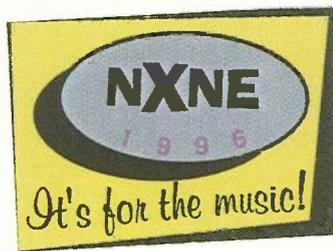




# NORTH BY NORTHEAST Special Issue



## INSIDE

North By Northeast coverage  
featuring  
Seminar Itinerary  
Band & venue schedule  
Interview with Andy McLean

### Broadcasters raise further concerns over copyright bill

The Canadian Association of Broadcasters issued another salvo at the proposed amendments (Bill C-32) to the Copyright Act, which received a second reading in the House of Commons last week. The CAB urged the standing committee on Canadian Heritage to review the bill, to ensure that radio can still compete on the North American market.

According to CAB president Michael McCabe, "As it stands, the legislation isn't likely to achieve the government's goals of stimulating

the economy or fostering a dynamic cultural industry. It imposes obligations on stations that our US competitors don't bear and denies us many things that they enjoy."

Broadcasters note that the bill failed to deliver

### Starlight to receive \$1 million from CARAS

The board of directors of the Starlight Foundation will be holding a special luncheon on Tuesday, June 18 at Toronto's Dotcom Cafe (57 Duncan Street). The highlight of the luncheon will be the

on a long-standing promise of ephemeral rights, and that it also imposes neighbouring rights which don't exist in the US.

Although the CAB feels the \$1.25 million neighbouring rights exemption is a good first-step,

*CAB continued on page 7*

presentation of a cheque to the foundation by the Canadian Academy of Recording Arts and Sciences (CARAS) for one million dollars, part of the proceeds culled from the sales of the four-CD commemorative box set, Oh What A Feeling.

The luncheon will welcome members of the CARAS head office, including president Lee Silversides, along with some of the musicians who offered songs to the set.

Oh What A Feeling, which was commissioned by CARAS to help celebrate the 25th anniversary of the Juno Awards, was certified as a diamond-seller (one million units sold) this past April, just six months after its release. It is considered the fastest selling box set in Canadian music history.

Proceeds from the album are being divided between three charities; the Starlight Foundation, Safehaven and the CARAS Scholarship Fund. The Starlight Foundation aids in granting wishes to terminally ill children. The set, distributed by MCA, has now been pulled from the shelves at retail.

The agenda for the luncheon will feature commemorative presentations to the contributing artists, video conferencing with several personalities residing in California, and a few words from the president of Starlight, Stephen Burns, who will act as M.C. for the luncheon.



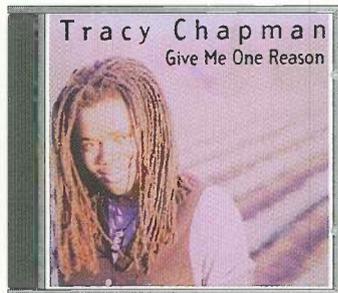
Jimmy Buffett with his Wall of Fame honour presented prior to his performance at the Molson Amphitheatre. He is seen here with MCA Concerts' Jay Marciano, Steve Herman and Don Simpson.

### NO. 1 ALBUM



**METALLICA**  
Load  
Elektra - 61923-P

### NO. 1 HIT



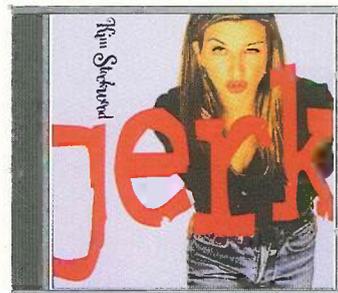
**GIVE ME ONE REASON**  
Tracy Chapman  
Elektra

### ALBUM PICK



**THE CABLE GUY O.S.T.**  
Various Artists  
Work - OK 67654-H

### HIT PICK



**JERK**  
Kim Stockwood  
EMI

## FACTOR revises criteria for Direct Board Approval program

Following the May 15th meeting of their board of directors, the Foundation to Assist Canadian Talent on Records (FACTOR) has revised the eligibility criteria for its Direct Board Approval program, effective for the current fiscal year (April 1, 1996 - March 31, 1997). The new criteria does not affect companies which already have Direct Board Approval (DBA) status.

### The changes which have been made include the following:

- the company must have been in business five years
- the company must have created and hold ownership in a minimum of four Canadian albums by no less than two different Canadian artists. The four sound recordings must be new releases and cannot be

## Crowded House officially calls it quits

Recurring Dream - The Very Best Of Crowded House, will be the last release from the New Zealand-based band. The group's leader, Neil Finn, announced that the group will disband following the completion of the promotional tour coinciding with the release of the Best Of album.

Finn made the announcement at the band's final UK show at London's Hanover Grand on June 3. Finn noted that after 10 years with Crowded House, it was time for a change and is excited about continuing his recording career in a new context.

That new context involves the release of the new Finn Brothers album, featuring all new songs written and performed by Neil and brother Tim, both of whom had their start in the '80s pop outfit, Split Enz. The duo will help launch the album with a tour beginning later this summer, which already

previously released masters. One album must have been released within 24 months prior to the date of application

- the company must have sold a minimum of 25,000 copies of one Canadian product
- if a label were to sell 50,000 copies of an album after being in business for two years and having met all other eligibility criteria, the label would automatically qualify for Level 2 DBA funding

### The following criteria will remain the same:

- the company must be Canadian owned or controlled
- the company must have national

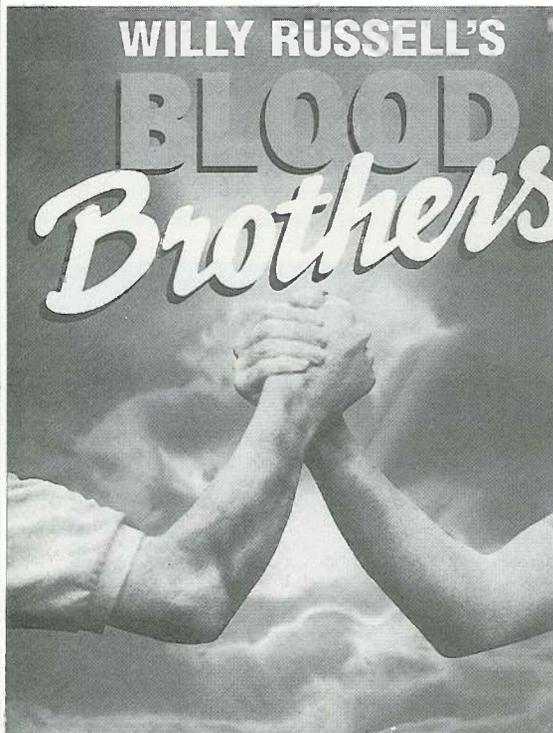
distribution acceptable to FACTOR at the time of application

- the company must employ two full-time staff members, and both may be the principals in the company
- for projects with a worldwide and other territories distribution agreement with a foreign-owned or controlled company, FACTOR requires that the agreement contain a clause whereby, should there not be a release in a territory nine months after the Canadian release, the rights for that territory must revert back to the Canadian company on present and future recordings for that artist

According to FACTOR executive director Heather Ostertag, "FACTOR looks to receive a strong financial return on projects funded through the Direct Board Approval Program. These changes were made to ensure that FACTOR's investment in a project continues to have a positive financial impact on the Canadian independent music industry. These changes will enable FACTOR to continue to provide financial assistance in a timely manner, to Canadian independent labels that have a proven track record and the ability to operate in the marketplace over a period of time.

"FACTOR's statistics show that being in business two years is not a sufficient period of time to ensure a label will sustain a presence in the Canadian music industry. Sometimes the changes we have to make at FACTOR may seem drastic but with limited funds available, we have no choice but to do whatever it takes to keep FACTOR in-line with its industrial strategy. We are committed to the on-going development and fine-tuning of our programs to keep the impact at the optimum level."

## OPENING NIGHT EXTRAVAGANZA



1. Seen at the post Blood Brothers party are Ed and David Mirvish and narrator of Blood Brothers Michael Burgess.

2. CRIA president Brian Robertson with Blood Brothers' stars, Amy Sky and Michael Burgess.

3. Dan Ackroyd with Ed Mirvish and Michael Budman of Roots.

4. The cast of Blood Brothers with their director.

5. David Cassidy with his specially-designed Toronto Maples Leafs sportshirt with BMG Music's Cam Carpenter and wife Susan.

6. Amy Sky and RPM's Walt Grealis.

7. Amy Sky and husband Marc Jordan.

8. Songwriter Sue Shifrin and David Cassidy.

9. Jan Graveson ((Linda) and Samantha Hughes (Mrs. Lyons) from the cast of Blood Brothers.

10. David Cassidy and Mark Hutchinson.

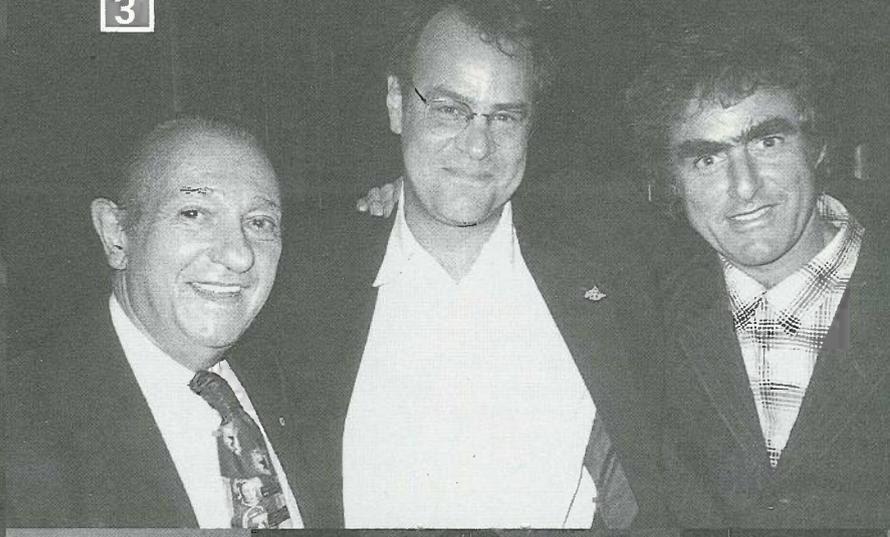


Photos: Tom Sandler

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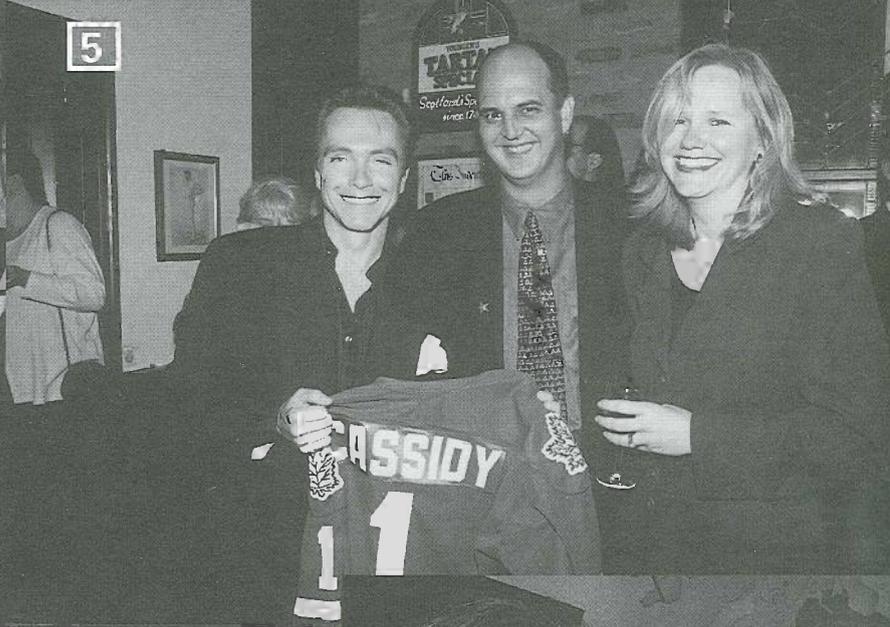
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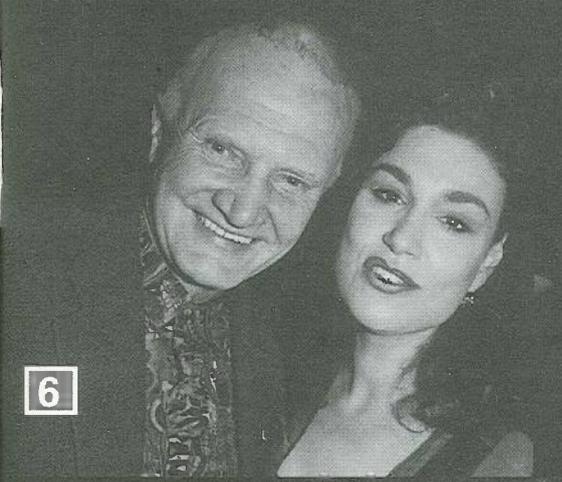
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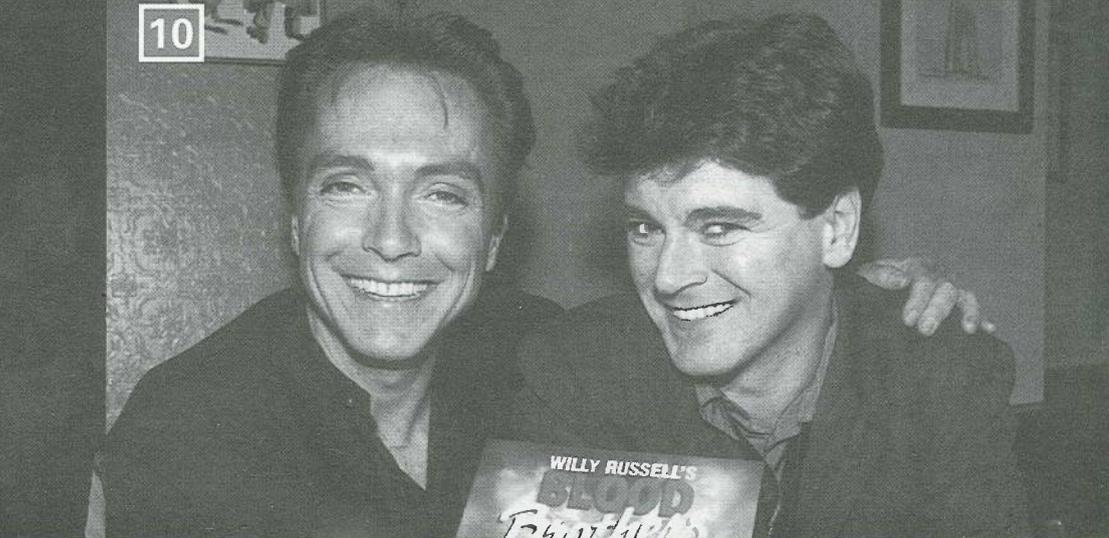
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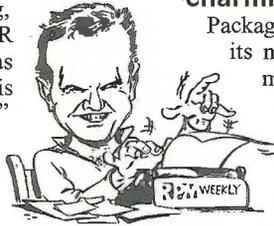
# WALT SAYS . . . !

