

H.S.H. Prince Albert of Monaco and Mr. Herman Rarebell
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CRIA releases educational video to schools

The Canadian Recording Industry Association (CRIA) has enlisted the aid of some prominent names in the Canadian music industry to produce Listen Up, a new educational video designed to provide Canadian high school students and

educators with information about the multi-million dollar recording industry.

The 23-minute video, accompanied by a teacher's guide, takes an in-depth look at the industry utilizing interviews with artists,

songwriters, producers and engineers, record company executives, as well as those involved in manufacturing, operations, distribution and the retail sector.

Among the artists participating are members of the Wild Strawberries, Base Is Bass and Spirit Of The West, along with Jag of I Mother Earth and Susan Aglukark.

According to CRIA president Brian Robertson, "In developing the video, CRIA worked with a number of education experts, including teachers and school board staff, who assisted us producing a video which can be used for a number of different purposes in schools."

Robertson goes on to note that the video covers a variety of topics, ranging from the origins of a song, artist development, the recording process, the impact of new technologies, the economics of the music business, and potential

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CIRPA's Canada Stand readied for PopKomm

The Canadian Independent Record Production Association (CIRPA) has set a deadline of June 21 for those wishing to register to be part of the Canada Stand at PopKomm.

The annual international music trade show, which is held in Cologne, Germany, from August 16 through 18, now rivals Midem as one of the largest music trade shows in Europe. The Canada stand will be a first for CIRPA and the Canadians.

CIRPA's trade show coordinator Mary Vrantsidis describes PopKomm as "a hip and very lively streetwise dance/alternative music industry trade show," which was originally targeted for the German music industry. She also points out that most of the key independent record labels, publishers, distributors and media in Germany are readily accessible in their stands as well as a good representation by the German offices of most of

the mutinationals.

The Canada Stand fee is \$450 per company, plus \$300 PopKomm show registration per company employee. The stand fee may go up.

Vrantsidis stresses that the deadlines for PopKomm "are very strict." The deadline for the \$300 PopKomm registration fee is June 21. After this deadline the cost jumps up to the walk-up rate of \$400. Registrants names will not get into the show catalogue if registration is after the June 21 deadline.

CIRPA will accept registrations right up to the eve of the show. However, Vrantsidis suggests an early registration because hotel space is at a premium and early registrants can take advantage of the many services offered by CIRPA. Deadline for the CIRPA brochure will be July 26. "One call to CIRPA would handle your registration with the show organizers and provide you with hotel and travel information," says Vrantsidis.

The Canada Stand services entitles registrants to use the stand as a home base for the three days of the show, rendezvous point for meetings, display of promotional materials, use of sound system at the stand, reception and message service during the three days, the description of the registrant's company in the Canada Stand brochure, and the company name in the Canada Stand ad in the show catalogue, shipment of promotional goods to the show, storage of promotion goods on-site, discounts on flights and more.

Vrantsidis has also revealed that negotiations are underway to have a listening post made for the stand and a CD created which would include one track from each of the stand participants.

An information meeting is expected to be firmed with a local German promotion representative, who will identify key companies the day before the show begins.

Vrantsidis and CIRPA's president Brian Chater will handle the day-by-day chores at the stand. Vrantsidis can be reached in Toronto at 416-593-1665 ext. 27. Last year's PopKomm catalogue is available at the CIRPA office.

Harbourfront Board endorses Monahan Report

The board of directors of Toronto's Harbourfront Centre have unanimously endorsed recommendations contained in the federal government-commissioned Monahan Report on the centre which was presented to the Honourable Diane Marleau, minister of public works and government services.

The report confirms the importance of Harbourfront Centre as a regional, national and international asset. The report goes on to recommend continued investment by the federal government, with financial assistance from the City of Toronto. The report also recommended the returning of revenues from existing commercial properties, such as parking areas. Finally, the report noted that Harbourfront Centre should assume management of the parking garages and facilities, which were previously managed by Harbourfront Corporation.

According to William J.S. Boyle, general manager and CEO of Harbourfront Centre, "We would like to commend both minister Marleau and Mr. Monahan on their consideration and handling of this report. It was a very open and consultative process. The recommendations Mr. Monahan has put forward, though difficult, will allow for Harbourfront Centre's survival. We still face very stringent budgeting and programming challenges to get us through the next five years."

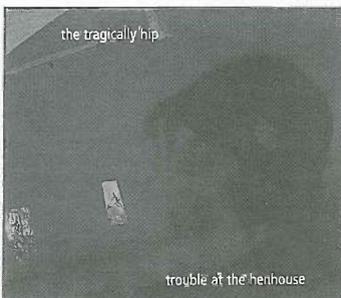
COVER STORY

Scorpion creates Monaco Records

Herman Rarebell, drummer/songwriter of The Scorpions, has parted with the group to form a new record label in the principality of Monaco. Rarebell announced the formation of Monaco Records at a press conference held during the recent World Music Awards, accompanied by H.S.H. Prince Albert of Monaco, who pledged his support for the label.

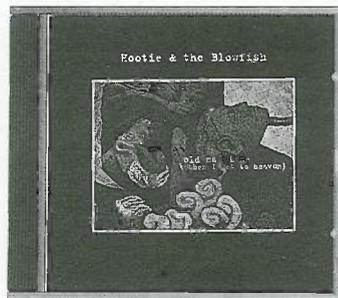
According to Rarebell, "We are able to offer artists services they can't get anywhere else in the world. Monaco Records has been formed so that artists can keep more of what they earn." The first project for the new label is a young German artist, Thomas Perry, discovered by Rarebell. Perry's first album is due out later this year.

NO. 1 ALBUM



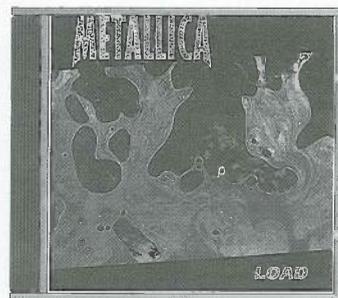
THE TRAGICALLY HIP
Trouble At The Hen House
MCA - MCSSD - 81011-J

NO. 1 HIT



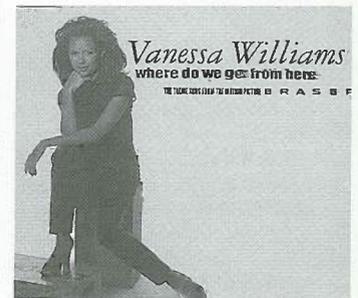
OLD MAN AND ME
Hootie & The Blowfish
Atlantic

ALBUM PICK



METALLICA
Load
Elektra - 61923-P

HIT PICK



WHERE DO WE GO FROM HERE
Vanessa Williams - Mercury

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careers in the recording industry.

"The video is especially appealing because it represents different genres of music including classical and jazz, as well as pop and rock."

Peel Board of Education (Canada's largest school board) music programs consultant Susan Barber has recommended the use of the video to her teachers.

"Finally, we have a good instructional tool that is unique to Canada, is well produced, and is something that students across a broad age group can identify with. Up until now most of the packages available have been from the United States or elsewhere, and none of them have been this comprehensive or well-suited for the classroom."

CRIA worked with Carl Armstrong and Denis McGrath of C&D Productions in the development

of the video, both of whom are involved in the production of music videos. The accompanying Teacher's Guide, edited by TVOntario programmer Clive Vanderberg, offers a range of follow-up classroom activities. The package also includes a bibliography penned by noted music journalist Larry Leblanc.

The Listen Up educational video and Teacher's Guide was delivered to all English-language schools in Canada on a no-cost basis.

Rock Radio Network launches new world wide web site

The Rock Radio Network, Canada's only rock and roll radio network, is now on the 'net. The network has launched its own world wide web site at <http://www.rockradionetwork.com>

The site features descriptions of Rock Radio Network programs -including the high-profile series of specials produced by the network, information on network contests, and links from the site to Rock Radio Network affiliate station web sites. The site also features details on the network's Internet Relay Chat (IRC) channel.

According to Rock Radio Network station relations manager Bruce Henne, "We are very proud to present the best in Canadian rock radio to the world via the 'net. With the RRN's fifth anniversary happening this weekend, the timing of the launch is ideal."

The Rock Radio Network's programming lineup includes four weekly shows (Blues North, Rockline, The Rock Report and the Sunday Night Sex Show); an all-night show titled Overnight; a

daily financial show (Gordon Pape's Insight On Mutual Funds); and a number of special event features, including World Album Premieres, One On One, live concert specials and artist profiles and retrospectives.

The Rock Radio Network programs air weekly

Obituary

Death claims veteran of Quality Records

The industry was saddened to hear of the death of Lee Farley, a longtime employee of Quality Records which he joined in the late forties.



Mr. Farley, who was 72, died in Toronto after a short illness.

Born in England, Mr. Farley served in the navy during the war and emigrated to Canada shortly

on more than 67 stations in 47 markets across Canada.

The Rock Radio Network's Overnight show can be heard around the world via the RealAudio system. The program can be sourced through the RealAudio channel of the network's flagship station, Toronto's Q107 (<http://www.q107.com>).

after the war. He resided first in Montreal where he became a well-known pop singer, singing with many of the big bands of that era, including the Tommy Dorsey Band.

Mr. Farley joined Quality Records in Montreal in 1949. He moved to Toronto a short time later where he headed up various departments, including national promotion and sales. As a promotion man, Mr. Farley gained national recognition for his tenacity in promoting records to radio. Those were the days when Quality Records was the largest independent record company in Canada, distributing such labels as Cameo, Parkway, Swan, MGM, Dot, A&M, Bell, Vee Jay and Casablanca. They were also early supporters of Cancon product, such as the Beau Marks, the Stampeders, Harmonium, Sweet Blindness, Wednesday and Madcats. Again, Mr. Farley's promotion expertise brought these unknown Canadian acts to a national audience.

On leaving Quality Records in 1982 Mr. Farley launched his own record company, which he bannered Mark-Lin Records, named after his two children. The company was active until 1990 when he closed down because of poor health.

Mr. Farley is survived by his wife Iris, daughter Linda and son Mark. Funeral services were held in Toronto.

Van Den Hoogen appointed for Sony Ottawa region

Vel Omazic, director of national promotion/video for Sony Music Canada, has announced the appointment of Henry Van Den Hoogen to the position of marketing representative for the Ottawa region. Van Den Hoogen will be based in Sony's Montreal offices, and will assume his new position on June 17.

Van Den Hoogen is a 20-year veteran of the broadcasting industry. Since 1986, he has been music director at Montreal's Mix 96, and has been cited several times for nominations for major market music director of the year at the Music Industry Awards.



Following their Massey Hall date, The Rankin Family were presented with a special award by EMI staff to commemorate total record sales in Canada of 1.25 million.



BMGs Cam Carpenter, Dale Peters and president Paul Alofs are desperately seeking a Heimlich manoeuvre from Tony Rich during the artist's recent Toronto showcase.

Photos by Barry Roden

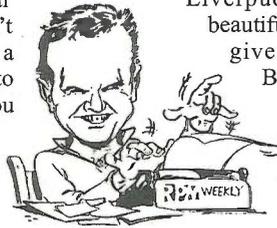
WALT SAYS . . . !

