

RPM WEEKLY

SINGLE COPY PRICE
\$3.00
Volume 49 No. 23
April 3-8, 1989

HOT ALBUMS

- MADONNA**
Like A Prayer
- TONE LOC**
Loc'ed After Dark
- MIKE & THE MECHANICS**
Living Years
- BLUE RODEO**
Diamond Mine
- BRIGHTON ROCK**
Take A Deep Breath
- SIMPLY RED**
A New Flame
- KARYN WHITE**
Karyn White
- DYLAN & THE DEAD**
Dylan & The Dead
- PURSUIT OF HAPPINESS**
Love Junk

FRONT PAGE PICK

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Oranges & Lemons
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Gipsy Kings
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Look Sharp
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Winger
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Encore
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Soundtrack
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Blue Rodeo
- DREAMIN'**
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38 Special
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- ROOM TO MOVE**
Animotion
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- MAYOR OF SIMPLETON**
XTC
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Barney Bentall
- MORE THAN YOU KNOW**
Martika
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- (Watching)
WORLDS CRUMBLE
Glass Tiger
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- CITY STREETS**
Carole King

FRONT PAGE PICK

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- HEARTBREAK**
Debbie Fleming
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Charley Pride
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Buck Owens

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U2 w/ B.B. King
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Sass Jordan
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Tone Loc
- THING CALLED LOVE**
Bonnie Raitt
- CIRCLE**
Edie Brickell
- NO SUCH THING**
Annette Ducharme

ALBUMS TO WATCH

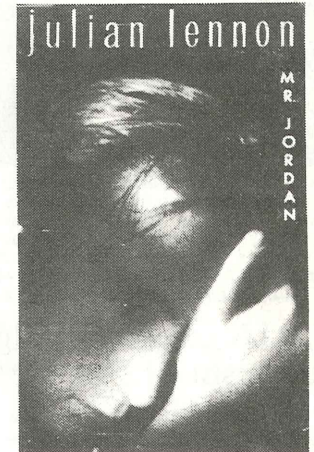
- THE CULT**
Sonic Temple
- PHANTOM OF THE OPERA**
Soundtrack
- BRAZIL CLASSICS 1**
Various Artists
- BONNIE RAITT**
Nick Of Time
- ROY ORBISON**
Legendary Roy Orbison
- CHRIS REA**
New Light Through Old Windows
- BIG BAM BOO**
Fun, Faith & Fairplay

SINGLE PICK



DAYS LIKE THIS
Sheena Easton
MCA - 53499-J

ALBUM PICK



JULIAN LENNON
Mr. Jordan
Atlantic - 78-19281-P

No. 1 SINGLE

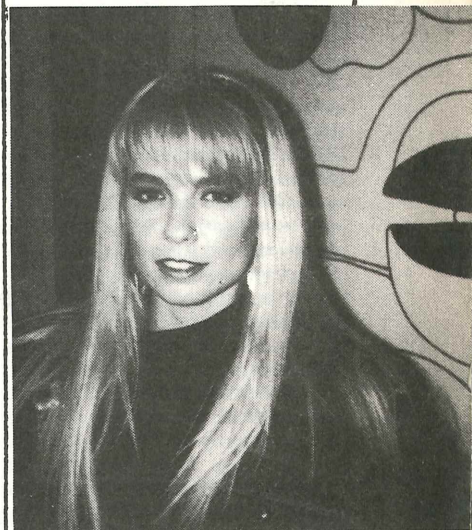


THE LIVING YEARS
Mike & The Mechanics
Atlantic - 78-89647-P

No. 1 ALBUM



TRAVELING WILBURYS
Volume One
Wilbury - 92-57961-P



The Spoons have been an integral part of the Canadian music industry for almost a decade and their latest album, having already spawned two singles, pushes the band closer to international stardom, says bassist Sandy Horne. -Page 7

Major record companies shocked over Berry attack

In a report, published in the *Globe And Mail*, dated March 29, 1989 and written by Mark Bastien of Canadian Press, Paul Berry, General Manager of the Canadian Musical Reproduction Rights Agency, charged that "Canadian record companies forced music publishers to sign a new song royalties deal by withholding much-needed royalty payments

from them." He was quoted as saying the deal, retroactive to June 8, 1988 (RPM - April 1/89) was not arrived at "in a fair, businesslike and responsible way," continuing with, "The record companies had withheld paying out the quarter's royalties until this deal was reached."

Ross Reynolds, Executive Vice President and General Manager of MCA Records Canada, stresses, "I can guarantee, it was not a ploy on anybody's part to squeeze the publishers. What Paul (Berry) said is not a correct representation of what went on."

Reynolds goes on to explain, "We (the major record companies) had offered two approaches; one to see if we could solve the disagreement, and the other to come to basically a standstill agreement permitting us to pay in the interim, as long as they (the publishers) would agree that we weren't in violation of the Copyright Act," continuing with, "We figured we were close enough to a general agreement that this was the better approach to take." He concludes with, "I think it was very inappropriate for Paul to suggest otherwise."

"A gross distortion of the facts," says Brian Robertson, President of CRIA, referring to Berry's charges. He goes on to point out that "The record companies had offered to upgrade the royalty rate to 5.25 cents in June of last year, and had been accruing the increased amounts from the anticipated introduction of the new rate on October 1, 1988." He goes on to reveal that "CRIA and the CMRRA were involved in protracted negotiations for several months until CMRRA terminated them on January 16, 1989. After a period of four weeks they

were re-opened at CRIA's request."

While negotiations were stalled, Robertson explains that CRIA negotiators proposed that "interim payments be made via a 'stand-by agreement' which would allow royalties to be paid without compromising the negotiations." A tentative agreement was reached in late February, but as Robertson indicates, "the formal signing was delayed by a further two weeks while CMRRA canvassed its key members."

The new industry agreement involves restructuring the framework of the Canadian music industry, and this includes reprogramming of computer software. "It's not a simple process of writing a cheque," says Robertson. "The additional complication has been the jump from 2 cents to 5.25 cents, unlike other territories around the world where new rates have always been gradually phased in."

Robertson emphasizes that "After seven years of trying to increase the mechanical royalty rate, we are pleased to see it implemented at last and it is unfortunate that inaccurate and inflammatory comments are distorting the positive elements of this agreement." He concludes with, "All outstanding payments are now being processed by the record companies with interest."

There are still ongoing discussions between the record companies and music publishers regarding the inclusion of additional publishers and record companies. It should also be pointed out that the agreement just signed is a two year deal, effective from June 8, 1988 to September 30, 1990, therefore, the two factions will have to begin negotiations, within the next year, for another deal.



Albert Hall (l) presents the National Alpine Ski Team's Marketing Manager, Currie Chapman, with a cheque from the proceeds of the recently held Snowball, which took place at Toronto's Graceland, an event that raised more than \$2,000 and featured Hall, Sylvia Tyson, Lori Yates and Debbie Fleming.

CRIA counters judges criticism of Fox

Brian Robertson, President of the Canadian Recording Industry Association (CRIA), reports the association has "reacted favourably" to the decision of the Ontario Court of Appeal in the Miles of Music case (RPM - April 1/89). The Court of Appeal had reversed the original decision of Judge Menzies who had ruled that charges of copyright infringement had been improperly laid by the RCMP against Miles of Music which operated a large, commercial disc jockey service in London, Ontario. Apparently, in throwing out the case, the prosecution's case was never started.

The criticism of CRIA and its Director of Investigative Services, Patrick Fox, however, did not sit too well with Robertson, who explains that this criticism "was the result of a policy by the Department of Justice not to enter any evidence by the prosecution at the motion stage of the proceedings."

Robertson goes on to explain that "The only evidence in the transcripts therefore, is submissions by the defence which in our view are in grave error and, because of the Crown's decision, there was no opportunity to refute them . . . the judges made their comments based on the limited and one-sided evidence before them." He continues with, "We have made our views known to the Department of Justice on the perceived flaws of their current policy and further discussions will take place with them."

In conclusion, Robertson stresses, "CRIA will maintain its commitment to the reduction and eventual elimination of piracy, counterfeiting and the illegal duplication and commercial exploitation of our members' products."

Thorn EMI to acquire 50 percent of Chrysalis

Thorn EMI and Chrysalis Group jointly announced an agreement in principle for Thorn EMI to acquire a 50 percent interest in the Chrysalis Record Companies, a part of the Chrysalis Group, for an initial consideration of up to US\$79.1 million in cash payable on completion, and a further amount of up to US\$25 million dependent upon profit and volume growth over the next four years. This agreement does not initially affect the MCA Records (Canada) deal which has well over two years to go.

Thorn EMI's acquisition, through its EMI Music Worldwide division, excludes music publishing, recording studios and the record and video export business of Chrysalis.

The British-owned Chrysalis label was founded twenty years ago, and has an extensive roster of internationally-acclaimed artists including Jethro Tull, Billy Idol, Huey Lewis And The News, Pat Benatar and Was (Not Was), to name just a few. Current annual turnover exceeds US\$100 million.