**It's rugby, man!!!** Never, ever call a rugby guy anything else, the worst being, a soccer player. What an insult! Mr. JR apparently went ballistic when it was suggested here last week that he got his shiner playing soccer. "It's rugby, Man!" he shouted at me, more than a couple of times, while I was quaffing a few at a downtown bar. This outburst led me to believe he really got his shiner at a punch up in a bar where he was hollering at someone. His latest injury, a torn ligament in his sit-down area, which should make a trip to Paris a lot of fun. (EC: Now that he's reached that magic age, he'll slow down!!!)

**Nice reputation!!!** There are apparently a couple of studios in Nashville that cater to Canadian producers with what is now laughingly referred to as "Saturday Night Specials." The studios are booked for a couple of days for bargain prices. But here's the rub. The producer doesn't pass the saving onto his clients, who think they're recording big time. Remember, these are kids with just their talent under their arm and a bagfull of 73 cent Canadian dollars, which was probably raised by their families and friends. At least with Canadian studios, particularly those in the Toronto area, you know where you are because of the shitty attitude and you know for sure you're not getting a bargain, which is why, I guess, they go to Nashville. I shot down my own argument, didn't I? Now, if we can just straighten out the producers. (EC: Where there's givers, there's got to be takers!!!)

**A star for Honest Ed!!!** Toronto City Council finally woke up and smelled the roses. The city is going to honour Ed Mirvish, the same Ed Mirvish who was honoured by the Queen of England for restoring the Old Vic, not to mention breathing life back into what had been designated as a dying breed in old London town. He's done more for Toronto, yet it's taken five months of wrangling by the councillors about whether or not they should spend \$225.00 on a plaque to honour the 81-year old internationally-acclaimed entertainment czar. Apparently, or it's a good excuse anyway, the original proposal for mounting a sidewalk monument on King Street, close to his theatres, was shot down because of complaints from the union representing his restaurant employees. They had a little contract tiff with Mirvish which got pretty ugly. Anyway, it's on. Now they have to come up with an unveiling date, which might take another five months. (EC: That's showbiz!!!)

**Hot news from the hill!!!!** As you know, KS is being dethroned, probably by the end of this month. There's a lot of speculation about his successor, the one that keeps popping up being JP, former wife of FF and, after that, or was it before, BR. And, oh yes, there's the NAC, from where she was bounced. She's not a francophone, but she could pass for one, which puts her next in line. Come to think of it, KS isn't a francophone, but he sure could pass for one. (EC: That's all the counts!!!)



with Elvira Caprese

## Charming Forbidden Hollywood!!!

Packaging the funny side of Hollywood and its movie productions in an evocative musical revue, can be uproariously funny, a rib-tickler, a conjurist's delight, not to mention mildly risqué, if staged by highly professional hoofers and singers. Enuff said! Forbidden Hollywood, starring Michael C. Harris, Mary Ellen Mahoney, Tracey Moore, and Milo Shandell, now playing for the rest of the season at the newly built 500-seat Atlantis Theatre at Ontario Place, fits that mold with ease. This production by Brian Robertson shifts into high gear on curtain up with keyboardist John Randall pacing each skit almost to exhaustion. Funny? Yes! rib tickling? Continually! Does it conjure up visions of a funnier side of Hollywood movies? Without a doubt! Is it risqué? In some skits, but always in good taste. This is a tough grind, as the players go through reel after reel of recognizable buffoonery of favourite and not-so-favourite movies, massacring the lyrics of well-known show tunes. It's a laugh a minute! A classic class exposé on tinseltown Hollywood and its movie industry. Hollywood never sounded funnier! (EC: Hooray for Hollywood!!!)

**The Crout calls it quits!!!** Wally Crouter is leaving CFRB in November, when he celebrates his 50th year with the station. He made the announcement, which must have stunned his listeners, on his morning show (June 13). The 73-year old radio icon has kept the station in the #1 spot since 1946, which proves one thing; as the morning show goes, so goes the rest of the day. The big challenge to Gary Slight now is how to fill his shoes. Even buying the next most popular morning show won't work. Crout's special and he made his audience special. Anyone else would be regarded as an intruder. (EC: That's a tough one!)

**Reid & Reid, a year older!!!** How about that, they have the same last names, are employed by the same company, and their birthdays are one day apart. That's John, who celebrated his 35th and 30-year old Alan Reid, no relation, of course. And, so what better time to break out the good stuff and raise a glass, or two, or three, ad infinitum. It was a good old shake 'em out A&M party down at Wayne Gretsky's, but it wasn't restricted to A&M. Virgin's Laura Bartlett brought John a new liver. (EC: Is there a hidden message there???) The EMI people were there, by way of a smelly, singin' and dancin' gorilla with bad breath, who also had a couple of messages of congratulations to both birthday guys, plus a couple of cases of wine. And the BMG people had bags of toys and things. Sadly there were no naked ladies of the night jumping out of a cake, a present you'd expect from JS, who must be slowing down. One thing that caught my eye, RW is driving a jag. probably because he's out from a under a lot of encumbrances, of which I won't detail here. (EC: The record industry is getting younger and younger!!!)

**An interesting statistic!!!** Dan Hill's single, Sometimes When We Touch was the top rated Cancon song in RPM's history (1964-1994). The single, which reached #1 on March 18, 1978, spent 20 weeks in the Top 10 and 26 weeks in the Top 40

over its 34 weeks on the chart. However, it took the single 26 weeks to hit #1, where it remained for one week. Someone recently asked, how about Bryan Adams with Everything I Do (I Do It For You)? The single hit #1 on August 3, 1991 after only six weeks of charting, but, how about this, it spent nine weeks at #1, which is a record, yet to be beaten. The single however, only had a chart life of 20 weeks. So Hill's record remains intact, not that Adams was a threat. Remember? His single didn't qualify as Cancon, unless the new CRTC ruling is retroactive. (EC: Was that unCancon or nonCancon???)

**Warner Warriors lead!!!** Top of the heap of the Ontario Music Industry Softball League for June 7, the Warner Warriors. Here's this week's scores:

A&M 14 - Slammin' Discs 12  
MCA 19 - Sony Ballbusters 12  
MIX 99.9 17 - Mercury/Polydor 14  
Warner Warriors 17 - A&M 12  
Slammin' Discs 27 - Disc Counts 12  
MIX 99.9 24 - MCA 9  
EMI 40 - CHUM 16.

# RPM

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## MAPL Cancon

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



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

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history

# RPM

# The stars and industry VIPs come out for Variety luncheon



1. Royalty recording artist Calvin Wiggett.
2. Mercury's Duane Steele, CCMA's Sheila Hamilton, Mercury/Polydor's Doug Chappell, CCMA TV producer Gordon James and CCMA president Tom Tompkins.
3. Henry Karpus of Morning Music, winner of the 100 CDs.
4. Sheila Hamilton, Duane Steele and Gordon James.
5. A crowd shot of the Variety Club luncheon.
6. Thomas Wade performing at the luncheon.
7. RPM's Stan Klees and Walt Grealis with Variety's Kids.
8. RDR recording artist Rena Gaile with RPM's Sean LaRose.
9. Internationally-acclaimed accordionist Walter Ostanek with Country Music Week's Bill Oja.
10. Rena Gaile, Variety's Valdy Prieditis and MCA recording artist Lawnie Wallace.

(photos by Tom Sandler)



*NXNE FEATURED ARTIST - by Rod Gudino*

## David Deacon: A Man And His Word

The people who stop at life's first success are the world's spiritual middle classes. Their stopping at success is proof positive of how petty their dreams must be.

David Deacon is a man of passionate but calculated words. The figurehead and leading personality of Toronto's David Deacon and The Word is a crosswind force behind a life that has seen professional race car driving and the near fatal accidents that came with it, and juxtaposed them with moments of complacency that bore fruits in painting and poetry. Having survived a few auto accidents, Deacon eventually left the life of the race track in favour of his poetic interests, discovering in the process a Bukowski-like language that sought to grasp the interminable in the fleeting, the profound in the everyday.

But poetry in and of itself wasn't enough for the aspiring Deacon. "As soon as I started doing readings, I felt that I wanted something that was going to be more urgent in how it would get across to people," he explains. "Poetry per se sort of intimidates people. As soon as they hear that somebody is referred to as a poet it immediately shuts down about 90% of the population."

A brazen and baritone vocal that would later remind others of Robbie Robertson and Leonard Cohen eased Deacon's transition from New York poet to Toronto musician in the span of a few short years.

His first record, *Over The Line*, introduced him to the world as a jazz tinged poet backed by a band of exceptional musicians who possessed a variety

of musical influences. The album managed to generate a good deal of media appraisal and strictly word of mouth cult following in the several spots in the US and in Canada where the group performed.

That release prepped Deacon for this year's *The Iron Clock*, a kaleidoscopic work of rock pop, blues, jazz, beatnikism and inner space fiction - scat rap he calls it - that eventually convinced



Select Distribution to spread *The Word* nationally.

Now several years into this gig, the forty year old is undaunted by his age, by the past or by the odds of starting over. In fact, he insists that *The*

every-day operations will give rise to many costly infringement claims. Most importantly, the bill attempts to charge radio stations twice for the use of music."

The broadcasters' association insists that, despite carrying heavy regulatory and Cancon obligations, Canadian radio still competes effectively against their US counterparts "in the world's most vigorous entertainment market. But it doesn't take much to tip the balance."

While US border stations reach 90% of Canada, they attract only 5% of the audience. McCabe notes that "we hold the lion's share with strong local programming and community involvement. Lose that local content and we lose the edge. This bill could do that."

In the television industry, US networks, specialty services and superstations reach 80% of Canadian homes through cable, with that number expected to rise with the advent of Direct-to-Home satellite services. The Fox Network alone generates more than \$35 million a year in Canadian advertising revenue.

The CAB estimates that if the new copyright bill results in a 1% loss of viewers and listeners, that drop would translate into a \$30 million revenue drop, with a subsequent \$60 million loss in Canadian record sales, programming expenditures and other concurrent effects.

McCabe stressed, "We fear Bill C-32 will have that impact. It needs major changes to truly strengthen our cultural industries and keep Canada competitive. At the least, it should exempt local radio from neighbouring rights and grant broadcasters the rights they need to compete."

Word is not a matter of starting at all, but of continuing.

"People would say to me, why are you doing this how can you make that shift [from race car driver to performer]?" he says, "But I'm determined that I'm going to get everything out of my life. I said that to myself when I was in a hospital [following a race car accident], I thought: if I die then that would be okay because I had done everything I wanted to in my life and I want to be saying the same thing whenever it does come. I want to say, I did not pass up on something just because I was afraid."

Currently at the brink of a promotional tour for *The Iron Clock*, Deacon seems to have overcome the odds easily, having settled into his new shoes almost second naturedly. He assures me this was not as easy as it seems now. "I have a video tape, sort of our history, it's really the very first gig we did," he confides. "I've got to tell you I was appalling!"

To his credit, that was several years ago and a few lifetimes in the relative chronology of *The Word*. The truth is, one would have trouble envisioning Deacon now was anything other than a powerful poet and a commanding live presence. How else could one explain his agility in casting spellbinding effects over audiences unfamiliar or suspicious of poetic performances? The trick, he says, is in the delivery.

"I had to find from the lyrics and the songs what it was that was going to bring [the performance] across, so it's taken time and it's evolved slowly but I think now what I'm doing on stage - how I act, how I move, my interaction and pauses with the audience - has come out of the music."

No doubt audiences are equally impressed by Deacon's imposing size, his cavernous vocals and a six piece instrumental cushioning of guitars, background vocals, organ, piano, harmonica, bass and drums. The set-up has proven its mettle in the out houses of Toronto like *The Rex Hotel* and *The Cameron House*. "When you're in a crappy bar with 200 people who've had too much to drink and you've got everybody in the room looking at you, you know you've got a compelling performance," he admits.

With that kind of receptivity, one would think that there is a lot to be said for spoken word music that has not as yet been said. To wit, its commercial potential, something that Deacon has to continually overcome in the face of an industry ultimately interested in numbers.

"I would argue that Bob Dylan is the most important artist in the second half of the twentieth century," he says, "and I'd argue that on the basis that the most important and influential artform in the second half of the twentieth century is lyrical music, and in terms of lyrical music there is no doubt as to who was the guy that was most influential in that regard. But the thing is that it is what's been communicating to modern culture pervasively; it is the medium that touches the soul the most. I think there's a shift occurring and I think people are becoming interested again in what songs are saying."

David Deacon and *The Word* will be performing in Toronto's North By Northeast Music Festival this Saturday at the Silver Dollar. Performance starts at 1 am.

*CAB continued from page 1*

they also feel that the value of radio airplay more than compensates performers and artists for the use of their music. McCabe stressed that the designers of the bill worked from a European model, which doesn't really work in the North American marketplace.

"They took all the European measures the US has not adopted that hurt broadcasters. They denied all the US measures that help broadcasters. Then they introduced the one US measure that, in the absence of US protection, allows copyright owners to go after recalcitrant users. This means that some things broadcasters need to do to carry out their

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*NXNE managing director confident in second year*

## Andy McLean insists it's for the music

by Ron Rogers

So you wanna plan a music festival? Well, you can forget about squeezing the planning into your weekends and holidays. An event of the scope of North By Northeast requires (and deserves) full-time, year-round attention, which is why Andy McLean quickly had to give up his day job when he took on this project.

