

**RPM**  
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Photo by Barry Roden

## Copyright Act ammendments tabled in House of Commons

Canadian deputy prime minister/heritage minister Sheila Copps and Industry Canada minister John Manley tabled the much-discussed amendments to the Copyright Act on April 25, amendments that are sure to make record companies and artists very happy, but could draw the ire of private radio.

First among the five components to the revamped legislation, and the element that has greatly disturbed people in radio, is the Performers and Producers Rights proposal. This amendment would entitle artists and producers to royalty payments from those who use their recordings for public broadcast, i.e. radio stations.

According to the government press release, "the proposed performers and producers rights have been designed to take account of the financial situation of the broadcasting industry". Radio stations will be required to pay a permanent royalty of \$100 a year on the first \$1.25 million in annual advertising revenues, a figure that encompasses about 65% of

Canadian radio stations. The rate applied to stations with more than \$1.25 million in ad revenue will be set by an independent Copyright Board following public hearings, with the rate to be phased in gradually over five years.

The second part of the reform is the long-awaited introduction of a levy on all blank audio cassettes. Proceeds from the levy will be distributed to eligible composers, lyricists, performers and producers through professional organizations such as SOCAN or the CMRRA. According to the recent industry Task Force on the Future of The Canadian Music Industry, almost 44 million blank tapes were sold in Canada in 1995, with 39 million of those used in home taping of prerecorded CDs and cassettes.

The amendments also noted that certain users of copyright material would be exempted from royalty payments, such as libraries, schools, museums and other non-profit educational institutions.

The fourth section of the amendments deals with the publishing industry, particularly in terms of allowing Canadian book distributors exclusive rights to distribute books to book sellers or other institutional buyers. This would circumvent the

problem of parallel importation, which involves book sellers or institutional buyers importing books without the consent of the Canadian rights owners.

The final section of the amendments deals with rental rights, performer's performances in cinematographic works, and the modernization of the language of the Copyright Act.

As copyright infringement is often difficult to prove, copyright owners are often hard-pressed to be fully compensated for losses suffered as a result of an infringement of their rights. The proposed amendments would introduce statutory damages, which would guarantee a minimum award once infringement is proven and would also deter further infringements.

The amendments would also extend the rental rights of copyrighted works to performers, as well as to composers and lyricists.

The introduction of the so-called 'neighbouring rights', involving the payment of royalties to musical artists, on top of the royalties already paid to composers and lyricists, is the major sticking point in the proposed amendments. The Performers and Producers Rights would affect not only radio, but nightclubs, hotels and airlines as well.

While the government was still unsure as to the exact level of the royalty payments, the

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### COVER STORY

Vancouver's Carolyn Arends has gained national recognition with the release of her debut album *I Can Hear You*. The first single, *This Is The Stuff*, captured a good portion of the A/C market and cracked the Top 5 of RPM's A/C chart (#3 - April 15/96).

Arends was in Toronto for a BMG blowout at The Orbit Room (April 29), a well-orchestrated lunch-time launch that had the creme de la creme from various segments of the industry, retail and the media packing the room.

This was one of the best cover-all-bases receptions the industry has seen in some time, including an open bar with mixed drinks, not just wine and beer. "It's nice to have a choice," enthused one broadcaster. As well, there was gourmet food prepared by well-known Chef Jenny Andreoli, and it never ran out.

Arends was in the rewarding mode as well, performing several numbers from her album. After the performance she picked her way through the crowd, giving highly entertaining, on-the-move interviews and meeting as many people as possible.

## Markus Klinke leaves Pirate Records for Germany

Pirate Records co-founder Markus Klinke has departed the company he helped found with DJ/recording artist Chris Sheppard and lawyer William Genereux. Klinke will take up a new position with German dance label ZYX, beginning July 1.

Klinke, the former A&R director of Quality Music, helped launch Quality's Techno Trip dance series with Sheppard. He later introduced Sheppard to musicians Hennie Bekker and Greg Kavanagh, and BKS was born. Together, Sheppard and Klinke have released more than a dozen dance compilations.

## PolyGram on the look out for Alternakitty!

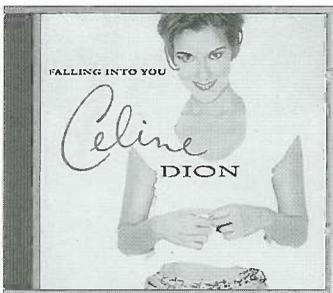
If you have a handsome looking feline, than PolyGram Group Canada wants you! The label is getting set to release its next alternative compilation in June, dubbed *Alternakitty*, and they are looking for 50 kitties to grace the front and back covers of the album.

If you think you have a kitten cute enough to grace the cover of the *Alternakitty* album, submit a head shot of the cat, preferably doing something

cute, along with the kitten's name and the owner's name and affiliation.

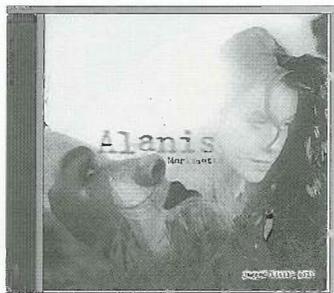
All entries should be submitted to Steve Cranwell, Mercury/Polydor's VP of marketing. All submissions become the property of Mercury/Polydor. The contest is also now open to all PolyGram Group Canada staff. Entries must be received by May 17. All the contest winners will receive a souvenir copy of the *Alternakitty* album.

### NO. 1 ALBUM



**CELINE DION**  
Falling Into You  
Columbia - 33068-H

### NO. 1 HIT



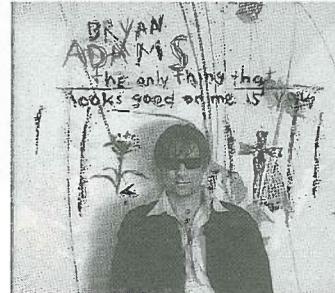
**IRONIC**  
Alanis Morissette  
Maverick

### ALBUM PICK



**THE KILLJOYS**  
Gimme Five  
WEA - 13450-P

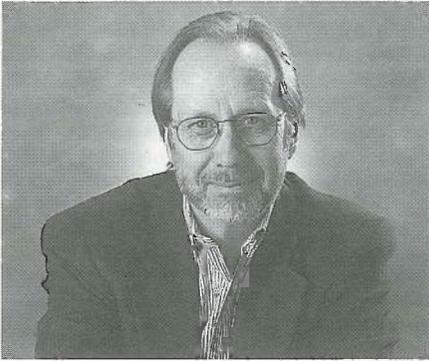
### HIT PICK



**THE ONLY THING THAT LOOKS . . .** - Bryan Adams  
A&M

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government release did note that "given the special provisions which virtually exempt 65% of radio broadcasters and the fact that the levy will be phased



**Brian Robertson**

in over five years for broadcasters with advertising revenues in excess of \$1.25 million annually, it is likely that revenues generated by performers and producers rights will be significantly less than the \$23 million in royalties paid by radio broadcasters to composers and lyricists in 1993."

## Daily and EMI sign joint publishing deal

EMI Music Publishing Nashville has initiated a joint-venture with Don Daily of the Daily Music Group whereby Daily will work as a co-finder and developer of new talent with EMI Music Publishing.

Daily has been front and centre in talent acquisition for several years. He held similar responsibilities with Warner/Chappell Music prior to this new venture, and signed such writer/artist talents as Stephany Delray, Randy Albright, Tim Murphy and producer Billy Herzig. Prior to that, as vice-president of Warner/Chappell Music, his signings included Tim DuBois, Restless Heart, Bone Pony, Monty Powell, Scott Hendricks and Trey Bruce.

Daily also brought attention to Nashville songwriters through releases by James Ingram, the Pointer Sisters, Heart, Joe Cocker and Eric Clapton. Included among his covers are The Wind Beneath My Wings and I'll Be Still Loving You.

The above announcement was made by Gary Overton, executive vice-president and general manager of EMI Music Publishing Nashville.

Private radio has been adamant in its insistence that they simply cannot afford to incur any further royalty payments, particularly since, according to their figures, broadcasters have been losing money for the last several years. But according to CRIA president Brian Robertson, the compensation for the artists is long-awaited.

"Sheila Copps and John Manley are to be congratulated for their resolution in ensuring that this long overdue legislation has been finally tabled. We urge them to continue the momentum and ensure its swift passage."

Naturally, broadcasters reacted with anger toward the proposed changes. The Canadian Association of Broadcasters labeled the amendments 'anti-competitive', feeling the proposals are in direct contrast to government promises of economic growth and job creation.

"Competition is exploding all around us, yet this bill is clearly anti-competitive," noted CAB president Michael McCabe. "At a time when broadcasters are most vulnerable, they're being denied rights enjoyed by their competitors south of the border, as well as facing obligations the Americans do not contend with."



**Duff Roman**

Broadcasters are particularly upset about the exclusion of a so-called 'ephemeral exemption', which would allow stations to record music for later broadcast. American broadcasters benefit from a full six-month exemption.

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## Music industry speaks out for MuchMoreMusic

Executives from several major Canadian record labels, manufacturers, retailers, artist managers and some prominent Canadian artists, gathered at the MuchMusic studios on Queen Street in Toronto to aid the Nation's Music Station's application for an adult contemporary music video channel, to be dubbed MuchMoreMusic.

The consensus among the many industry representatives present was that MuchMoreMusic, whose license application goes under CRTC review in two weeks, is an essential element to the long-standing health of the Canadian music industry.

MuchMusic has long argued that because they are but one channel serving the entire country, they simply can't fulfill the needs of all the television viewing demographics, and thus can't fulfill the needs of the various artists and record companies looking for airplay for their videos.

All of those in attendance were unanimous in their overwhelming support of the new video channel.

Rick Camilleri, president of Sony Music Canada, noted, "It's ironic and distressing having to explain to an artist why there is more support for their videos in other countries than they can get at

home. The public buys the records and obviously the fans are there because these artists sell out concert venues and their videos should be seen."

Roblan Distributing VP Jason Sniderman noted, "MuchMoreMusic will serve the demographic that built the music industry in this country. If you can't tap into these people now at 25-40, you've lost them forever and we'll lose a significant population which has supported the growth of the Canadian music industry over the years."

Singer/songwriter and A&M artist Jann Arden said simply, "(Adult contemporary artists are) finding ourselves with really no place to format our videos, our music and our opinions."

Among the other industry notables who lent their support to MuchMoreMusic were BMG Music Canada president/GM Paul Alofs, EMI Music Canada president Deane Cameron, producer David Foster, and recording artists Celine Dion, Anne Murray, Burton Cummings, Murray McLauchlan and Marc Jordan. A tape of these and others lending their support to the channel will be shown when the MuchMoreMusic license application is presented at the CRTC public hearings in Ottawa in two weeks.



Tower Records' Bob Zimmerman and Vince Parr chat with BMG artist Carolyn Arends following her recent Toronto showcase at The Orbit Room.



