura, Bonnie and Carol, with Randall Prescott and Jim Witter.
4. Randall Prescott and Jimmy Rankin with Stephanie Beaumont.
5. Terri Clark and Sean LaRose.
6. Country music award host Paul Gross and Linette Dynes.
7. RPM's Stan Klees with Farmer's Daughter.
8. The Neilsons and Terri Clark.

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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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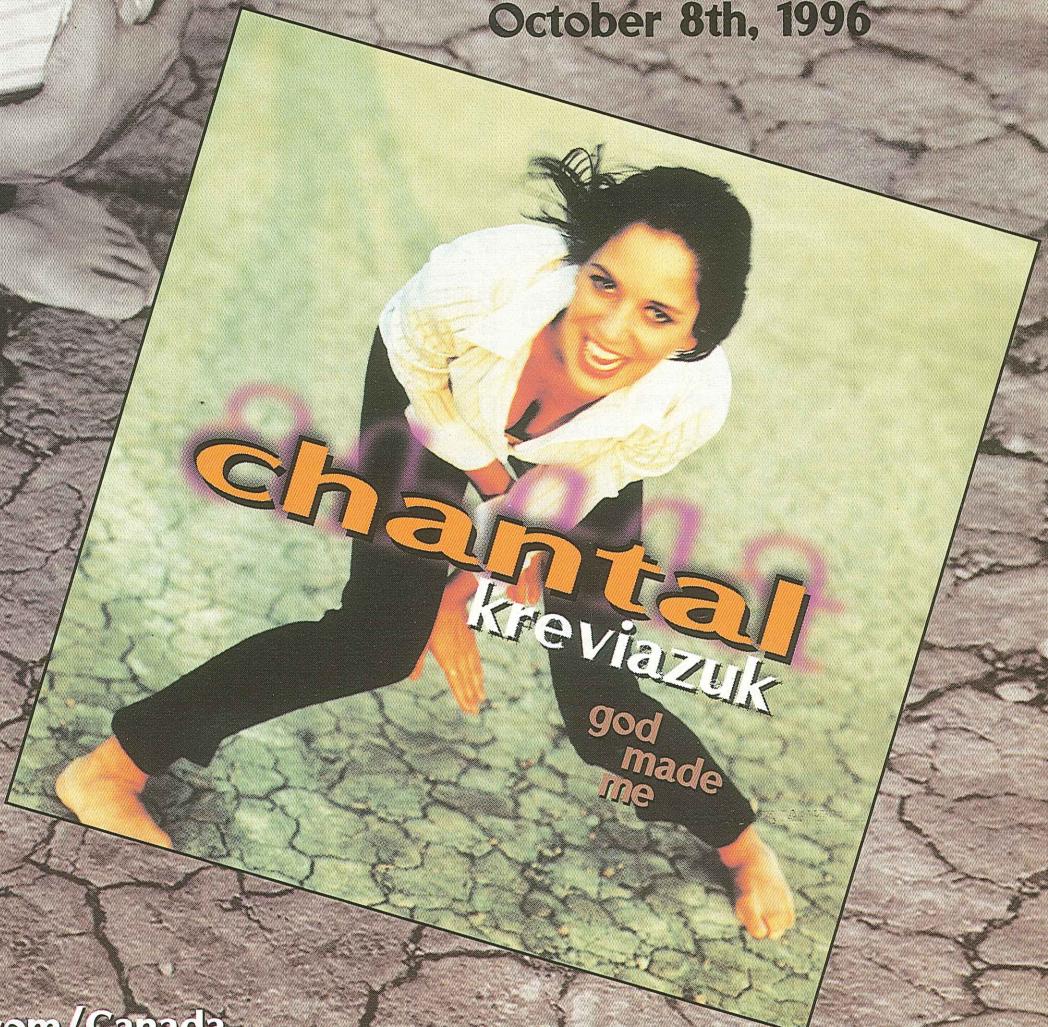
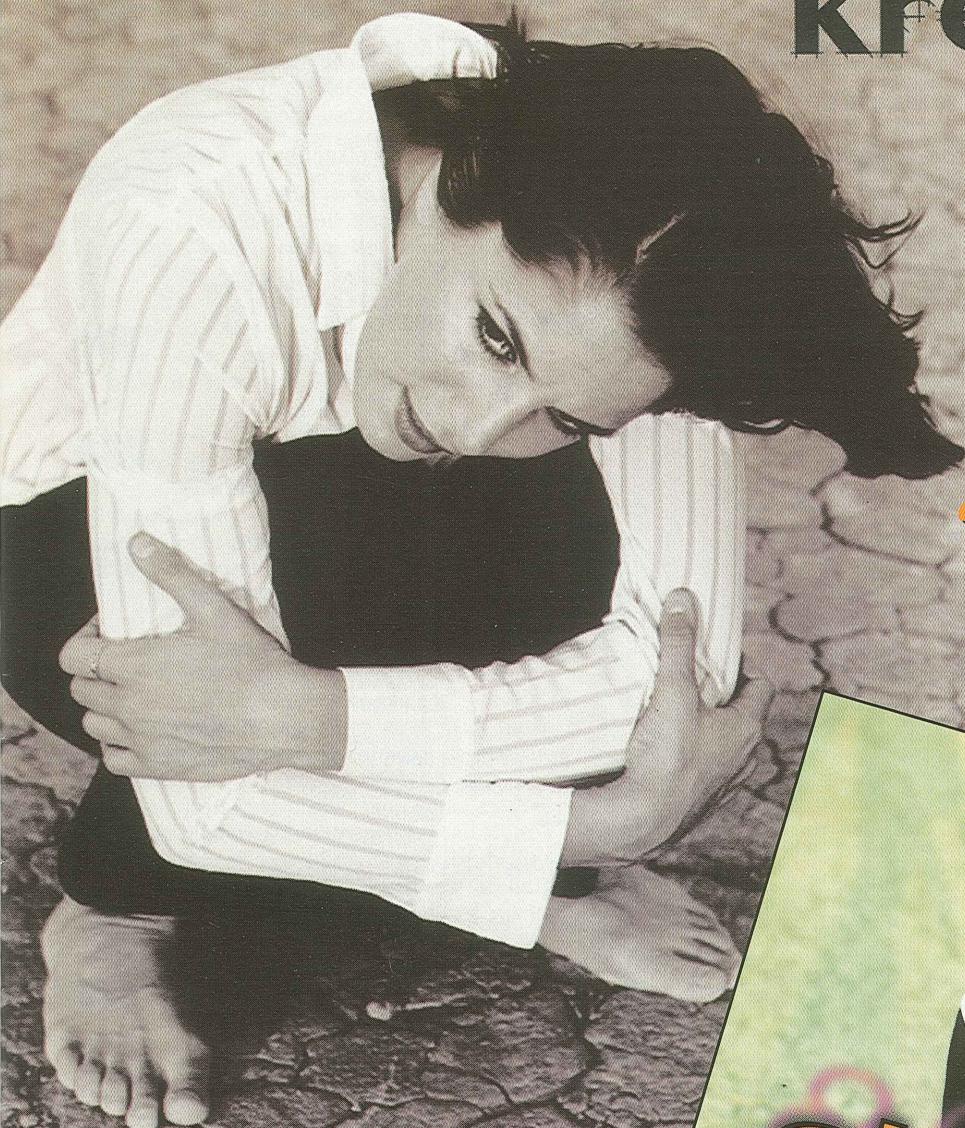
"God Made Me"

at radio w/o
September 23rd, 1996

from the forthcoming
album

**"Under These Rocks
and Stones"**

in store
October 8th, 1996



Dalbello: Across territories of dark emotion

Toronto visionary returns from nine year hiatus

by Rod Gudino

There are few bona fide innovators in the music industry. Among all of the producers, writers, lyricists and musicians, originality is too often compromised with clever imitation. And little wonder; the sheer bulk of the material that infiltrates the market on any given week is considerable to say the least. To find an authentic original is as difficult as extracting a teardrop from the ocean, but it has been done.

In the case of Lisa Dalbello, it is a process made less miraculous because of the seeming ease and regularity with which she has accomplished it. A brilliant, overlooked, much sought after songwriter with a resume as varied as the day is long, Dalbello has done it all. From her early stints helping out a young pockmarked faced kid by the name of Bryan Adams to lending vocal haunts for one of Alice Cooper's nightmares, Dalbello's curriculum causally vitae cites names as diverse as Alex Lifeson, Patti Labelle, Heart, John Taylor, Queensryche, Thinkman, Mia Gundersen and The Fixx.

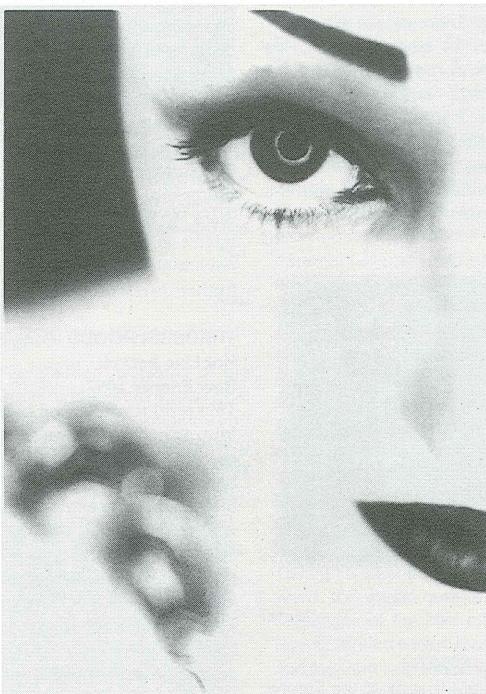
The reason? Fellow artists and record execs recognized early on that Dalbello's uncanniness and unpredictability as an artist were highly prized qualities within the community. But their eagerness in acquiring her positively unique vocal skills to further their own ends eventually constrained her into the nebulous realm of a 'for-hire' artist. The original albums that came out over that time; 1984's *Whomanfoursays* and *She* some three years later, were both released to high critical acclaim, though their public impact was muted.

Still, Dalbello made her mark with those albums that few artists can duplicate as quickly. The music's vocabulary was one of experimentalism and chaos; music that evoked thunder and lightning in one sentence and all of a sudden fell into an immediate calm. That duality, long after explored by the singer, was the only element that consistently threaded her works together - that and a remarkable voice.

Then turbulence seemed to break out of its creative element and follow the singer into her material career. In an unexpected decision (made more surprising still because she did not formally announce it), Dalbello chose to discontinue her career as an original artist and concentrate on studio work for other people's projects.

That the album announcing her return is titled *Whore* might give rise to some hasty conclusions regarding that decision, but the singer insists that is not the case. The music, now as always, are drawn from and refer to a deeply personal place.

"I really think it was only when I finished the song that I first realized that what it may be saying to me and what I may be inevitably saying to myself," she says. "And in the attempt [in the past] to be perceived as someone I wasn't, I submerged crucial parts of myself and sold myself short by doing that. And in doing so, in that act, I did become a whore; it was a reflection of my lack of self-worth.