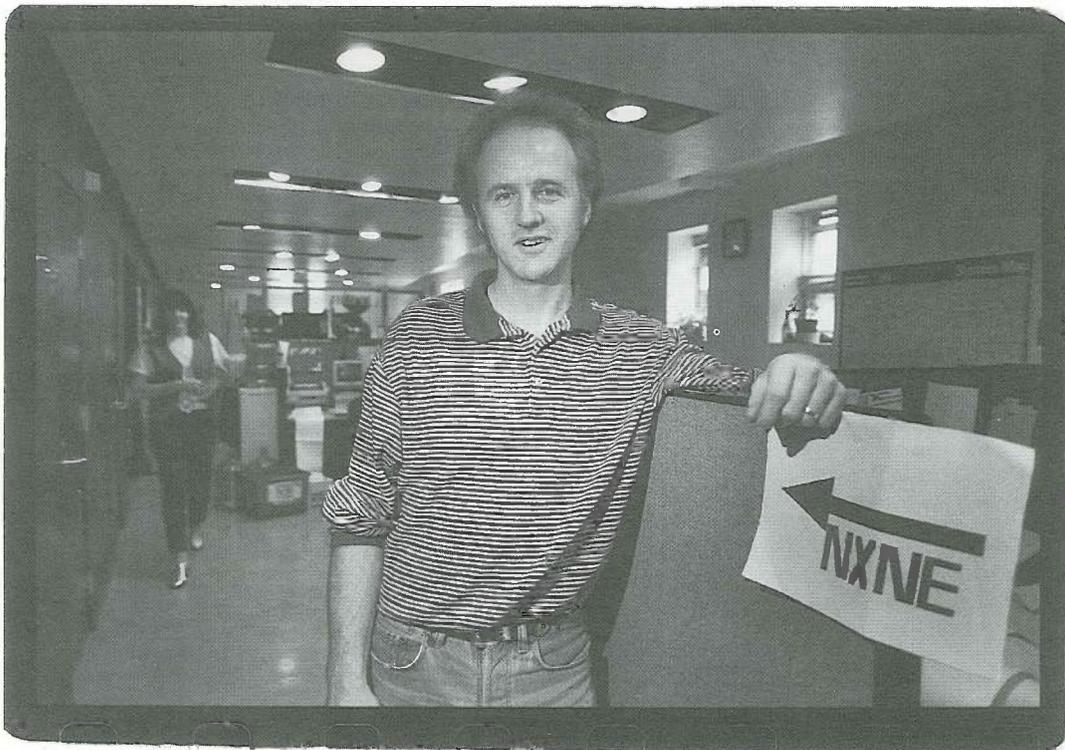
McLean, a UK native, first arrived in Canada in 1982 as a struggling artist intent on landing a record deal. Eventually signed by CBS (now Sony), McLean went on to release two albums via his band, The Tenants. Following that group's demise, McLean shifted over to PolyGram, releasing one album with the band DoubleDare via Current/PolyGram Records.

After spending a couple of years as an in-house writer for Current, McLean soon shifted to the other side of the desk, working in the A&R department at Intrepid Records. It was during his time at Intrepid that McLean recognized the wealth of independent talent in this country. And he also recognized the lack of attention being directed towards said talent.

McLean made several jaunts to the famed South By Southwest Festival in Austin, Texas, helping to organize the Canadian delegation. While there, he met with NOW Magazine editor Michael Hollett, Harbourfront's Derek Andrews and noted Toronto club promoter Yvonne Matsell. The three of them agreed that Canada

needed an event like South By Southwest, and the idea for North By Northeast (no the titles aren't coincidental) was born.

The first NXNE, held in Toronto last year, met with rave reviews from both artists and



industry reps alike. This year promises to be even better, with an even larger music festival, more cooperation from the city of Toronto, and an impressive list of panelists for the conference.

Of course, organizing such a massive event takes a lot of time - hence the reason why McLean did, in fact, have to give up his day job.

"When you look at the logistics of putting it all together and planning for it," notes McLean, "yes it is a year-round job. I think we have a bit of down time around July, but then we start planning for August, and by September

we're off again. It really never does end."

McLean admits that the first NXNE was "kind of an adventure into the unknown. We were pretty ambitious to launch at the level that we did. Talking to my friends at South By Southwest, they said 'well you came in at about year five of SXSW'. So we were pretty ambitious, and it was really stretching an organization that hadn't even had a chance to grow. But we were very pleased, we did what we set out to do, we created a good environment for the bands to play in, they played on time and as advertised, and we created an atmosphere in the city of Toronto the people would want to come back to.

And that, as McLean emphasized, is what counts. Not to just make another conference, but to make a conference that is wanted and needed. The problem with undertaking such a task, however, is that problems will ensue, particularly in the first year. McLean readily admits that there were a few first year hiccups, and there may be more this year.

"When you're bringing in 360 artists, running two outdoor stages, and a conference with more than 100 panelists - it's a lot. The main thing you can do is just try and prepare for the eventualities, take the good and try and minimize the bad.

"We've got an amazing group of people, it's small but very hard working. Obviously our saving grace is our 300 volunteers, they're like gold. Without them we would not be able to run the event at all."

One would think that arranging for more than 300 bands to come in to play Toronto's clubs, bands from around the world no less, would be an impossible task. But McLean feels that the commitment of the bands themselves makes his job a little easier.

"They're pretty committed by the time they've been

through the whole process. We only had about a dozen acts that we actually had to replace during the three days last year. There was a bit of a high turnover rate because it was our first year, but this year that's dropped off pretty dramatically, I think they realize the value of a NXNE showcase."

McLean is also keen on the conference portion of NXNE. It's obvious that the conference is getting more support from the industry, which McLean feels is just more bang for the delegates' buck.

*NXNE continued on page 9*

# RPM ALTERNATIVE

## Canada's only national weekly alternative chart

### 30

TW LW WO - JUNE 17, 1996

1	2	10	<b>ONE MORE ASTRONAUT</b> I Mother Earth - Scenery and Fish Capitol 32919 (promo CD)-F	
2	1	7	<b>PRETTY NOOSE</b> Soundgarden - Down On The Upside A&M 314 540 526 (promo CD)-Q	
3	5	7	<b>PEPPER</b> Butthole Surfers - Electrically/land Capitol 29842 (comp 9)-F	
4	4	9	<b>AHEAD BY A CENTURY</b> The Tragically Hip - Trouble At The Henhouse MCA 81011 (promo CD)-J	
5	3	13	<b>MACHINEHEAD</b> Bush X - Sixteen Stone Interscope 96531-P	
6	6	9	<b>MOTHER MOTHER</b> Tracy Bonham - The Burdens Of Being Upright Island 314 524 187 (comp 2)-Q	
7	9	7	<b>LOVE YOU ALL</b> 54.40 - Trusted By Millions Columbia 80231 (comp 49)-H	
8	12	5	<b>TAHITIAN MOON</b> Porno For Pyros - Good Gods Urge Warner Bros. 46126-P	
9	13	5	<b>COUNTING BLUE CARS</b> Dishwalla - Pet Your Friends A&M 31454 0319 (comp 2)-Q	
10	7	8	<b>RAVE + DROOL</b> The Killjoys - Gimme Five WEA 13450 (promo CD)-P	
11	23	3	<b>PHOTOGRAPH</b> Verve Pipe - Villains RCA 66809 (comp 4)-N	
12	16	6	<b>HEARTSPARK DOLLARSIGN</b> Everclear - Sparkle And Fade Capitol 30929 (comp 9)-F	
13	8	12	<b>BULLS ON PARADE</b> Rage Against The Machine - Evil Empire Epic 662990-H	
14	18	3	<b>UNTIL IT SLEEPS</b> Metallica - Load Elektra (promo CD)-P	
15	21	4	<b>TRIPPIN' ON A HOLE...</b> Stone Temple Pilots - Tiny Music... Songs From... Atlantic 82871-P	
16	22	3	<b>TONIGHT TONIGHT</b> Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F	
17	19	4	<b>YOU LEARN</b> Alanis Morissette - Jagged Little Pill Maverick 45901 (comp 286)-P	
18	20	5	<b>LITTLE DEATH</b> Barstool Prophets - Crank Mercury (comp 452)-Q	
19	10	5	<b>PASTE</b> Pluto - Pluto Virgin 36883-F	
20	24	3	<b>BANDITOS</b> The Refreshments - Fizzy Fuzzy big & Buzzy Mercury (comp 447)-Q	
21	11	11	<b>SALVATION</b> The Cranberries - To The Faithful Departed Island 314 524 234-Q	
22	14	8	<b>WHATEVER</b> Slowburn - Slowburn Handsome Boy 00010	
23	15	6	<b>TOO MUCH</b> Dave Matthews Band - Crash RCA 66904 (comp 4)-N	
24	28	2	<b>STUPID GIRL</b> Garbage - Garbage Almo Sounds 80004-J	
25	29	2	<b>SPIDERWEBS</b> No Doubt - Tragic Kingdom Interscope 90003-J	
26	17	14	<b>BIG BANG BABY</b> Stone Temple Pilots - Tiny Music... Songs From... Atlantic 82871 (comp 281)-P	
27	NEW		<b>ALL I KNOW</b> Screaming Trees - Dust Epic 64178 (promo CD)-H	
28	NEW		<b>NOTHING TO BELIEVE IN</b> Cracker - The Golden Age Virgin 41498-F	
29	NEW		<b>MORALE</b> Trebble Charger - Self=Title Smokin' Worm (promo CD)-N	
30	26	9	<b>SWEET DREAMS</b> Marilyn Manson - Smells Like Children Interscope 92641 (comp 6)-J	

NXNE continued from page 8

"We're very pleased with our panelists and our sessions in general this year. Although we're a lot more affordable than other events, people that come to our seminars and panels to speak are first class in the industry and have lots to share. So from that point of view Gary Cormier, who was our panel coordinator this year, got a good response from the industry, which is great to see."

Veterans of the industry will look at NXNE and say to themselves, 'great, just what we need, another music conference'. After all, NXNE comes on the heels of both Canadian Music Week and Music West, not to mention such international events as South By Southwest, MIDEM and Pop Komm. But McLean feels that NXNE offers a different slant than other conferences, CMW in particular.

"There's probably about a 40% difference. They have their event and it's been chugging along. For us, we wanted to put the music at the centre and build from there. We wanted to put together a good festival, and then we thought the industry would come in from there. So our concentration has always been on the music first. You can do an event just because you have the funding to do it. But just because you can do it doesn't mean you should do it. From our point of view, we get zero government funding. We run it because we want to and I think people are responding positively to it."

While some may be surprised at the fact that NXNE doesn't get any funding, McLean says that it was simply a case of his people not wanting to hunt government agencies down for donations.

"It just wasn't one of the things we would concentrate on going (getting government support). It's a full time job chasing government support, and we'd rather put our efforts into creating an event that people want."

The key phrase for North By Northeast is "It's For The Music", which explains why the organizing committee has focused most of its efforts on the music festival portion of the conference. McLean hopes that the simplicity of the festival setup will make it attractive to would-be delegates.

"We're pretty simple people I think. You know, you buy a wristband and it gets you into all the clubs with no cover. There's no, 'oh it gets you into here but not there' kind of thing. There's 24 clubs, you buy the wristband for \$29, and off you go for three days of club hopping. So that's pretty straightforward."

"I think it's all about building trust. You asked about the difference between last year and this, and I think we started to build that trust with our audience last year. And in terms of the industry, I think they're starting to see this as an event they can trust to be here. Because it's really important, especially when you're trying

to build an event with a bunch of developing, emerging bands that most people don't know."

McLean says that sorting through the list of festival applicants is a massive project, with Matsell, Hollett and himself wading through some 2,000 tapes and artist bios. The festival has quickly gained a strong reputation for its focus on indie artists, resulting in applications from as far afield as the US, Germany, Holland, the UK and Australia. McLean admits that he was "totally humbled by the fact that people would make that trip."

And he also adds that many of the NXNE delegates are coming in from abroad, another indicator of the strong presence that the conference has attained in the industry. And with A&R reps running amok, there's always a chance that at least one band will meet their career maker at NXNE.

"Most of the international delegates are from the states, with a few coming in from further afield. I went to MIDEM this year for the first time and tried to help internationalize NXNE, made some good contacts there. But certainly we have a lot more US people coming up than last year, and a lot of key labels - the kind of people you want to network with."

"I think Pluto is one of our better success stories. They were discovered at NXNE last year, they were signed to Virgin in about a month. They are the band that's kicking off the outdoor stage at MuchMusic, and then the next day they're off on their first US tour to support the Virgin release in the US. That is how it's supposed to work."

While other industry conferences, like CMW and MIDEM, are designed mainly with industry people in mind, NXNE has always tried to maintain a strong link with the average music fans. McLean hopes that his conference is designed in such a way as to attract both segments, the industry itself, and the music fans.

"I think we're a lot more driven that way. Music fans are as important to us as the music industry, so I think we've tried to aim it that way with our media sponsors, to try and get the message out. The way we're positioning it, if you love new music you can just go out and have a great time. Then, for the industry, there's that whole other level of conferences and seminars. But it's always our intention to get new music fans interested in NXNE."

Before running off to get back to his currently insane schedule, McLean informed us that David Cassidy (Friday) and Jane Sibbery (Saturday) have been signed on as the conference's celebrity interviews. He also noted that the 'special guest' slot at Lee's Palace on Thursday night will be filled by an all-star jam, with members of Blue Rodeo supporting whoever happens to drop in, including Mr. Cassidy.

# NXNE '96 Conference Schedule

All North By Northeast Conference seminars will take place at the Toronto Hilton Hotel, on Friday (June 14) and Saturday (15).

## FRIDAY, JUNE 14

**"GIVE US A SATURDAY NIGHT AND WE'LL PACK THE PLACE: THE SEQUEL"**

**11:30 am - 12:30 pm**  
**Room: Toronto 1**

A continuation of last year's lively discussion. How to convince clubs to book your band - etiquette for the under-employed, promotion techniques - plus strategies for ensuring that when you do get a break, you don't blow it.

**MODERATOR**  
R.J. Guha

Courage Artists, Toronto

**FUNDING - "LOVE IN ALL THE WRONG PLACES"**

**11:30 am - 12:30 pm**  
**Room: Thomson**

Funding for music is a sound investment. Is it better to give money directly to musicians, or blow it on corporate snorefests and industry wankoffs? Find out which federal and provincial grants have been axed, and which ones are hiding in a corner.