The power of BA!!! The two BAs from the west coast are doing their usual press haranguing. Apparently BA wasn't too happy with a certain rock jock from a fairly major radio station that seems to be chasing its tail lately. Now, when you get one BA on your case, that's bad enough, but when the one from the creative side joins forces, look out. Well actually, the power of the one BA was enough to yank SW, you know, the guy who put the skids under the ticket pricing for the Eagles' concerts, from doing an interview. Both BAs liked JV, and they got him and the interview went on. It won't effect the sales of BAs album, it will still be huge. (EC: *That doesn't say much for JV!!!*)

Harpisichord at Ultrasound??? I've seen more than a few acts at Ultrasound, which won't ever be my favourite hangout. But I was surprised at the invitation from Earl Rosen to "come see" Puirt a Baroque, which is the name of a trio who have a CD entitled Bach Meets Cape Breton on his Marquis Classics label. As it turned out the movers had really hauled a very expensive and sensitive harpsichord up to the second-floor bar where it took up a good part of the small stage. With David Sandall at the harpsichord, Scott MacMillan on guitars and David Greenberg on baroque and modern violins, the stage was set for a most enjoyable evening. Thanks to David Greenberg, I now know the difference between a baroque and a modern violin. As a matter of fact, he guided us through this highly entertaining fusion of Bach with Cape Breton music, which always uses the fiddle as the centerpiece. It was, to say the least, mesmerizing. And this was just a sample of what this trio can do. Bach was kind of a left-fielder of his time, so a Cape Breton fiddle player can fit in nicely with some of his works. (EC: *Bach, a left-fielder???*)

This won't work!!! A group of retailers have decided to go en masse to NARM this year, and they want the record companies to join them where they can showcase some of their acts in the sunny south. With all the returns, and with retail being so flat, I don't think that door is open. (EC: *And miss a trip to the south???*)

Amy Sky as Mom??? Blood Brothers was last hear a couple of years ago with an English cast. The new production, which opened at Toronto's Royal Alexandra this week, a Mirvish production, is a little looser and much more dramatic and entertaining. In fact, it was astonishingly better than that first experience. Our own Amy Sky, who plays the mother of a couple of teenage boys and Michael Burgess, who plays the narrator and who you know from Les Miserables and numerous renditions of the national anthem, was the reason most of us went to the opening night. And we weren't disappointed. This is Willy Russell's incredibly sensitive look into the have's and have nots of Liverpool, his hometown. There aren't too many light moments. This is a gripping adventure of a couple of twin brothers who were separated a few days after birth, and how they grew up in close proximity of each other, not knowing the truth. David Cassidy, late, very late, of the Partridge Family, is one of the brothers. He was in the New York cast and adds his own professional touch to



with Elvira Caprese

the role. The other, is Mark Hutchinson, a Liverpudlian, I think. Sky fits the part beautifully with a natural stage presence that gives her command of most scenes. Burgess hovers around each scene like a ghostly character, creating the storyline in poetry and song. Did I say this was a gripping tale? Very GRIPPING. (EC: *Who's the Partridge Family???*)

A punch up??? Last week, I saw Mr. JR sporting a mouse under the right eye. I had assumed he was a bit of a rounder, but I hope he's not frequenting those dartboard clubs where, after a few ales, things get out of hand. He did confide in he however, that he got the shiner playing soccer. (EC: *Naw! It must have been cricket!!!*)

Moving south??? Could it be true that a large operation is testing the market south of the border? Wait a minute, not to sell product, but to ship it into Canada. Their whole Canadian operation could become a branch office. (EC: *Now, that's scary news!!!*)

Boring interviews!!! Listening to some radio interviews makes me wonder where these people come from, the interviewer and the interviewee. There are exceptions of course. I heard The MIX's Buzz Reynolds doing a syndicated number on Alanis Morissette, and he was right on. She was pretty good too and got out of his zingers nicely, which made for good radio. Nice to listen to a guy who knows the subject matter. Buzz must be doing things right at that station. I first heard him on the all-night shift, now he's doing afternoons, which means he's going in the right direction. (EC: *He's not bad for a Montrealer!!!*)

Speaking of interviews!!! Have you noticed how many people being interviewed lately on radio, television and even in print, use the word "fuck" with relish and so often it becomes boring, and so does the interview. It's no longer a shocker. You hear it in the donut shops, on the subway and even on the floor of the Toronto Stock Exchange, of all places. Everybody is using it. Even my old Granny, after knocking back a six-pack of vodka coolers, often tells me to "fuck" off. (EC: *Nice Granny!!!*)

We're getting the sales blues!!! Have you ever heard so much doom and gloom on record sales? On the other hand, have you ever seen so many CD certifications? Somebody's buying. But there are so many new outlets to service and so much product on the move, no wonder the picture, for some, looks flat. There'll always be a record business, but the retail picture may become smaller. Now, might be the right time to get out to enjoy those millions. (EC: *You can't teach an old dog economics!!!*)

Down Windsor way!!! A couple of CHUM stations in Windsor will be celebrating the sun months over the next couple of weeks. 89X will be holding its 5th annual birthday bash at the Phoenix Plaza, which is across the river, where a lot of their listening audience lives. On the bill are three very popular, in the Windsor/Detroit area Canadian bands, Sloan, Jale and Rusty. They're popular because of the exposure they get on the station. This is a three-day bash, running from June 21 through 23. The following Saturday, The River

is celebrating Riverfest. The headliner here is Jann Arden. Just another Cancon plus from Warren Cosford, who programs the CHUM stations in Windsor. (EC: *What a doorway to the south!!!*)

Cokeshooters??? CC has certainly impacted at his most recent nesting place. He's got the whole gang onto cokeshooters, even Mr. PA himself. They're kind of harmless in the beginning, like adding a quart of vodka to the lemonade at a church garden party. It creeps up on you, and you end up going home with anyone offering you candy. (EC: *The voice of experience!!!*)

Panic! Panic! Panic!!! Isn't it weird how fickle some artists are and how they will thrash out at their managers when things don't happen as quickly as they want? Because of the success of ST, there has been a little bloodletting in the management field in Nashville and in Canada, and it's just the beginning. This is an industry that's continually on the lookout for fresh, new talent, and when one comes along, the artists who have been trying for the brass ring for more than a few years, have to move back. The American charts are top heavy with new talent and many of the artists who were in the spotlight a year ago, have disappeared. (EC: *Multi-album deals are getting scarcer as well!!!*)

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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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Midem Asia bridging the gap between East and West

In its second year, Midem Asia has indicated a positive growth pattern similar to its European counterpart in its early beginnings more than three decades ago.

Organizers from the Reed Midem Organization tailored this year's three day conference in Hong Kong (May 14-16) to bring the Pacific Rim countries into even closer communication with companies from Canada, the US and Europe. The official results aren't in, but it was obvious from the daily activity at the various exhibitor booths and at the Canada Stand that this year's conference was as successful if not more than last year.

Aubrey Winfield, president of the Iron Music Group, was among those who was impressed with Midem Asia. "If I were to compare our results from Midem France and Midem Asia, I would say Midem Asia was much better to us. I think it was less saturated which gave people a little more time to focus on the music. We're now negotiating a deal in Asia with one of the major labels, for a label deal. As well, we secured a label deal for Australia where we did a deal for the Pursuit of Happiness for Australia at Midem France and met with the same people at Midem Asia and secured a label deal. We didn't know what to expect, because we were told that alternative music didn't have much of a presence in Asia. But we didn't find that to be true at all. The response was much more immediate in Hong Kong. Within the first week we got back there were people faxing us. I think it's early in the game however. There was also less of a presence of dance music. I find that Midem France is very dance heavy, whereas Midem Asia is more varied. There's no question, I would go again."

A veteran of Midem France, Bernie Finkelstein, president of True North Records has already experienced success in the Pacific Rim countries through record releases and concert tours by Bruce Cockburn. "It was a worthwhile trip. We're going to have to see what business will directly come from being there. Strangely enough, I did conclude two deals while I was there. They had started before I got to Hong Kong and I just made arrangements to find my contacts while we were there. But we actually signed them right on the spot. One was a publishing agreement with

Global Music in the UK for Bruce Cockburn. The second was also with Global, but Global Records in Germany, part of the same corporation, for Barney Bentall's album, Gin Palace which is being released in Germany in July. So, although I did start those deals earlier, I did use Hong Kong to complete them.

"Obviously, there were less people than Midem in France. But I expected that. The good news about that was you were able to go around and actually meet new people, because it was less frenetic. The bad news was that because there were less people there was also a little less to do. I was also slightly disappointed in that I felt that a lot of the same people who were at Midem in France were at Midem in Asia. Not that that was a problem, but I don't know how many newer people there were. I expected to see more. I may be naive, but I tended to hope that I might see 20 companies from Singapore, or 20 companies from the Philippines. Maybe they don't even exist. I don't really know. Perhaps that was my own failing, but that was my impression. But I'm very glad I went. There are already some faxes coming my way from various people that may lead me to believe there was some business done there directly. My overall approach to Midem has always been that you don't necessarily get things done during the four days that you're there. You have to wait and see what the longterm aspects are. I consider Midem in France to be an unqualified success. As for Midem in Hong Kong, I think partially, the jury's out. I would say on balance that I would be a booster of it."

Alexander Mair, president of the Attic Music Group, has been making the trek to Midem in France for more than 20 years. He also attended the first Midem Asia. But he got his first impressions of the Orient, particularly China, in 1978 when he was a member of a Canadian trade mission.

"I'm not sure about this year. I had what I expected to be a contractual finalization set up for the day before Midem started with the president of a major Asian record company. Unfortunately, when he got to Hong Kong, his father took ill and he returned to his home city, never to be heard of again during the week. So, from a pure business point of view that was a bit of a set back and

disappointment. I met with various members of his staff who expressed how much they wanted to do the deal, but none of them were empowered to negotiate. But, it still ended up being a good one. We're in negotiations with one of the major satellite television channels to do a TV marketing launch on Monsoon (a new Canadian signing to Attic) in Asia. On the way back to Canada we did a showcase with Monsoon in Manila and they've been offered a headline tour of the Philippines in September. I know a lot of people have indicated that they think they did a lot of business, but I think they're going to have to wait 60 days to see if that materializes. My experience in dealing with the Chinese is that the negotiations start once the contract is signed. A lot of people who went this year from Canada have had little or no experience in Asia. I think they may have misread the expressions of interest into being a firm deal. I hope they do finalize their deals. I had hoped to see more Asian companies there this year. All the growth this year was from America and Europe. I understand there was about 1300 more people there, but they were mostly westerners and most, of course, were trying to sell. You've got a lot more buying and selling at Midem in France whereas at Midem in Hong Kong I think you had a lot more people attempting to sell and very few actually buying. Many Asian companies are saying 'we'd like to be in the international repertoire' and they're talking to people, but they haven't yet made the commitment to jump in with both feet. I think with the cost, a lot of people are going to be disappointed with the results of their first trip to Hong Kong. However, I would go back again. There's definitely a market there. Over the years, we've done a very substantial bit of business there. We've earned somewhere between two and three million dollars in royalties out of Asia. Midem Asia is a longterm venture. Anybody who thinks that with one trip they're going to get a contact signed for a lot of money, is probably dreaming. People worldwide aren't dummies. Some people underestimate the Asians, thinking they want to be in the international repertoire so badly that they'll take anything offered to them. In most of the countries the domestic repertoire is dominant by far. Japan is 70 to 75 per cent Japanese music. China itself is probably 95 per cent Chinese music. There is interest, but it's smaller segments

MIDEM ASIA continued on page 12



RPM's Stan Klees is pictured with the stars of the new theatrical production of *Blood Brothers*, David Cassidy and Amy Sky.



CHFI-FM Toronto's veteran morning host Don Daynard receives a Star of Recognition from Ginny Young of the Famous People Players.

Photos by Tom Sandler

Warner artists release inspiring new album

Spirit Of The West open-hearted on symphony sound

by Ron Rogers

For the moment, the members of Warner Music Canada's Spirit Of The West are truly invoking the title of their last album, *Two Headed*. While the band is beginning to conduct interviews and schedule shows to promote their newest release, *Open Heart Symphony*, they're also making a foray into the US to promote the *Two Headed* record, which is only now being released in the US via Discovery Records.

"We did a show with the symphony in Vancouver to launch that record (*Open Heart Symphony*)," notes Geoffrey Kelly, one of SOTW's two principal songwriters (along with John Mann), on the phone from New York state, "and now we're turning our attention to the *Two-Headed* record down here in the states. It's a bit of an odd summer, bouncing back and forth, doing symphony-type shows in Canada, then coming down here and doing club shows wherever we can."