"The word whore is not a noun, I'm not saying it's about a prostitute or that I am a prostitute; I am not calling myself a whore or anybody else a whore. It is a verb as in to whore one's ethical core, as in to prostitute one's ethics, to cross that line that we all draw and say this is what we are. The moment that we step over it is the moment that we've said we're worth less because we wanted someone else to tell us how much we were worth."

Whore, just out, marks the culmination of a career dating thirteen years with extended stopovers all over the globe and settling, for a time, in the City of Angels. For the release, the artist signed to EMI Europe (adding to a list of signings which include MCA and EMI in LA), but even so there was a concentrated effort to make the album as Canadian as circumstances would allow.

"My return to Toronto from LA was the result of finally coming to the conclusion, based on these three songs that had already been written, that there was an emotional opening up," she says. The songs, by the way, were *Yippie*, *Eleven* and *The Revenge Of Sleeping Beauty*, all of which insinuated a heavier, darker approach that marked virgin terrain for the elastic singer songwriter.

"I really loved where we were going with these songs and I was really learning a lot about myself that there was absolutely no way that I would be able to continue to do that in a city like LA, which

almost promoted isolation or shutting down," she says. "To survive in those four years of flood, riots, fire, earthquake, the car chases, whatever, a lot of social unrest, a lot of chaos that surrounded everybody, I thought the logical conclusion was home. And home is Toronto."

Home too is where the family is. And that has been the single most important aspect about the new album, as it stands as the first collaborative effort between the music veteran and her younger brother Stefano. The story is an incidental and whimsical one:

"Fairly soon after I had started to accumulate equipment and I started definitely making music for a living, Stefano could pick up an instrument in my studio and pretty much figure out how to play it and express himself on it. It came pretty natural to him, but I don't remember Stefano ever saying he was doing it or exploring it because he wanted to write songs. I do remember him being really involved with sound design, with rhythm. It wasn't until he came to visit me in Los Angeles in the middle of 1994, not long after the earthquake [that I heard his music].

"While I was down there he played me a piece of music and I said 'well who wrote that, it's amazing.' And he said, 'well, I wrote that.' I said, 'you wrote that? You're a songwriter now!' 'No I'm not!' 'Yes you are!' 'I just wanted you to tell me what you think I should do.' 'Well, the only thing I'm going to ask of you is to let me be part of it.' So that it really is what happened, that is what sparked my re-interest in wanting to explore music on behalf of myself."

Not the least surprised was Dalbello herself, who became immediately engrossed in the creative possibilities proposed by her brother's musical ideas. The influences, which are more along a lighter Nine Inch Nails or a darker more introspective Garbage, provided both with the necessary palate with which to truly explore different sounds.

"It was amazing because I would never have expected that Stefano had evolved so much as a writer who had melodic sensibilities, who understood song structure and whose melodies were conjuring up such strong emotions," says Dalbello. "The first melody I heard was what ended up to be the chorus of the song that was called *The Revenge Of Sleeping Beauty*. And it was definite middle eastern, it was an expression of that scale. What really pulled me towards it was the melancholy, the darkness, the passion about it. And that's what pulled me towards thinking that there was a possibility that there was territory that I hadn't worked in before and here it was - I had an invitation to do it together with Stefano."

The union came at an opportune time, when Dalbello's name retained enough influence to be recognized and welcomed again. The daring singer entertains few pretensions about the albums' success, however, and she knows that the album's strange musical vistas might run afright of conservative radio programming.

"My job is done," she says. "All I have to know is that I have written the album from an honest place and that at least the public be given access to it to make a decision on their own behalf. I have to hope that where radio is today, they will not underestimate the intelligence of their audience and that in fact they will say 'alright, we'll let you decide, give us the feedback.' So I have to put it out there and allow it to happen as it may."

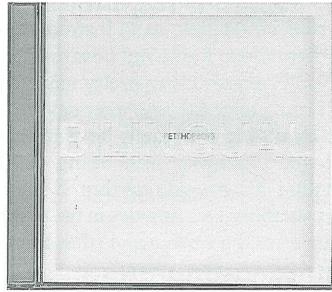
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New Releases

**PET SHOP BOYS**

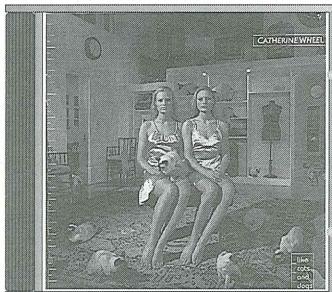
Bilingual

Parlophone 53102-Q

While certain forms of modern rock have had, in some instances, an exclusive North American clout, it has always been known that dance has unremittingly maintained a strong international appeal. For that reason especially Pet Shop Boys ought to be commended for thinking of the obvious, namely, a dance record with equal English and Spanish speaking parts. Yup, the Bilingual referred to by the title is not only in name, but alludes to a serious attempt to make a record in two languages. Pet Shop Boys remain a synth-driven disco outfit with crossover potential but a release like this will stave off the recycling which will inevitably start happening at some point. A strong release with definite adult contemporary pull (It Always Comes As A Surprise) while maintaining the strong dance tracks (Discoteca, Single, Electricity, Red Letter Day). Radio has chosen a cool medium and gone with Before, the first single off the album which is already getting some charting action. Follow-ups in the same vein include To Step Aside and Metamorphosis. There is always the fear that the format's tin quality will give it little staying power but Pet Shop Boys have made a career shattering the myth, little doubt their newest will continue that legacy.

-Dance

-RG

**KING DIAMOND**

The Graveyard

Metal Blade/Attic 50587-J

The man who swore that all of the Satanic overtones in heavy metal were no joke returns with a new macabre opera with the twin themes of death and lunacy. The combination has found root with fans of heavy metal and devil worship with a penchant for heady concept albums that succeed more on a lyrical than musical level. King Diamond has changed very little as far as the latter is concerned, staying the left hand path of Slayer and Venom while enjoying the advantage of some uncanny vocal characterizations. One of the big acts of Metal Blade Records, Diamond is expected to make up for his limited musical vision with a strong draw at retail for The Graveyard. A close to Hallowe'en release and the promise of a tour will cause expectations to be approached if not met, though how long Diamond will be able to keep up this bub without even slight fluctuations might be a question worth pondering. Strong production values and a slick package will help the sales though not as much as a CD-ROM addendum which would have been the logical move for a release like this.

-Metal

-RG

CATHERINE WHEEL

Like Cats And Dogs

Mercury 314 532 456-Q

England's Catherine Wheel made their third entrance with last year's big budget big venue rock album that broke them big in the Americas. The irony was that Happy Days

-Alternative

SCARED WEIRD LITTLE GUYS -Pop/Folk

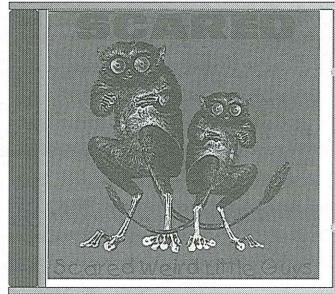
Scared

Zoe Stoltz Productions SWLG0002

This Australian duo of comedic purpose has found a strong receptive audience in Canada during some 60 gigs across the country. John Flemming and Rusty Berther originated and operate out of Australia (they have also

(and to a lesser extent Chrome before it) pretty much severed their far right alternative stance from their cooky cutter days. Like Cats And Dogs aims to reclaim some of that lost territory and re-emphasise the material that inspired them prior to the huge success of Crank and last year's top ten MuchMusic hit Waydown. The interest in sleepy Pink Floyd type tunes that of late only jokingly made their presence known (ie. Eat My Dust You Insensitive Fuck). An interesting cover of Wish You Were Here is the obvious mention though a good half of these songs including Cars, Girl Stand Still and Saccharine rarely see the wild drum kick that gave most of their popular tracks horsepower. The softening is as effective as it is welcome, however, and will cause North American audiences and industry folk to take a second look. We think Like Cats and Dogs has the goods to give English alternative a new style of expression and to take singles like Tongue Twisted, Heal 2 and High Heels to radio and keep them there. Mercury have kept these guys very busy over here on promo and concert runs, compilation appearances and a lot of hype over their material and undoubtedly they have plans to double their efforts with this release. The product is certainly deserving of it.

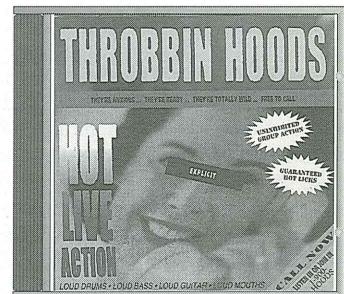
-RG



opened shop in Canada to handle affairs here), though they mine the newspapers of the world for laughs with international appeal. The Scared Weird Little Guys are not so weird as clever (there's a track called UNILBOKNLA which translated to You And I Will Be OK In LA - get it?) and not so scared as innovative, changing styles as easily as they change accents. The strength of the material is undoubtedly live on the floor, making this release more of a promotional vehicle. But with an performance that has garnered them awards as Best Variety Act '96 (Canada) and Best Comedy Act '96 (USA), the future looks promising. A publishing deal with Polygram/Black Pig is indicative that while the industry hasn't accepted them with open arms, nevertheless they are keeping an eye out for further developments.

-RG

the worst punk rock available. A sturdy hold on chunky riffs and tight delivery despite an inflection of speed and tobacco rolled sarcasm make Hot Live Action a punk rock album with some serious musical muscle. Witty enough to keep itself afloat on the sea of noise and crazy enough to blow it all for the sheer fuck of it, the Hoods command and retain a degree of respect. If nothing else, they have proven here that their philosophy of getting in a band, getting good and getting better has serviced them generously. Strong hard-core culture and campus potential will be maintained with this move in the right direction from their previous Ambush. NB: Hidden tracks where phone sex gag is pushed for all it's worth work well. -RG

**NEUROTIC OUTSIDERS** - Rock

Neurotic Outsiders

Maverick 15536-P

In terms of supergroups, this is definitely a combination that nobody would have expected 10 years ago. Formed when they started jamming together at Johnny Depp's now infamous ViperRoom in Hollywood, these former members of Duran Duran, the Sex Pistols and Guns 'N' Roses have put together 12 tracks of some high energy rock & roll (with a few power ballads thrown in for good measure.) Produced by Jerry Harrison (of Talking Heads fame), this is an album with a unique sound, to say the least. Several of the songs deal with today's popular love gone to hell theme; Nasty, Wrong and Jerk (not to be confused

ALBUM PICK

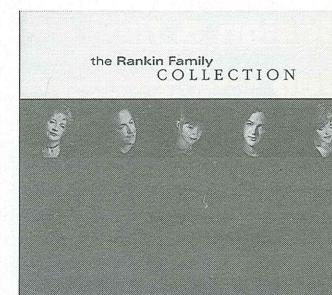
THE RANKIN FAMILY

The Rankin Family Collection

EMI 52969-F

It is a refreshing surprise to see that the Rankins have finally broken into the big time as one of Canada's strongest east coast offerings. The past two years have been exceptional for the group, making several appearances on television, and sweeping up a few Junos and Canadian Country Music awards while they were at it. The justice in the story is the great music that has come from this family, without the aid of wailing guitars, x-rated lyrics or computer enhancement. The Rankins have always gone the way of pure music done traditional and done right. As a celebration of that work and of the band's many accomplishments, EMI Canada have settled on a 'best of' compilation with a couple of well placed hooks. Aside from the hits (which include Fare Thee Well Love to Orangedale Whistle and You Feel The Same Way Too), there are a few new leftover tracks from the Endless Seasons sessions and, of course, an interactive CD portion. Biography, discography, music video clips, new live footage soundbites from all five releases and Gaelic/English translations for some of the Rankin's most popular traditional songs will give the package a lot of weight at retail. A timely release. Produced by Chad Irschik, John Jennings and The Rankins.