EMI Music, established over 90 years ago, operates in 37 countries and, in addition to manufacturing and distribution facilities, recording studios and music publishing operations, has a major roster of international artists including Paul

McCartney, Pink Floyd, Cliff Richard, Tina Turner, David Bowie, Duran Duran, Iron Maiden, and more, plus extensive classical recordings.

The deal calls for EMI Music Worldwide to enter into arrangements to manufacture and distribute Chrysalis products throughout the world in perpetuity as and when their existing licensing agreements terminate. In addition, EMI Music will administer the Chrysalis Group's worldwide music publishing interests in certain key territories.

Chrysalis Records will continue to operate as a fully-fledged independent operation in both the U.K. and the U.S. Its existing European operations, including its newly-formed German company, will continue. It's expected the label will open its own offices in Australia.

It was pointed out that Thorn EMI will have the option to acquire Chrysalis Group's 50 percent interest in the record business after March 1999 and, in certain circumstances, before that date and similarly, Chrysalis Group could, after March 1996, require Thorn EMI to purchase its interest. The price payable in each case would be based on a multiple of profits.

The acquisition, of course, is conditional on governmental consents as well as approval by shareholders of Chrysalis. A further announcement will be made upon signature of formal agreements.

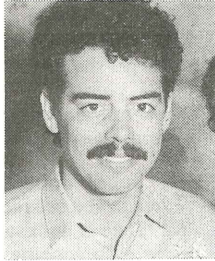
Music Brokers launches unique placement service

The Music Brokers, a leading independent music marketing and promotion company has introduced MatchMusic, which is being billed as a "placement service to help music professionals find each other."

Chris Allicock of The Music Brokers explains, "The demand for this type of service was clear. Over the years at the Music Brokers there have been constant requests for some kind of up-to-the-minute directory which would let an individual or band find just the right person to make their musical endeavour complete."

He goes on to explain, "For example, the drummer for your band takes sick right before one of your most important gigs. Big problem . . . you need a male drummer, preferably blonde with at least five years experience playing cover and original tunes. You call MatchMusic and for a nominal fee, we put you together . . . no problem. Or, suppose you're a lyricist looking for a composer . . . a guitar player looking for a keyboard player, or a garage band looking for a junior sound and lighting technician. No problem . . . MatchMusic."

In order to build their data base for the May 1st start up, MatchMusic is offering a



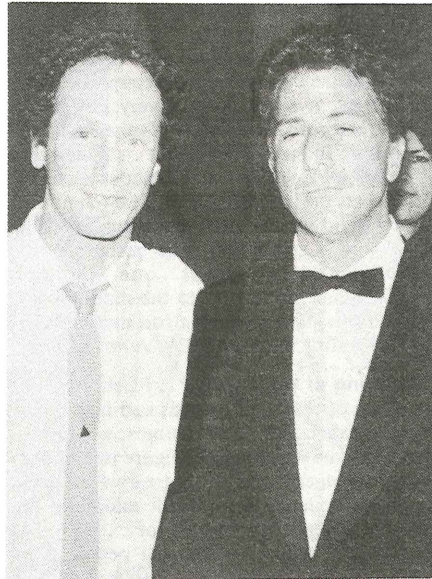
Chris Allicock

special \$35 fee for applicants to the system. For that fee, the individual will be listed for a year and cross-referenced to as many as 40 different categories. Allicock points out that an update card will be sent out every three months "to keep experience, availability and accessibility current." For further information contact Allicock or Paul Risman at 416-960-3130.

Anne Murray returns to Toronto's O'Keefe

Capitol recording star Anne Murray returns to the O'Keefe concert stage for five concerts from May 17th through the 21st. Featured with Murray will be her seven piece band as well as an additional 12-member string section that has been selected specially for these Toronto dates.

An Evening With Anne Murray is being presented by CFRB 1010 and CBC Toronto 5. For further information contact Marlene Palmer at 416-763-4050.

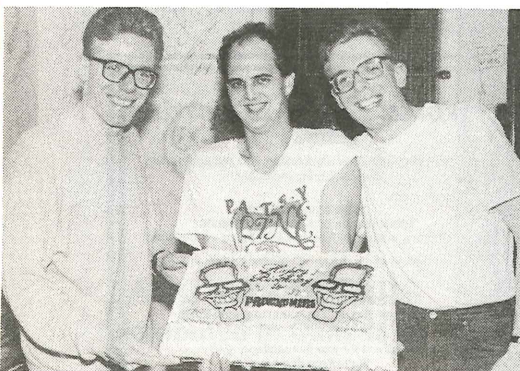


Peter Foldy, currently on release with *Desperately*, his new Filmstreet single, caught up with Rainman Academy Award winner Dustin Hoffman at the awards show where he discussed his new film writing projects.

Sutton to HMV Canada as Advertising Manager

Tony Hirsch, President of HMV Canada, has announced the appointment of Kelly Sutton as Advertising Manager. She has studied in the fields of radio and television broadcasting, general business and advertising. After graduating from Seneca College (Toronto); she gained a wide and varied knowledge of the advertising and production fields by working with several Toronto advertising agencies.

As Advertising Manager with HMV, Sutton will be responsible for marketing plan development, in-store promotions, special events, advertising and record company liaison.



Chrysalis recording band, The Proclaimers, Craig and Charlie Reid, with Chrysalis label manager Cameron Carpenter and birthday cake presented at El Mocambo date.

Music Video - the time is now!

by Don Lorusso

Senior Director - CBS Home Video

With the recent introduction of CMV (CBS Music Video Enterprises) by CBS, and with the addition of the SVS (formerly Sony Video Software) Music Video Catalogue, CBS can claim the largest Music Video catalogue anywhere.

Music Video has certainly exploded in the U.S. with the help of a number of superstar releases. CMV leads the pack with Michael Jackson's *Moonwalker* and Bruce Springsteen's *Video Anthology 1978-88*, which was one of the most long awaited and most requested videos ever. Sales on both these titles have surpassed our expectations, and *Moonwalker* is now the best selling Music Video of all time.

Other CMV titles doing very well are George Michael's *Faith*, Santana's *Viva Santana*, Terence Trent D'Arby's *Introducing The Hard line - Live*, Folkways' *A Vision Shared*, Neil Diamond's *Greatest Hits Live* and Nelson Mandela 70th Birthday Tribute, which includes performances by George Michael, Dire Straits, Tracy Chapman, The Eurythmics, Eric Clapton, Sting, and more. CBS is also distributing *A Show Of Hands* by Rush on video, which is becoming one of our top sellers.

The SVS catalogue, which lists over 250 titles in both Music Video and Feature Films, has a number of great titles including Iron Maiden's *Live After Death*, The Beatles *Live Ready Steady Go*, The Real Buddy Holly Story, Kate Bush's *The Whole Story*, and hundreds more. The SVS catalogue is currently being re-released through CBS.

Music Video is becoming so strong that most major labels will have Music Video entries by the end of 1989, and CRIA is currently planning certification levels for the genre.

Most record retailers have been rather cool to Music Video in the past few years, but this is also changing, as witnessed at this year's NARM. U.S. retailers have become bullish on this category and Canadian retailers are warming up quickly. There is no doubt that in the coming months new releases will be coming out in four configurations: LP, cassette and CD and Video, and CBS will continue to be there with more great releases.

February CD shipments up 93 percent

The Canadian Recording Industry Association (CRIA) industry statistics for the month of February show compact disc shipments up a whopping 93 percent over last February and up 68 percent for the year. Net sales of \$12,797,000 for the month registered an 85 percent increase from last year's \$6,915,000. Year to date net value of sales were up 60 percent to \$23,098,000, a hefty increase over Y.T.D. sales of \$14,404,000 for last year.

The cassette configuration was also a moneymaker for February, showing a 24 percent increase in net shipments for the month and a 14 percent increase for Y.T.D. shipments. In dollars, cassette net value of sales for February rang in at \$15,564,00 for

the month, a 34 percent increase and \$28,074,000 for 1989 to date, a 27 percent increase.

February shipments of black vinyl albums and 7" singles continued their dismal showing. LPs were down 44 percent for the month, 51 percent for the year, and in dollars, down 34 percent and 27 percent respectively. The 7" single shipments didn't fare too much better, down 30 percent for both the month and Y.T.D. with net value of sales down 23 percent and 21 percent respectively. The 12" single showed a slight increase of 9 percent for monthly shipments, which registered as a 15 percent decrease when it came to Y.T.D. shipments, with a 32 percent increase (\$210,000) in monthly sales.

WATTSAYS



Squash another rumour! That rumour about company B suing company C if company A sued company B (*EC: I'm lost!*) is just a rumour . . . so far. But keep your eye on company C, because company D has been conferring with company E after they were jolted by company X and that's made company C very paranoid. (*EC: Is the Bugle Boy From Company C involved . . . ?*)

A little earlier each year . . . ! Well, the seasonal slump is upon us and although spring hasn't sprung yet, the duldrums have. Seems the bottom has fallen out of the record business. Where's the bright new product

NOTICE

Recordings have recently been released by a record company which insists on using a name and label very similar to RPM Weekly Magazine and Company. RPM Weekly has a policy not to become involved, financially or otherwise, with any product or service that is criticized or commented upon in its pages.

