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Page 7

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Page 7
Pepsi launches intensive promotion for Haywire

Pepsi-Cola has developed and launched a “customized” full-scale promotion tagged Pepsi Presents Haywire to coincide with the Atlantic recording artist’s Maritime tour dates and complementing the label’s own marketing plans of the new album, and is already under way throughout the Atlantic provinces.

“Pepsi sees Haywire as a tremendous vehicle to boost the sales of Pepsi directly,” explains Artic’s Vice President of Marketing and Sales, Linda Gillmore. “They call it a value added promotion. You can build a cooperative image, like the way Labatt does, to actually increase your sales. The Pepsi promotion requires the purchase of their product in order to enter.”

“What they’re trying to do is actually generate sales of the Pepsi product in quantifiable terms,” Lindsay continues. “They’re looking to boost sales and not just create imitable terms,” says a Pepsi representative. “They’re generating sales of the Pepsi product in quantities that they have defined in each market the band plays, and supported by an intensive radio campaign, Pepsi has already conducted a chain-wide promotion, which is also conducting a customer sweepstakes, and has generated a Haywire Tour Kit,” relates Lindsay. The “Kit” includes an album, the band’s program, and a coupon redeemable at A&A’s record store against the purchase of the new Haywire CD.

Although the battle has launched several national promotions involving Michael Jackson, Lionel Richie, Tina Turner and David Bowie, there are no current plans to do so for Haywire, at time of writing.

“'It’s a unique marketplace,' the Atlantic,” says Motyco, "that being that we are in a leadership position. We are the number one selling cola in Atlantic Canada, which isn’t the case in a place like Toronto. So, some things that don’t necessarily work in Toronto might be exactly right for the business in Atlantic Canada, as was the case here.

"On a regional level, Haywire may just be the start of something big. Opportunities".

Telemady and Sonic promote Junos

The Canadian Academy of Recording Arts & Sciences (CARAS) has announced that Telemedia Broadcasting will air the official pre- and post-award special, Countdown To The Junos. The program is designed to put listeners, nationwide, in touch with the Juno nominees via a toll free number, and will air Nov 1 at 5 pm. syndicated nationally to major rock stations.

As well, Sonic Workshop will air the official pre/post Juno Award special Salute To The Junos. The 4 hr program features a look behind the scenes, in-depth interviews with the Juno nominees, and a post-show segment taped at site of the O’Keefe Centre (Nov. 2).

Salute To The Junos will air in two parts via a syndicated radio network in major markets across Canada. The first segment will be aired a week before the actual evening, the second segment will air Nov 2.

WEA lifts suspension of Cure's compilation album

WEA Music Canada has lifted the suspension of the Cure's Standing On A Beach, citing the failure of the Canadian Arab Federation to "participate" in a press conference, in Standing On A Beach, the band has "unreservedly" apologized for the absence of the Arab community.

The band has "unreservedly" apologized for the absence of the Standing On A Beach release with an explanatory message about the song's true intent.

This accord was apparently voluntarily adopted by WEA Canada in February of this year without any request from the Arab community.

WEA was presented with further objections by the Canadian Arab community, which led to an April 13 agreement to "temporarily suspend the marketing of Standing On A Beach in the hopes that a resolution would be reached by dialogue between the two parties." WEA subsequently proposed the idea of a permanent insert to be included in Standing On A Beach, which would have provided "an elaboration" about the true intent of the song and "a condemnation" of its standing.

"This past week (July 26 - Aug 1) was one of the biggest in recent history," says WEA’s Vice President, Sales, Gerry Newman. "Contributing to the unprecedented sales numbers were two soundtracks, Who's That Girl and La Bamba. Madonna, who stars in the former, is set to release her "material" debut album, "Like a Virgin," in mid October.

"It’s a unique marketplace," says Motyco, "that being that we are in a leadership position. We are the number one selling cola in Atlantic Canada, which isn’t the case in a place like Toronto. So, some things that don’t necessarily work in Toronto might be exactly right for the business in Atlantic Canada, as was the case here.

"On a regional level, Haywire may just be the start of something big. Opportunities."
Like Haywire don't come by desk every day. It was one of those opportunities that generated itself and coalesced on itself," he concludes. "We wish there were more opportunities like that, but there's not that many big-name bands that come out of Atlantic Canada.