**MODERATOR**  
Billy Bryans

Billy Bryans Productions,  
Toronto

**ARTISTS' PANEL**

**1:30 pm - 2:30 pm**  
**Room: Toronto 1**

Survival tips from seasoned performers: keeping your day job; keeping your sanity on the road; how to give good interviews, even when it's the same old questions and all you can think about is your next project; how to handle promoters, record companies, government officials, etc.

**MODERATOR**  
Avi Lewis

The New Music, Toronto

**"FROM THE GARAGE TO THE CURB"**

**1:30 pm - 2:30 pm**  
**Room: Varley**

The essentials of launching a career. Cheap and simple ways to look and sound good, even in a shithole. At what point do you really need a manager, an agent, a video? Is it better to approach major labels with a rough tape, or finished product? Learn from those who've been there, done that.

**MODERATOR**

Kim Clarke Champliss  
MuchMusic, Toronto

**A&R - "WHAT DO THEY DO BESIDES LUNCHES?"**

**1:30 pm - 2:30 pm**  
**Room: Thomson**

Is A&R redundant? What exactly do record companies "Artists and Repertoire" departments do? What should they be doing? Are they looking for band to foster or just labels to swallow? Why don't A&R people let their colleagues in other departments know what they're up to? Afraid of feedback?

**MODERATOR**

Keith Porteus  
BMG Music Canada, Toronto

**VIDEO - "WHO'S VIEWIN' YOU AND WHO'S SCREWIN' YOU?"**

**3:30 pm - 4:30 pm**  
**Room: Toronto 1**

Why do some cable networks pay royalties in Canada, while others pay nothing? What about in the states? Talk with videomakers and broadcasters about the rules of the game. Get the straight dope on accessing FACTOR money and resources and learn some low budget success stories.

**MODERATOR**

Bernie Finkelstein  
VideoFACT and True North  
Records, Toronto

**"IS CAMPUS RADIO EATING ITSELF"**

**11:30 am - 12:30 pm**  
**Room: Varley**

Anti-corporate alt.rock posers? Arrogant musical dictators? Or under-funded, overworked lifers? Come vent and learn from the veterans how to push past the disorganization and political gridlock to access this vital network of campus radio stations.

**MODERATOR**

Jane Farrow  
CKLN, Toronto

**PRESS KITS - "TO THE FRONT PAGE OR THE GARBAGE CAN"**

**3:30 pm - 4:30 pm**  
**Room: Thomson**

Don't end up on someone's Wall of Shame - bring your press kit for professional assessment. Two simultaneous round table dissections of the basic guts of a good press kit. Why less is more, and how to keep costs low. What works at catching a journalist's eye?

**MODERATORS**

Debbie Rix  
MCA Concerts Canada,  
Toronto  
Jane Harbury  
Jane Harbury Publicity,  
Toronto

## SATURDAY, JUNE 15

**SONGWRITING SESSION**

**1:30 pm - 2:30 pm**  
**Room: Toronto 1**

Sometimes the music inspires the lyrics, sometimes the words come first, and sometimes music and lyrics evolve together. There is not set recipe for success, but you can learn a lot from this discussion and demonstration by songwriters in action.

**53RD??? - THE STATE OF CANADIAN URBAN MUSIC**

**3:30 pm - 4:30 pm**  
**Room: Varley**

As in all things economic, is Canada simply an extension of our powerful neighbour to the

south? When speaking of music genres, nowhere does this seem truer than with urban music. This discussion will deal with Canadian urban music in all of it's incarnations as it relates to the ever present American market.

**MODERATOR**

Jonathan Ramos  
R.E.M.G., Toronto

**"PILE-UP ON THE INFO HIGHWAY"**

**11:30 am - 12:30 pm**  
**Room: Thomson**

1996 has been dubbed as the year of the Internet backlash. Learn to avoid the rip-off web page makers; detours and dead-ends of cyberspace. Down-to-earth roadmap for the use in the real world with cheap and easy ways to use the Net and related media for real results, fast.

**MODERATOR**

Paul Kelly  
York University and The  
Chart Magazine, North York

**"THIS LITTLE CD WENT TO MARKET, THIS LITTLE CD STAYED HOME"**

**1:30 pm - 2:30 pm**  
**Room: Thomson**

Distribution monopolies seem to be breaking down. Is Canada big enough for alternative distribution? Find out what's happening with mail order, record clubs, exchanges between labels, stores becoming labels and how the Net affects the distribution game.

**MODERATOR**

Victor Page  
Page Publications, Thornhill

**"DEAD PRESIDENTS - GETTING PAID IN THE USA"**

**3:30 pm - 4:30 pm**  
**Room: Varley**

Learn the important differences between American and Canadian contracts, Customs regulations and tax laws. Master the ins and outs of border crossings, resupplying merchandise on the road, and other transnational considerations.

**MODERATOR**

Jeff Rogers  
Swell Music Inc., Toronto

*SCHEDULE continued on page 11*

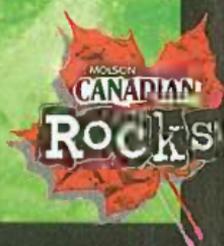
# CMW '97

INTERNATIONAL



**TORONTO**  
**MARCH 3-9, 1997**

'97  
INTERNATIONAL  
SPOTLIGHT:  
**ASIA**  
亞洲焦點



CONFERENCE  
FESTIVAL  
EXHIBITION

**CMW** is the premiere music festival/conference event in North America. This is the event the industry's top movers and shakers refuse to miss – the one place where the big deals are signed, new products launched and hot trends showcased. CMW is action-packed from day one, featuring Canada's biggest new music festival, a cutting edge trade exposition, an information-loaded industry conference, and to top it all off, the biggest consumer exhibition of its kind in the country. Naturally, all these concentrated, industry-specific features brings out the heart of North America's music community. Major and independent record executives, retailers, distributors and manufacturers of music hardware and software are here in force. Plus, key music strategists such as entertainment lawyers, managers, agents and broadcasters attend in large numbers. So if you're looking to make an impact on the North American music scene, make sure to be seen at Canadian Music Week.

**EXHIBITION** March 6-9, Metro Toronto Convention Centre. If you've want to reach the cream of the music industry crop, this is the perfect opportunity. No other music industry event offers so such a heavy concentration of prime prospects for your product or service, whether you want to reach either the trade or the consumer.

**CMW Trade Show, March 6-7, Metro Toronto Convention Centre.** A dynamite way to directly target those in the industry that make the big decisions. Our sophisticated customer services can organize everything you need – from booth design to innovative new ways to reach potential customers.

**The Music & Multimedia Show, March 8-9, Metro Toronto Convention Centre.** Over 150 exhibitors featuring the hottest new technology and services for the consumer in home entertainment, music, multimedia and recording. Plus, free live concerts and innovative instructional clinics hosted by respected industry professionals.

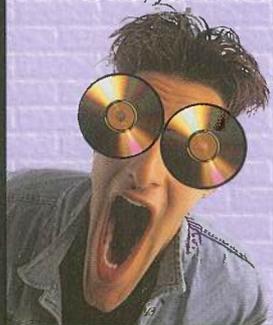
MARCH '97  CMW AT A GLANCE						
monday	tuesday	wednesday	thursday	friday	saturday	sunday
3	4	5	6	7	8	9
REGISTRATION						Caras presents THE JUNOS
		Gala Industry Awards	CONFERENCE			
			TRADE EXHIBITION	CONSUMER EXHIBITION		
FESTIVAL						

**FESTIVAL** March 3-9, Citywide. Over 350 bands. 35 clubs. One incredible week. This is the "Smooth Plugged New Music Festival", the music industry's pipeline to the hottest new independent bands from North America and around the world! Toronto's most popular clubs and music halls throw open their doors to industry insiders and the general public to create an electrifying week of music discovery. Whether it's the next "big thing" or simply a cool new sound, you'll find what you're lookin' for at the Festival.

**CONFERENCE** March 6-8, Crowne Plaza Hotel. This is the official meeting ground for those who truly shape the music industry. A spectacular forum of seminars debates and keynote speakers focusing on the burning issues facing professionals at every level of the music biz. Clive Davis, Malcom McLaren, Todd Rundgren, Jerry Wexler, Miles Copeland – these are but a few of the top-level experts featured in past years. Here's where you can learn tips and techniques strategies to help you succeed in both local and foreign markets.

**FOR MORE INFORMATION**  
**CMW International**  
 5399 Eglinton Ave. West, Suite 301,  
 Toronto, Ontario, Canada M9C 5K6  
 Phone (416) 695-9236  
 Fax (416) 695-9239  
 E-Mail [cmw@tor.hookup.net](mailto:cmw@tor.hookup.net)  
 Visit us at our Website – <http://cmw.com/cmw>

**Canadian Music Week**



## MARKETING OPPORTUNITIES

### SPONSORSHIPS

CMW is pleased to offer custom sponsorships tailored to your promotional needs. Our resources include direct mail to as many as 40,000 registered music professionals on our database. We also offer a full line of promotional opportunities through which to display your logo – conference bags and other merchandise, laminates, sponsored seminars, receptions, hospitality lounges, etc.

### INSERTS

**CMW Conference Delegate "Tote Bag"**  
 1500 Bags will be distributed to Delegate pass holders, selected VIP's and Exhibitors during the Music Industry Conference. Distribution of promotional material will be prohibited except via approved channels. (Approval by directors for suitability of material is required.)  
 Deadline for reservation: Feb 28th 1997.  
 Tote Bag Insert \$750 plus 7% G.S.T.

**CMW Musician Swag Bag**  
 1500 Swag Bags will be given to festival artists.  
 Deadline for reservations: February 28, 1997. Swag Bag Insert \$500 plus 7% G.S.T.

### ADVERTISING

**CMW Consumer Show Guide**  
 Trumpet your product or service with maximum impact. The guide will be made available to more than 100,000 consumers via EYE Magazine. Thousands more will be distributed at the show.

**CMW Live Music Directory**  
 The only official Festival schedule, it will be widely available at scores of participating clubs and venues throughout Toronto.

**CMW Executive Conference Directory**  
 CMW lasts but seven days, but the Conference Directory has a shelf-life of a whole year. This comprehensive publication has become a handy office reference throughout the industry, and cited by many of our delegates as the most valuable piece of literature they acquire.



Call (416) 695-9236 for rates, specs and deadlines

# CMW '97 INTERNATIONAL

## RATES

### EXECUTIVE PASS

- The Conference: 3 Days of Seminars
  - Tote Bag
  - Industry Awards Dinner & Cocktail Reception
  - Festival Pass
  - Exhibition/Trade Show Pass
  - Private Industry Functions
  - Early Bird Discount:
- |                                   |          |
|-----------------------------------|----------|
| Register Before December 31, 1996 | \$425.00 |
| Register Before February 28, 1997 | \$475.00 |
| On Site Registration              | \$525.00 |

### DELEGATE PASS

- The Conference: 3 Days of Seminars
  - Tote Bag
  - Festival Pass
  - Exhibition/Trade Show Pass
  - Early Bird Discount:
- |                                   |          |
|-----------------------------------|----------|
| Register Before December 31, 1996 | \$300.00 |
| Register Before February 28, 1997 | \$350.00 |
| On Site Registration              | \$400.00 |

### ONE DAY PASS

- (Thursday, Friday or Saturday)
- One Day of Seminars
  - Exhibition/Trade Show Pass
  - Early Bird Discount:
- |                                   |          |
|-----------------------------------|----------|
| Register Before December 31, 1996 | \$175.00 |
| Register Before February 28, 1997 | \$225.00 |
| On Site Registration              | \$275.00 |

### INDUSTRY AWARDS DINNER

- Cocktail Reception/ Dinner & Industry Awards
- |  |          |
|--|----------|
|  | \$125.00 |
|--|----------|

### VIP "KEYNOTE" LUNCHESES

- For Conference Participants Only
- |  |         |
|--|---------|
|  | \$50.00 |
|--|---------|

### FESTIVAL PASS

- Canadian Music Festival Showcases at Participating Venues (incl. GST)
- |  |         |
|--|---------|
|  | \$30.00 |
|--|---------|

### EXHIBITION PASS

- Music & Multimedia Show (incl. GST)
- |  |         |
|--|---------|
|  | \$15.00 |
|--|---------|

All registration payments are non-transferable and non-refundable.  
 Visa, Mastercard, American Express, money orders and cheques accepted.

# CMW '97 CONFERENCE

REGISTER

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ PROV/STATE \_\_\_\_\_

PHONE ( ) \_\_\_\_\_

- VISA       AMEX       CERTIFIED CHEQUE

PAYMENT MUST ACCOMPANY THE REGISTRATION FORM.  
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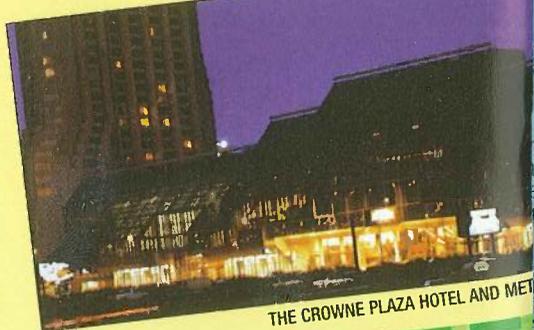
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NAME ON CARD \_\_\_\_\_

SIGNATURE \_\_\_\_\_

PRE-REGISTER AND ENSURE YOUR LISTING IN THE '97 PROGRAM

- I HAVE ENCLOSED MY PASSPORT PICTURE FOR CMW DIRECTORY
  - I WOULD LIKE MY HOTEL LISTED IN THE DIRECTORY
  - I HAVE MADE A RESERVATION AT THE CROWNE PLAZA
- FAX REGISTRATIONS WILL BE ACCEPTED UNTIL FEBRUARY 28; ALL ON-SITE ONLY, COMMENCING MARCH 3.



THE CROWNE PLAZA HOTEL AND METROPOLIS

# CMW TRADE SHOW

TRADE EXHIBITION

YOUR COMPANY IS APPLYING FOR THE \_\_\_\_\_, OR TRADE EXHIBITION OR BOTH.

YOUR COMPANY IS INTERESTED IN ANY OF THE FOLLOWING OPPORTUNITIES SUCH AS:

- PRODUCT/ARTIST CLINIC
- SEMINAR
- WORKSHOP

PLEASE CHECK ONE OR MORE BOXES ON THE ABOVE.