SOCAN's Lynne Foster and Kent Sturgeon present #1 Award to Charlie Major for (I Do It) For The Money and Tell Me Something I Don't Know.

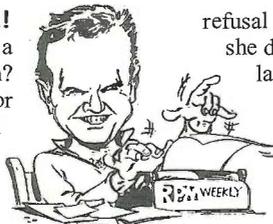
# WALT SAYS . . . !

## Oh! What a feeling . . . OUCH!!!

The flag is up. Simple questions; what's a charity and what's a charitable foundation? That's for starters, and apparently one or two legal minds are looking into the legal translation. Anyway, there is trouble brewing in the industry. Rather than blow the whole thing here, because we are fair-minded, let's be ambiguous (*EC: You're right at home there!!!*). We did a little investigative snooping about payments, or the lack of, royalties to some creators. Remember the words Favoured Nations, which means if one person is going to get it, everybody should get it. You're going to hear those two words a lot over the next little while. Rather than get into too much detail, we went right to the horses . . . mouth, and asked LS if he could clear up the matter. He was on the offensive right away. His slip-of-the-lip remark, "isn't it just like the Canadian music industry to put a different spin on something that's squeaky clean and try to make it dirty." Well! Hold on! We were just asking, because we had been asked. A well-known publisher was asked if he knew what was going on. Wow! What a cold, unfriendly reaction. Is he protecting his writers, or is he in bed with the manipulators? Others were very revealing, but hoped it could be resolved. One said to talk to him after May 9, when a board meeting was to be held. Biting my tongue, and rather than air the dirty laundry in public, I decided to chill out and now that the flag is up, perhaps someone in authority just might nudge the hard heads and quietly resolve this problem. I'm sure everyone knows what I'm talking about by now. Here's a couple of other hints, a 50,000 ceiling, after which funds were to be generated back to the creators. How about this, the retailers made a profit, the manufacturer allegedly got paid as did the packager, however little, they did get paid. And, the real eye-opener, did the CBC profit big time? And what benefit was it to the private broadcasters? In the meantime, some of the creators who gave the rights to their creations away for what they believed was an act of charity, are living from hand to mouth. Some can't even pay their rent. (*EC: In this case, shouldn't charity begin at home???*) Is this the opening of a can of worms? If the dailies get hold of this, or worse, the underarm press, the laundry, dirty or otherwise, will get aired and that could be disastrous for the industry. Stay tuned. We've got a pot boiling here. (*EC: When the field isn't level, pop go the weasels!!!*)

**The good news is!!!** The copyright act was tabled last week. (*EC: Good timing!!!*)

**The mighty pen!!!** Going, going gone. Our newest Heritage Minister, Sheila Copps took the advice of Alan Fotheringham, my favourite observer of politics et cetera, et cetera in the whole world. It was the Foth who suggested in his column in the Toronto Sun last week that Copps would have saved face, if she had resigned over the government's



with Elvira Caprese

refusal to do anything about the GST. Well, she did, maybe a little too late, but, better late than never. In the meantime, she's left the copyright revisions up in the air. And government, being government, is always looking for an excuse to shelve or put out of their minds, thorny situations. So, all that work, by all those very dedicated people, will have to be put

on hold, until Copps comes back, which some say is doubtful, or until another Heritage Minister is appointed. (*EC: Sheila has a way with dealing with thorny situations!!!*)

**Celine vs Mariah???** What Dick Drew couldn't do, the handlers of one big star did. They shot themselves in the foot for all the world to see. The dailies jumped on this one like bees to honey. You know how they like to refer to people in the record industry as "weasels", well they were given lots of fodder for their cannons, the source being a US trade paper. And as usual, they're making it worse than it might be. Not that I have any allegiance to TM or MC, but I do tend to bend toward CD, but it was a practice here in Canada, when we had singles, and I suppose the same goes for the US, where they still do have them, that there's a limit on how many singles are manufactured so as not to deflect album sales. Very logical, you might say. But, like everything in the real world, the cookie jar is there for tampering with, and there is that possibility here. (*EC: Tampering? Tampering? You gotta be kidding???*)

**Wrongly-addressed faxes!!!** Empires may begin to fall through the misdirection of fax messages over the next little while. It doesn't happen often, but often enough to give us a little buzz. It's like looking into a keyhole. Some have been addressed to government offices, a couple of them a bit clandestine, we have purchase orders for record product, including the demanded discounts and free goods and more. A recent misdirected fax was from a once-major touring band, confirming their date and agreed-on fee. Remember when riders used to be so outrageous? Well, this one was a piece of cake for the employer. All they asked for was 24 beer and four hot meals (or buyout at \$12.00 per person). Oh! The fee for one 75-minute set was only \$700. (*EC: Well, at least their working!!!*)

**Those days aren't gone!!!** A couple of weeks ago I mentioned here how nice it was to have a clean industry, and that gone were the days of a number of mentioned and obviously recognized initials. Aside from the top item this week, I received a nasty fax from BG, telling me that those days aren't gone. He's still here, and he's got a different scam, but he's treading lightly, if not honestly on this one. His main client's friends, or watchdogs, are kind of heavy and they have heavier friends. They don't just leave their victims with broken legs. They just don't operate ever again, ever. Hey! This has been a good week for gathering information for my book, which will please EC no end. By the way, I am currently putting together a directory on initials. (*EC: Won't that be cozy!!!*)

**MCA meant it!!!** When MCA did their number on the record clubs, speculation in the industry was they would be back on side with the record clubs

within six months. Well, forget it. Get this, the Tragically Hip's new album, appropriately titled *Trouble At The Henhouse*, is the first album ever to include a packaging sticker stating "Not Available From Record Clubs." Now, we're talking big numbers here. The Hip's total catalogue sales are in excess of 3 million units in Canada alone. Sales on individual full albums range anywhere from six to eight times platinum. By the way, the Hip's new album will be the first where the band will have a simultaneous release in the US (on Atlantic Records) as well as in other international markets like the UK, Europe, Australia and southeast Asia, through MCA Music Entertainment International. (*EC: Sounds like an ad!!!*)

**Some go quietly!!!** Have you noticed, or you probably haven't, but a number of people have left good jobs, some have been turfed out, but nary a word or bad vibe. I was shocked the other day, having dinner in my favourite upscale restaurant to run into a classical music product manager who had left her job to follow an acting career. No big deal. She just moved on and the company was very generous to her. (*EC: Better to pay a little more in the beginning than a lot in the end!!!*)

# RPM

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## MAPL Cancon

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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of reporting  
your music  
industry news!!

# RPM

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The CAB contends that the Canadian recording industry in Canada has accrued a \$587 million profit in the last five years, while Canadian private radio lost \$180 million in the same time period. However, according to the CAB, private radio pays \$22 million a year in fees to songwriters and music publishers.

CAB studies also contend that up to half of the so-called 'neighbouring rights' fees would go to foreign artists, particularly those from the US. According to the CAB, "the government's own study shows a meagre 2% of the neighbouring rights pot would go to emerging Canadian artists who need it most." The CAB contends that private radio 'more than compensates performers through free air play, talent development and promotion that helps sell millions of CDs and tapes.'

CHUM Radio's vice-president of industry affairs, Duff Roman, believes that radio and the record industry have always enjoyed a mutually beneficial relationship, which would be tarnished,

## CRIA stats indicate still-declining cassette sales

The Canadian Recording Industry Association statistics for the month of March 1996 indicate that cassette sales continue to stagnate in this country, much like they are in the US. The numbers also bore out the overall malaise of the industry, with CD shipments also down slightly.

According to the stats, total cassette shipments for the year-to-date are down 30% from the same period a year ago. For the same period, total cassette sales are down 31%, from \$22,429,000 at this stage of 1995, to \$15,449,000 for the same period in 1996.

In terms of CDs, total CD shipments for the year-to-date in 1996 are down 2% from a year ago (10,139,000 to 9,967,000). Overall, the total albums shipped (CDs and cassettes) as of March 1996 is down 9% from this period a year ago. Total album sales are down 3% from this point a year ago (\$133,284,000 to \$128,818,000).

## Track Factory/MCA to release Flipper Soundtrack

MCA Music Entertainment has teamed with The Track Factory for the release of the enhanced-CD soundtrack for the movie Flipper, the first motion picture release from Universal Pictures and The Bubble Factory.

## FACTOR to review DBA labels and distributors

At the most recent meeting of the Foundation To Assist Canadian Talent On Records (FACTOR), the organization announced a review of the criteria under which a label or distributor qualifies for FACTOR funding through the Direct Board Approval Program.

The review will take place, and any changes made, at the next meeting of the FACTOR board of directors, on May 15.

The Direct Board Approval Program provides funding to established labels that have adequate distribution and a proven track record in funding new recordings. Applications from eligible companies do not require their proposals go through a jury process. Thus far, 72 labels have made use of this program.

Currently, all applications to the DBA program are on hold until the review is completed.

he feels, with the implementation of neighbouring rights.

"I firmly believe we've worked very closely together since the invention of the phonograph and the invention of radio, and it's been good for both industries. Things have been very good for the record industry, and the Canadian record industry in particular, over the last couple of years, while the radio industry has been flailing away, absorbing \$180 million in losses in the last five years. Meanwhile, our friends in the record industry here had a \$140 million profit last year alone.

"From our standpoint, it's difficult to understand paying a new fee for what is not a new goods or service. This is not something new that's being offered, or something that provides us with any kind of competitive advantage, and that's what we think the legislators got in the US."

Roman says that the analogy comparing radio programmers with TV programmers isn't really fair,

## Hagood Hardy returns to jazz roots

Well-known keyboardist Hagood Hardy, who parleyed The Homecoming, a tea commercial he wrote into a national hit in the mid-seventies, has returned to his musical roots, jazz. His scheduled appearances for four consecutive Friday nights began in April and continues into May at Benissimo's in Mississauga, Ontario.

Hardy's career began in the mid-fifties when he gained recognition playing the vibraphone at the now-legendary House of Hambourg and the Town Tavern, both popular Toronto jazz haunts. He later moved to the US where he teamed up with the Gigi Gryce Jazz Lab and went on to become a member of the Herbie Mann Sextet. He then joined the Martin Denny Group in Honolulu, an association that lasted almost two years. One of his big breaks was touring with the George Shearing Quintet.

Three years later, Hardy returned to Canada where he released records on his own label. However, he became a major player in the very lucrative jingle/commercial field during the mid-

since television programs are only available via the networks, and can't be picked up on video at your local Blockbuster outlet. Cable television companies also get the advantage of simultaneous substitution, allowing them to slip in Canadian-based advertising on the US channels they pick up.

"If you buy a television program, you get specific competitive advantages, you get exclusivity, which doesn't exist in the radio industry. Our competitive advantage comes from formatting - taking records freely available to all the masses, and converting them into formats which create listener interest and success for the radio station. We know the value-added we bring to the equation.