-Folk

the Rankin Family
COLLECTION

-RG

RPM



with the current Kim Stockwood single, although the lyrics are in the same vein) convey these sentiments effectively. While Jones, Sorum and McKagan all take a turn on vocals, John Taylor's Bowie-esque voice works especially nice on the power ballad Better Way (which, written by Taylor and Steve Jones, is not what you would expect Duran Duran meets the Sex Pistols to sound like.) With the first single, Angelina, already receiving quite a bit of air play, the success of this album may make the Neurotic Outsiders a permanent arrangement. -LT



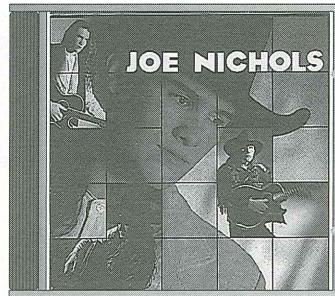
MONTELL JORDAN - R&B
More...

DefJam 314533191-Q
Get out your incense, wine and candles, and get ready for More...Montell Jordan's latest release. With a voice like warm honey, Jordan works his seductive magic with 13 new, sure-to-be, R&B classics. Produced by Jordan, James Earl Jones and Derrick "D-Man" McElveen, this offering is sure to equal, if not surpass, sales of last year's *This Is How We Do It*. Jordan seems to have grown past the party atmosphere feel of his debut album and has put forth a more reflective collection of sexy, soulful ballads and up-tempo grooves. His lyrics effectively set him apart from most in his peer group by dealing with love and relationships in a mature manner rather than with a misogynistic attitude. One track, *Never Alone*, actually addresses men and tells them to make the extra effort in their relationships...or someone else will. I Like, a single released from the successful *Nutty Professor* soundtrack, features a melodious collaboration with hip-hop pioneer Slick Rick, while *Devante Swing* (of Jodeci fame) helps out with another track, *What's On Tonight*. Jordan proves himself a versatile artist with his sophomore release. -LT

JACK GRUNSKY - Children's
Jumpin' Jack
BMG 74321-40092-N

Celebrated Canadian children's performer Jack Grunsky is sure to delight his numerous fans with this 20-song repertoire that includes Cuban, Brazilian, African, Quebecois, Mexican, Middle Eastern, Caribbean and New Orleans styles and arrangements. This is the award-winning artist's sixth release and it seems destined to garner as much attention as last year's

Juno-nominated Dream Catcher. In addition to production and writing duties, Grunsky also plays numerous instruments on this, sure-to-be, children's classic (the CD's main graphic is also taken from an original painting of his.) In addition to his Chigo Chigo band regulars, Manteca' Art Avalos, bassist Henry Heilig, drummer Lorne Nehring, Boss Bass trumpeter Arnie Chycoski, accordionist Tom Szczecinski, fiddler Oliver Schroer, harpist Deborah Auslander and the children of



(Of The Other), taken as the first single from his Intersound debut, is beginning to form a pattern of acceptance with country programmers, and is now making its way up the RPM Country 100. The song was written by Keith Follesé and Doug DeJoe, who also wrote *In Spite Of Myself*. Nichols was discovered by Shenandoah's Randy Edwards, who produced this album with Todd Wilkes and Lee Ogle. Edwards describes Nichols as "one of the best all-round performers", he's ever seen, and Intersound has spared "no expense" on his live shows, which are now underway, and which should bring this album home. Although the first single is key, it's only the door-opener. He's got a full house of great material here. His laid-back vocals reveal a unique raw energy that cuts to the ear immediately. He scores big with ballads, particularly with *I Hate The Way I Love You*, *Old Cheyenne* and *I'm Not That Kind Of Guy*. But don't overlook *Independent Girl*, which he co-wrote with Edwards -- an obvious left-fielder. A little touring up Canada way would capture this market quickly. -WG

Oakville's Abbey Lane School lend a helping hand on this charming collection. From the title track to Grunsky's version of *Iko Iko* (for which he has written new lyrics), this CD is one for anybody who has children who like music. -LT

THE BRAXTONS - R&B

So Many Ways

Atlantic 82875-P

Following in the talented footsteps of big sister Toni Braxton might seem a lofty goal to shoot for. But not for Trina, Towanda and Tamar - better known to there growing legions of fans as the Braxtons. Apparently there's no shortage of talent in this Georgia-

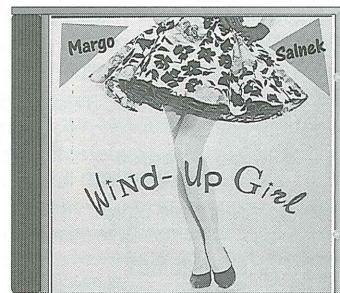


based family. The relatively young (18, 21 and 22) sisters show an incredible grace and sophistication with *So Many Ways*, their debut CD. The group's gospel influences can be heard in their rich three-part vocal harmonies. And their Motown influences can be heard in their up-tempo rendition of Diana Ross' *The Boss*. With an adult contemporary/R&B/pop style, the Braxtons also manage to breathe new life into the Klymaxx top-10 hit *I'd Still Say Yes*. The sultry debut single, the CD's title track, was produced by Jermaine Dupri and also appears on the soundtrack of the forthcoming movie *High School High*. With production help from "Tricky" Stewart, Sean "Sep" Hall, John Howcott, Emmanuel Officer, Donald K. Parks, "Little" Louie Vega, Kenny "Dope" Gonzalez of Masters At Work and Allen "AllStar" Gordon, the Braxtons are bound to burn up the charts right alongside big sister Toni. -LT

JOE NICHOLS - Country
Self-titled
Intersound-9197

The country youth brigade gets even stronger with this release from Joe Nichols, a 19-year old, part-Cherokee native of Rogers, Arkansas. Six Of One, Half A Dozen

Salnek is on the threshold of the newest trend, lounge music. Not that Salnek is restricted to this format, but it's a hook. This new trend is beginning to capture the attention of the 30-plus age group, which isn't too shabby when it comes to "disposable income". Salnek's treatment of Louis Jourdan's *Is You Is Or Is You Ain't My Baby*, sets the stage for an outpouring of delectable song material she wrote and co-wrote. This is the stuff that lights up



switchboards. A/C programmers, light and easy, will find Salnek made for any time of day. Exceptional tracks are *Corner Cafe*, *Waiting For You* and *Face Of A Clown*, all Salnek originals, and *Heart Knows No Colours*, which she co-wrote with Loui Pomanti. But don't overlook *Tuff Boy*, which she wrote with Peter Mann. Instrumental backing is exceptional; keyboardist Dave McMorrow, drummer Rick Gratton, bassist Lionel Williams and guitarist David Gray. Guest musicians also served to make the back-up more palatable; Colleen Allen on sax and flute, pedalsteel man Mike Holder and mouth harpist Carlos del Junco, plus vocal back-up by Maddie Willis and David Sereda. In-store play will attract customers. Recorded at producer Peter Moore's Beaconsfield Studios. -WG

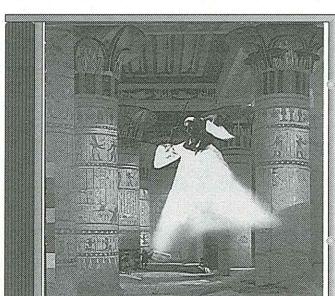
CMT Canada '96

- Country

Various Artists

BMG/EMI-74321-40603-F-N

A package of country entertainment that should create a high degree of interest at retail. Through the combined efforts of BMG Music Canada and EMI Music Canada, and as a salute to the re-launch of Country Music Television in Canada, several of country music's top names have been conveniently packaged here. These are the artists who have contributed greatly to the spreading of the word of New Country music. In fact, it's been estimated that more than 2.1 billion dollars was realized in country music sales in North America last year. This is the first of what should be a successful series of releases featuring the top names in country music. And these are their hits; *Heads Carolina, Tails California*, by JoDee Messina; *Lonestar's No News*; *Martina McBride's Wild Angels*; *Charlie Major's (I Do It) For The Money*; *Terri Clark's If I Were You*; *Clint Black's Summer's Comin'*; *The Rankin Family's You Feel The Same Way Too*; *Susan Aglukark's O Siem*; *Almost A Memory Now*, by Blackhawk; *Lisa Brokop's She Can't Save Him*; and *Alan Jackson's I'll Try*, and much more. Five great Canadian country stars, cleverly integrated with 11 of the best in country from south of the border. Lots of in-store material here, and an effective cover will attract customers if front-racked. The sales potential is pretty high, considering more than 5 million people watch CMT weekly. -WG



enjoyable. Among the instruments used are the rababah, suffara, arghul (Egyptian double clarinet), mizmar and tablah. We don't know all of them either, but appreciate the skill in playing them. One is reluctant to say that Charcoal Gypsies isn't for everyone since appreciation of music is universal, but we repeat our opinion that it's esoteric. -BW

MARGO SALNEK - Pop
Wind-Up Girl
Pelican-1404 (Select)

That cuties, teeny-weenies, vocal charm is the icing on the cake for this enchanting talent that goes much deeper. The vocal methodology is that of a seasoned performer, who knows where she is going. At a time when setting trends is the norm,