Gillmore points out that the Haywire Boys album, now having sold over 80,000 units, in the Maritimes actually sold the equivalent of an 800,000 unit selling album. "Which shows just how high they are," he maintains. "If I take what they sold there down, if they did the normal Maritimes market share percentage, they did 10 times what they have to have and if they sold 10 times what they should have everywhere, they would have done 800,000 albums."

The film, *Madonna and La Bamba*, is a biopic of the Mexican singer-songwriter Ritchie Valens and the young actoruba administrator who played him. It was released in 1987.

**Madonna and La Bamba**

"This past week (July 26-Aug 1) was one of the biggest in recent history," says WEA's Vice President, Sales, Gerry Newman. Contributing to the unprecedented sales numbers were two soundtracks, Who's That Girl and La Bamba.

Madonna, who stars in the former, is set for a three-week summer that includes an around-the-world concert tour, the already critically-acclaimed soundtrack and the concert tour. The latter skyrocketed to platinum (100,000 units sold), within a couple of weeks of release, and at time of writing has already sold another 90,000 units. Her single, the title track has sold in excess of 40,000 copies of the cassette single and 7".

In the movie, Madonna takes the role of Nikki Fins, described as "a feisty, free-spirited femine destined to take her place among the screen's greatest comic heroines."

"I think we've always known that when there's something of ourselves there," says Madonna. "Like NIKKI's sweet side and her tough side. That toughness is only a mask for the vulnerability she feels."

Madonna also tried her hand at writing, collaborating with Patrick Leonard and Stephen Bray. Says Madonna, "I wanted the music in this movie to reflect something of myself as well as NIKKI. I had some very specific ideas in mind, music that would stand on its own as well as support and enhance what was happening on screen and the only way to make that reality was to have a band in writing the tunes myself."

The title track of La Bamba, performed by Los Lobos, was taken as is, which fueled album sales into gold status. (Canada is the first country to go gold with this soundtrack.) "The La Bamba Soundtrack is back-ordered," says Newman, "It's in one door from the pressing plant, and out the other. We shipped 16,000 pieces last week alone. This is going to be, as we predicted, another giant seller for us."

**Young and Crazy Horse to play Toronto - Sept 2**

Toronto is the only Canadian date on the Neil Young and Crazy Horse itinerary that kicks off in Los Angeles (Aug 13). The Geffen group will tour Toronto's CN Tower (Sept 2).

The concept will be made up of two parts: an acoustic segment in which Young will perform solo an electric segment where he and Crazy Horse will stage songs from the Live album, along with several of their better known hits.

The show features Ralph Molina (drums), Billy Talbot (bass), Rick Roselli and Neil Young (guitar and keyboards).

The North American tour follows the group's tour of Europe which began Aug 24 in Barcelona and concluded June 6 in Dublin.

**Right Side enters fray with initial LP releases**

Toronto's Right Side label has released their first two albums, The Fuzztones Live In Europe, and A New Home's New Heroin.

Right Side was founded by Elliott LeFaux and Dana Sams in January of this year. The label, distributed by Flippin Product, will feature releases by independent bands from Canada, the U.S. and Europe.

The Fuzztones, described as "American psychedelic rockers" played a very successful tour of dates across Oregon and Quebec, a factor which triggered the release of Live In Europe, which has already sold more than 10,000 copies.

Kevin Smith, who have been controversy band since their founding in 1983, are quite popular in the hearts of Toronto's underground fans. "The album, New Home, recorded in 1983, was released worldwide by France's Next Race label. It is said to be the first of the initial Canadian import shipment sold out quickly.

The Right Side will be following up on the above releases with a national promotion campaign. This will include the city dates by Neon Rome during the summer and fall.

**All formats available of 42nd Street musical**

In view of the success of this year's Coors Light Spotlight On Theatre series, most labels have been quick to make available their original cast albums. The latest is BMG Music Canada who are releasing the tour of 42nd Street on RCA Red Seal compact disc, cassette and vinyl (record).

The show plays Toronto's O'Keefe from Aug 11 through 23, and is being presented by WEA's CFBF. BMG's Cathy Hahn points out that the David Merrick, Tony Award-winning productions is still going strong on Broadway today, having premiered 7 years ago, on Aug 25, 1980. She continues with: The show's great success is the result of the ingenious choreography by Genee Allen, along with the music of Harry Warren and the lyrics of Al Dubin.

Popular tracks include the title track, We're In The Money, Lullaby Of Broadway, and Shuffle Off To Buffalo.

