New single by Roch Voisine

Deliver Me
Co-written by Roch Voisine and Amy Sky
63 parts, Canada

From his chart bustin' album Kissing Rain
 Isoand marketiiig plan: U2 will be assimilated

It's official, it's inseparable, it's the law: U2's Pop, the band's first full-length release since 1993's Zooopa, has been programmed to assimilate entire cities in its already imminent and comprehensive sweep across Canada. So say the folks over at Island Records who are strategizing the takeover from headquarters out Markham way. Expect: massive radio and retail specific promotion, street posting, subway advertising, print advertising and television stunts rolled into a huge media awareness plan calculated to make the Irish quartet the biggest commercial entity for the pre-millennium world.

"U2 will be everywhere," promises Toni Maruyama, Island's marketing manager and resident U2 specialist. She says the new plans were rolled out after the label decided to break with the convention of putting a U2 record on the street and letting it work the numbers on restrained hype. "We're trying to take an approach to the way we are working with everybody we can to make sure that they have something special around a U2 release, regardless if it's retail or radio, print, wherever," she says.

Two days before the album is officially released to radio (moved up a week from the Feb 26 global release date) and one day after a second show announcement (the first sold out the SkyDome in just two hours), it seems the bases are more than covered. But Maruyama says the label is not taking anything for granted, not least the assumption that everyone is going to rush out to buy the album, in stores on March 4.

"What's really important to us is our perspective of a U2 album is the longevity," she says. "Historically the band's albums have all been so different that the magnitude of the artist is such that it allows them a lot of freedom musically. We want to make sure that the way we are presenting them and the way that the consumer is relating to the artist is respectful of how U2 is.

"We're not going out there with this huge blast of print advertising that will merely let people know that there is a new

Alan Frew & Friends II to aid Camp Trillium

The Oakville Centre for the Performing Arts will be the setting for an evening of musical entertainment by Alan Frew and a number of his entertainment friends (March 7). This will be the second year that Frew has donated his talent and urged his friends to raise money for a charity to benefit children and families living with cancer. Frew had at press time to perform with Frew are Dan Hill, Ray Lyell, Tom Wilson, Mozy Fruvous, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter, Fruvous, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter, John Allan Cameron, Amy Sky, Lighthouse, Marc Jordan, Jeff Healey, Jim Witter.

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"We're really excited about our initial roster," says Alan Frew, the band's frontman and chief magnate. Aside from McCoy, Matkin and Kennedy, the new company has exclusive agreements to represent MCA artist L'wren Wallace, Little Dog Records' Tim Matt and Gil Grand. Lesperance says the Network has had a positive response from the industry and that it is working with others. "We're really excited about our initial roster," he says. "It's a great mix artistically."

U2 record in the store. We're going out there and saying here is the U2 record, one of the biggest records of the year, and all of the promotion being set up around the release is reflective of that."

Heavier emphasis on R&B and Hip Hop will assume a much greater role in Canada's music industry through the efforts of the Urban Music Association and Canadian Music Week. Schedules showcase nights and one full seminar Canadian Music Week (March 2-9).

"It's a wrap for CBC.

The CBC knife has cut even deeper this year. Successful Rita & Friends weekly was axed, another of the many failed projects. With Rita MacNeil's warm delivery, both hosting and performance was instrumental in introducing Canadian music to a nationwide audience. Many of the projects were heightened by an appearance or two of the band that drew upwards of a million viewers.

The announcement of the final cutback from CBC's Arts and Entertainment Phyllis Platt, who has been from some of the more similar cancellations that has devastated the recording industry, particularly the R&B and Hip Hop sector. To her credit, Platt did indicate the Urban Soul Showcase is set for the Bamboo Club. Among those to perform will be:

Bruce Cockburn receives his much awaited RPM's A Pennies Children - Ronnie Leeds and Barry Flowers

THE UNIVERSAL-SYNTHETIC COMPANY OF CANADA LTD.
U2 continued from page 2

U2 will be a priority for the label over the next year with active marketing being stretched out over that period. Many says the aggressiveness is due in part to taking a retail slump by the horns and getting things moving at retail for the new year.

"I think that it's a really good reflection of the industry in its entirety that all the labels have something for people to go into the stores and buy," she says noting that releases from Live, AEROSMITH, The Offspring, Silverchair and Our Lady Peace will work in tandem with U2 to lure shoppers into stores.

"U2 is just a part of hopefully rekindling the excitement back into the music business," she says.

"If they bring people into the record stores, it helps everyone," she says. For their part, U2 is actively seeking to sell their tour to the world through various publicity stunts, most recently a surprise press conference held in a Manhattan K-Mart. Mirror balls, white balloons and a sign that proclaimed this was a "Pop Group" surrounded the band as they unveiled details of their forthcoming 20-country 62-city world tour. PopMart is expected to be the concert event of the year, with a 150 x 50 ft. video screen, a 100 ft. golden arch for backdrop and an estimated revenue of $200 million.

"I think this is probably the only band in the world that can take different kinds of musical elements and still make a U2 record," she says commenting on the unbreakable popularity of the group even in the aftermath of what has merely been a controversial first single. "Nobody is going to be saying, God, this just isn't U2. So many bands would love to be in this position, where they can really test the boundaries and still sound like who they are."

Out there enough and familiar enough are the words which will figure prominently with the release. Island plans to emphasize the familiar with a second single titled Staring At The Sun, which avoids the techno emptiness of the album, most radically accentuated on Discotheque. Purely technological.

Heavy emphasis on R&B and Hip Hop during CMW

R&B and Hip Hop will become a much larger role in Canada's music industry through the combined efforts of the Urban Music Association of Canada and Canadian Music Week. Scheduled are two showcase nights and one full summer day during Canadian Music Week (March 2-9). The Urban Soul Showcase is set for March 7 at the Bamboo Club. Among those taking centre

It's a wrap for CBC-TV's Rita & Friends

The CBC knife has cut even deeper. The highly successful Rita & Friends weekly variety show has been killed. This, after an astonishing three years, 45 shows and a guest list numbering in the hundreds. With Rita MacNeil's warm down-east delivery, both hosting and performing, the show was instrumental in introducing Canadian artists to a nationwide audience. Many of those careers were heightened by an appearance on this show that drew upwards of a million viewers each week.

The announcement of the final curtain call came from CBC's Arts and Entertainment chief, Phyllis Platt, who has been front and centre of similar cancellations that has devastated Canada's recording industry, particularly the independent sector. To her credit, Platt did indicate that the network was hopeful of providing a platform for variety talent; but quickly added that if it does happen, it wouldn't try to emulate Rita & Friends. "There is only one Rita. She is unique, a true original. And it would be unfair to ask anyone else to follow in her track."