TW LW WO - SEPTEMBER 23, 1996

| | | | |
|----|-----|----|--|
| 1 | 2 | 5 | E-BOW THE LETTER R.E.M. - New Adventures In Hi-Fi Warner Bros. 46320 (promo CD)-P |
| 2 | 6 | 6 | ANOTHER SUNDAY Mother Earth - Scenery And Fish EMI 329199 (comp 16)-F |
| 3 | 3 | 8 | WHO YOU ARE Pearl Jam - No Code Epic 67500 (promo CD)-H |
| 4 | 4 | 11 | BURDEN IN MY HAND Soundgarden - Down On The Upside A&M 31454 0526 (promo CD)-Q |
| 5 | 1 | 9 | STANDING OUTSIDE... Primitive Radio Gods - Rocket Ergo/Columbia 67600 (comp 51)-H |
| 6 | 7 | 6 | KING OF NEW ORLEANS Better Than Ezra - Friction, Baby Elektra 61944-P |
| 7 | 11 | 3 | IF IT MAKES YOU HAPPY Sheryl Crow - Sheryl Crow A&M 314 540 587-Q |
| 8 | 5 | 9 | LIES TO ME 54.40 - Trusted By Millions Columbia 80231 (comp 52)-H |
| 9 | 8 | 10 | DOWN 311-311 Capricorn 42041 (comp 465)-Q |
| 10 | 10 | 8 | SOAKED Killyoys - Gimme Five WEA 13450 (comp 293)-P |
| 11 | 9 | 14 | GOLD DUST WOMAN Hole - The Crow: City Of Angels O.S.T. Miramax/Hollywood/AGM 62047 (promo CD)-Q |
| 12 | 14 | 4 | TEST FOR ECHO Rush - Test For Echo Anthem ANSD 1073-J |
| 13 | 12 | 16 | STUPID GIRL Garbage - Garbage Almo Sounds 80004-J |
| 14 | 13 | 7 | AIN'T MY BITCH Metallica - Load Elektra 61923 (comp 292)-P |
| 15 | 17 | 5 | PEOPLE OF THE SUN Rage Against The Machine - Evil Empire Epic 662990 (promo CD)-H |
| 16 | 23 | 3 | NOVOCAINA FOR THE SOUL Eels - Beautiful Freak DreamWorks 50001 (comp 13)-J |
| 17 | 22 | 4 | WHEN SHE WAS HAPPY Pluto - Pluto Virgin 36883-F |
| 18 | 16 | 14 | FREE TO DECIDE The Cranberries - To The Faithful Departed Island 314 524 234-Q |
| 19 | 15 | 14 | WAX ECSTATIC Sponge - Wax Ecstatic Columbia 67578 (promo CD)-H |
| 20 | 26 | 2 | LEAVE IT ALONE Moist - Creature EMI (promo CD)-F |
| 21 | 28 | 2 | ROLL WITH IT Oasis - (What's The Story) Morning Glory? Epic 67351-H |
| 22 | 18 | 7 | SHAME Stabbing Westward - Wither Blister Burn + Peel Columbia 66152-H |
| 23 | 19 | 11 | DON'T LOOK BACK IN ANGER Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H |
| 24 | NEW | | MUZZLE The Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F |
| 25 | 29 | 2 | THE ONE Tracy Bonham - The Burdens Of Being Upright Island 314 524 187-Q |
| 26 | 20 | 10 | I NEVER LIKED YOU Doughboys - Turn Me On A&M 314 540 576 (promo CD)-Q |
| 27 | 21 | 10 | GET UP Starkicker - Beach Music Epic 080237 (promo CD)-H |
| 28 | NEW | | WHAT I GOT Sublime - Sublime Geffen 11413 (comp 14)-J |
| 29 | NEW | | STINKFIST Tool - Aenima Zoo Ent. 17209 (promo CD)-N |
| 30 | 24 | 4 | HIGH FIVING MF Local H - As Good As Dead Island (comp 5)-Q |



A revealing study on the broadcast sector - by George Pollard

Radio announcer profile

(The following is a summary of the preliminary results of a study of radio announcers in Canada drawn from a paper by George Pollard and Peter Johansen. The paper was presented to the combined Popular Culture Association and American Culture Association Convention at the Riviera Hotel in Las Vegas, Nevada on March 23, 1996).

The social role of radio is satisfying listener needs. Announcers are the key to successful fulfillment of listener needs. Yet, little is known about the men and women who are the linchpins of radio's success.

To fill the knowledge gap, a national study was conducted to find out about the personal characteristics, perceptions and ideas of announcers. Questionnaires were sent to a random sample of full-time announcers throughout Canada. More than half (52%) of those who received a questionnaire completed and returned it. The 384 responses means that 19 out of 20 times, findings based on the whole sample will have a maximum error rate of +5%.

Announcers tend to be young, more educated males who have brief careers -- less than 10 years on average. The high turnover rate suggests a workforce of many apprentices and few journeymen. Most announcers leave the occupation before their knowledge and skills are fully developed and, hence, their ability to contribute to community and employer alike. This trend is also evident among radio newscasters.

Participation by women is increasing, but remains low -- about 20%. So, there are few viable on-air role models for women. The clear message is that it's more difficult for women than men to become successful announcers. Few women, as a result, decide to pursue announcing careers. A similar, but less widespread trend exists in the radio news workforce.

Middle-aged and older listeners also hear few of their own age group on radio.

This is remarkable, considering Canada's aging population. By 2001, half of all Canadians will be at least 36 years of age and more will be over 50 than under 20.

Most older Canadians will choose not to retire, and thus maintain their social roles and status into their '70s, '80s or beyond. They'll continue to spend as much as they do today, but on different products and services. They'll also use radio as they have in the past and want announcers to be friends, opinion leaders, role-models and confidants. But can an aging population bond with youthful announcers whose brief careers mean the process needs to be repeated every few years? More opportunities will emerge for older announcers to remain on-air and, perhaps, for many who left the occupation, to return. A similar, if less, acute situation exists in the radio news workforce.

Announcers report that radio stations are generally good places to work. Stations aren't seen as overly bureaucratic or concerned with enforcing rules. There's an acceptable level of involvement in decision making and enough freedom for announcers to do their jobs as they see fit. These findings contradict the occupational folklore that suggests strong management control makes radio stations difficult, often demoralizing, places to work.

Professionalism among announcers is high. Creativity, competence and effective application of that competence are most important. This suggests a strong sense of social responsibility exists among announcers. Also important are job security, earnings and an exciting job with a variety of duties, which may be expected among employees generally.

Interestingly, Francophone announcers without a professional education display the most professionalism. Whereas, Anglophone announcers with an announcing-related professional education,

POLLARD continued on page 19

Navigator fragrance and CD for the techno-hip man

Houbigant, a division of Renaissance Cosmetics, packed Toronto's Dotcom Cafe (Sept. 18) with techies, ravers and the press, for the launch of an interactive digital CD, and the perfumer's newest fragrance, carrying the same name.

The CD, a Canadian premiere, features tracks from some of the world's most popular TechnoRave bands, including New Order, Prodigy, Orbital, Goldie and more. The CD also includes an original mystery game designed specifically to support the launch of Navigator, which is available in cologne, cologne spray, after shave and clear deodorant stick.

The major music tie-in is with Sam the Record Man, whose stores from coast to coast are carrying the CD. As well, in cooperation with the Sam stores, MuchMusic and MusiquePlus will be

involved in what is described as "an unprecedented huge" nationwide contest. The lucky grand prize winners will win the chance to tour with their favorite band, anywhere in the world. Contest details are available on TV commercials, MuchMusic and MusiquePlus websites.

Margareth Konopacki, publicist for Parfums Houbigant, also points out that "for the true digiterati," Navigator has an internet site (chartyourcourse.com) "allowing young cybernauts to surf through all kinds of cool websites."

Konopacki goes on to explain that Navigator "is a natural choice for young men who like to walk off the beaten path, yet remain fully wired-in people. And this is precisely the feeling of the CD and the promotional concept we invited people to explore."

Media interest key to CMW success says Tompkins

by Rod Gudino

This year's Country Music Week and televised awards show finale set a few records for Canadian country. Firstly, the number of full paid registrants was unequalled in the history of the event, and secondly, the ratings for the show reached a number just shy of two million viewers.

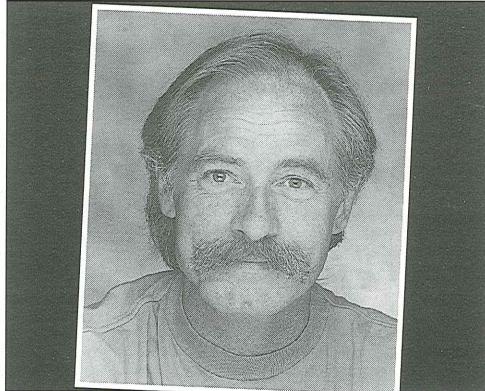
"We were all kind of talking that two million would be a real nice number," says CCMA President Tommy Tompkins, "it was just a goal that we set. But to go a million seven is the highest we ever had. I'm kind of glad that we didn't hit the two [million viewer mark] because when you hit two you know there is only one way to go from there and, nine times out of ten, it's down. But I still believe that with a million seven we have room to go even bigger."

Though Tompkins believes that the huge figures were due to an improvement in talent and an unprecedented number of artists at the show, he cites the event's critical success with having to do with its acceptance by a previously uninterested media.

"The media was extremely positive this year in absolutely every single area; leading up to it, during it and all that; it just helped enormously," he says. "The positiveness of it just fed throughout the ranks, it was unbelievable. When you get the *Globe and Mail* writing a positive story about country music you know something is right."

The general news and entertainment media having finally caught up with a format was probably the great victory for the popularity of country music this year, says Tompkins, and the recognition was a direct result of the format's dominance at retail. Shania Twain's *The Woman In Me*, remains the top grossing Canadian retail album of the year.

"It's now that country is a legitimate format, a legitimate kind of music and they put it across in that manner and that it looks like it's here to stay



it's not just another urban cowboy fad," he says. "I think [the media] has been sold on that now and they understand it and they realize it. Even the CBC were extremely positive. I was on CBC for an hour

one day answering calls from viewers on CBC NewsWorld. They would never do anything like that in the past."

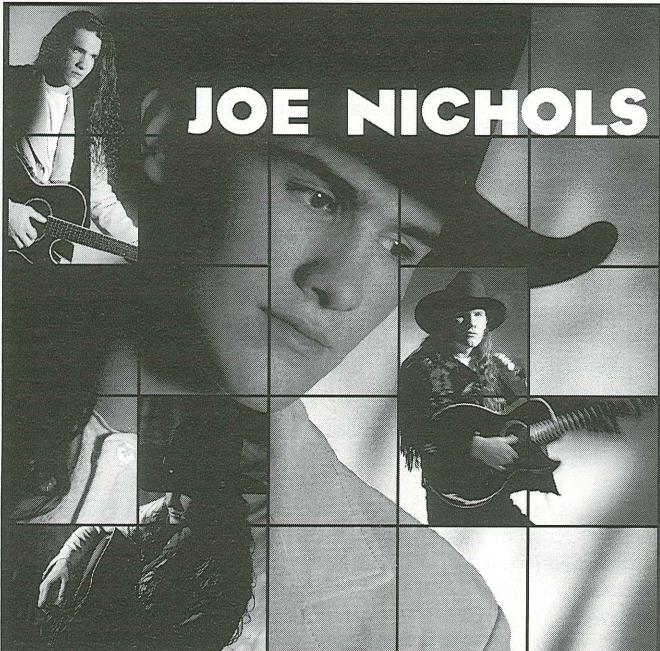
Tompkins recognizes that the rise in popularity will inevitably lead to a more lucrative Country Music Week in the future. As yet, however, there are no fixed plans, though the pressure to take the CCMA show to a larger venue is something that will see serious consideration before plans for next years' show are underway.

"We have to talk to television, we have to talk to the host committee, we have to find out what venues are available and then discuss the feasibility of it from then on," he says. "But we do have to think of ways to generate more revenue into the CCMA and that is one obvious source of revenue that is available."

Nevertheless the general strategy for future CMWs, insists Tompkins, is to go bigger and project further into the future, that much is sure. The success of this year's CMW event has led to general agreement among the CCMA Board of Directors that plans will start extra early and project twice as far.

