

RPM Chart Weekly

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\$2.80 plus .20 GST

Volume 60 No. 1

July 25, 1994

100 TOP CDs

100 TOP HITS
100 COUNTRY HITS

HIT ADDS

SUN'S GONNA RISE
Sass Jordan

LOVE IS ALL AROUND
Wet Wet Wet

YOU BETTER WAIT
Steve Perry

DANCING IN THE MOONLIGHT
Baha Men

SABOTAGE
Beastie Boys

YOU LET YOUR HEART GO TOO FAST
Spin Docotrs

SCANNING THESE CROWDS
Bruce Cockburn

CREATE A MONSTER
Paul Dean

LONGING IN THEIR HEARTS
Bonnie Riatt

FUMBLING TOWARDS ECSTASY
Sarah McLachlan

ACRIMONY
Kim Mitchell

I BELIEVE
Marcella Detroit

TIME OF THE SEASON
The Nylons

THE BONEYARD TREE
The Watchmen

ROCK IT
Steve Miller Band

BIG ALBUMS

PINK FLOYD
The Division Bell

ALAN JACKSON
Who I Am

AALIYAH
Age Ain't Nothing But A Number

SARAH McLACHLAN
Fumblng Towards Ecstasy

CHAKA DEMUS & PLIERS
All She Wrote

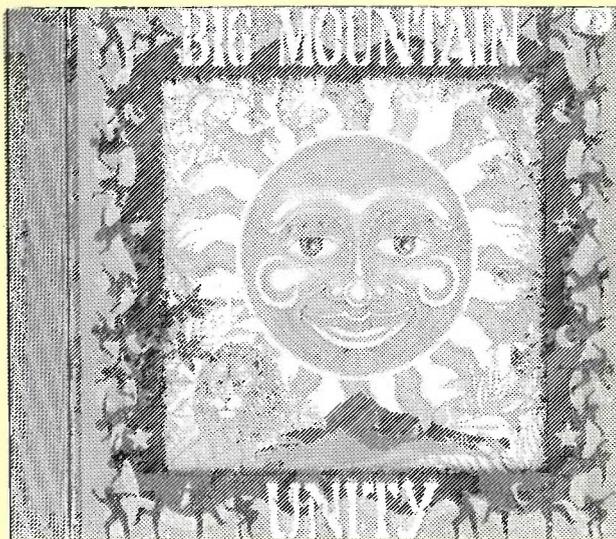
THE GANDHARVAS
A Soap Bubble And Interia

THE MAVERICKS
What A Crying Shame

BIG TIME

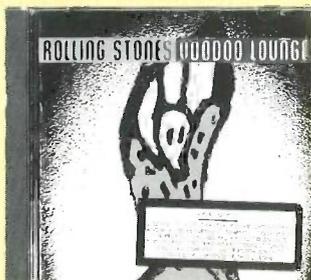
BIG TIME

ALBUM PICK



BIG MOUNTAIN
Unity - Giant - 24563-P

No. 1 ALBUM



THE ROLLING STONES
Voodoo Lounge
Virgin

BIG HITS

THE WAY SHE LOVES ME
Richard Marx

RIGHT BESIDE YOU
Sophie B. Hawkins

HARD LUCK WOMAN
Garth Brooks

LABOUR OF LOVE
Frente!

SUMMER SUMMER
Loft

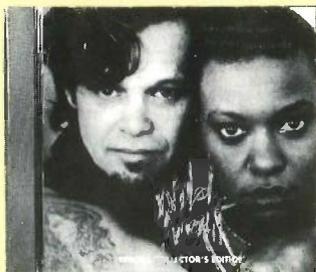
ALBUM ADDS

FORREST GUMP SOUNDTRACK
Various Artists

KIM MITCHELL
Itch

FEATURING THE INTERNATIONALLY FAMOUS WALT SAYS

No. 1 HIT



WILD NIGHT
John Mellencamp
Mercury

COUNTRY ADDS

LOUISIETTE
Prairie Oyster

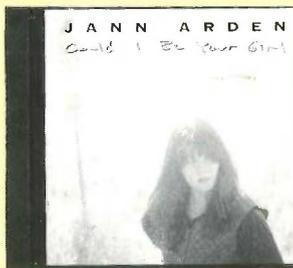
WHAT THE COWGIRLS DO
Vince Gill

HE'S A GOOD OLE BOY
Chely Wright

BLUE HEART AT MIDNIGHT
Cameron Molloy

NOTHIN' BUT THE RADIO ON
Michael Terry

HIT PICK



COULD I BE YOUR GIRL
Jann Arden
A&M



with Elvira Caprese

SEE
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Paul Brodie named an Officer of the Order of Canada

Internationally renowned Canadian saxophonist Paul Brodie has been named an Officer of the Order of Canada. He was one of 73 recipients recognized by the Canadian government for their outstanding contribution to the country.

Brodie, who was born in Montreal and now lives in Bala, Ontario, grew up in Winnipeg and Regina where he received his early musical training in the Regina Lions Junior Band.

Brodie first gained national recognition in the early '60s, with the release of *The Saxophone In Concert* on the Capitol label. The album, which was produced by Lawson Cook and shipped by Brodie and Stan Klees

“... is to bring the saxophone to the attention of the public and find a place for it in the concert world...”

who headed up the Tamarac label, was a breakthrough for the saxophone in the classical field. Capitol made the album available in both Canada and the US where brisk sales removed all doubts of the instrument's importance in the world of classical music.

In a front page story in RPM, dated Sept. 21, 1964, it was pointed out that Brodie “is considered one of the finest saxophonists in the world.” It was also revealed that one of Brodie's goals in life “is to bring the saxophone to the attention of the public and find a place for it in the concert world.”

At the time, Brodie and his wife Rena operated the Brodie School of Music and Dance in Toronto.

Brodie has performed extensively throughout Canada, the US, Mexico, England, France, Italy, Israel, India, Singapore, Hong

Moscow opens door to music trade exhibition

The Russia House Ltd. is organizing the premiere music industry exhibition of Russia. The Moscow All-Music Show will be held November 23-26 in the Russian city.

As the free market has continued to develop in Russia and many European countries, there has been an increased focus on leisure time activities, as disposable income and availability of consumer goods have risen together. This exhibition will provide an opportunity for record companies to get their collective feet into this burgeoning market.

There is an emerging professional music industry in Russia, and the exhibition will show off the wares of suppliers, manufacturers, publishers, record companies and merchandisers.

In addition to the exhibition, there will be a series of showcases set up in local Moscow clubs for musicians and manufacturers wanting to display their product.

According to the organizers, the aim of the exhibition will be to attract trade visitors who are looking to establish long-term business relationships with exhibitors.

Kong, China, the Philippines and Australia.

He is scheduled to perform five concerts at the International Arts Festival in Edinburgh next month.

Brodie has also just completed work on his 46th album, which he has titled *Back To The '20s*. Backup on the new album is supplied

CAB asks CRTC to reduce American broadcasting

The Canadian Association of Broadcasting (CAB) has filed an intervention against requests from cable companies wishing to add a fourth US commercial network, the Fox Network, to its cable line-up.

“US shows have always subsidized Canadian programming,” stresses CAB president Michael McCabe. “The CRTC should be working to strengthen Canadian television stations by letting them earn the revenues from the best US programs.”

CAB notes that Fox's entry into the cable market would mock the CRTC's 3+1 policy that ‘grandfathered’ the three main US networks, plus non-commercial PBS, into the Canadian system.

Fox broadcasts some of the more violent programs on TV, including *Cops* and *America's Most Wanted*. As the cable industry has no violence code, allowing Fox onto the system could undermine CAB's efforts to establish a violence code.

While the cable industry continually asserts the limited room on its plate for new cable stations, McCabe notes that it is inconceivable that cable operators find room on its dial for another US network.

“The Commission should not take steps

Massey and Roy Thomson sign with EDS Canada

In an effort to improve its office operations, The Corporation of Massey Hall and Roy Thomson Hall has signed a 10-year, \$6 million agreement with management consulting firm EDS Canada.

EDS will aid in the restructuring of the accounting, ticketing and human resources management for both Roy Thomson and Massey Hall. The new system will revise the Corporation's marketing strategy, so that it can better meet the needs of the Canadian consumer.

EDS Canada will replace all of the commercial accounting, box office and human resource management systems with modern client/servicer technology. As part of the deal, eight Corporation employees will move to EDS.

According to Roy Thomson/Massey Hall president Charles Cutts, “Finding ways to generate more revenue at less cost is of paramount importance. We're a registered charity that receives no operating grants from any level of government, so we have to be self-sufficient. This agreement is unique because it parlays our knowledge of entertainment industry needs with EDS Canada's knowledge of business and systems into a commercial solution that will appeal to other entertainment organizations.”

Massey Hall and Roy Thomson Hall are two of the more famous concert venues in

by Eric Robertson (piano), Rick Hume (bass), Brian Leonard (drums), and Jim Pirie (guitar, banjo). The album will be released in October on Brodie's own Dinant label.

Brodie will receive his Order of Canada honours at a Rideau Hall ceremony in Ottawa sometime in October. He expects at that time to present Governor General Ramon Hnatyshyn with a copy of his new album.

that Americanize the system further. Its job is to provide viewers with strong Canadian choices, not more American choices. Fox would contribute nothing to the system and undercut those that do. Where would the process stop? Will each new US network be added as it is established?”

Doug Chappell takes over helm of Mercury/Polydor

Doug Chappell has been appointed president of Mercury/Polydor Canada, effective August 2, 1994.

The official announcement was made July 20 by PolyGram Group Canada Inc. chairman Gerry Lacoursiere. Chappell succeeds Tim Rooney, who has left PolyGram to pursue alternate career opportunities.

Chappell's new role will entail responsibility for all sales, marketing and promotion of the entire Mercury/Polydor division, formerly PolyGram Records Canada. He will also be responsible for developing an ongoing A&R presence.

Prior to joining the PolyGram Group, Chappell was president of Virgin Records Canada for eight years.

Bill Banham to head up Virgin's nat'l promotion

North America. Roy Thomson is home to the Toronto Symphony Orchestra, and hosts numerous classical and jazz performances throughout the year. Massey Hall recently celebrated its 100th anniversary, and annually hosts a variety of performers, including most recently Roch Voisine and The Rankin Family.

EDS Canada employs more than 1,700 people in 16 cities across the country. It is a leading provider of management consulting and information technology services.

Bill Banham to head up Virgin's nat'l promotion

Bill Banham has been appointed director of national promotion for Virgin Canada, effective July 25.

Banham has gained a wide and varied knowledge of the music and record industries over the past few years, particularly in the promotion field. He joins Virgin from MCA where he held the position of manager of national promotion. Prior to that he was associated with Warner Music in sales and promotion.

Banham will report directly to Laura Bartlett, Virgin's vice-president and general manager, who made the announcement.

Field representatives, Russ Hergert, Diane Trombley, Paul Shaver and Maureen Corbett will report directly to Banham.

*Part Four: Music For All It's Worth - by Ron Rogers***Columbia House and the power of mail-order shoppers**

The retail music industry already has mounting competition from broad-range retailers such as Wal-Mart, and even hardware outlets such as Future Shop and Majestic.

But music retail's biggest competitor, which has gone quietly unnoticed for years, seems to be growing by leaps and bounds, and the retail industry is at a loss in dealing with it.

Music clubs and mail-order services have subtly undermined the retail industry, to the point that, according to some, they now own a huge share of the recorded music sales market.

Columbia House, a joint venture of Warner and Sony, is the second biggest seller of prerecorded music in Canada, behind only HMV. Yet many in the industry see Columbia House as a nameless, faceless giant, slowly eating away huge chunks of retail's market share.

In the US, music clubs and mail-order houses have enjoyed a healthy share of the market for decades, but over the last few years, that share has grown considerably. A report in *Forbes* magazine (March 14, 1994) indicated that music clubs own about 11% of the prerecorded music market, and the share is growing.

Mail order and record clubs offer a viable alternative to the older, more affluent record buyer who has grown to feel alienated by the retail environment. Many mall outlets remain filled with blaring rock music and populated with young, ill-knowledged staff who wouldn't know Frank Sinatra from Frankie Lane.

HMV Canada president Paul Alofs has a grudging respect for the job Columbia House has done in attaining its impressive share, but admits that the record club does own an unfair advantage.

"They're HMV's biggest competitor, and they're showing good year-to-year growth. So obviously they're doing a lot right.

"This special price advantage they have has been a sore point with retailers, not just in Canada but in the US, where NARM has made a point of talking about these special price advantages. But if I had the advantage, would I turn it down, of course not."