Rita & Friends was produced by Sandra Faire, Canada's leading producer of variety and documentary specials on Canadian talent. Through her specials, most of which she produced for CBC, Faire created a national image for many of Canada's rock, pop and country music icons, including Bryan Adams, Anne Murray, k.d. lang, Roch Voisine, Michelle Wright, George Fox, Ian & Sylvia, Buffy Saint Marie, Carole Pope, Corey Hart, and the Carroll Baker Show for HBI.

...
Laura is known for her gut-busting, crowd-quieting performances, but with her opening number, a chilling silence went through the audience. It was like a re-\textit{incarnation} of Edith Piaf. The pathos, of course, was pure Laura Smith. I don’t think there was a dry eye in the place. She only did a few numbers from her upcoming album, and when she finished her set the audience went wild. Everything you’ve heard or read about Laura Smith, you can put aside, well, not really, but keep your ears and eyes on this rising star from the east. \textit{(EC: A prediction???)}

\textbf{Clever Ashley!!} When Ashley MacIsaac accepted his ECMA Award as Male vocalist, he gave the media a quotable quote to chew on. \textit{“Yes, I am the Male Vocalist of the Year. Thank you!”} \textit{(EC: Sinfon said!!)}

\textbf{Loose your wallet in Moncton!!} Chances are pretty good that if you do, in Moncton, you’ll get it back intact. Reader’s Digest dropped a bunch of wallets around the country, all containing a $50 dollar bill. All ten wallets dropped in Moncton were returned to the owners with the $50 bill right where it was. The rest of the country didn’t fare too well. I can attest to Moncton’s honesty. DO, having a few with some industry friends in the Beau’s bar, conveniently dropped his wallet. He left it on the floor, but someone picked it up and returned it to him. All the chimps who were watching rolled on the floor as they ordered another round on his Visa card. \textit{(EC: Who you calling a chimp???)}

\textbf{A near punch-up??} After MS unceremoniously dumped MS and was glowing over the fact the only outlaw was a box of business cards, his gloat soon vanished in one of the boardrooms. Sporting his usual in-your-face attitude, he took on the wrong guy and nearly got his status squashed by JR, who had to be restrained. It would have gone down as the first board room fist fight in the company’s history. It kinda humanizes the company doesn’t it? \textit{(EC: Let’s not get carried away!!)}

\textbf{Mail slope lately??} Now, here’s some 20th Century logic as we approach a new millennium. If you’ve been experiencing a delay in getting your RPM, maybe this is why. Canada Post thinks their old way of drawing routes based on rigid angles of approach to houses and businesses, is old hat. They are now remeasuring these routes using the actual distance that carriers walk. Research has found that most people don’t walk at right angles. Apparently the Post Office people have found that by replacing straight lines with loping curves, the carriers can fit in an extra ten minutes to their shifts. And, for every minute saved on these routes, Canada Post saves $2 million in operating costs. \textit{(EC: Expect an increase in postal rates???)}

\textbf{The REAL Hawk??} Haven’t I had a chance to get this far into a new book on Ronnie Hawkins, titled \textit{The Hawk}, but just after reading less than a hundred pages, author Ian Wallis has certainly done his homework. Talk about names from one of the most exciting eras in Canadian music history, the sixties literally come to life here. Just a few pages in there’s the name Good Josie, who was manager of the famous Le Coq ‘Dor, and who is an executive director of the Elephant & Castle chain. There’s also the big booker of the time, Harold Kudlitz, Alan Freed, Morris Levy, Paul Anka, Sam Phillips, Little Caesar & The Consuls, Robbie Lane. Wow! This book is hot. Published by Quarry Press. Get yourself a copy and learn how the Canadian music business began. Nice to see Ronnie’s longtime manager Steve Thompson, also gets credit. I’m reading it! \textit{(EC: Good title for a song!!)}

\textbf{Ted Southam OUT!!} After ten years with Shorewood, most of the time as general manager, Ted Southam has been pink slipped. Always positive, he says “When one door closes, another door opens.” It’s a good bet he won’t be unemployed for very long, considering the knowledge he has of packaging and all the other necessary things that go with the recording/manufacturing field. He has a couple of options, one being self-employment in the field he knows best. He was among the few, when appointed a committee member for various organisations, namely CARAS and the CCMA, who could get things done. You can give him a call on his cellphone at 416-565-5214. \textit{(EC: One company’s loss could be another’s gain!!)}

\textbf{Made in Moncton} Sitting in the audience at the East Coast Music Awards with all the production going on, I thought to myself, here we are away from all the facilities of the “big time” and everything around me seems to have all the polish and professionalism of any of the shows I’ve witnessed over the past 30 years. So it really isn’t too far into a new book on Ronnie Hawkins, titled \textit{The Hawk}, but just after reading less than a hundred pages, author Ian Wallis has certainly done his homework. Talk about names from one of the most exciting eras in Canadian music history, the sixties literally come to life here. Just a few pages in there’s the name Good Josie, who was manager of the famous Le Coq ‘Dor, and who is an executive director of the Elephant & Castle chain. There’s also the big booker of the time, Harold Kudlitz, Alan Freed, Morris Levy, Paul Anka, Sam Phillips, Little Caesar & The Consuls, Robbie Lane. Wow! This book is hot. Published by Quarry Press. Get yourself a copy and learn how the Canadian music business began. Nice to see Ronnie’s longtime manager Steve Thompson, also gets credit. I’m reading it! \textit{(EC: Good title for a song!!)}

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Amazing OUT!!! After ten years with EC: One company's success is another's gain!!!) EC: One company's success is another's gain!!!)

Almost says "When one door closes, another...") It's a good bet he won't be around for very long, considering the responsibilities he has of packaging and all the other things that go with the recording/production field. He has a couple of options, 1. Employment in the field he knows best. 2. General management. 3. Memberships in various organizations, such as the CCMA, who could use him. You can give him a call on his 416-565-5214. (EC: One company's success is another's gain!!!)

WHEN IT ALL STARTS TO GET TOO

complicated...