We regret any confusion and misunderstanding that may have resulted, but we are not connected nor involved, directly or indirectly, with this record company, its label or releases and disclaim any association with it.

We further refuse to add to the confusion by publishing the name of the company or label and will, regretfully, not make any reference to this product.

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

- Pierre Juneau



published weekly since
February 24th, 1964 by
RPM MUSIC PUBLICATIONS LTD.
6 Brentcliffe Road
Toronto, Ontario. M4G 3Y2
416-425-0257 Fax 416-425-8629

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Stan Klees - Special Projects

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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 citizen

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that's supposed to lead us into spring? If there's confusion and frustration evident at the label level . . . take a look at the retailers. Remember what Boxcar Barry used to say, "When things get tough . . . the tough get going." (*EC: Yes, but where is he now?*)

Quick . . . the broom! Is someone coming out of the barn to lead CARAS? (*EC: I hope it's not who I think it is!*)

The right philosophy . . . ! Although the Juno Awards this year may have satisfied a number of people because they were better, they were much longer in the making. They were good television from a variety standpoint . . . if that's the purpose of the awards. The CCMA teeveer is good country music television, but whether it does anything for Canadian country music is another matter. CTV certainly can't complain. They really look good in the Cancon department and CBC seems to feel the Junos will do the same thing for them. But the industry has a large investment in the Junos and I think they would really like an awards show that reflects the industry. The point I wish to make is that the recent Academy Awards show reflected the motion picture industry. It was about the movie business. The Juno TV show is a cute and interesting rock and roll variety show that starts . . . grinds on for a couple of hours and stops. It seems to have very little to do with the record industry. If it's the Canadian recording industry's big night . . . then that happens OFF the screen and that's the pity of it. It costs the industry a great deal to put on a really good variety show that usually results in a lot of Cancon and Juno bashing by the media and at least one or two embarrassments a year to the industry. My question is, are we paying too much? What are we getting in return? (*EC: Juno bashing?*)

Speaking of the Junos . . . ! I checked out my tape of the Juno Awards and besides the empty seats beside the nominees, what really bothered me was trying to figure out who all those strangers were in centre row of seats, running from the front to the middle of the theatre. Then it dawned on me . . . a lot of them were tavern owners and people from anywhere but the record industry. Wouldn't it be decent to have the record company VIPs and their wives show up on camera the odd time. Whoever is in charge of the seating should make an attempt to fill those very important within-camera-range seats with very important people, particularly the

VERY IMPORTANT PEOPLE who are paying the bills! (*EC: Right on!*)

Speaking of tavern owners . . . ! Bill Oja, who writes for CMN, has his teeth into what may be a scandal in the country music business. Seems if you're not an advertiser, you can get shafted, no matter how much you dedicate yourself to the cause. (*EC: Wait until the restrictions are removed . . . then it's little house on the prairie time . . . !*)

Jobs! Jobs! Jobs! There's lots of jobs available in the broadcast and entertainment fields. Take a look at page 15 this week. They're even looking for a Klondike Kate entertainer with a Gay 90's repertoire! (*EC: GAY 90's? Get outta town!*)



The Razorbacks at Toronto's Wellesley Studio recording their second LP (l to r) Don Dekouchay, Don Cartwright, Tony Kenny, producer Chris Spedding (seated) and 'Jailhouse' Joe Myke.



Seen at Toronto's Eastern Sound after Sound Source's Command Performance show, performed live by Crowded House (l to r) Mark Hart (keyboards), Alan Lysaght (producer of Command Performance), Sound Source's Lesley Soldat, band members Nick Seymour, Paul Hester and Neil Finn, flagship station Q107 reps Andy Frost P.D. (acting floor manager, while Macko holidays), host John Derringer and Shirley McQueen.

Jr. Gone Wild to play Toronto's Apocalypse

Hollywood Productions will be presenting Jr. Gone Wild with special guests, Big Daddy Cumbuckets and John Drake Escapes at the Apocalypse Club in Toronto on Apr. 22. Jr. Gone Wild, listed as "one of six potential continental signees," have reportedly come to the attention of Island Records, who have apparently shown considerable interest in the group.

During their stay in Toronto, the band will be cutting a demo tape. A new guitarist, Steve Loree, has been added to the band's lineup.

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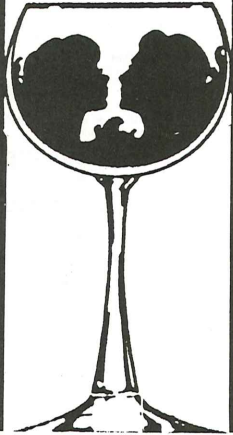
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COVER STORY - by Graeme Boyce**Spoons hope to launch careers on a global scale**

Although the Burlington, Ontario-based Spoons have been releasing albums and touring for nearly a decade, and not only in Canada but around the world, the band is still at a point in its career where, at any



Sandy Horne, of The Spoons, at RPM's offices for an interview with Graeme Boyce.

moment, they could leap into the international spotlight. It is such a contradiction, yet Sandy Horne knows their chance could arrive tomorrow, comparing what they once had to what they have today.

The Spoons were once leading contenders during the electronic pop boom; their music was considered groundbreaking and heralded the synthesizer era that was to dominate for so many years. Certainly, they

seemed to have had their Warholian fifteen minutes, when everything so suddenly collapsed around their feet. Their label, an independent, Ready Records, could no longer afford to produce and its bands were left to fend for themselves. In order to make ends meet, The Spoons entered into an agreement with Thrifty's for a series of advertisements.

No one understood their move, except perhaps the industry in Canada, and their fanbase quickly dissipated: the band was destined for oblivion. Their number was up; their ship had run aground. The gig was over. Well, now it would seem The Spoons are starting to earn back some of that eroded respect, within the industry and among their fans. As Horne, their bassist, explains, the recent cross-country tour was a sellout in each city and their first two singles off Vertigo Tango have been hits.

"In Canada," she continues, "we seem like old troopers, but you have to endure the ups and downs. The rest of the world hardly know we exist, so when we do finally break, they'll think we're a brand new band." Two albums ago, as an answer to the synth-pop criticisms, they released *Bridges Over Borders* and surprised quite a number of people, with the guitar prominently displayed. Anthem, their new label, was pleased, and over to Wales they went for the next effort with John Punter, who produced Arias and Symphonies, at the helm.

"Bridges Over Borders did very well in the States," explains Horne. "It made the mark that we needed for people to know that we existed. A&M didn't really do much for us, while we were with Ready, because they

Diamond video contains Foster production

Neil Diamond's *Greatest Hits - Live*, recently shipped by CBS Music Video Enterprises, features his first ever clip, for his current single *This Time*. Described as "a sweeping lyrical piece," the track, included on his *Best Years Of Our Lives LP*, was produced by David Foster, who shared co-writing credits for the song with Diamond and Jeremy Lubrock. The track, however, does not qualify as Cancon.

The video was taped on stage at the Aquarius Theatre in Los Angeles and is a collection of Diamond's "very best" songs as well as a rare performance of a medley from the Beatles' *Abbey Road* album, plus a unique version of his 1986 hit, *Headed For The Future*, which combines the song's video footage with his live performance.

CMV, which now has approximately ten videos on the market, including those from Michael Jackson, Bruce Springsteen and George Michael, is experiencing what Don Lorusso, Senior Director of CBS Home Video, describes as a "fantastic response" from retailers, who are selling the videos for under \$29.00. "Music videos have become a very important music genre," says Lorusso, "and much of the attention to this music form has come about through our heavyweight releases."

really didn't want Ready, they wanted us. And because there was this obstacle, we just got lost in the politics. But, in Canada, it was the album that made people aware that we existed and that we had made changes. So, it was a statement album.

"With Vertigo Tango, right now in the States, it's about the same as with Bridges; it's not any more or any less. It's just out there and people know about it. But it's the same old thing that Canadian bands go through, and I don't know what it takes to finally break the U.S. doors down. In the U.S., if you're a program director and you have an American band and a Canadian band to choose from, the American band will definitely come first. That's the way they are down there. That's the way they run their business."

Like most bands, therefore, the European market (which will soon equal the U.S. market when trade restrictions are lowered) is being eyed with eager anticipation by the Spoons. However, outside of Canada, Anthem is distributed by PolyGram, who have not released the new album in Europe, and once again the band are caught in the political treadmill. Practically nothing new really for the band, now thinking about their next album, while preparing a summer tour

"People are somehow getting our records though, in places like Japan, France and Italy," Horne remarks. "We even get mail from the consulates, seeing if we can get a deal, because we're with PolyGram, so we are in a bit of a political bind, but we're working on it right now. If they don't release the album, and they have another month to decide, then we'll just exercise our option and get somebody else, and we've had a lot of response so far.

"But as soon as we came out from doing Vertigo Tango, we were told to start thinking about the next one and to keep writing. Because," she concludes, "you've always got to keep ahead. Once things take off, and if you leave too much time between albums, people start to forget about you. With Vertigo Tango, we wrote twenty-four songs and from that we picked ten. So, we have to keep writing. We try to write close to thirty songs for each album, so that we know we're putting out the very best we have."

