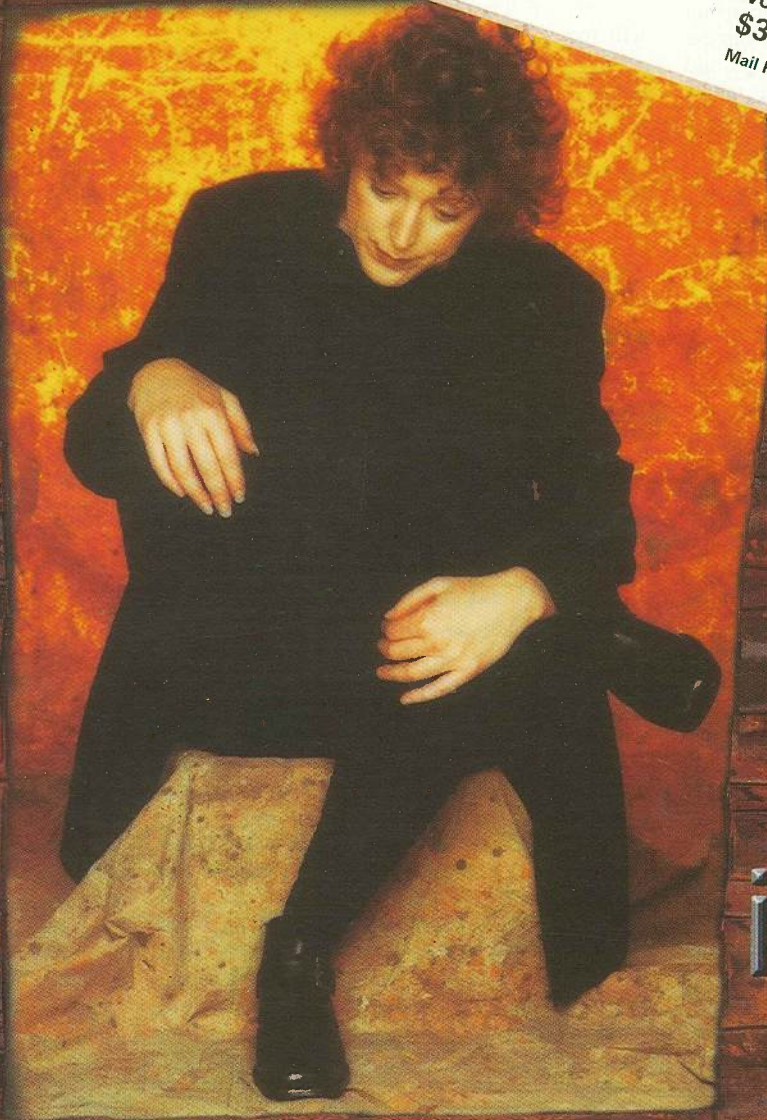


**laura
smith**



**it's
a
personal
thing**

RPM

Volume 65 No. 4 - March 31, 1997
\$3.00 (\$2.80 plus .20 GST)
Mail Registration No. 1351

IN STORES TUESDAY, APRIL 8/97

UMSD/UMC 81033

First single

"It's A Personal Thing"

UNIVERSAL MUSIC

Backlash follows third reading of Bill C-32

As the controversial Bill C-32 passed its third reading in the House Of Commons last week, thirteen organisations representing a body of educators, students, libraries, booksellers and broadcasters convened in Ottawa to urge Senate to amend the Bill. The organisations argued last Tuesday that, despite ongoing adjustments, the Bill is still partial towards publishers and licensing collectives and contrary to the mandate of fairness touted by Heritage Minister Sheila Copps and Industry Minister John Manley, who initially tabled the bill.

Long heralded as the means to "a fair balance between the rights of those who create works and the needs of those who use them," Bill C-32 has come under fire precisely on the grounds that it does not meet up to the claim and that Senate is ignoring the problem.

"I think it's important to note that the whole purpose of Phase II copyright law reforms was to provide a balance between the legitimate needs of users and the rights of creators and to correct an imbalance that had been put in place in Phase I of copyright law reform," said Sally Brown, Senior VP for the Association of Universities and Colleges of Canada. "That was the recognised sole purpose of Phase II reform."

BMG Music Publishing stakes claim in Bloc-Notes

Nicholas Firth, President of BMG Music Publishing Worldwide, announced (March 24/97) the acquisition of an interest in Éditions Bloc-Notes Publishing, Inc., regarded as one of Québec's most important independent music publishers. Bloc-Notes will be BMG's exclusive licensee in Canada for non-English-speaking works.

In making the announcement, Firth expressed delight in working with Diane Pinet, the President of Bloc-Notes. "She is Québec's premiere music publisher, and we look forward to a successful relationship for many years to come."

Among the notable writers published by Bloc-Notes are René Dupéré, whose work with the Cirque du Soleil has been nominated for a Grammy, Aldo Nova (Céline Dion), Serge Flori (Martine St. Clair), Germain Gauthier (Diane Dufresne, Joe Bocan), Sylvain Boudreau, Jeff Nystrom, and Yves Laferrière, who has scored a number of award-winning soundtracks. As well, Bloc-Notes represents a large subpublishing catalogue, which

Brown says the Bill has subsequently become just another bill to protect the rights of creators at the expense of the legitimate needs of users. The sentiment was echoed by The Canadian Association Of Broadcasters, who claimed the Bill suffers from an imbalance that favours creators and owners of copyright.

"This Bill from the broadcaster's point of view will force us to pay twice for music that we've already paid for, to make copies for purely operational reasons in the public interest," said CAB President Michael McCabe.

The groups are asking the Senate to remove "unreasonable restrictions" on a number of education, library and broadcast exemptions.