Nathan Phillips Square to host Women In Music

Starting August 4, Nathan Phillips Square in Toronto will run a series presented by Joanne Smale Productions under the moniker Women In Music.

Presented as part of the Wish You Were Here concert series, the program will run over four Thursdays in August. The final show (Aug. 25) will be headlined by Amanda Marshall, with Lilith as opener.

The series kicks off (Aug. 4) with a performance by Kumbaya Festival organizer Molly Johnson, with Quebec's Karen Young opening. Quartette follows the next week with opener Lynn Miles, followed by Lori Yates (Aug. 18). Melanie Doane opens for Yates.

The price advantage is the retailer's biggest complaint. Because Columbia House is owned by two record companies, it is able to get top-40 product at a much lower rate than that levied on retailers such as HMV or Sam The Record Man.

According to Brian Robertson, president of the Canadian Recording Industry Association (CRIA), his main beef with the clubs is their significantly lower prices, which tend to skew the normal market price levels for CDs.

"I think, to some degree, their pricing undermines the value perspective of sound recordings. And I don't think that helps in terms of trying to convince the public that sound recordings are good value."

This thought is echoed by Alofs, who points to Columbia House's eight-CDs-for-a-penny offer as putting the entire value of prerecorded music out of whack.

"I guess the biggest issue from our perspective is this eight CDs for a penny and what that does to the price perception. And what the consumer doesn't get is that once Columbia House has their name, it makes them a lot of money."

From a consumer standpoint, what Columbia House and other clubs and catalogue services offer is stay-at-home convenience and a relaxed purchasing environment. How much more of a relaxed environment can a record buyer find than in his own home?

And many catalogue services offer something that retailers find hard to match - variety. While retailers will stock the top sellers in just about every category of music - pop, rock, jazz, classical, etc., catalogues are

Warner Music Group's Rhone to head position

Doug Morris, COO of Warner Music US, has announced the appointment of Sylvia Rhone as chairman of Elektra/EastWest Records.

Rhone comes to the position with a 20-year history in the music industry, first with Buddah Records in 1974, and then at ABC Records and Ariola Records.

Rhone joined Elektra Records in 1980 as northeast regional promotion manager/special markets. By 1983, she was promoted to director of marketing/special markets.

Rhone moved to Atlantic Records in 1985 as director of black music promotion. In 1986, she was promoted to vice president and general manager of the black music division, and in 1988 was promoted to senior vice president for Atlantic.

Rhone moved in 1990 to Atlantic's EastWest Records America division as CEO and co-president, followed in 1991 with a move to chairman and CEO of Atco/EastWest and EastWest Records America.

Rhone becomes the first African-American woman to be appointed head of a major record label. She has been involved in the success of a wide range of acts, including AC/DC, Pantera, En Vogue, Simply Red, Snow, and DAS Efx.

able to provide those hard-to-find rarities that a typical mall retailer might not have.

In the US, Boston's Hear Music mail-order catalogue specializes in folk, blues, gospel and jazz, offering titles that most retailers wouldn't bother keeping on hand, simply because they don't sell in large numbers. But a specialized catalogue service can afford to keep a large and varied stock in the lesser-known genres, if they have a considerable customer base. In the case of Hear Music, that customer base has grown to more than 400,000 subscribers.

The other key for record clubs is that it is just that, a club. While members of health clubs pay monthly fees, record club members buy monthly discs or subscribe to receive monthly catalogues. Columbia House may offer eight CDs for a penny, but they know that over the course of the next three years, that person is going to buy more at inflated prices. That kind of consistent revenue is something normal retailers would be hard pressed to match.

There are those who don't see Columbia House as the huge threat it seems to be. Sam Sniderman, for one, doesn't believe record clubs are taking any more of the market now than they did 20 years ago.

"I don't find that the competition from mail-order is worse than it's ever been. Where there's been talk is about the hardware retailers selling records at a ridiculous price. Maybe HMV still has a chip on their shoulder from their dealings with Sony."

Sniderman does admit that Columbia House does enjoy a better deal with the record companies, but he notes, "If we could get those kind of deals, we could be just as competitive as they are."

HMV's Alofs, however, believes in the importance of the record clubs, and says that his company is working at ways to compete.

"We've been looking at both how to compete with Columbia House, which means doing a better job with older customers, and possible competing with them directly. Over the last couple of years we've been studying the direct marketing system, which is too big of a business for us not to be in."

MCA's Watchmen launch album in precarious spot

MCA The Watchmen opted for a unique way to celebrate the release of its new album, *In The Trees*.

The Winnipeg act took to the roof of the Polo Park Mall on July 13 in Winnipeg in a presentation by local AOR/CHR station CITI-FM. The 45-minute set took place at the dinner hour, and more than 2,500 fans showed up for the show which they watched from the parking lot.

Fifteen CITI-FM billboards around the city and the occasional on-air veiled suggestion led up to the concert. Consequently, media exposure from print and TV was widespread.

MCA also reports that many retail outlets in Winnipeg reported the *In The Trees* album at the top of their weekly sales lists, as well as good figures at stores across the country.



with Elvira Caprese

Biggest news of the week . . . was the surprise appearance of the Rolling Stones at a Toronto bar. At \$5.00 a head, that's a nice chunk of cash that will go to charity. (EC: TRIVIA QUESTION!!! Do you know who was responsible for bringing the Rolling Stones to Toronto the first time? Hints: The year was 1963. This guy is known to everybody who reads this column. EVERYBODY!!! The answer is at the end of Walt Says . . .)

Good as his word . . . ! Before Dave Charles left for Australia, he agreed to an interview about his days with CARAS and his new job at Austereo Entertainment on the understanding that it wouldn't be printed until

the official announcement was made. At 8:30 the morning of July 19 he called me from Melbourne and said it was a go, and there it is beginning on page 14. Pretty interesting stuff, if I do say so myself. (EC: Three pages of interesting stuff . . . ?)

Two years is key . . . ! Whether or not you agreed with what he did or how he did it, it's pretty obvious that Dave Charles accomplished a great deal in his two years as president of CARAS. Two years is key. When you're hot, you're hot. When you're not . . . get out of the way! (EC: That will limit the short list in a hurry . . . !)

Bill Oja's got guts . . . ! Bill Oja is a writer with a passion, a passion for Canadianism, and he puts his pen where his mouth is. His most recent column in Country Music News (July/94) lays bare a few of the unsavoury happenings in Canadian country. He reminds his readers of the impending demise of Country 59, the drop in ratings by CISS-FM and CHAM, with a possible loss of "300,000 listeners." He's also disturbed over the growing numbers of Canadian country acts now recording in Nashville, and the looming threat of US retailers bringing their American charts into the country. He even asks about the Promise of Performance made by CISS-FM and the \$480,000 promised annually, to go toward the development of Canadian country talent. Some interesting questions, but don't expect any answers. (EC: Keep asking, and eventually there will be answers . . . !)

An evening with Gino . . . ! Over the years, we've been treated to Gino Empry's annual Christmas party where upwards of 900 of his friends gathered for free booze and mountains of food. He had to curtail the party this year because of the economic situation. Well, the friends of Gino Empry thought it would be a nice gesture to have a party for him at Variety's Clubroom this past week. The organizers asked a nominal fee of \$30 a ticket to pay for the food, and it was a cash bar. There was a nice gathering of Gino friends to pay homage to Canada's leading publicist. There were some pretty high-profile people there, including Ross Reynolds, Ed Preston, Sam Sniderman, Bluma Appel, Cathy Young, June Caldwell, Sarah and Al Waxman, Lorraine Thompson, Margo Lane, Brian Linehan, George Anthony, Bob Mirvish, Steve Lindsay, Dave Broadfoot, Margaret Genovese, Robin Ward, Harvey Hauer and a lot more. Photographer Tom Sandler was on hand so we'll have a photo spread for next week. (EC: We love Gino Empry . . . !)

A dull summer . . . ! Now that the soccer nuts are out of the way, the Indy has gone, Pink Floyd is gone over the wall, the Eagles have flown the coop and the Stones' expected club surprise went off without a guest set by Margaret, whatever her name is now, the rest of the summer will be so ho-hum. (EC: You're so jaded . . . !)

The Stones enter at #1 . . . ! How about that fan hysteria for the Stones' new release? The album, which was RPM's Front Page Pick on July 19, enters the RPM 100 albums chart this week at #1. (EC: If it's #1 in

RPM, it must be a hit . . . !)

Taking Mecca on the road . . . ! How's this for showing faith in a record? EMI's top promo guy, Peter Diemer, is preparing a four day coast-to-coast blitz of album stations that aren't yet playing I Mother Earth. He'll know who they are after his music meeting today (July 21). But he's projecting there won't be too many, now that So Gently We Go, the focus track, is beginning to break out. But, he'll still have to pull the plug out to reach Halifax, Regina and Prince George, and a few stations in between, in four days. I don't think anything like this has been done before. (EC: What's next . . . around the world in 80 days . . . ?)

The #1 killer . . . ? They can win all the awards offered, but if they don't hack it at retail, they're history. (EC: They should form a club of award winners without labels . . . !)

Cute promotion . . . ! Star Records has an eye-catching promotion for Patrick Norman's new single Summertime. Billed as "Summer '94's perfect survival kit", the package contained a cassette of the single, a bottle of sunscreen lotion and a package of Nестea. A/C and easy listening stations should give a close listen as Norman does a beautiful job on the George Gershwin classic, which qualifies as two-parts Cancon (AP). (EC: It's summertime and the livin' is easy . . . !)

And remember . . . ! Guns don't kill people . . . people with guns kill people! (EC: Canadians should remember that . . . !)

(EC: TRIVIA ANSWER . . . ! Believe it or not, it was the very Walt, who writes this column. The place was MLG, and the emcee was Dave Mickie . . .) I knew that!

VISITORS

Rob Sandler - Tom Sandler Photography
 Tom Sandler - Tom Sandler Photography
 Bill Geffros - Wolfe Lake Music
 Sylvia Mason - Savannah Music Group
 Allen Zarnett
 Jacquie Henderson - Starbiz
 Ian McCullum - Starbiz
 Russ Hergert - Virgin Music Canada
 Ken Berry - Warner Music Canada
 David Lindores - A&M/Island/Motown
 Rob Chubey - EMI Music Canada
 Brian Hetherman - MCA Records Canada
 Samantha Ferris - Sony Music Canada
 Dave Deeley - Sony Music Canada

PROMOTING



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



M - Music was composed by a Canadian
 A - Artist who is featured is a Canadian citizen
 P - Production was wholly recorded in Canada
 L - Lyrics were written by a Canadian

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IN THE CLUBS

by Craig Thompson

Vancouver's Mint Records is a very busy place, with news from a number of acts. The first piece sent by fax indicates that The Smugglers are back with its second release, *Wet Pants Club*, a CD reissue of the vinyl EP of the same name that came out on Spain's Radiation Records, but with four additional tracks included. And check this: from February to May, The Smugglers played in the BC area with Bum, labelmates Cub and Kid Champion, The Flat Duo Jets, Boston's The Queers, The Potato Men, and ska kings Two Tone Bowlers. Bassist Beez also played Europe with his other band, Mummies, while Dave played with the Evaporators in the US with the likes of Pavement, Cub and the Coctails. As well, an impromptu recording session was set up in Seattle with legendary Sonics/Wailers/Frantics producer Kearney Barton at the Audio Recording Studio, where The Smugglers recorded on the same tube mics and two-track recorder as the Sonics. Lastly, the group played in Vancouver at the Starfish Room at the International Rock n' Roll showcase, which featured killer rockers Teengenerate from Japan and San Francisco's The Rip-Offs. To top it off, The Smugglers have 28 dates lined up for July and early August across Canada, including a recent gig with awesome punkers New Bomb Turks at the Starfish Room, dates with the Leather Uppers and Stand GT, and a final, smash gig with Cub, Bum and Pluto at the Commodore in Vancouver August 6. The Smugglers have a whole slew of 7"s, T-shirts and CDs for sale, and will have tracks on upcoming Top Drawer Records and Narduwar The Human Serviette compilations.