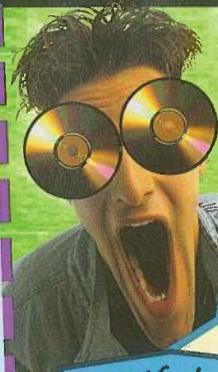


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 7:00pm-10:00pm  
 11am-8:00pm  
 12pm-5:00pm



# SHOWCASE APPLICATION

Smooth  
EVENTS INC.  
**Plugged**  
 New Music Festival

SHOWCASE SUBMISSION DEADLINE DECEMBER 15TH, 1996

Please complete the form below and include it with your Tape/CD, photo and bio, along with a \$20.00 non-refundable processing fee (money order payable to Canadian Music Week) to CANADIAN MUSIC WEEK, P.O. Box 91015, 666 Burnhamthorpe Rd., Etobicoke, Ontario, Canada, M9C 2Z0. ALL ELEMENTS MUST ACCOMPANY YOUR APPLICATION TO BE CONSIDERED. All submitted material becomes the property of CMW and cannot be returned. We will listen to a maximum of three tracks, so please list titles accordingly.

ARTIST CONTACT PERSON \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_

PROV/STATE \_\_\_\_\_ POSTAL CODE \_\_\_\_\_ PHONE/FAX \_\_\_\_\_

NAME OF BAND/ARTIST \_\_\_\_\_

NUMBER OF BAND MEMBERS \_\_\_\_\_ MANAGER \_\_\_\_\_

PHONE \_\_\_\_\_ FAX \_\_\_\_\_

BOOKING AGENT \_\_\_\_\_

PHONE \_\_\_\_\_ FAX \_\_\_\_\_

RECORD COMPANY \_\_\_\_\_

PHONE \_\_\_\_\_ FAX \_\_\_\_\_

SHORT DESCRIPTION OF MUSIC \_\_\_\_\_

NAMES OF 3 TRACKS BEING SUBMITTED

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

I'M INTERESTED IN HAVING A TRACK ON THE CMW INDUSTRY SAMPLER CD  
 YES  NO

I'M INTERESTED IN HAVING MATERIAL INSERTED INTO THE CMW CONFERENCE  
 TOTE BAG  YES  NO

**BANDS WILL BE NOTIFIED BY MAIL**  
 CANADIAN MUSIC WEEK PHONE: (416) 695-9236 FAX: (416) 695-9239



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'97  
INTERNATIONAL  
SPOTLIGHT:  
ASIA

**Sponsored in Part by MIDEM ASIA**

Making it big in the Far East isn't far-fetched — not if you've discovered how to grasp the initiative and learn the market. The opportunities in Asia are immense — we're talkin' a market consisting of two thirds of the world's population, half of which are under 25 years old! Sales are not measured simply in millions, but billions.

As we move towards the year 2000, Asia is fast becoming the most significant economic and cultural centre in the world. Now's your chance to gain a foothold in this incredible market by meeting and conducting business with some of the most progressive movers and shakers of the next millennium.

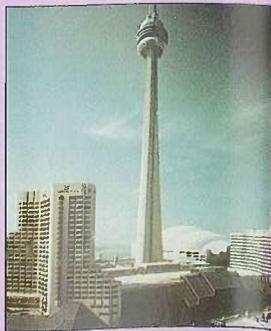
**CMW Location and Facilities**

**The Metro Toronto Convention Centre** is one of the jewels of the North American exhibition/convention industry, with indoor access to the Skydome, the CN Tower, and the Crowne Plaza Hotel. It is an easy walk to public transportation, major shopping, acclaimed restaurants, and Festival venues.

**The Crowne Plaza Hotel** is the CMW Conference site and is offering preferred rates for CMW delegates and exhibitors.

For reservations call  
(416) 597-1400 or  
1-800-405-4329  
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or write:

225 Front St. W.  
Toronto, Ontario,  
Canada, M5V 2X3.  
Mention CMW for  
preferred rates.



The Crowne Plaza Hotel and  
Metro Convention Centre



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Fax: (416) 695-9239  
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Website: <http://cmw.com/cmw>



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SCHEDULE continued from page 12

**CONTRACTS - "LOOPHOLES OR NOOSE, DEAL OR STEAL?"****11:30 am - 12:30 pm****Room: Varley**

Is there a "standard contract?" Sample a variety of major and indie label contracts. Learn to negotiate, to spot-weld loopholes created by the new technologies. Retain approval and get a firm grip on your moral rights - they're worth the money too!

**"IF I CAN COLLECT, SO CAN YOU"****11:30 am - 12:30 pm****Room: Toronto 1**

Most bands don't know how to collect royalties on live gigs. It's not complicated. What about Internet royalties, video royalties, mechanical rights,

neighbouring rights? OK, they are complicated. Make sure you're collected everything you're entitled to.

**MODERATOR**  
David Basskin  
CMRRA, Toronto

**MAINSTREAM RADIO****3:30 pm - 4:30 pm****Room: Thomson**

Where is the human touch in a radio system that is programmed by a super-computer in Arkansas? Who decides what gets added or charted? What is the role of radio in supporting the local scene? What's the triple A format anyway? Plus tips to get the music director to return your phone calls.

**MODERATOR**  
Richard Flohill  
Richard Flohill & Associates,  
Toronto

**THE PRODUCERS****1:30 pm - 2:30 pm****Room: Varley**

From hi-fi to no-fi, get the lowdown on different production methods, studios, producing from the floor, 4-track versus 32-track etc. There are so many ways to make a recording. How much do they cost? What is the relationship between producers and engineers? So many questions, so little time.

**MODERATOR**  
Mark S. Berry  
a-Rabian Music, Mississauga

**SPONSORSHIP - "SLEEPING WITH THE ENEMY"****3:30 pm - 4:30 pm****Room: Toronto 1**

Are songs written for the audience or the sponsors? Some bands have riders blocking sponsorships but can

they really be avoided? What about ethical sponsorships, snowboards, clothing companies, water companies? Corporate funding - yours to discover.

**MODERATOR**  
Jake Gold  
Management Trust, Toronto

**KEYNOTE ADDRESS AND CELEBRITY INTERVIEWS TO BE ANNOUNCED**



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music industry news  
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## NORTH BY NORTHEAST'96 - FESTIVAL SCHEDULE

Each club involved in the North By Northeast Festival will host five artists each night, with the shows starting at 9 pm, 10 pm, 11 pm, 12 midnight and 1 am (approximately). It should be noted that this lineup of artists could be subject to last-minute changes.

Further information on the bands attending NXNE is available by contacting the NXNE main office.

**FRIDAY, JUNE 14TH****ANIA'S**

My Pet Genius  
Cinnamon  
Noise Therapy  
The Pariahs  
Throbbin' Hoods

**ATLASSATELITELOUNGE**

Paul Myers  
20/20  
Medium  
Shadow Puppets  
Thinktank Fish

**BEVERLY TAVERN**

By Divine Right  
Stone Soul Picnic  
The Shaes  
Derek Miller & Universal  
Light  
Gasoline

**BODA**

Beautiful Losers  
Happy Bunny  
The Epicureans

Emmetville  
Fall Down Go Boom

**C'EST WHAT**  
John Prince & A Piece Of The Rock

The Nudes  
Mary Lee's Corvette  
Sally Ann  
Taxi Chain

**CAMERON HOUSE**  
Vita Pup  
Fuzz Aldrin  
John Monopoly  
Different Shades Of Black  
Naked Planet

**CHICAGO'S**  
Jess Hawk Oakenstar Band  
Needy Fingers  
Ray Bonneville  
The Inheritance  
The Cos

**EL MOCAMBO (Downstairs)**  
Papaya Gunwash  
Scarab  
Gathering Ground  
Admiral  
The Conscience Pilate

**EL MOCAMBO (Upstairs)**  
Lost & Profound  
The Zimmermans  
Dead Children At Play  
Hassenpfeffer  
Squirrel

**FREE TIMES CAFE**  
Derek Swain  
Paddy Tutty  
Xylon  
Modabo  
Kyp Harness

**GENERATOR**  
Burnt Black  
Tribal Stomp  
Solus  
C-Toe  
Sisters Cherrie

**HORSESHOE TAVERN**  
Damhnait Doyle  
The Paperboys  
7even

The Pilgrims  
Molly's Revenge  
**INDIGO CAFE**  
Gene Daddy Finch  
Fellaheen

Cleveland Steamer  
Pup  
Sour Landslide

**KILLINTYME**  
My Girlfriend  
Alius

The Ashgrove  
Butterfly Tongue  
Dionysian Smile

**LEE'S PALACE**  
Motor Dolls  
Sound Mind

Coax  
Princess Superstar  
Glueleg

**MOCKINGBIRD**  
Gitano  
Camille Douglas  
Kobena Aquaa-Harrison w/  
Jungle Bouti  
Plutopia  
Andru Branch & Halfway Tree

RCL 360  
Stella  
Purdge  
Varnaline  
The New Grand  
Grace Babies

**REX HOTEL**  
Smokey Witt & Zen Country  
Jason Fowler  
Zamboni Jiver  
Bill Puddle  
Melwood Cutlery

**RIVOLI**

Punch Drunk Monkey  
Super Car  
Genius  
The Phoids  
Son

**SILVER DOLLAR**

Jani Lauzon  
Blue Mule  
Robin Banks Blues Band  
Big Dave & The Ultrasonics  
Philip Sayce Band

**606 KING**

Malaika  
Crow's Feet  
My Neighbour Ned  
Hazel Motes  
Melanie Doane

**TWIGGY**

Alun Piggins  
The Marlowes  
Kudzu  
The Crockodiles  
Steve Fox & The Tequila  
Mockingbirds

**ULTRASOUND**

16 Horsepower  
Jeff Lang  
June  
The Blue Meanies  
The Local Rabbits

**X-RAY'S**

Shannon Lyon Pop  
Explosion  
Pal Joey  
The Veronica Cartwrights  
The Lucky Charms  
Shallow

SATURDAY, JUNE 15TH

**ANIA'S**

Mars, We Love You  
The Smitty's  
The Papillomas  
Earthworm  
Victims Of Luxury

**ATLAS SATELITE LOUNGE**

12 Rods  
The Carolinas  
Rebecca Timmons  
Cool Blue Halo  
Jay Semko

**BEVERLY TAVERN**

The Knife & Fork Band  
Que Vida  
Chris Field  
Lovecanal  
Goldfish

**BODA**

The Planks  
Pocket  
Triphammer  
Joe's Funeral  
Chad Richardson

**C'EST WHAT**

The Smokin' Toads  
Alison Pipitone  
Ron Korb & The Kappa Band  
Sans John Henry  
Stool Finger

**CAMERON HOUSE**

The Halfsizgiants  
Cottonmouth Texas  
Frek She  
B.T.K.  
At Random

**CHICAGO'S**

Five Believers  
Rees Shad Band  
Scott Laurent Band  
Blackboot Trio  
Heavy Water

**EL MOCAMBO (DOWNSTAIRS)**

Transister  
FUEL  
Drive  
The Snitches  
The Speed Kings

**EL MOCAMBO (Upstairs)**

Sianspheric  
Digital Jesus  
Sit n' Spin

Grover  
Universal Honey

**FREE TIMES CAFE**

Danielle French  
Bonny Brown  
Alan Charing  
Karen Leslie Hall  
Scott Fab

**GENERATOR**

Father Mary  
Borax  
Jane Doe  
Blood Sausage  
Gut-sonic

**HORSESHOE TAVERN**

22 Brides  
The Fifth Wheel  
Train To Nowhere  
Mr. Henry  
Matthew Good Band

**INDIGO CAFE**

Livid  
Les Stups  
Gigantis  
The Walkers  
Shortfall

**KILLINTYME**

Artichokes  
Crash 13  
The Nines  
Scary Chicken  
Herald Nix

**LEE'S PALACE**

hHead  
Dora Flood  
(to be announced)  
The Mall Girls  
I Mother Earth

**MOCKINGBIRD**

Achanti  
The Yielding  
Huge Groove  
Tabarruk  
JackSOUL

**RCL 360**

Subtractor  
Paul Loves Pudding

Bertha Does Moosejaw  
Faceplant  
Poledo

**REX HOTEL**

The Jim Clayton Group  
Kevin Quain & The Mad Bastards  
Codfather & The Poachers  
Jessica's Chill  
Trash Mavericks

**RIVOLI**

Kat Rocket  
Scatterfield  
Big Blonde Wig  
Les Hommes Qui Wear Espandrillos  
superGARAGE

**SILVER DOLLAR**

Coupe DeVilles  
Sunny Fournier  
E-key & The Head  
Sheila And Backwater Blues  
David Deacon & The Word

**606 KING**

Robert Priest  
Jamestown  
Fur Dixon  
Tangled Roots  
Wendy Lands

**TWIGGY**

Lenni Jabour  
Broken Arrow  
Vertigo  
Hol'Fader  
The Respectables

**ULTRASOUND**

Throckmorton  
Scratching Post  
Fuzz The World  
StarKicker  
(special guest)

**X-RAY'S**

Uncle Remus  
Tweaker  
The Whole Wide World  
Tory Cassis  
Angry Salad

**fleshpaint**



Select Distribution:  
Keely Kemp, (416) 595-9491  
Publicity:  
Last Tango Productions,  
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(416) 425-4785  
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Mira Laufer Inc.,  
(416) 787-6068

**"Cigarette Religion",  
the first single  
Smokin' adds at:  
Q107, CKQB, CKOI,  
CKMF, CJCB, CJSD.**

Video servicing this week

**"Imitate Yourself", the debut album.  
In Stores Now!**



*(Imitate Yourself)*

CD: TOXCD-3012/ CS: TOX4-3012

# New Releases



## THE REFRESHMENTS -Alternative Fizzy Fuzzy Big & Buzzy Mercury 314 528 999-Q

Mercury dug these guys up from the windblown sands of Tucson Arizona where they were uniformed in their mexican mariachi suits and rockin' up a storm. Their independent debut, Wheelie, did surprisingly well in the States probably due to its belly full of lovelife and carefree rollicking sound. And their newest release has followed in its footsteps. While grooved into the TexMex style, The Refreshments are more rock than rockabilly though there is a playful association with the form. Las canciones are definitely more commercially palatable, and the success of first single, Banditos, is certainly indicative of how much. The pop backbone can't be denied with tunes like Girly and Blue Collar Suicide though authentic touches on the brass coloured Mexico and the fireside Nada should push the album farther than it ought to go by rights. Replete with travel poetry about roads without end, the occasional trailerpark and a stop over for fried chicken and gasoline, it's obvious that The Refreshments will inhabit the sandy environs of Tucson Arizona beyond any widespread North American recognition. We couldn't dream of it being otherwise. **-RG**