"There is no retail component to the TV show. When you carry Seinfeld on your TV station, people aren't going to rush down to a video store to buy that week's episode of Seinfeld. So, the whole

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seventies. The Homecoming, which was used in a tea commercial, netted Hardy two Juno awards in 1975 for composer and instrumental artist of the year. He also won a Juno the following year as instrumental artist of the year.

For the Benissimo dates, Hardy, who is back at the vibraphone, is accompanied by his trio, bassist Rick Homme and guitarist Mark Crawford.

Publicist Jane Harbury reports there are still tables available for the May 10 show. All the other shows were sold out. Call Harbury for more information at 416-516-2227, or e-mail: jane.harbury@mail.magic.ca

Hardy is currently on release with Alone, a solo keyboard album featuring his favourite piano selections. The album is released on his own ISIS label which is distributed by Solitude.

## Elizabeth Bradley named CEO of O'Keefe Centre

Elizabeth Bradley has been confirmed as the general manager of the O'Keefe Centre for a further two years. The O'Keefe board of management also announced the decision to add the designation Chief Executive Officer to Bradley's title.

At 41, Bradley becomes the first CEO and general manager to head the O'Keefe Centre. She is also the first woman to run Metro Toronto's 36-year old 3220 seat theatre, which remains the largest performing arts venue in Canada.

Bradley was front and centre in securing private sector funding for much needed repairs to the O'Keefe, namely a \$5 million donation from Hummingbird Communications (RPM - Feb. 26/96). As part of this deal, the theatre will be renamed Hummingbird Centre for the Performing Arts, which will take place during an inaugural celebration this coming fall.

Bradley will also oversee putting into place the restructuring of the relationship between Metro Toronto and the theatre. Although it's expected that Metro Toronto would retain ownership of the building, the facility would essentially operate as an autonomous entity.

Bradley has served as general manager of the O'Keefe Centre since July, 1994. She joined the facility as program and development manager in 1991. As general manager and CEO she continues to be directly responsible for programming attractions at the facility.



# RPM ALTERNATIVE 30

Canada's only national weekly alternative chart

TW LW WO - MAY 6, 1996

1	2	8	<b>CHAMPAGNE SUPERNOVA</b> Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H
2	1	8	<b>BIG BANG BABY</b> Stone Temple Pilots - Tiny Music... Songs From... Atlantic 82871 (comp 281)-P
3	3	6	<b>BULLS ON PARADE</b> Rage Against the Machine - Evil Empire Epic 662990-H
4	7	5	<b>SALVATION</b> The Cranberries - To The Faithful Departed Island 314 524 234-Q
5	4	7	<b>MACHINEHEAD</b> Bush X - Sixteen Stone Interscope 96531-P
6	9	3	<b>AHEAD BY A CENTURY</b> The Tragically Hip - Trouble At The Henhouse MCA 81011 (promo CD)-J
7	8	6	<b>I HATE MY GENERATION</b> Cracker - The Golden Age Virgin 41498-F
8	5	7	<b>WHAT DO I HAVE TO DO?</b> Stabbing Westward - Withier Blister Burn + Peel Columbia 66152 (promo CD)-H
9	15	3	<b>MOTHER MOTHER</b> Tracy Bonham - The Burdens Of Being Upright Island 314 524 187 (comp 2)-Q
10	13	6	<b>INCARNATE</b> The Watchmen - Brand New Day Boneyard Tunes 81009 (promo CD)-J
11	6	15	<b>IRONIC</b> Alanis Morissette - Jagged Little Pill Maverick 45901 (promo CD)-P
12	14	4	<b>LEAVING HERE</b> Pearl Jam - n/a Epic n/a-H
13	21	3	<b>SWEET DREAMS</b> Marilyn Manson - Smells Like Children Interscope 92641 (comp 6)-J
14	25	2	<b>HERE IN YOUR BEDROOM</b> Goldfinger - Goldfinger Mojo 53007 (comp 7)-J
15	12	7	<b>SWEET LOVER HANGOVER</b> Love and Rockets - Sweet F. A. Beggars Banquet 769 742 082 (comp 447)-Q
16	10	14	<b>ZERO</b> Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F
17	11	13	<b>BIG ME</b> Foo Fighters - Foo Fighters Roswell 724 383 4027 (promo CD)-F
18	20	4	<b>ONE MORE ASTRONAUT</b> I Mother Earth - Scenery and Fish Capitol 32919 (promo CD)-F
19	18	5	<b>PICK UP THE PHONE</b> Son - Thriller WEA 14076 (promo CD)-P
20	16	9	<b>SISTER</b> Nixons - Foma MCA 11209 (comp 2)-J
21	27	2	<b>LADYKILLERS</b> Lush - Lovellife 4AD 76974 2080 (comp 452)-Q
22	28	2	<b>WHATEVER</b> Slowburn - Slowburn Handsone Boy 00010
23	30	2	<b>DRUGS</b> Ammonia - Mint 400 Murmur/Epic 67556-H
24	29	2	<b>RAVE + DROOL</b> The Killjoys - Gimme Five WEA 13450 (promo CD)-P
25	19	14	<b>ONLY HAPPY WHEN IT RAINS</b> Garbage - Garbage Almo Sounds 80004-J
26	17	7	<b>A COMMON DISASTER</b> Cowboy Junkies - Lay It Down Geffen 24952 (comp 3)-J
27	NEW		<b>PEPPER</b> Suffhole Surfers - Electricalanyland Capitol 29842 (comp 9)-F
28	NEW		<b>LOVE YOU ALL</b> 54.40 - Trusted By Millions Columbia 80231 (comp 49)-H
29	22	9	<b>CALIFORNIA</b> Rusty - Fluke Handsone Boy 0003 (promo CD)-N
30	NEW		<b>PRETTY NOOSE</b> Soundgarden - Down On The Upside A&M 314 540 526 (promo CD)-Q



## National Velvet's Maria Del Mar discovers new band The Secret of Making Peppered Rabbit

by Rod Gudino

Any trivia regarding Maria Del Mar would be a pretty easy bet for the average Toronto hard rock fan. Everyone knows that Del Mar was the lead singer for National Velvet, a domestic act that enjoyed considerable success a few years back whilst in the lap of Capitol Canada. What is not commonly known, however, is that the band is still very much alive, and that Del Mar and Velvet band mates have not called it quits even after the label drop and a lacklustre reception of their newest release Wildseed.

But what everyone *really* ought to know is that Del Mar is also heading a second project called Hassenpfeffer ("peppered



rabbit" in English), an all girl hard rock act with the musical finesse of a street drill (RPM New Releases Feb 19/96). Apparently the media have had a tough time in conveying these two points to the public, something which has made Del Mar eager to clear up misconceptions.

"National Velvet is in a hiatus state right now, but no one in the band has said that we're calling it quits," she says adamantly. "Regardless of what I tell a person I guess there's sort of a stigma that you can't really be in two bands, but you can be. I had a really good conversation with Garry [Flint from National Velvet] last week, it was a real heart to heart. I guess the band members were a little hurt about reading in the newspapers that we had split up and I guess they just figured that I had been telling people that, but it was really not the case."

Okay then, a person can be in two bands; it's been known to happen on occasion, usually for artistic exploration of the member(s) in question. For Del Mar it's a little more stripped down than that: "There's a time for everything," she says simply, "and right now is Hassenpfeffer's time."

Hassenpfeffer: it is what we have met to talk about and Del Mar wants to get on with it. Fellow band-members Ann Greenwood, Tracey Hilderley, Lori Hoppenheit and Carlyne Soucy were previously together as Stiletto, a band that enjoyed some success in the bar circuit and made a reputation of themselves as a group of 'hard rock chicks' (Del Mar's term). But the idea of hooking up with the girls from Stiletto never occurred to her until

someone suggested it to her during an interview.

She took the tip to heart and made the call at a critical point in Stiletto's career, when the girls were ready to hang up their guitars and go their separate ways. Del Mar's arrival invigorated the band and generated results right from the start.

"The first song we wrote was the Rain Song and the song came to me when I was waiting for them to arrive [at the rehearsal spot]. I showed up a half an hour early and I was sitting on the water's edge and a storm was coming in, a big electrical storm just about to erupt, and I thought 'Right on! This is good! The girls are coming and we're going to make noise and there's gonna be a big storm!' And the song just popped out and that was the start of it."

That instinctive chemistry was evident to Michael and Kay White (previous management for The Tea Party) who were blown away by the newly formed Hassenpfeffer's performance during Canadian Music Week. When White looked around and saw there was a low industry presence at the gig, he reputedly turned to his wife and exclaimed, 'I win!'

"We're really happy about Michael White because he's a very sought after manager right now, he's a very hot ticket," says Del Mar. "You can have great songs, you can have a great band but if you don't have great management to help it along..."

So what's the current buzz on this band? Hassenpfeffer's first single S.O.L. has been picked up by college and university stations ("the true leading edge stations," says Del Mar) and the video has been accepted by MuchMusic, though last reports indicate they have yet to play it. Del Mar is unmoved. "The only way to be successful is to be honest with your music and honest with your writing approach," she says. "And to do that you can't be worried about trying to fit a format, 'cause ultimately it's the artist who gives the format."

The band are sleighted to tour Ontario starting May 4 and then it's off to Cleveland for the Undercurrents Festival. Hassenpfeffer may be contacted by phone at (905) 569-7281 or by e-mail at [hass@passport.ca](mailto:hass@passport.ca).