RPM August 15, 1987 - 3

**Following their Montreal show (sponsored by Ban Jos) Chaletshop's Rick Conet and LeFaux, The Idelins Tom Koller and Paul Cusson were presented platinum for their most moment album Night Tangle.**
CLUB'S most successful fund raisers, we can only report in brief. (EC: It was the who's who of rock 'n' roll).

Hawkins' tribute, the curtain (made up of the curtain came down on one of the Variety Club's most successful fund raisers, we can

Gowan does his trapeze act...!!

If the community understands that the resources are indeed available and the means can be had to resolve these problems, then we think we can make a better world.

It has been estimated there are more than 12,000 homeless living on the streets. Literally, and in a study conducted in 1984, it was discovered that 75 percent had been beaten, while an equal percentage of female runaways had been sexually abused.

"We tried to select entertainers based on their credentials," says Vella, who also is a counselor on human sexuality. "Like Todd Rundgren, who is a key contributor to the characters... and Tom Cochrane's songs are consciousness-oriented."

Vella is anticipating a crowd of at least 20,000 to gather on Toronto Island's Olympic Island, the site of many of the most well-attended Mariposa Festivals. 'If they leave the festival with a new awareness of their own potential, that's 100,000 people... and five years from now, there could be millions who will benefit from this type of event.'

Emerging through the turbulent and volatile "Summer Of Love", the era of Vietnam and ghetto riots, LSD and flower power, were The Doors, their success fueled initially by the hit, Light My Fire. Actually, not emerging but exploding, and as they should have, as it was appropriate. Jim Morrison was on a short road to ruin, happily perpetuating endless rebellion along the way.

Moreno than any other rock icon, among us or not, Morrison remains to each new generation a martyr. As Frank Licciardello says in his book, A Time For Magic, "When mishandled by the emperor's troops, it seemed he would never be killed than hounded. In the heart and soul of Jim Morrison there was an uncontrollable rage against injustice."

While stirring emotions to frenzied proportions, he asked for no sympathy. He lived on the edge, and died overlooking it, pushing fate to its eventual limit. Morrison lived today as a teenager's dream, a legend as solid as rock itself, both in his time and ours.

The mysterious circumstances of his reported death have led the way for morbid curiosity and many subsequent rumors, yet since his untimely departure the numbers of his followers have increased, and so have sales of The Doors' albums.

However, the shaman's lyrical prows and public notoriety notwithstanding, drumming on top of it..."... there was some kind of magical combination that exceeded the sum of its individual parts."
Commitment is lacking in music today - DENSMORE

At The Hollywood Bowl, a previously unreleased and digitally remastered package, and The Best Of The Doors, a double album set, full length versions of The End and When The Music's Over, previously released in the U.K. two years ago.

Recently released through MCA Video, also titled Live At The Hollywood Bowl, is the video of their filmed 1967 concert, which according to Denmore, who co-produced, contains material that hadn't even been developed until he and Door's keyboardist Ray Manzarek began to compile the project's footage.

Still, the intense interest surrounding the band today is a phenomenon to many people, including Denmore, who says he never thought that two decades, "I'm real proud of The Doors," he says. "But we've lasted 20 years, I always thought hopefully that it would be 10. So . . . this is great.

"When we just started out rehearsing we knew we had something special happening," he continues, "and we tried to search for the most unique sounds around. The minute we sounded anything like The Rolling Stones, we went the other way."

It has been suggested by Danny Sugerman (on the double LP's inner sleeve) that perhaps the music itself was ahead of its time. "If we'd done breaking away and breaking through from your parents, cutting the umbilical cord and all that," reasons Denmore. "So, as long as kids are turning 17, they'll identify with that part of it."

Morrison's albums are well documented, both on and off the stage, were a constant source of initiation and posterior, reveals Denmore, who left the band, in protest, on numerous occasions. "Jim was always an ex ample of 'too far to go, so I cooled it. I was sent into induction, I dabbed in chemicals. But he certainly drove me crazy. I loved him and hated him."

"Around the third album I walked out a couple of times, I quit. But I came back the next day, because I couldn't give up playing drums with this band that I loved. And it was a statement against Jim's self-destruction and he knew it. But he was so hell bent on his . . . "

Jim did represent breaking away and breaking through from your parents, cutting the umbilical cord and all that . . ."

They were saying they had a new generation, a new way of living."