Obviously, with the cost of getting together a 70-80 piece symphony being somewhat prohibitive, Kelly notes that there won't really be a tour as such of the *Open Heart Symphony* album. Instead, the group will play a series of shows in those major centres across Canada which have symphonies (Vancouver, Edmonton, Winnipeg, Halifax), and can fit the group into their usually crowded schedule. Those shows include a date on June 28th at Toronto's Harbourfront Centre with the Harbourfront Symphony.

"It's tough in the symphonic world to actually book gigs," adds Kelly, "because they book well ahead, they have to show their subscribers a pretty full season. So I think, although we have a few planned this year, most of the work will probably come next year. But we certainly love doing this, it's so different from what we normally do."

SOTW has had an undercurrent of success in this country for more than a decade. After launching a couple of independent releases in their native Vancouver area, the group eventually landed with Warner Canada, who have handled the band ever since. Although the band has always maintained a

loyal core of fans, it has never found a real comfortable home at radio, and has never gained the commercial notoriety that one might expect, especially considering the prodigious songwriting talents of Kelly and Mann.

Things seemed to be turning in the right direction for the band with the 1993 release *Faithlift*, an album that spawned a couple of radio friendly songs in *If Venice Is Sinking* and *Five Free Minutes*. But if *Faithlift* gained the band a larger audience, that audience filtered to the back of the room with the release of the band's follow-up album, *Two-Headed*.

Two Headed offered more of the band's darker, cynical side, with several punning politicisms throw in for good measure. Although the lead single, *Tell Me What I Think*, did well



radio-wise, the album was generally perceived by most as a miss, rather than a hit. Kelly acknowledges that *Two Headed* didn't really happen, something he found tough to take given the group's deeper involvement in the project.

"All of us, to a person, really like that (*Two Headed*) album, mainly because we were so involved in making it, as far as the production end of it goes. It's probably the album we were most involved in, of all the records we've done. Maybe the results indicate that we shouldn't be quite so bold. But we still feel it was a great bunch of songs. Maybe there's not enough levity in the record, and it definitely leans more toward the guitar stuff we've done in the last few years, and maybe people were disappointed in that."

Creativity and spontaneity for an artist often comes with the price of losing fans of previous work, and *Spirit Of The West* is no exception. Admirers of the band from the days of *Save This House* tended to turn their nose up slightly at the more pop/guitar stylings of *Faithlift* and *Two Headed*, something Kelly saw coming for some time.

"Go Figure was the big turning point for us. But looking back, it was so necessary for us, we just didn't want to continue making *Save This House* albums. In our mind, we had made three or four of those records and we were ready to plug-in, or do something different. I think it all came to

a head when we were touring in Europe with Ned's Atomic Dustbin and Wonderstuff. We enjoyed the gigs they were doing, but we weren't able to carry it off as well because we didn't have the same kind of artillery. I definitely think that was part of the turning point.

Kelly also feels that the band's original celtic-flavoured sound was becoming tiresome, to them at least. At a point when the industry was turning its eyes and ears to the east coast to find more and more celtic-sounding acts, SOTW found a reason to turn away from the sound they had helped originate.

"We realize that as long as we can use the celtic sound in an interesting way, than we'll feel good about it. But we just hear so many bands these days that recycle that sound to death, and I think that's why we gave it up, rather than just continuing to beat it into the ground."

"I think with the symphony thing we've kind of been re-inspired. There's a couple of celtic instrumentals on the album, and there's a lot more of that instrumentation. We really found it again with this album, I think we all feel really reconnected again with the celtic thing."

When it comes to doing something like the symphony project, there is inevitably going to be a major risk factor involved. Many bands have tried to paste symphonic sounds on to their older hits, with the results often coming across as something akin to Muzak. Kelly recognized the risk involved in taking on the symphony project, but he also saw it as a challenge, and an inspiration.

"I think you set yourself up for a major fall doing something like this. I think we were honestly taking the opportunity to explore it, and we saw it as a great opportunity, and not as a big pompous event. It may come off like that to some people, just the idea of 80 other musicians on stage is a bit of an eye-opener. In our heart of heart's we saw it as an opportunity to use all the different colours in putting a song together.

"And we did our homework as well, we explored a lot of the pop symphony records that have been done in the past, and didn't really like a lot of what we heard. And in the end we thought it would be far better to write new songs with the symphony in mind, which would take away that intent to just A-B'it with the original version of the song. Too many of those older symphony albums sounded like Muzak."

Of course, the timing of the symphony project was somewhat daunting, particularly since the project was offered to them at a time when they were in the midst of working on the *Two Headed* album. Eventually, Kelly and Mann found themselves writing songs for both albums at the same time, which doesn't leave a whole lot of room for the usual artistic/creative spontaneity to flow.

"It meant a lot more work, because we were writing both these albums simultaneously. We really stretched ourselves pretty thin, John and I had to work night and day for about three months to write enough songs, because we're very slow writers. We should probably try to be more

WEST continued on page 19

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New Releases



EVERYTHING BUT THE GIRL -Pop
Walking Wounded
Atlantic-82912-P

It's funny, isn't it, how these things happen. Here's a duo who've been putting out terrific music for more than a decade, a band that has been universally acclaimed by critics album after album, a group that has achieved all kinds of success on the other side of the Atlantic (the ocean, not the label)...but it wasn't until the monumental success of the dance/pop ditty Missing that everyone on this side of the Atlantic finally got wind of the fact that Tracey Thorn and Ben Watt are really tremendously talented individuals, worthy of some success on the charts. With Missing still simmering on the dance charts and in the clubs, the pair was wise to put off any holidaying and head right back into the studio to record again. Judging by the sounds here, the duo should be able to keep the momentum up, as this album follows the same dance/pop formula that proved so successful on Missing. The nice thing about EBTG is that they make dance songs that are just that, songs, and not just rehashed samples, computerized rhythms (okay, they use those a bit), or old hits stamped with a tacky dance beat. Of course, that's what happens when a group that already knew how to make good music decides to become a little more commercially accessible. It's a pity that more dance acts wouldn't go the other way. -RR

BLACKIE & THE RODEO KINGS -Pop/Country
High Or Hurtin'
True North-0115-J

We all know that the world of music is filled with unsung (pun intended) heroes, artists and songwriters who have an abundance of talent, but, through no fault of their own, just aren't all that recognizable to the common music listener. Willie P. Bennett has long been considered one of this country's top songwriters, but the average Joe Record Buyer wouldn't know Bennett if they rolled over him with their truck. But as is often the



case, Bennett is very well known by many in the Canadian musical community, and three of those - Colin Linden, Stephen Fearing and Tom Wilson - have gotten together to tell the rest of the world just how good this Bennett guy's songs really are. It might seem an odd pairing; the industrial rock maven Wilson, the more blues-oriented Linden, the folksque Fearing. But the triumvirate works well together, and the combination of the multi-hued influences of the three makes for an ideal outlet for Bennett's music. There is a frenetic spontaneity to this album, a very rough-hewn texture to the sound, which isn't surprising, since the entire album was put together in the span of about two months this past winter. But that spontaneity works, making the Bennett originals sound fresh and alive. Come On Train is a key, but also worth noting are Has Anyone Seen My Baby Here Tonight?, For The Sake Of A Dollar, Rains On Me and John Henry The Gambler. The trio get some able assistance as well, from the likes of Bruce Cockburn, Russell deCarle, Colleen Peterson and the honouree himself, Mr. Bennett. Definitely some strong crossover potential with this enjoyable release. -RR

TINA ARENA -Pop
Don't Ask
Epic-67533-H

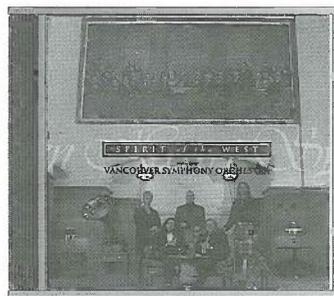
It sounds like a familiar story, doesn't it? A child television star eventually veers into music, becoming a moderately successful disco diva in her own country. But as she ages and matures, her true musical identity



begins to emerge - she travels to Los Angeles, where she fine tunes her talents, ultimately emerging with a strong pop album that earns her raves and commercial success on the international scene. Sure, you're saying, you're talking about Alanis Morissette. Wrong. The young lady in question is Tina Arena, a 26 year-old Aussie who has conquered the music scene in her native Australia, and in parts of Europe and Asia as well, and is now forging her way into the all-important North American maelstrom. Don't Ask is already a certified hit in Australia, reaching the top of the Aussie charts, and selling more than 600,000 copies. The album recently garnered four honours at the Australian ARIA awards, their Juno equivalent, including best album and song of the year, for the luxurious lead single, Chains. What's impressive about this release, aside from her sultry vocal presence, is her songwriting talents, as Arena co-wrote ten of the 11 tracks on the record. The music ranges from the seductive Chains, to the gospel-esque Wasn't It Good, to the dancey-pop echoes of That's The Way A Woman Feels. Epic is readying Show Me Heaven (a cover of Maria McKee's 1990 hit) as the second single in the US, which should help push the album into chart prominence. A current string of North American promo dates should make Arena a very recognizable face in the coming months. -RR

SPIRIT OF THE WEST -Pop/Rock
With The Vancouver Symphony Orchestra
Open Heart Symphony
WEA-14600-P

This project could have been a mess. It would have been easy for the westies and their handlers to simply paste some symphonic



scores on top of some of their older faves, and package it off as some pompous attempt at cultural expansion. Thankfully, the members of Spirit Of The West are an intelligent and integral group, so they approached the symphonic idea with a great deal more originality. Instead of merely adapting past material to an orchestral setting, SOTW has crafted an entirely new batch of songs for this project, then handed them over to arranger George Blonheim to turn them into something the symphony could handle. The result is an inspired piece of music, a true melding of rock and classical, and one of the finer things SOTW have done. Geoffrey Kelly and John Mann have long been two of this country's finer songwriters, with the curiously innate ability to come up with a strong hook for seemingly each and every song they write. Combining their songwriting gift with a symphonic arrangement makes for some very powerful moments. Key among the many good tracks here are Williamson's Garage, Frankfurt, The Miller's Daughter, Strange Bedfellows (a scathing tirade at the Reform Party), and Let The Ass Bray, an often humorous, often angry look at a small snapshot of the dangers of rock and roll pomposity. The Vancouver Symphony should get full marks as well, not only for their performance (under the direction of Clyde Mitchell), but also for the desire they showed to initiate this project in the first place. So many rock/symphonic projects have ended up sounding like too much Muzak; this ones comes off well because both parties saw this as a partnership, not as a novelty. -RR

SOVORY -Pop
Sovory

Polydor-31452 7751-Q
When someone of the legend of Eric Clapton throws out an accolade like "the best new artist I've heard in years", a great many record industry executives sit up and listen. Sovory (that's pronounced Suh-vor-ee) was discovered a couple years back by producer John Ryan (Santana, Allman Brothers, Lynyrd Skynyrd), who, knowing a good thing when he heard it, immediately signed on as Sovory's manager/producer. Since then, the two have worked in tandem on this project, co-writing and producing this excellent debut which will have critics scurrying for their record collection to try and come up with an apt comparison. Tracks such as May Not Be have definite echoes of Lenny Kravitz,



while others, such as the powerful rocker Soul and the emotive Did You Mean What You Said, certainly confirm the already-constant comparisons to Seal. The lyrical content here isn't exactly Wordsworth, but in the end, that matters little. What does matter is the music, and it is fine, so fine that Clapton may have been right all along. Sovory can rock and groove with the best of them, but every once in a while, he tone it down to a whisper, and then you can hear the still-raw power of his voice. The fact that he also co-wrote these songs is truly indicative of a very auspicious debut. We certainly hope that the folks at PolyGram know what they have here - Sovory is a talent worth savoring. -RR