The 7" is far from dead! In other Mint news (I told you they were busy), perhaps the coup of the year has to be the Mint release of Lou Barlow's *Another Collection of Home Recordings*. Like the first in the series, this is a 12-song mini-LP from the frighteningly talented lead singer of Sebadoh (speaking of which, a highly anticipated date for the band is expected in Toronto in September with new drummer Bob Fay in tow). It will be distributed here in Canada by Cargo. Cub is headed to New York City to play the CMJ Music Marathon in September, the prime college/alternative North American convention. Past bands include The Grifters, The Spinanes, Jon Spencer Blues Explosion, and The Boredoms, among many other luminaries. The video of Coal's cover version of Motorhead's *Ace Of Spades* has been added to heavy rotation at MuchMusic. This song is available on *The Mint Is Still A Terrible Thing To Taste*, a four-song cover CDEP. And, lastly, one of Canada's most promising acts, Pluto, has released its second 45, *Deathstar b/w Million And Two*. Deathstar is the stronger of the two, sort of a Sebadoh-meets-Cub tightly constructed pop song. The debut seven-inch went to #1 at CiTR in Vancouver. To quote Planet Of The Arts, "Pluto are (dare I say it?) out of this world."

For some interesting reading, check out the new issue of iD magazine, run out of Guelph by Michael Barclay (a member of Box Meat Revolution). Two interesting articles are contained within its covers. One is by Barclay, outlining what he feels are the strongest Canadian albums of all time (all of which are post-1980), summarizing that The Rheostatics' *Whale Music* is the best Canadian album ever. Conspicuously absent from the list, though, are Jane Sibbery's *The Walking* and NoMeansNo's classic post-punk fest

McKennitt's steady path spells international success

The release of Loreena McKennitt's fifth album *The Mask And Mirror* on Quinlan Road, the second through the WEA/Warner arm, is proving to be one of the top Canadian success stories of 1994.

The album, released in March of this year, debuted at #8 on the RPM albums chart and subsequently peaked at #4. Since then, the album has stayed in the top 30 for 17 weeks. Canadian sales figures are closing in on double platinum.

However, McKennitt's success in international markets makes this an exceptional story, and success continues to blossom in countries such as Australia and Italy.

Album sales total more than 600,000 worldwide, which matches the figures for her previous release, *The Visit*. Perhaps McKennitt's most successful market outside of Canada is Germany where *The Mask And Mirror* has hit the 100,000 mark. Spain currently sits just shy of gold, and the US is halfway on the road to gold.

"We've got interesting things happening," says Mike Peters, domestic marketing manager at Warner Music Canada.

"Some territories are just working the new album now, like South Africa, Poland, Israel, Italy and some Latin American countries. The success spreads around the world."

Wrong. Another article outlines the abundance of regional compilations, indicating how successful the London, Ontario comp *Deep Underground* is, as it spawned an Adam West tune to be picked up by major radio station FM96 in London. The article delves into the problems of song-ordering, of what is a good vs. a bad comp, etc. Compilations are to local bands what dance compilations are to mostly-unheard-of underground dance acts, helping to expose both a region and its artists to the public at large.

To launch the album, McKennitt headed off to Europe for a promotional tour and did a two-week tour of Spain, one of the consistently successful territories. Following this was a full-scale European tour that included dates in Germany. "The success of the tour dates inspired Warner Germany to launch a very intense radio campaign in Germany. It really helped the sales explode."

European radio, while not an overwhelming success, has contributed to spreading the word on *The Mask And Mirror*.

"Radio in general has been mostly specialty radio, national shows like the CBC, and for those adventurous programmers. Play is light to moderate. With a pop song, it has to be played for three or four weeks before it might connect. One or two listens to Loreena and people want to know who she is. There's a high reaction factor to her music."

Rather than the usual hit-and-miss pop project, the activities for McKennitt will continue into the fall and next year as more territories expand. Her Canadian fans who have seen her once since the album was released will be happy to know that a tour of the US and Canada is forthcoming for the fall.

"Loreena's is not an album like a pop record that has a three-month window and then it slows down. Her product, as *The Visit* proves, has a long life."

On Tour

by Ron Rogers

Alice In Chains has withdrawn from the Metallica summer tour, as well as Woodstock '94. A release from Sony notes, "This decision is due to health problems within the band. Alice In Chains apologizes to their fans and appreciates their support and concern. The band hopes to resolve the situation in private."

Tony Bennett is just far too cool! Thanks to the good people at Sony Music, I was able to take in Bennett's opening night at the North York Performing Arts Centre Recital Hall. As a part of the younger generation, seeing Bennett for the first time, I was mostly impressed by the sheer professionalism of the show. This wasn't like some pretentious rock band, letting the audience wait and wait for the show to start, and trying to impress with ridiculously loud amps and bombastic lighting. This was four talented players winding their way through a series of classic standards, with a supreme confidence in their abilities. Bennett's back-

up band, pianist Ralph Sharon, bassist Doug Richeson and drummer Clayton Cameron, was tighter than a drum, meeting every nuance and note that Bennett could spin out. Cameron, in particular, tore through a five minute solo that most rock drummers would find tough to equal, including a stand-up solo with brushes on a snare that nearly brought the house down.

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INTER-ACTIVITY

by Sean LaRose

New interactive product releases

and exhibits have been announced so frequently lately, RPM decided to introduce INTER-ACTIVITY, a column to inform its readers of the new entertainment CD-ROMs and interactive releases available. As well as keep the industry informed with regards to the information highway and the progress of the various computer services. Any information on CD-ROMs and interactive or anything of interest to our readers would be greatly appreciated. Forward all press releases to RPM Weekly, 6 Brentcliffe Road, Toronto, M4G 3Y2 or FAX 416-425-0257.

Flying Disc Entertainment Inc., a Toronto-based company, has announced it is in the final stages of negotiation to design and produce sections of the interactive CD-ROM *Secrets Of Stargate*, in association with the licensed developer, The Software Department Inc. of Santa Cruz California. Flying Disc president Frank Abrams explains: "This interactive CD-ROM, based on the Hollywood motion picture *Secrets Of Stargate* starring Kurt Russell and James Spader, will showcase the film and provide an exciting interactive experience." Abrams also reveals that "the CD-ROM is scheduled to be released in early November and the motion picture is being

Electric Carnival sure to spark the imagination

This year's version of the alternative music festival Lollapalooza will feature a 2,800 square foot tent featuring more than 60 digital exhibits from artists, software developers and visionaries for concert-goers. The festival, presented by MCA Concerts Canada, hits Montreal July 27, Barrie on July 28, and Vancouver on August 30.

Dubbed the Electric Carnival, the intriguing tent has been set up by Interval Research Corporation, a two-year old company founded by Microsoft co-founder Paul Allen and Xerox and IBM veteran David E. Liddle. The producer is Sarah Berg.

The aim of the tent is to gauge the reaction of users as to what direction future media might take. Most of the displays are interactive-based and offer hands-on demonstrations of some of the most unique displays of art and software of the twentieth century.

A second goal of the tent is to highlight the human capacity of technology, and to demystify some of the associations the common person has with the Internet, digital entertainment, and the like. As the target market is essentially the youth-gearred Lollapalooza festival, it is hoped that once these youngsters become involved in technological activities and computers at an early age, this will translate into increased comfort with technology in the future.

Outside of the tent, Telemorphix' digital puppet display will allow users to pick or design a digital puppet and create an improvised

released on November 4, making this the first time a major motion picture and CD-ROM have ever been released simultaneously." Flying Discs creates interactive experiences by filming and photographing original material, and producing interactive CD-ROMs and interactive TV.

Lollapalooza's Mindfield hosts the Electric Carnival. The 2800-square-foot tent, presented by Interval Research Corporation, will offer Lollapalooza concertgoers the opportunity to experience a sampling of 60 digital exhibits from an array of innovative artists and software developers. No details as to which interactive CD-ROM titles will be available at the time of writing, but they do mention taking a walk through Peter Gabriel's studio. Obviously, XPLORA 1 - Peter Gabriel's Secret World will be one of them. (Complete story below).

It's XPLORA, not Explorer. Last week's column praised the success of Peter Gabriel's interactive CD-ROM at retail. So much for the old saying "spell it like it sounds."

The Beacon Initiative - Stentor Telecom Inc.'s investment in the information highway recently opened a forum to the music industry on Thursday July 21. CIRPA hosted the "meeting the needs of the music industry dialogue" at the Variety Club room in the King Edward Hotel in Toronto. Stentor Telecom Policy Inc.'s Richard Cavanagh, National Director of Social Policy and Elisabeth Ostiguy, National Director of National

performance. Based on Boston's successful interactive TV show, 21st Century Vaudeville, the organizer will, with three volunteers and the help of onlookers, design a storyline for the characters.

One of the more useful displays inside the tent will be an Internet tour, which will guide the user through the world-wide Internet system. Many To Many, designed by Lucia Grossberger-Morales, is a kaleidoscopic fantasy about the Internet, and allows users to see the world in a whole new way.

The other displays offer a wide range of options, ranging from Mitch Yawitz's Animation Sandbox that allows users to manipulate objects on a light table in front of a camera to create simple little films, to the Live Midi Menagerie which reaches into animated worlds using a musical instrument, to SimCity Without Walls, where users can play the popular city-building video game with others on networked work stations.

Other displays include the Media Animals Cage, where one can witness a multimedia production being put together by facilitators as well as local digital artists. Live Picture, an application program written in France, allows the user to manipulate high resolution images in seconds to create an original artwork of the user's design.

As well, CD-Rom Playstations will be set up. Some of the software at these terminals are courtesy of Paramount Interactive, Broderbund, Interplay, Virgin Interactive, Voyager, and Time Warner New Media.

Government Relations, explained Stentor's Beacon Initiative and what the industry wants from the Beacon Initiative and the information highway. The Beacon Initiative is a program designed to install an information highway into Canadian homes via telephone lines, to provide interactive television, video on demand, multimedia programming and much more. The proposal includes a venture capital budget of \$50 million to develop product for this information highway, an \$8 billion upgrade of local telephone networks over 10 years to provide broadband capabilities, and the creation of a new company to supply multimedia services. The industry was asked for feedback regarding a number of issues relating to the information highway such as music distribution, Canadian content, copyright, multimedia, on demand service, regulation, foreign encroachment, etc. (More next week.)

Microsoft CEO Bill Gates garnered overwhelming response and offers enlightening perspectives on the information highway. As announced last week Bill Gates was interviewed on MuchMusic by FAX host Lance Chilton. In addition to phone, computer terminal and Speaker Corner questions, Gates touched on his idea of an information highway filled with "cool visual images," like talking dogs and martini glasses as well as interactive home education systems that enable parents to check on their children's homework. Gates reported that because the information highway is getting so much publicity, people may be expecting such a system in the very near future, but he comforted the computer illiterates with an estimated decade before the information highway enters most homes. However, he urged the viewers to see the information highway not as a threat but a "tool to improve our lives in different ways."

Jump: The David Bowie Interactive CD-ROM is yet another successful title to add to the popular interactive list. When users initially boot up Jump they enter a 3D virtual environment, from there they have the option of entering a number of different rooms including an audio mixing suite, with a virtual eight-channel mixing console. Another interesting room to enter is the video editing suite, where viewers can cut their own music video to either the album or radio mix of Bowie's Jump They Say. Users construct their own videos by clicking onto five different sources of video footage taken from the original shoot.

Eighth Ontario piracy case cops 32 cassettes

Toronto Metro Police, in conjunction with the Film/Video Security Office (F/VSO), have made its eighth video raid of the year.

This one took place on Choice One Video in North York. Police seized 32 videocassettes, some of which were deemed as having characteristics of American knockoffs.

Titles seized include Look Who's Talking Now!, Philadelphia, Sugar Hill, Sister Act II, In The Name Of The Father, RoboCop III and The Piano.

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COUNTRY

CHOO Radio flips to FM, hopefully by the fall. The switch will bring a new country FM station into the Toronto market from its base in Pickering, which is just east of the city. Unfortunately, Country 59, which is still pumping out great country sounds, contemporary and traditional, is going through some pretty sad times. The station could be off the air by the end of the year.

Anne Murray's box set is being prepared for a release sometime in October. The package is expected to be a big seller over the Christmas season. Murray has released 29 studio albums in her 26-year career, so EMI Music's Roger Bartel, who is putting together the release, has a lot of material to work with. This will be the first box set released by Murray.

David Ball is hot with his single, Thinkin' Problem, topping the chart this week. Warner's promotion team put everything behind bringing this one home, and it's paying off at retail as well, where the album (same title) is experiencing good sales (#7).

Lisa Brokop's new single is Cancon. We had received a US copy of the single, so there was no indication of Canadian content. Rob Chubey, promo rep for EMI Music, pointed out that the lyrics were written by Canadian Sharon Anderson, which gives the release 2-parts Cancon (AP). The EMI promotion CD compilation #17 does, however, display the Cancon properties. Brokop's single, which was the most added last week (July 18), continues to capture major and secondary markets, and bullets up to #71.