The Doors' music continues to sell. Elektra having just released the albums Live At The Hollywood Bowl. It would be wonderful if you could stop playing the instrument.

"I used to tell people I was his personal manager, I was his chaplain. Imagine being his manager!"

It was one thing to play the instrument, as the lyrics, but he didn't know any chords or how to structure a song. So, there were no limitations as far as putting your 2 cents in, or your 100 percentile comments in, or anything. And that's how he was cut."

When asked whether he thought the danger, real or perceived, that Morrison was portraying was in lines or music or whatever, he said, "I don't think the danger aspect was the most important thing, that was just Jim."

"You always had a sense of 'What is he going to do now?' which was exciting and also reassuring as a performer: you didn't know whether he was going to be calm or jumping all over the place."

"I think . . . not that the stories were great . . . certainly there was a lack of self destruction, but there was also a lot of commitment to saying something in the music. And we, as all we wanted to make a living and do, but that wasn't necessary. We really wanted to say something, as opposed to entertainment, and I'd like to see a little more of DENSMORE continued on page 15
The importance of The Studio

Everyone in the music business should read the book about Motown by Nelson George at least once. Incendiary. More amazing though, is that Motown actually happened. In Canada we continue to try to create and support a Canadian music industry with literally no resources. Except talent. And... the studio.

The Motown band were all veterans of the Detroit jazz clubs. Most of the singers were from Detroit too. And if there was any shortage Barry would pull them in from the housing projects (Martha Reeves).

Yet even then, the studio was as good as mostAmerican. And if the radio was the radio, the good, breaking news, the charts, the seminars, etc...
Everyone in the music business should read the book about Motown by Nelson George at least once. Incredible. More amazing, though, is that Motown actually happened.

In Canada we continue to try to create and support a Canadian music industry with just about every resource a conventional business could ever ask for. Barry Goddy created a Detroit music industry with literally no resources. Except talent. And ... the studio.

The Motown band were all veterans of the Detroit jazz clubs. Most of the singers were from Detroit too. And if there was any shortage Barry would pull them in from the housing projects (The Supremes) or the secretarial pool (Martha Reeves).

It's a story that could also be told of Sam Phillips in Memphis, Norman Petty in Clovis, Joe Ruffino in New Orleans and Leonard Chess in Chicago. They all had one thing in common ... the studio (when was the last time you were in a record company that actually had a studio in house)?

And their studios were always working. At no time will you read about a Motown studio ever, because there wasn't any. Barry Goddy made his money from selling records, not studios. The studio became a hangout for musicians. It's estimated that Motown only released about 40 percent of what it recorded and only 50 percent of the rest of it was ever kept.

Yet even though most of those records were made in the living room of an old house in Detroit or storefronts in Memphis, Clovis and New Orleans, we're still playing them on the radio. They still sell, and they sound good, because they were records made with proper measures of discipline, business smarts, creativity, and ... the studio.

Today, it seems that too often we spend more time talking about making music then we do making it. The studio's too expensive. The "risk" too great.

Ten years ago Bob Morrison (on behalf of CRCRA) and I (on behalf of CHUM FM) put together a promotion where a studio was built at the CNE and performers were invited to apply for time to work it with well known Canadian record producers. It was where Whitley King were introduced to Bob Ellis and how they later became The Kings.

It was an energy built out of ten days of open studio. Putting the street together with the pros. The idea has since become The Homegrown Concert, however, the original idea was better because the studio was free and supervision, professional.

An open studio ... with discipline, business smarts, creativity, we could be Motown.
COAST TO COAST

### Top Thirty Western Canada

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Cover</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>37</td>
<td>Pseudo Echo</td>
<td>I Want Your Sex</td>
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<tr>
<td>38</td>
<td>Whitney Houston</td>
<td>I Wanna Dance With Somebody</td>
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<tr>
<td>39</td>
<td>U2</td>
<td>Sweet Dreams (Are Made of This)</td>
</tr>
<tr>
<td>40</td>
<td>Heart</td>
<td>Don't Cry</td>
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<tr>
<td>40</td>
<td>Pseudo Echo</td>
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### Top Thirty Central Canada

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<td>Pseudo Echo</td>
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<td>U2</td>
<td>Sweet Dreams (Are Made of This)</td>
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<td>44</td>
<td>Heart</td>
<td>Don't Cry</td>
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<tr>
<td>44</td>
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<td>47</td>
<td>U2</td>
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<td>48</td>
<td>Heart</td>
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<tr>
<td>52</td>
<td>Pseudo Echo</td>
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### HIT BREAKERS

- **John Novak**
- **Stewart Duncan**
- **Barry Pearl**
- **Clive Baines**

### COCOA

- **Joey Gregorash**
- **John Farnham**
- **Heart**
- **Dan Hill**
- **Milli Vanilli**

### RPM - August 15, 1987

Corny idea from C-FOX President Mel Cooper above left makes his personal delivery to Honda City's Ian Stewart, whose own company has given him reason to give "two ears to".