ALBUM PICK

METALLICA -Rock
Load
Elektra 61923-P

After all of these years, who would've thought that the heavy metal metallions of Metallica would ever grow up? But grown up they have, and their newest record signals a cutting away of more than their hair. Sure, their self titled album of two years ago was great, but it was just a glossier take on the same three course meal they've always served up - and that's not a jab by the way. Load shows traces of their previous (ie. Until It Sleeps) but there has been considerable development in both Hetfield and Hammett's guitar work (heck, even in their leads) and the lyrical content has finally broken out of the comic book. A good amount of raucousness which is in their veins cannot be avoided, but the crossover pop is the life blood of the release (Cure, Poor Twisted Me, Wasting My Hate, Thorn Within). Hero of The Day and Mama Said put the lid on the pot - musically, this is a new and improved Metallica, though they won't escape a few lumps for joining the alternative revolution a little late. The band have made their point so long and loud that the time obviously came when they had to choose whether to fight their cause to martyrdom or put on some new clothes and throw on a new play. Thankfully they opted for the latter. And Metallica want to make sure no one misses the change; they have taken advantage of every one of the 32 pages on the CD booklet to promote their new image (a quasi hip rocker look reminiscent of U2, of all people). One can't really blame them. The album could be responsible for a new trend in heavy rock and if the change was pending then thank the good lord that the guys had the wisdom and the guts. It was about time. Produced by Bob Rock with Hetfield and Ulrich.-RR





PORNO FOR PYROS
Good God's Urge
 Warner Bros. 46126-P

-Alternative

A curiously thoughtful release from Perry Farrell, the once acid tongued he-devil frontman of Jane's Addiction. His previous Pyro debut didn't meet the expectations and the group ran the risk of being written off even by fans whose devotion would have normally followed Farrell anywhere. But Farrell has always enjoyed the little anonymity he still has intact and the commercial failure of Porno's first might have just done him some good. Good God's Urge puts him and fellow Pyros Peter D'Angelo, Stephen Perkins, Mike Watt and Thomas Johnson miles away from the pandemonium that was Jane's drug of choice. Quiet and layered, this album is a flight across the ocean on faith, a remarkable forty minute trip of sounds close up and far away, at once dreamy and palpable. Just listen to Tahitian Moon, with all of its full bodied groove, psychedelic backdrop and affable chorus - this has got to be the hippest original track to hit alternative radio in a while. Percussion abounds throughout, but one notices too late that there is hardly a drum in the mix - a true indicator of the hypnotic effects written into the album's eccentric adhesive. Folky, diverse, interesting and original, the Pyros have revealed that the Good God's Urge is to trip... long and wistfully. Deserving of the strongest reception, which we fully expect the release will procure. -RG

GRIM SKUNK
Meltdown
 A.S.A. 02-Cargo

-Rock/Alternative

Glossy production values and cover art that could make the Caribana procession (provided the carnival was moved to Halloween) adorn this shower of guitar gunfire and drumstick pummeling skin. Established from the Montreal trash/core overground, Grim Skunk's claim to fame was largely due to singer Joe Evil's flair on the unlikely instrument of an organ. Somewhat comical in the delivery, the instrument has allowed the melodies sadly missing in the genre to shine through, though the Tullian overtones are unavoidable. Overture in E Minor, a dignified intro raises the curtains only to tear them down, setting a scene of medieval obsessed heavy metal stung in the ass by thrash/punk. Seemingly capable of anything, the band delves into a little alternapop in Le Gouvernement Song which isn't only sung in French but really should be the single for a lot of reasons. Reggae subplot on Le Vache and P.C.P. (in Spanish), and tongue-in-cheek sword & sorcery on Lord Ogre (replete with Saints Came



Marching In moral) let the foreign devilry shine through to illumine some lofty algorithms. By the time we get to Inner Piece you'd figure this could have come from the funk rack. Left field? Utterly and uncompromisingly, which should put this band where they deserve to be. -RG

IRON DAZE
Iron Daze
Iron Music Group 51007

-Alternative

Toronto and environs has always been a fertile spawning ground for indie music and indie scenes, especially now that formal attempts at promoting talent have developed. Iron Music Group has cast a spotlight on the oft overlooked from Toronto, those bands propelled by the inertial force of their dreams and few waking moments. The result is this impressive fifteen band compilation that, if it doesn't represent the definitive best of the best, certainly represents a good chunk of it: Clove, Claudia's Cage, Subtractor, superGARAGE, Venus Envy, Rebecca Timmons,

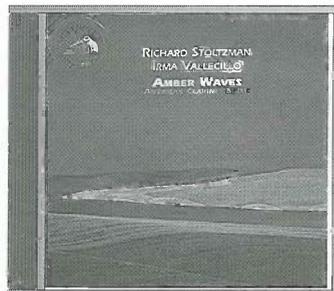


Grasshopper, BUZZ!, Kat Rocket, The Stand GT, Catch Veronica and several more. You'll recall the names either from that casual stroll into a bar at night or from the regimented poster campaigns that is their umbilical cord to the public, but this is a chance to give them all a fair chance. A solo piece from TPOH's Moe Berg and original tracks from the rest will broaden sales appeal though true connoisseurs will buy on principle. A long awaited celebration of local indie alternative that ought to see repeats. Could there be a series in the works? -RG

RICHARD STOLTZMAN
& IRMA VALLECILLO
Amber Waves

-Classical

RCA Victor Red Seal-09026-62685-N
 The clarinet (Stoltzman) has been said to be THE American woodwind. Here's a collection then of music especially written or



transcribed for clarinet and piano (Vallecillo) by American composers, except Amazing Grace which is labelled "Traditional." They are George Gershwin (Three Jazz Preludes), Leonard Bernstein (Sonata), William McKinley (Sonata), Clare Fisher (Sonatina), Dick Hyman and Jimmy Rowles. All of the compositions are pleasurable, but especially those of the last two named. Dick Hyman's Clarinata is a spritely piece remindful of the old jazz showpiece Clarinet Marmalade. Rowles' The Peacocks is wonderfully descriptive of its stately subjects. Stoltzman and Vallecillo perform seamlessly on their separate instruments without ever sacrificing dynamics or tonality. -BW

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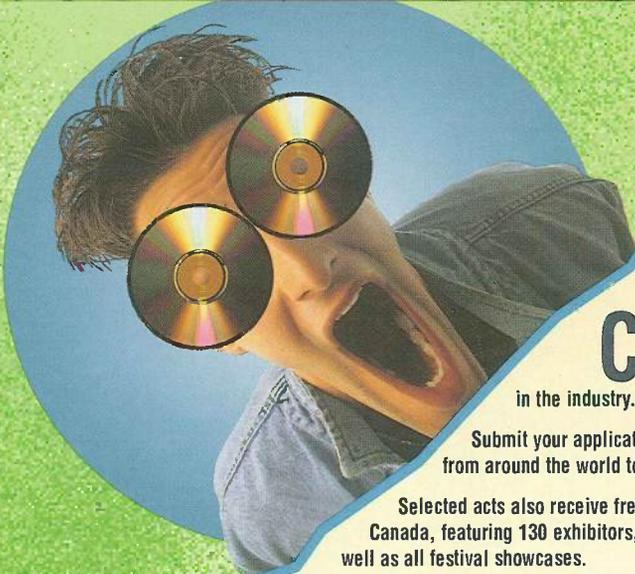
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RPM ALTERNATIVE

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TW LW WO - JUNE 10, 1996

1	1	6	PRETTY NOOSE Soundgarden - Down On The Upside A&M 314 540 526 (promo CD)-Q	
2	5	9	ONE MORE ASTRONAUT I Mother Earth - Scenery and Fish Capitol 32919 (promo CD)-F	
3	3	12	MACHINEHEAD Bush X - Sixteen Stone Interscope 96531-P	
4	2	8	AHEAD BY A CENTURY The Tragically Hip - Trouble At The Henhouse MCA 81011 (promo CD)-J	
5	9	6	PEPPER Butthole Surfers - ElectriLarryland Capitol 29842 (comp 9)-F	
6	4	8	MOTHER MOTHER Tracy Bonham - The Burdens Of Being Upright Island 314 524 187 (comp 2)-Q	
7	6	7	RAVE + DROOL The Killjoys - Gimme Five WEA 13450 (promo CD)-P	
8	8	11	BULLS ON PARADE Rage Against the Machine - Evil Empire Epic 662990-H	
9	11	6	LOVE YOU ALL 54.40 - Trusted By Millions Columbia 80231 (comp 49)-H	
10	13	4	PASTE Pluto - Pluto Virgin 36883-F	
11	7	10	SALVATION The Cranberries - To The Faithful Departed Island 314 524 234-Q	
12	16	4	TAHITIAN MOON Porno For Pyros - Good Gods Urge Warner Bros. 46126-P	
13	23	4	COUNTING BLUE CARS Dishwalla - Pet Your Friends A&M 31454 0319 (comp 2)-Q	
14	10	7	WHATEVER Slowburn - Slowburn Handsome Boy 00010	
15	14	5	TOO MUCH Dave Matthews Band - Crash RCA 66904 (comp 4)-N	
16	18	5	HEARTSPARK DOLLARSIGN Everclear - Sparkle And Fade Capitol 30929 (comp9)-F	
17	12	13	BIG BANG BABY Stone Temple Pilots - Tiny Music... Songs From... Atlantic 82871 (comp 281)-P	
18	27	2	UNTIL IT SLEEPS Metallica - Load Elektra (promo CD)-P	
19	25	3	YOU LEARN Alanis Morissette - Jagged Little Pill Maverick 45901 (comp 286)-P	
20	19	4	LITTLE DEATH Barstool Prophets - Crank Mercury (comp 452)-Q	
21	26	3	TRIPPIN' ON A HOLE... Stone Temple Pilots - Tiny Music... Songs From... Atlantic 82871-P	
22	30	2	TONIGHT TONIGHT Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F	
23	29	2	PHOTOGRAPH Verve Pipe - Villains RCA 66809 (comp 4)-N	
24	28	2	BANDITOS The Refreshments - Fizzy Fuzzy big & Buzzy Mercury (comp 447)-Q	
25	15	13	CHAMPAGNE SUPERNOVA Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H	
26	24	8	SWEET DREAMS Marilyn Manson - Smells Like Children Interscope 92641 (comp 6)-J	
27	17	5	THE 13TH The Cure - Wild Mood Swings Elektra 61744-P	
28	NE		STUPID GIRL Garbage - Garbage Almo Sounds -J	
29	NE		SPIDERWEBS No Doubt - Tragic Kingdom Interscope 90003-J	
30	20	7	HERE IN YOUR BEDROOM Goldfinger - Goldfinger Mojo 53007 (comp 7)-J	

RADIO

Tillsonburg's CKOT has made the switch from adult contemporary to country (the switch was actually made May 1), and according to program director Doug Cooper, the response from listeners has been overwhelming. Cooper says the switch to country made sense, "considering the community we're in, which is a farming community. I've just been overwhelmed with the response we've had. We'd looked at different alternatives as to where we should go, and we felt country was the best alternative. We basically have kept the same on-air talent. We went out and bought a library, we bought a TM Century library out of Dallas for our gold, and we also bought a jingle package from them, which has really enhanced the sound of the station. We'd actually looked at changing the format back in the start of the year, and it was just a matter of putting it all together." Cooper feels the station has an advantage in the market place, since they can play all hits, as opposed to their principal country competition in the region, London's BX-93 FM. "We felt the real true country fans were going to tune into us, and that's what's happened." Cooper indicated that the main focus, not surprisingly, is on the new country sound, although the station does play a classic country cut at least once an hour. "It has made our advertisers happy, we've had some who haven't advertised with us for years, and as soon as we called them on May 1 to inform them of the format switch, we had them lining up." Cooper noted that when they first veered into country, it was tough to handle the Cancon quotas, "it was tough to find a large variety of artists to put in really high rotation. But I know there's a station, I think in Saskatchewan, and they don't consider it a separate Cancon category, they just mix it all in together, and that's what we're doing with our currents." And Cooper has been bowled over by the listeners' response. "Our FM has been extremely successful, it's an easy-listening outlet, and people have gone out of their way to phone us up to say what a great radio station we have. The stations I've worked at before, I've never heard those kind of comments before. And now we're getting that same kind of response with the AM station. The only way to go was up."