Trisha Yearwood is the big gainer with XXX's And 000's, which jumps into the #57 slot from #88. This MCA release is obviously an important one for Yearwood, who has cooled off a little this year.

Michelle Wright's latest release, One Good Man, which entered the chart last week (#84) without a Cancon label, now has it. Released as a CD single, the track has been included on BMG's latest promotion CD compilation #28 (Greatest Music Herd) where it displays an AP logo. The single, which was written by Nashville's Rick Giles and Steve Bogard, bullets up to #76.

Prairie Oyster has the most adds with Louisette entering the chart at #73. Written by Oyster's Keith Glass, this is the follow-up to Such A Lonely One, which topped the chart on June 6/94. Both tracks are included on Only One Moon, the band's latest Arista album, produced by Steve Fishell.

The Rankin Family's latest EMI release, Tramp Miner, has been shipped to radio. Written by Jimmy Rankin, the new track, which is the follow-up to Borders And Time, features Jimmy on lead vocals. Both tracks were taken from the band's North Country album.

30 years of dedication to Canadian country music!

Tim McGraw's Down On The Farm, his latest from the Curb label, is now at radio. The song was written by Kerry Kurt Phillips and Jerry Laseter and was taken from McGraw's album, Not A Minute Too Soon. This is the follow-up to Don't Take The Girl, which is now descending the chart (#65). Also now at radio and ready for summertime play are singles from Chris Ledoux (Honky Tonk World), Suzy Bogguss (Souvenirs), and Nitty Gritty Dirt Band (Cupid's Got A Gun).

MCA's hot releases include singles from Mark Collie (Unleashed), David Lee Murphy (Fish Ain't Bitin'), Mark Chesnutt (She Dreams), and Reba McEntire (She Thinks His Name Was John).

Cameron Molloy kicks in with his latest release Blue Heart At Midnight which enters the chart at #93. The track was taken from his Silvertip Music album, Blue Midnight, which was produced by Chris Lenzinger. Molloy, a native of Golden, BC, is now based in Harrisburg, Pennsylvania (717-545-2024). Recorded at Nashville's Tree, Sound Shop and Quadrophonic studios, the single qualifies as three-parts Cancon (MAL)

Michael Terry is charting with Nothin' But The Radio On, written by Paul Hotchkiss and Randall Cousins. The track, which was produced by Hotchkiss, Cousins and Terry, is included on Roto Noto's latest CD compilation Broadcast Euphoria.

COUNTRY PICKERS

- GARRY MACINTOSH
610 CKYL - Peace River
Give Me A Ring Sometime - Lisa Brokop
RANDY OWEN and DANN TRAVIS
CKTY Hot New Country - Sarnia
One Good Man - Michelle Wright
CHUCK REYNOLDS
96.7 CHYR - Leamington
XXX's And 000's - Trisha Yearwood
DEREK KORTESCHAGA
CJLB Radio - Thunder Bay
Noboby's Gonna Rain On My Parade - Kathy Mattea
PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
Louisette - Prairie Oyster
MARK LA POINTE
92.7 CJBX-FM - London
Nothin' But The Radio On - Michael Terry
BRUCE LEPERRE
CKDM Radio 730 - Dauphin
I Try To Think About Elvis - Patty Loveless
AL CAMPAGNOLA
Country 59 - Toronto
The Man In Love With You - George Strait
SCOTT O'BRIEN
New Country 1270 CHAT - Medicine Hat
She Thinks His Name Was John - Reba McEntire
KIRK FRASER
Q91AM Country - Calgary
Noboby's Gonna Rain On My Parade - Kathy Mattea
DAWN WORONIU
CJWW 750 - Saskatoon
XXX's And 000's - Trisha Yearwood
RICK KELLY
C101FM 300 - Prince George
All The Things I Do - Tim Thorney
BOB LINN
CKEG Country - Nanaimo
What The Cowgirls Do - Vince Gill
GREG MACK
630 CKRC - Winnipeg
What The Cowgirls Do - Vince Gill
TYLER GLEN
Key 83 - Weirwright
I Try To Think About Elvis - Patty Loveless
TED DAIGLE
CKBY-FM - Ottawa
Give Me A Ring Sometime - Lisa Brokop
KENT MATHESON
Hot Country 103.9 - Moncton
Wear And Tear On My Heart - George Fox
GUY BROOKS
96.3 Country FM - Kingston
One Good Man - Michelle Wright

September is Phantom month for United Way

The Phantom of the Opera, Live Entertainment of Canada's (Livent) record-breaking musical, now in its fifth year at Toronto's Pantages Theatre, will be used to garner funds for the United Way of Greater Toronto.

Livent will make a corporate donation of 5 per cent of ticket proceeds for all September 1994 performances of Phantom, sold between July 19 and Sept. 30.

The announcement was made jointly (July 19) by Garth H. Drabinsky, chairman of Livent, and Anne Golden, president of the United Way of Greater Toronto.

Livent will invite children from some of the United Way's member agencies to attend selected September performances of Phantom. A Phantom Open House will be held for five days, beginning Sept. 16 and finishing on the fifth anniversary performance (20).

Cast members of Phantom will lend their talents to kick off the 12th annual Toronto Walks The United Way Walkathon with a live performance before an estimated 13,000 walkathon participants at Toronto's Nathan Phillip's Square (Sept. 11).

The cast recording of Phantom, released by PolyGram in December of 1990, has now surpassed six-times platinum (600,000 units).

See photos opposite page

1. United Way's Anne Golden, backstage at the Pantages Theatre, gives 11-year old Elise Daze a hand with her Phantom makeup during Livent's educational program for students.

2. Livent's Garth H. Drabinsky and United Way's Anne Golden announce the collaboration between the United Way and Phantom.

3. Media members gathered at Toronto's Pantages Theatre for announcement of the fifth anniversary activities of Phantom.

4. Some of the students taking part in Livent's educational program backstage at the Pantages Theatre.

5. Jill Filion and Peter Barnes, who conduct educational program seminars on Phantom, with one of their young subjects, Elise Daze, sporting her Phantom makeup.

6. The food for the luncheon press conference was supplied by Young Lok Restaurant and served by the restaurant's Frank Hsu (r) and Robert Li.

7. Livent's John Wimbs, Lynda Friendly and Norman Zaiger.

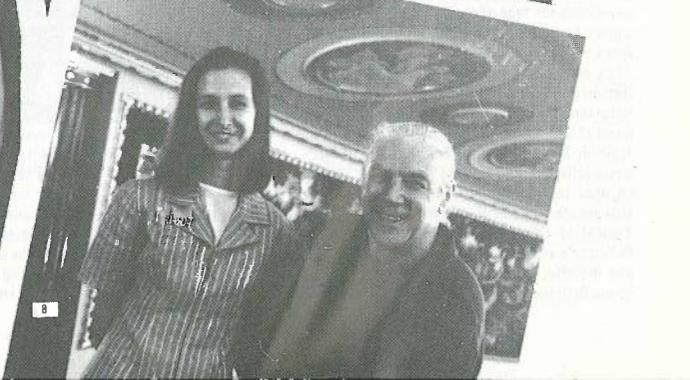
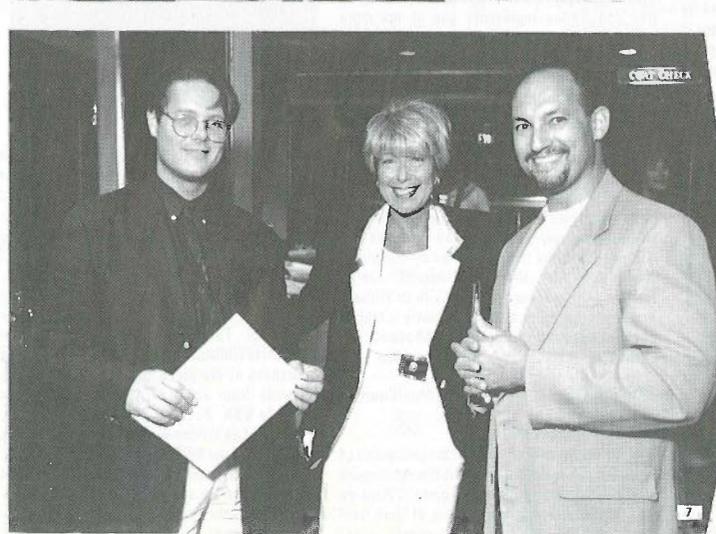
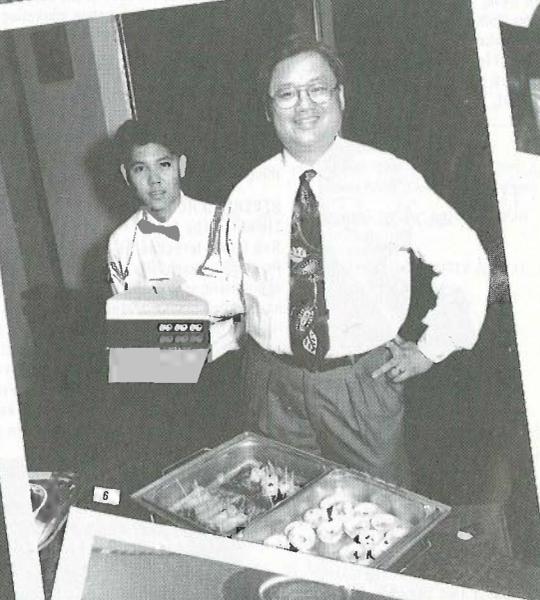
8. Livent's Julia Gallagher and RPM's Stan Klees.

Eaglewood Earth Festival announces performers

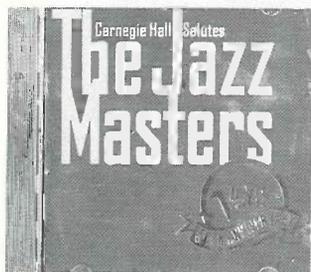
A host of Celtic, country, native and children's will play The Eaglewood Earth Festival, to be held in Pefferlaw, Ontario, August 26-28.

The fifth annual festival will be emceed by poets Holmes Hooke and Vince McNeil along with Joel Wortzman of Ryerson college radio station. Tickets are still available at the Country Music Store and Ring Music in Toronto, and at locations in Keswick, Sutton, Pefferlaw, and Newmarket.

Artists booked include Anderson & Brown, County Vaudeville, Bill Craig, Kevin Fullbrook, Bileen McGann, and more.

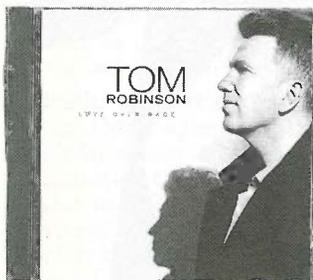


ALBUMS



CARNEGIE HALL SALUTES THE JAZZ MASTERS -Jazz
Various Artists
Verve-314-523-150-2-0

As the third and final part of an ongoing celebration of 50 years of jazz on the Verve label, the centerpiece being the four-CD Verve retrospective box set, comes this release. Verve decided to throw itself a well-deserved party at New York's Carnegie Hall in April of this year, abiding by the 50-year Verve theory that concert hall jazz can be both an art form and a popular art form. The alarmingly crisp recording by Jim Anderson features great salutes to the Verve masters: Ella Fitzgerald, Count Basie, Art Tatum, Billie Holiday (who found refuge at Verve in her last years), Stan Getz, Dizzy Gillespie, Miles Davis, and the most prolific of all Verve artists, Canadian jazz king Oscar Peterson. The result represents all pieces of the jazz pie, from straight-up standards, to late-60s fusion, to the vocal salute to Ella Fitzgerald, Shiny Stockings. Tangerine is the salute to Peterson, featuring 17-year old (!) Peter Delano taking on the challenging piano arrangement. Other outstanding tracks (as they all are) include the stunning Holiday-inspired I Must Have That Man, the Bill Evans tribute Turn Out The Stars, the version of the In A Silent Way Davis alumni Herbie Hancock, Omar Hakim and Don Alias, and the rousing salute to Charlie Parker, Now's The Time, that closes out the disc. If four CDs are too extensive, then this amazing party, along with the reissue of the 1944 concert, are your packages. -CT



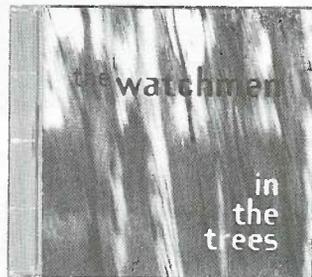
TOM ROBINSON -Pop
Love Over Rage
Kinetic-920