Fanfare releases unique Arpin arranged LP

Fanfare Records has completed what is described as a unique "turn-of-the-century recording project," the recording of an album entitled *The Bird In A Gilded Cage*. Featured on the LP are contralto Maureen Forrester and tenor Glyn Evans with the Toronto Palm Court Ensemble. Noted ragtime pianist/historian John Arpin arranged and conducted.

Julian Rice, President of Fanfare, who served as executive producer on the session, points out that the production is unique in that many of the orchestral arrangements devised by Arpin "are based on actual orchestrations of the period," continuing with, "The choice of repertoire for the project was primarily determined by those songs which enjoyed the greatest success through their sales of sheet music."

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RADIO

FM96 big money for On Track winners

London's FM96 recently paid out \$1,000 to Monkey See, overall winners in their On Track talent series. The station helps promote



FM96 Music Director Greg Simpson (l) presents Monkey See bandmembers Bill Lamont and David Rusland and band manager Peter Brennan with \$1,000 cheque.

local talent by holding a contest four times a year, awarding winning bands \$1,500 in studio recording time at London's EMAC Studios. At the end of each year, one band is selected as the overall winner, receiving a cheque for \$1,000.

Barry Bowman does it again in Victoria

C-FAX morning personality Barry Bowman has once again been chosen Victoria's Favourite Radio Personality, an honour he received last year as well. The voting was conducted by TV Week Magazine for its Second Annual Viewer's Choice Awards, which asked readers to rate their favourite radio and television personalities in Vancouver and Victoria. Says C-FAX Program Director Terry Spence, "This is the kind of award that makes us very proud. The people who cast the ballots are the people who are most important to us - the listeners. They obviously share our view that our Morning Mayor is the number one radio personality on Vancouver Island."



Q107's new station mascot, The Q-Bear, has been visiting local Toronto hospitals, along with Q107 jocks (John Derringer, background), "to put a smile on everyone's face."

A COSY end for winter blahs

Walter Ploegman, Program Director at COSY 95.1 FM Chatham, Ontario, sends news of the success of their latest contest, Vacation Elimination, which "allowed our listeners to break out of the winter blahs!" says Ploegman. A map of 24 destinations was distributed to the broadcast area for listeners to play along. Over a period of two weeks, listeners answered trivia questions daily eliminating one destination per day. On the final day of the contest, Rina Browning's name was drawn from the qualifier's box and after answering the final trivia question she won a one week trip to Puerta Vallarta supplied by Vellinga's Travel, worth \$2,000.

OM-FM listeners off to Alberta slopes

Three days of powder and sunshine in the Canadian Rockies was the big prize for CJOM's Ski Alberta VIP Get-Away contest. Listeners qualified for the trip if they were the correct caller at the sound of the CJOM Jet. Over 180 listeners took part in the contest with Rod Blais and his guest Lily Blais, off to Alberta for three nights on-hill accommodation at Sunshine Village, return airfare, car rental, meals and spending money. For more information on this type of promotion contact CJOM Promotions Coordinator Keith Chinnery at 519-966-7000.



CJOM contest winner Charmaine Farrugia and her guest with travel vouchers, flank OM-FM Promotion Coordinator Keith Chinnery.

C-FAX spotlights unsolved crimes

C-FAX (Victoria) has launched a campaign aimed at solving some of the most difficult cases on the books of local police. The C-FAX Crimewatch series recaps each of the crimes, and highlights the type of information the police need in order to solve them. The series was written and produced by C-FAX reporter Alan Perry, who spent dozens of hours interviewing the investigating officers and going through police files. The crimes covered by the series have been on the books as long as 17 years, but in each case the police believe there are members of the public who have information that could help them catch the guilty party. The series is running on major newscasts at 8 am, noon, 5 pm and 11 pm for the next two weeks. For further information contact either Perry or Terry Spence at 604-386-1070.

CJCB sends listeners downunder.

CJCB-AM Stereo (Sydney, Nova Scotia) recently gave away a ten-day adventure for two to Sydney, Australia. The response was

so great, Phil Thompson, Promotions Manager for the station, was literally buried in mail for the Sydney to Sydney contest.



The CKCY Power 92 Sault Ste. Marie Coca-Cola Classic Boom Box promoting the station's new CHR format (RPM - March 25/89).

Turning a negative into a positive

A local newspaper columnist recently poked fun at a working-class suburb of Victoria asking "What's the difference between yogurt and Esquimalt?" His answer, "Yogurt has culture." Residents and merchants were upset and joined forces with C-FAX "to fight back," informs the station's Terry Spence, who continues with, "The first step was a high-frequency 'pride' campaign on C-FAX, built around the theme, Enthusiastic About Esquimalt." The station also produced rear-window stickers with the same theme for participating merchants. "The impact was immediate," says Spence, "Not only was it good for morale in the community, but it was good for business. Merchants report that many of their customers had gone out of their way to shop at stores that were behind the 'pride' campaign." Says C-FAX president Mel Cooper, "There probably isn't any major city that doesn't have a part of town that's the butt of jokes. Our experience shows that the people living in those areas are proud of where they live, and they will respond to the right kind of campaign," concluding with, "It can build civic pride, improve local business, and it's good business for the advertising medium too."



Taking a break from reporting the weather on CFAC-TV Calgary, is Darlene Murphy, one of two dozen "celebrity movers" in the first annual C-FAX Mowdown in Victoria.

Al Stewart visits CJOM

Enigma's General Manager, Derrick Ross, took advantage of Al Stewart being in the area to play California's Musical Roadhouse, and took him over to CJOM in Windsor for a visit which lent itself to a good promotion for his latest release, Last Days Of The Century.

Tucker & Half Japanese firmed for Toronto date

Maureen Tucker will be appearing in her first Toronto performance since her days with the Velvet Underground, Sunday Apr. 30 at the Rivoli. Tucker's 50 Skidillion Watt labelmates, Half Japanese share the billing for the date, which will be sponsored by Hollywood Productions and CKLN. The latter will tape the session, to be aired at a later date. Tickets are pegged at \$10.00 advance and \$12.00 at the door and are available through all Ticketmaster outlets.

Tucker's new album, *Life In Exile After Abdication*, was produced and written by the ex-Velvet, turned mother of five and Wal-Mart employee. The LP, which sparked this Canadian tour, is scheduled for release in early April, and features such guests as Lou Reed, members of Sonic Youth (Kim Gordon, Thurston Moore, Lee Ranaldo, Steve Shelly), Jad Fair and Hank Beckmeyer of Half Japanese.



Capitol Records, in conjunction with Vancouver's A&B Sound and CKLG, asked consumers to draw "their idea" of a new

Poison LP cover. The winner of the contest, Cheryl Schu, who won \$500, with LG's Howie The Hitman (holding winning design).



Frozen Ghost and Owen Sound Music World staff, backstage at concert date.

Winnipeg's newest talent booked for Variety date

Through the sponsorship of Winnipeg radio stations 1290 FOX and Q94 FM, CKND-TV and Carling O'Keefe, twenty-six musical groups representing country, pop and rock have been battling it out in the Foster's Lager Musical Talent Search. The semi-finals are set for Night Moves (April 3 through 5) and The Diamond Club (10 through 12). Six winners will move on to the finals (25) at The Diamond Club, after which they will appear on the Variety Club Telethon on April 30th.

All six performances will be taped by CKND-TV for re-broadcast with each of the winners receiving video tapes of their individual performances.

Top prize is \$15,000 in Yamaha musical equipment from Yamaha and Carling O'Keefe. Second prize winner will receive \$5,000 in Yamaha musical equipment from Yamaha and Carling O'Keefe, and the third prize winner will take home \$1,500 cash from Carling O'Keefe. For further information contact Mark Maheu, Program Manager of 1290 FOX/Q94 FM at 204-477-5120.

Lanois produced LP for A&M's Neville Brothers

Yellow Moon, the new album from the Neville Brothers, produced in an abandoned old apartment building in New Orleans by Juno award winning producer Daniel Lanois, is the latest priority item for A&M's promotion network. The album is described as "perhaps the group's most visionary, impassioned and personal album" to date.

Apparently the Nevilles wanted to record "an uncompromising album that had the right amounts of heart, mind and soul," which, hopefully, would gain them a wider audience, and through Lanois, they got what they wanted. "It was a spiritual connection," says elder brother Charles, referring to the Lanois production.

Guesting on the session were the Neville's New Orleans neighbors, the Dirty Dozen Brass Band horn section, Brian Eno

on keyboards and vocal backgrounds (Sant Cooke's classic, *Change Gonna Come*), and producer Lanois, who contributed some guitar and percussion. They augmented Art on keyboards, Charles on tenor, alto and soprano sax, Cyril on percussion, and the band's long-time rhythm section of Austin "Tony" Hall (bass), Willie Green (drums) and Brian Stolz (guitar).