Jim Waters, president of CHUM Group Radio, has announced a couple of major promotions within the organization. Longtime CHUM program director Ross Davies has been promoted to vice-president of programming for CHUM Group Radio. Davies began his career at CHUM back in 1979 as assistant program director for CHUM-FM. After being promoted to program director for the FM station, Davies was later given programming duties for CHUM's AM oldies station as well. Davies will now oversee the programming direction of all of the CHUM affiliates, which includes AM/FM stations in Vancouver, Winnipeg, Windsor, Kitchener, Toronto, Peterborough, Ottawa, Montreal

and Halifax. He will report directly to Waters. Waters also announced the appointment of Brad Phillips to Davies' former post as program director of both 1050 CHUM and CHUM-FM. Phillips, a 20-year veteran of the business, has held announcing and programming positions in Moose Jaw (CHAB), Edmonton (CHED), Calgary (CKXL) and Vancouver (CKLG). In 1990, Phillips was named program director of the newly-opened Z95.3 FM in Vancouver, rapidly taking that station to the #1 slot in the market. In 1993, he also assumed the programming job at Z95.3's AM sister station, CISL. Phillips will assume his new post at CHUM on September 1.

Telemedia Communications has announced the conversion of its Orillia station, CICX-FM 105.9, to the same soft AC format currently employed by its Toronto FM outlet, EZ Rock 97.3. The switch from the station's former country format, which took place the first of June, will advance Telemedia's soft AC sound throughout central Ontario, into communities such as Barrie, Midland, Gravenhurst, Huntsville and others in the Georgian Bay region. According to Telemedia VP and GM Marc Paris, "Although no final plans have been made, more Telemedia stations could be converted to the EZ Rock format in the future." The EZ-Rock format is an easy listening sound, billed as the first format specifically directed at female listeners. The switch by Toronto's 97.3 to the EZ-Rock format has resulted in stronger BBM ratings for the station in the most recent books. In Quebec, Telemedia has seven stations now broadcasting a similar format, known in Quebec as Rock Detente.

Vancouver's CFOX has named Minority as the big winners of their annual Demo Listen Derby. The station received some 362 submissions to this annual talent search, with the final competition taking place on May 31 at the Commodore Ballroom. The three finalists - Sunny Side Down, Black Cat Bone and Minority - all performed before a capacity crowd. Minority won the top prize, with Black Cat Bone named first runner-up and Sunny Side Down finishing as second runner-up. As the Derby winner, Minority received a Roland Digital Studio Workstation worth \$3,500 from Tom Lee Music, some studio recording time, a promotional package, and they have the opportunity to contribute three songs to the upcoming Vancouver Seeds Eleven CD, which is to be recorded over the next few months.

Standard Radio's acquisition of Vancouver's CISL and CKZZ-FM has been approved by the CRTC, with an estimated purchase price of \$18 million. Standard has made commitments to spend some \$450,000 over seven years on a series of live concerts featuring local, regional and national Canadian artists, to be dubbed the Z-Live Concerts. They will also direct \$150,000 to CISL awards for campus/community radio, and another \$150,000 over six years for Canadian Women in Communications.

MIDEM ASIA continued from page 5

and we're all collectively fighting for that 10 to 20 per cent available foreign music. Having said that, I can only speak for Attic, and that is that we have succeeded."

Brian Chater, president of CIRPA has strong beliefs in the power of both Midem in Europe and now Midem in Hong Kong. He has been front and centre to the successes and the frustrations that go with the buying and selling process of copyrights.

"Everybody on the stand was pretty pleased with this year. The general reaction was very positive. They were, for the most part, pleasantly surprised. A lot of people were looking at it as an exercise in making contacts. Generally, it seemed almost without exception that people did business. And it was across the board from dance to new age to pop to rock. So, I think in general, everybody was pleased. I think we can increase our attendance, once the word gets out that it's a good place to do business. It was different from Midem in France, generally quieter and slower, which was good because you got to meet people you never meet at Midem in France and new people we've never seen before. My view is that we should aim to try to double our product space next year. I think we can do that through word of mouth and we'll generate business, which is why we are there. We will make changes at the stand as we go. We learn from experience. We went in there not knowing too much about what the stand looked like or what the service was like. Now, we have a pretty good idea of what works and what doesn't."

CMW's Neill Dixon connects with Asian companies

In preparation for Canadian Music Week's International Spotlight on Asia, Neill Dixon, who founded the annual music/broadcast conference and also heads up Chart Toppers, took in Midem Asia to identify new opportunities for Canadians.

The spotlight on Asia is scheduled for March 6 and 7 of next year. Canadian Music Week will run from March 3rd through the 9th.

"I wanted to see what was available to Canadian record companies, particularly the independent labels. I wasn't there selling anything specific. I was there to find out what the interest level was and I found it was quite high.

"The first thing I realized was the market size. It's immense. Two thirds of the world population is in the Pacific Rim countries, the largest being China, and half of them are under 25. Sales are not just measured in millions but billions.

"The other thing that's obvious is how progressive these people are. They're moving incredibly quickly into the 21st century. They've skipped over a generation of that sort of industrial generation and gone right from third world farmers right to the information age.

"One thing I do know is that countries don't trade, people do. And, because there are so many Asians in Canada, there's a Chinese trading network already in place. I don't think people really understand that. Unfortunately, a lot of the product that comes in here is bootleg or counterfeit. But the fact remains there is probably a huge opportunity for legitimate product to come in here. So, I made it my business to meet with Asian independent labels and distributors to tell them about what we were trying to do and invite them over here."

As part of CMW's Asian Spotlight, there are

Peter Cardinali, who heads up Alma Records, went to Hong Kong by way of Germany where he signed a licensing deal for The Boomers with edel. So the trip to Midem Asia was a preempted success. "I thought Midem Asia was great. Most of the serious players were there and I guess because it was so close to Midem in France, I thought there was more of a select group there. It was less crowded and it was easier to do business there. Everybody seemed to be very eager. They were all there to make deals. We did business. We did well with representatives from Australia, Singapore, Malaysia and Thailand and we have a whole lot of deals in progress. It worked out really well, a couple of label deals and couple of one-offs here and there. I was there to sell. I wasn't there to buy at all this year. I have the Boomers, the Dexters, David Mason and Beggar's Choir and I found a market for them. In my opinion I had better luck in Hong Kong than I did in Cannes, not that I didn't do any business in Cannes, but it was a little easier doing business in Hong Kong. I will definitely go back."

Joe Bamford, president of Resort Music, was impressed with the ease in making contacts at Midem Asia, but he did have some reservations. "It's not quite the same as Midem in Cannes, in the sense that most of the people in Hong Kong were looking for catalogue situations. But in some cases, I think I was able to break through that with our artists, one being Daughters of Eve, a pop group of girls, which is on the Resort label distributed by MCA. However, I found Midem Asia very informative and very interesting and well worth the trip. I learned a lot about that market and how

three sponsors involved. Midem as one of the co-sponsors, will host an international cocktail reception for the first night. Asia Music News, which is a magazine in England covering the whole Asian market, will also be involved in organizing some of the speakers, as will NBI Magazine, Music Business International.

"We've identified the potential market for Canadians. We've identified the potential of the companies to target and we are just putting out our invitations now to these various companies.

Dixon also expects a large delegation from the media, including weekly and monthly trade and consumer magazines and major television channels. "We will be dealing with everything from concert promotion and concert organization and transport and how best to get their product into Canada." It was also revealed that a number of companies that had booths at Midem Asia, have indicated they would like to be a part of CMW's exhibition floor.

Dixon's main priority was to ferret out the major independents. "A lot of these independents have people under licence like Disney Records. So they're quite substantial independents. Multinationals don't have as big a hold in this territory yet, as they should have. And these major independents do. As well, they're better organized and have more locations and they deal with more territories and more areas than the multinationals."

Dixon was quite impressed with the warm reception he received. "They were very receptive and they're looking forward to coming over here. They are all interested in the potential business Canada has to offer. I think we'll end up stimulating a fair bit of networking certainly, and business opportunities."

they operate and possibly how they think. I think that if I were to go again or if I continue the contacts I made I'm sure they will bear fruit in the next little while. This was my first time to Midem Asia. I have been to Midem in Cannes three times, so now, I feel like a veteran. Now, it's much easier and I know who I'm going to see. When I went to Hong Kong I had a number of appointments already made and I was surprised at how many more I could get while I was there. When you read about a label or see it in a magazine, you don't know too much about them. But when you're able to go to their booth and see the product they have displayed on the walls and meet the people there, you get a much better idea where they're at and where they're going. I believe the potential is there. I believe I made inroads with all my artists on all fronts. I don't know whether it will show up immediately, but I'm sure over the next little while there will be things happening for them."

Tom Treumuth, president of Hypnotic Records, has been going to Midem in Cannes for the past ten years and he finds that Midem Asia was a natural extension for him. "I went to Midem Asia to meet Asians, but I was also solidifying contacts that I had for ten years with people who were there from Midem France. So it was kind of like a double bonus to be able to be there and also see some cohort friends and business associates from Europe as well. I also met some contacts from Australia who I had first contacted in Cannes. I found that with Midem Asia there were a lot of Japanese companies there as well, which made it important because I also have business dealings with Japan. I should mention that it's easier to get a release in Asia if you already have business happening in Japan. So it certainly helped get my foot in the door for Midem Asia. Just like everybody there, you get to meet new people and hopefully, you get to go every year. It's a people business. If they like you as a person and it looks like you're going to be a player and not a fly-by-nighter, there one year and gone the next, I think that's invaluable. I'm negotiating a few things as a result of Hong Kong, but like Cannes, I find it's going to take a few months to get the final details sorted out. I intend going back next year."

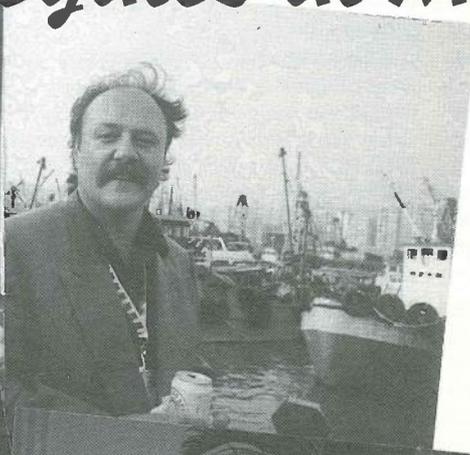
Mark Berry, president of the A-Rabian Music Group, is a fairly new player. He has only been in business since January of this year, and quickly registered for Midem in Cannes which gave him a general structural view and goals of the Midem organization. This prepared him for the Hong Kong conference. "It was a learning process for me, an extension of Midem in Cannes. I felt very confident, in spite of losing a day because of an accident which left my leg in a cast. My appointments went off without a hitch and they all seemed very sincere in their dealings with me. I liked Midem Asia because it was smaller and I was able to get around and meet everyone I wanted to, which I couldn't do properly at Midem Cannes because there were so many people. I went prepared to do business, with full CDs and videos. They new I was intent on business and they responded accordingly. I was able to make several deals and already have offers coming in from other contacts I made. The potential over there is pretty obvious and I feel that with Midem Asia I was able to solidify my position as a dealer in the world market. I will definitely go again next year."