TRY THE little things

the singles
little things (Collecting adds now)

Billboard debut: 64*

the album:
complicated

on 6/25

TANYA TUCKER

Produced by Gregg Brown / Management: Tanya Tucker, Inc.
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Note: The above table lists the song titles and labels for the first 100 entries of the chart.
Bruce Cockburn delivers symphonic Charity
by Rod Gudino

Metaphor of emotion, imagery of light and shadow, poetry of heart and soul; this is Bruce Cockburn 25 miraculous years in the making and twenty-two releases deep, twenty-three with this month's release of Charity Of Night. The proud recipient of fourteen gold, three platinum records and ten Juno Awards, Cockburn is still the quintessential domestic independent, having only flirted with the mainstream in the days when trees fell silently in the forest. His name, however, has warmed its way into the household of northern North America, familiar in being synonymous with the creme de la creme of our industry.

One of the reasons Cockburn has managed to preserve the vitality in his career is because of a steadfast relationship to his music which, from the first album, displayed a tendency to travel. The journey has led Cockburn to many familiar places and just as many obscure ones. We have come to identify him as a folk artist, a Christian, a political gadfly, a maestro of pop, and all too often as a question mark hovering outside the boundaries of format and classification, pregnant with the possibilities of newness and change.

Bruce Cockburn in 1997 has come to embody that change, that something startlingly new, in a symphonic sweep he calls The Charity Of Night. There is some superposition behind the album, what the writers of his bio have inexplicably identified as "a profound growth spurt" apparently manifest in every third time out. But if the magic bubbles every third time out, The Charity Of Night has been occasion to a supernatural big bang, rekindling the music of the spheres on The Whole Night Sky, Pacing The Cage, Mistress Of Storms, Night Train.

"Spinning the most mundane sorts of things just happen to be invested with a sort of magic; things look different and feel different," says the 51 year old singer/songwriter/guitarist. "I feel that some kind of corner has been turned with this album. I don't really know where it's going, but it just feels like there is a subtle but noticeable change in direction."

Destinations were never important for Cockburn, nor concrete places. They represent not goals for him but limitations; rigid stop signs on the frontier of artistic possibility. It is important for him that he understand himself as never arriving, always continuing, achieving newness by overstretching stereotypes in one fluid motion. With that exquisite gesture he has, this time around, traversed the twilight territories of memory and myth, but not without a lot of effort.

"Songwriting gets harder in a limited sense," he reveals. "For one thing you have to avoid repeating yourself, that becomes an issue. After you've written 2 or 300 songs you're kind of going 'well, there is to do that I didn't already do.'"

One of the things that Cockburn has done for the release which he rarely does is self-produce. Only having tried his hand at the console twice before (1981's Inner City Friend "which I didn't like") and 1993's Christmas Album "because there was nobody else to do it"), Cockburn felt he had gained enough experience to give production a serious shot. But without a little help from friend Colin Linden.

"I felt that I learned enough [from previous production work], but I still couldn't do it alone," he explains. "I needed somebody to be there as a critical set of ears, that knew more of the technical stuff than I. I felt Colin would bring the necessary skill and taste to the job."

True North Records and MCA are betting the farm that the release will be Cockburn's See Through You of the nineties. They are pulling all the stops on promotion which is to include print advertising in Canada and the US for major publications like Rolling Stone, Musicians, Guitar Player, and television appearances on Letterman, Late Show and Conan O'Brien. A blanket trade ad campaign in Canada as well as strong Internet promotion and a promo tour are already underway.

Cockburn is still enough of a committed artist to have his eyes firmly set on the tour prophet, however, to kick off in April with a slot in Toronto's Danforth Music Hall on the 25th of that month. He is also committed enough to benefit from a definite degree of modesty, allowing him to sidestep a couple of well-placed praises.

"It's really partly circumstance, partly intent and partly the cooperation of the people and the universe letting my stuff off," he says.

Yanni now a Virgin

Virgin Records worldwide have claimed multi-platinum performer/composer Yanni, arguably the pre-eminent figure in the contemporary instrumental music genre. Yanni's ten previous albums have earned the Grammy nominated musician dozens of gold and platinum awards worldwide and surpassed sales figures of 14 million. His most recent album, Live At The Acropolis, has been the artist's most successful to date, garnering in excess of seven million units worldwide and one million in American video sales.

Virgin has announced an October 7, 1997 release date for Yanni's label debut. "I am thrilled to be joining Virgin Records and becoming part of the Virgin/EMI family worldwide," commented Yanni. "I really admire the label and am looking forward to working closely with [Virgin CEO] Kim Berry, as well as having a long and mutually successful relationship."

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CD Plus gets webbed
http://www.cd-plus.com

Canada's largest music catalogue, until now opening out of a private BHS, has finally ministered the world wide web 60,000 titles strong. CD Plus has developed an attractive and detailed site, with an on-line version of the catalogue, links to labels, artists, music news, articles and assisted Internet knick-knacks.

"The transition going over to the Internet was quite easy for us," says associate publisher Bill Beria, adding that the web-page was created in-house and has contributed to a doubling of sales figures per month.

The site functions primarily as a compact disc shopping centre in strict departure from CD clubs which are invading the "net. The site is fully secure (a boast only 2% of Internet sites can enjoy), allowing secure transactions of either Mastercard or American Express. Plans are underway to further develop the site into an on-line resource centre, with charts and RealAudio features down the road. Keep a digital eye out for further developments.
The lounge scene has experienced a second stage to the two part introduction of Polydor 314 533 674-0 SPIDERBAIT in Boone's favour and allowed him to achieve up, to come clean and go out with integrity. (If You Wanna Rock'N'Roll). It was Larry Flynt who first pulled the covers on this wacky guy from a domestic wave of not so authentic lizards to deliver hard-core lounge lunacy; candidate, transcending the pretend antics present. Boone is the perfect unlikely by desecrating the past and sanctifying the disillusionments that accompany puppy lookalike who is still coming to terms with the upset. Didn't need another reminder to how crazy things got in Boone's favour and allowed him to achieve up, to come clean and go out with integrity.

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of Lingo land and its inhabitants. There is a healthy selection of tunes here, notably the Budlinke's new classic Human Cannonball along with Boss Hog's I'm Not Like Everybody Else (undoubtedly the film's main theme song). A scene of a movie called Proof Copied. Cool stuff. With these contributions (and a solo piece from Thurston Moore), Sonic Youth is policing in its chief bullies of the shopping mall demographic-who stand guilty of lighting the city with flicker and Euxene from its tip. A topic that has already had a few Notice at the picture, Suburban will again knock flat what can only be the residue contamination of the nation false to consume television and hate rootpr. Reverse sure is insert.

JOHNNY LANG

Live To Me

A&M 31544 0460-Q

He wrote...)