Yellow Moon is the first new album in two years from the band and their first for A&M since 1981. *Sister Rosa* is the first single taken from the album. The song is a tribute to Rosa Parks, who sparked the civil rights movement when she refused to give up her seat in the "whites only" section of a Montgomery, Alabama public bus. A video of the song was shot in New Orleans and re-enacts the historic event of 1955.

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Ozzie music phenomenon reflects homegrown pride

Despite the monopolistic tendencies of Australian radio, you've certainly got to admit the Ozzies know how to support their homegrown recording artists.



Ritchie Yorke

It's one outstanding aspect of the Ozzie music industry that Canadians might be well advised to aspire towards on a much more significant scale. Not that Australia necessarily has superior talent to that of Canada, it's just that Ozzies apparently nurture and support indigenous talent on a more intense and indeed extensive level. Down here, if your recorded efforts are up to scratch, you will probably have a crack at the airwaves.

The stats tell the story all too well. In the Australian (formerly Kent) Music Report Year End summary charts for 1988, the following facts emerge in a rather colorful blaze. Of the National Top 100 Albums for 1988, twenty-seven are Australian-made, including three of the first seven (INXS, Jimmy Barnes and Icehouse). Plus ten hit compilation albums also rate inclusion in the Top 100 and each of them has some local content.

These twenty-seven Ozzie titles in the Top 100 are not merely turntable hits programmed to meet the 20 percent local content quota. Far from it. Of the sixteen albums which reached number one down under last year, six were Ozzie productions and, four compilation chart toppers, included local hits.

Of the 25 separate artists represented in the twenty-seven Ozzie-made albums in the Top 100 last year, twelve have enjoyed U.S.

and/or Canadian chart action. The others, which you're more than likely to be hearing on Canadian airwaves in the near future, include Jimmy Barnes, the Choirboys, the Rockmelons, Noiseworks, the Angels, the Chantoozies, James Reyne (formerly lead singer with Australian Crawl, the Divinyls and 1927).

It's interesting to note the power of Ozzie music internationally. In Canada, for example, two of the top five albums of '88 (as compiled by RPM Weekly), were by Ozzie artists, including Kick by INXS, the number one album of the year. In short, Australia fared better than the Americans in the top Canadian successes of 1988, at least as far as the top five is concerned. This is exceedingly significant.

In the Top 60 Compact Discs for 1988, there were fifteen Australian titles, plus four hit compilation sets featuring some Ozzie product. Four of the top six CDs were Australian (Icehouse, INXS, John Farnham and Crowded House) and six of the year's twelve number one Compact Discs. That's pretty serious penetration, I'm sure you would agree.

A total of twenty-three of the National Top 100 Singles for 1988 were Australian, including three of the year's sixteen number one singles (repeat . . . year's sixteen number one singles). Not bad when you consider that Australia has no CHR Top 40 stations on the AM band, and FM stations play only a small selection of singles.

Ozzie singles also travelled well: five of Canada's Top 30 singles were by Australians.

That's the national picture. Queensland's one and only FM rock station (which we detailed in RPM Jan. 21/89) in its year-end survey, came up with the following results:

Albums - Fourteen of the Top 40

HMV Square One date for WEA's Blue Rodeo

Fresh from their Juno win, Blue Rodeo will be performing live at the HMV Music Store in the Square One Shopping Center in Mississauga on April 1st at 2 pm. The Risque Disque band will be playing a number of tracks from their new album Diamond Mine.

The HMV Music Store performance by Blue Rodeo continues the series of live performances staged at the store.

Materick and True Spirit release on Roto Noto

Ray Materick, a well-known Canadian folk/pop singer from the '70s, makes a return to the business as a member of True Spirit. Initial release from the Hamilton-based band is a single entitled Savin' All My Kisses (For The Girl I Call The Mrs.), written by T. Roy, the single is released on the Roto Noto label.

There is no information as to where the single was recorded, but it does carry a full MAPL logo. Besides Materick on guitar and vocals, the band comprises Alex MacDougall (guitars and vocals), Jack Pedlar (drums), Stephen Marshall (bass), and Lily Sazz (keyboards and vocals).

albums were Australian, including four of the top seven (INXS, John Farnham, Icehouse and the Little River Band).

CDs - Nine of the Top 30, including three of the top seven.

Singles - Nine of the Top 40 singles.

You don't need to be an accountant to figure out that in these year-end hit surveys, Australians are coming home with far in excess of the 20 percent domestic airplay quota. So how does one explain this phenomenon?

There would seem to be three possible and logical explanations - 1) Ozzie records, in general, are superior to most imported hits; 2) the public has a preference for Ozzie music; or 3) Ozzie radio provides more exposure and enthusiasm for local records. I suspect the third option is the most likely answer. Not to suggest that Canadian media doesn't support its domestic musical talent. It's just that it doesn't get supported enough. There isn't the faith. There isn't that chauvinistic gut reaction. There isn't a passionate belief that the locals are damn well as good as talent from anywhere else . . . let alone that burning conviction that Canadians can cut it at the international level.

Music programming, even in this computer-closeted global village, can't be all research and other market evaluation. Some of it has got to come from the gut. As in the making of great rock music, some part of great music programming on radio must come from the heart and soul. I have a feeling that some of us have been forgetting that all important aspect.

In conclusion, the news has just come through that the Federal government has finally approved the issuing of additional FM licenses in capital cities. Brisbane, for example, with a solitary FM outlet, is to get four more, two from existing AM outlets converting to FM and two extra independent licenses.

Hip Hip Hooray!! Imagine how good the Ozzie music scene may get with the long, overdue disintegration of the monopoly demo targeting. Australian music may well take on the world. It's already made a few major steps in that direction . . . all because of believing in it. It's not so difficult, mates!

The Dillons resurface with Lee's Palace date

The Dillons, a Toronto roots-rockers band, have been off the club scene for sometime, and make their return (April 7) at Lee's Palace in Toronto. The band's leader, guitarist/songwriter Johnny Dee Fury, has just returned from an extended trip to Nashville and Memphis which turned out to be quite rewarding. He wrote and recorded with some of the best talent from both cities and also met with executives of labels and publishing companies who have expressed an interest in the band.

With a couple of firm offers from two major U.S. publishing companies, plus the added interest from a number of U.S. record labels, who are sending A&R people up to their Toronto date, the timing could be right for the return of The Dillons. The band is managed by Modern Artists Management.



Lisa Dalbello, on release with her She LP, at A&B Sound in Surrey (Vancouver) during a retail and press promotional tour.

COUNTRY

Cancon dominates Real Country's adds
Weird Harold's new additions to the WX 1130 Real Country chart for the week of March 31st give priority to Cancon releases. Ian Tyson's Stony Plain single, Irving Berlin (Is 100 Years Old Today), takes the No. 23 slot, followed by George Fox's WEA release of RBJ at No. 27, and J.K. Gulley's RCA single, Blue Jeans Boy, at No. 30. Also added is Clint Black's RCA single, Better Man, at No. 29.

Sklar's follow-up ready for shipping

Glenn Fraser, of the Edmonton-based Fraser Enterprises, is readying the new release from Brian Sklar entitled It Won't Be Long. The single, a Sklar original, was produced by Glen Stace and carries a four-part MAPL logo. Sklar and his Prairie Fire Band, along with the regular cast of the No. 1 West TVer, provided the entertainment for an audience of more than 5,000 at the Brier Go-Fer Breakfast on March 9th and the Brier Wind-Up Party on March 12th. Both functions were held in The Titan Building in Saskatoon. Sklar and his band will be in Toronto the week of April 18 - 23 and in Thunder Bay the week of April 25 - 29 to promote their new single.

Powerful outings from Roto Noto

The Hamilton-based Roto Noto label takes its place as a worldclass production house



Assistant PD, CHAM Hamilton, Ian McCallum (l) and General Manager Keith James, backstage with superstar Randy Travis.

CMA International Show for Walters Family

The Walters Family will represent Canada at the 19th edition of CMA's 1989 International Show during the International Country Music Fan Fair in Nashville (June 6). They join artists from six other countries, who will be performing on this show co-hosted by Porter Wagoner and Kathy Mattea.

The Walters Family, who release on the Panther label in Canada, recently charted with their Country Lullaby single. They have three albums to their credit as well as a video currently on rotation on TNN and CMT in the U.S.

Also showcasing on the International Show are Two Hearts (U.K.), Arne Benoni (Norway), Voytek Gassowski (Poland), Sandy Kelly (Ireland), Jesse (Brazil) and Vera Ferial (Indonesia). The Jordanaires will provide background vocals for all acts.

with the release of a powerful traditional country single, and a single in the country/pop vein. Mark LaForme, no stranger to the charts, makes a very serious bid for chart action with a LaForme original, The Road I Walk. The single was recorded last February at Hamilton's Grant Avenue Studios and produced by Bill Dillon, noted for his work and involvement with Robbie Robertson and his return to the charts. John Olivera provided the engineering work. Also a release that should take a bite out of the charts is the Diane Raeside single, I'll Cry About That Tomorrow. This single was also recorded at Grant Avenue and produced by Randall Cousins and Bob Doidge. The producers have captured a track full of emotion with this single, expected to see action with A/C and MOR programmers as well.