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# New Releases

ensuing operation, and other related matters further unmentioned here. Vocalist Audrey Gallagher who has fielded comparisons to Shirley Manson at the hands of the media rides out these ten metal backboned tracks with a definite sense of daintiness if not elegance. True, this angel's voice is too frequently engulfed by the maelstrom, but at those moments when it hovers ever so delicately over the precipice the results are pure magic. Sepultura with class? Not quite. Pantera with bedroom slippers? A little closer but it still misses the point. Tell you what: get yourself a copy and listen to it. **-RG**

**SLOWBURN -Alternative Slowburn**

**Handsome Boy 00010**  
You've heard the chorus of the first single Whatever all over alternative radio where it is being lauded for its deep resonance and immaculate playability - not an uncommon achievement judging from their twelve song debut. Formerly known as Catherine Wheel, the band abandoned that name for obvious reasons and got on with the work of writing music. They received an early break last year at the hands of Handsome Boy Records who seem to have developed a good ear for choosing domestic alternative rock acts (Rusty). Deceptive on first listen, Slowburn are fond of exchanging the generic parameters within which they work for more

instrumentalist Greg Hooper is an Irish music fanatic, and Cam Keating is a top-notch Highland Pipe player. About the only band member without a celtic-tinge to his background is bassist Conan Daly, who got his start in Calgary playing with a punk band. Like many of the celtic-based bands that have sprung up in Canada in the last few years, Scatter The Mud combine the old and the new, using traditional celtic sounds as the basis for more pop-oriented songs. But the celtic influence is certainly obvious, just look at the titles of some of the songs; Leis An Lurighan, Whelan's Reel, The Rakes Of Kildare, As I Roved Out, etc. The celtic scene has become pretty crowded lately, but this quartet puts enough of a spin on the sound to make them quite unique. **-RR**



**REDIVIDER -Alternative**  
**Rivers Know This**  
**Grinifinitude GR001**

Picture a wide surface, a bevy of painting utensils, lots and lots of colour and the dance of limbs drunk with artistic fervour. We figure the analogy describes what this Toronto based independent band has done on their debut album Rivers Know This. Single Milo (with video) opens up the gallery with a quirky two step rhythm that sets a four fold theme of the amusing (Best Day), the poignant (Meantime) the occasionally brilliant (And As With All Things Done) and the always unexpected. Vocalist/guitarist Amos Carlen and bassist Andrew Lee are the authors behind the work who seem intent on directing all of their energies to packing as many hues and moods into the thirteen songs. Perhaps for this reason Redivider define themselves as a mix of the 60s and 70s with the vibe of the 90s, though the admittedly nebulous description seems to work in their favour: seldom are so many influences gathered together so cogently to produce something so new. Rivers Know This is the independent music at its explosive apex: and the sonorous mesh of electric and acoustic guitars, bass, drum, piano, organ, flutes, clarinets, keyboards, violin, sound effects and spoken dialogue make well the point. An exceptional debut from a band to be kept under close watch. Available at (416) 469-9585. **-RG**



cloudy environs (Hit the Ground, In The Gutter, Navigating) without losing what makes the harder tunes so favourable. Tracks like Suffer, Flesh + Bone and Goddess won't take long to convince that the album stands as a contribution of solid songwriting and (what is more important) of an independent statement within traditional alternative rock. Undoubtedly Slowburn are the new addition to the rising force of domestic alternative talent deserving the best the labels have to offer. A great release and capable of a long run at radio. **-RG**



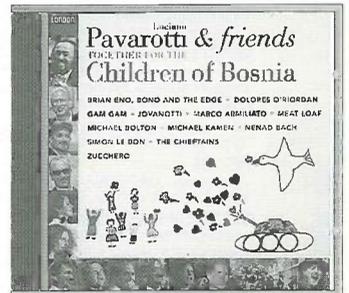
**CAROLYN ARENDS -Pop**  
**I Can Hear You**  
**Reunion-83737-N**

Turned on the radio the other day and heard this terrific new song, had this great hook, all kinds of jangling guitars, and this really sweet voice...kept waiting for the announcer to say who the artist was, thinking all the time that it's Amy Grant, no, maybe Mae Moore, possibly Jann Arden, could be Joan Osborne...then the guy says 'that was Carolyn Arends with This Is The Stuff', and you're thinking 'wow, she's really good, but who the heck is she?' Carolyn Arends, it turns out, is a Canadian, a Christian, and according to Reunion Records president Terry Hemmings, 'a rare find'. What she also is a great new songwriter, in a country that seems to be brimming with them these days. This Is The Stuff is the lead single, and it's certainly has done a number on the charts, but there's more to this album than just that one great song. Arends is blessed with the gift of writing great hooks which, when meshed with some very capable lyrical content, make for some delectable pop songs that could keep this album chartbound

for quite a stretch. There wasn't much hoopla surrounding Arends when this album first hit the streets, but it's funny what an unexpected hit song will do. BMG is now pulling out all the stops, hopeful that they have their own Arden or Amanda Marshall to push over the platinum barrier. With other great songs like the title track, Reaching, What I Wouldn't Give and Home Fires Burning. **-RR**

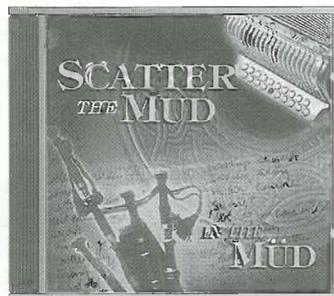
**PAVAROTTI & FRIENDS -Pop**  
**For The Children Of Bosnia**  
**London-452 100-Q**

It seemed a bizarre concept when first arrived at, putting together the world's greatest operatic tenor with a bunch of pop and rock stars. But the first Pavarotti & Friends sold some impressive numbers, raised a fair amount of money for charity, and showed that yes, sometimes, opera and pop can mix. This time out, Pavarotti has found an admirable cause to direct the proceeds to, namely the War Child's Mostar Music Centre, a school of sorts in Bosnia where children of the war-ravaged nation can learn the power of music. So the cause is certainly just...as for the music, wee!!! There are moments that are actually quite something - Simon LeBon and Pavarotti teaming on the Duran Duran hit Ordinary World; LeBon and the Cranberries' Dolores O'Riordan together on Linger; Brian Eno, Bono and The Edge performing the U2 hit One; and Pavarotti and The Chieftains on Funiculi, Funicula. But suprisingly enough, perhaps the finest moment of the album comes via the combination of Pavarotti and (gulp!) Michael Bolton on the operatic aria Vesti La Giubba. Pavarotti we know has the pipes. But say what you want about Bolton (and many do), the fact is, the man can sing, and he handles the operatic strains quite capably. A worthy investment, not just for the music, but also for the cause. **-RR**



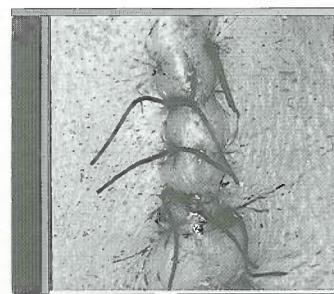
**SCHEER -Alternative**  
**Infliction**  
**4AD 6006-Q**

This tuneful racket is brought to you by 4AD, the folks responsible for such British acts as Lush and Mojave 3 (both bands with whom the group is currently touring). Scheer hail from Northern Ireland, which might explain the insistence on musical aggressiveness not to mention the cover artwork depicting a nipple blown off by a shotgun blast, the



**SCATTER THE MUD -Pop**  
**In The Mud**  
**RCA-31407-N**

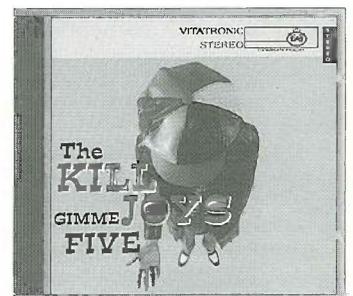
This album was actually released independently back in 1994, and was so well received in their native Calgary that it was eventually picked up for distribution by RCA. The band has actually been together since 1990, playing the Calgary club scene, opening for the likes of Sarah McLachlan, The Waltons, June Tabor and Barney Bentall & The Legendary Hearts. Despite being of Calgary origin, the Mud people are actually a celtic-based band. Phil O'Flaherty is a Dublin-born guitarist and vocalist, multi-



## ALBUM PICK

**THE KILLJOYS -Rock Alternative**  
**Gimme Five**  
**WEA 13450-P**

For what is essentially live off the floor material created for and realised by a three piece band manages to achieve the best circumstances will allow. Singer/songwriter/guitarist Mike Trebilcock has that velcro secret about him that gives his tunes the ability to stick to even the most unctuous of radio programmers. We think that The Killjoys represent a record label's wet dream; small band, small budget, no gimmicks and music with crack addictive infectiousness. The sound is unrepentantly live, so much in fact that we think the guys could have dubbed in some cheers in between each track and gotten away with an out of studio release. At the heart of The Killjoys, Trebilcock provides roar of guitar, mighty wailing and soul fodder via lyrics like: "I'm not a monster I'm a friend who raves and drools." Aside from a couple of question marks (two fifty second tracks called Space Girl and Grown Up Scared) which sounds like they could have been excerpts and should have been given the opportunity to go the distance, Gimme Five is as direct as a timely slap on an upturned palm. **-RG**



# RPM 100 ALBUMS

## (CD's & Cassettes)

Record Distributor Code:

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

TW LW WO - MAY 6, 1996

1	1	7	<b>CELINE DION</b> Falling Into You (Columbia) 33068-H	
2	2	41	<b>ALANIS MORISSETTE</b> Jagged Little Pill (Maverick) 45901-P	
3	6	9	<b>THE FUGEES</b> The Score (Columbia) 67147-H	
4	3	27	<b>OASIS</b> (What's The Story) Morning Glory (Epic) 7361-H	
5	5	14	<b>OH WHAT A FEELING</b> Various Artists (CARAS) Juno 25-J	
6	NEW		<b>HOOTIE &amp; THE BLOWFISH</b> Fairweather Johnson (Atlantic) 82886-P	
7	8	16	<b>BUSH X</b> Sixteen Stone (Interscope) 90000-J	
8	NEW		<b>SUNSET PARK O.S.T.</b> Various Artists (Warner Bros.) 61904-P	
9	7	11	<b>1996 GRAMMY NOMINEES</b> Various Artists (Grammy) 67565-H	
10	NEW		<b>MOTHER EARTH</b> Scenery And Fish (Capitol) 32919-F	
11	4	3	<b>RAGE AGAINST THE MACHINE</b> Evil Empire (Epic) 662990-H	
12	9	5	<b>STONE TEMPLE PILOTS</b> Tiny Music... Songs From... (Atlantic) 82871-P	
13	12	26	<b>THE SMASHING PUMPKINS</b> Mellon Collie And The Infinite... (Virgin) 40861-F	
14	NEW		<b>THE CRANBERRIES</b> To The Faithful Departed (Island) 314 524 234-Q	
15	15	5	<b>NOW!</b> Various Artists (EMI) 37637-F	
16	14	8	<b>STING</b> Mercury Falling (A&M) 31454 0483-Q	
17	16	22	<b>WAITING TO EXHALE O.S.T.</b> Various Artists (Arista) 18796-N	
18	17	31	<b>MARIAH CAREY</b> Daydream (Sony) 66700-H	
19	10	6	<b>DANCE MIX USA '96</b> Various Artists (Quality) QRSPD 1244	
20	28	9	<b>COWBOY JUNKIES</b> Lay It Down (Geffen) 24952-J	
21	11	6	<b>THE BEATLES</b> Anthology 2 (Capitol) 34448-F	
22	13	6	<b>GROOVE STATION 2</b> Various Artists (Ariola) 29887-N	
23	18	23	<b>ASHLEY MacISAAC</b> Hi How Are You Today? (A&M) 79602 2001-Q	
24	22	27	<b>THE PRESIDENTS OF THE U.S.A.</b> The Presidents Of The... (Columbia) 67291-H	
25	30	2	<b>LIONEL RICHIE</b> Louder Than Words (Mercury) 314 532 240-Q	
26	19	6	<b>"WEIRD AL" YANKOVIC</b> Bad Hair Day (Rock 'n' Roll/Scotti Bros.) 75500-P	
27	23	5	<b>MARK KNOPFLER</b> Golden Heart (Mercury) 314 514 732-Q	
28	20	58	<b>SHANIA TWAIN</b> The Woman In Me (Mercury) 314 522 886-Q	
29	35	9	<b>THE TONY RICH PROJECT</b> Words (La Face) 26022-N	
30	21	5	<b>BUSTA RHYMES</b> The Coming (Elektra) 61742-P	
31	31	25	<b>AMANDA MARSHALL</b> Amanda Marshall (Columbia) 80229-H	
32	24	16	<b>JOAN OSBORNE</b> Relish (Mercury) 314 526 699-Q	
33	29	4	<b>BURTON CUMMINGS</b> Up Close And Alone (MCA) 81010-J	
34	32	16	<b>RADIOHEAD</b> The Bends (EMI) 29626-F	
35	49	16	<b>COOLIO</b> Gangsta's Paradise (Tommy Boy) 1141-Denon	
36	33	15	<b>SPACEHOG</b> Resident Alien (Sire) 61834-P	
37	NEW		<b>BROOKS &amp; DUNN</b> Borderline (Arista) 18810-N	
38	25	64	<b>HOOTIE &amp; THE BLOWFISH</b> Cracked Rear View (Atlantic) 82613-P	
39	26	6	<b>BARENAKED LADIES</b> Born On A Pirate Ship (Reprise) 46128-P	
40	NEW		<b>EARTH DAY 1996</b> Various Artists (HMV) EARTH1996	
41	39	4	<b>CRACKER</b> The Golden Age (Virgin) 41498-F	
42	27	4	<b>LUCIANO PAVAROTTI &amp; FRIENDS</b> Together For The Children... (London) 4521002-Q	
43	37	5	<b>THE WATCHMEN</b> Brand New Day (MCA) 81009-J	
44	34	33	<b>MUCHMUSIC DANCE MIX '95</b> Various Artists (Quality) 1234-Quality	
45	NEW		<b>TRACY CHAPMAN</b> New Beginning (Elektra) 610850-P	
46	42	39	<b>SEAL</b> Seal II (Warner Bros.) 96256-P	
47	38	2	<b>ESCAPES</b> Various Artists (Warner Bros.) WIED 34090-P	
48	43	2	<b>DAMHNAIT DOYLE</b> Shadows Wake Me (Latitude) 50422-F	
49	41	11	<b>GIN BLOSSOMS</b> Congratulations I'm Sorry (A&M) 314 540 470-Q	
50	36	23	<b>ACE OF BASE</b> The Bridge (Arista) 18806-N	
51	44	58	<b>COLLECTIVE SOUL</b> Collective Soul (Atlantic) 82743-P	
52	53	3	<b>TRACY BONHAM</b> The Burdens Of Being Upright (Island) 314 524 18	
53	NEW		<b>COCTEAU TWINS</b> Milk & Kisses (Fontana) 314 514 501-Q	
54	66	12	<b>EVERCLEAR</b> Sparkle & Fade (Capitol) 30929-F	
55	40	5	<b>SONGS IN THE KEY OF X</b> Various Artists (Warner Bros.) 46079-P	
56	45	4	<b>NEW COUNTRY 3</b> Various Artists (WEA) 34222-P	
57	52	7	<b>ABSOLUTE 90S</b> Various Artists (MCA) 81008-J	
58	58	2	<b>CASSANDRA WILSON</b> New Moon Daughter (Blue Note) 32861-F	
59	NEW		<b>RICHARD THOMPSON</b> You/Me/Us (Capitol) 33704-F	
60	68	9	<b>LA BOUCHE</b> Sweet Dreams (RCA) 6759-N	
61	47	2	<b>BRAIN CANDY O.S.T.</b> Various Artists (Matoro) 20732-F	
62	50	60	<b>PULP FICTION</b> Various Artists (MCA) 11103-J	
63	54	23	<b>FOO FIGHTERS</b> Foo Fighters (Roswell) 724 383 4027-F	
64	48	4	<b>A NIGHT OUT WITH VERVE</b> Various Artists (Verve) 314 535 316-Q	
65	46	23	<b>MELISSA ETHERIDGE</b> Your Little Secret (Island) 314 524 154-Q	
66	51	4	<b>GETO BOYS</b> The Resurrection (Virgin) 41555-F	
67	57	3	<b>ONGOING HISTORY OF NEW MUSIC I</b> Various Artists (EMI) 37559-F	
68	56	3	<b>THE RHEOSTATICS</b> Music Inspired By... (Outside Music) 219 5000 25-Q	
69	59	13	<b>GARBAGE</b> Garbage (Almo Sounds) 80004-J	
70	70	13	<b>7 MARY 3</b> American Standard (Attic) MR 129-J	
71	67	22	<b>ENYA</b> The Memory Of Trees (WEA) 12879-P	
72	65	18	<b>MASSIVE DANCE HITS</b> Various Artists (WEA) 3938-P	
73	63	8	<b>STEVE EARLE</b> I Feel Alright (Warner Bros.) 46201-P	
74	60	9	<b>ADAM SANDLER</b> What The Hell Happened (Warner Bros.) 46151-F	
75	75	11	<b>DEBORAH COX</b> Deborah Cox (Arista) 18781-N	
76	76	11	<b>2 PAC</b> All Eyez On Me (Interscope) 314 524 204-Q	
77	55	18	<b>MAX-A-MILLION</b> Take Your Time (Zoo) 11112-N	
78	64	6	<b>GREAT BIG SEA</b> Up (WEA) 12277-P	
79	61	14	<b>TORI AMOS</b> The Boys Of Pele (Atlantic) 82862-P	
80	62	7	<b>KISS</b> MTV Unplugged (Mercury) 314 528 950-Q	
81	69	24	<b>MADONNA</b> Something To Remember (Maverick) 46100-P	
82	86	15	<b>NATALIE MERCHANT</b> Tigerlily (Elektra) 61745-P	
83	77	4	<b>MARILYN MANSON</b> Smells Like Children (Interscope) 92641-J	
84	73	17	<b>DESTINATION DANCE FLOOR</b> Various Artists (Pirate) 7002-Quality	
85	71	15	<b>JANN ARDEN</b> Living Under June (A&M) 314 540243-Q	
86	79	5	<b>LUSH</b> Lovellife (4AD) 76974 2080-Q	
87	78	7	<b>SEPULTURA</b> Roots (Attic) 8900-J	
88	72	8	<b>TOTAL</b> Total (Bad Boy Entertainment Inc.) 73006-N	
89	74	13	<b>EVERYTHING BUT THE GIRL</b> Amplified Heart (Atlantic) 95482-P	
90	81	5	<b>LOVE AND ROCKETS</b> Sweet F.A. (Beggars Banquet) 76974 2082-Q	
91	80	13	<b>CLUB CUTZ 7</b> Various Artists (Ariola) 33410-N	
92	84	59	<b>LIVE</b> Throwing Copper (Radioactive) 10997-J	
93	85	18	<b>GOO GOO DOLLS</b> A Boy Named Goo (Warner Bros.) 45750-P	
94	82	9	<b>LOU REED</b> Set The Twilight Reeling (Warner Bros.) 46159-P	
95	87	39	<b>SILVERCHAIR</b> Frogstomp (Murmur/Epic) EK 91054-H	
96	88	24	<b>EURO MIX Vol. 2</b> Various Artists (SPG Music) 5051	
97	89	13	<b>MC MARIO</b> Connexion (PolyTel) 535 23 62-Q	
98	92	15	<b>DEAD MAN WALKING O.S.T.</b> Various Artists (Columbia) 67522-H	
99	90	8	<b>BEST DANCE ALBUM OF THE YEAR</b> Various Artists (PolyTel) 535 237-Q	
100	93	30	<b>FRIENDS O.S.T.</b> Various Artists (Reprise) 46008-P	

# 1996

# BIG COUNTRY AWARDS

*And the Nominees are .....*

## SONGWRITER

SUSAN AGLUKARK  
(with Chad Irschick)  
O Siem  
Susan Aglukark

GEORGE FOX  
(with Bob Gaudio)  
First Comes Love  
George Fox

CHARLIE MAJOR  
(I Do It) For The Money  
Charlie Major

JASON MCCOY  
(with Terrine Barnes)  
Learning A Lot About Love  
Jason McCoy

SHANIA TWAIN  
(with R.J. 'Mutt' Lange)  
Any Man Of Mine  
Shania Twain

## INDEPENDENT LABEL

Gun  
Royalty Records  
Stony Plain  
Stubble Jumper  
Wolfe Lake

## ALBUM

THIS CHILD  
Susan Aglukark

TERRI CLARK  
Terri Clark

TIME OF MY LIFE  
George Fox

JASON MCCOY  
Jason McCoy

THE BEST...SO FAR  
Anne Murray

THE WOMAN IN ME  
Shania Twain

## COUNTRY SONG

WHAT ELSE CAN I DO?  
Patricia Conroy

FIRST COMES LOVE  
George Fox

(I Do It) FOR THE MONEY  
Charlie Major

LEARNING A LOT ABOUT LOVE  
Jason McCoy

ANY MAN OF MINE  
Shania Twain

WHOSE BED HAVE YOUR BOOTS BEEN UNDER?  
Shania Twain

## FEMALE ARTIST

Susan Aglukark  
Terri Clark  
Patricia Conroy  
Anne Murray  
Shania Twain  
Michelle Wright

## MALE ARTIST

Joel Feeney  
George Fox  
Ashley Maclsaac  
Charlie Major  
Jason McCoy  
Calvin Wiggett

## OUTSTANDING NEW ARTIST

Jason McCoy  
Ashley Maclsaac  
Terri Clark  
Rena Gaile  
Rick Tippe

## GROUP

Blue Rodeo  
The Goods  
The Johner Brothers  
One Horse Blue  
Prairie Oyster  
The Rankin Family

## PRODUCER

BILL BUCKINGHAM  
Hopeless Love  
One Horse Blue

JOHNNY DOUGLAS  
Chevy Coupe  
Jim Witter

CHAD IRSCHICK  
O Siem  
Susan Aglukark

RANDALL PRESCOTT  
Listen To The Radio  
Rebecca Miller

R. HARLAN SMITH  
Missing You  
Calvin Wiggett

## MAJOR RECORD COMPANY

BMG Music Canada  
EMI Music Canada  
Mercury/Polydor  
MCA Music Entertainment Canada  
Sony Music Canada  
Warner Music Canada

## WRITE-IN CATEGORIES

CANADIAN COUNTRY ARTIST OF THE YEAR

COUNTRY RADIO PERSONALITY

COUNTRY RADIO STATION

# BIG COUNTRY AWARDS

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**Ad Deadline: May 22**

For more information contact Stan Klees 416-425-0257

# COUNTRY

**Paul Brandt** holds at #1 for the second consecutive week with *My Heart Has A History*, his debut for the Reprise label. Brandt's US promotion machine has also kicked in where he has already cracked the Top 40 on trade charts. An indication of the enthusiasm of US label people is a quote by Bob Saporiti, senior vice-president of marketing for Warner Bros, in the April 27/96 issue of *Billboard*. He suggested that Brandt "is going to be a giant," referring to him as "the man in black from the great white north." Brandt will be interrupting his tour dates to fly into Toronto for the Big Country Awards (May 26) where he will be a presenter.