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Canadian delegates at Midem Asia



1



1. CIRPA's Brian Chater with Sandra Wilking of Asia Pacific Foundation of Canada, who arranged a junk tour of Hong Kong Harbour.

2. Irvin Music's Ron Irving on board the junk.



3

3. Mark Berry of the A-Rabian Music Group talking business with a representative from Pony Canyon.



4

4. Jennifer Bier, Midem Asia press officer.



5

5. Sandra Wilking with Attic's Alexander Mair.



6

6. Peter Cardinali of Alma Records (l) with Neill Dixon of Canadian Music Week.



7

7. Robert Lemay and business partner Daniele LeBlanc of Magada International.



8

8. Alma's Peter Cardinali signing European licensing deal for The Boomers (l to r) Alma lawyer Ron Kreidman, Cardinali, edel A&R rep Jorg Hacker, and lawyer Dr. Hans-Martin Gutsch (see story).



9

9. Brian Chater, Iron Music's Aubrey Winfield, and True North's Bernie Finkelstein with RPM's Walt Grealis.



10

10. Resort Music's Joe Bamford and Tom Treumuth from Hypnotic Records.



11

11. Bernie Finkelstein, Brian Chater and Iron Music's Sean Winfield.



12

12. Brian Chater and Canada Stand coordinator Mary Vrandisits.

COUNTRY

George Strait hits #1 with his MCA release, *Blue Clear Sky*, the title track from his album. Interestingly enough, the first country programmers to give the nod to a possible follow-up is Andy Haynes, music director at KX-96FM in Durham and Wade Willey, music director at Regina's CKRM. Their picks this week is *Carried Away* from the same album. No official word from MCA at time of writing.

LeAnn Rimes has the biggest gainer this week. *Blue*, her debut for the Curb label, jumps up to #62 from #89, the second week of charting. Keep your eye on this new and very young talent, who is expected to command the top of the chart over the next few weeks.

The Cruzers have the most added single this week with *Take You By The Heart*, which enters the chart at #72. This is the follow-up to the band's debut single, *Am I Invisible*, now descending the chart (#71) after 16 weeks. The new song was written by Barry Mathers, Curtis Tulman and Bill Buckingham. The album was produced by Buckingham. The CD was recorded at various studios in BC, Greenhouse Studios in Burnaby, Horizon Sound Studios in Kelowna, and Buckingham's Basement Palace in Vancouver.

John Gracie, singer/songwriter from Halifax, was one of the entertainers representing Nova Scotia at recent events in Reykjavik, Iceland, The International Festival of the Sea at Bristol Harbour, England as well as at special events in Hamburg, Germany. Gracie not only had the opportunity to sing about his native province, but he also introduced his tribute to Gene MacLellan. The CD has sold more than 7,000 units and is being aired on radio stations in Germany, Holland, Denmark, Austria, England, Australia and New Zealand.

Kelly Randall, a native of Campbell River, BC who now lives in Kamloops, makes an impressive bid for chart action with *Walkin' Away*, the focus track from his *Smokin' Gun* CD. This is his third CD release, and follows the 1993 release of *Don't Count Me Out* and *Long Shot Pony*, which was released in 1995. Randall hasn't done too bad in the songwriting business as well. He has won three International Billboard Songwriting awards, winning twice in 1989 with *Time Cannot Hide* and *Know Where To Hide*, and again in 1990 with *I*

Can't Find The Words. The album was produced by Bill Buckingham and recorded at Vancouver's Blue Mountain Studio. Martin Thiess and Kelly Ricketts get co-producer credits. The album is distributed by the Vancouver-based Spinner Music Group.

Brent McAthey has another charted release. *Wait For The Sun*, the title track of his Ariel CD, enters the chart at #86. This is a McAthey original and follows *As Far As I Can See*, a song he co-wrote with Dick Damron and which enjoyed 19 weeks of chart action. The new release was produced by McAthey and Rob Bartlett and recorded at Calgary's Sundae Sound Studios. That's John Lacey on steel, drummer Sam Taylor, Brian Richard on bass, Tony Purvis on lead and rhythm guitars, Keith Floen on keys and Jim Reil supplying background vocals. The track qualifies as four-parts Cancon.

The Cleaning Lady, who is known at home in Howick, Quebec as Diane Morrison, is poised for chart action once more. *I Love You*, released as a CD single, is now at radio. Described as "a country love song with class, the song was written by Gene Williams and is four-parts Cancon. This is the follow-up to her debut release, *Love In My Heart*, which had a chart run of 20 weeks. Neil Richardson, who manages the TM recording artist, recently did the rounds of Toronto radio and trade press and dropped off an autographed mop and a huge plastic glove, which is *The Cleaning Lady's* calling card/logo.

The Neilsons have made inroads into Australia. Rob Tilmouth, program director at CMR, the #2 radio station in Adelaide, the capitol of South Australia, will be airing a radio liner on the Neilsons as well as reviewing their album. There

COUNTRY continued on page 15

COUNTRY PICKERS

ANDY HAYNES

KX-96FM - Durham
Carried Away - George Strait

WADE WILLEY

CKRM - Regina
Carried Away - George Strait

CHUCK REYNOLDS

CHYR - Leamington

Blue - LeAnn Rimes

BRUCE ANDREI

NorNet - Alberta/BC

Take You By The Heart - Cruzers

JAY HITCHEN

CHAT - Medicine Hat

Take You By The Heart - Cruzers

JANET TRECARTEN

CISS-FM - Toronto

Looking For It - Jann Arden

PHIL KALLSEN

CKRY-FM - Calgary

You're Not In . . . - JoDee Messina

FRANK MCGWIRE

KIX - Brandon

Days That End In "Y" - Clay Walker

STEVE JONES

KIXX 105 - Thunder Bay

Days That End In "Y" - Clay Walker

COLIN McAULAY

CFCY - Charlottetown

Wild At Heart - Lari White

RICK FLEMING

CKQM-FM - Peterborough

I Don't Think I Will - James Bonamy

JASON MANN

CKIQ The Bullet - Kelowna

Honky Tonk Mona Lisa - Marcus Hummon

RAY BERGSTROM

CFMK-FM - Kingston

Maybe Baby - Nitty Gritty Dirt Band

KENT MATHESON

CFQM-FM - Moncton

Are We In Trouble - Randy Travis

GARTH STONE

MX92.1FM - Regina

Tangled Up In Texas - Frazier River

DAN MITCHELL

All Hits Country - Cariboo Radio

Anita Got Married - Duane Steele



Kix Brooks and Ronnie Dunn (aka Brooks & Dunn) are presented with gold awards for their latest Arista release *Borderline* by BMG's marketing manager Jill Snell.



The Rankin Family recently guested on TNN: *Prime Time Country*. Above: The Rankins with guest host Katie Haas.

COUNTRY continued from page 14

are 18 radio stations in Adelaide which has a population of 1.2 million. Back home, the family unit are off touring in support of their new release, *We'll Hold On*, the follow-up to *Windows To The Past* which gained prominent chart action earlier this year. The Neilsons will be showcasing at Canadian Country Music Week '96 in Calgary. Their album is now being distributed through Jerry Wipf's new company International Music Distribution (IMD), with offices in Toronto.

Shania Twain is big in Quebec with her Mercury album, *The Woman In Me*, listed as the province's top selling album. The sudden spurt of retail action, which saw more than 100,000 albums

sold, even dethroned Celine Dion for this coveted position. At the same time, Twain's single, *I'm Outta Here*, topped Quebec's Top 50 Palmares chart. As well, the dance remix of *If You're Not In It For Love (I'm Outta Here)* has become one of the most-played/most-requested song of the year, topping charts at CKOI, CKMF and MIX96. The video which features the dance version audio which was overdubbed by MusiquePlus, was #1 on MusiquePlus' playlist and was given good rotation on MuchMusic as well. The radio/TV/retail action followed Twain's visit to Montreal on May 5 and an appearance on MusiquePlus. In the meantime, Twain's latest release, *No One Needs To Know*, is making good chart gains and bullets into the #25 slot this week. This ong is featured on the Twister

soundtrack. Coming up is a date at Nashville's Fan Fair in June and an August 15 return to her hometown of Timmins for a special day of recognition. Twain's album, *The Woman In Me*, has sold more than 1.3 million copies in Canada and is certified as seven-times platinum (7 million) in the US, where it is now the biggest selling album by a female country artist since they started tabulating retail sales.

Paul Brandt scores a first as the first Canadian male country artists since Hank Snow to enter the Top 20 of the American country charts. The single, *My Heart Has A History*, taken from *Calm Before The Storm*, his debut album for

COUNTRY continued on page 17

Michelle Wright offers new look and sound

Make no mistake about it, Michelle Wright has not left the building. Two years after her second straight platinum-plus release in *The Reasons Why*, Wright has returned with what should be her most ambitious effort to date. *For Me It's You*, complete with 11 new tracks, is due out in stores on June 26.

Wright is certainly no stranger to the country airwaves, either here or in the US. Her breakthrough album, *Now & Then*, which featured the massive hit *Take It Like A Man*, earned Wright rave reviews and plenty of radio play. The album went on to produce several top 40 country hits (including *He Would Be Sixteen* and *Guitar Talk*), and sold more than 300,000 units in Canada. It also earned Wright a boatload of awards, including eight Canadian Country Music Association Awards, seven Big Country Awards, a Juno for country female vocalist, and top new female vocalist honours (1992) at the US-based Academy Of Country Music Awards.

The Reasons Why, released in 1994, topped the platinum sales mark after just seven months. Producing a certified hit in *One Good Man*, the album was aided by a lengthy cross-Canada tour which featured Wright performing in most of the country's major markets, alongside John Berry and *One Horse Blue*.

According to Ken Bain, BMG Music Canada's country product manager, the new Wright album has definitely been worth the two-year wait. Bain

also feels that her fans will be surprised by the artist's bolder new sound.

"She's done a good job, they've worked hard on it, and she's got some tunes here. The single, *Nobody's Girl*, is really outstanding, and I think people are going to be surprised, it's a different sound for her. Our classical guy was here with me this morning, and I was playing the album and he walked in and said, 'man she sounds different'. And I think we're going to get that right across when people hear it, that there is a bit of a different sound from her."

Bain also added that there is some strong crossover potential with this record, something that has worked well for artists such as Shania Twain and Dwight Yoakam.

"Yes, it's definitely got that AC touch to it, but it's still country. But there's some great tracks on it, and Michelle is in tremendous spirits, she's ready for this one. And all the tracks are Cancon, which helps."

Bain explains that the two-year delay in making the album was largely due to Wright and manager Brian Ferriman ensuring that the best possible songs available were on the record.

"I think they just wanted to make sure that it was right. They spent some time, they worked with people like Jim Scherer, he came up with some great stuff. And then Tim DuBois, he's always believed

in Michelle Wright, he still does in a big, big way. So I think they just wanted to make sure that 'hey, if we're going to go out there, let's make sure that we've got the right thing here.' And I think they've got a single that can easily be embraced in the states.

"And I think as people listen to the album, they're going to like it. I know there was one radio chain that did an interview with her in Montreal, and they came back to me and said they were very impressed with the album. And I know that Canadian radio is looking for someone like Michelle, they always want those big names."

Retailers and radio programmers often complain that it's difficult to move Canadian country product and music because of the visibility, or lack thereof, of the artists. Many Canadian country artists restrict themselves to the summer-time festival circuit, or to playing country outlets in smaller markets.

Which is why, Bain notes, that Wright continues to be a strong and consistent seller in the country market. She's one of the few Canadian country artists that is willing to tour across the country, in all the major markets, and she's also one of the few that can fill the bigger venues.

"The main thing that really solidified Michelle was that last tour. That was a very successful tour for her, it sold out in Toronto in no time, we had great dates right across the country. I think that really showed us that we had a superstar on our hands.