Celebrate and arrange for the delivery of 150 special boxes to key Victoria clients. The cover carried the bold message "We deliver More Earn!". Inside, a big happy face ("praying ear to ear") greeted the recipient with ears of fresh young B.C. corn replacing the normal human ears. The message, "Victoria's Radio Leader... and still growing" was accompanied by a letter with backup radio data. The "impact was so great" said the station's President, Mel Cooper, "we immediately extended the promotion to include 100 agency executives and buyers.

In the past, with trumpeting ratings, the station has delivered hot agency executives and fancy chocolate chocolates ("We're celebrating our just desserts"). "When you want to spread the good news at your company, just call us."
Corny idea from C-FAX

When the Spring 1987 IBM book was released, Victoria's C-FAX had reason to celebrate, and arranged for the delivery of 150 special boxes to key Victoria clients. The cover carried the bold message "We deliver Mail to your doorstep... happy fact!" ("printing ear to ear") greeted the recipient with ears of fresh young B.C. corn, replacing the normal human ears. The message, "Victoria's Radio Leader... and still glowing" was accompanied by a letter with backup radio data. "The impact was so great" said the station's President, Mel Cooper, "we immediately extended the promotion to include 100 agency executives and buyers." In the past, to trumpet rating victories the station had delivered hot pops ("We're hot and we deliver") and fancy chocolate cheesecakes ("We're celebrating our just desserts."), "When you want to speed up your mail service," she concluded, "call us -- tomorrow is another day."
We need the odd jolt every now and then. The found one of the best rock/M' roll lines of the genre. On the second track, Bathroom Wall, is the bushy-tailed newcomers. Gayle has always been known for her promo muscle. Priorities seem to be with the IMAGE (tested and proved in the U.K.) that'll stage a comeback album that'll be a success. This quartet combine solid pop songs with an impeccable stage image (tested and proved in the U.K.) that'll stage a comeback album that'll be a success. This quartet combine solid pop songs with an impeccable stage image (tested and proved in the U.K.) that'll stage a comeback album that'll be a success. This quartet combine solid pop songs with an impeccable stage image (tested and proved in the U.K.) that'll stage a comeback album that'll be a success. This quartet combine solid pop songs with an impeccable stage image (tested and proved in the U.K.) that'll stage a comeback album that'll be a success. This quartet combine solid pop songs with an impeccable stage image (tested and proved in the U.K.) that'll stage a comeback album that'll be a success.
### Country Singles

**August 16, 1987**

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<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>4</td>
<td>YOU'VE SEEN ME CRY</td>
<td>Randy Travis</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>3</td>
<td>LAY YOUR LOVE ON ME</td>
<td>George Jones</td>
<td>MCA</td>
</tr>
<tr>
<td>1</td>
<td>HEART'S BUILDING</td>
<td>Wynonna</td>
<td>Elektra</td>
</tr>
<tr>
<td>2</td>
<td>SHE'S THE ONE THAT WHAT I WANT</td>
<td>Michael Johnson</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>3</td>
<td>ANOTHER TIME ANOTHER PLACE</td>
<td>Reba McEntire</td>
<td>MCA</td>
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<tr>
<td>4</td>
<td>COMING AROUND AGAIN</td>
<td>Fleetwood Mac</td>
<td>Warner Bros</td>
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<tr>
<td>5</td>
<td>I'M NOT THE LOVER THAT SHE'S BEEN WAITING FOR</td>
<td>Charlie Daniels</td>
<td>Capricorn</td>
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<tr>
<td>6</td>
<td>CHILDBIRTH</td>
<td>Waylon Jennings</td>
<td>MCA</td>
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<td>7</td>
<td>I'M GONNA BE STRONGER WHEN COUNTRY MUSIC HAS THE LAST WORD</td>
<td>Waylon Jennings</td>
<td>MCA</td>
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<tr>
<td>8</td>
<td>I'D STILL SAY YES</td>
<td>Bruce Cockburn</td>
<td>True North</td>
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<tr>
<td>9</td>
<td>I WISH YOU'D KICK ME IN THE HEAD</td>
<td>John Anderson</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>BABY I'M NOT HOOKED</td>
<td>Lee Greenwood</td>
<td>Arista</td>
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**RPM Adult Contemporary**