"We have committed to Hamilton for next year and we have committed to Calgary again the year after that but we have not committed further after that," says Tompkins. "I think we would like to commit three or four or five years down the road from there so that we can get the planning in the works right now. We worked real hard on improving the event this year; we think we are definitely going in the right direction."

JOE NICHOLS



JOE NICHOLS

THE SINGLE:
**SIX OF ONE,
HALF A DOZEN
(OF THE OTHER)**

9197

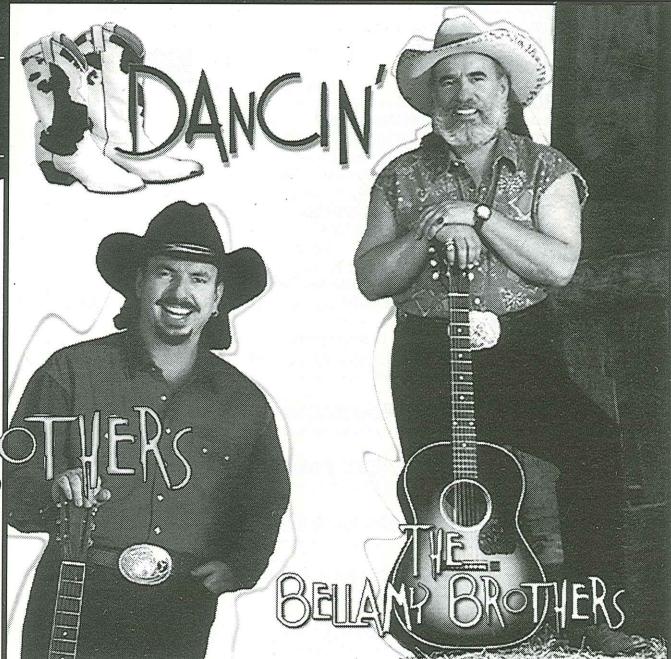
- At radio Now!
- In Stores August 20th

Promotion: Mira Laufer

- Includes the new single, "Shine Them Buckles"
- At Radio and Clubs now!
- In Stores August 16th

THE BELLAMY BROTHERS

- Featuring 11 dance-club mixes of their greatest hits
- At Radio and Clubs now!
- In Stores August 16th



Intersound®

COUNTRY

KX96FM's Gerry Archer is perched away up there on the roof of a Whitby Volkswagen dealership. The morning host of Durham's popular country station, located in Ajax, Ontario, is boosting ticket sales for the Oshawa/Whitby/Clarington United Way's Home Free Raffle. He's camping out in a 1966 VW camper that sits atop Owasco Volkswagen. He took his position at 7:30 am on Sept. 9 and will remain there until all 6500 tickets are sold, or until Sept. 27, whichever comes first. The draw date is Sept. 29. The station's program director Steve Kassay, reports that "Despite suffering through the remnants of hurricanes Fran and Hortense, Jerry's spirits, as well as his body, remain high."

Bryan White hits #1 with his Asylum release, So Much For Pretending, which bullets into the top spot from #7 after only 11 weeks on the chart. The track is included on his album, Between Now And Forever.

Ricochet has the big mover with their latest Columbia release, Love Is Stronger Than Pride, bulleting up to #63 from #77 after only three weeks of charting. Written by Rick Bowles and Doug Johnson, the song is included on the band's self-titled CD release.

John Michael Montgomery is not only back on the chart, he has the most added single this week. Ain't Got Nothin' On Us, written by Wendell Mobley and Jim Robinson, enters the chart at #75. The single was taken from his brand new Atlantic CD, What I Do The Best, which was produced by Csaba Petocz.

The Rankins have a charted single once again. The Jimmy Rankin original, Roving Gypsy Boy, registers a #84 entry. The track was taken from The Rankin Family Collection, their new EMI CD, which they produced with Chad Irschick and John Jennings. A video of the new single is also available. By the way, that's Jimmy up on lead vocals. The popular Cape Breton family are scheduled for Backstage Pass, a national CBC-TV special, which airs at 8 pm on Sunday Oct. 8.

The Poverty Plainsmen make a return to the chart with Old Man. The single charted on the RPM Country 100 last month, but failed to kick in. However, after the exceptional performance by this Regina-based band on the Canadian Country Music Awards show, which was televised nationally on the CTV Network, the single had a rebirth and enters the chart this week at #85. The song was

COUNTRY continued on page 17

COUNTRY PICKERS

CAL GRATTON

CJVR - Melfort
Mama Don't Get Dressed Up - Brooks & Dunn

BRUCE LEPERRE

CKDM - Dauphin
Mama Don't Get Dressed Up - Brooks & Dunn

PETER WALKER

KX96 CJX-FM - Durham
Mama Don't Get Dressed Up - Brooks & Dunn

CHUCK REYNOLDS

CJYR - Leamington
Mama Don't Get Dressed Up - Brooks & Dunn

JANET TRECARTEN

CISS-FM - Toronto
That Ol' Wind - Garth Brooks

MARK GOODFELLOW

Y105 Young Country - Ottawa
Ain't Got . . . - J. Michael Montgomery

RAY BERGSTROM

CFMK-FM - Kingston
Ain't Got . . . - J. Michael Montgomery

WADE WILLEY

CKRM Regina
The Roving Gypsy Boy - The Rankin Family

"SHOTGUN" FRANK McGWIRE

KIX - Brandon
Lonely Too Long - Patty Loveless

RICK KELLY

CKKN-FM - Prince George
The Craziest Thing - Rick Tippe

BRUCE ANDREI

NorNet - Alberta/BC
No Way Out - Suzy Bogguss

COLIN McAULAY

CFCY - Charlottetown
Sadies Kitchen - Don Neilson

PHIL KALLSEN

CKRY-FM Country 105 - Calgary
Fear Of Being Alone - Reba McEntire

KENT MATHESON

CFQM-FM - Moncton
The Strong One - Kelita

RICK FLEMING

CKQM-FM - Peterborough
Strawberry Wine - Deana Carter

DAN MITCHELL

CKCQ - Quesnel
Strawberry Wine - Deana Carter

JAY HITCHEN

CHAT - Medicine Hat
Fear Of Being Alone - Reba McEntire

Brooks' Toronto SkyDome date scores a first

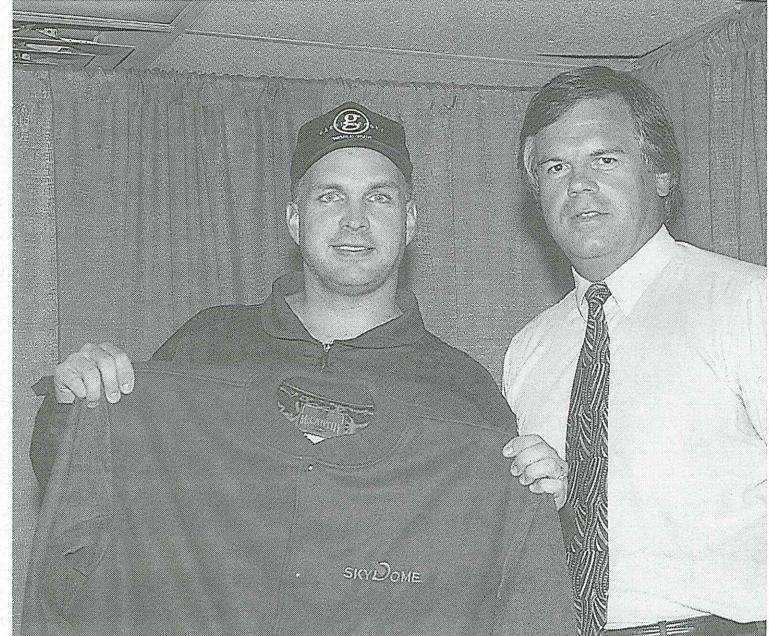
The Garth Brooks concert at Toronto's SkyDome (Sept. 6/96), with ticket sales of 29,000, was the biggest draw on his '96 tour of North America.

Jamie MacArthur, vice-president of SkyDome, puts it in official language with the date "exceeded the ticket sales of all major touring venues in North America," continuing with "This concert was definitely the highlight of the year for SkyDome."

Brooks, whose most recent Capitol/Nashville single It's Midnight Cinderella is in the Top 5 on the RPM Country 100, was also front and centre to a packed media conference, held prior to his performance. During the press conference, MacArthur presented Brooks with a SkyDome jacket.



Canadian Music Week's Neill Dixon chats it up with Shorewood Packaging's Ted Southam at BMG's bash in Calgary. Cam Carpenter sneaks in the shot.



Garth Brooks is presented with a SkyDome jacket by SkyDome's Jamie MacArthur at Toronto press conference.

100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Codes:

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

Quality - M
Koch - K

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

TW LW WO - SEPTEMBER 23, 1996

Canada's country stars parade for re-launch of CMT

September '96 will probably go down in Canadian country music history as the most partied month ever. Country stars and industry people, fresh from a madhouse week in Calgary, were still rolling off the planes in Toronto and hopping limos and cabs to get them to The Docks on time for the re-launch of Country Music Television (CMT).

The NCN and CMT people kept things pretty well on schedule, opening the doors to the rush of invited guests, numbering somewhere around 2,000, at 6:30 pm on Sept. 11.

This was still NCN's night. Their last public showing. The switch to fade out NCN and bring on CMT wasn't made until the following Saturday (14) at 7 pm. And it was Shania Twain who pulled the switch.

Back to the party. It was one of the more memorable evenings in country socializing. Outside of a handful of Canada's best, who were on the road, like Paul Brandt and Prairie Oyster, the partygoers who bellied up to the bars, read like the who's who of country music.

Gord James, beaming from producing another successful country music awards show for the CTV

Network, which drew an audience of more than 1.6 million viewers, the highest ratings ever, was busy moving his camera guys around the floor interviewing many of the big names and industry VIPs. He was putting together a one-hour special for the CMT switch-on.

It was a bizarre setting, almost unbelievable watching Shania Twain, Terri Clark, Charlie Major, Jimmy Rankin, Lawnie Wallace, Jake Lieske of Farmer's Daughter, Lisa Brokop, Duane Steele, and Jason McCoy, strolling among the multitude with ease, being illuminated by what seemed like hundreds of flash cameras. It was a fan's paradise, and many of the industry people were quick to show their fan side.

During the evening Shania Twain was called on stage where CMT president John Wright presented her with a wildlife oil painting, and then he was joined by BMG Music Canada president Paul Alofs and EMI Music Canada president Deane Cameron, for the unveiling of a plaque of the CMT/BMG/EMI CD compilation of CMT Canada '96.