"Specifically what we need from the Senate is to make the ephemeral and the transfer of format exceptions real by removing the clause that voids them where a collective exists," said McCabe. "This Bill, in effect, by requiring that, gives with one hand and takes away with the other. And the second thing we need is to make the transfer of format exception workable by removing the time limit on it."

The exemptions allow for a number of freedoms, in the case of the broadcasters for example, to make a temporary copy of a program for later broadcast in a different time zone. If the

includes artists/writers such as Francis Cabrel and Patrick Bruel.

"BMG has the mind of an independent," says Pinet, "yet possesses the resources of a major. This venture will provide Bloc-Notes' catalogue and its writers a window into the international music world, while affording BMG a view into the Québécois music industry."

The management of Bloc-Notes will remain unchanged. Pinet will hold a majority interest and will continue as President.

BMG Music Publishing Worldwide is a unit of BMG Entertainment. BMG Music Publishing, with 33 offices in 27 countries around the world, is one of only five worldwide multinationals and is among the four largest music publishing groups in the world. With operations in more than 45 countries around the world, BMG Entertainment is the \$5.8 billion a year entertainment division of Bertelsmann AG, the \$14.7 billion a year worldwide media enterprise.

bill is passed by the House, the exceptions will not apply to whenever a copy can be made for a fee through collective licensing. The organisations are claiming that this essentially makes the exceptions meaningless.

"The legitimate public need and public interest in having access to copyright materials are legitimate exceptions, exceptions that are recognised in all other jurisdictions with whom we deal on a regular basis," said Brown.

The organisations also pushed for the removal of restrictions on the importation of books including used textbooks.

The thirteen organisations are poised to urge the Senate to hold hearings again once the committee to which the Bill will go to first is decided.

On the other side of the fence, several

BILL continued on page 3

HMV's flagship store to exhibit INXS' Camaro

Peter Bashaw, owner of the MAACO Auto Painting and Bodyworks Centre in North York, Ontario, was asked recently to go against the company's policy that demands every job be "finished to its peak appearance."

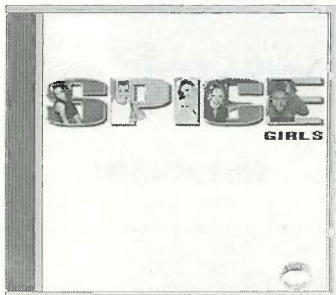
Bashaw and his crew were asked by a representative from Mercury Polydor, to "paint a car and make it look its worse." The car in question was a 1980 Camaro which was to be painted to match the cover of an album scheduled for release by INXS. The album cover features an orange Firebird and a 1980 Camaro that was painted lime green, "but in bad shape," explains Bashaw. "They asked if I could try and duplicate the lime green colour on the vehicle.

"He wanted everything lime green -- tires, rims, chrome -- no masking of this baby. I explained we wouldn't want anyone to think that's the kind of work we do, but the crew wanted to do it, said they'd have some fun, so I said, what the heck."

When completed the car will be a promotional tool for INXS' new album, *Elegantly Wasted*, and go on display at HMV's flagship store at 333 Yonge Street in Toronto. The car will be exhibited in the store until April 15 when the album is released.

Bashaw is pretty touchy about the job done on the Camaro. "I had to convince my crew that after we do this one shabby job, we must get back to making certain our other clients' vehicles look like new."

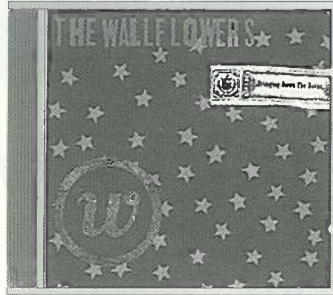
NO. 1 ALBUM



SPICE GIRLS

Spice
Virgin - 42174-F

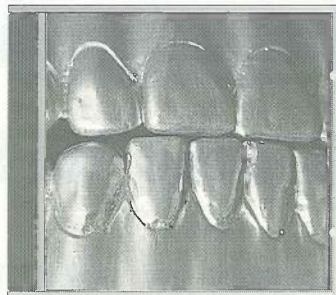
NO. 1 HIT



ONE HEADLIGHT

The Wallflowers
Interscope-J

ALBUM PICK



CHANGE OF HEART

Steel Teeth
Virgin - 41635-F

HIT PICK



FREAK

Silverchair
Epic-H

BILL continued from page 2

organisations including CIRPA and the Canadian Music Publishers Association (CMPA), breathed a sigh of relief that the Bill passed its third reading.

"This Bill has been almost ten years in the making and is desperately needed by the creative community and copyright owners," said CIRPA president Brian Chater.

Added CMPA executive director David Basskin: "This legislation is not perfect, but we never expected to see legislation passed entirely to our satisfactions. Copyright law is a matter of drawing lines between the interests between copyright owners and users, and it is inevitable that compromises must be made in the process.

"Canadian Music Public Association's members are satisfied that the Bill is a fair package and one upon which all parties have had ample opportunity to comment. Particularly in light of the lengthy hearings conducted by the Standing Committee on Canadian Heritage, little practical value would be served by the Senate holding lengthy hearings at this time -- and the likely consequence of long hearings would be that the Bill would not be passed before an election is called."

As things stand, the indications are high that the arguing is far from over and that the recriminations, once the Bill becomes law, will be hard hitting. The third reading might have brought the Bill once step further but the problems are far from over.

"That all isn't well with C-32 is hardly a revelation considering more than 120 amendments have been proposed since the bill was first tabled, including close to 80 by the Heritage Committee and the government itself," says McCabe. "The bill as reported back to the house is clearly a work in progress. Fortunately, there's an opportunity for MPs to make repairs and plug the gaps."

Bill C-32 does not cover copyright in the digital environment which, ironically, is where the most current copyright issues are becoming important. Participants in the current debate are especially concerned that Bill C-32 will lay down the fundamental principles which will affect the kinds of copyright laws that will eventually be developed on the Internet.