**Coming Soon**

**Country**

Marilane Sisters hit with new single:
The Vancouver-based Marilane Sisters are currently on release with their new single. No More Tears, which was written and produced by Howie Vickers at Little Mountain Sound. The new single, is the follow-up to Perfect Stranger, and their manager Don Adams, has found that A/C programmers are impressed with the release. The artists have just completed their first TV special, which was followed by their opening for Emmylou Harris for her Vancouver date.

**Lord and Alibi off on Comstock**

New from the Kansas City Comstock label are releases from two well-known Vancouver country acts, Anne Lord and Alibi. The Lord single, True Blue, was written by Anne and hubby Roger, and produced by Peter Berning. The Alibi single, Roller Coaster, was written by Bryan O'Donnell and produced by Colin Winnemaster. Alibi comprises John Redkopp, Dave Clow, Reid Barton, Larry MacDonald, Joe Vodos and Robbie Stainton. Their single has been added to this week's CFGM (Toronto) playlist.

**Glenn release for Larry Mattson**

Larry Mattson makes a return to the disc scene with his single, Without You, a Mattson original. The single was produced by Mattson and Al Brisco at Toronto's Kinck Sound, and is off his upcoming album, Worth For. The single qualifies as a 4 parts Cancan.

**Godard releases French-language LP**

Gil Goffe, currently riding the charts with his hit single, Tell Me You're Free, has released a French-language album, on the RCA label, for the Quebec Market.

**New in this week's**

(Country) From The Broken Heart, Loretta Lynn.

**Have a ball with New MfM's**

Ally Clevile's new album is due for release soon.

**Contact:**

**Country**

Kenny Loggins - Columbia - 38-06690-H

**ALBERTA COWBOY**

coming soon
COUNTRY

Marlaine Sisters hit with new single

The Vancouver-based Marlaine Sisters are currently on release with their MBI single, No More Tears, which was written and produced by Howie Vickers at Little Mountain Sound. The new single, is the follow-up to Perfect Stranger, and their manager Don Adams, has found that A/C programmers are impressed with the release. The sisters have just completed their first TV special, which was followed by their opening for Emmylou Harris for her Vancouver date.

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New from the Kansas-based Comstock label are releases from two well-known Vancouver country acts, Anne Lord and Alibi. The Lord single, Tree Blue, was written by Anne and hubby Roger, and produced by Peter Berrington. The Alibi single, Roller Coaster, was written by Bryon O'Donnell and produced by Colin Weismaster. Alibi's co-producer John Redkop, Dave Clow, Reid Barton, Barry MacDougall, Joe Verhov and Bobbie Ras- cinger. Their single has been added to this week's CFOM (Toronto) playlist.

Glow release for Larry Mattson

Larry Mattson makes a return to the disc scene with his Glow single, Without You, a Mattson original. The single was produced by Mattson and Al Bravo at Toronto's Kick Sound, and is off his upcoming album, Worth Waiting For. The single qualifies as 4-parts Cancon.

Godard releases French-language LP

Gilge Godard, currently riding the charts with his Book Shop single, Tell Me You're Free, has released a French-language album, on the RCA label, for the Quebec Market.

The album is titled En amour, and initial reaction from Quebec/A/C and country programmers would indicate that Godard has a good shot at the Top 10. The single, produced by the man himself, has been in the A/C Top 30 for three consecutive weeks.

Fast mover for Mercey Brothers

Penny Perkins, who handles promotion and publicity for the Mercey Brothers, reports "excellent reaction" to the band's latest MCA single, Raised By The Radio. The single has been playlisted by radio stations in every province, and the comments from programmers are encouraging. "A radio hit for many formats. Best in quite a while," says Paul Kennedy of CHFX-FM Halifax, "Love it!" says Leo Besterman of CFOX Owen Sound. Writes Ken O'Neill of CKX-4 Yorkton, "Hits right at the heart of our target demographic, and scores in the hearts of everyone who ever wore out the batteries of a transistor radio.