U.S. country follows-up on Baker cruise

The popularity and success of the recent Carroll Baker cruise of the Caribbean has sparked a media-wide promotion pitch from the Norwegian Cruise Line for their Country Cruise. Mickey Gilley and George Jones will headline the "Best Of" the Grand Ole Opry for the cruise to be hosted by Ralph Emery, whose Nashville Now television show boasts more than 5,000 members. Also included in the lineup are Penny De Haven, the Magnum Cloggers, The Claytons, Andy Andrews and Chopper And The Lone Star Band. The Country Cruise leaves Miami on April 29th for a seven-day trip through the Caribbean.

Fjellgaard to launch LP on Benelux concert tour

Gary Fjellgaard has been firmed for a series of concert dates through the Netherlands which will serve as a European launch for his latest Savannah LP, Heart Of A Dream. The LP, to be released April 4th, will be distributed through the Benelux territories by Disky Records.

The tour will kick off in Schoonhoven, Holland (April 19), followed by Gent, Belgium (21), Hilversum, Holland (22), and Haaksbergen, Holland (23). The 19, 21 and 22 dates will be taped for later use as one-hour radio specials by the Dutch and Belgian radio networks.

The 22nd date is particularly important because it takes place in the Dutch media capital of Hilversum, and in recognition of Fjellgaard's growing stature in Holland, the Canadian Embassy is hosting a post-concert reception. Attending will be a select list of Dutch record company and music publishing executives, media representatives and corporate guests.

The timing for the tour is perfect, in that Fjellgaard has just been named Holland's Most Promising International Country Artist (RPM - April 1/89), which has opened the door for a full schedule of television and other promotional appearances in support of the album launch.

The Fjellgaard tour is being promoted by Kees de Haan of Crossroads Music. Accompanying the B.C. singer/songwriter will be his full concert show, which includes his bass player and duet partner, Vancouverite Linda Hunt, and from Calgary, Marci Nokony, a virtuoso classical violinist.



Dick Damron and members of Bootleg above with Bobby Curtola, Sonny Tuner and Dan Nelson at the Desert Inn, Las Vegas.

Golden Eagle's Cain sweeps Manitoba awards

This year's Manitoba Association of Country Arts (MACA) awards was another big night for Golden Eagle's Cindi Cain and a rewarding evening for the label's owner and producer, starmaker Don Grashey, whose activities have been slowed to a trot from a bit of ticker trouble. Cain was the sweetheart of the awards show last year where she took Top Female honours and she and her band, The Cheeters, won Entertainer and Country Band of The Year as well as the Coors Country Band of The Year award, the second consecutive win for the latter award.

This year, however, and in front of her hometown audience, Cainswept all five of the categories in which she was nominated. She won as Female Vocalist, Recording Artist, Country Band, with her band The Cheeters, and Entertainer of The Year. As well, she won the Song of The Year category for Fiddle Texas Style, whose composer, Fay Walker, walked off with the Songwriter of The Year Award.

Popular local musician/producer Craig Fotheringham was also a multiple-award winner, taking Producer and Instrumentalist honours. Country veteran Erroll Ranville came up a winner as Male Vocalist, and his old band, now known as Freebird, took the Tony Sianchuk Award (named after the owner of the Westbrook Inn) as Most Promising Newcomers of 1988. Veteran country programmer Johnny Murphy now, with CFQX, was voted Top Broadcaster, and the Westbrook Inn took the award as Club of The Year. This year's Bud Country Band of The Year Award, as voted by fans through newspaper ballots, went to Electricastack.

The lavish affair was held in the Grand Ballroom of the Fort Garry Place before a packed audience of more than 600 country fans and industry people. The awards segment was co-hosted by Rhonda Hart and Ray St. Germain. Nashville's David Frizzell performed, along with Erroll Ranville, Leanne Jayne, Skyriider and Brandon's C.C. Ryder Band, as well as comedian Al Simmons, yodeller Stew Clayton and co-host St. Germain. CKND taped the show for later broadcast in an edited 30-minute segment.

RPM 40 CANCON SINGLES



20 DANCE SINGLES

- 1 1 (13) **GOOD TIMES**
Tom Cochran/Red Rider - Capitol - B73076-F
(LP) Victory Day - C1-26570-F
- 2 2 (12) **IF A TREE FALLS**
Bruce Cockburn - True North/Epic - TN4-212-H
(LP) Big Circumstance - TN-70-H
- 3 4 (9) **ONE MORE TRY**
Brighton Rock - WEA - 25-76657-P
(LP) Take A Deep Breath - 25-58691-P
- 4 3 (11) **I BEG YOUR PARDON**
Kon Kan - Atlantic - 78-98697-F
(LP) N/A
- 5 7 (7) **LOVE MAKES NO PROMISES**
Candi - IRS - 53622-J
(LP) Candi - IRS-42260-J
- 6 10 (4) **DIAMOND MINE**
Blue Rodeo - Risque Disque - PRO-652-P
(LP) Diamond Mine - 25-62681-P
- 7 8 (8) **SHE'S SO YOUNG**
The Pursuit Of Happiness - Chrysalis - 45061-J
(LP) Love Junk - CHS-41675-J
- 8 6 (12) **TANGO**
Dalbello - Capitol - B73074-F
(LP) She - C1-48286-F
- 9 11 (12) **WHY'D YOU LIE**
Colin James - Virgin - VS-1468-W
(LP) Colin James - VL-3044-W
- 10 5 (16) **TELL SOMEBODY**
Sass Jordan - Aquarius - AQ-6040-F
(LP) Tell Somebody - AQR-552-F
- 11 12 (8) **DREAM COME TRUE**
Frozen Ghost - WEA - PRO-642-P
(LP) Nice Place To Visit - 25-57051-P
- 12 14 (9) **LOVE CHILD**
One To One - WEA - BON-2127-P
(LP) 1-2-1 - BON-12121-P
- 13 17 (4) **SHE'S MY INSPIRATION**
Barney Bentall - Epic - 64-3081-H
(LP) Barney Bentall - BPEC-80131-H
- 14 13 (11) **WATERLINE**
The Spoons - Anthem - ANS-982-F
(LP) Vertigo Tango - A1-1054-F
- 15 15 (4) **EASY STREET**
David Gibson - A&M - AM-782-W
(LP) David Gibson - SP-9148-W
- 16 16 (7) **IT'S A POWERFUL THING**
Doug & The Slugs - Riddong - AMS-117-W
(LP) Tomcat Prowl - AMD-1007-W
- 17 21 (3) **(Watching) WORLDS CRUMBLE**
Glass Tiger - Capitol - B-73081-F
(LP) Diamond Sun - C1-48684-F
- 18 18 (3) **SWEET JANE**
Cowboy Junkies - RCA - 8879-7-R-N
(LP) The Trinity Session - 8588-1-R-N
- 19 20 (4) **SHOOTING FROM MY HEART**
Big Bam Boo - Uni - 50019-J
(LP) Fun, Faith & Fairplay - UNI-8-J
- 20 NEW **ANGEL EYES**
The Jeff Healey Band - Arista - AS1-9808-N
(LP) See The Light - AL-8553-N

- 21 22 (3) **I CAN'T TAKE IT**
Billy Newton-Davis - Columbia - C4-3082-H
(LP) Spellbound - FC-44499-H
- 22 25 (3) **DOUBLE TROUBLE**
Sass Jordan - Aquarius - AQ-6044-F
(LP) Tell Somebody - Q1-552-F
- 23 9 (11) **WHEN I'M WITH YOU**
Sheriff - Capitol - B72901-F
(LP) Sheriff - C4-91216-F
- 24 19 (8) **WANT TO MEAN SOMETHING TO YOU**
Jesse Winchester - Atlantic - AT-386-W
(LP) Humour Me - LAT-1252-W
- 25 NEW **NO SUCH THING**
Annette Ducharme - Capitol - B-73082-F
(LP) Blue Girl - C1-91980-F
- 26 27 (15) **VOX**
Sarah McLachlan - Network - NT12-3023-F
(LP) Touch - NTL-30024-F
- 27 26 (4) **CHANGE MY MIND**
National Velvet - Intrepid - B-73079-F
(LP) National Velvet - N1-90335-F
- 28 29 (6) **MODERN MAN**
Ian Thomas - WEA - PRO-644-P
(LP) Levity - 25-55561-P
- 29 23 (13) **GIVE ME YOUR LOVE**
Roman Gray - Atlantic - AT-384-W
(LP) Edge Of The Shadow - LAT-1248-W
- 30 28 (7) **IT HURTS TOO MUCH TO LOVE YOU**
Big Bang - Spy - SPY-701-W
(LP) Big Bang - SPY-1000-W
- 31 NEW **LET'S PRETEND**
The Northern Pikes - Virgin - VS-1478-W
(LP) Secrets Of The Alibi - VL-3041-W
- 32 31 (10) **JUST A MINUTE**
Montana - M&M - DLD-10001
(LP) N/A
- 33 32 (5) **GIVE IT UP**
The Trees - Coconut - SCNT-8801-E
(LP) The Trees - CNT-8801-E
- 34 37 (2) **AMERASIA**
Bill King - Gimesushi - GP00003
(LP) Magnolia Nights - 13-9023-1
- 35 24 (16) **STILL IN LOVE**
Corey Hart - Aquarius - AQ-6042-F
(LP) Young Man Running - AQR-551-F
- 36 30 (14) **SEND YOUR LOVE**
Glass Tiger - Capitol - B-73071-F
(LP) Diamond Sun - C1-48684-F
- 37 36 (9) **NEVER BE LONELY**
Lorraine Scott - Slak - SR-4588-E
(LP) N/A
- 38 38 (5) **PAINT ME A PICTURE**
Mad About Plaid - Quantum - QRS-89003-E
(LP) Plaiditudes - QR-88002-E
- 39 35 (13) **THE PEACE OF BEAT**
Alo & The Hungry Boys - Edit - XTC-4501-E
(LP) Ride An Elephant - XTC-3301-E
- 40 NEW **DESPERATELY**
Peter Dinkley - Filmsstreet - FLM-002
(LP) N/A