CIRPA's Canada Stand returns to MIDEM Asia

CIRPA will once again organize the Canada Stand at MIDEM Asia '97. The international music and publishing trade show takes place in Hong Kong from May 21 through 23.

In making the above announcement, CIRPA President Brian Chater pointed out that attendance at last year's event, "helped the Canadians in the Stand establish a good base of contacts which they hope to build on this year. He also pointed out that CIRPA's participation in these international trade

shows is part of the organization's international export marketing strategy for the Canadian independent music industry.

CIRPA is also planning to have a Canadian Stand at PopKomm in Cologne, Germany (Aug. 14-18), MIDEM Latin America in Miami (Sept. 8-11), and again in MIDEM in Cannes, France, next year (Jan. 18-22). Mary Vratsidis will coordinate the Canada Stands at all these events.

Vratsidis reveals that access to the Canada

Stand in Hong Kong is available for a fee of approximately \$1,650 per person for the first two people in the company. The fee for additional employees of a respective company will cost \$500 per person. According to Vratsidis, the final fee "will be slightly higher or lower according to the number of people who attend the show with the Stand." There will be space available for between 20 and 25 registrants. Deadline for booth registration is April 21. Vratsidis urges those who are interested to register early so as to obtain the best flights and ensure their name is included in the MIDEM Asia Guide.

The Canada Stand fee includes show registration, access to the Stand for messages, meetings and the use of the listening rooms, display space, storage area for promotional goods, shipment of promotional materials to the trade show and the company name in the Canada Stands ad in the MIDEM Asia Guide (for registrations received before April 10). Both Chater and Vratsidis will be at the Stand to answer questions about the participants and the Canadian music marketplace. As well, CIRPA plans to hire an Asian hostess with fluency in at least one oriental language.

Financial support for eligible Canadian music based companies is available from FACTOR. The next FACTOR deadline for the International Marketing Program is scheduled for April 1.

Halifax opening as HMV turns ten

HMV, Canada's award winning retail chain, has announced expansion into the Maritimes as the company slides into its tenth anniversary of presence in the country. This Sunday March 30, HMV Canada will officially be ten years young, and HMV president Peter Luckhurst is saying the future looks very good. He predicts the company will continue its growth at a rate of eight to ten stores per year.

"We'll obviously celebrate the anniversary all through the year and really celebrate it at our annual conference in September," commented Luckhurst. "Ten years young is a special time."

While HMV has long maintained the market share lead in the retail arena, the recent advent of other chains notably Tower and Virgin, has given

the company a run for its money, particularly in the last year.

"There's no doubt that the retail landscape ten years ago is very different from what it is today," jokes Luckhurst. "I've always said that I wondered what took [Tower and Virgin] so long to come here. But we welcomed them to the competition and honestly feel that it makes the retail climate better.

"I think that during this year, because of the competition, because of the state of the market, there's no doubt that we had to make some adjustments and we had the opportunity to bring in a new management team."

Luckhurst says that despite the competition that has sprung up, HMV will continue to

HMV continued on page 19



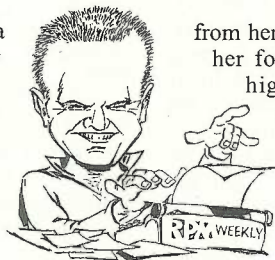
FACTOR's executive director Heather Ostertag, who was honoured at the recent FACTOR luncheon, surrounded by some of the people who supported the organization when it was launched 15 years ago.



The boys from Aerosmith take time out for a photo op with RPM's Lisa Trainor and YTV's Terry Ann Diachok after greeting over 400 fans during a Sony meet 'n' greet at the Government February 12.

WALT SAYS . . . !

Sorry Barry!!! We were in such a rush to get our EMI post Juno party photos together, we didn't credit the guy who worked into the morning hours to take the shots and to get them to us on time. All the photos on page 5 were taken by BARRY RODEN. (EC: Credit where credit is due!!!)



with Elvira Caprese

Bozo to bow out??? Well, he gave his word. He said that if he didn't come up with that certain number of sponsors, he would roll up his clown act and . . . RESIGN! (EC: WOW!!!). He did in fact fall short of his goal, and now the whole industry is waiting for the second shoe to drop (EC: One of those funny long red shoes that clowns wear???) No doubt. (EC: Time to run away and join another circus!!!) I told him not to attempt the highwire act!!! (EC: My bet is that he won't leave with dignity!!!) And take your flower child with you.

Yellow brick road!!! Confirm or deny that M. Short and L. Tomlin will be skipping down that famous road under the direction of one of Canada's renowned entrepreneurs? (EC: Can you keep a secret or what???)

Achiever Annie Reisler!!! We mentioned last week that Annie Reisler, who began writing songs at age 60, after receiving an electronic keyboard

from her husband, had released another album, her fourth. Dick Drew, who launched the highly successful Canadian Achievers syndicated network radio program, has been in touch with Annie. She will be featured as a Canadian Achiever on Wednesday April 9. The segment is heard daily coast-to-coast on 150 radio stations. The program is also heard daily on VoicePrint, the Cable-TV audio service for

the visually impaired. More than five million Cable-TV homes from coast to coast receive VoicePrint. You can also pick it up on 3WB a real time radio service on the world wide web IBNN.COM (EC: Good for Annie!!!)

A non-event!!! I was dragged, kicking and screaming back to Planet Hollywood. This time for the Academy Awards charity night! (EC: Yes???)

The politico midget!!! What a nerve! There he was Jack Velente, and we all know what he thinks about foreigners, particularly Canadian, presenting a foreign film award at the Academy Awards. (EC: Only one of two low points to the show!!!)