Says Bill MacNeil of CKPP-FM Sydney, "Great song. This one should 'raise' the volume of a lot of radios."

RCA release for Judds and Leahy Family

New in this week's RCA packet are releases from The Judds and Canadian country group, The Leahy Family. The Judds' ( Wynonna & Naomi) are off with the Trace Seas/Graves/Lyle penning of Maybe Your Heart Got The Blues, The single produced by Brent Maher, was taken from their Heartland album. The Leahy's single, Let Me Hear The Sound, was written by Julie Leahy and produced by Gord Hen.

Pll Be The One for the Staxler Bros

If you thought you missed out on the Staxler Bros single, I'll Be The One, you can catch up. The Mercury/PolyGram single, produced by Jerry Kennedy, has now been shipped, although it's a DJ copy only. The single was taken from the group's LP, cassette and CD, Maple Street Memories, and is a hit in the U.S. at present.

Have a belly laugh on Stew McGaftter

Stew McGaftter, who has stirred up the country scene with his past release: Sex Is For Saturday Night, Rolled 'Er Up And Smoked 'Er, and Bovwayz Beer, is back. This time his hit, released on the Coral Discs label, out of Simcoe, Ontario, is titled Waiting On A Lead, Stew says, "This is a trucker song and believe me, from experience, anyone who ever tossed anything will relate to this song." The flip? You Make My Penis Get Up And Dance, is an old Dr. Hook song, Stew has been off the music scene for sometime due in part to a disaster that occurred at his warehouse last fall. All his music equipment and clothes for perform-

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day we'll be in a position like that." The Flying On Your Own album, which was recorded at RCA's Studio B in Nashville, featured Washbrook's own guitar playing and was produced by Jim Drake. Washbrook, who has been a member of the band since 1981, says he is looking forward to the release of the new album, which is scheduled for a fall tour of Canada.

Rock For Research to aid Mount Sinai The Friends of Mount Sinai Hospital in Toronto, are bringing Clark's "Good Rock 'N Roll" to Toronto's historic Harbour Castle Convention Centre (Oct 24). Flying the banner of Rock For Research, it's hoped the fundraiser will bring in an estimated $200,000 in donations for cancer research at Mount Sinai. Clark, who for over 35 years has introduced the North American public to rock 'n' roll hopes, many of whom went on to stardom, will have with him as special guests, Fredd Cannon, The Shireles, and Cheebby Checker.

CHUM-FM Roger Ashby will be emceeing the evening's events. The show is '50s with '50s finger food, door prizes and special performances by the Rhythm Rockers, and The Shurelles Band. Ticket sales are at $20 each. Reception will be at 7 p.m. with the show at 8 p.m. All proceeds will go directly to Mount Sinai's cancer research.

For further information call Rock For Research at 365-ROCK in Toronto.

Beatie songs added to Laderoute repertoire During a recent trip back home to the Ottawa Valley, Michael T. Laderoute picked up the memoirs of the late Mac Beattie, the Valley's best known troubadour. He has now incorporated some of Beattie's songs into his repertoire of mostly original music.

"They're all great songs," says Laderoute. "I'm very happy with the outcome." Laderoute has just completed 3 songs for a demo through a CAPAC grant and will be shopping this material in Nashville mid-September.

Attic off with new Nylons' single Attic has moved quickly to follow-up the success of The Nylons' release of Kiss Him Goodbye, which has enjoyed 13 weeks on the RPM 100 chart and a similar number of weeks on the RPM A/C chart. The new single, Happy Together was written by Garry Bonner and Alan Gordon and produced by Val Garver. The single was released earlier this month and has already hit the Top 40.

The flip, Face In The Crowd was written by Mark Cooper and Paul Cooper and Peter Mann and was produced by Bill Henderson. This side qualifies as 4-parts Cancon. Both tracks are on the Happy Together album, which has made impressive moves up the RPM 100 for the past 14 weeks.

Butler & Bee Gees added to Polygram's CD list The latest titles added to PolyGram's Special Projects Compact Discs include The Beatles' First and Best Vol. 2 by The Bee Gees. Also added are Brook Benton (Best Of), The Allman Brother Band (Win, Lose Or Draw), Gregg Allman (Laid Back), James Brown (Live At The Apollo Part 2), Fats Domino (In Concert), John Mayall (The Turning Point), Roger Miller (Best Of), The Gap Band (Gold Gold), Cameo (Pressure Point), Ted Heath (Cameo To Concert), Sant Ensemble (Best Of), and The Dutch Swing College Band - Vol. 1.