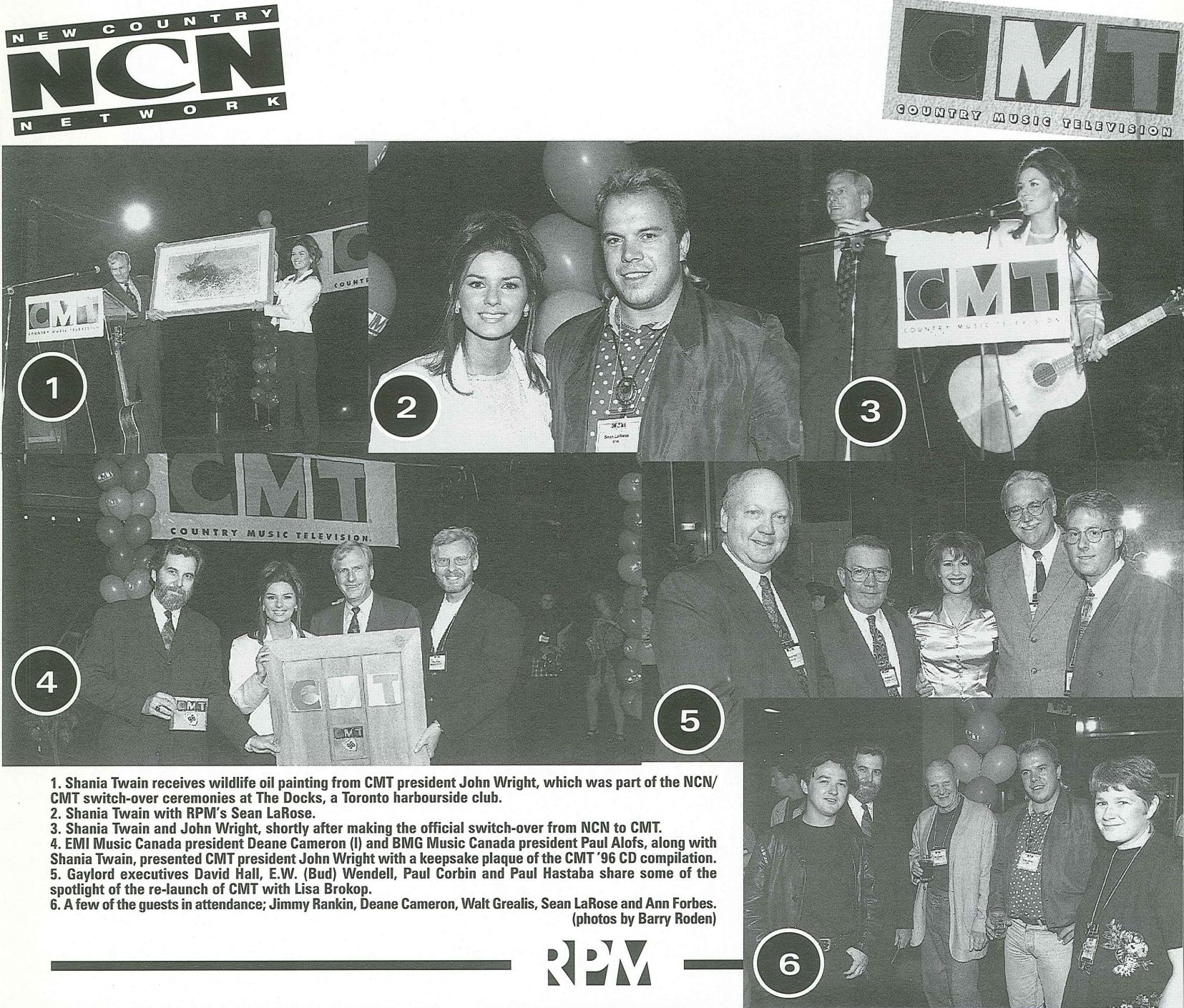
The Gaylord executives from Nashville were also on hand, grinning from ear to ear like expectant

parents. Included were David Hall, E.W. (Bud) Wendell, Paul Corbin and Paul Hastaba.

NCN people in attendance were John Wright, Doug Pringle and Janet Trecarten, headed up, of course by Doug Rawlinson, president of Rawlco Communications, and consultant J. Kenner Arell, who heads up his own Montreal-based JKA Communications. Also watching the proceedings with keen interest was James Shaw Jr., who is president and COO of Shaw Communications.

The NCN people should be very proud of their accomplishments over the 20 months of their operation. Over that period of time, 351 different Canadian videos were aired, and under NCN's Video Incentive Program, \$4,000,000 was paid for the airing of the videos. There were 179 different videos of Canadian artists or groups aired. Of that number 67 reached NCN's Top 20, 30 topped the chart at #1, 29 were Breakout videos, and 39 were Pick Hit videos. Seven Canadian artists were Artists of the Month. The minimum percentage of Canadian videos aired was 34 per cent, which is to increase by 2 per cent each year until it reaches 40 per cent in 1999.

NCN and the Rawlco people obviously left a neat and tidy property for the new tenants.

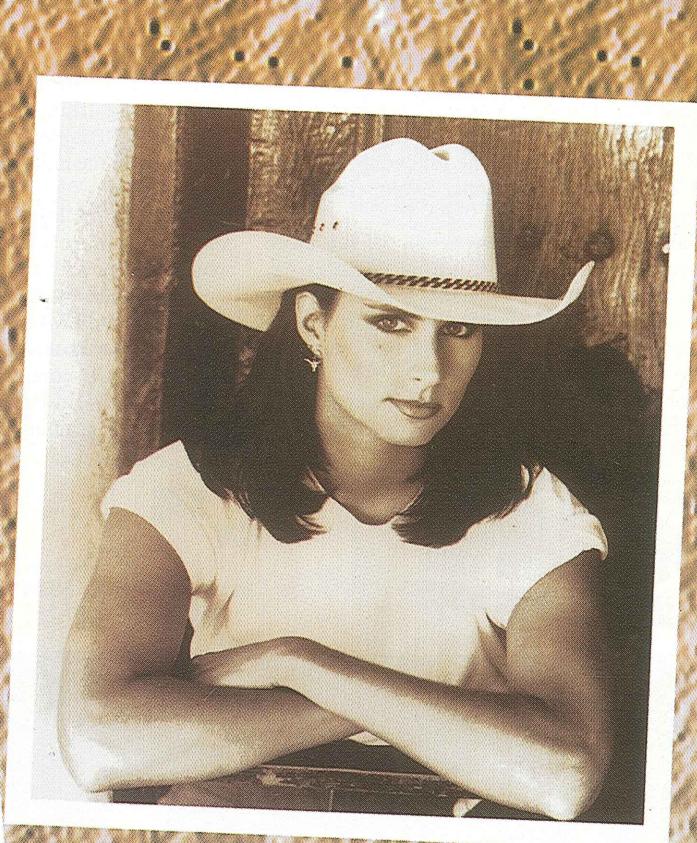


1. Shania Twain receives wildlife oil painting from CMT president John Wright, which was part of the NCN/CMT switch-over ceremonies at The Docks, a Toronto harbourside club.
2. Shania Twain with RPM's Sean LaRose.
3. Shania Twain and John Wright, shortly after making the official switch-over from NCN to CMT.
4. EMI Music Canada president Deane Cameron (l) and BMG Music Canada president Paul Alofs, along with Shania Twain, presented CMT president John Wright with a keepsake plaque of the CMT '96 CD compilation.
5. Gaylord executives David Hall, E.W. (Bud) Wendell, Paul Corbin and Paul Hastaba share some of the spotlight of the re-launch of CMT with Lisa Brokop.
6. A few of the guests in attendance; Jimmy Rankin, Deane Cameron, Walt Grealis, Sean LaRose and Ann Forbes. (photos by Barry Roden)

CONGRATULATIONS TO ALL CCMA
NOMINEES AND AWARD WINNERS FOR
MAKING THIS PAST YEAR SO EXCITING
FOR CANADIAN COUNTRY MUSIC



SHANIA TWAIN
NCN FANS' CHOICE
ENTERTAINER OF THE YEAR
FEMALE VOCALIST OF THE YEAR
VIDEO OF THE YEAR
"IF YOU'RE NOT IN IT FOR LOVE
(I'M OUTTA HERE)"



TERRI CLARK
SINGLE OF THE YEAR
"BETTER THINGS TO DO"
ALBUM OF THE YEAR
"TERRI CLARK"
VISTA RISING STAR



SINCERE THANKS TO
THE CANADIAN COUNTRY MUSIC ASSOCIATION,
ITS MEMBERSHIP AND OUR PARTNERS
IN COUNTRY MUSIC FOR THEIR TREMENDOUS
SUPPORT OF OUR EFFORTS
...WE'LL SEE YOU NEXT YEAR IN HAMILTON

COUNTRY continued from page 13

written by the band's lead singer and acoustic guitarist. The track is included on their CD, *Gotta Be A Believer*, released on the Poverty label. The CD was produced by Louis Sedmak and recorded at Louis Sedmak Productions in Edmonton.

Terri Clark's new single is the old Linda Ronstadt release, *Poor, Poor Pitiful Me*, which was written by Warren Zevon. Ronstadt's original version hit the Top 30 (#26) on the RPM Country 100 on April 1, 1978. IN the meantime, influenced by Clark's three wins at the CCMA awards show last week (best single for *Better Things To Do*, best album for her self-titled Mercury debut, and *Vista* rising star), her current single, *Suddenly Single*, moves up to #11 this week. The new single is included on Clark's upcoming CD release, which is as yet untitled. The new CD was produced by Keith Stegall and Chris Waters, the same team who produced her award-winning self-titled CD.

Joe Nichols continues to move up the chart with *Six Of One, Half A Dozen (Of The Other)*, which bullets into the #88 position. The discovery of this youngster, a 19-year old part Cherokee from Rogers, Arkansas, is a somewhat bizarre story. Randy Edwards, who is a seven-year veteran of Shenandoah, ran into Nichols by accident in May of 1995. Apparently Edwards was getting his car serviced in Rogers, when he overheard garage attendant Nichols singing as he was changing the oil in a car. A seasoned songwriter himself, Edwards easily recognized the potential of this young crooner, and a relationship began that led Nichols into the Intersound camp, and his debut CD. His first live appearance was before 2,000 people at an Anderson Merchandising/Wal-Mart convention, which led to invitations to appear on TNN's Prime Time Country and Live at the Wildhorse Saloon. Interesting enough, one track on his CD is titled *Wal-Mart Parking Lot*, which was written by Troy Seals, Marty Raybon and Bud McGuire. Apparently, no expense has been spared on Nichols' live shows. Lee Ogle, who is president of the Joe Nichols Corporation, explains that they have "a 32-channel Soundcraft board for mains, a Soundcraft board for monitors, all QSC power amps, matching EV cabinets, everything you can think of in the way of processing gear -- gates, compressors, Lexicon reverbs, and on and on." For lighting, Ogle boasts "Genie lifts, Thompson and Tomcat trusses, 70 par 64 cans, 32 ACLS and special effects like crystals, fog machines and lasers. We'll be rolling one tractor trailer and two Eagle four buses, one sleeping nine and one 12, and we're carrying about 14 people on the road." He describes his marketing strategy for Nichols as "bringing the circus to town. This won't be just a concert. This will be a show. We carry seven pieces which allows us to do things musically that a four-piece band can't do."

CJVR's Cal Cratton is our new Hit Picker this week. The music director from this year's #1 CCMA secondary market station, gives the nod to *Mama Don't Get Dressed Up For Nothing* by Brooks & Dunn.