The Canadian connection!!! Well, no matter what Velente thinks about Canadians (Celine Dion and Jim Carrey, and the Canadian nurse in The English Patient, and how about the guy who wrote it, Michael Ondaatje) made Canada the talk of the post Oscar parties. Anyway, the spotlight was on Celine, twice in fact. She filled in for an ailing Natalie Cole with a superb performance, actually using a lyric sheet, which made for good television, and then she did her own scheduled number. She didn't win anything, but I'll bet she stole the hearts of the more than one billion worldwide viewers. She certainly stunned her live audience. And, Jim Carrey? What an export. Coming on stage to make a presentation, he stood in front of the microphone with arms outstretched and calmly asked "How was your weekend?" which broke the audience up, and followed it with "My weekend was fine!" He had just come off a \$31 million dollar box office weekend for Liar Liar. A Canadian making that much money with a Hollywood film? Even mister political Hollywood can't stop Carrey's bandwagon. (EC: And he presented an award for foreign film???)

Jerry Lewis left us laughing!!! Jerry Lewis celebrated his 71st birthday on March 16 while in Toronto starring in Damn Yankees, and I had the opportunity to talk to him at a press conference prior to the opening at the Hummingbird Centre. He was pretty amiable, answering a lot of stupid questions. He got a little on edge when someone asked him about his charity work. He's been skewered on that one for several years. Damn Yankees, a well-worn musical about, what else, baseball, and a project Lewis has some bucks in, was a triumph for this ageless comedian. Actually, the show would seem to be a vehicle for Lewis, lots of schtick, and, of course, the audience, mainly there to see their hero, went nuts. Not that Lewis hogged the show, well not all of it. His supporting cast was exceptional. There wasn't a slow moment in the show. By the way, Lewis has a five-year old daughter, which has added another dimension to his life. Don't get him on his daughter, he'll go on and on and on. (EC: That's what fathers are for!!!)

Four fingers up!!! That's not much of a rating, but at a recent record promotion party at Xango . . . the management sure took a piss-poor attitude toward the media in attendance. Rude is not the word for it . . . but when you got everything going, I guess you can go out of your way to be unpleasant. There are a thousand restaurants in Toronto. This one gets our four fingers up award! (EC: I'm speechless!!!) Join the club!

Little by little!!! Here's another move into the Canadian market by a US giant. The Los Angeles-based Ticketmaster Group, has bought out its Canadian licensees, Ticket Centre and Ticketmaster Canada. (EC: Pretty soon we'll have to pay the service charges in American dollars!!!)

Donny IS Joseph!!! The guy who will be stepping into Joseph's Amazing Technicolour Dream Coat better have big shoulders. Donny Osmond will be a hard act to follow. David Burnham steps into the role beginning May 28. The show is built around Osmond, who opened the show when it premiered in Toronto. Osmond and his support cast have worked a lot more schtick into the production, which makes for an even greater energy flow from the stage. (EC: See photos page 9 this week!!!)

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416-425-0257 FAX : 416-425-8629

E-MAIL ADDRESS

rpm@inforamp.net

Walt Grealis, O.C.

Publisher

Sean LaRose

Editor-in-Chief/Production Manager

Rod Gudino

News Editor

Lisa Trainor

Writer/Chart Editor

Stan Klees

Movies, Theatre, Books
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Bill Watt

Classical & Jazz

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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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An award show

More than a billion television viewers watched the Academy Awards last Monday as costume designers, foreign film makers and choreographers were honoured for their work. The acceptance speeches really were the best part of the show. A few modest, but effective production numbers were sprinkled carefully through the show, the only negative being the Academy president who spoke too long. Ten seconds would have been too long. But the presenters were handled with great care and the show has the prestige that guarantees that both the male and female participants are dressed to maintain the attention of the audience. It's been said many times before, and it has to be said again, that if you want to pump money into this industry . . . pay out money for our stars to learn to dance, act, dress, speak and do talk shows and interviews with a bit more professionalism. We should now embark on creating artists who, like so many international artists, look far beyond recording, to acting in movies and on television. It was thirty years ago when getting before a microphone and singing or playing was enough. Today's artists demand much more and Canada should look to our talent to go one step further. Anyone who doesn't agree has only to look at Madonna, Whitney Houston, Bette Midler, David Bowie, Paul Simon, Art Garfunkel, Sting and the vast pool of recording artists who had the talent to take themselves beyond the mix and the echo chambers to the big screen. If this isn't the time . . . then a lot of time and money has been wasted on one trick ponies. -Walt

BMG jump on hip hop's second wave

Rascalz reap a Cash Crop

by Rod Gudino

Back in the days when George Harrison was dissing hip hop because, hey, he just couldn't understand it (*what else is new?—Ed.*), the urban scene in the US was rocketing skyward and leaving a lot of smoke blowing north of the border. About that time the urban scene began germinating in a serious way across Canada, particularly in Toronto and Vancouver where a community of rappers, b-boys and graffiti artists were taking their art from the street to the clubs and back out onto the street again. It was an atmosphere of discovery and creative intensity.

The first wave of the movement, though largely ignored by the industry at a major label level, managed to cause a surge of interest in the format. It was in the wake of that interest that jammers Red 1, Misfit, Kemo, Dedos and Zebro came together to produce sounds in the tradition of their immediate predecessors; sounds that were not immediately recognisable by counterparts in the States. But what started off as a promising beginning for Rascalz (a Juno nomination, a #1 video and 20,000 units worth of hard currency for their debut), ended after some internal problems between the band and label; the Sony distributed Calabash Records.

The unfortunate situation provided an opportunity for the still young group to take control of their destiny through the formation of their own Figure IV Records. But the freedom to call their own shots was offset by the tremendous amount of work they had to put into handling their own

promotion and industry related leg-work.

"We were trying to shop the album and we weren't trying to wait on the record labels cause that's the only way you're going to get things done anywhere," explains Rascalz' main-man Red 1. "You can't sit and wait for people to come do things for you; you got to get up and do things to help make your destiny."