"And Tim DuBois' believed that since day one. I mean, you know what it's like trying to get a record out in the states. It's getting a little easier with Shania and Terri Clark, but she's seen what can happen if you don't have the right song - it can be over pretty fast. But the one thing Brian (Ferriman, Wright's manager) did, and I commend him on it, was that Michelle, even though she didn't have a record out for that amount of time, was still very visible on American TV. He did a great job of keeping her name and face out there to the public. So the timing for us is perfect, and we're really excited, this is going to be a big release for us."

Produced by Scherer, DuBois, John Guess, Monty Powell and Val Garay, the release of *For Me It's You* will be followed by extensive tour and promotional dates throughout the summer, with heavy emphasis placed on the US market. The album's release will be preceded by the first single, *Nobody's Girl*, which will hit radio on June 18.



VIDEO & INSTANT TOP FIVE

- #1. *Heads Carolina* - JoDee Messina
- #2. *My Heart Has A History* - Paul Brandt
- #3. *Not Supposed To Love* - Bryan White
- #4. *My Maria* - Brooks & Dunn
- #5. *I Think About You* - Collin Raye

BREAKOUT VIDEO

A Thousand Times - Patty Loveless

PICK HIT

Give Me Some Wheels - Suzy Bogguss

COUNTRY continued from page 15

Reprise, has already topped the RPM Country 100 (April 29/96). The single is #17 on R&R and #20 on Billboard. The video is on heavy rotation at NCN where it is charting at #2 and charts at #6 on CMT in the US. Brandt is gearing up for a summer schedule of dates. He is scheduled to perform at the Texas Stadium in front of an expected 50,000 fans as guest of George Strait. His album, released at the end of March in Canada is more than halfway to gold. Warner/Reprise Nashville releases the album in the US on June 11.

Calvin Wiggett, who was in Toronto recently to attend the Variety Club Salute to Big Country and the Big Country Awards, made good use of his time. The young Royalty recording artist made a surprise appearance in Kitchener during a line-dance competition where he autographed posters and CD singles of Loves Music Loves To Dance, his current charted single which one of the dance teams was dancing to in the competition. The single bullets up to #30 this week. Wiggett also dropped in at 820 CHAM in Hamilton where he thanked listeners for their support of his single. Preparations are now being made for the third single and video. The video is being shot around the Calgary area.

Geordie Barnett who recently charted with Father, Father, has a follow-up release with Shot Down Again, taken from his Radio Singles CD.

Duane Steele was a guest on Canada AM (May 24). He was in Toronto to attend the Big Country Awards and the Variety Club's Salute To Big Country luncheon. He is currently making good gains up the chart with his recent Mercury release, Anita Got Married (#11). He has a slew of dates coming up, beginning June 30 at Grande Prairie's Evergreen Park, followed by the Chinook Stampede Breakfast and the Progress Club Stampede Cabaret in Calgary (July 6), The Big Valley Jamboree in Craven (14), the Merritt Mountain Festival (20), Edmonton's Northlands Park (24-25), Quesnel's Ranger Park (28), the Big Valley Jamboree in Camrose (Aug 2), Toronto's CNE (17), a private party for the Premier's Convention in Jasper (23), the Virden Rodeo Dance (24), Melita (25), the Shawville Festival (31), the Ompah Stomp (Sept. 1). He is also scheduled to take in the CCMA Convention in Calgary (7-9).

Michael T. Wall will be appearing at the 4th annual Newfoundland Garden Party, which takes place at Shades Mills Conservation Area in Cambridge, Ontario from June 28 through July 1. Last year, more than 25,000 Newfoundlanders, and those who wished they were Newfoundlanders attended the event which is billed as "Canada's largest." Sharing the billing Wall and Night Train will be Jimmy Flynn, Celtic Connection, Dick Nolan, Roy Payane, Chuch Simms, Reggie O'Quinn, Angus Doucette & Tommy Hynes, Angus Kavanagh, the Lahey Family, Carlton Showband, Harve Bishop, Hind Sight Band, Fogo Island Accordion Group, Stevedore Steve and Glenn

Abbott. Also on the fare will be authentic Newfoundland food; salmon, lobster, crab leg subs and toutons, plus a pig roast and beef barbeque. For ticket information call 519-743-3723.

Laura Mattsson has a new CD single titled It's Your Move, the title track of her new album, which was produced by bandmember Sean O'Grady, who also wrote the song. Besides drummer O'Grady, the band is made up of lead guitarist Darren LaChance, bassist Rob Allen, and Aaron Lewis on keys. The album is being targeted for a release in the fall, and because of her popularity through European tours, will be released in more than 12 territories in Europe.

The CCMR reunion will be held at Centennial Park in Trenton, Ontario from August 2 through 4. This is the 5th annual Classic Country Music Reunion. Scheduled to appear this year are Dick Damron, Jason McCoy, BlueRidge, Silverbirch, Mac Wiseman, June Eikhard, the Bobby Lalonde Show, Kiley Joe Masson, Family Ties, Reg Benoit, George Hamilton IV, and more. There will also be a steady lineup of entertainers and musicians at

the Watering Corral. The location is in downtown Trenton on the shores of the Bay of Quinte. For more information call 905-986-4140.

Joanne Rose has released a CD single titled She'll Have You By A Heartbeat. The song was written by Ian Tyson and Ralph Murphy and qualifies as three-parts Cancon. The bed tracks were recorded at House of David in Nashville with the vocals being added at Toronto's Phase One Studios. The single is available through Rose's manager Paul Evans at 519-794-4170.

Cecillia Stacey is a singer/songwriter from Fortune, Newfoundland, who has just released a cassette entitled Yesterday Is Mine Again. The release includes nine of her original compositions and her version of the traditional Mother. Stacey has been performing locally for more than 20 years and this is her first record release. When not writing or performing Stacey is a substitute teacher and also does volunteer work. She is also interested in writing for other artists. Her cassette is an excellent song demo. She can be reached at 709-832-2122 or 709-747-0251.

RPM		COUNTRY ALBUMS	
TW	LW	WO	JUNE 10, 1996
1	2	5	BROOKS & DUNN Borderline Arista/BMG-18819-N
2	1	69	SHANIA TWAIN The Woman In Me Mercury-314-522-886-Q
3	5	7	PAUL BRANDT Calm Before The Storm Reprise-46180-P
4	4	9	DIAMOND RIO IV Arista-18812-N
5	3	9	NEW COUNTRY 3 Various Artists WEA-34222-P
6	6	34	BLACKHAWK Strong Enough Arista-07822-18792-N
7	9	16	LONESTAR Lonestar BNA/BMG-66642-N
8	7	30	ALAN JACKSON The Greatest Hits Collection Arista-07822-18001-N
9	10	35	CHARLIE MAJOR Lucky Man Arista-74321-30728-N
10	13	4	GEORGE STRAIT Blue Clear Sky MCA-11428-J
11	8	42	TERRI CLARK Terri Clark Mercury Nashville-26991-O
12	14	16	TRACY LAWRENCE Time Marches On Atlantic-82866-P
13	15	5	JO DEE MESSINA Jo Dee Messina Curb-77820-F
14	11	13	RICKY SKAGGS Solid Ground Atlantic-82823-P
15	12	32	MARTINA MCBRIDE Wild Angels RCA-7863-66509-N
16	17	16	WYNONNA Revelations MCA-11090-J
17	19	28	GARTH BROOKS Fresh Horses Capitol-32080-F
18	21	5	BRYAN WHITE Between Now And Forever Asylum-61880-P
19	25	21	BLUE RODEO Nowhere To Here WEA-10617-P
20	22	20	ASLEEP AT THE WHEEL The Wheel Keeps On Rollin' Capitol/EMI-31280-F
21	20	22	DAVID LEE MURPHY Out With A Bang MCA-11044-J
22	18	41	FAITH HILL It Matters To Me Warner Bros-45872-P
23	16	10	NEIL DIAMOND Tennessee Moon Columbia-67382-H
24	23	52	JASON MCCOY Self-titled MCA-11290-J
25	24	29	STOMPIN' TOM CONNORS Long Gone To The Yukon EMI-7243-835298-F
26	29	26	VINCE GILL Souvenirs MCA-11394-J
27	26	39	THE MAVERICKS Music For All Occasions MCA-11257-J
28	30	3	CALVIN WIGGETT Made For Each Other Royalty-300-9545
29	31	15	PATTY LOVELESS The Trouble With The Truth Epic-67269-H
30	35	2	FARMER'S DAUGHTER Girls Will Be Girls Stubble Jumper-632 (RDR)
31	32	22	PAM TILLIS All Of This Love Arista-07822-18799-N
32	27	41	THE RANKIN FAMILY Endless Seasons EMI-7243-832348-F
33	28	9	STEPPIN' COUNTRY 2 Various Artists Columbia-67453-H
34	39	34	JEFF FOXWORTHY Games Rednecks Play Warner Bros-45856-P
35	34	13	DOUG SUPERNAW You Still Got Me Giant-24639-P
36	33	9	THE JOHNER BROTHERS Ten More Miles Sceptre/WEA-12005-P
37	37	33	REBA McENTIRE Starting Over MCA-11264-J
38	40	23	JOE DIFFIE Life's So Funny Epic-67405-H
39	36	65	SUSAN AGLUKARK This Child EMI-32075-F
40	38	30	DWIGHT YOAKAM Gone Reprise-46051-P

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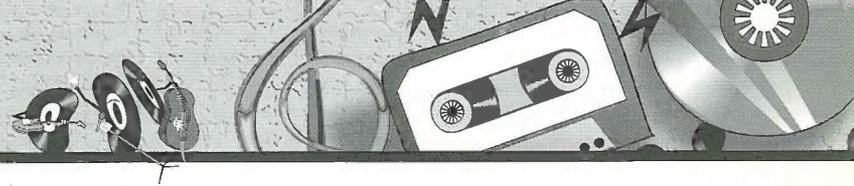
BMG - N EMI - F MCA - J Polygram - Q Sony - H Warner - P