The pop music world is full of what critics affectionately term "singer/songwriters", artists whose music is beyond reproach critically, but somehow deemed untouchable by the recording masses. Tom Robinson has been making great music for almost two decades, but has never seen the type of chart success one might expect for someone so adept at joining clever lyrics with catchy hooks. This latest album, his 12th, does nothing to dismay the opinion that this man knows how to write good material. Robinson's music has always featured an intense mood of ideological scatterings tempered with a typically brash basting of British humour. This album reflects an artist going through some deep changes in his life, and how these personal changes are idiomatic of an ever-evolving society. Typical of this material is the track Days, Robinson's reflections on the passing of punk and the effects on the survivors of this dying genre. Or Green, a satiric view of the real meaning

of the environmental movement. These are views born from hindsight, of a man who has been witness to a million and one causes and crazes, and who refuses to let sleeping dogs lie. The Tom Robinson of the '70s, the homosexual activist who dared to sing Glad To Be Gay in front of punk-era skinheads, has been replaced by a 43 year-old married father of two. The rage is still there, but its now tempered by the modesty of age. -RR

THE WATCHMEN -Rock
In The Trees
MCA-11105-J

It is impossible to ignore the similarities The Watchmen has to another MCA act, The Tragically Hip. But is it possible to distinguish between the two? Well, yes. While both bands have a healthy love of roots guitar rock, The Watchmen is as



tight a unit as The Hip, and equal the band in intensity. The sound of In The Trees is consistent, a mixture of slow and fast tempo songs that works both as a full-album product with possibilities for numerous radio tracks. Lusitan, which follows the strong first single Boneyard Tree, features an excellent vocal trade-off in the chorus and has a great outro. Wiser has many of the same strengths. All Uncovered, with the haunting cello work of Mary Gaines, also works. Overall, the lyrics are not quite as cryptic as Gord Downie's, though some worthwhile digging is required to get to the root of the content. MCA has set itself up an interesting marketing task: either to create a distance between The Watchmen and The Hip, or to tie them together somehow in order to tap into the same demographic, but without stealing from the thunder of The Hip's forthcoming release. But never mind this. Play the album and the first single for yourself and see what happens, and things should naturally fall in place. -CT

REVEREND HORTON HEAT -Psychobilly
Liquor In The Front

Sub Pop/Interscope/Atlantic-92364-P
Psychobilly, trashabilly, whichever term you deem appropriate, some major label and radio interests have turned to this twisted version of '50s roots rock. Following a successful Sub Pop split single with the Supersuckers, The Reverend Horton Heat has released its third album, produced by Ministry's Al Jourgensen. Liquor In The Front is pure trash rock, exactly what you would expect, with the correct punk-blues attitude in place

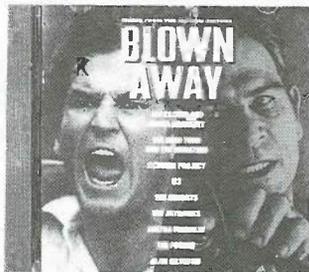


(from Baddest Of The Bad: 'the baddest of the bad/since you been gone/ I lay around here and I just drink beer.'). All of the songs, with The Reverend's distinctive and talented Duane Eddy/Shadowy Men On A Shadowy Planet twang, offer a fun, liquor-filled romp through the life of an American rock n'roll lifestyle. The band even slows things down for the samba-lounge number

In Your Wildest Dreams. I Could Get Used To It is straight Buddy Holly/Presley '50s rock. I would get a laugh if I ever heard the country number Liquor, Beer & Wine on country radio, though I imagine hell would freeze over first. The Reverend Horton Heat has a limited appeal, but it is an appeal nonetheless. -CT

KYUSS -Hard Rock
Welcome To Sky Valley
Elektra-61571-P

The mighty Kyuss have returned after an extended absence spent partaking in rock n'roll-type activities in the Californian desert for its first Elektra release and third album overall. The sonic heaviosity that is Kyuss has precursors in grunge and hard rock acts like Soundgarden, Black Sabbath and others. As Kyuss climbs up this gigantic and popular mountain, one cannot deny the power this kind of music has over the youthful, middle North American demographic that rakes this stuff in. This music allows the kids to thrash about in their own testosterone-fuelled, hyper-rock world down in the paneled basement of their parents' homes and still make it to first period the next morning. This is not to detract from this drawn out, solid rock product, but rather to reiterate the large market existing out there in MuchMusic's suburban fantasyland. While this album is divided into three sections on the CD selector, there are actually ten tracks as well as an amusing, hidden fourth CD track. This should only add to the necessary mystery that will make intrigued young buyers run to the stores and possibly kill to get this album. On top of all of this, it is a great hard rock album. -CT

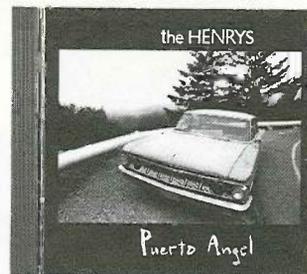


BLOWN AWAY SOUNDTRACK -Pop
Various Artists
Epic Soundtrax-66145-H

One of the main reasons why soundtracks have suddenly become a hot item at retail, and why record companies seem to be stumbling over one another to get more out, is because watching movies today is often like watching MTV. Nowadays, it seems that every new movie that comes out features one or two original songs by some relatively notable artist. So instead of standing at an HMV listening post to hear the latest, all one has to do is enter the nearest movie theatre. Having said all that, the list of tracks on this compilation represents one of the more broad-ranged mixes of music we've seen this year on a soundtrack. Epic is pushing as the lead single the Joe Cocker-Bekka Bramlett duet, Take Me Home, which basically sounds like a new Joe Cocker single, with lots of dramatic keyboards, three-chord guitar solos and crashing drums. But there are plenty of interesting items here, including a new track from the pleasant-sounding October Project entitled Return To Me; an ingratiating piece of guitar pop, In The Morning, from the uniquely-titled Big Head Todd And The Monsters; and the real gems, two classic blues-soul pieces from the legend herself, Aretha Franklin. The presence of U2's With Or Without You won't hurt sales either. The movie is tabbed as one of this summer's biggies, so the soundtrack could make some serious chart movement. -RR

THE HENRYS -Blues/Pop/Country
Puerto Angel
Trainrec Records-007

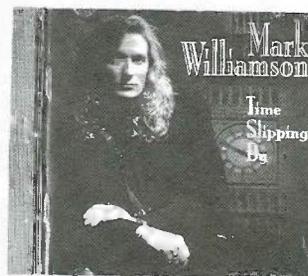
The obvious appeal of this uncategorizable and delightful disc from The Henrys is the appearance of the disappearing Mary Margaret O'Hara on four tracks, including the penning of Dark Dear Heart. But the real soul of this record comes



courtesy of Don Rooke's kona, an acoustic slide guitar from the 1920s designed when Hawaiian music was popular. It is an extraordinary instrument that Rooke plays with cool abandon, as proven on the first two tracks, Adobe Abode and Get Out The Shovel. The central track on the record is Dark Dear Heart, a breathtaking expression of an artist who is still in her prime. Hers is the voice of an angel, and here she's backed perfectly by the minimalism of Rooke and John Geggie. Other highlights are the purely beautiful The One Rose when again O'Hara hits her stride in front of the delicious backing of Rooke, Kin Ratcliffe, Victor Bateman and Howard Gaul. The country tilt of the song could make it an add at radio. The atmospheric Sea Of Tranquility is also notable, as is the great cover of John Hiatt's Radio Girl. This is a fine full-length release that, while it probably won't make much noise at radio, could do some good album numbers outside of the friends of The Henrys and die-hard O'Hara fans. -CT

MARK WILLIAMSON -Pop
Time Slipping By
Peak Records-3500-J

There are numerous artists who consistently lend their talents to the brighter lights in the industry, but for some reason or another never quite make that major breakthrough themselves. Michael Bolton was a songwriter and session vocalist for years before he finally got his break. Mark Williamson has made a living in the music industry for more than a decade, working as a session player and fronting a string of bands. The break for Williamson came in moving to Los Angeles, where he met with guitarist and songwriter Russ Freeman, who agreed to co-



produce Williamson's debut on Freeman's own Peak Records label. While Williamson gets a lot of writing help from both Freeman and guitarist Michael Thompson, this album is clearly his vision. The music is well-crafted pop, in the Bolton-Celine Dion vein. Williamson doesn't pretend to be able to solve the world's problems, and doesn't seem ready to voice his anger at anyone or thing. One track, however, does carry a message. The lead single, Prayer For The Children, is Williamson's response to the growing awareness of the problem of child abuse, with proceeds from sales of the single going to Childhelp USA. But that's about as politically engendered as Williamson gets. The rest is just solid FM-oriented A/C, with a crew of good players lending their support to Williamson's mature and unnumbered vocals. With the right push from MCA, who are distributing the record, Williamson could find a gap in the burgeoning A/C field. -RR