Destiny was achieved when BMG's Keith Porteus and Paul Alofs took an interest in the smooth way out loops and grooves that Rascalz were formulating on tape. The label's interest was a marked departure from the cold shoulder the majors have traditionally given the format.

Red 1 explains the change this way: "Ever since Crybaby came here and cursed everybody and said how come we got to sign Deborah Cox; how come a Canadian artist as good as Deborah has to come to the States to get a label? That's when they felt like they had to start concentrating on this because there *is* a market for urban music."

The deal inked, the album recorded and released just last week, *Cash Crop* is fast delivering on its title after it achieved the highest debut for a domestic hip hop act on SoundScan's retail album chart.

"That kind of shows you what you can do if you take the time out to promote your domestic

acts properly and take the time out to nourish your group and watch them grow and give them the chance to do their thing," comments Red 1.

The Rascalz story seems to finally be taking off with those who put the music together also holding the strings at the top. With that kind of independence and self-control that other bands only dream of, one would think the group has little or no worries as they head into a major cross Canada tour which will find them sharing the stage with



notable American rap artists. Ironically, the sorts of problems generated by their cousins south of the border have contributed to a public hysteria everywhere the music stakes its territory. Canadians are no exception to associating hip hop music with the kind of unfettered street violence that caused the double murders of 2Pac Shakur and Notorious B.I.G. just months apart.

"You have to understand that when the two biggest rap stars die within months of each other, that alone is crazy," says Red 1. "But it goes bigger than rap. Why were they rapping about what they were rapping about? Why did he carry guns and why did he have to sell drugs to be in that environment? More rappers aren't representing that than there are rappers representing that, and it's funny that those are the guys that get the respect. I thought a man would respect a man for his righteousness, his wisdom and his intelligence.

"This has to stop because if this goes on I see it as the destruction of hip hop," he continues. "But I also see things happening for a reason and I think this happened for the reason that people are tired of hearing about drugs and guns. It's time for some conscious men to grab the microphone and I think this is the wake up call we need."

Amen.



by Rod Gudino

Mr. Showbiz spins off to Internet music zine

<http://www.wallofsound.com>

The immense popularity of the award-winning Mr. Showbiz site has caused the folks at Starwave Corporation to expand their coverage of the music industry with a full-out digital publication. Operated out of Seattle and called Wall Of Sound, the Internet site has been designed around the interests of music fans within and outside the music industry. Consequently, the standard issue of artist bios, reviews and features are being offered alongside daily original and roundup news items, SoundScan charts, release dates and other important time-sensitive information regarding matters musical. Barely a week in operations, the site has kicked off to a quick pace with a popular launch and a handsome web page design.

Digital network popular with radio

The Digital Courier International network has proved to be a huge success with radio. According to the company's February figures, radio currently accounts for over 10% of the total network traffic, making it the second largest customer group for DCI after distribution houses. The folks at DCI are saying the surge of interest is largely due to their closed two-way network which allows the transfer of digital information between local radio stations.

"Our two-way capability enables us to address the needs of local distribution and the increase in radio is a testament to that," says DCI's president and COO Al Kozak. "From what we've heard from stations, they love the fact that they can exchange programming and production with other stations in their area."


DCI currently connects over 4,200 radio stations across North America, as well as production studios, duplication companies and record companies.

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Obituary

Breast cancer takes life of Jill Leach

The first day of spring 1997 marked the end of Vancouver's most imaginative and respected publicists when, quietly and without fanfare, Jill Leach passed away in her sleep Thursday March 20 after valiantly battling breast cancer for more than seven years.

Since 1987 throughout North America, Jill Leach and Associates promoted an eclectic group of clients that covered everything from science and medicine to the environment, entertainment, comedy and music, among others.

Nicknamed the "ultimate schmooze master," Jill imaginatively coordinated a number of great events and openings, including BaBalu, Fred's Uptown Tavern, The Roxy, Shark Club, Georgia Street Bay and Grill and the Comedy Festival. Jill also achieved maximum media coverage for Vancouver CityPlan, CKWX/KISS-FM, Fraser Basin Management Program, MuchMusic Video Awards party, Hell On Hooves II, International Hi-Tech Industries, DynaMotive Technologies, GLOBE trade shows on

business and the environment, MUSIC 91 and more.

But Jill was more than the consummate, trusted professional publicist whose passion and intensity instilled the same emotions in others. She was a compassionate and caring individual who was constantly rescuing homeless or hurt animals and who gave of her time and talent to various charities like the Variety Club, Big Brothers, and the Dr. Peter AIDS Foundation; a loyal and loving friend and an iconoclastic and outrageous individual who wore her many hats and opinions with elan.

Jill's last days were spent at home, surrounded by her loving family and close friends.

"Jill was one of the brightest lights in this city," says Blaine Culling, owner of Granville Entertainment. "She'll be sorely missed by everyone who knew her."

Please send donations to the Variety Club of British Columbia (1250 Homer Street, Vancouver BC V6B 2Y5 phone: 604-69-2313) in lieu of flowers or other gifts.

(The above was submitted by Brenda Kopetski and Beth Potter at 604-685-4343.)

Three more busts in video piracy ring

Metro police have arrested three more perpetrators of a Toronto piracy video ring after stores in the Dundas-Spadina area were raided. Officers confiscated some 1,200 CDs, video cassettes, video CDs and eight illegal PAY TV decoders from the three stores, two of which had previously been raided during last year's piracy crackdown. The owners of Wong Sing Music & Electronics Centre Ltd., Lee's Electronic Co. Ltd

and Dundas Book & Gift Store, and W.Y. Trading Company have been charged with several offenses including fraud, possession of property obtained by crime and offering for sale or rent infringing copies of copyright works.

"We also expect hundreds of additional charges under the Copyright Act as the investigation continues," said Max Gordon, Ontario Regional Director of the Film & Video Security Office.