The most fired grooves were the hit that you would expect to find gracing the cover of a Stein slow magazine. First assumptions you'd be led to believe that Johnny Lang is just another flash in the pan pop sound. But this soon-to-be 16-year-old air play nor keep them busy. Within this first single, and the first track, with its infectious groove and similar Morphica blues sound produced. Live To Me, the debut album from this undoubtedly talented harmonicist/Bryan is an unshelled collection of 12 gritty, walking, guitar-driven blues songs and was the #1 album on Billboard's Heatseeker chart for the week of Feb. 15. Amazing and any other synonymious adjective you can come up with is the only way to describe the raw and soulful sounds Lang projects with his compelling guitar and vocal process. The inspired guitar arrangements and sexy growl of a voice on numbers My Good Morning were forthcoming, the choice to focus on the already-established Framework do. A good example of this is his latest album, Boyz n the Hood and Pops Brixtonia (aka-Boozestorm Ram). This collection of poignant and emotive drenched songs that take the mainstream sounds of rock with some fine Celtic nuances can be heard in songs like Revolve, the second single and the title track. Look for the first single, Monument, to create at radio the same kind of success the Framework do create at live venues.

SWEETBACK

Sweetback

Epic 07423-M

What would happen if a band who normally backed whacky yet successful a commercial artist decided to make a go of things on their own? Well, in the case of these three-quarters of the Sade band (minus, of course the quarter that is Sade), they would put together a beautifully album of urban ambiance. Sweetback, the debut self-titled and self-produced album from the trio of Andrew Hale, Stuart Matthewman and Paul Spencer Demerara as a collection of songs that works together creating a lush landscape of atmospheric instrumentals. Cloud People are tracks that showcase the trio's talent for atmospheric instrumentals-while former Sade supporting vocalist Leroy Scotland marks his first lead vocal performance with a touching rendition of Bill Withers' Hope She's Happy. Other guest performers include Groove Theory vocalist Alfred Landers, FAB artist Blessed and rapper Bohemalia.

TONY BENNETT

On Holiday

Columbia 07727-44

A sense of foreboding for both Bennett and Nina Holiday, a wonderful tribute to Holiday who died in 1959 at the age of 44. Most will remember Holiday for her sultry and social swing vocals. At first, they kept Strange Fruit. Bennett produced the album with the son Denny with the exception of his duet with Holiday on God Bless The Child, which was produced by Phil Ramone. The standout track constructed from Holiday's recorded voice and Bennett live in the studio. The simplicity of five of the tracks with Bennett and his longtime keyboard collaborator Ralph Shinn are exceptional. There are also 12 tracks with Bennett backed by a 46-piece orchestra, and this is vintage stuff by the guy who even Frank Sinatra said it "is the best singer in the business." The Bennetts picked their material carefully. On Love Me or Leave Me, Bennett's vocals refuse to be Weep for Me, What a Little Nightingale Can Do, I Walked on the Moon, Some Old Soul, Good Morning Heartache, The Old Devil Called Love and more. An exquisitely structured musical portrait of an era in music and an artist who, in spite of her personal tragedies left a legacy of musical parity synonymous with the '40s, '50s and '60s.

DAVE SHELDON

Two Different Worlds

Touchdown-460431

To use a slogan, "who's this talent been hiding?" Sheldon's affirmative approach to his own artistry, a traditional country is inspiring, not to mention downright electrifying. A native of Moose Jaw, the grandfather of six, has moved up and down and across the province of Saskatchewan from the late '40s to the early '60s when he settled in Assiniboia. These are all Sheldon originals and each track sends a full and complete message with a lyric approach that sometimes borders on emotion, but for the most part paints a picture of plains and strength. The session people were exceptional, keyboardist Dave Chadwick, who also contributes acoustic and bass guitars and background vocals; drummer Kevin Chursin, who also helped out on backing vocals; guitarist Lonnie Harden on guitar, Billy Sklar on fiddle, Ken Burton on electric guitar and Larry Eyton on percussion vocals, Key are Witch Our Love Great Strong, Drink The Whiskey Down, Play Me A Song, and Two Different Worlds, but don't overlook A Song That I Love and theinha-

THE BRAINNOCK DEVICE

Making Al's Lunch

Midnight Syndicate-01

Making Al's Lunch might well be fusion as noted in the liner notes but we suggest that this is no kid but a rather good in the making. Produced by David Z (The Artist Who Still Known As Prince, Fly Me

[Full Text]

Small print: It doesn't matter that none of the points. A compilation that includes pop, head fierce successes is always a skew.

[Full Text]
<table>
<thead>
<tr>
<th>Position</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Titanic Soundtrack</td>
<td>James horner</td>
<td>Sony Masterworks</td>
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<tr>
<td>2</td>
<td>Spice World</td>
<td>Spice Girls</td>
<td>Virgin</td>
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<td>3</td>
<td>Nevermind</td>
<td>Nirvana</td>
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<td>4</td>
<td>The Bodyguard</td>
<td>Whitney Houston</td>
<td>Arista</td>
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<td>5</td>
<td>A Night At The Roxbury</td>
<td>Various Artists</td>
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<td>Dolls</td>
<td>Guns N' Roses</td>
<td>Geffen</td>
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<td>7</td>
<td>Back To The Future Pt. II Soundtrack</td>
<td>Various Artists</td>
<td>Geffen</td>
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<tr>
<td>8</td>
<td>Back To The Future Pt. I Soundtrack</td>
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<td>Back To The Future Soundtrack</td>
<td>Various Artists</td>
<td>Geffen</td>
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<tr>
<td>10</td>
<td>The Goonies</td>
<td>Various Artists</td>
<td>Warner Bros.</td>
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**Details:**
- The top-selling albums compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by SoundScan.
- The list includes various music genres and artists from different labels.
- The table format organizes the albums by position, title, artist, and label for easy reference.
THE ULTIMATE GUIDE

'THE ULTIMATE GUIDE'
PRESENTATION OF TAP MARKET RESEARCH
EMI MUSIC CANADA PRESENTATION
SEE YOU AT THIS SEMINAR
-Guy Kawasaki (by ticket only)

NEXT STRATEGY KEYNOTE LUNCHEON "HOW TO SELLING OF A STAR"
POLYGRAM GROUP CANADA PRESENTATION
THE MUSIC INDUSTRY - A YEAR IN REVIEW

Monday, March 3rd

5:00 - 6:00 pm ONTARIO/NIAGARA

**Note: The event locations marked MTCC refer to the Metro Toronto Convention Centre.
March 6–9th, 1997. Crowne Plaza Hotel
Metro Toronto Convention Centre, 225 Front St. West, Toronto

CMW’97 INTERNATIONAL CONFEREE

1997 KEYNOTE SPEAKERS

Thursday March 6

8:30am – 9:30am
CMW’97 Opening Address
Marlon Marshak – Minister of Citizenship, Culture and Recreation

12:00pm – 1:00pm
Strategic Keynote Luncheon
with keynote address by Guy Kawasaki
Kawasaki is a marketing maven, a fellow of Apple Computer Inc., who developed the original Macintosh Product Plan and "How to Break Your Company into a Million Little Pieces". He is bright and irreverent - but subtle...and what he has to say might just change the way you do business.