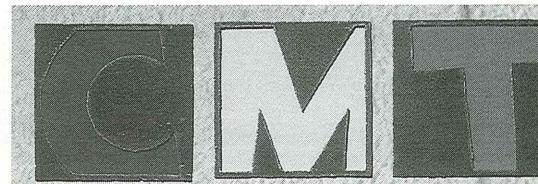
Judith Fitzgerald is back on the country scene as editor of Country Wave. Fitz can be reached at Box 876, Sundridge, Ontario P0A 1Z0, or call her at 705-386-2771 or fax 705-386-2772.

Prairie Oyster continues to bullet up the chart with *Unbelievable Love* (#21*), their latest Arista/BMG release. There's some obvious crossover

action on this single as well. They score a #52 on the RPM A/C chart this week.

Farmer's Daughter, the Vancouver-based trio, whose recent release, *Cornfields Or Cadillacs* is making good gains up the chart (#56*), are turning heads in Nashville as well. The song was written by popular Music Row regular Marcus Hummon. He has an impressive list of recording artists he wrote material for, including Wynonna, Alabama, Suzy Bogguss, Hal Ketchum, Nitty Gritty Dirt Band, and Patty Loveless, and more. *Makin' Hay*, the Farmer's Daughter's new album released on the Stubble Jumper Music label, goes to stores on Sept. 30. The girls will head out on a cross-Canada tour in October.

Mary Chapin Carpenter looks good for the charts with her new Columbia release, *Let Me Into Your Heart*. The single shipped to radio on Sept. 9, followed by a video of the track. The album, *A Place In The World*, is scheduled for an Oct. 22 release. This will be Carpenter's sixth album release for Columbia.



COUNTRY MUSIC TELEVISION

VIDEO & INSTANT TOP FIVE

- #1. *Sure Enough* - Chris Cummings
- #2. *Give Me One Reason* - Tracy Chapman
- #3. *Guys Do It . . .* - Mindy McCready
- #4. *I Do* - Paul Brandt
- #5. *So Much For Pretending* - Bryan White

BREAKOUT VIDEO

The Road You Leave - David L. Murphy

PICK HIT

Ain't Got Nothin' On Us - J.M. Montgomery



TW LW WO SEPTEMBER 23, 1996

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|----|----|----|---|----|-----|----|---|
| 1 | 1 | 84 | SHANIA TWAIN <i>The Woman In Me</i> Mercury-314-22-886-U | 21 | 25 | 5 | RICOCHET Self-titled Columbia-67223-H |
| 2 | 3 | 43 | GARTH BROOKS <i>Fresh Horses</i> Capitol-32080-F | 22 | 18 | 31 | WYNONNA <i>Revelations</i> MCA-11090-J |
| 3 | 4 | 9 | LEANN RIMES <i>Blue</i> Curb/bMI 77821-F | 23 | 21 | 6 | IAN TYSON <i>All The Good 'Uns (The Best of Ian Tyson)</i> Stony Plain-1234-P |
| 4 | 2 | 22 | PAUL BRANDT <i>Calm Before The Storm</i> Reprise-46180-P | 24 | 15 | 19 | GEORGE STRAIT <i>Blue Clear Sky</i> MCA-11428-J |
| 5 | 5 | 57 | TERRI CLARK <i>Terri Clark</i> Mercury Nashville-26991-U | 25 | 31 | 4 | FRIENDS & LOVERS Various Artists Sony Music Direct-24024-H |
| 6 | 9 | 4 | MINDY McCREADY <i>Ten Thousand Angels</i> BNA-65806-N | 26 | 23 | 14 | DAVID LEE MURPHY <i>Gettin' Out The Good Stuff</i> MCA-11423-J |
| 7 | 7 | 7 | MICHELLE WRIGHT <i>For Me It's You</i> Arista-18815-N | 27 | 27 | 24 | DIAMOND RIO IV Arista-18812-N |
| 8 | 6 | 9 | WILLIE NELSON <i>Spirit</i> Island-524242-U | 28 | 34 | 31 | TRACY LAWRENCE <i>Time Marches On</i> Atlantic-82866-P |
| 9 | 8 | 20 | BROOKS & DUNN <i>Borderline</i> Arista/BMG-18819-N | 29 | 28 | 7 | CHRIS CUMMINGS <i>Somewhere Inside</i> Warner Bros-46313-P |
| 10 | 12 | 31 | LONESTAR <i>Lonestar</i> BNA/BMG-66842-N | 30 | 32 | 2 | TRISHA YEARWOOD <i>Everybody Knows</i> MCA-11477-J |
| 11 | 11 | 49 | BLACKHAWK <i>Strong Enough</i> Arista-07822-18792-N | 31 | 26 | 5 | RANDY TRAVIS <i>Full Circle</i> Warner Bros-46328-P |
| 12 | 13 | 7 | NEAL McCOY <i>Self-titled</i> Atlantic-82907-P | 32 | 29 | 45 | ALAN JACKSON <i>The Greatest Hits Collection</i> Arista-07822-18001-N |
| 13 | 14 | 50 | CHARLIE MAJOR <i>Lucky Man</i> Arista-74321-30728-N | 33 | 30 | 18 | CALVIN WIGGETT <i>Made For Each Other</i> Royalty-300-9545 |
| 14 | 17 | 20 | BRYAN WHITE <i>Between Now And Forever</i> Asylum-61880-P | 34 | NEW | | THE BEACH BOYS <i>Stars And Strips Vol. 1</i> River North-161205-U |
| 15 | 19 | 4 | PRALIE OYSTER <i>Blue Plate Special</i> Arista-74321-40042-N | 35 | 33 | 3 | TY HERNDON Epic-67564-H MCA-11254-J |
| 16 | 16 | 24 | NEW COUNTRY 3 Various Artists WIA-34222-P | 36 | 38 | 3 | AN EAST COAST TRIBUTE II Hemmerling Stan Rogers - Various Artists Atlantic-50561-I |
| 17 | 10 | 13 | LORRIE MORGAN <i>Greater Need</i> BNA-65847-N | 37 | 35 | 10 | MARTY STUART <i>Honky Tonkin's What I Do Best</i> MCA-11429-J |
| 18 | 22 | 5 | BILLY RAY CYRUS <i>I Rail Of Tears</i> Mercury-314-532-829-U | 38 | 36 | 36 | BLUE RODEO <i>Nowhere To Go Here</i> WEA-10617-P |
| 19 | 24 | 4 | ANNE MURRAY <i>Salt-titled</i> EMI-36501-F | 39 | 37 | 30 | PATTY LOVELESS <i>I've Trouble With The Truth</i> Epic-67269-H |
| 20 | 20 | 15 | VINCE GILL <i>High Lonesome Sound</i> MCA-11422-J | 40 | 40 | 24 | STEPPIN' COUNTRY 2 Various Artists Columbia-67453-H |



Adult Contemporary TRACKS

Record Distributor Codes:

BMG - N EMI - F MCA - J

M - Quality

Polygram - Q

Sony - H

Warner - P

Koch - K

TW LW WO SEPTEMBER 23, 1996

| | | | |
|--|----|----|---------------------------------------|
| 1 | 5 | 8 | IT'S ALL COMING BACK TO ME NOW |
| Celine Dion - Falling Into You 550 Music/Epic-67541 (pro single)-H | | | |
| 2 | 2 | 11 | FOREVER |
| Mariah Carey - Daydream Columbia-66700 (pro single)-H | | | |
| 3 | 3 | 13 | WRAPPED AROUND YOUR FINGER |
| Dan Hill - I'm Doing Fine MCA-81012 (pro single)-J | | | |
| 4 | 10 | 6 | KEY WEST INTERMEZZO |
| John Cougar - Mr. Happy Go Lucky Mercury-314-532-896 (comp 468)-U | | | |
| 5 | 1 | 4 | I LOVE YOU ALWAYS FOREVER |
| Donna Lewis - Now In A Minute Atlantic-82762 (comp 289)-P | | | |
| 6 | 9 | 10 | WHAT WOULD IT TAKE |
| Anne Murray - Self-titled EMI-36501 (pro single)-J | | | |
| 7 | 6 | 13 | JEALOUSY |
| Natalie Merchant - Igerilly Elektra-61743 (comp 283)-P | | | |
| 8 | 8 | 12 | CHANGE THE WORLD |
| Eric Clapton - Phenomenon USI Reprise-46360 (comp 290)-P | | | |
| 9 | 4 | 15 | I WILL TAKE CARE OF YOU |
| Amy Sky - Cool Rain Iron Music-77876-51005 (pro single)-N | | | |
| 10 | 13 | 11 | WHERE DO WE GO FROM HERE |
| Deborah Cox - Self-titled Arista-07822-18781 (pro single)-N | | | |
| 11 | 11 | 23 | GIVE ME ONE REASON |
| Tracy Chapman - New Beginning Elektra-61850 (comp 289)-P | | | |
| 12 | 12 | 10 | WHY DOES IT HURT SO BAD |
| Whitney Houston - Waiting To Exhale USI Arista-07822-18796 (pro single)-N | | | |
| 13 | 14 | 8 | TUCKER'S TOWN |
| Hootie & The Blowfish - Rainweaver Johnson Atlantic-82885 (comp 292)-P | | | |
| 14 | 15 | 5 | NOWHERE TO GO |
| Melissa Etheridge - Your Little Secret Island-314-524-154 (comp 6)-U | | | |
| 15 | 18 | 8 | BEAUTIFUL DISGUISE |
| Marc Jordan - Cool Jam Black Earth Peg-876 (pro single)-H | | | |
| 16 | 19 | 6 | BEAUTIFUL GOODBYE |
| Amanda Marshall - Self-titled Columbia-80299 (pro single)-H | | | |
| 17 | 17 | 6 | YOU'RE MAKING ME HIGH |
| Joni Braxton - Secrets LaFace-26021 (pro single)-N | | | |
| 18 | 22 | 6 | LET'S MAKE A NIGHT TO REMEMBER |
| Bryan Adams - 18 I'll Die A&M-314-54-0551 (pro single)-U | | | |
| 19 | 7 | 13 | KILLING ME SOFTLY |
| The Fugees - The Score Huffhouse/Columbia-76147 (comp 050)-H | | | |
| 20 | 21 | 15 | LIKE A WOMAN |
| Tony Rich Project - Words LaFace-26022 (pro single)-N | | | |