Tatem to head urban sales at EMI

EMI/Virgin is formally expanding their urban/dance department with new personnel and a new position. Spencer Tatem will be joining the label in the title of Urban Sales & Promotion Representative.

"With the progress we are making in our dance/urban department, it's time to spread the word directly to retail and provide them with a first hand knowledge and education on our releases from someone working closely within our urban/dance department and

within the urban scene itself," commented Brad Morrissey, EMI's Central Region Sales Manager.

Tatem, who will report directly to Morrissey and Russ Hergert at Virgin, will be working with DJs and record pools nationwide to inform radio on the format and raise the level of awareness.

Tatem joins the EMI team from Quality Records, where he headed national dance pool and urban promotion and previously with Popular Records as head of dance promotion.

Three decades of bringing you the music industry news you want to hear!!



ALTERNATIVE
Canada's only national weekly alternative chart

30

Record Distributor Codes:
 BMG - N EMI - F Universal - J Quality - M
 Polygram - Q Sony - H Warner - P Koch - K

TW	LW	WO	MARCH 31, 1997
1	1	11	ABUSE ME Silverchair - Freak Show Epic 67905 (promo CD)-H
2	2	11	LAKINI'S JUICE Live - Secret Samadhi Radioactive 11590 (promo CD)-J
3	3	12	SUPERMAN'S DEAD Our Lady Peace - Clumsy Columbia 1209 (Promo CD)-H
4	6	10	THE PERFECT DRUG Nine Inch Nails - The Lost Highway O.S.T. Nothing/Interscope INTSD 90090-J
5	8	8	PRECIOUS DECLARATION Collective Soul - Discipline Breakdown Atlantic 62984-P
6	7	8	FEMALE OF THE SPECIES Space - Spiders Gut Reaction 1139 (promo CD)-J
7	10	6	THE NEW POLLUTION Beck - Odelay DGC 24823-J
8	9	9	GREEDY FLY Bush X - Razorblade Suitcase MCA 90091-J
9	12	4	YOUR WOMAN White Town - Women In Technology Chrysalis 1473 (promo CD)-F
10	4	9	LOVE FOOL The Cardigans - Romeo & Juliet O.S.T. EMI 37715-F
11	5	11	DISCOTHEQUE U2 - Pop Island 7316 (promo CD)-Q
12	13	9	EXCUSE ME MR. No Doubt - Tragic Kingdom Interscope 90003-J
13	14	7	HARD CHARGER Porno For Pyros - Good Gods Urge Warner Bros. 46126-P
14	15	5	WHERE YOU GET LOVE Matthew Sweet - Blue Sky On Mars BMG 614 223 113-N
15	16	6	FIRESTARTER Prodigy - CD Single Beggars Banquet XLR CD70-Koch
16	18	5	STARING AT THE SUN U2 - Pop Island 314 524 334-Q
17	17	6	REMOTE CONTROL The Age Of Electric - Make A Pest A Pet Universal 81021-J
18	21	5	VOLCANO GIRLS Veruca Salt - Eight Arms To Hold You Geffen 30001-J
19	26	2	EYE Smashing Pumpkins - Lost Highway O.S.T. Nothing/Interscope 90090-J
20	24	3	H Tool - Aenima Zoo 37219 (promo CD)-N
21	22	5	OUTTASITE (OUTTA MIND) Wivco - Being There Reprise 46236-P
22	23	3	RESIGNATION SUPERMAN Big Head Todd & The Monsters - Beautiful World Revolution 24661-P
23	27	2	ELEGANTLY WASTED INXS - Elegantly Wasted Mercury 314 534 531-Q
24	25	3	HORO GHOID THU NIGHEAN Mary Jane Lamond - Suas e! A&M 42000 (promo CD)-Q
25	30	2	THE IMPRESSION THAT I GET The Mighty Mighty Bosstones - Let's Face It Mercury 491 (comp 491) -Q
26	NEW		GONE AWAY The Offspring - Inxay On The Hombre Columbia 67810 (promo CD)-H
27	NEW		HEY DUDE Kula Shaker - K Columbia 67822 (promo CD)-H
28	NEW		I WILL SURVIVE Cake - Fashion Nugget Mercury (comp 492)-Q
29	NEW		FREAKS Live - Secret Samadhi Radioactive 11590-J
30	11	12	BARREL OF THE GUN Depeche Mode - Barrel Of The Gun Warner 43828 (CD single)-P

Love thy neighbour???

by Warren Cosford

In the early '80s Stan Cornyn, an executive at CBS Records, opened his remarks to a convention of US music people by saying . . . "Ladies and gentlemen, we are no longer in the business of selling records, CDs and cassettes of our music. We are now in the Reproducible Original Programming Business."

And so it began.

This year at the Canadian Music Week Neighbouring Rights Panel, it was obvious that the music industry and radio have a marriage that needs to go into therapy. I'm sure you've heard all the arguments. But let's get rid of some of the myths.

Myth #1

Old records on the radio no longer benefit the music business and thus Canadian "culture".

It's true that the consumer transfer of vinyl and cassette to CD has maxed out the sale of catalogue. But selling music is not necessarily the only gauge of a healthy music industry.

In the early '70s I remember seeing The Everly Brothers perform at a motel north of the 401 in Toronto. A few years later, when radio started playing their records again regularly, Don and Phil sold out Massey Hall. Their career resurgence later gave them the opportunity to record new material.

Canadian performers from the '50s through the '80s continue to benefit from both touring and, often, publishing revenues, because of Oldies Radio. Not only that, but new recordings of old songs by people like The Spitfire Band and Dick Maloney have created new careers via Nostalgia Radio.

The Oldies and Classic Rock radio formats may well have their most important cultural impact by introducing new generations of Canadians to Canada's rich musical heritage. Radio as a museum, and the "painters" are often in demand to "paint" again.