**Alan Jackson** has the big mover this week with *Home*, his latest Arista release, bulleting up to #22 from #54 after only four weeks on the chart. This is another Jackson original taken from his *Greatest Hits Collection*. MCA Concerts is bringing Jackson into Toronto's AmphiTheatre on June 21 and to Ottawa's Corel Centre on June 22. Wade Hayes will be the opening act.

**Jason McCoy** has another chart winner with *All The Way*, his latest MCA single. Written by McCoy with Chris Lindsey, the new release is the most added this week, entering the chart at #55. Lindsey also

co-wrote a couple of other songs on McCoy's self-titled album, *This Used To Be Our Town* and *I Know How To Love You*. McCoy, who has been nominated for a bunch of Big Country Awards, will be flying in for the show, where he is also scheduled to be a presenter.

**Joel Feeney** was in Nashville recently where he co-wrote three songs with Steve Wariner, after which they went over to Wariner's home studio where they cut a demo of the songs. Wariner will be shopping the songs to Nashville artists and publishers over the next few weeks.

**Ricky Skaggs**, mentioned last week as having a tough time recently in getting back into chart prominence, would appear to be on his way. *Cat's In The Cradle*, the old Harry Chapin hit, which he wrote with his wife Sandra, has been getting the "pick" treatment by country programmers on both sides of the border. The single, released on the Atlantic label, enters the chart at #85.

**Amber Dawn Fleury** is getting a promotion nudge from Royalty Records on her new single and video *I'll Wait For You*. Described as a "powerful country ballad," the single goes to radio on May 12. Fleury made an impression on the industry a couple of years ago when she released

*Lila's Child*, her debut album. The album was made possible through financial support by CFCW Radio.

**Ronna Reeves** has moved into the world of "shaped" CD technology, with the release of a limited collectors edition of heart-shaped CD single entitled *My Heart Wasn't In It*. Taken from her *River North Nashville* (PolyGram) album, *After The Dance*, the song was written by Neal Coty and Pat Terry. The album was produced by Joe Thomas. It was reported in last week's RPM that Lindsay Gillespie's Music Manufacturing Services (MMS) has exclusive Canadian representation for the "shaped compact disc."

**James Owen Bush** has released a new CD single, *Steady As She Goes*, on the Rescue label. Written by Stewart Harris, Randall Prescott and Billy Charles, the track was taken from Bush's album, *Love Like Thunder* which was produced by Harris and Prescott. Bush is also on release with *Lover's Lullaby*, a duet with Stephanie Beaumont, which was also produced by Harris and Prescott (see separate piece).

**TNN's country awards** will be broadcast live from Nashville's Grand Ole Opry House on June 15 at 9 pm. Hosting the 30th annual awards show will be Lorrie Morgan, Martina McBride and Sawyer Brown's lead singer Mark Miller, all three

## COUNTRY PICKERS

### JANET TRECARTEN

CISS-FM - Toronto

No One Needs To Know - Shania Twain

### PHIL KALLSEN

CKRY-FM - Calgary

Givin' Water To A Drowning Man - Lee Roy Parnell

### ANDY HAYNES

KX-96FM - Durham

Givin' Water To A Drowning Man - Lee Roy Parnell

### RICK FLEMING

CKQM-FM - Peterborough

Daddy's Money - Ricochet

### FRANK McGWIRE

KIX - Brandon

Daddy's Money - Ricochet

### JAY HITCHEN

CHAT - Medicine Hat

A Love Story In The Making - Linda Davis

### DAN MITCHELL

All Hit Country - Cariboo Radio

Honky Tonkin's What I Do - Stuart & Tritt

### KENT MATHESON

CFQM-FM - Moncton

Cat's In The Cradle - Ricky Skaggs

### RAY BERGSTROM

CFMK-FM - Kingston

Wrong Place, Wrong Time - Mark Chesnutt

### GARTH STONE

MX 92.1FM - Regina

Then You Can Tell Me Goodbye - Neal McCoy

### BRUCE ANDREI

Norbert Broadcasting - BC/Alberta

That's What I Get For Loving You

### JASON MANN

99.9 The Bullet - Kelowna

That's What I Get For Loving You - Diamond Rio

### WADE WILLEY

CKRM - Regina

That's What I Get For Loving You - Diamond Rio

### CHUCK REYNOLDS

CHYR - Leamington

That's What I Get For Loving You - Diamond Rio

### STEVE JONES

KIXX 105 - Thunder Bay

That's What I Get For Loving You - Diamond Rio

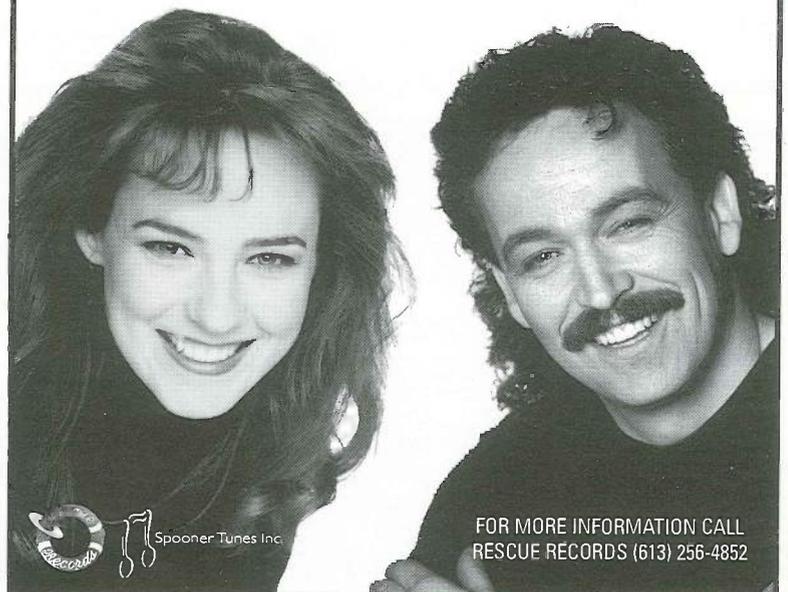
*COUNTRY continued on page 13*

## Stephanie Beaumont & James Owen Bush

# "Lover's Lullaby"

A Beautiful Duet - Hitting Radio Stations  
Coast to Coast May 1st!

Produced by: Randall Prescott and Stewart Harris



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COUNTRY continued from page 11

of whom are past winners and are nominated for awards this year. McBride and Morgan are both nominated for female artist of the year and McBride has been nominated in the vocal collaboration category. Sawyer Brown is nominated in the vocal band category. The awards show is being presented on the first day of Fan Fair, Nashville's week-long festival where country music fans from around the world gather to meet and greet their favourite country stars. There are 14 fan-voted categories, including entertainer of the year. Vince Gill leads the pack with seven nominations. A highlight of this year's presentation will be the Minnie Pearl Award and the Music City News Living Legend Award.

**The Reggae Cowboys** are on their way to Mexico City for three concerts in The Bandshell

## Stephanie Beaumont drops PR for fulltime country

After six years of working in PR and publicity in Toronto, Stephanie Beaumont has moved into country as a fulltime career.

Beaumont eased into country with a well-executed marketing plan which was launched on March 11, 1995. With her third single and video coming up, she has already gained national recognition. Her first charted single, *Love & Dreams*, written by Nashville writer Stewart Harris, made it to #40 on the RPM Country 100 (Feb. 19).

Her latest single, *Lover's Lullaby* a duet with James Owen Bush, is now at radio. A video of the single, directed by Jean Claude Caprera is under consideration at NCN. Besides the new release, the CD single includes an introduction, station ID's and an interview with Beaumont.

Written by Stewart Harris, Lisa Fischer, and two Bali writers, Farid Harja and Ireng Maulana, the song was included on Pacific Harmony In Bali, a BMG Music Publishing song-search project. After hearing the song, Randall Prescott recognized its duet potential and suggested to Beaumont that she record the song with Bush, who is also a Rescue recording artist. The song was subsequently recorded at Prescott's Lakeside Studio with Prescott and Harris producing.

Beaumont joins Prescott/Brown on several tour dates, including Gravenhurst (May 29) with a possible second show in the offing and at Ottawa's Smoking Green (30). She is also scheduled to appear on a workshop seminar at the upcoming BC Country Music Association conference (June 2). She will be on the panel with Tracey Prescott and Dimetria Harris, wife of Stewart.

(May 18-19-20). They will also give a special showcase performance for key retail, distribution and media people at Mexico City's Hard Rock Cafe on May 18. The showcase will be hosted by the Canadian Embassy. The band just recently signed a

national distribution deal with International Music Distribution (IMD). Their debut CD, *Tell The Truth* was made available across Canada on May 1. Their debut video, *Cowboy Riddim* is in medium rotation on NCN.

RPM		COUNTRY ALBUMS	
TW	LW	WO	MAY 6, 1996
1	1	64	<b>SHANIA TWAIN</b> The Woman in Me Atlantic-82823-P
2	3	17	<b>LONESTAR</b> Lonestar BNA/BMG-66642-N
3	7	5	<b>NEIL DIAMOND</b> Tennessee Moon Columbia-67382-H
4	5	25	<b>ALAN JACKSON</b> The Greatest Hits Collection Arista-07822-18001-N
5	2	11	<b>WYONNNA</b> Revelations MCA-11090-J
6	4	36	<b>FAITH HILL</b> It Matters To Me Warner Bros-45872-P
7	6	37	<b>TERRI CLARK</b> Terri Clark Mercury Nashville-26991-Q
8	8	29	<b>BLACKHAWK</b> Strong Enough Arista-07822-18792-N
9	10	4	<b>NEW COUNTRY 3</b> Various Artists WEA-34222-P
10	15	27	<b>MARTINA McBRIDE</b> Wild Angels RCA-7863-66509-N
11	14	24	<b>STOMPIN' TOM CONNORS</b> Long Gone To The Yukon EMI-7243-835298-F
12	9	23	<b>GARTH BROOKS</b> Fresh Horses Capitol-32080-F
13	11	34	<b>THE MAVERICKS</b> Music For All Occasions MCA-11257-J
14	13	17	<b>DAVID LEE MURPHY</b> Out With A Bang MCA-11044-J
15	12	11	<b>TRACY LAWRENCE</b> Time Marches On Atlantic-82866-P
16	32	2	<b>PAUL BRANDT</b> Calm Before The Storm Reprise-46180-P
17	20	4	<b>DIAMOND RIO</b> IV Arista-18812-N
18	21	30	<b>CHARLIE MAJOR</b> Lucky Man Arista-74321-30728-N
19	17	26	<b>TRAVIS TRITT</b> Greatest Hits From The Beginning Warner Bros-46001-P
20	18	8	<b>LISA BROKOP</b> Self-titled EMI-33875-F
21	29	8	<b>RICKY SKAGGS</b> Solid Ground Atlantic-82823-P
22	22	4	<b>STEPPIN' COUNTRY 2</b> Various Artists Columbia-67453-H
23	19	47	<b>JASON McCOY</b> Self-titled MCA-11290-J
24	30	28	<b>GEORGE STRAIT</b> Strait Out Of The Box MCA-11263-J
25	16	15	<b>ASLEEP AT THE WHEEL</b> The Wheel Keeps On Rollin' Capitol/EMI-31280-F
26	25	36	<b>THE RANKIN FAMILY</b> Endless Seasons EMI-7243-832348-F
27	24	63	<b>SUSAN AGLUKARK</b> This Child EMI-32075-F
28	26	4	<b>THE JOHNER BROTHERS</b> Ten More Miles Sceptre/WEA-12005-P
29	28	21	<b>VINCE GILL</b> Solvents MCA-11394-J
30	27	16	<b>BLUE RODEO</b> Nowhere To Here WEA-10617-P
31	23	29	<b>JEFF FOXWORTHY</b> Games Rednecks Play Warner Bros-45856-P
32	33	28	<b>REBA McENTIRE</b> Starting Over MCA-11264-J
33	38	24	<b>MARK CHESNUTT</b> Wings Decca/MCA-11261-J
34	31	8	<b>DOUG SUPERMAN</b> You Still Got Me Giant-24639-P
35	37	17	<b>PAM TILLIS</b> All Of This Love Arista-07822-18799-N
36	34	10	<b>PATTY LOVELESS</b> The Trouble With The Truth Epic-67269-H
37	36	25	<b>DWIGHT YOAKAM</b> Gone Reprise-46051-P
38	39	25	<b>UNTAMED AND TRUE 2</b> Various Artists MCA-11218-J
39	40	14	<b>NOT FADE AWAY</b> Remembering Buddy Holly - Various Artists Decca/MCA-11260-J
40	35	18	<b>JOE DIFFIE</b> Life's So Funny Epic-67405-H