- 1 1 (7) **SHE DRIVES ME CRAZY**
Fine Young Cannibals - IRS - IRS-23926-J (12")
(LP) The Raw And The Cooked - IRS-6273-J
- 2 2 (8) **STRAIGHT UP**
Paula Abdul - Virgin - O-96594-W (U.S. 12")
(LP) Forever Your Girl - VL-3055-W
- 3 4 (9) **GIRL YOU KNOW IT'S TRUE**
Milli Vanilli - Arista - AD1-9780-N (12")
(LP) N/A
- 4 5 (4) **24/7 - NIGHTTIME LOVEKIND**
Dino - Island - B'WAY 471-J (U.S. 12")
(LP) 24/7 - ISL-1221-J
- 5 3 (7) **I HEAR A SYMPHONY**
Eria Fachin - Power - PXD-110-E (12")
(LP) My Name Is Eria Fachin - PXH-2000-E
- 6 7 (3) **FUNKY COLD MEDINA**
Tone Loc - Island - IS-1230-J (12")
(LP) Loc'ed After Dark - ISL-1224-J
- 7 6 (6) **I BEG YOUR PARDON**
Kon Kan - Atlantic - 78-98697-P (12")
(LP) N/A
- 8 9 (3) **THE LOOK**
Roxette - EMI - E1-56133-F (12")
(LP) Look Sharp - E1-91098-F
- 9 8 (9) **GOOD LIFE**
Inner City - Virgin - VSX-1470-W (12")
(LP) N/A
- 10 14 (2) **NOTICE ME**
Sadee - Suiza - SF-829-P (12")
(LP) N/A
- 11 NEW **LIKE A PRAYER**
Madonna - Sire - 92-11700-P (12")
(LP) Like A Prayer - 92-58441-P
- 12 17 (2) **MUSIC LOVER**
S'Express - Capitol - C1-15454-F (12")
(LP) N/A
- 13 NEW **I ONLY WANNA BE WITH YOU**
Samantha Fox - Jive - 1193-1-J-D-N (12")
(LP) I Wanna Have Some Fun - 1150-1-J-N
- 14 15 (4) **UNDERCOVER LOVER**
Sonia Papp - Ariste - ART-12-001-E (12")
(LP) N/A
- 15 NEW **I WANNA BE THE ONE**
Stevie B. - A&M - SP-23958-W (12")
(LP) In My Eyes - SP-9151-W
- 16 10 (11) **WILD THING**
Tone Loc - Delicious Vinyl/Island - IS-1219-J (12")
(LP) Loc'ed After Dark - ISL-1224-J
- 17 16 (3) **REQUIEM**
London Boys - WEA - 24-72880-P (12")
(LP) Twelve Commandments Of Dance - 24-38421-P
- 18 18 (2) **REAL LOVE**
El DeBarge - Motown - MOT-4618-J (12")
(LP) Gemini - MOT-6264-J
- 19 NEW **THAT'S THE WAY LOVE IS**
Ten City - Atlantic - 78-64640-P (12")
(LP) Foundation - 78-19391-P
- 20 NEW **STAND UP FOR YOUR LOVE RIGHTS**
Yaz - Elektra - 95-67320-P (12")
(LP) Wanted - 96-08421-P

RPM 30 RETAIL SINGLES

- 1 1 (8) **STRAIGHT UP**
Paula Abdul - Virgin - VS-1465-W
(LP) Forever Your Girl - VL-3055-W
- 2 2 (9) **WILD THING**
Tone Loc - Delicious Vinyl/Island - 97091-J
(LP) Loc'ed After Dark - ISL-1224-J
- 3 3 (6) **THE LIVING YEARS**
Mike & The Mechanics - Atlantic - 78-89647-P
(LP) Living Years - 78-19231-P
- 4 4 (8) **LOST IN YOUR EYES**
Debbie Gibson - Atlantic - 78-89707-P
(LP) Electric Youth - 78-19321-P
- 5 5 (8) **SHE DRIVES ME CRAZY**
Fine Young Cannibals - IRS - IRS-53483-J
(LP) The Raw And The Cooked - IRS-6273-J
- 6 7 (9) **YOU GOT IT**
Roy Orbison - Virgin - VS-1466-W
(LP) Mystery Girl - VL-2576-W
- 7 6 (6) **ORINOCO FLOW**
Enya - WEA - 24-76087-P
(LP) Watermark - 24-38751-P
- 8 16 (3) **THE LOOK**
Roxette - EMI - B-50190-F
(LP) Look Sharp - E1-91098-F
- 9 8 (9) **WHEN I'M WITH YOU**
Sheriff - Capitol - B72901-F
(LP) Sheriff - C1-91216-F
- 10 11 (5) **WALK THE DINOSAUR**
Was (Not Was) - Fontana - 858-809-7-Q
(LP) What Up, Dog? - 834-291-1-Q

- 11 12 (4) **YOU GOT IT (The Right Stuff)**
New Kids On The Block - Columbia - 38-08092-H
(LP) Hangin' Tough - BFC-40985-H
- 12 9 (5) **I BEG YOUR PARDON**
Kon Kan - Atlantic - 78-98697-P
(LP) N/A
- 13 14 (3) **GIRL YOU KNOW IT'S TRUE**
Milli Vanilli - Arista - AS1-9071-N
(LP) Girl You Know It's True - AL-8592-N
- 14 10 (10) **WHAT I AM**
Edie Brickell/New Bohemians - Geffen - 92-76967-P
(LP) Shooting Rubberbands At The Stars - XGHS-24192-P
- 15 18 (4) **END OF THE LINE**
Shooting Wilburys - Wilbury - 92-76377-P
(LP) Volume One - 92-57961-P
- 16 13 (8) **WHEN THE CHILDREN CRY**
White Lion - Atlantic - 78-90157-P
(LP) Pride - 78-17661-P
- 17 23 (2) **LOVE MAKES NO PROMISES**
Candi - IRS - 53622-J
(LP) Candi - IRS-42260-J
- 18 15 (11) **SHE WANTS TO DANCE WITH ME**
Ron Kater - RCA - 8838-7-R-N
(LP) Hold Me In Your Arms - 8589-1-R-N
- 19 17 (5) **PARADISE CITY**
Guns 'N' Roses - Geffen - 92-75707-P
(LP) Appetite For Destruction - XGHS-24148-P
- 20 26 (3) **ETERNAL FLAME**
The Bangles - Columbia - 38-68533-H
(LP) Everything - OC-44056-H

- 21 30 (2) **LIKE A PRAYER**
Madonna - Sire - 92-75397-P
(LP) Like A Prayer - 92-58441-P
- 22 28 (2) **RONI**
Bobby Brown - MCA - 53463-J
(LP) Don't Be Cruel - MCA-42185-J
- 23 19 (6) **THE LOVER IN ME**
Sheena Easton - MCA - 53416-J
(LP) The Lover In Me - MCA-42249-J
- 24 NEW **ROCKET**
Def Leppard - Vertigo - 872-614-7-Q
(LP) Hysteria - 830-675-1-Q
- 25 27 (3) **MY HEART CAN'T TELL ME NO**
Rod Stewart - Warner Bros - 92-77297-P
(LP) Out Of Order - 92-56841-P
- 26 20 (13) **MY PREROGATIVE**
Bobby Brown - MCA - 53383-J
(LP) Don't Be Cruel - MCA-42185-J
- 27 NEW **SURRENDER TO ME**
Ann Wilson/Robin Zander - Capitol - B-44288-F
(LP) Tequila Sunrise - C1-91185-F
- 28 24 (12) **STOPI**
Sam Brown - A&M - AM-1234-W
(LP) Sam Brown - SP-5195-W
- 29 NEW **ONE MORE TRY**
Brighton Rock - WEA - 25-76657-P
(LP) Take A Deep Breath - 25-58691-P
- 30 21 (13) **EVERY ROSE HAS ITS THORN**
Polson - Capitol - B44237-F
(LP) Open Up And Say... Ahh! - C1-48463-F



CLASSIFIED AD RATES

The charge for classified ads in RPM is \$1.00 per word. \$2.00 per word for upper case body copy. \$3.00 per headline word. Minimum charge for ad \$20.00. There is a \$10.00 service charge for reserving a box number. Ads containing more than 50 words will be run as display ads. Address ads to: RPM Magazine, 6 Brentcliffe Road, Toronto, Ontario. M4G 3Y2 or FAX: 416-425-8629.