TW LW WO JUNE 10

1	1	18	BECAUSE YOU LOVED ME Celine Dion - Falling Into You 550 Music/Epic-7692 (pro single)-H	21	22	8	GIVE ME ONE REASON Tracy Chapman - New Beginning Elektra-61850 (comp 289)-P	41	44	5	VOICE OF THE HEART Diana Ross - Take Me Higher Motown-314 530 5862 (comp 4)-Q
2	2	10	ALWAYS BE MY BABY Mariah Carey - Daydream Columbia-66700 (pro single)-H	22	15	15	I CRY Bass Is Base - Memories of the Soulshack ... A&M-31454-0398 (CD track)-Q	42	52	2	THESE ARE THE DAYS Soul Attorneys - Self-titled Epic-80234 (pro single)-H
3	4	12	COUNT ON ME Whitney Houston w/CeCe Winans - Waiting To... Arista-18796 (comp 2)-N	23	23	17	THIS IS THE STUFF Carolyn Arends - I Can Hear You RCA-08060-83737 (comp 1)-N	43	50	3	LIE TO ME Bon Jovi - These Days Mercury-314-528-181 (pro single)-Q
4	5	14	THE RIGHT TIME The Corrs - Forgiven, Not Forgotten Lava-143 (comp 277)-P	24	30	6	YOU STILL TOUCH ME Sting - Mercury Falling A&M-31454-0483 (CD track)-Q	44	35	14	LUCKY LOVE Ace Of Base - The Bridge Arista 17822 (comp 2)-N
5	9	8	FAST LOVE George Michael - Older Dreamworks (pro single)-P	25	31	4	AHEAD BY A CENTURY The Tragically Hip - Trouble At The Henhouse MCA-81011 (pro single)-J	45	46	3	CAN'T GET YOU OFF MY MIND Lenny Kravitz - Intimate & Interactive Virgin-40696 (pro single)-F
6	10	11	REACH Gloria Estefan - Destiny Epic-67283-H	26	33	4	EVERYTHING FALLS APART Dog's Eye View - Happy Nowhere Columbia-66882 (comp 049)-H	46	47	5	CHAMPAGNE SUPERNOVA Oasis - (What's The Story) Morning Glory Epic-67351 (comp 049)-H
7	12	7	OLD MAN AND ME Hootie & The Blowfish - Fairweather Johnson Atlantic-82886 (comp 283)-P	27	21	13	DARLING PRETTY Mark Knopfler - Golden Heart Mercury-314-514-732 (comp 447)-Q	47	41	14	MAKE IT UP AS YOU GO Hemingway Corner - Under The Big Sky Epic-80218 (CD track)-H
8	11	7	CHAINS Tina Arena - Don't Ask Epic-67533 (comp 048)-H	28	38	3	LOOKING FOR IT Jann Arden - Living Under June A&M-314-540248 (CD track)-Q	48	49	8	BURNING DOWN THE HOUSE Bonnie Rait - Road Tested EMI-33705 (CD track)-F
9	3	12	DON'T WANNA LOSE YOU Lionel Richie - Louder Than Words Mercury (comp 447)-Q	29	36	5	THEME FROM MISSION IMPOSSIBLE Adam Clayton & Larry Mullen - Mission Impossib Island-314 531 6822 (comp 4)-Q	49	51	2	HALO Deep Blue Something - Home Interscope-92608 (comp 282)-P
10	7	9	DREAMER'S DREAM Tom Cochrane - Ragged Ass Road EMI-32951 (CD track)-F	30	20	17	DON'T LEAVE ME ALONE Amy Sky - Cool Rain Iron Music-77876-51005 (pro single)-N	50	42	12	JUNE AFTERNOON Roxette - Don't Bore Us, Get To The Chorus EMI 35466 (comp 4)-F
11	8	12	NOBODY KNOWS The Tony Rich Project - Words La Face-26022 (pro single)-N	31	37	20	WHO DO U LOVE Deborah Cox - Self-titled Arista-07822-18781-N	51	53	3	TOO MUCH Dave Matthews Band - Crash RCA-07863-66904 (pro single)-Q
12	6	15	IRONIC Alanis Morissette - Jagged Little Pill A&M-314-540-399 (comp 1)-Q	32	24	9	ANOTHER CUP OF COFFEE Mike & The Mechanics - Beggar On A Beach ... Atlantic-82738 (CD track)-P	52	NE		GOD ONLY KNOWS The Nylons - Run For Cover Atlantic-5499 (CD track)-J
13	16	8	LOVE DON'T LIVE HERE ANYMORE Madonna - Something To Remember Maverick-46100 (CD track)-P	33	39	3	THE OLD APARTMENT Barenaked Ladies - Born On A Pirate Ship Reprise-46128 (comp 286)-P	53	55	2	THE EARTH, THE SUN, THE RAIN Color Me Badd - Now And Forever Giant-24622 (comp 282)-P
14	27	6	I'M GETTING USED TO YOU Selena - Dreaming Of You EMI-34123 (comp 6)-F	34	26	9	NEVER NEVER LOVE Simply Red - Life EastWest-12069 (comp 278)-P	54	54	20	ONE OF US Joan Osborne - Relish Mercury-314 526 699 (pro single)-Q
15	19	6	THE ONLY THING THAT LOOKS GOOD ... Bryan Adams - 18 Til I Die A&M-31454-0551 (pro single)-Q	35	28	19	HEROINE Wild Strawberries - Heroine Netzwerk-3099 (CD track)-F	55	48	16	STARBIRD ROAD Megan Metcalfe - Megan Metcalfe EMI-36900 (pro single)-F
16	13	15	PLEASE Eton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q	36	NE		WRONG Everything But The Girl - Walking Wounded Atlantic-82912 (comp 287)-P	56	57	3	UNTIL IT'S TIME FOR YOU TO GO Buffy Sainte Marie - Up Where We Belong EMI-35059 (comp 12)-F
17	17	11	A LIST OF THINGS DannHait Doyle - Shadows Wake Me Latitude-50422 (comp 4)-F	37	43	4	DANCE WITH ME John & Toyo - Blood Brothers Tandem/Fusion III-9605 (pro single)-L	57	45	22	MISSING Everything But The Girl - Massive Dance Hits WEA-33938 (comp 269)-P
18	18	9	CAN I GET CLOSE Gavin Hope - Slow Grooves Quality QRSPD 1245 (pro single)	38	29	15	A COMMON DISASTER Cowboy Junkies - Lay It Down Geffen-24952 (pro single)-J	58	NE		THE GOOD CATCHES UP Lawrence Gowan - The Good Catches Up Select-100 (pro single)
19	14	15	YOU'RE OK k.d.lang - All You Can Eat Warner Bros-46034 (comp 275)-P	39	34	13	ONLY LOVE Sophie B. Hawkins - Whaler Columbia-53300 (comp 046)-H	59	NE		THESE ARMS All-4-One - And The Music Speaks Blitz/Atlantic-82746 (comp 281)-P
20	25	4	FALL FROM GRACE Amanda Marshall - Self-titled Columbia-80299 (comp 049)-H	40	32	10	CLOSER TO FREE Bodeans - Joe Dirt Car Slash/Reprise-45945 (comp 272)-P	60	56	2	A LITTLE MAGIC David Deacon & The Word - The Iron Clock Twisted Circle-3002 (pro single)

RPM Dance



TW LW WO - JUNE 10, 1996

1	1	6	KILLING ME SOFTLY The Fugees Columbia-H	11	11	14	FEELS SO GOOD Lina Santiago Universal-J	21	17	4	ACCESS DJ Misjah TJSB-Koch
2	2	9	I LOVE TO LOVE La Bouche Arista-N	12	23	2	CHILDREN Robert Miles Arista-N	22	25	3	C'MON RIDE IT (The Train) Quad City DJs Atlantic-P
3	4	5	CRY INDIA Umboza Capitol-F	13	12	9	EVERYBODY'S GROOVIN' Max-A-Million Zoo-N	23	21	4	DANCE TO THE MUSIC Academia Dance Pool-H
4	6	4	KNOCKIN' Double Vision Pirate-Quality	14	8	9	LA MORENA Los Illegales BMG-N	24	18	15	CALIFORNIA LOVE 2 Pac A&M-Q
5	3	7	CRYING IN THE RAIN Culture Beat Dance Pool-H	15	19	3	FEEL THE MUSIC Planet Soul Strictly-Quality	25	NE		ALL OF MY DREAMS Laya n/a
6	5	10	GIV ME LUV Alcatraz Attic-J	16	14	7	SANTA MARIA Tatjana RCA-N	26	NE		ALWAYS BE MY BABY Mariah Carey Columbia-H
7	9	6	1979 The Smashing Pumpkins Virgin-F	17	15	5	I'M IN LOVE A'Lisa B SPG-P	27	NE		DOO WAH DIDDY Fun Factory Attic-J
8	13	3	UPSIDE DOWN Groove Club Isba-Koch	18	16	13	1,2,3,4 (Sumpin' New) Coolio Tommy Boy-Denon	28	20	9	I BELIEVE Herbie Chairon-N
9	7	10	DISCO'S REVENGE Gusto Hi-Bias-Q	19	28	2	AMERICA (I Love America) Full Intention Stress-Quality	29	22	6	LA RUMBA DE NICOLAS Gipsy Kings Columbia-H
10	10	5	MUSIK House People Popular-P	20	27	2	MISSION: IMPOSSIBLE A. Clayton & L. Mullen Jr. Island-Q	30	29	9	WOO-HAH' GOT YOU ALL IN... Busta Rhymes Elektra-P

WEST continued from page 7

spontaneous, instead of belabouring the point. We're real lyric guys, we get caught up in writing the lyrics, and any sniff of a cliché we're anxious to strike out."

The idea of working with the Vancouver Symphony was an idea that originated with the orchestra itself. After that, it was a matter of Warner Canada VP Dave Tollington finding the right fit for the VSO's intentions.

"The symphony had this idea of doing pop collaborations, and they hired this guy named Cliff Jones, who worked for Bruce Allen for years. He approached us about three years ago now. We were very surprised, we'd never dreamed of doing anything of that magnitude or in that vein. The more we thought about it, we did see the potential in it. And again, the research we did indicated we should do new songs, and we had to convince Tollington of that. For a long time he pushed us to have at least a few old songs, and we did actually do five or six older songs with the symphony just to make the concert a little more palatable for our fans."

When it came to do pre-production on the album and get all the necessary parts in place, the band had to get their hands on an arranger, who could meld the SOTW originals with the symphony sound. After reviewing several candidates, Kelly says that George Blondheim was clearly the ideal person for the job.

"In doing our research, we listened to Tom Cochrane's record (The Symphony Sessions), and we're all fans of Tom's but we found the record didn't really work. And when we mentioned to George that we were thinking of doing all new

songs, he just lit up, because for him it would mean a lot more room for him to be involved. In the end, he became like the sixth member of the band, and we were in close contact with him, even while we were recording Two-Headed. George just seemed to be the most enthusiastic, and he'd done a lot of other things, he'd just finished working with The Rheostatics on their Whale Music record, and he worked with k.d. lang, and Ian Tyson, he's done a fair bit of scoring for pop music. And as a person he's very bright, extremely funny, and he and Hugh had known each other from the Banff School of Fine Arts, so there seemed to be a connection there."

Kelly adds that working on this kind of album was difficult, because they simply couldn't take what they'd written and jam it out in the studio to hear what it sounded like. Once the songs were written, it was left to Blondheim to take the finished songs and mould them into something workable for the orchestra. Kelly found the entire process somewhat frightening, but a process filled with a great deal of anticipation as well.

"As things progressed, and we got the first few charts back from George, we thought it was going to be okay, but it's very hard to tell because he would just map things out on a keyboard. We had no way of really hearing what he had done in its entirety with all the instruments on board. The very first rehearsal, with the Edmonton Symphony, came about a week before we recorded the album, and it wasn't until that moment that we actually heard what he had done. So it was strange in that sense, we thought he was good, but we had no way of knowing until the Edmonton Symphony kicked in on the first song."

Now that the album is in the can, and in the

stores, it's easy to say that the entire project could be considered an overwhelming success. Kelly and Mann have always been strong songwriters, and the addition of the symphony gives even greater power and potency to their music. And thankfully, because the songs were crafted specifically for this album, that dreaded image of Muzak never even enters one's mind.

But at the same time, whether it be the songs themselves, or Blondheim's well-crafted arrangements, there is also an intimacy to the music that one might not expect. Instead of being, as Kelly feared, an exercise in pomposity, it is instead a dignified approach to a pop/orchestral collaboration.

Still, Kelly admits when the band took to the stage with the symphony for the first time (they first performed the songs with the Edmonton Symphony, just prior to recording with the VSO), there was that awful feeling that the entire thing just wouldn't work, and the audience might, once again, filter to the back of the room.

"In Edmonton, they'd been so used to seeing us at folk festivals, or as some thrashing folk band, and there we were up there wearing ties and looking like the people in the orchestra. So, in some ways they had the right to say 'oh man, I can't swallow this', and leave. But I don't think many people did - it's so powerful, the orchestra, and so captivating, it would be hard pressed not to take it for what it is. We tried as hard as we could to avoid any pomp, that wasn't our plan. It was a total musical adventure for us, and I hope that comes across. We wanted it to be dignified, out of respect for the orchestra, but we also wanted to keep it on a very human level, for the people that had known us all those years."

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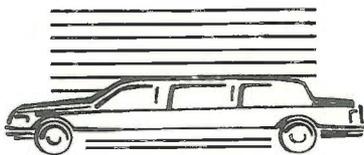
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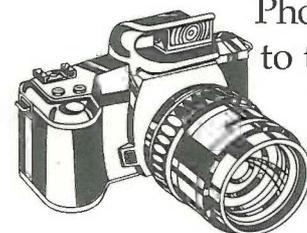
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