Myth #2

Only the profitable stations will pay the Neighbouring Right.

In Windsor, our four stations, as a group, have not made money in over 15 years. Every payday, my fellow workers and I get paid, but Allan Waters

and his shareholders don't. The only other people making money are our advertisers (I hope) and the music industry (I know). The CHUM stations that lose money are supported by the CHUM stations that make money. The days of local ownership in small and medium markets, unfortunately, may well be over. Neighbouring Rights fees puts all money losing radio stations at risk.

In the past ten years, many of Canadian radio's creative and entrepreneurial pioneers have left radio: Moffat, Selkirk, Maclean Hunter, Armadale. Where are they now? Making money doing something else.

Myth #3

The long list of applicants for the "last" Toronto FM prove that radio is a good investment.

Look closely at the applicant list. Many of them are current Toronto area licensees hoping to "flip" to a better frequency. There are actually fewer new applicants for a Toronto frequency than ever before. And god only knows where they got the money.

I'm one of the few broadcasters who has tried to raise money to purchase radio in both Canada and the US.

In the '80s as the stock market was taking a dive, I worked with an ex-Canadian Ron Morey, to get a bank loan for a frequency in America's most competitive market. We got it.

I'm still not sure that Ron's bankers knew that their money was going into a Class A 1kw station formatted to something that was then called "New Music". Hell, the US record companies in those days didn't even believe in the format. We bought most of our music at import stores. Has anyone in the music industry made money from what is now called Modern Rock today? You're welcome.

A few years later I tried to buy a station in the booming economy of Vancouver. My bank manager snickered before turning me down. I eventually raised the money through friends and venture capital, not because they were investing in radio - but because they believe in the format idea. It was the CRTC that later said "no", perhaps proving that new ideas are not necessarily a good idea in Canadian radio.

As I write this, the Juno's are on the tube. Canada's most successful musicians have come

back from their condos in Manhattan, their country estates in New York and their mansions in Nashville and L.A. Jann cheers that the Canadian music industry has sold sixty-five million dollars worth of CDs and cassettes in the past year. How many more millions were there in publishing T-Shirts and touring revenues? How much of the money is in Canada? How much is in the Caymans? Ashley's just thanked Sheila for the FACTOR money. Has he forgotten that radio started FACTOR? Does he know that radio goes further in the red by continuing to send money to FACTOR?

Ron Morey left Canada for New York to buy his radio stations because he believed that the system here was screwed up. I went with him for a while, but missed Canada and came back. This Christmas, Ron got an unexpected present. Someone wanted to give him twenty million dollars for one of his stations. He took it. A profit of about seventeen mil. Hey Ron! C'mon back to Canada. You can make a down payment on a record company.

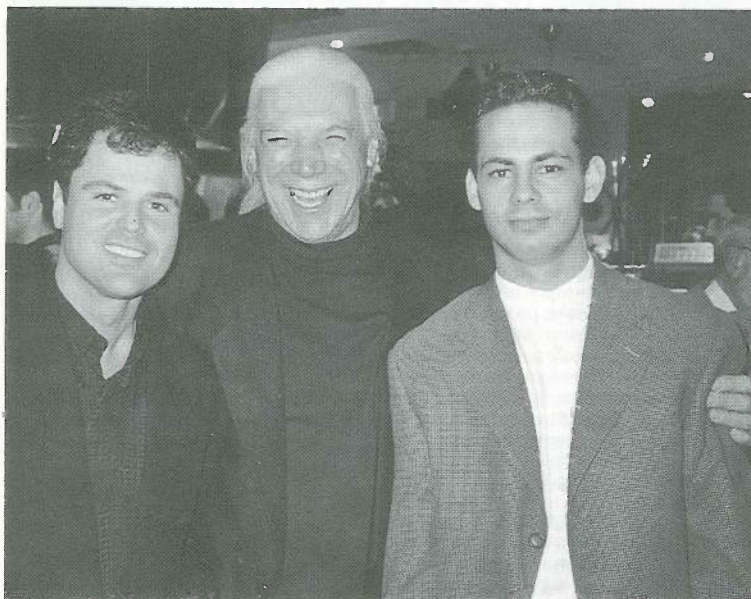
Do I feel dumb? You bet. Ron Always told me that I let my heart get in the way of my head. But my father didn't get gassed at Vimy so his kid could get driven out of Canada by Canadians.

A successful democracy is based on the ability for many "voices" to be heard. Radio has traditionally been the most unique of those "voices" because its very nature allows free and instant two way access to live local programming that can be heard coast-to-coast and even around the world. Radio is free, hot and personal. In a democracy free is good. And while it's hard to predict the future, one thing is assured. The costs of Neighbouring Rights will not make radio stronger and more competitive. The "costs" will involve more than mere money.

Radio must remain free to be free.

I once asked Anne Murray's manager, the late Leonard Rambeau, how Anne had been able to sustain her successful career. His answer was not one that I would have expected from someone of his stature in the music business. He said: "we never let our short term greed get in the way of our long term greed." Amen!

(Warren Cosford is Operations Manager of Radio Four: CKWW, CKLW, CIMX-FM and CIDR-FM, a division of CHUM Ltd. in Windsor, Ontario. He can be E-mailed at radio@mnsi.net)

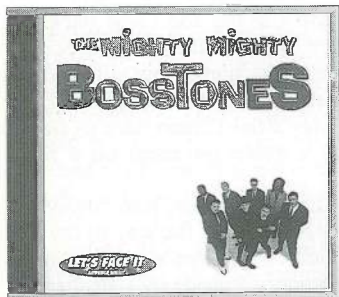


Donny Osmond, who stars in Joseph until May 27, with Ron Blain and RPM's Stan Klees.