ATTENTION RADIO STATIONS

Cassette Connections has an offer on C-10 Cassette Tapes. Package of 100 for \$60.00. Music quality tape, good for commercials or voice demos, also Chrome and Sony UX Pro Tapes. Contact: Rick Washbrook: 416-294-4989.

OPENING FOR ANCHOR/REPORTER

Q-101 FM in the Ottawa Valley requires an evening anchor/reporter. Experience preferred, but promising new talent considered. Tape and resume to Craig Steenburgh, News Director, P.O. Box 1200 Smiths Falls, Ontario. K7A 4T4.

SWING PERSONALITIES FOR CJTT RADIO

CJTT Radio is looking for swing personalities with minimum two years experience and good production knowledge. Let your tape be your resume. Attn: Mike Perras, Box 1058, New Liskeard, Ontario. P0J 1P0.

RADIO COPYWRITER

Ten years experience, looking for position in medium to large market. Can relocate. Call: 902-533-2123.



Following the recent Randy Travis/George Fox concert at the Kitchener Memorial Auditorium CKGL's Randy Owen, Lisa Petrusaitis and Dann Travis met with George Fox.

CTV's Canada In View takes a look at Butter

The May 27th edition of CTV's Canada In View will take an in-depth look at Bookshop recording trio, Butter (Francis Roycen, Anjia and Ginette Thiery), in concert, in conversation and in the recording studio. The Quebec-based trio will shortly have a new single on the market.

A radio-only promotion copy of Can't Deny, the fourth single from their debut album Melody, has already been shipped and will be shipped commercially on April 7.

ON-AIR PERSONALITY AVAILABLE

Trevor Douglas (apprentice student) at Regina's Alternative CKUR, seeking employment at a small radio station. Has one year experience. Please call: 306-543-0395 or 306-584-7600.

A REAL OPPORTUNITY

Wacky, weird and consistently crazy creative writer wanted. If you abhor grocery list copy, you are the person we need. Please forward resume and writing samples to Art Pultz, Program Director, CKGB Radio, Box 1046, Timmins, Ontario. P4N 7H8.

CHART RESEARCHER WRITER FOR MUSIC TRADE PAPER

Chart researcher/writer wanted for RPM Magazine. Must be a good typist and have some clerical experience. Call 425-0257 for an appointment.

WANTED

Klondike Kate entertainer with Gay 90's repertoire to serve as a very high profile ambassador during 10 day summer festival.

Call for application information:

Edmonton Klondike Days Association
403-426-4055

Deadline: April 7th, 1989.

PROGRAM DIRECTOR

A promotion has created a rare opening for the position of Program Director at Atlantic Canada's leading AM station. If you have outstanding creative and leadership abilities, with a strong desire to win, send tape and resume to:

Pat St. John

Maritime Broadcasting System
1313 Barrington Street
Halifax, Nova Scotia. B3J 2R2

WEST COAST AM RADIO STATION REQUIRES A PROGRAM DIRECTOR

CHTK Radio Prince Rupert, B.C. requires Program Director with five years of broadcast experience (two years as a PD). Successful applicant will possess strong on-air and programming capabilities, good communication skills, excellent inter-personal skills and an ability to work independently. Good salary and excellent benefits. Please send resume and demo to:

Manager of Personnel
Skeena Broadcasters
4625 Lazelle Avenue
Terrace, B.C. V8G 1S4

WANTED

Skeena Broadcasters is looking for someone to fill a traffic department position. The successful candidate will have two or more years of experience with proven data entry skills. Skeena Broadcasters offers a pleasant, modern working environment, excellent benefits and a competitive salary. Send your resume to:

The Personnel Manager
Skeena Broadcasters
4625 Lazelle Avenue
Terrace, B.C. V8G 1S4

LIMOS TO THE STARS

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416-460-1511

WEEKLY COMEDY SERVICE

Find out what Los Angeles, Toronto and Vancouver are laughing at. It's Willy's Comedy Shack and Burger Emporium. Willy's produces a weekly reel of spoof commercials, song parodies, character interactives (Turner, Mulroney, Jack Nicholson, Peewee and many more). Give your station/show the comedy edge. Willy's is surprisingly affordable. Market exclusive. Call OnTrack Communications 416-363-0997.

NEWSPEOPLE WANTED FOR CJXX RADIO

CJXX Radio is in search of highly motivated newspeople. If you are a team player, looking for a challenge in a medium market, send tape and resume to:

Eryn Brooks

News Director, CJXX Radio
9913 - 100 Avenue
Grande Prairie, AB. T8V 0V1

WRITER NEEDED FOR WEST COAST ROCKER

Q100 FM Victoria requires a head writer (production skills an asset). Come, be part of this great station serving 1/4 of a million people. Pro's only, no calls. Forward resume and samples to:

Ed Bain

Program Director - Q100 RM
3795 Carey Rd.
Victoria, B.C. V8Z 6T8

NOW AVAILABLE

Canada Top 40 - chart analysis of all top 40 pop songs in RPM & RECORD (\$79), Canada Cuts - all MAPL songs in RPM 100 (\$49), both (\$99).

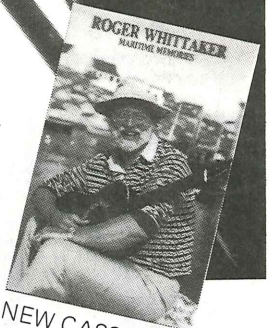
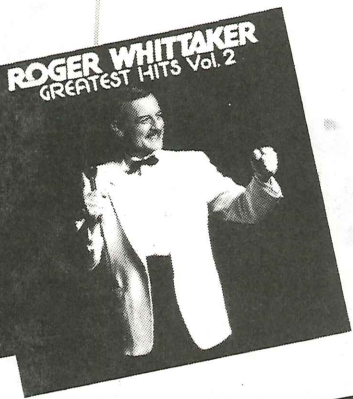
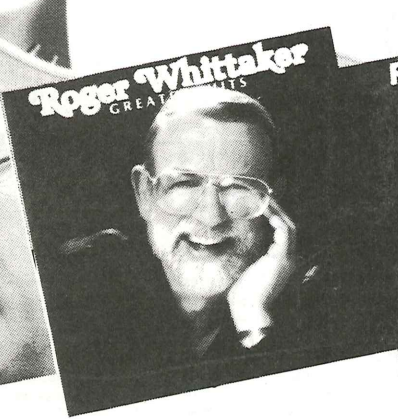
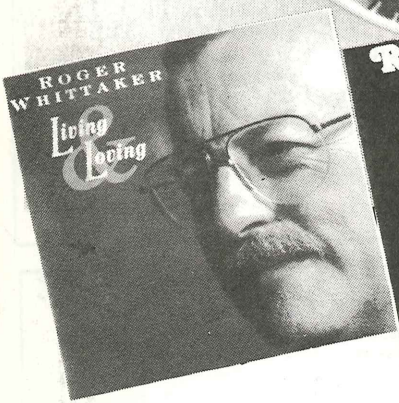
Canadian Chart Research
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"I REALLY WANT TO WORK FOR THE CHUM GROUP"

If you've ever spoken these words, send us your tape. We have openings at CHUM Group radio stations across Canada for announcers, news people, writers and producers. We promise we'll listen, and we guarantee you'll receive a prompt reply. We are:

CHUM GROUP RADIO
1331 Yonge Street

Toronto, Ontario. M4T 1Y1
Attention: Brad Jones, Talent Coordinator for the CHUM GROUP.



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| April | 27-28 | Grand Theatre - Sudbury | 10 | Saskatchewan Centre - Regina |
| | 29-30 | National Arts Centre - Regina | 11 | Saskatoon Centennial Auditorium |
| May | 1-2 | Roy Thomson Hall - Toronto | 12-13 | Performing Arts Centre - Calgary |
| | 3-4 | Centre In The Square - Kitchener | 14 | Jubilee Auditorium - Edmonton |
| | 5 | Hamilton Place | 15 | Prince George Coliseum |
| | 6 | Thunder Bay Community Auditorium | 16 | Kamloops Memorial Arena |
| | 7 | Keystone Centre - Brandon | 17 | Kelowna Memorial Centre - Nanaimo |
| | 9 | Centennial Concert Hall - Winnipeg | 18 | Beban Park Recreation Centre - Vancouver |
| | | | 19-20 | Queen Elizabeth Theatre - St. John's |
| | | | 23 | Memorial Stadium - Sydney, Nova Scotia |
| | | | 25 | Centre 200 - Sydney, Nova Scotia |
| | | | 26 | Halifax Metro Centre |
| | | | 27 | Moncton Coliseum |
| | | | 28 | Aitken Centre - Fredericton |