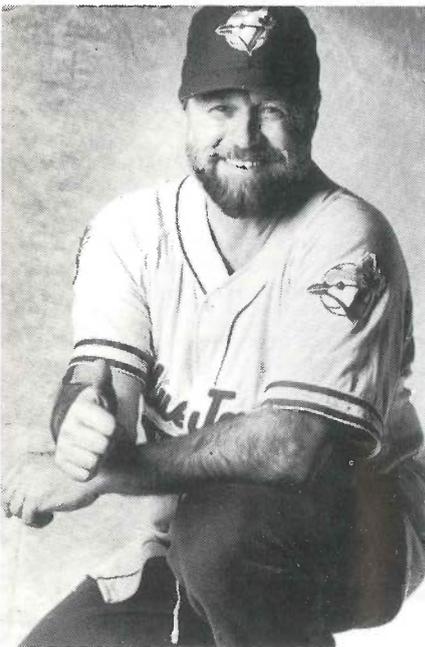
TW LW WO - JULY 25, 1994

Rank	Label	Artist	Album	Distributor
1	NEW	THE ROLLING STONES	Voodoo Lounge (Virgin) 39782-F	
2	3	5	THE LION KING SOUNDTRACK	
			Various Artists (Disney) 60858	
3	5	15	PINK FLOYD	
			The Division Bell (Columbia) 64200-H	
4	2	6	STONE TEMPLE PILOTS	
			Purple (Atlantic) 82607-P	
5	4	11	ALL-4-ONE	
			All-4-One (Atlantic) 82588-P	
6	1	32	ACE OF BASE	
			The Sign (Arista) 07822 18740-N	
7	7	19	SOUNDGARDEN	
			Superunknown (A&M) 31454 0198-Q	
8	13	2	ALAN JACKSON	
			Who I Am (Arista) 07822 18759-N	
9	9	12	COLLECTIVE SOUL	
			Hints, Allegations And Things Left Unsaid (Atlantic) 82596-P	
10	10	3	HOUSE OF PAIN	
			Same As It Ever Was (Atic) 1403-J	
11	8	48	SMASHING PUMPKINS	
			Siamese Dream (Virgin) 88267-F	
12	6	25	COUNTING CROWS	
			August And Everything After (Geffen) 24528-J	
13	11	7	BEASTIE BOYS	
			Ill Communication (Capitol) 28599-F	
14	14	8	JON SECADA	
			Heart, Soul & A Voice (SBK/ERG) 29272-F	
15	12	15	CANTO GREGORIANO	
			The Best Of Gregorian Chant (EMI) 65217-F	
16	15	8	THIS IS FREESTYLE	
			Various Artists (Quality) 2046	
17	17	4	JOHN MELLENCAMP	
			Dance Naked (Mercury) 314 522 429-Q	
18	21	53	AEROSMITH	
			Get A Grip (Geffen) 24455-J	
19	20	4	KISS MY ASS	
			Various Artists (Mercury) 314 522 123-Q	
20	16	7	SEAL	
			Seal (ZTT) 96256-P	
21	24	38	CRASH TEST DUMMIES	
			God Shuffled His Feet (Arista) 74321 16531-N	
22	22	34	CELINE DION	
			The Colour Of My Love (Columbia) 57555-H	
23	23	25	ENIGMA 2	
			The Cross Of Changes (Virgin) 39236-F	
24	29	2	AALIYAH	
			Age Ain't Nothing But A Number (Jive) 01241 41533-N	
25	28	14	TIM MCGRAW	
			Not A Moment Too Soon (Curb) 77659-F	
26	19	45	TONI BRAXTON	
			Toni Braxton (LaFace/Arista) 73008 26007-N	
27	27	7	R. KELLY	
			12 Play (Jive) 01241 41527-N	
28	25	8	DJ CLUB MIX 5	
			Various Artists (Polytel) 740 012-Q	
29	37	37	SARAH McLACHLAN	
			Fumbling Towards Ecstasy (Netwerk) 30081-F	
30	30	5	SPIN DOCTORS	
			Turn It Upside Down (Epic) 52907-H	
31	18	11	THE CROW SOUNDTRACK	
			Various Artists (Atlantic) 82519-P	
32	32	12	MOIST	
			Silver (EMI) 29608-F	
33	33	4	2 UNLIMITED	
			Real Things (Quality) 2059	
34	26	6	BOSTON	
			Walk On (MCA) 10973-J	
35	35	41	NIRVANA	
			In Utero (DGC) 24607-J	
36	31	18	LOREENA MCKENITT	
			The Mask & Mirror (WEA) 95296-P	
37	42	21	REALITY BITES SOUNDTRACK	
			Various Artists (RCA) 07863 66364-N	
38	38	44	MARIAH CAREY	
			Music Box (Columbia) 53205-H	
39	34	6	VINCE GILL	
			When Love Finds You (MCA) 11047-J	
40	40	6	STRICTLY RHYTHM:DEADLY GROOVES	
			Various Artists (Quality) 2055	
41	41	4	ARRESTED DEVELOPMENT	
			Zingalamaduni (Chrysalis/ERG) 29274-F	
42	50	2	CHAKA DEMUS & PLIERS	
			All She Wrote (Mango) 314 518 848-Q	
43	43	44	THE RANKIN FAMILY	
			North Country (EMI) 80683-F	
44	51	12	THE GANDHARVAS	
			A Soap Bubble And Inertia (Watch) 89303-J	
45	36	15	YANNI	
			Live At The Acropolis (Private) 01005 82116-N	
46	48	25	ALICE IN CHAINS	
			Jar Of Flies (Columbia) 57628-H	
47	47	10	FRENT!	
			Marvin The Album (Atic) 0082-J	
48	49	4	JIMMY BUFFET	
			Fruitcakes (MCA) 11043-J	
49	39	10	THE PRETENDERS	
			Last Of The Independents (WEA UK) 95822-P	
50	46	36	COLIN JAMES	
			Colin James And The Little Big Band (Virgin) 39190-F	
51	45	9	ERASURE	
			I Say I Say I Say (Mute/Elektra) 61633-P	
52	61	5	THE MAVERICKS	
			What A Cruin' Shame (MCA) 10961-J	
53	55	44	DANCE MIX '93	
			Various Artists (Quality/MuchMusic) 1173	
54	44	23	CLUB CUTZ VOLUME 5	
			Various Artists (Ariola) 74321 18484-N	
55	58	3	HELMET	
			Betty (Interscope/Atlantic) 92404-P	
56	53	9	INDIGO GIRLS	
			Swamp Ophelia (Epic) 57621-H	
57	57	26	SALT N' PEPA	
			Very Necessary (London) 422 828 392-Q	
58	52	12	COUNTRY HEAT 4	
			Various Artists (BMG) 74321 18620-N	
59	59	34	BRYAN ADAMS	
			So Far So Good (A&M) 31454 0157-Q	
60	60	37	PEARL JAM	
			Vs. (Epic Associated) 53136-H	
61	64	4	OUTLAWS & HEROES	
			Various Artists (MuchMusic/Sony) 24009-H	
62	54	8	BLUR	
			Parklife (EMI) 29540-F	
63	63	2	MAVERICK SOUNDTRACK	
			Various Artists (Atlantic) 82595-P	
64	67	14	HOLE	
			Live Through This (DGC) 24631-J	
65	65	9	VAN MORRISON	
			A Night In San Francisco (Polydor) 314 521 290-Q	
66	66	7	THE FLINTSTONES SOUNDTRACK	
			Various Artists (MCA) 11045-J	
67	68	16	US3	
			Hand On The Torch (Blue Note) 80883-F	
68	70	36	BLUE RODEO	
			Five Days In July (WEA) 93846-F	
69	69	14	ROXETTE	
			Crash! Boom! Bang! (EMI) 28727-F	
70	56	36	ROCH VOISINE	
			I'll Always Be There (Star/Select) 8056	
71	73	34	TOM PETTY	
			Greatest Hits (MCA) 10813-J	
72	71	12	200% DANCE	
			Various Artists (Polytel) 516 749-Q	
73	62	21	NEW COUNTRY	
			Various Artists (WEA) 32610-P	
74	74	28	PHILADELPHIA SOUNDTRACK	
			Various Artists (Epic Soundtrax) 57624-H	
75	NEW		FORREST GUMP SOUNDTRACK	
			Various Artists (Epic) 68329-H	
76	72	4	ALICE COOPER	
			The Last Temptation (Epic) 52771-H	
77	81	14	PRAIRIE OYSTER	
			Only One Moon (Arista) 74321 19427-N	
78	78	17	BONNIE RAITT	
			Longing In Their Hearts (Capitol) 81427-F	
79	79	20	BECK	
			Mellow Gold (Geffen) 24634-J	
80	80	10	SONIC YOUTH	
			Experimental Jet Set, Trash And No Star (DGC) 24632-J	
81	76	12	REBA MENTIRE	
			Read My Mind (MCA) 10984-J	
82	82	10	GREEN DAY	
			Dookie (Reprise) 45529-P	
83	83	25	MICHAEL NYMAN	
			The Piano Soundtrack (Virgin) 88274-F	
84	77	25	JOHN MICHAEL MONTGOMERY	
			Kickin' It Up (Atlantic) 82559-P	
85	84	19	NINE INCH NAILS	
			The Downward Spiral (Atlantic) 92346-P	
86	86	21	BJÖRK	
			Debut (Elektra) 61488-P	
87	85	13	ABOVE THE RIM SOUNDTRACK	
			Various Artists (Death Row/Interscope) 92359-P	
88	88	7	LORRIE MORGAN	
			War Paint (BNA) 07863 66379-N	
89	89	20	RHYTHM, COUNTRY & BLUES	
			Various Artists (MCA) 10965-J	
90	90	11	NAS	
			Illmatic (Columbia) 57684-H	
91	91	12	JIMI HENDRIX	
			Blues (MCA) 11060-J	
92	92	14	THREESOME SOUNDTRACK	
			Various Artists (Epic Soundtrax) 57881-H	
93	87	7	TRAVIS TRITT	
			Ten Feet Tall And Bulletproof (Warner Bros.) 45603-P	
94	94	43	MEAT LOAF	
			Bat Out Of Hell II: Back Into Hell (MCA) 10699-J	
95	95	33	MICHAEL BOLTON	
			The One Thing (Columbia) 53567-H	
96	NEW		KIM MITCHELL	
			Ich (Alert) 81024-F	
97	97	19	CHRIS SHEPPARD	
			Pirate Radio (Quality) 2035	
98	98	8	VIOLENT FEMMES	
			New Times (Elektra) 61553-P	
99	99	12	ROLLINS BAND	
			Weight (Imago) 72787 21034-N	
100	93	16	SHOW BOAT	
			Canadian Cast Recording (Livent Music) 257	

Ex-CARAS president joins Austereo Entertainment - by Walt Grealis

Dave Charles goes down under for new challenge

Dave Charles has exited his position as president of Joint Communications and joins Austereo Entertainment as managing director. His new appointment became effective July



Dave Charles

15/94. He has now relocated to Melbourne, Australia.

In the two short years that Dave Charles served as president of CARAS, he set a new benchmark for one of the most important positions in the Canadian music industry.

That two-year mandate is up, the Canadian operation of Joint Communications is now closed with Canadian clients being serviced from the Stamford (US) offices, and Dave Charles has embarked on a new endeavour in the broadcast field.

As a 30-year veteran in the broadcast and broadcast consulting business, Charles maintained his Canadian flag-waving status in spite of the many obstacles he met and which he overcame during those years. One of his priorities when he took over the CARAS helm was to bring the Juno Awards back to its original mandate of being a celebration of Canadian talent. He accomplished that the very first year with an award show that boasted 100% Cancon, and followed through the second year with a similar undertaking.

Charles took his two-year mandate as head of CARAS very seriously, revealing an "untouchable" stance that caused some alarm within the CARAS hierarchy. To his credit, he managed to keep the carping and politics behind closed doors. His dictatorial method of operating the top job in the industry surprised some and angered others, but when all was said and done, he gained the respect of the industry in general. Most will agree that Dave Charles will be a tough act to follow.

Prior to going to Australia, Charles agreed to talk candidly about his tenure as president

of CARAS and to touch briefly on his reasons for taking up residency in Australia.

Walt Grealis: What prompted you to move to the other side of the world?

Dave Charles: I've just reached 30 years in the business, and this is something, as a globalist, I've been thinking of for a few years, realizing that most of my career has been spent in Canada, primarily in North America, but also consulting in Europe, in Ireland and Australia. This is the perfect time to parlay all the experience that I have had in my career and put it to work in an area that's emerging as a very important part of the world, and that's the Pacific Rim.

WG: Does that say something about the industry in Canada? Has it reached its peak?

DC: No! Not at all. In fact, nothing could be further from the truth. There are still as many opportunities here, especially in North America. Don't forget, North America has had the richness of diversity for a number of years, both in the number of radio stations per market per capita, especially in Canada. Also, we have the most cable of anyone in the world. We have a very, very sophisticated industry here. What we're seeing happening now is due to the technology, because of the satellite footprints around the world and because other countries are getting cable and fibre optics through their whole system.

It just means that now we can tap into the rest of the world and hook up with the global village, which is what I want to do. It has nothing to do with what's going on here. Canada is probably one of the most sophisticated technical countries in the world. The DAT started here. There's been a lot of innovation. There's been a lot of great things, programming wise and hardware wise that have been developed right here in this country. We're in a very sophisticated media climate here in North America.

WG: What will you be doing in your new position?

DC: I will be responsible for developing syndicated radio programming for Austereo's stations and the Pacific Rim, developing a video channel, developing a consulting service, developing a Pacific Rim conferencing service, which means setting up seminars and workshops.

WG: Would this be similar to the Canadian Music Week that's run in conjunction with the Junos?

DC: Very similar, but actually much more focused. They will be by invitation only, so it's not going to be a mass thing. It's also a way of soliciting business and developing business relationships. So, rather than having 700, there will be 200 delegates. The conferences will be much more personalized and much more focused.

WG: Where will you be based?

DC: The first year in Melbourne and then to Sydney.

WG: Are you pioneering something here?

DC: These are not new things to North America. Through Austereo Entertainment, we are going to make sure that product is king. In other words, everything that comes out of the speakers, the quality of programming, in its many varied forms, whether it's a radio feature, a video channel, anything to do with product development and creation. The presentation thereof is what I am going to be responsible for. I'm going to put my 30 years of experience into the creative side of the business, which is program development, program execution, to make sure that the programming remains of a high standard. My goal here is to make sure that the programming I develop can be translated into other languages and to be available to other sources around the world. If we can do a program exchange, my goal is to be a major player in the program supply of the global village.

WG: Are you taking out Australian citizenship?

DC: No! Absolutely not! I'm Canadian through and through. I'm a landed immigrant to Australia, which means that I have a Canadian passport, but I'm allowed to live and work in Australia.

WG: Canada must be very highly regarded by these people?

DC: Very much so! There's a tremendous kinship between Canada and Australia, because we're part of the colonial experience.

WG: What was the original connection with Austereo?

DC: They were clients of Joint Communications for eight years, and we've watched them grow to what they are today. They have become a major, major player.

WG: Do you see any obstacles in adjusting to a new country?

DC: No. The nice thing about this eight year sojourn for me is that I have been to every major city except for the tropical north. I haven't ventured into some of the holiday areas. I've worked mainly in Sydney, Melbourne, Brisbane, Canberra, Perth, Adelaide and Tasmania, where the population is skewed.

WG: When you took over as president of CARAS, were you considering at that time going to Australia?

DC: That's a funny story. I was in Australia and at 3:30 in the morning I got a call from Daisy Falle saying that (Peter) Steinmetz had resigned as president of CARAS and this time he was serious. I said "Yeah Daisy, it's 3:30 in the morning and I'd like to go back to sleep." She said, "No! I'm serious. I'd like to put your name on the list as a possible candidate for president." I said, "Daisy, I don't have time," and I really didn't. She said, "Well, I'll put your name on the list and we'll talk when you get home."

So, I did, and we went out to lunch, and talked. About three or four months later, I'm on a short list of five people, then it's down to two, and then they said, "We want you." I said, "Well, I'll only sign two, one-year contracts, and we'll see how it goes after that." I was very concerned that I would let CARAS down, because I wouldn't have enough time to do the job justice, and I don't like doing anything halfway. I said to Daisy,

"Understand that I'll do the best that I can and I'll give it my best effort." What I did, was I doubled up and worked 80 to 90 hours a week and created two full-time jobs.