## THE NEILSONS

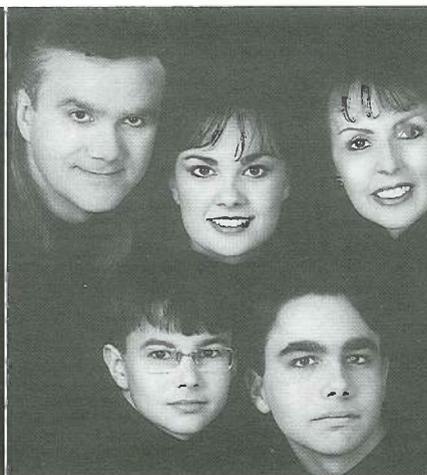
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# RPM Adult Contemporary TRACKS

Record Distributor Code:

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

TW LW WO MAY 6, 1996

1	1	13	<b>BECAUSE YOU LOVED ME</b> Celine Dion - Falling Into You 550 Music/Epic-7692 (pro single)-H	21	15	8	<b>SHOE BOX</b> Barenaked Ladies - Born On A Pirate Ship Reprise-46183 (comp 279)-P	41	50	3	<b>LOVE DON'T LIVE HERE ANYMORE</b> Madonna - Something To Remember Maverick-46100 (CD track)-P
2	2	7	<b>COUNT ON ME</b> Whitney Houston - Waiting To Exhale O.S.T. Arista-18796 (comp 2)-N	22	31	8	<b>DARLING PRETTY</b> Mark Knopfler - Golden Heart Mercury-314-514-732 (comp 447)-Q	42	35	6	<b>DROWNING IN YOUR TEARS</b> The Rembrandts - L.P. EastWest-61752 (comp 275)-P
3	3	7	<b>DON'T WANNA LOSE YOU</b> Lionel Richie - Louder Than Words Mercury (comp 447)-Q	23	29	5	<b>CLOSER TO FREE</b> Bodeans - Joe Dirt Car Slash/Reprise-45945 (comp 272)-P	43	51	3	<b>GIVE ME ONE REASON</b> Tracy Chapman - New Beginning Elektra-61850 (comp 289)-P
4	4	8	<b>ONLY LOVE</b> Sophie B. Hawkins - Whaler Columbia-53300 (comp 046)-H	24	18	11	<b>OH VIRGINIA</b> Blessid Union Of Souls - Home EMI-31836 (CD track)-F	44	NEW		<b>THE ONLY THING THAT LOOKS GOOD</b> Bryan Adams - 18 Til I Die A&M-31454-0551 (pro single)-Q
5	7	10	<b>PLEASE</b> Elton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q	25	25	11	<b>STARBUDD ROAD</b> Megan Metcalfe - Megan Metcalfe EMI-36900 (pro single)-F	45	37	17	<b>DON'T CRY</b> Seal - Seal ZTT/WEA UK-74557 (comp 270)-P
6	6	12	<b>THIS IS THE STUFF</b> Carolyn Arends - I Can Hear You RCA-08060-83737 (comp 1)-N	26	19	9	<b>MAKE IT UP AS YOU GO</b> Hemingway Comer - Under The Big Sky Epic-80218 (CD track)-H	46	53	4	<b>GIN PALACE</b> Barney Bentall - Gin Palace Columbia-80224 (comp 048)-H
7	13	5	<b>ALWAYS BE MY BABY</b> Mariah Carey - Daydream Columbia-66700 (pro single)-H	27	33	4	<b>NEVER NEVER LOVE</b> Simply Red - Life EastWest-12069 (comp 278)-P	47	49	6	<b>FAST AS I CAN</b> Great Big Sea - Up WEA-12277-P
8	9	12	<b>DON'T LEAVE ME ALONE</b> Amy Sky - Cool Rain Iron Music-77876-51005 (pro single)-N	28	24	10	<b>LET YOUR SOUL BE YOUR PILOT</b> Sting - Mercury Falling A&M-31454-0483 (comp 2)-Q	48	58	2	<b>OLD MAN AND ME</b> Hootie & The Blowfish - Fairweather Johnson Atlantic-82886 (comp 283)-P
9	10	10	<b>IRONIC</b> Alanis Morissette - Jagged Little Pill A&M-314-540-399 (comp 1)-Q	29	43	3	<b>FAST LOVE</b> George Michael - No album Dreamworks (pro single)-P	49	52	5	<b>THE LONG WAY HOME</b> Rowlands Cross - Living River Groundswell/Warner-13666 (comp 278)-P
10	8	7	<b>NOBODY KNOWS</b> The Tony Rich Project - Words La Face-26022 (pro single)-N	30	36	15	<b>WHO DO U LOVE</b> Deborah Cox - Self-titled Arista-07822-18781-N	50	59	2	<b>CHAINS</b> Tina Arena - Don't Ask Epic-67533 (comp 048)-H
11	20	9	<b>THE RIGHT TIME</b> The Corrs - Forgiveness, Not Forgotten Lava-143 (comp 277)-P	31	45	3	<b>BURNING DOWN THE HOUSE</b> Bonnie Rait - Road Tested EMI-33705 (CD track)-F	51	34	6	<b>A BOY LIKE THAT</b> Selena - The Songs Of West Side Story RCA-62705 (pro single)-N
12	22	4	<b>DREAMER'S DREAM</b> Tom Cochrane - Ragged Ass Road EMI-32951 (CD track)-F	32	39	7	<b>JUNE AFTERNOON</b> Roxette - Don't Bore Us, Get To The Chorus EMI-35466 (comp 4)-F	52	NEW		<b>I'M GETTING USED TO YOU</b> Selena - Dreaming Of You EMI-34123 (comp 6)-F
13	14	10	<b>A COMMON DISASTER</b> Cowboy Junkies - Lay It Down Geffen-24952 (pro single)-J	33	26	18	<b>JESUS TO A CHILD</b> George Michael - No album Dreamworks (pro single)-J	53	NEW		<b>YOU STILL TOUCH ME</b> Sting - Mercury Falling A&M-31454-0483 (CD track)-Q
14	5	15	<b>ONE OF US</b> Joan Osborne - Relish Warner-314 526 699 (pro single)-Q	34	41	4	<b>CAN I GET CLOSE</b> Gavin Hope - No album Radikal/Quality (pro single)	54	42	10	<b>LOVE WON'T FIND US HERE</b> Mae Moore - Dragonfly Columbia-80222 (comp 047)-H
15	23	10	<b>I CRY</b> Bass Is Base - Memories of the Soulshack ... A&M-31454-0398 (CD track)-Q	35	27	10	<b>THE THINGS WE DO FOR LOVE</b> Amy Grant - Mr. Wrong Soundtrack Hollywood-62041 (comp 2)-Q	55	57	3	<b>VOYAGE</b> John McDermott - Love Is A Voyage EMI-34632 (comp 1)-F
16	21	10	<b>YOU'RE OK</b> k.d.lang - All You Can Eat Warner Bros-46034 (comp 275)-P	36	44	6	<b>A LIST OF THINGS</b> Dannan Doyle - Shadows Wake Me Latitude-50422 (comp 4)-F	56	46	13	<b>PRAY</b> Take That - Nobody Else Arista-18800 (pro single)-N
17	17	9	<b>LUCKY LOVE</b> Ace Of Base - The Bridge Arista 17822 (comp 2)-N	37	38	4	<b>ANOTHER CUP OF COFFEE</b> Mike & The Mechanics - Beggar On A Beach ... Atlantic-82738 (CD track)-P	57	40	22	<b>TIME</b> Hootie & The Blowfish - Cracked Rear View Atlantic-82613 (comp 269)-P
18	11	14	<b>HEROINE</b> Wild Strawberries - Heroine Network-3099 (CD track)-F	38	28	6	<b>REACH</b> Gloria Estefan - Destiny Epic-67283-H	58	47	11	<b>SOME BRIDGES</b> Jackson Browne - Looking East Elektra-61867 (comp 275)-P
19	16	17	<b>MISSING</b> Everything But The Girl - Massive Dance Hits WEA-33938 (comp 269)-P	39	32	18	<b>SO FAR AWAY</b> Rod Stewart - Tapestry Revisited/Carole King Lava/Warner-92604 (comp 269)-P	59	48	11	<b>LAURA</b> Lawrence Gowan - The Good Catches Up Select-1100 (CD track)
20	12	15	<b>BIRMINGHAM</b> Amanda Marshall - Self-titled Columbia-80229 (pro single)-H	40	30	16	<b>FAITHFULLY</b> Peter Cetera - One Clear Voice Mercury-769742 (comp 432)-Q	60	54	14	<b>WONDER</b> Natalie Merchant - Tigertilly Elektra-61745 (pro single)-P