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|--|----|----|---------------------------------------|
| 21 | 27 | 6 | ORDINARY GIRL |
| Lionel Richie - Louder Than Words Mercury-314-532-2403 (comp 468)-U | | | |
| 22 | 16 | 13 | JERK |
| Kim Stockwood - Bonavista EMI-23793 (pro single)-J | | | |
| 23 | 36 | 4 | AS LONG AS IT MATTERS |
| Gin Blossoms - Congratulations, I'm Sorry A&M-314-540-470 (comp 6)-Q | | | |
| 24 | 35 | 9 | THAT GIRL |
| Maxi Priest - Man With The Fun Virgin-42014 (CU track)-P | | | |
| 25 | 30 | 9 | WHO WILL SAVE YOUR SOUL |
| Jewel - Pieces Of You Atlantic-82700 (CU track)-P | | | |
| 26 | 26 | 11 | YOUR LOVE AMAZES ME |
| Michael English - Freedom Curb-77847 (pro single)-P | | | |
| 27 | 20 | 12 | I CAN HEAR YOU |
| Carolyn Arends - Title track Reunion/Arista-08068-83737 (pro single)-N | | | |
| 28 | 28 | 9 | INSTINCT |
| Crowded House - Recurring Dream: The Very Best Of Capitol-38250 (comp 16)-P | | | |
| 29 | 23 | 10 | I DON'T WANT TO THINK ABOUT IT |
| Wild Strawberries - Heroine Nettwerk-3099 (comp 12)-P | | | |
| 30 | 37 | 4 | NEW BEGINNING |
| Tracy Chapman - New Beginning Elektra-61850 (comp 285)-P | | | |
| 31 | 25 | 15 | WHERE DO WE GO FROM HERE |
| Vanessa Williams - Eraser Soundtrack Mercury-No album (pro single)-U | | | |
| 32 | 24 | 14 | ONE BY ONE |
| Cher - It's A Man's World WEA UK-12670 (comp 285)-P | | | |
| 33 | 29 | 16 | THE GOOD CATCHES UP |
| Lawrence Gowan - The Good Catches Up Select-100 (pro single) | | | |
| 34 | 32 | 11 | ANGEL MINE |
| Cowboy Junkies - Lay It Down Getnet-24952 (comp 19)-J | | | |
| 35 | 41 | 3 | I FEEL A CHANGE COMING |
| The Boomers - 25,000 Days Alma/Polydor-7697-2103 (pro single)-Q | | | |
| 36 | 42 | 5 | I CAN HEAR MUSIC |
| Kathy Troccoli/Beach Boys - Stars And Stripes River North-76974-2096 (CD track)-Q | | | |
| 37 | 31 | 6 | SEXUALITY |
| k.d. lang - All You Can Eat Elektra-46034 (comp 295)-P | | | |
| 38 | 46 | 3 | CRAWL |
| Iom Cochrane - Haggard Ass Road EMI-32951 (pro single)-P | | | |
| 39 | 39 | 6 | WHY |
| Bass Is Base - Memories Of The Soulshack ... A&M-314-54-0398 (CD track)-Q | | | |
| 40 | 33 | 13 | ALL ALONG |
| Blessid Union Of Souls - Home EMI-31836 (pro single)-P | | | |

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|---|-----|----|---|
| 41 | 43 | 7 | WILD HONEY |
| Hemingway Corner - Under The Big Sky Epic-80218 (comp 051)-H | | | |
| 42 | 40 | 5 | NEVER GONNA SAY I'M SORRY |
| Ace Of Base - The Bridge Arista-07822-18806 (comp 8)-N | | | |
| 43 | 53 | 3 | SO THEY SAY |
| Soul Attorneys - Title track Epic-80234 (pro single)-H | | | |
| 44 | 50 | 2 | SHADOWBOXER |
| Hiona Apple - Tribal Clean Slate/Sony-67439 (pro single)-H | | | |
| 45 | 54 | 4 | FREE TO DECIDE |
| The Cranberries - To The Faithful Departed Island-314-524-234 (comp 6)-U | | | |
| 46 | 58 | 2 | I'M SO HAPPY I CAN'T STOP CRYING |
| Sting - Mercury Falling A&M-31454-0483 (pro single)-U | | | |
| 47 | 47 | 6 | OH BELINDA |
| Stampers - Sure Beats Working Marigold/Koch-No number (pro single) | | | |
| 48 | 55 | 2 | YOU'LL BE MINE (Party Time) |
| Gloria Estefan - Destiny Epic-67283 (pro single)-H | | | |
| 49 | 34 | 12 | WHATEVER YOU NEED |
| Damhn Doyle - Shadows Wake Me Latitude-50422 (comp 13)-P | | | |
| 50 | NEW | | YOU CAN MAKE HISTORY |
| Elton John - Love Songs MCA-No Number (pro single)-J | | | |
| 51 | 59 | 2 | REMEMBER THE TIMES |
| Lighthouse - Song Of The Ages Breaking Records-9026 (CU track) | | | |
| 52 | NEW | | UNBELIEVABLE LOVE |
| Prairie Oyster - Blue Plate Special Arista/BMG-74321-40042 (pro single)-N | | | |
| 53 | 48 | 14 | YOU LEARN |
| Alisan Morissette - Jagged Little Pill Maverick/Reprise-45901 (comp 286)-P | | | |
| 54 | 57 | 7 | FORGIVEN, NOT FORGOTTEN |
| The Corrs - Title track Lava/Atlantic-92612 (comp 294)-P | | | |
| 55 | 52 | 6 | TRUEHEARTS |
| Megan Metcalfe - Self-titled EMI-36900 (pro single)-J | | | |
| 56 | NEW | | HE ALREADY TO FEEL IT |
| Crash Test Dummies - A Woman's Life Arista/BMG-39721-39779 (pro single)-N | | | |
| 57 | NEW | | THE MOMENT |
| Kenny G - Title track Arista/BMG-No number (pro single)-N | | | |
| 58 | NEW | | ROVING GYPSY BOY |
| The Hankin Family - Collection EMI-52969 (pro single)-P | | | |
| 59 | 45 | 15 | LET IT FLOW |
| Joni Braxton - Secrets LaFace-26020 (comp 6)-N | | | |
| 60 | 49 | 4 | STANDING OUTSIDE A BROKEN ... |
| Primitive Godz - Cable Guy USI Columbia-67654 (comp 051)-H | | | |

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| TW | LW | WO | SEPTEMBER 16, 1996 |
| 1 | 2 | 6 | YOU'RE MAKIN ME HIGH |
| Toni Braxton La Face-N | | | |
| 2 | 1 | 6 | THAT GIRL |
| Maxi Priest Virgin-F | | | |
| 3 | 3 | 6 | WHERE DO YOU GO |
| No Mercy BMG-N | | | |
| 4 | 4 | 5 | SUNSHINE |
| Umbzo Popular-P | | | |
| 5 | 6 | 6 | OOH, AAH... JUST A LITTLE BIT |
| Gina G. WMC-P | | | |
| 6 | 5 | 8 | ARE YOU READY FOR SOME MORE |
| Reel 2 Reel Quality-M | | | |
| 7 | 11 | 4 | TI AMO |
| Paul London Popular-P | | | |
| 8 | 7 | 9 | DON'T STOP MOVIN' |
| Livin' Joy MCA-J | | | |
| 9 | 13 | 5 | ONE OF US |
| Outta Control SPG-P | | | |
| 10 | 8 | 12 | I'LL BE ALRIGHT |
| MTS Popular-P | | | |

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|---------------------------------------|----|----|--------------------------------|
| 11 | 27 | 2 | HIT ME OFF |
| New Edition MCA-J | | | |
| 12 | 17 | 3 | THIS IS OUR NIGHT |
| Amber Tommy Boy-Denon | | | |
| 13 | 14 | 15 | YOU DON'T HAVE TO WORRY |
| RhythmCentric TJSB-Koch | | | |
| 14 | 9 | 14 | ONE MORE TRY |
| Kristine W. RCA-N | | | |
| 15 | 15 | 7 | IF I RULED THE WORLD |
| Nas Columbia-H | | | |
| 16 | 10 | 11 | CHIBILI BEN BEN |
| Los Reyes Isba-Koch | | | |
| 17 | 16 | 4 | ESPUMA (Aha Aha) |
| Espuma Sony-H | | | |
| 18 | 12 | 14 | WRONG |
| Everything But The Girl Atlantic-P | | | |
| 19 | 21 | 3 | BEFORE |
| Pet Shop Boys EMI-F | | | |
| 20 | 22 | 3 | SHOCK DA HOUSE |
| Face The Bass Popular-P | | | |

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|-----------------------------|-----|----|-------------------------|
| 21 | 18 | 8 | ASTROPLANE |
| BKS Pirate-M | | | |
| 22 | 23 | 4 | JUMP FOR JOY |
| 2 Unlimited Warner-P | | | |
| 23 | 19 | 17 | CHILDREN |
| Robert Miles Arista-N | | | |
| 24 | 20 | 13 | FRESH |
| Beat System Virgin-F | | | |
| 25 | NEW | | MOVIN' ON |
| Ce Ce Peniston A&M-Q | | | |
| 26 | NEW | | IF MADONNA CALLS |
| Junior Vasquez Quality-M | | | |
| 27 | NEW | | TWISTED |
| Keith Sweat Elektra-P | | | |
| 28 | 24 | 9 | DIRTY LOVE |
| Lonnie Gordon Quality-M | | | |
| 29 | 29 | 2 | TREAT ME RIGHT |
| Kim Richardson TJSB-Koch | | | |
| 30 | 26 | 16 | ALL OF MY DREAMS |
| Laya Awesome-N | | | |

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POLLARD continued from page 11

unfortunately display the least. A professional education should promote professionalism, but clearly doesn't. Social and cultural differences, which are unrelated to education, may be at work.

The nature of Francophone culture means Francophone audiences prefer interpretation and opinion over the impartial presentation of factual information. This preference encourages a view of announcers as engaged in a calling with the higher purpose of promoting cultural solidarity, integrity and change. It also denies the validity of the media-is-just-a-business ethos that is dominant elsewhere in Canada.

Francophone announcers, as a result, are culturally predisposed to professionalism. Anglophone announcers, on the other hand, contend with far more diverse audience preferences and expectations. So, professionalism among Anglophone announcers likely reflects a personal predisposition rather than a core cultural component.

Alternatively, these differences may expose

shortfalls in announcer education. For example, at the time these data were gathered in 1991, an announcing-related professional education was available at only two or three Francophone post-secondary institutions. There were at least 25 sources of an announcing-related education at Anglophone schools.

The impact of a professional education on professionalism may be also linked to the fact that community colleges are the main source of a professional education for announcers in Canada. A conventional, university-based professional education combines practical and intellectual skills -- you learn to do the work and think about its impact. Many respondents with a relevant professional education thought the course-work "didn't effectively promote" professionalism. "My education at a community college," reported one respondent, "stressed trade-tool skills and little else . . . there was no chance to think about what we were learning to do or its impact. We could be critical on our own time, if we wanted, but not in

the classroom."

Although not part of the presentation, job satisfaction offers general, if indirect, support for the findings related to education. Job satisfaction is high and only those announcers subject to strong management control, report less job satisfaction. The perplexing relationship again emerges -- announcers with a professional education report less job satisfaction.

That's it for now. Work continues. We've just scratched the surface. Comments or questions are appreciated. A copy of the full report is yours for the asking. You're welcome to e-mail (gpollard@ccs.carleton.ca), or if you prefer fax us at 613-520-4062 or call 613-731-8029.

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(George Pollard teaches Social Sciences at Ottawa's Carleton University where Peter Johansen is director of the School of Journalism & Mass Communications.)

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