4:00pm – 5:00pm
Music Cares
keynote by Michael Greene
What role should the music industry play in a war on drugs? Michael Greene addresses these concerns and discusses the on-going efforts of the MusiCares Foundation.

Saturday March 8

12:30pm – 2:00pm
Celebrity Interview – Alice Cooper
Presented in association with SOCAN
He’ll give a frank, funny picture of his life as a rock and roll legend in a public interview conducted by Ed Bicknell.

Sunday March 9

12:00pm – 1:30pm
Asian Spotlight – Industry Overview by Stuart Watson
Sponsored by Asian Pacific foundation
Stuart Watson has hands-on experience advising the careers of major artists in both Europe and Asia and his overview and understanding of the Asian music market is unparalleled.

Friday March 7

9:15am – 10:30am
"Focus: The Future of your Company Depends on it"
keynote by Al Ries, legendary marketing strategist and bestselling author of "The 22 Immutable Laws of Marketing". Al Ries will share why FOCUS is the most powerful concept in marketing today.

OAB’s Annual President’s Awards Luncheon
12:00pm – 2:00pm
Keynote address by Rona Baert, President. OAB CRTC Chairperson
"Convergence in Broadcasting... What does the Future Hold?"

DELEGATE PASS
One Day 
Thursday March 6, 1997 
$350.00
Thursday March 6, 1997 
$225.00
INDUSTRY HANDS DINNER
$125.00
KEYNOTE LUNCHEON
$50.00 EACH

A tour of the Industry and Broadcasting. Contact events@cmw.97.ca for Media and Industry access passes.

Don’t Miss These Annual Industry Events! Call (416)695-9236 or Fax (416)695-9239 to register.
Wind Of Change... Since February seems to be the month for internal shufflings at just about every company in the music industry, so it is that BeatFactory, Warner-Chappell and True North Records announce a few changes in their media relations departments. Warner-Chappell Canada has announced Maria Trotman as their newest Promotion & Publicity/ADR rep and at the same time says goodbye to predecessor Beverly McKee who has moved on to Program Director of True North Records. Trotman’s move to Warner-Chappell from BeatFactory has subsequently left the door open for Anyee Cheung to be named new head of media relations. Cheung’s move is one from within as she began in 1996 as an intern at BeatFactory and later became Media Relations and Marketing Coordinator.

Must be nice to have a private label... Pop singer Mariah Carey has formed a joint venture record label with Sony, the company for which she has recorded six hit albums. The label is called Island Def Jam, an offshoot of the Island recording label. Cheung’s move is one from within as she began in 1996 as an intern at BeatFactory and later became Media Relations and Marketing Coordinator.

Upcoming releases from Universal!

Reznor’s soundtrack for David Lynch’s Lost Highway, Scarface and Jersey Boys. Other new Universal projects include Trent Reznor’s soundtrack for David Lynch’s Lost Highway. Cooper will be filing questions about his twenty-five year career in the music biz. Cooper will be answering questions about his twenty-five year career in the music biz.
ECMA pays homage to industry shakers

During the Industry Awards Branch, which was held at Moncton’s Hotel Beauséjour (Feb. 14) a function that has become an important part of the ECMA’s annual conference, the winners of this year's ECMA Industry Awards were announced.

The categories and winners followings:

**David Hillier**
Technician
**ERIK MacEwen** Radio Person

ECMA awards first Media Choice awards

After last year’s edition of the East Coast Music Awards and Conference in Charlottetown, members of the media asked for and got their own Media Choice Award, which was unveiled during the Moncton event.

Sponsored by the Atlantic Association of Broadcasters and Atlantic Gig, the winners were chosen by a vote from the accredited media.

Sam Sniderman rescues CBC’s Atlantic Airwaves

If all goes according to plan, the popular CBC Radio show, Atlantic Airwaves, now in its 27th year, could survive the axe.

During the ECMA conference and award show in Moncton, Sam Sniderman was front and centre in brokering a deal to save the show, namely a Host Of Atlantic Airwaves compilation CD.

The CD would be a joint marketing venture by CBC and Sam, with all 100 of his stores stocking the CD exclusively. The profits would go back to CBC to help finance the show. Sony’s Don Oates, who was in Moncton for the conference, apparently made a verbal commitment that Sony would manufacture the CD.

Possible performers include Ashley MacIsaac, Laura Smith and Matt Minglewood, and a bunch more listing up for the privilege.

Atlantic Airwaves has been hosted by Natalie MacMaster for the last couple of years.
Moncton warms the hearts of the East Coast industry

It was a couple of fiddlers from Cape Breton, Ashley MacIsaac and Natalie MacMaster who dominated this year's East Coast Music Awards, but it was host city Moncton's warmth and fan adoration for its own that made for perhaps the best conference and awards event in its nine year history.

After four days of exhaustive panels, seminars and workshops, plus showcases at various locations throughout the home of the famed Tidal Bore, more than 7,000 anxious fans crowded the Moncton Arena for a spectacular event never before seen in this placid New Brunswick city.

For those who have limited their culture focus to one language, English or French, a trip to Moncton during this past week revealed a gentle mix of cultures that worked in perfect harmony; English, French, Chiac and Gaelic, an unstructured, uncluttered and completely amorous quadrilingual affair. Chiac is the English-French street language that's most dominant in the Moncton area, and both Chiac and Gaelic had its moments in television spotlight during the awards show.

The co-hosts of the awards show, fiddler Natalie MacMaster, who leaves no doubt about her Gaelic roots and Acadian singer Rolfe Guvin, an unabashed ambassador of Chiac, opened the show by giving each other short lessons in these treasured languages, much to the delight of the audience.

Although the emphasis was on east coast talent, the producers of this slick and glitzy show were obviously thinking "big league". An exceptional lighting effect and an ear-perfect sound system created a living room warmth that allowed the winners, presenters and performers to ease in and out of their duties with professional class.