The Echoes Of Daily featuring various performers, and Hits of The '60s with various artists from this era are also added.

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PHILOSOPHY OF RPM

THE RPM 100 FOR SEPTEMBER 1987

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Bob Arlen of PolyGram for PolyGram has agreed to become the Canadian representative for Rocky Marciano Atlantic Records.

NATIONAL JR. MUSICAL SOLDOUT

For further information call Rock For Research at 365-ROCK in Toronto.
The Flying On Your Own album, which was picked up by Virgin and distributed by A&M, has spawned two singles, the title track, which has gone gold, and the latest, Used To You. The album has also passed the gold mark of 50,000 units sold.

Meanwhile, back to Swick and the Kellys. Terry has a new title, titled Face To Face, produced by Declan O'Doherty, due to be released shortly. The album was recorded in Toronto, Vancouver and Nashville, and mastered in New York.

Swick reveals that "Unlike Terry's first LP, all the songs on Face To Face are original compositions." Kelly wrote 5 of the 10 songs, but called in the talents of Ron Hine (Donny's), Jamie singer (formerly of the Wonderful Grand Band, and producer O'Doherty, for other material.

In conclusion, Swick writes, "Whether or not a major label signs Terry, the Kelly feel they will survive in both aspects of the music business. 'It'd be easier with a major label, but not necessary,' stated Tony. 'Setting up God creates us. We're not dependent on anybody.'"

Beatie songs added to Laderoute repertoire

During a recent trip back home to the Valley, Michael T. Laderoute picked up the memoirs of the late Mac Beatie, the Valley's best known troubadour. He has now incor- porated some of Beatie's songs into his repertoire of mostly originals.

Laderoute plays Toronto's Five Times Café every month, one of the club's most popular entertainers. The pair's mixture of foot stomping rockabilly, smooth folk and blues and loneliness ballads has attracted full houses to the Toronto club.

With Doug Doughty on bass and vocals, Laderoute has tightened up the act, fine tuned some of his own songs and may debut some new ones if he thinks they are ready.

"Doug makes all the decisions on my songs now because I'm too close to them," says Laderoute. "We have developed new arrangements for some of them and I'm very happy with the outcome."

Laderoute has just completed 3 songs for a demo through a CAPAC grant and will be shopping this material in Nashville mid-September.

Attic off with new "Nylons" single

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The flip, Face In The Crowd was written by Marc Conners, Paul Conner and Peter Mann and was produced by Bill Henderson. This side qualifies as a C/Chart, both tracks are on the Happy Together album, which has made impressive moves up the RPM 100 for the past four weeks.

BUTLER continued from page 7

for George Benson, Al Jarreau and Billy Ocean, considers himself a singer primarily, that he's a guitar player and then a writer. "I'd always dreamed I'd become a successful singer, and international artist, then maybe things would change and I'd be able to change things. And be able to show people that we can be free."

In his first recording contract, his records received airing on all 7 African radio stations, plus all 6 on the national service, an idol, which he shortly thereafter shunned. "You can be black and famous," he says, "but not rich."

After that his next album was to be his live debut, introducing Jonathan Butler, which made the Jazz Top 10 last year.

"I was part of creating social change, in bringing people, black and white, closer together. Although we couldn't live together in the same house or on the same street, at least we couldn't be off when we met each other. We had more to talk about and all of that through the music, the music that I was writing and playing back home."

"I've always tried to mix the Western music into the African music," he concludes. "I was the first black person to be played on national radio. So, a lot of my new album shows exactly this kind of person I am and what I do. I believe in universal subjects. I see myself as a universal person ... that part of the universe."

DENSHORE continued from page 5

that. I see it in U2 a little, a few things, and then I see a lot of commerce on the other hand."

It was clearly the music that kept the band together throughout the latter stages, says Denashore, because "with all the trouble, with Jim still-dancing, and Miami and clones and police busts, if you listen to the L.A. Woman album you realize it's a pretty good record. The music. What originally drew us together, that we created in Venice with no lawyers, agents or record companies, and that album has the raw essence of us," he concludes, "(the raw essence of what we are.)"

Beattie & Bee Gees added to PolyGram's CD list

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The Echoes Of Italy featuring various pop music from the 1950's and 1960's with various artists from this era are also added.

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