# RPM Dance

TW LW WO - MAY 6, 1996

1	1	5	<b>DISCO'S REVENGE</b> Gusto Hi-Bias-Q	11	13	4	<b>I LOVE TO LOVE</b> La Bouche Arista-N	21	17	8	<b>ENERGY</b> Devone Mercury-Q
2	5	4	<b>I BELIEVE</b> Herbie Charan-N	12	9	12	<b>LOVE IS PARADISE</b> First Base Arista-N	22	26	4	<b>THAT SOUND</b> Joey Musaphia TJSB-Koch
3	14	2	<b>CRYING IN THE RAIN</b> Culture Beat Dance Pool-H	13	15	4	<b>WOO-HAH' GOT YOU ALL IN...</b> Busta Rhymes Elektra-P	23	18	6	<b>GOT MYSELF TOGETHER</b> The Bucketheads Atlantic-P
4	4	10	<b>CALIFORNIA LOVE</b> 2 Pac A&M-Q	14	16	4	<b>EVERYBODY'S GROOVIN'</b> Max-A-Million Zoo-N	24	29	2	<b>WHAT A SENSATION</b> Kenlou III Quality
5	3	9	<b>FEELS SO GOOD</b> Lina Santiago Universal-J	15	10	7	<b>LUV ME</b> Hector Dance Pool-H	25	19	9	<b>WHO DO U LOVE</b> Deborah Cox Arista-N
6	7	5	<b>GIV ME LUV</b> Alcatraz Attic-J	16	21	8	<b>1,2,3,4 (Sumpin' New)</b> Coolio Tommy Boy-Denon	26	NEW		<b>KILLING ME SOFTLY</b> The Fugees Columbia-H
7	2	9	<b>MY RADIO</b> J.K. Lime Inc.-P	17	11	12	<b>SHINE LIKE A STAR</b> Beri Mercury-Q	27	NEW		<b>LA RUMBA DE NICOLAS</b> Gipsy Kings Columbia-H
8	8	5	<b>FOR THE VERY FIRST TIME</b> Pleasure Beat Pirate-Quality	18	20	5	<b>TRES DESEOS</b> Gloria Estefan Columbia-H	28	NEW		<b>1979</b> The Smashing Pumpkins Virgin-F
9	6	8	<b>SITTIN' UP IN MY ROOM</b> Brandy Atlantic-P	19	28	2	<b>SANTA MARIA</b> Tajana BMG-N	29	25	6	<b>SLEEPY MAGGIE</b> Ashley MacIsaac A&M-Q
10	12	4	<b>LA MORENA</b> Los Illegales BMG-N	20	22	7	<b>EVERYBODY GET DOWN</b> Cherry Moon Dance Pool-H	30	27	5	<b>TEQUILA &amp; MARIJUANA</b> T & M SPG-P

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interaction between radio and the record industry adds to the retail interaction for the music industry. That's why we have Monday music meetings, that's why there's such a thing as payola, I hear, that's why studies continue to say, the number one reason people bought a record was 'I heard it on the radio'."

Roman feels the passing of the new copyright amendments could make for a very strained relationship between radio and record companies. He says that radio is tired of being looked down upon by the record industry as a necessary evil.

"We're tired of being denigrated for being in radio. After all, we are in the business of serving our listeners, and we thought there was a very mutually beneficial interaction - you provide the product, and get to use our promotional abilities and make money at retail - and we get product free of neighbouring rights. We pay a fee to composers, who don't cash in on the concert tours and don't cash in as much as the record companies do at retail."

Opponents will argue that the proposed neighbouring rights amendments are simply bringing Canadian radio in line with dozens of other countries in the world operating under the Rome Convention, which outlines neighbouring rights payments for most of the European countries. But Roman feels that Canadian radio has already done enough for the record industry, making the neighbouring rights amendments a burden they shouldn't have to carry.

"In the countries where neighbouring rights are incorporated under the Rome Convention, these are by and large state-controlled, in many cases non-commercial broadcasters, who pay out neighbouring rights as a cultural initiative, it's their cost of doing business. In this country, we have a covenant under the broadcasting act to support and develop Canadian talent. We have no argument with the 30% Cancon regulations, even though it's far in excess of the market share of Canadian product. So, we firmly believe that airplay more than compensates for the use of those recordings. If people don't have

respect or regard for our air time, it certainly makes us look at why we're giving it away."

Note: As we went to press, it was learned that Sheila Copps had resigned her post as Canadian Heritage Minister, Deputy Prime Minister and MP for Hamilton East, owing up to her earlier promise to resign should the Liberal government fail to remove the GST.

Responding to her resignation, Robertson noted, "It is definitely a set back, no doubt about

that. The normal process is that there will be a second reading in the house, which would normally be done by the minister who pushed it through. Since she is now gone, temporarily at least, the new temporary minister might do it, or it might be Industry Minister John Manley, who co-signed the bill. But my feeling is it will certainly delay the process by a couple of months. The word we hear is that she will definitely be coming back, and things are just frozen until that time, when she will regain the same portfolio."

## CLASSIFIEDS

The charge for classified ads in RPM is \$1.00 per word, \$2.00 per word for upper case or bold copy, \$3.00 per headline word. Minimum charge for an ad is \$20.00. There is a \$10.00 service charge for reserving a box number. Please add 7% to the total. Ads containing more than 50 words will run as display ads.

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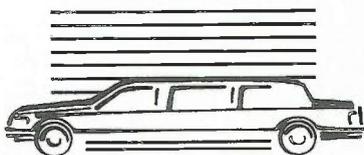
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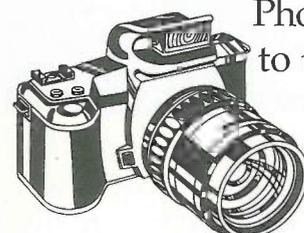
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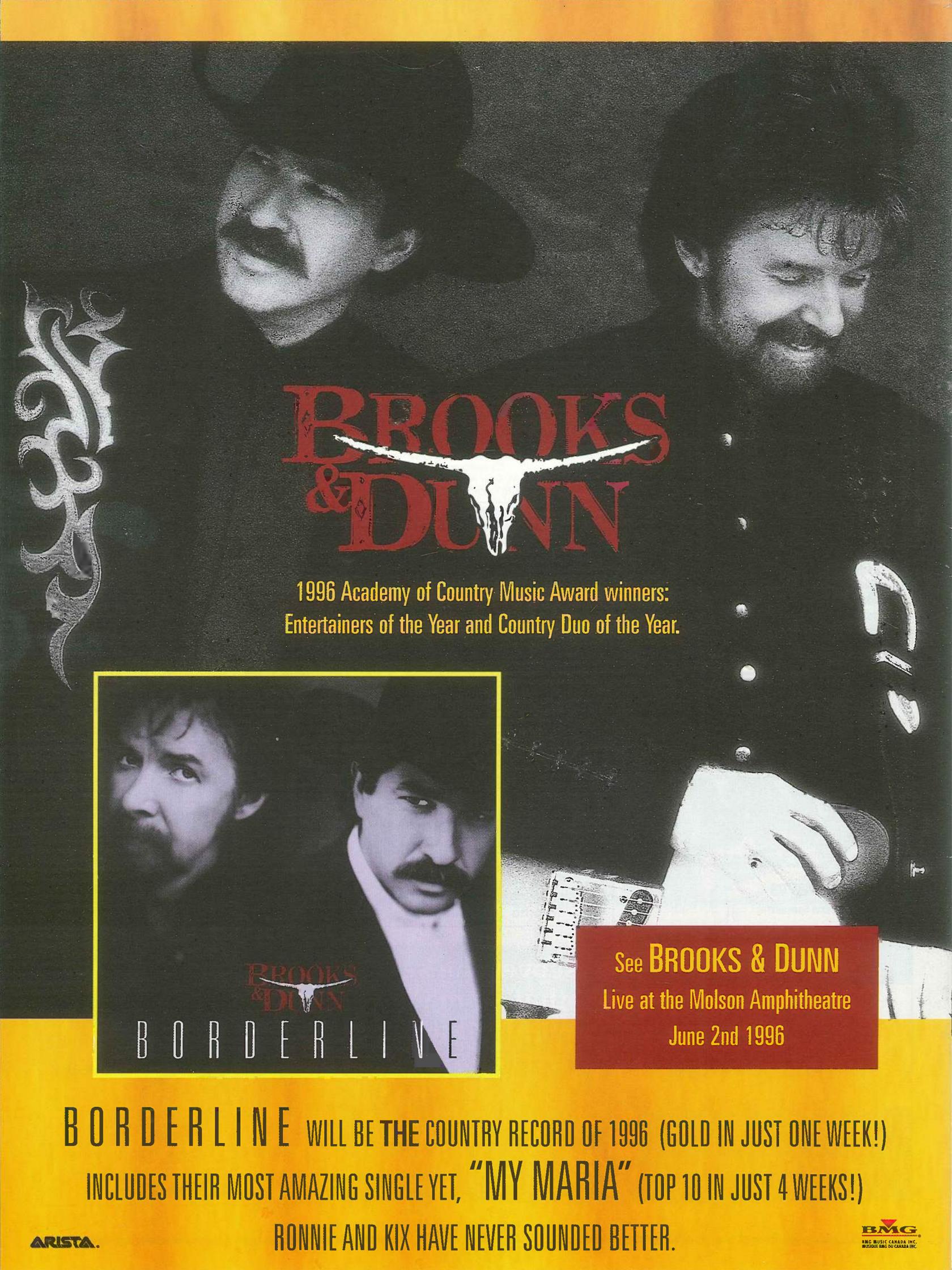
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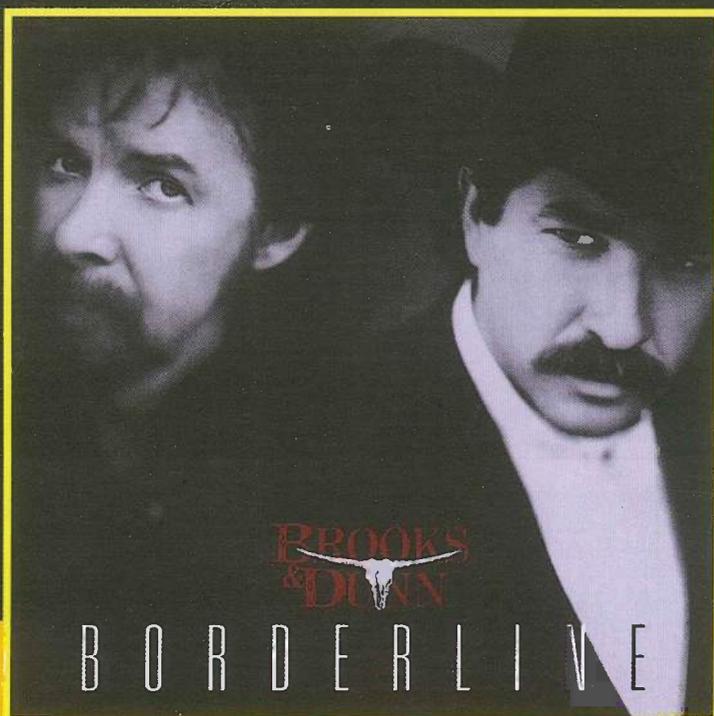
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