Among the performers were New Brunswickers, country singer Chris Cummings and Marie-Joe Théri. Other performers included Newfoundland's Damhnait Doyle and Kim Stockwood, P.E.I.'s Barachois, plus Cape Breton's John Allan Cameron, Jale and Rawlins Cross, with roots in Newfoundland, Nova Scotia and Prince Edward Isla.

There were a couple of highlights of the evening; the awarding of the Dr. Helen Creighton Lifetime Achievement Award to Acadian song thrush Ed Burton, who was there to accept the award from presenter CBC Morning Show's Peter Growski, and Growski, being awarded a Special Achievement Award for his contribution to the east coast music industry. His award was presented by Laura Smith and Ashley MacIsaac.

Among Growski's captive audience in the arena was Deputy Prime Minister and Heritage Minister Sheila Copps, and Growski took the opportunity to eloquently display his address and anger at the cuts to CBC radio. He will be leaving Morning Side this year.

The list of winners follows:

ENTERTAINER
GREAT BIG SEA
MALE ARTIST
ASHLEY MacISAAC
FEMALE ARTIST
NATALIE MacMASTER
GROUP
SLOAN
SOCAN SONGWRITER
BRIGID GUTHRIE
Fiddle and Bow
ALBUM
HI. HOW ARE YOU TODAY
Ashley MacIsaac
Producers: M. Prievoda/F. Prilesnik
SONG
SLEEPY MAGGIÉ
Ashley MacIsaac/Mary Jane Lamon
Producer: F. Prilesnik
VIDEO
RUN RUNAWAY
Great Big Sea
Director: Andrew MacNaughton
ROOTS TRADITIONAL ARTIST
NATALIE MacMASTER

POPi ROCK ARTIST
ASHLEY MacISAAC
INSTRUMENTAL ARTIST
NATALIE MacMASTER
DANCE/HIP HOP ARTIST
ASHLEY MacISAAC
ALTERNATIVE ARTIST
SLOAN
BLUES/GOSPEL ARTIST
NOVA SCOTIA Mass CHOIR
COUNTRY ARTIST
TERRY KELLY
JAZZ ARTIST
JERI BROWN
CHILDREN'S ARTIST
TA NT
AUDREY & ALEX
TERRY DA DOYLE
BLUEGRASS ARTIST
EXIT 13
CLASSICAL RECORDING
BACH MEETS CAPE BRETON
Paula Barlow
FIDDLER
ALEXANDRA DORAN
INSTRUMENTAL ARTIST
NATALIE MacMASTER

CXDM's Paul Lepere, music director Daugth, Manitoba station, admits they play "a bit too fast," when it comes to adding new titles. He first went of Wright's 'The Answer Is Yes' on Dec. 30, and on Sept. 13, added Paul Brandt's 'Mr. Me.' He says he would probably be "if I got the support from EMD that I get from other labels. Warner could pull up their toes too. Neither one of these labels both singles for CKDM, so we have to work to make them show up." He continues with, "If we get excellent service from Universal, Sony and BMG. He also plays strong support his station gives to Canadian artists like Rachel Madkin, Beverley Mahood and Quinton, all of whose recent Picks. If it's good, we'll play it."

Randall Cousins has been working to put together his new RotoNoto CD and it's finally at radio. Titled One, there are some Cancon. The tracks were produced at Hamilton's Grant Avenue Studio. An orchestral piece was composed by Michael Terry and Jeff on Son World, which qualifies as two-parts Cancon. The lyrics were written by Cousins and were written by Terry and Paul Hotsch, who were also at Grant Avenue Studio. The CD compilation was released on RotoNoto going on the Internet and his site, which is WWW.rotonoto.com.

Sean Hogan is shooting his video, "Slow Turning" in Victoria where he's using vintage houses as backdrop. He's also 16 millimetre colour film under the direction of Visionstock, which is very close to 35mm quality. "It's going to surpass anything before on video," says Hogan who is to begin shooting on March for the release. Slow Turning taken from his self-titled RotoNoto release, was written by Terry and Paul Hotsch, who were recorded at Hamilton's Grant Avenue Studio. The CD compilation was released on RotoNoto going on the Internet and his site, which is WWW.rotonoto.com.

Deanna Carter has picked up a few, with her Capitol release, We Dance, which captures the #1 slot this week, and the Academy Awards. The track was written by Cousins and was written by Terry and Paul Hotsch, who were recorded at Grant Avenue Studio. The CD compilation was released on RotoNoto going on the Internet and his site, which is WWW.rotonoto.com.

Paul Brandt receives a SOCAN RPM North Bill Robertson, Victoria, winner at CIS-FM for Time and SOCAN's Marni Thorton.
were a couple of highlights of the presenting of the Dr. Helen Creighton Achievement Award to Acadian song-writer, Paul Brandt, who was there to accept the award. CBC Morningstar's Peter Braden and Greg Govezski, being awarded a Special Award for his contribution to the east coast music industry. His award was presented by Paul Brandt and Ashley MacIsaac.

Twain's captive audience in the arena of Prime Minister and Heritage Minister Supper, and Govezski took the opportunity to display his sadness and anger at the radio. He will be leaving Morningstar

Next year's winners:

COUNTRY

CXDM's Paul Lepore, music director for the Dauphin, Manitoba station, admits that he may be "a bit too fast," when it comes to picking and adding new titles. He first went on Michelle Wright's The Answer Is Yes on Dec. 20, and before that on Sept. 13, added Paul Brandt's Take It From Me. He says he would probably be a faster mover "If I got the support from EMI that I do from the other labels, Warner could pull up their socks a bit too. Neither one of these labels bother with CD singles for CXDM, so we have to wait until the comps show up." He continues with, "However, we do get excellent service from MCA, Sassy, Universal, Sony and BMG." He also points out the strong support that station gives to Canadian artists like Rachel MacInnis, Beverly Mahood, Farmer's Daughter and Randy J. Martin, all of which were recent picks. "It's good, we'll play it." 

Randall Cousins has been working feverishly to put together his own ReotoNoto CD compilation, and it's finally at radio. Titled One, all 15 tracks have some Cancon. The tracks were recorded at Hamilton's Grant Avenue Studio. A key track is a duet by Michael Jory and Jeff on Sometimes This World, which was written by Terry and Paul Horsham. The tracks were recorded at Hamilton's Grant Avenue Studios. The CD compilation was released to celebrate ReotoNoto going on the Internet and having a web site, which is WWW.reotono.to

Sean Hogan is shooting his video for Slow Turning in Victoria where he's using many of the vintage houses as background. He's also using a new 16 millimetre colour film under the trade name Visionstock, which is very close to 35 millimetre quality. "It's going to surpass anything I've done before on video," says Hogan who is targeting mid-March for the release. Slow Turning, the single, taken from his self-titled Burnstorm release, bullies up to #42 this week.