WG: Do you hold a little bit of resentment for the people who say you left CARAS in a bit of a mess?

DC: Why would anyone say that? I thought I left CARAS in good shape. The fact is we're going to a new area (Hamilton's Copps Coliseum). The fact is we have a healthy membership. The fact is we've had two strong Juno shows. I don't think I've embarrassed CARAS or anybody. I think the vote of confidence I got from the directors at the last meeting was clear to me that I had done a professional job. In fact, it's been chronicled in the trades. You've even pointed up in your articles that I've gone coast-to-coast and busted my ass for CARAS.

You know if I lived on politics and lived on hearsay and lived on innuendo and press stories, where the hell do you think I'd be right now in my career?

WG: Some say you assumed a dictatorial role as president of CARAS.

DC: Dictatorial? You mean actually getting things done? You know something, if I handled the job in a reactive way as opposed to a proactive way and, being proactive is a dictator, then I've certainly been a dictator. I've been proactive in CARAS, certainly not reactive. Being reactive is letting the sentiment of the industry rule, one way or another.

I sent an agenda out to you from day one when we talked. And I've fulfilled that mandate. I added to that mandate by making sure that not only do we reward excellence for recorded music, but I want to make sure that our artists get their notice and get their fair share of dollars being spent on recorded music. And I want all of Canada to feel a part of CARAS and not just Toronto.

WG: I'm aware of the team spirit that you developed at CARAS from day one, but weren't there were times when you were annoyed with the CBC?

DC: Well, anytime you negotiate with somebody who has an agenda, there is bound to be disagreements. The CBC, as our broadcast partner, did everything and more for CARAS that I could have asked for. But they have such a broad political agenda. They have to fulfill and please so many people in the company. Also, they have their own view of things. In other words, we always don't see eye to eye because you're dealing with a creative form. First of all, they are experts in television. We are an industry association. We make sure they get the right talent, but every now and then the two collide where you have disagreements on what acts should go on the show.

But let's get one thing very very straight here. I advocated a totally Canadian Juno show. There were no ifs, ands or buts. The host, everyone who stepped on that stage except for a cameo by Glen Campbell, because he was one of Anne Murray's big breaks in America, this was a Canadian showcase, and

it always should be. We have too much talent to deny the night that Canadian music comes home . . . the Junos, to be anything else but. So, I think that in itself speaks for where my heart was at, and what I was all about through my whole career. That's been a consistent message from Dave Charles. If that's politics, so what! If you're not going to be a big boy about this, then don't play the goddam game.

WG: Were there any areas that frustrated you, something that you hadn't accomplished and that you were looking forward to?

DC: The one thing that I was frustrated at was the deep-seated parochial provincial attitude



Interim CARAS president Duff Roman presents mini-Juno to departing president Dave Charles.

that pervades our whole industry in Canada. We are a nation made up of cities and provinces that have their own political agendas. It's very, very difficult for one person, or an organization like CARAS to get a sense of unity when you have the regions fighting for their artists, and rightly so. And each of them have independent organizations for the music industry. My sense of frustration was that they all felt, when it was all said and done, that there was a Toronto agenda and the rest of the country had another agenda. I resented that. I couldn't for the life of me figure out how to resolve that, even though I went out to the organizations and joined them all and tried to rally the troops. I did, I think, make some inroads, but not the kind of unanimous vote of approval all the way through.

Some people may say, "Yeah! He did more than others." But still, when it came down to it, it's east versus west. It's Vancouver versus Ontario. It's Quebec versus the rest of Canada. But you know, I tried to do so many different things to diffuse that. For example, having people like Roch Voisine and Celine Dion, two established Francophone stars, host the Juno show. And both happened to win Junos.

I got a letter here from Quebec, which reads, "Before you leave your position as president of CARAS, I want to express my heartfelt appreciation for your contribution toward a better dialogue between the Francophone and Anglophone music industries in Canada. We congratulate you in your achievements as head of CARAS. (signed) The Cultural Consular, Fabienne Bilodeau." What does that say to you?

That one letter made me cry. To think that the government of Quebec thought enough to send that to me, not thanking me for being president of CARAS, but thanking me for developing a better dialogue between Francophones and Anglophones. That to me is what CARAS is all about. It's not about the CBC. It's about mending fences. It's about getting people together. What better thing than music to bring us together. It's one thing we can share.

WG: There's no truth to the rumour that Dave Charles is jumping a sinking ship.

DC: First of all, I resent that. That just pisses me off to think that anyone would think that CARAS is a sinking ship. If indeed that's true, then you have not made my day. In fact you've made me very depressed.

WG: But there are people out there who believe that's why you're leaving.

DC: I don't give a fuck about those people. When it's all said and done, I don't give a fuck about them. Because those are the people who will always whine, moan, bitch and complain. Do you think I'll lose any sleep over those people? Do you think I go home at night and worry about those people? I was asked to do a job and I know I did the job. I worked my ass off. What else could I do? I did the job to the best of my ability.

If my pound of flesh isn't good enough then what is good enough?

WG: The job of running CARAS was fraught with danger from within. You knew that, but to your credit, you managed to keep the politics and controversy behind closed doors. Was it worth it?

DC: Sure it was worth it! How do you think I got my reputation in this business? Do you think I got it by sitting around and wondering what I did? Did I do good? Do people like me? I started out with a goal and I didn't have a clue as to what I was doing. All I knew was that I had something in my heart and my head, and it was called Canada. I started off in this business as a fan. The only reason I wanted the job in radio was to get next to music. I said back then, "Why not develop a star system here. Why not do something here?" Remember, the very same month you started RPM, I started in radio. I went at it from a radio perspective and you went at it from a press perspective.

WG: Again, was it worth it? What do you have to show for it?

DC: A helluva lot of phone calls and friends who said thank you.

WG: So there you go. You were top dog in the industry for two years and you say you accomplished what you set out to do.

DC: For a radio guy for most of my career and a consultant to boot, to be asked by the music industry to sit in the most coveted chair of all, I had to feel pretty good. That's an honour in itself. No one could ever in their life give me more of a reward.

WG: On the positive side of the coin,

CHARLES continued on page 19



MICHELLE WRIGHT

ONE GOOD MAN

The first single from her new album, THE REASONS WHY

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RECORD DISTRIBUTOR CODE

- BMG - N
- EMI - F
- MCA - J
- POLYGRAM - Q
- SONY - H
- WARNER - P

TW LW WO JULY 25, 1994

- | | | | |
|-----------|----|-----------|---|
| 1 | 3 | 8 | CAN YOU FEEL THE LOVE TONIGHT
Elton John - Lion King Soundtrack
Hollywood/Disney-608587 (Warner CD single)-P |
| 2 | 1 | 10 | I SWEAR
All-4-One - All-4-One
Atlantic-82588 (Warner comp 206)-P |
| 3 | 2 | 12 | IF YOU GO
Jon Secada - Jon Secada
SBK-29772 (CD single)-P |
| 4 | 4 | 9 | ANYTIME YOU NEED A FRIEND
Mariah Carey - Music Box
Columbia-53205 (CD single)-H |
| 5 | 5 | 10 | BROWN EYED GIRL
Freddie Fender - Dreamer's Road
EMI-29339 (EMI comp 11)-F |
| 6 | 6 | 12 | RISE IT OUT
Hemingway Corner - Hemingway Corner
Epic-80180 (CD single)-H |
| 7 | 10 | 5 | WILD NIGHT
John Mellencamp w/Me'Shell Ndegeocello - Dance Naked
Mercury-315 518 088 (PolyGram comp 359)-Q |
| 8 | 11 | 5 | SHOUT OUT LOUD
Roch Voisine - I'll Always Be There
StarSelect-8056 (CD single) |
| 9 | 14 | 4 | AIN'T GOT NOTHING IF YOU...
Michael Bolton - The One Thing
Columbia-53567 (Album track)-H |
| 10 | 13 | 5 | MAYBE LOVE WILL CHANGE YOUR MIND
Stevie Nicks - Street Angel
Modern/Atlantic-92246 (Warner comp 209)-P |
| 11 | 16 | 5 | AFTERNOONS & COFFEESPOONS
Crash Test Dummies - God Shuffled His Feet
Arista-74321-21688 (CD single)-N |
| 12 | 9 | 17 | MISLED
Celine Dion - The Colour Of My Love
Columbia-57555 (CD single)-H |
| 13 | 30 | 3 | DON'T TURN AROUND
Ace Of Base - The Sign
Arista-07822 18740 (BMG comp 67)-N |
| 14 | 7 | 5 | CAN'T TURN BACK THE YEARS
Phil Collins - Both Sides
Atlantic-82550 (Warner comp 205)-P |
| 15 | 8 | 22 | BEAUTIFUL IN MY EYES
Joshua Kadison - Painted Desert Serenade
SBK-80920 (CD single)-F |
| 16 | 12 | 17 | I'LL REMEMBER
Madonna - With Honours Soundtrack
Maverick/Sire/WB-45549 (CD single)-P |
| 17 | 25 | 4 | STAY (I Missed You)
Lisa Loeb & Nine Stories - Reality Blues Soundtrack
RCA-07863 66364 (BMG comp 67)-N |
| 18 | 18 | 5 | BORN TO BE WITH YOU
Anne Murray - Croonin'
EMI-27012 (EMI comp 14)-F |
| 19 | 22 | 4 | YOU
Bonnie Raitt - Longing In Their Heart
Capitol-81427 (EMI comp 15)-F |
| 20 | 23 | 4 | BAD TIMING
Blue Rodeo - Five Days In July
WEA-93846 (Warner comp 208)-P |

- | | | | |
|-----------|-----|-----------|--|
| 21 | 15 | 12 | SUCH A LONELY ONE
Prairie Oyster - Only One Moon
Arista-74321 19427 (CD single)-N |
| 22 | 17 | 8 | RIVER OF NO RETURN
Terry Kelly - Divided Highway
Gun-92 (CD single) |
| 23 | 24 | 5 | SCANNING THESE CROWDS
Bruce Cockburn - Dart To The Heart
True North-82 (CD single)-H |
| 24 | 35 | 2 | THE WAY SHE LOVES ME
Richard Marx - Paid Vacation
Capitol-79376 (CD single)-F |
| 25 | 26 | 8 | DANCE WITH ME
Paul London - Don't Walk Away
Footprint-9401 (Album track) |
| 26 | 29 | 3 | LOVE IS ALL AROUND
Wet Wet Wet - Four Weddings And A Funeral
London-422 828 509 (Album track)-Q |
| 27 | 34 | 2 | SUMMERTIME
Patrick Norman - Whispering Shadows
StarSelect-8053 (Cassette-single) |
| 28 | 19 | 15 | YOU MEAN THE WORLD TO ME
Toni Braxton - Toni Braxton
LaFace/Arista-73008 26007 (Album track)-N |
| 29 | 20 | 16 | SONG OF THE LAND
Susan Agulark - Arctic Rose
EMI-28605 (EMI comp 7)-F |
| 30 | 32 | 3 | I'LL REMEMBER YOU
Atlantic Starr - Time
Arista-07822 18723 (Album track)-N |
| 31 | 38 | 2 | BROADWAY JOE
Keven Jordan - Nothing Other Than Keven Jordan
Columbia 80194 (Sony comp 27)-H |
| 32 | NEW | | I HAD A DREAM
Steve Perry - For The Love Of Strange Medicine
Columbia-44287 (CD single)-H |
| 33 | 33 | 3 | THIS WEIGHT ON ME
Chris deBourgh - This Way Up
A&M-31454 (CD single)-Q |
| 34 | NEW | | WHICH WAY DOES THE RIVER RUN
Lennie Gallant - The Open Window
Columbia-80196 (CD single)-H |
| 35 | 21 | 7 | THE MOST BEAUTIFUL GIRL IN THE WORLD
Prince - Prince
NPG/Denon |
| 36 | NEW | | SWEET SENSUAL LOVE
Big Mountain - Unity
Giant-24563 (CD single)-P |
| 37 | NEW | | PRAYER FOR THE DYING
Seal - Seal
ZTT-96256 (Warner comp 207)-P |
| 38 | 28 | 14 | IN THE WINK OF AN EYE
The Barra MacNeils - Closer To Paradise
Polydor-314 521 106 (PolyGram comp 148)-Q |
| 39 | NEW | | IF I WANTED TO
Melissa Etheridge - Yes I Am
Island-848650 (A&M/Island/Motown comp 5)-Q |
| 40 | 36 | 10 | BETWEEN FRIENDS
Richard Samuels - Richard Samuels
Bimini/Spinner-634 (CD single) |