## BRUCE DICKINSON -Alternative Skunkworks

Castle Records 116  
It seems that Jack Endino (Soundgarden, L7, Nirvana) might have taken on quite the project for himself when he decided to produce ex-Iron Maiden vocalist Bruce Dickinson's newest album. You'll recall that though Dickinson has been largely responsible for putting heavy metal on the map, his post Maiden days have been a pretty quiet affair. But Endino, like the rest of us, is a diehard for the old Maiden days, those days that saw the releases of classics like Killers, Number Of The Beast and Piece Of

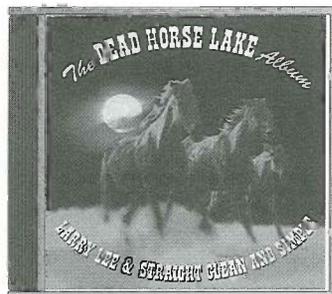
Mind. His strategy: "I wanted [Bruce] to make an album that would compete with those." Skunkworks is the result and fourth solo release from a rejuvenated Dickinson who, along with Endino, is entertaining a lot of high hopes for the album. Their enthusiasm should catch. For one, this is clearly the most powerful stuff that Dickinson has produced since his departure from Maiden, and that refers to both creativity and loudness. Tracks like Space Race, Headswitch, Meltdown and Strange Death In Paradise will certainly re-establish him as a contemporary power rock force and will give Maiden fans a satisfying alternative. **-RG**

## THE SHADOW PUPPETS -Alternative Push Me Pull You The Shadow Puppets SPCD 1962

Wow, talk about growth! The last time we heard The Shadow Puppets (sometime in 1994) we pegged them as a quaint act, lovable in a cutesy kind of way but when the record was over we got on with fixing lunch. That sentiment was probably due to the Puppet's youth at the time which the group couldn't avoid try as they might, though they obviously were in possession of a good hook or two (ie. dual singers, an oboe and nary a sign of musical wankery). Their newest release shows that the youthfulness is still intact though it seems to dissipate with tunes like What You're Doin' To Me and Lucky Man



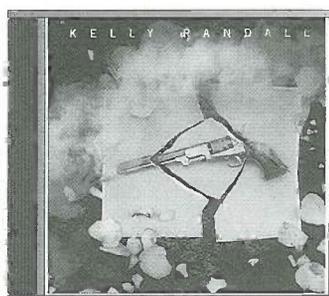
which are tinged with the hue of maturity well beyond their two years. The success is echoed throughout; a relatively modest opening (Flood) gives way to the tight radio perfection of He Does, He Does, Thanks For Nothing and the accessible narrative of Neighbour. Oboe has expanded to a bevy of wind instruments and a piano has made a prominent entrance and paved the way for wider musical breadth without cluttering the songs, possibly due in part to producer Chris Wardman (Rusty, The Watchmen). But the real treat is singer Ali Lipson whose vocals, at once comforting and inescapable, command these little but substantial electric symphonies. One question. What are these people still doing unsigned? **-RG**



## LARRY LEE -Country & STRAIGHT CLEAN AND SIMPLE The Dead Horse Lake Album

This is the fourth album from this Hussar, Alberta band and it has all the makings of expanding their fan base. Contains all their recently charted singles, including Hillbilly Jane, Country Junkie, Midnight Special, and Till The River Runs Dry. The Larry Lee (Vennatta) vocals have evolved into a smooth delivery that creates a textured styling that

is unmistakably his. There is a warmth in his storytelling as he supplies the proper setting for his song material, most of which he wrote himself. These properties are particularly obvious with She Means The World To Me and Better Side Of Me, which he solo wrote and Closest Thing To Heaven, which he co-wrote with drummer Larry MacIntosh, all three of which are key. Most of the tracks were produced by Larry Lee and Rob Bartlett at Calgary's Sundae Sound. The exceptions are Lookin' At My Old Lady, a possible left-fielder, which was produced by Bobby Macgillivray and Frank Windsor and recorded at Calgary's Windsor Studio, and that's Macgillivray on vocals, and Tears For Oklahoma, a touching duet with Larry Lee and Bill Nodrick. This track was produced by Nodrick at Calgary's EK Sounds. The band is currently off on a hectic summer tour of festivals and rodeos across Alberta, Saskatchewan and BC and the Yukon. Contact: 403-787-2346. **-WG**



## KELLY RANDALL -Country Smokin' Gun

### Golden Eye-680 (Spinner)

Out of the interior of BC comes this smooth country traveller, who has an obvious penchant for communicating with his listeners. His vocals stretch up and ease into a niche that's surprisingly comfortable. His vocal projection is also in the comfort range, giving subtle credibility to his lyric content. Walkin' Away has been taken as the first focus track and it's already catching the ears of country programmers, and entered the

RPM Country 100 at #85 last week. Randall was born in Campbell River B.C. to a logger and his wife. He took up the guitar when he was eight and that's the other talent that shines on this production, and together with Andreas Schuld, also on acoustic guitar, adds that extra little spice. Other session players on this release, which was recorded at Vancouver's Blue Mountain Recording Studio are bassist Brian Newcombe, Rob Steininger on electric dobro guitar, mandolin and banjo, drummer Randall Stoll, Dave Hoerl on mouth harp and producer Bill Buckingham, who also doubles on keys and guitar. All the material was written by Kelly Ricketts (aka Kelly Randall). He's got more than a few singles here. Consider, Hurt Is, Remember When, and Baby I'd Wish For You. Don't overlook the title track, could be a sleeper. Contact Golden Eye Music, P.O. Box 20000, Kamloops, BC V2C 6R4. **-WG**

## DAVID LEE MURPHY -Country Gettin' Out The Good Stuff MCA-11423-J

This is Murphy's second CD for MCA which follows his almost platinum release of Out With A Bang. Everytime I Get Around You, taken as the first single, has already made good chart moves, which should result in retail action for the CD. There are 10 new songs here, all written or co-written by Murphy. There's a genuine vocal warmth here, a fresh youthful sound that literally pulls at the lyrics. Whatever it is, it's magic and Murphy should be able to parlay this shy approach into mainstream country. He's got enough of the traditional sound that he mixes gently with the more contemporary to make him palatable for any country format. Also key are his solo penning of The Road You Leave Behind and She's Really Something To See and Born That Way, which he co-wrote with Jimbeau Hinson. What could become his anthem is the heavy messaged I've Been A Rebel (And It Don't Pay). Also try on his description of Genuine Rednecks, a funtime summertime offering, with great fiddle work by Stuart Duncan. The album was produced by Tony Brown. **-WG**

## ALBUM PICK

### THE CABLE GUY O.S.T.

#### Various Artists Work-67654-H

Record companies have found a profound new outlet for spinning out new, unreleased or somehow, previously unrecognized tunes from their core group of artists. Just take those tunes, the ones you really want the public to hear, and slap them on to a soundtrack - voila, if the movie's a hit, or if the soundtrack can produce even one hit, you're artist is bound to get some recognition they might not have gotten before. Afterall, before the Reality Bites Soundtrack, nobody knew who the heck Lisa Loeb was (well, Ben Stiller did, as did her mom, and maybe a couple of others). Then, all of a sudden, Stay becomes a huge hit, Loeb gets signed to MCA, and now she's a BIG star with a hit of her own from her own record. If only life were that easy. Interestingly enough, Mr. Stiller is involved in this project as well. You see, it was Stiller who convinced the producers of Reality Bites to include Lisa Loeb's song on the soundtrack, so obviously he knows what he's doing. If he can spin the same magic here, with this eclectic mish-mash of rock and alternative jammers, then we might have another hit soundtrack on our hands. There's some fine representation here from the Sony label, with Cypress Hill, the Warner group, with Porno For Pyros, and the Virgin/EMI clan with Cracker. **-RR**





# COUNTRY

**George Strait hangs in at #1** with Blue Clear Sky, the title track of his latest MCA album. This is one of his strongest entries in some time. Programmers are already jumping on Carried Away, which will be the follow-up single.

**Billy Dean** has come from behind and beats a quick path upwards with It's What I Do, jumping from #67 up to #16. This is the biggest mover on the chart this week. Ironically, as Dean gains strength with this single, his follow-up That Girl's Been Spyin' On Me, is now at radio. The first picker to give the nod to the new release was Andy Haynes at KX-96FM in Durham. The song was written by Max T. Barnes and Tom Shapiro. Both tracks were taken from his Capitol Nashville album, It's What I Do, which was produced by Shapiro.

**Chris Cummings** has the most added single this week with Sure Enough entering the chart at #72. Warner Music's Herb Forgie has pulled all stops to bring this young New Brunswicker into prominence, and his efforts are obvious by the number of adds tabulated this week. The new song was written by Cummings, Rick Scott and Frank Dycus with Scott and Joe Ed Barnhill producing. His album goes to retail on June 24.

**The Neilsons** are back on the chart, this time with We'll Hold On, the second single taken from their self-titled album released on the Platter Matter label. The new single enters the chart at #88. Tami

Neilson, the lead singer of the band, wrote the song during a dream. When she woke up she could remember most of the melody but not all the lyrics. Her father Ron Neilson, who is the guitarist in the band, came up with the missing parts. Backup vocals are supplied by mother Betty, Tami's brothers Jay (17) who plays bass and Todd (12) who plays the drums. The Neilson's came face to face with a bit of culture shock when they were playing Calgary a few months ago. A visiting oil Sheik, who caught their act, reportedly offered Ron and Betty Neilson, two oil wells for Tami's hand in marriage. Not to be outdone, Matt O'Neil, morning personality at CKNX in Wingham, counter-offered the Sheik's proposal with three oil wells and a corvette. Wayne Strachan, who manages the band, reports that another offer came in, this one from Rob Tilmouth of Country Music Radio in Bowden, Australia. He tracked down the Neilsons for an interview on the advice of Lisa Brokop, who described them as "an up-and-coming band to watch." After viewing the band's videos, Tilmouth's bid for Tami was four oil wells, 10 kangaroos and six crocodiles. The new video is on medium rotation on NCN.

**Mike Degazio**, who charted with a couple of singles back in 1993, has teamed with well-known producer Harry Hinde for a return to the business. Already in the can is Dream Big, a song that Hinde

picked up in Nashville. This is a great summer song which could bring Degazio into the mainstream of country. Hinde could complete mastering on the track and have it to radio with two weeks.

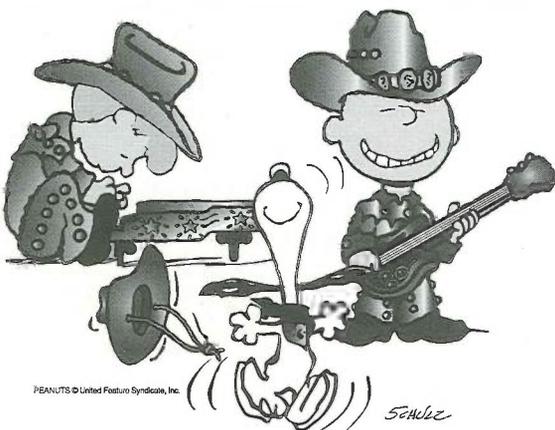
**BMG's Dale Peters** is off to Nashville for Fan Fair, but first he dropped off a cassette sample of Michelle Wright's upcoming Arista album which is entitled For Me It's You and which will be at retail on June 28. Nobody's Girl will be the first single and should be at radio next week. Great stuff on this album, which we'll review when it's officially released. Michelle has gotten back to her Motown country sound. Should be a big one for her. Peters also dropped off the new single by Keith Gattis, titled Real Deal, the follow-up to Little Drops Of My Heart, and a couple of new BNA CD's; Kenny Chesney's Me And You, which was produced by Barry Beckett, and Lorrie Morgan's Greater Need, produced by James Stroud. Peters is also promoting an 18-song compilation of country hits under the banner of Country For Life. Included are a couple of Charlie Major hits, It's Lonely I Can't Stand and This Crazy Heart Of Mine, both taken from his Lucky Man CD; Brooks & Dunn's My Maria and I Am That Man from their Borderline release; Alan Jackson's Tall, Tall Trees and I'll Try from his Greatest Hits Collection; Lonestar's No News and Runnin' Away With My Heart from their self-titled release; plus Mindy McCready's Ten Thousand Angels; Little Drops Of My Heart by Keith Gattis; and Nowhere Road by Willie Nelson and Waylon Jennings, and more.

**Kelly Randall** is agonizing over an incident where he blew his top because a number of his CDs arrived at their destination with burned cases, a great hook, considering the title of his CD, Smokin' Gun. Nevertheless, he was annoyed and called Canada Post to complain and admits to getting pretty bitchy to the customer relations person. He was finally told that the postal truck had been in an accident near Winnipeg and the driver had been killed. This stunned Randall, no stranger to sudden deaths in his own family, and he has tried unsuccessfully to get the name of the driver, who he learned was a young family man. He wants to raise money through a benefit show for his family, but Canada Post won't release his name. John P. McLaughlin, writing in the Province's PreView

COUNTRY continued on page 16

## SNOOPY'S COUNTRY

CLASSICS ON TOYS®



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Schulz

Move over Garth! Hang on Shania! Here comes the

### Boot Scootin' BEAGLE

# JUNE 18

Sony Music



© Brennan Productions, Inc.