Deanna Carter has picked up a seventh prize with her Capitol release, We Dance Anyway, which captures the #1 slot this week, up from #5 after only seven weeks on the chart. Carter is scheduled to perform on this year's Academy of Country Music Awards which will be televised by NBC on April 23.

Michelle Wright's campaign with GM's Chevy Thunder trucks is paying off. Her new single, The Answer Is Yes, the second most added single (Feb. 17) this week's biggest mover, jumping into the #56 slot from #70.

Shana Twain has raised more than $50,000 for Kid's Café, an American Second Harvest program for hungry children. The money came by way of the proceeds of Twain's Mercury single, God Bless The Child, now descending the chart (#64), the single that some believed was the proper closure for her album The Woman in Me. However, some programmers have already begun airing If I Don't Take Two and the Mercury people will obviously keep close tabs on its action. Twain's new album is expected over the next few weeks.

Paul Brandt was surprised once again with another SOCAN #1 plaque, his third. This time it was for I Meant To Do That, which topped the RPM Country 100 on Jan. 13 of this year. The single is still on the chart (#30) after 14 weeks. The SOCAN plaque was presented to Brandt on Valentine's Day while he was taping a Live at Five session at Cuess-FM in Toronto. This latest chart-topper follows his previous #1 singles, My Heart Has A History, the title track of his Reprieve album, and I Do. SOCAN's Brandon Henderson and Marni Thornton presented the plaque on behalf of the Board and staff of SOCAN. Brandt wrote the song with Lynn Gillespie Chater and Kenny Chater. Brandt is nominated for two Juno Awards, Male Vocalist and Country Male Vocalist of the Year. He is also up for the TNM Music City New Country Award for Male Star of Tomorrow.

COUNTRY PICKERS

JANET TRESCARTEN

CBS-FM - Toronto

The Answer Is Yes - Michelle Wright

JOEL CHRISTIE

CHAM - Hamilton

The Answer Is Yes - Michelle Wright

BOB PRESTON

Q1 - Drumheller

Better Man, Better Off - Tracy Lawrence

GARTH STONE

MX 92,1FM - Regina

Better Man, Better Off - Tracy Lawrence

PHIL KALLEN

CCKX-FM - Calgary

Better Man, Better Off - Tracy Lawrence

JAMES RICHARDS

CHAT - Medicine Hat

She's Sure Of You - Kevin Sharp

RICK KELLY

CKKN-FM - Prince George

Dark Horse - Milla Masion

KELLEY JYDER

CHF-FM - Halifax

A Girl's Gotta Do - Mindy McCready

RICK FLEMMING

QCGM-FM - Peterborough

You're All I Need - Rick Tippe

CAL GRATTON

CJVR - Melfort

Take It From Me - Paul Brandt

DAVE McLAUGHLIN

QGB - Timmins

This Is Your Brain - Joe Diffie

MICHAEL DENNIS

KBCS - Bathurst

More Than I - Regina Regina

RAY BERGSTROM

CFMR-FM - Kingston

Little Things - Tanya Tucker

BRUCE LEPERRIE

CDM - Dauphin

Sad Lookin' Moon - Alabama

PETE WALKER

100.9FM - Durham

On The Verge - Collin Raye

(RPM - Monday February 24, 1997 - 15)
BMC - Record, Distributor Codes

100 COUNTRY TRACKS
Canada's Only National 100 Country Survey

TW LIV /WED FEBRUARY 24, 1997

4 3 7 5 7 VAY DANCING ANYMORE

2 1 5 8 8 EVERYBODY KNOWS

3 3 10 7 10 YOU'RE LEFT OUT OF MY LIFE

8 4 7 8 8 ONE WAY TRACK

10 11 6 5 10 DON'T TAKE ME TO THE BOUNTY

1 9 12 12 12 LATE AT NIGHT

7 1 11 11 11 FAITH AND PRIDE

9 9 10 8 8 NODDENY KNOWS

12 10 12 12 12 SHE'S TAKEN A SHINE

13 12 13 13 13 I CAN'T DO THAT ANYMORE

14 14 14 14 14 WHERE COUN N DON'T GROW

15 17 17 17 17 UNCHAINED NELODYO

16 21 21 21 21 AMEN KIND OF LOVE

17 17 17 17 17 I'M NOT AS GOOD AS I THINK I AM

18 22 22 22 22 I SAW A SHADOW

19 23 23 23 23 HALF WAY UP

20 10 11 11 11 ME TOO

21 24 24 24 24 EVERYTHI N I LOVE

22 11 11 11 11 ALL I DO IS LOVE HER

23 24 24 24 24 SHAME TO BE ALIVE AGAIN

24 24 24 24 24 RUNNING OUT OF TIMES TO RUN AWAY

25 15 15 15 15 IT'S A LITTLE TOO LATE

26 28 28 28 28 WHAT'S THE MATTER WITH YOU

27 24 24 24 24 EASE MY BOTHERED MIND

28 18 18 18 18 FRIENDS

29 18 18 18 18 WHEN I CLOSE MY EYES

30 18 18 18 18 I KNOW

31 18 18 18 18 SHE'S TOUCHING ME

32 18 18 18 18 MORE THAN I WANT TO KNOW

33 24 24 24 24 DOIN' MY DARLINGS

34 40 40 40 40 (This Ain't) NO THINKING THING

35 30 30 30 30 MAKIN' UP FOR LOSIN' TIME

36 31 31 31 31 WHAT IT'S LIKE

37 31 31 31 31 I'M TELLIN' EVERYBODY

38 31 31 31 31 I'M TELLIN' EVERYBODY

39 33 33 33 33 THIS IS MY LIVING ROOM

40 42 42 42 42 HOLDIN' BACK TIME

41 50 50 50 50 YOU CAN'T STOP ME

42 57 57 57 57 I FEEL LIKE I'M LOSING

43 63 63 63 63 GIVE ME SOME ROOM

44 65 65 65 65 IT'S OVER MY HEAD

45 55 55 55 55 THE ANSWER IS YES

46 5 5 5 5 I JUST TO BE ONE

47 68 68 68 68 I WANT TO BE YOUR FRIEND

48 59 59 59 59 BIG LOVE

49 62 62 62 62 RUSTS

50 65 65 65 65 GOD BLESS THE CHILD

51 65 65 65 65 I'M A ROCKED OUT

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97 64 64 64 64 I'M A ROCKED OUT

98 64 64 64 64 I'M A ROCKED OUT

99 64 64 64 64 I'M A ROCKED OUT

100 64 64 64 64 I'M A ROCKED OUT

Kevin Sharp maintains his Top 10 chart (9), but programmers have picked a follow-up, Sherry's Stealing It Well, single hasn't been issued as a promo yet. The new single is due in the stores in March. The single was written by Tim Buppert, Don Pittman and Gary Brown. Both singles are included on his Ace album, Measure Of A Man which was produced by Marlan Van Zandt.