COUNTRY ALBUMS

- | | | | |
|-----------|----|-----------|---|
| 1 | 9 | 5 | ALAN JACKSON
Who I Am
Arista-07822-18759-N |
| 2 | 1 | 9 | JOHN BERRY
John Berry
Liberty-80472-F |
| 3 | 5 | 11 | TIM MCGRAW
Not A Moment Too Soon
Curb-77659-F |
| 4 | 4 | 8 | TRAVIS TRITT
Ten Feet Tall & Bulletproof
Warner Bros-45603-P |
| 5 | 6 | 14 | PRAIRIE OYSTER
Only One Moon
Arista-19427-N |
| 6 | 7 | 13 | RANDY TRAVIS
This Is Me
Warner Bros-45501-P |
| 7 | 14 | 3 | DAVID BALL
Thinkin' Problem
Warner Bros- |
| 8 | 10 | 6 | VINCE GILL
When Love Finds You
MCA-11047-J |
| 9 | 3 | 13 | COUNTRY HEAT 4
Various Artists
RCA-74321-18620-N |
| 10 | 2 | 25 | JOHN MICHAEL MONTGOMERY
Kickin' It Up
Atlantic-82559-P |
| 11 | 11 | 6 | OUTLAWS & HEROES
Various Artists
Sony-24009-N |
| 12 | 17 | 3 | SAMMY KERSHAW
Feelin' Good Train
Mercury-522125-Q |
| 13 | 8 | 14 | LITTLE TEXAS
Big Time
Warner Bros-45276-P |
| 14 | 18 | 4 | MAVERICK SOUNDTRACK
Various Artists
Atlantic-82595-P |
| 15 | 13 | 12 | REBA MCGENTIRE
Read My Mind
MCA-10994-J |
| 16 | 12 | 17 | THE MAVERICKS
What A Crying Shame
MCA-10961-J |
| 17 | 21 | 28 | FAITH HILL
Take Me As I Am
Warner Bros-45389-P |
| 18 | 19 | 17 | RHYTHM, COUNTRY & BLUES
Various Artists
MCA-10965-J |
| 19 | 15 | 11 | PRESCOTT-BROWN
Already Restless
Columbia-66118-H |
| 20 | 26 | 27 | NEAL MCCOY
No Doubt About It
Atlantic-82568-P |
| 21 | 28 | 14 | CONFEDERATE RAILROAD
Notorious
Atlantic-82505-P |
| 22 | 16 | 11 | JOHNNY CASH
American Recordings
American/Warner Bros-45520-P |
| 23 | 30 | 21 | 8 SECONDS
Soundtrack
MCA-10927-J |
| 24 | 23 | 45 | ANNE MURRAY
Croonin'
EMI-27012-F |
| 25 | 20 | 15 | MARTY STUART
Love And Luck
MCA-10880-J |
| 26 | 22 | 7 | THE GOODS
So Many Roads
Savannah-9847-H |
| 27 | 29 | 44 | THE RANKIN FAMILY
North Country
EMI-80683-F |
| 28 | 24 | 52 | CHARLIE MAJOR
The Other Side
Arista-14864-N |
| 29 | 25 | 23 | IAN TYSON
Eighteen Inches Of Rain
Stony Plain-1193-P |
| 30 | 27 | 19 | BARRA MacNEILS
Closer To Paradise
Polydor-314 521 106-Q |
| 31 | 31 | 48 | BILLY RAY CYRUS
It Won't Be The Last
Mercury-314-514-758-Q |
| 32 | 32 | 45 | GARTH BROOKS
In Pieces
Liberty-80857-F |
| 33 | 32 | 22 | NEW COUNTRY
Today's Hottest Country Hits - Various Artists
WEA-32610-P |



DANCE



CANCON TO WATCH

- | | | | |
|-----------|----|-----------|--|
| 1 | 1 | 7 | MOVING ON UP
M People
RCA-N |
| 2 | 5 | 8 | HOLD ON
Loft
Ariola-N |
| 3 | 7 | 2 | GET-A-WAY
Maxx
Pulse B/Quality |
| 4 | 2 | 5 | DON'T TURN AROUND
Ace Of Base
Arista-N |
| 5 | 4 | 9 | FOR YOUR LOVE
Laurell
RicMar/Select |
| 6 | 6 | 3 | IN THE NIGHT
Capital Sound
Polytel-Q |
| 7 | 8 | 5 | TWIST & SHOUT
Chaka Demus & Pliers
Island-Q |
| 8 | 9 | 3 | DUM DA DUM
Melody MC
Virgin-F |
| 9 | 3 | 11 | 100% PURE LOVE
Crystal Waters
Mercury-Q |
| 10 | 10 | 5 | STIR IT UP
Haddaway
Arista-N |

- | | | | |
|-----------|----|----------|--|
| 1 | 1 | 3 | SO GENTLY WE GO
I Mother Earth - Dig
EMI-98912 (promo CD single)-F |
| 2 | 2 | 3 | WAITING FOR MORE
Big Blue Bus - Art's Jukebox
3B Records-001 |
| 3 | 3 | 4 | DAYDREAM
The Earthtones - To Be Continued
Passion-945 |
| 4 | 4 | 5 | I GOT THE MUSIC IN ME
2 Bigg featuring Marilyn
Quality (promo CD single) |
| 5 | 5 | 6 | I DON'T SLEEP AT NIGHT
Nicky Cousins - Nicky Cousins
Passion Records-944 |
| 6 | 6 | 3 | CAUGHT LOOKING AT YOU
Bootsauce - Sleeping Boote
Vertigo-314 518 431 (PolyGram comp early June)-Q |
| 7 | 7 | 2 | WIDE LOAD
One - Smokin' The Goats
Virgin 39723 (EMI comp 1894)-F |
| 8 | 8 | 6 | COME UP FOR AIR
John Cody - Zelig Belmondo
Duke Street-31088-J |
| 9 | 9 | 3 | LISA'S NEW DRESS
The Carpet Frogs - Frog Curry
Nile-1001 |
| 10 | 10 | 2 | ODDS OF LOVE
Lee Aaron - Emotional Rain
Hipchick-788 717 000 (promo CD single)-Q |

CHARLES continued from page 15

there are those in the industry who say that Dave Charles will be a tough act to follow.

DC: Well, that's hard to say. I've always promoted the team. I've never promoted the individual. I hope, whoever does take over the job, that they will follow through on some of the things that I fought for, particularly maintaining 100% Cancon for the Juno show.

WG: Come on! You must feel some apprehension about the future?

DC: I feel great. As Timbuk 3 said "The future's so bright I've gotta wear shades." It's so bloody true. I've got my health. I'm 50 years old, I feel like I'm 16. I have a good attitude. I sleep at night. I don't have to hide from anybody. I pay all my bills. I feel good about the careers I've helped.

WG: What would you like to see the record industry do here in Canada?

DC: The independent record scene has got to get real about the consumer. I would like to see them form some kind of a cartel where they would collectively get together to form some kind of business agenda. I see them still as mavericks, with very separate and distinct agendas. I don't think that's going to be helpful, especially with what's coming. When we get into CD-Rom and other ways of distributing products and records, the conventional record store, as we know them now, may become extinct.

I think if these people want to, number one, get their music to the public they should do so in an efficient manner. They should have a real business and game plan developed. And frankly, I don't see that. I see them all with great, hard and intentioned, and god knows, sweat equity, and the fact that most of them are in debt. They are the very life blood of the newmusic scene.

The other thing they face is lack of radio exposure. With the concentration of ownership of media in this country, with seven or eight major groups, there's just not going to be enough exposure. Now, what that suggests to me is that the CRTC if it was wise, should try to license another tier of radio stations in each

of the major markets, which would give these artists, especially the new music artists, some exposure. I don't mean high power stations. I mean low power community stations.
WG: Wouldn't you say that the lack of

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distribution is a major stumbling block for the Canadian independent?

DC: Of course it is! And they should make moves to consolidate some kind of national distribution.

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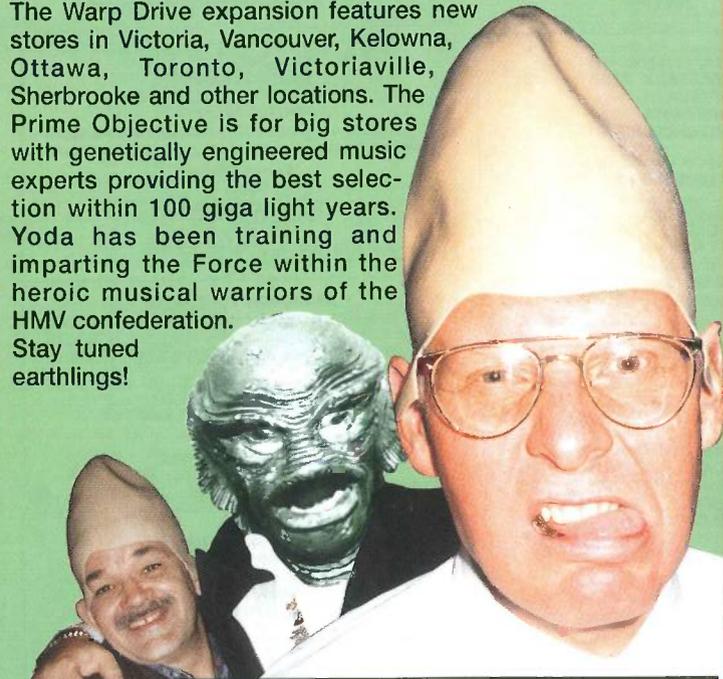
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FORECAST: STEAMY AND HOT!!!

HMV EXPANSION CONTROLLED BY ALIENS!

10 New Stores to Open Aliens Help "Plan-It"

The British and other alien life forms which have infiltrated HMV are to open 10 new stores this summer and early fall. The Warp Drive expansion features new stores in Victoria, Vancouver, Kelowna, Ottawa, Toronto, Victoriaville, Sherbrooke and other locations. The Prime Objective is for big stores with genetically engineered music experts providing the best selection within 100 giga light years. Yoda has been training and imparting the Force within the heroic musical warriors of the HMV confederation. Stay tuned earthlings!

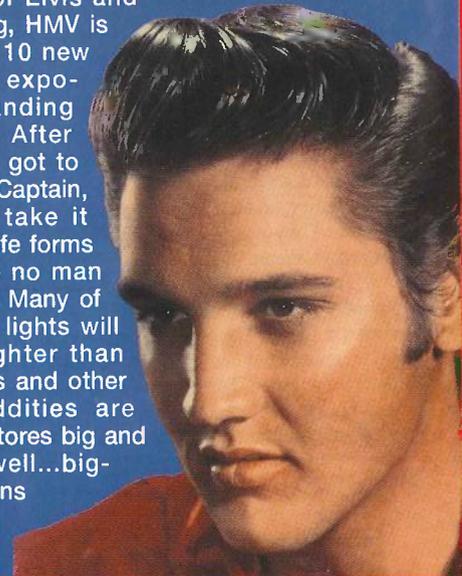


July 25, 1994

NATIONAL
PERSPIRER

HMV ALIEN LIFE FORMS UNITE WITH ELVIS FOR BIG EXPANSION!

At the request of Elvis and Stephen Hawking, HMV is not only adding 10 new stores but also exponentially expanding existing stores. After pleas of, "We've got to expand my store Captain, she just won't take it anymore," HMV life forms are going where no man has gone before. Many of HMV's brightest lights will soon shine brighter than ever before. Elvis and other HMV space oddities are making smaller stores big and bigger stores, well...bigger! Big expansions are only Nano seconds away.



ELECTRONIC SURVEILLANCE SYSTEMS ON TRACK!

Star Track...Make it so!

HMV's new artificial intelligence septeur, known to mere earthlings as TRACK, is growing like a computer virus from Krypton 333 in the Musicology Numerology store system. The "STAR TRACK" system is spreading its cyber tentacles throughout the HMV system. Fighting the effects of entropy, homeostasis and other General Systems Theory bad stuff, the Sun Tzu STAR TRACK system is dangerously close to being fully operational. The Dark Side will not withstand the HMV TRACK Force. Information is a creative force, the super string which binds cyber space. (This is starting to sound like a Todd Rungren song).



INTERGALACTIC MEETING SET FOR BANFF! "Close Encounters of the 7th Kind"

HMV life forms will soon join together on a mountain top in Banff to celebrate music and The Force. With several Black Holes in Banff being transferred by music and Nanotechnology into cowboy cyber space writhing in passionate song, HMV will morph into new horizons where "THE SKY'S THE LIMIT!"