## COUNTRY PICKERS



# REM 100

# COUNTRY TRACKS

Canada's Only National 100 Country Survey

**Record Distributor Code:**  
 BMG - N    EMI - F    MCA - J  
 Polygram - Q    Sony - H    Warner - P

Artist/Album Title/Where to find it  
 (Songwriter) Producer/(Label)

TW LW WO - JUNE 17, 1996

Rank	Artist	Album Title	Label
1	George Strait	Title track/pro single-J (M.D.Sanders/J.Jarrard/B.D.Piero) T.Brown/G.Straight (MCA)	MCA
2	Collin Raye	Title track/comp 337-H (A.Schultz/S.Seskin) P.Worley/E.Seay/J.Hobbs (Epic)	Epic
3	Vince Gill	Title-track/album track-J (V.Gill) T.Brown (MCA)	MCA
4	Tracy Lawrence	Title track/CD track-P (B.Braddock/D.Cook) (Atlantic)	Atlantic
5	Jamie Warren/Fallen Angel	CD track-Q (J.Warren/J.Barry) J.R.Huff/F.Hill (River North)	River North
6	Bryan White	Between Now And .../comp 278-P (S.Ewing/D.Kees) B.J.Walker (Asylum)	Asylum
7	Duane Steele	P.O. Box 423/CD track-Q (M.Clark/J.Stevens) M.D.Clute/S.Bogard (Mercury)	Mercury
8	Alan Jackson	Greatest Hits/pro single-N (A.Jackson) K.Stegall/S.Hendricks (Arista)	Arista
9	Marty Stuart & Travis Tritt	Title track/pro single-J (M.Stuart) T.Brown/J.Niebank (MCA)	MCA
10	Jason McCoy	Self-titled/comp 3-J (J.McCoy/C.Lindsey) S.Baggett (MCA)	MCA
11	Terril Clark	Self-titled/CD track-Q (T.Clark) K.Stegall/C.Waters (Mercury)	Mercury
12	Brooks & Dunn	Borderline/pro single-N (D.Moore/B.W.Stevenson) D.Cook/K.Brooks/R.Dunn (Arista)	Arista
13	Wynonna	Revelations/pro single-J (D.Tyson/T.Arena/D.McTaggart) T.Brown (MCA)	MCA
14	Toby Keith	Blue Moon/pro single-Q (T.Keith/N.Larkin/T.Keith) (Polydor)	Polydor
15	Sammy Kershaw	Politics, Religion And Her/comp (C.Waters/R.Bowles) K.Stegall (Mercury)	Mercury
16	Billy Dean	Title track/pro single-F (C.Jones/T.Shapiro) T.Shapiro (Capitol)	Capitol
17	Lawnie Wallace	Title track/pro single-J (S.Earle/G.Trooper) J.K.Gulley (MCA)	MCA
18	David Lee Murphy	Gettin' Out The .../pro single- (D.L.Murphy) T.Brown (MCA)	MCA
19	Mindy McCready	No album/comp 37-N (S.D.Jones/B.Henderson) D.Malloy/N.Wilson (BNA)	BNA
20	Jeff Carson	Self-titled/CD track-F (T.McHugh/T.Shapiro) C.Howard (Curb)	Curb
21	Shania Twain	The Woman In Me/pro single (S.Twain/R.J.Lange) (Mercury)	Mercury
22	Thomas Wade	Self-titled/pro single (T.Wade/T.Taylor) J.May/T.Wade (UMI)	UMI
23	Rena Galle	Out On A Limb/CD track (J.Rodman/T.Dampfner) D.O'Doherty (RDR)	RDR
24	Paul Brandt	Calm Before The Storm/comp 278-F (M.D.Sanders/P.Brandt) J.Leo (Reprise)	Reprise
25	Calvin Wiggert	Made For Each Other/pro single (B.Walsh/T.Colton) R.H.Smith (Royalty)	Royalty
26	Martina McBride	Wild Angels/CD track-N (Beeson/Vassy/MacKeechnie) McBride/Worley/Seay (RCA)	RCA
27	Garth Brooks	Fresh Horses/pro single-F (T.Arata/W.Tester) A.Reynolds (Capitol)	Capitol
28	Linda Davis	Some Things Are Meant To Be/comp (A.Anderson/C.Wiseman) J.Guess (Arista)	Arista
29	The Rankin Family	Endless Seasons/CD track-F (C.J.Rankin) J.Jennings/Rankin Family (EMI)	EMI
30	Alabama	In Pictures/CD track-N (S.Bogard/J.Stevens) Alabama/E/Gordy Jr. (RCA)	RCA
31	Charlie Major	Lucky Man/comp 38-N (C.Major) S.Fishell (Arista)	Arista
32	Kenny Chesney	Me And You/comp 39-N (L.R.Parnell/R.M.Burke/C.Moore) B.Beckett (BNA)	BNA
33	Lorrie Morgan	W/John Randall/Greater Need/co (Constant Change) J.Stroud (BNA)	BNA
34	J Dee Messina	Self-titled/pro single-F (T.Nichols/M.D.Sanders) B.Gallimore/T.McGraw (Curb)	Curb
35	Rhett Akins	Somebody New/pro single-J (R.Akins/S.Hogin/M.D.Sanders) M.Wright (Decca)	Decca
36	Faith Hill	It Matters To Me/comp 274-P (C.Wiseman/T.Bruce) S.Hendricks/F.Hill (Warner Bros)	Warner Bros
37	Diamond Rio	IV/comp 39-N (Blazy/Thrasher) Clute/DuBois/Diamond Rio (Arista)	Arista
38	Patty Loveless	The Trouble With ... /pro single-H (G.Burry/G.Nicholson) E.Gordy Jr. (Epic)	Epic
39	Don Neilson	Based On A ... /comp 338-H (Neilson/Thorne/Ehm) Same (Epic)	Epic
40	Susan Aguiarkar	This Child/pro single-F (S.Aguiarkar) C.Irshock (EMI)	EMI
41	Blackhawk	Strong Enough/comp 38-N (D.Oliver/D.Robbins/V.Stephenson) M.Bright (Arista)	Arista
42	Gary Fjellgaard	Under Western Skies/comp 28- (G.Fjellgaard) G&M Wilkinson (Stony Plain)	Stony Plain
43	Ricochet	Self-titled/CD track-H (DiPiero/Seskin/Sanders) Chancey/Seay (Columbia)	Columbia
44	Brad Hewley	Right Where I Wanna Be/CD track (K.Tribble/K.West/R.Crawford) B.Hewley (Ardenne)	Ardenne
45	Ricky Skaggs	Solid Ground/comp 284-P (H.Chapin/S.Chapin) S.Skaggs/B.Aheim (Atlantic)	Atlantic
46	Wade Hayes	Title track/pro single-H (P.Nelson/D.Cook/L.Boone) D.Cook (Columbia)	Columbia
47	Lee Roy Parnell	We All Get Lucky .../CD track-N (G.Nicholson/L.R.Parnell) S.Hendricks/L.R.Parnell (Arista)	Arista
48	Neal McCoy	Self-titled/comp 285-P (J.D.Loudermilk) B.Beckett (Atlantic)	Atlantic
49	John Michael Montgomery	Self-titled/comp 27- (R.Bowles/W.Robinson) S.Hendricks (Atlantic)	Atlantic
50	David Ball	No album/comp 283-P (D.Ball/B.Spencer) E.Seay/S.Buckingham (Warner Bros)	Warner Bros
51	Mark Chesnut	Wings/comp 3-J (J.A.Stewart/S.Miller) T.Brown (MCA)	MCA
52	LeAnn Rimes	pro single-F (B.Mack) W.Rimes (Curb)	Curb
53	Shania Twain	The Woman In Me/comp 441-Q (R.Lange) R.J.Lange/S.Twain (Mercury)	Mercury
54	Stephanie Beaumont	W/J.O.Bush/No album/pro (Harris/Fischer/Harja/Maulana) Prescott/Harris (Rescue)	Rescue
55	Suzy Bogguss	Title track/pro single-F (S.Bogguss/M.Berg/G.Hamilton) T.Bruce/S.Hendricks (Capitol)	Capitol
56	Brent Howard	Self-titled/pro single-F (B.Knudsen) T.Rudner (Fre)	Fre
57	KC Jones	Hearts Were Bound/CD track (Bourke/Miller/Vassar) Prescott/Wheeler (RDR)	RDR
58	Geordie Barnett	No album/pro single (M.Dineen/G.Barnett) R.Durett (Joe Radio)	Joe Radio
59	Rick Tippe	Should'a Seen .../pro single (R.Tippe) D.Pomeroy (Moon Tan)	Moon Tan
60	Reba McEntire	Title track/pro single-J (D.Summer/B.Sundance) T.Brown/R.McEntire (MCA)	MCA
61	Tracy Byrd	Love Lessons/pro single-J (B.Kenner/L.R.Brown) T.Brown (MCA)	MCA
62	Doc Walker	Bridge/Good Day .../CD track (C.Thorsteinson) D.Schur (Agasea)	Agasea
63	James Owen Bush	Love Like ... /pro single (Harris/Prescott/Charles) Prescott/Harris (Rescue)	Rescue
64	Clay Walker	Hypnotize The Moon/CD track-P (R.Fagan) J.Stroud (Giant)	Giant
65	The Cruzeros	Self-titled/CD track (B.Mathers/C.Tulman/B.Buckingham) (B.Buckingham) (spinner)	B.Buckingham
66	Tim McGraw	Title track/CD track-F (Mullins/Musey/Primmer) Stroud/Gallimore (Curb/EMI)	Curb/EMI
67	Daryle Singletary	Self-titled/comp 284-P (Johnson/Jones) Travis/Stroud/Malloy (Giant)	Giant
68	Keith Gattis	Self-titled/pro 38-N (K.Gattis) N.Wilson (RCA)	RCA
69	Sharon Anderson	Bringing It Home/pro single (S.Anderson/C.Waters) J.Crutchfield (Royalty)	Royalty
70	Pam Tillis	All Of His Love/comp 37-N (G.House/D.Schitz) P.Tillis (Arista)	Arista
71	Lonestar	Self-titled/CD track-N (M.Brit. S.Hogin/M.D.Sanders) D.Cook/M.Wilson (BNA)	BNA
72	Chris Cummings	Somewhere Inside/comp 288-F (Scott/Dycus/Cummings) Scott/Barnhill (Warner Bros)	Warner Bros
73	Neil Diamond	w/Waylon Jennings/Under A .../c (N.Diamond/G.Nicholson) N.Diamond (Columbia)	Columbia
74	George Duca	Where I Stand/pro single-F (G.Duca/M.P.Heeney) R.Bennett (Capitol)	Capitol
75	Ken Munshaw	Human Condition/comp 3-J (K.Munshaw) J.R.Huff (Duke Street)	Duke Street
76	Kelly Rowland	Smokin' Gun/CD track (K.Rowland) B.Buckingham (Golden Eye)	Golden Eye
77	Trace Adkins	Dreamin' Out Loud/pro single-F (T.Adkins/V.Viperson) S.Hendricks (Capitol)	Capitol
78	Brent McAthey	Title track/CD track (B.McAthey) B.McAthey/R.Barlett (Arista)	Arista
79	The Neilsens	Self-titled/CD track (R.Neilson/T.Neilson) R.Neilson/M.Vandertogt	R.Neilson
80	Aaron Tippin	Tool Box/comp 40-N (G.Wilson/T.Martin) S.Gibson (RCA)	RCA
81	Paul Jefferson	Self-titled/comp 4-J (P.Jefferson/J.Michael) G.Fundis (Almo)	Almo
82	Emilio	Life Is Good/pro single-F (J.Pennig/B.Regan) B.Beckett (Capitol)	Capitol
83	Lari White	Don't Fence Me In/comp 40-N (L.White/A.Anderson) J.Lee/L.White (RCA)	RCA
84	The Sky Kings	Self-titled/comp 282-P (Orral/Norhup) Feaster/Young/Lloyd/Cowan (Warner)	Warner
85	James Bonamy	What I Live To Do/pro single-H (B.Johnson) B.Johnson (Epic)	Epic
86	Rick Trevino	Title track/pro single-H (L.Boone/B.Lawson) S.Buckingham/D.Johnson (Columbia)	Columbia
87	Lee Roy Parnell	We All Get Lucky .../comp 37-N (C.Moore/L.R.Parnell) S.Hendricks (Arista)	Arista
88	The Neilsens	Self-titled/CD track (Neilson/Neilson) Neilson/Vandertogt (Platter Matter)	Platter Matter
89	Ken Mellons	Where Forever Begins/comp 338-H (M.Barnes/J.Chambers/L.Jenkins) J.Cupit/M.Barnes (Epic)	Epic
90	Chris Ledoux	Stampede/pro single-F (B.Cumy/R.Methwin) G.Brown (Capitol)	Capitol
91	Mark Chesnut	Wings/CD track-J (J.Foster/R.Lavoie/J.Morris) T.Brown (Decca)	Decca
92	Stephanie Bentley	Hopechest/comp 336-H (S.Bentley/G.Teren/D.Pfirmer) T.Wilkes/P.Worley (Epic)	Epic
93	Pam Tillis	All Of This Love/pro single-N (B.DiPiero/P.Tillis) P.Tillis/M.Poole (Arista)	Arista
94	Blackhawk	Strange Enough/pro single-N (H.Paul/H.Gross) M.Clute (Arista)	Arista
95	Chris Cummings	New Country 3/comp 272-P (Cummings/Lagiola) Scott/Norman (Reprise)	Reprise
96	Mandy Barnett	Self-titled/comp 285-P (Lauderdale/Leventhal/Crowell) Schnee/Lehning (Asylum)	Asylum
97	Joe Diffie	Life's So Funny/pro single-H (M.J.Oliverius/B.K.Burns) J.Slate/J.Diffie (Epic)	Epic
98	Joe Diffie	Life's So Funny/pro single-H (E.Hill/R.Harbin/D.Drake) J.Slate/J.Diffie (Epic)	Epic
99	Dwight Yoakam	Gone/comp 282-P (D.Yoakam) P.Anderson (Reprise)	Reprise
100	Diamond Rio	Love A Little Stranger/CD track-N (Roboff/Wiseman) Clute/DuBois/Diamond Rio (Arista)	Arista

# REM Adult Contemporary TRACKS

Record Distributor Code:

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

TW LW WO JUNE 17, 1996

1	2	11	<b>ALWAYS BE MY BABY</b> Mariah Carey - Daydream Columbia-66700 (pro single)-H	21	28	4	<b>LOOKING FOR IT</b> Jann Arden - Living Under June A&M-314-540248 (CD track)-Q	41	42	3	<b>THESE ARE THE DAYS</b> Soul Attorneys - Self-titled Epic-80234 (pro single)-H
2	1	19	<b>BECAUSE YOU LOVED ME</b> Celine Dion - Falling Into You 550 Music/Epic-7692 (pro single)-H	22	29	6	<b>THEME FROM MISSION IMPOSSIBLE</b> Adam Clayton & Larry Mullen - Mission Impossible Island-314 531 6822 (comp 4)-Q	42	35	20	<b>HEROINE</b> Wild Strawberries - Heroine Netwerk-3099 (CD track)-F
3	5	9	<b>FAST LOVE</b> George Michael - Older Dreamworks (pro single)-P	23	26	5	<b>EVERYTHING FALLS APART</b> Dog's Eye View - Happy Nowhere Columbia-66882 (comp 049)-H	43	34	10	<b>NEVER NEVER LOVE</b> Simply Red - Life EastWest-12069 (comp 278)-P
4	7	8	<b>OLD MAN AND ME</b> Hoofie & The Blowfish - Fairweather Johnson Atlantic-82886 (comp 283)-P	24	36	2	<b>WRONG</b> Everything But The Girl - Walking Wounded Atlantic-82912 (comp 287)-P	44	32	10	<b>ANOTHER CUP OF COFFEE</b> Mike & The Mechanics - Beggar On A Beach ... Atlantic-82738 (CD track)-P
5	3	13	<b>COUNT ON ME</b> Whitney Houston w/CeCe Winans - Waiting To... Arista-18796 (comp 2)-N	25	16	16	<b>PLEASE</b> Elton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q	45	38	16	<b>A COMMON DISASTER</b> Cowboy Junkies - Lay It Down Geffen-24952 (pro single)-J
6	6	12	<b>REACH</b> Gloria Estefan - Destiny Epic-67283-H	26	18	10	<b>CAN I GET CLOSE</b> Gavin Hope - Slow Grooves Quality QRSFD 1245 (pro single)	46	49	3	<b>HALO</b> Deep Blue Something - Home Interscope-92608 (comp 282)-P
7	8	8	<b>CHAINS</b> Tina Arena - Don't Ask Epic-67533 (comp 048)-H	27	19	16	<b>YOU'RE OK</b> k.d.lang - All You Can Eat Warner Bros-46034 (comp 275)-P	47	39	14	<b>ONLY LOVE</b> Sophie B. Hawkins - Whaler Columbia-53300 (comp 046)-H
8	4	15	<b>THE RIGHT TIME</b> The Corrs - Forgiveness, Not Forgotten Lava-143 (comp 277)-P	28	23	18	<b>THIS IS THE STUFF</b> Carolyn Aerends - I Can Hear You RCA-08060-83737 (comp 1)-N	48	41	6	<b>VOICE OF THE HEART</b> Diana Ross - Take Me Higher Motown-314 530 5862 (comp 4)-Q
9	9	13	<b>DON'T WANNA LOSE YOU</b> Lionel Richie - Louder Than Words Mercury (comp 447)-Q	29	27	14	<b>DARLING PRETTY</b> Mark Knopfler - Golden Heart Mercury-314-514-732 (comp 447)-Q	49	40	11	<b>CLOSER TO FREE</b> Bodeans - Joe Dirt Car Slash/Reprise-45945 (comp 272)-P
10	10	10	<b>DREAMER'S DREAM</b> Tom Cochrane - Ragged Ass Road EMI-82951 (CD track)-F	30	31	21	<b>WHO DO U LOVE</b> Deborah Cox - Self-titled Arista-07822-18781-N	50	51	4	<b>TOO MUCH</b> Dave Matthews Band - Crash RCA-07863-66904 (pro single)-Q
11	15	7	<b>THE ONLY THING THAT LOOKS GOOD</b> Bryan Adams - 18 Til I Die A&M-31454-0551 (pro single)-Q	31	22	16	<b>I CRY</b> Bass Is Base - Memories of the Soulshack ... A&M-31454-0398 (CD track)-Q	51	44	15	<b>LUCKY LOVE</b> Ace Of Base - The Bridge Arista 17822 (comp 2)-N
12	13	9	<b>LOVE DON'T LIVE HERE ANYMORE</b> Madonna - Something To Remember Maverick-46100 (CD track)-P	32	33	4	<b>THE OLD APARTMENT</b> Barenaked Ladies - Born On A Pirate Ship Reprise-46128 (comp 286)-P	52	58	2	<b>THE GOOD CATCHES UP</b> Lawrence Gowan - The Good Catches Up Select-100 (pro single)
13	14	7	<b>I'M GETTING USED TO YOU</b> Selena - Dreaming Of You EMI-34123 (comp 6)-F	33	37	5	<b>DANCE WITH ME</b> John & Taya - Blood Brothers Tandem/Fusion III-9605 (pro single)-J	53	60	3	<b>A LITTLE MAGIC</b> David Deacon & The Word - The Iron Clock Twisted Circle-3002 (pro single)
14	21	9	<b>GIVE ME ONE REASON</b> Tracy Chapman - New Beginning Elektra-61850 (comp 289)-P	34	NEW		<b>DON'T LEAVE ME ALONE</b> Amy Sky - Cool Rain Iron Music-77876-51005 (pro single)-N	54	56	4	<b>UNTIL IT'S TIME FOR YOU TO GO</b> Buffy Sainte Marie - Up Where We Belong EMI-35059 (comp 12)-F
15	20	5	<b>FALL FROM GRACE</b> Amanda Marshall - Self-titled Columbia-80299 (comp 049)-H	35	43	4	<b>LIE TO ME</b> Bon Jovi - These Days Mercury-314-528-181 (pro single)-Q	55	NEW		<b>LIKE A WOMAN</b> Tony Rich Project - Words LaFace-26022 (pro single)-N
16	17	12	<b>A LIST OF THINGS</b> DannHait Doyle - Shadows Wake Me Latitude-50422 (comp 4)-F	36	NEW		<b>LET IT FLOW</b> Toni Braxton - Waiting To Exhale Soundtrack Arista-18796 (comp 6)-N	56	46	6	<b>CHAMPAGNE SUPERNOVA</b> Oasis - (What's The Story) Morning Glory Epic-67351 (comp 049)-H
17	11	13	<b>NOBODY KNOWS</b> The Tony Rich Project - Words LaFace-26022 (pro single)-N	37	45	4	<b>CAN'T GET YOU OFF MY MIND</b> Lenny Kravitz - Intimate & Interactive Virgin-40696 (pro single)-F	57	NEW		<b>WHERE DO WE GO FROM HERE</b> Venessa Williams - Eraser Soundtrack Mercury-XXXXX (pro single)-Q
18	12	16	<b>IRONIC</b> Alanis Morissette - Jagged Little Pill A&M-314-540-399 (comp 1)-Q	38	30	18	<b>DON'T LEAVE ME ALONE</b> Amy Sky - Cool Rain Iron Music-77876-51005 (pro single)-N	58	59	2	<b>THESE ARMS</b> All-4-One - And The Music Speaks Blitz/Antonic-82746 (comp 281)-P
19	24	7	<b>YOU STILL TOUCH ME</b> Sting - Mercury Falling A&M-31454-0483 (CD track)-Q	39	53	3	<b>THE EARTH, THE SUN, THE RAIN</b> Color Me Badd - Now And Forever Giant-24622 (comp 282)-P	59	47	15	<b>MAKE IT UP AS YOU GO</b> Hennigway Corner - Under The Big Sky Epic-80218 (CD track)-H
20	25	5	<b>AHEAD BY A CENTURY</b> The Tragically Hip - Trouble At The Henhouse MCA-81011 (pro single)-J	40	52	2	<b>GOD ONLY KNOWS</b> The Nylons - Run For Cover Atlantic-5499 (CD track)-J	60	50	13	<b>JUNE AFTERNOON</b> Roxette - Don't Bore Us, Get To The Chorus EMI 35466 (comp 4)-F

# REM Dance

TW LW WO - JUNE 17, 1996

1	1	7	<b>KILLING ME SOFTLY</b> The Fugees Columbia-H	11	19	3	<b>AMERICA (I Love America)</b> Full Intention Stress-Quality	21	14	10	<b>LA MORENA</b> Los Legales BMG-N
2	2	10	<b>I LOVE TO LOVE</b> La Bouche Arista-N	12	9	11	<b>DISCO'S REVENGE</b> Gusto Hi-Bias-Q	22	22	4	<b>C'MON RIDE IT (The Train)</b> Quadd City DJs Atlantic-P
3	8	4	<b>UPSIDE DOWN</b> Groove Club Isba-Koch	13	13	10	<b>EVERYBODY'S GROOVIN'</b> Max-A-Million Zoo-N	23	26	2	<b>ALWAYS BE MY BABY</b> Mariah Carey Columbia-H
4	4	5	<b>KNOCKIN'</b> Double Vision Pirate-Quality	14	10	6	<b>MUSIK</b> House People Popular-P	24	27	2	<b>DOO WAH DIDDY</b> Fun Factory Atlantic-J
5	12	3	<b>CHILDREN</b> Robert Miles Arista-N	15	20	3	<b>MISSION: IMPOSSIBLE</b> A. Clayton & L. Mullen Jr. Island-Q	25	NEW		<b>FOREVER YOUNG</b> Temperance Hi Bias-Q
6	3	6	<b>CRY INDIA</b> Umboza Capitol-F	16	11	15	<b>FEELS SO GOOD</b> Lina Santiago Universal-J	26	17	6	<b>I'M IN LOVE</b> A'Lisa' B SPG-P
7	5	8	<b>CRYING IN THE RAIN</b> Culture Beat Dance Pool-H	17	25	2	<b>ALL OF MY DREAMS</b> Laya Awesome-N	27	NEW		<b>YOU'RE THE ONE</b> SWV RCA-N
8	7	7	<b>1979</b> The Smashing Pumpkins Virgin-F	18	16	8	<b>SANTA MARIA</b> Tajana RCA-N	28	NEW		<b>THE LOVER THAT YOU ARE</b> Pulse Hi Bias-Q
9	6	11	<b>GIV ME LUV</b> Alcastraz Attic-J	19	21	5	<b>ACCESS</b> DJ Misjah TJSB-Koch	29	NEW		<b>YOU DON'T HAVE TO</b> RhythmCentric TJSB-Koch
10	15	4	<b>FEEL THE MUSIC</b> Planet Soul Strictly-Quality	20	18	14	<b>1,2,3,4 (Sumpin' New)</b> Coolio Tommy Boy-Denon	30	23	5	<b>DANCE TO THE MUSIC</b> Academia Dance Pool-H

## Rita MacNeil headlines Cape Breton festival

Rita MacNeil returns home to Cape Breton to headline the 32nd annual Big Pond Summer Festival Celebrity Concert on July 19.

Appropriately titled *Go Where The Music Is Playing*, this will be MacNeil's only appearance in the Atlantic Provinces this year and follows her highly successful tours in BC, Alberta, Ontario and the US.

The concert will coincide with the exclusive Maritime release of MacNeil's single, *Steal Me*

## Fabian chosen for French version of Disney film

The Walt Disney Company (Canada) Ltd. has announced the signing of francophone artist Lara Fabian for the speaking and singing parts of Esmeralda in the French-language version of the new Disney animated feature, *The Hunchback Of Notre Dame*. The film, set for a June 21 release in Canada, is Disney's 34th animated feature.

The English-language version of the film features Demi Moore as the voice of Esmeralda, with Bette Midler performing the character's featured song, *God Help The Outcasts*. The lead single from the film, *Someday*, is performed by Atlantic artist All-4-One.

Fabian, a native of Belgium, began her singing career performing the song *Croire* at the Eurovision Song Contest in 1988. The song was released throughout Europe and eventually rose to chart prominence on several European charts.

After moving to Canada in 1991, Fabian went

Away. Her appearance is regarded by organizers as the highlight of the eight-day festival. "We're biased, but we think Rita is at her best in Big Pond," boasts the festival's Robert Sampson. MacNeil's performance at MacIntyre's Field will include a cross-section of material from *Porch Songs*, her current EMI CD release, as well as her past hits.

Another highlight is the Scottish Concert, regarded as the event that 32 years later, "has taken this one day festival to an eight-day event."

on to release a pair of albums. The first self-titled release sold close to 100,000 copies in 1994, while her latest release, *Carpe Diem*, has sold more than 225,000 units, mostly in Quebec. At the most recent ADISQ Awards (the Quebec Music Industry Awards), Fabian was nominated for seven awards, and won for top female vocalist and for best show of the year/singer. Fabian was also nominated for top new solo artist and best selling francophone album at the Junos in March.

Fabian recorded the tracks for the *Hunchback* soundtrack in early May, with *Que Dieu aide les exclus*, the French-language version of *God Help The Outcasts*, set to appear as a bonus track on both the English and French versions of the *Hunchback* soundtrack. The song was written by Academy/Grammy Award-winning composers Alan Menken and Stephen Schwartz.

The community of 224 happily endorses the festival which attracts a growing number of visitors. Last year more than 15,000 fans from across Canada and south of the border were in attendance. As well, Rita's Tea Room, a major tourist attraction, is the centre of activity. The newly expanded facility attracted 40 thousand visitors last year from 25 different countries around the world.

## Wendy Lands signs with Warner/Chappell

EMI recording artist and songwriter Wendy Lands has signed an exclusive world-wide co-publishing agreement with Warner/Chappell Music Canada Ltd. The deal was consummated by Lands, her songwriting partner Jim Gilliard and creative manager for Warner/Chappell Anne Marie-Smith and Beverley McKee.

Lands began performing as a singer and dancer on CTV's "Off The Wall" programme and was later chosen for an understudy role in the Toronto production of "Les Miserables." In 1995, she and Gilliard independently released *Angels and Ordinary Men* which garnered her a contract with EMI Music Canada. EMI is to release the album on July 23 of this year and the first single, *Little Sins*, is scheduled to go to radio in mid-June.

Lands joins a growing domestic roster at Warner/Chappell that includes *Spirit Of The West*, *The Tea Party*, Colin Linden, *Rheostatics* and *Lawnie Wallace*.

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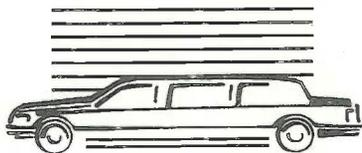
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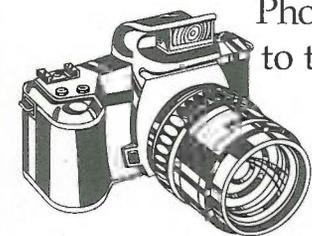
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