George Ducas really has a foot in the country music charts. He has five singles reaching the Top 40 this week, and the added the most this week entering the Top 40. The single was written by Michael Tolcher. The single was taken from his Capitol Nashville album, Where I Stand, which was produced by Rick Price.

Bill Engvall is getting a lot of attention from a humorous release of Here's Your Sign, the title track of Engvall's debut on the Broma label. The single enters the chart at #23.

Little Texas is getting another chart entry from the title track of which was taken from the title track of the album, The Single. The song re-enters the chart at #34.

Jeff Wood is getting a large push from BMG's Dale Peters. A colour promotion piece lays out everything fans want to know about this Imprint artist. This is on his current single, Just Go. The song was written by Don Schlitz and Bill Gill. The track is included on his album, The Single. The single was produced by Mark Bright and Kevin Beavish. Next year, he is going on the road, and he just finished the tour for a few dates.

Port Dover Til is getting a major push from the Bandana label and manager Doug Hofgraf. Small Town Life, the title track of which was released last year. The follow-up, Here's Your Sign, is now on radio and the video for the album has been added to the CMT. The album, produced by Dave Bucker, is available through Joe Radio. Releasers next week.

Lost Highway: The music and legacy of Puck Williams, will premiere at Edmonton's Dryden's Legion, in association with the Osgood Court.

THOMAS L. SANDERS
Kevin Sharp maintains his Top 10 status on the chart with "A Place Where Love Begins". The song is a follow-up to his previous Top 10 hit, "I'm Getting Over You" (FSV-2000). Sharp has been a consistent presence on the chart with his recent singles.

George Ducas finally has a foot on the ground in the charts. His latest release, "Somebody's Waiting", has reached the Top 10, marking a significant milestone for the artist. Ducas has been putting in the hard work, and it seems to be paying off.

Little Texas is continuing to make waves with their dynamic sound. "Ride 'em Cowboy" has soared up the charts, reaching the Top 10. The group's energy and catchy tunes continue to attract fans across the country.

Jeff Wood is getting major traction with his single, "Taking It to the Top 20". The song showcases Wood's vocal prowess and his ability to connect with listeners. With this new addition to the Top 20, Wood is proving to be a force to reckon with in the country music scene.

Port Dover's Tim Spencer has landed a major victory with "Country Music's Finest Hour". The song has been on the charts for several weeks, and it's clear that Spencer's passion for country music is resonating with fans.

Lost Highway's new release, "The City That Never Sleeps", has been a huge success. The song is charting well and is bringing new fans to the band. With its catchy melody and powerful lyrics, "The City That Never Sleeps" is becoming a fan favorite.

Nashville is presenting the show which stars Jason Aldean. This is the second country music legend presentation mounted in Edmonton, the first being Always ... Patsy Cline. The two-hour show traces the steps of Williams' early beginnings in his rural hometown of Montgomery, Alabama. The Rail Town Development Foundation was founded in 1994 "with the vision of developing a country music hall and the adjacent buildings to house infrastructure of the billion dollar country entertainment industry." The foundation promotes the development concept called Rail Town as a marketing umbrella to help focus existing market forces including enhancing Edmonton's Sister City link with Nashville. Glasgow Dowie, Rail Town Executive Director, explains, "We remain very committed to the concept of using music and entertainment as a springboard for economic development and growth. Musicals about great country musicians are a fantastic concept whose time has come. We're certain audiences will find Lost Highway to be a great, top-notch entertainment." The show comes to Edmonton from Nashville's famed Ryman Auditorium.
Mary Arsenault’s Be-Bop to success
by Lisa Trainor

Since it wouldn’t be exactly PC to use the adage “behind every great man stands a woman,” it may be more appropriate to add a twist and instead have “behind every great act stands a publicist.”

Working from her experience in radio and artist management, Mary Arsenault decided that, in 1988, she would form her own publicity company in Toronto under the unlikely moniker Be-Bop Communications and almost immediately garner respectability by signing such clients as the CASBY awards and the renowned Kiss Mosaic night club. Since that time, the firm has branched out to include a wide range of clients including Classical Kids (The Children’s Group), Canada’s Got Talent’s Feud Smoochs and Jump Eagle (a multimedia company that deals with artist’s videos and websites).

This past July marked a milestone for Arsenault as she saw the expansion of Be-Bop Communications with the opening of a New York office. And despite the usual challenges with governmental red tape (a work visas), Arsenault marvels the fact that she had her O-1 Visa received, accepted and processed in only one working day — a procedure that usually takes from 4-6 weeks.

“I had no problems,” she furthers, “but then I had all kinds of support from clients both here and in the U.S.”

In addition to this new venture for the company, Arsenault is quite proud of the work she is currently doing with the Canadian Consulate General in New York City. She explains that promoting Canadian artists to New York based music business and media is the number one priority with this collaboration.

“I had originally worked with the Consulate four or five years ago,” says Arsenault, “So when I came down here (NY) I guess it was just a natural progression that they’d like to see us help people for specific music related consulting; and with my knowledge of the Canadian music industry and (the Consulate’s) mandate of bringing Canadian music to Americans, it just seemed like the perfect partnership.”

Also involving the New York office of Be-Bop Communications is a new national distribution deal between client Little Dog Records and Mercury-Polydor Nashville.

“Our first project with Little Dog is to re-release the label’s entire back catalogue which includes Pete Anderson and Jim Malt,” says Arsenault.

Obviously having the two locations for the firm helps in many instances where just one office might limit possible clientele and Arsenault admits that working out of a New York City office offers opportunities that wouldn’t otherwise appear.

“I’ve been approached to work with the Music Cares charity during Grammys Week this year,” she says.

And although full details have yet to be worked out, Arsenault says that she will be looking forward to the event.

Mary Arsenault

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