Livent's Linda Friendly, Donny Osmond and Carl Lovas. (photos by Tom Sandler).

New Releases

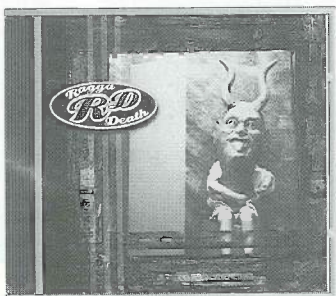


THE MIGHTY MIGHTY BOSSTONES -Ska/Alternative
Let's Face It
Mercury 314 534 472-Q

The nineteen nineties have witnessed a resurgence of the ska/punk scene in this Boston-based octet, reminiscent primarily of The Specials. As with their forefathers, The Mighty Mighty Bosstones gloss their upbeat ska rhythms with lots of voices, lots of brass and a smattering of social conscience. They are chiefly known, however, for bringing the house down in a way that recalls the party scene from Animal House. This particular attribute has landed them favourable reviews on last year's Lollapalooza, on Clueless the movie and on that KISS tribute album where the band was responsible for a kick-ass version of Detroit Rock City. Add to this four albums backed by eight years worth of tireless devotion to touring ska-core and you have the one big reason why this band is becoming popular in a major way. A growing audience and some promising chart numbers (The Impression That I Get debuted last week on RPM's Alternative 30 chart) are being followed through by groups of fans who devote themselves to following the band coast to coast. Besides the single, the Bosstones show off their might on Noise Brigade, Nevermind Me, Desensitized, and Numbered Days, all of which articulate a major theme of tolerance without compromising the sense of unbridled fun. Tour of major proportions is to follow. -RG

RAGGADEATH -Alternative
Raggadeath
Attic ACD 1470-J

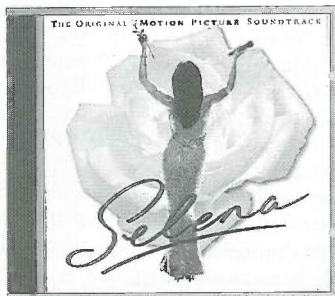
Raggadeath are purveyors of the heavy metal/hip hop sound that has made some headway in the recent past. The difference here is that this band is interested in unflinchingly exploring the extremes both formats have to offer. Raggadeath is



comprised of bassist Walter Sobczak who also has notable producing/engineering credits including Dream Warriors, Barenaked Ladies and Michie Mee, and drummer Stephen Kendall. The group expands loosely outwards from there with a slew of guest appearances from guitarist Steve Major to vocalists Mee, Tallis Newkirk, Phatt Al, Friendlyman, Whitey Don, Lorraine Scott and Mikko Mallinick. While Sobczak and Kendall handle most of the musical/construction credits, it's everybody's game as to what actually gets overlaid by way of lyrical content. The communal effort has worked well and has produced more than a few gems in the pot, a misled version of Eddy Grant's Electric Avenue notwithstanding. The folks at Attic are putting a strong push behind this label debut via a stunning video for the first single (Dance With The Devil) which should be a shoo in at Much. Raggadeath has already caught the buying dollar of Molson Breweries (who commissioned One Life To Live for their snowboard/lifestyle I Am television commercials) which is a pretty fetching plug as it stands. High commercial potential could follow from here as easy as Kurt Cobain and his wounded Nirvana heart. Like the girl says, it's just a matter of exposure, mutha fukka. -RG

SELENA O.S.T. -Pop
Various Artists
EMI Latin 55535-F

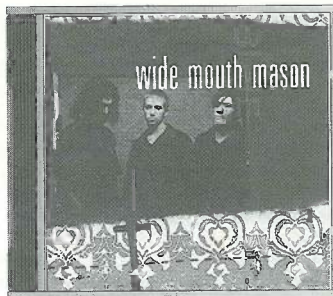
If the movie is a smarmy cheese stuffed tribute to this singer well, then so be it. But



no one, not even the short-sighted corporate suits in Tinsel Town can tarnish the brightness of this Latin star. Selena, in the peak of her career, was the Latin world's Celine Dion and the industry in the US and abroad knew it. That is why the young singer was the focus of so much international attention in the time directly leading to her untimely death. With the tragic death now come and gone, movie rights were inevitable. Most of the music here is performed by Selena and includes studio tracks and live outtakes from several dates she did in Houston's Astrodome. Songs are Is It The Beat? Only Love, Dreaming Of You, A Boy Like That and I Could Really Fall In Love. Appearances by the Vidal Brothers, Lil' Ray and a tune specially written for the album and sung by a host of Latin artists wrap up a lasting tribute. The story of this budding diva inexplicably murdered as her star was rising dealt a critical blow to the industry who have ensured that, through her music, Selena will always remain alive. -RG

WIDE MOUTH MASON -Rock/Pop
Wide Mouth Mason
WEA 17328-P

With a second natured tendency for a good hook and an independent root that is still obviously in working order, Wide Mouth Mason make their significant debut on Warner. The trio have been the talk of the industry since last November, when they impressed a few listening ears with what is essentially rock and roll with a lot of feeling. A three man domestic act from Saskatoon, the band of twenty-somethings caught the eye and ears of Warner insiders sometime last year with a sound whole-heartedly devoted to rock and roll the way it was articulated two decades ago. No, we're not



talking about overblown rock operas or riffs stolen from Paganini; we're talking about honest to goodness rock and roll, the stuff that wears its heart on the sleeve and its soul on a jersey. Modern rock radio will have to choose among My Old Self, Midnight Rain, This Mourning and a host of others that could do the trick for lasting exposure. With the explosion of cross pollinating trends in alternative music, the general public is wondering where all of the normal stuff went to and will be surprised that a new generation of artists are thinking along the same lines. A doozy. -RG

QUEENSRYCHE -Rock
Hear In The Now Frontier
EMI 56141-F

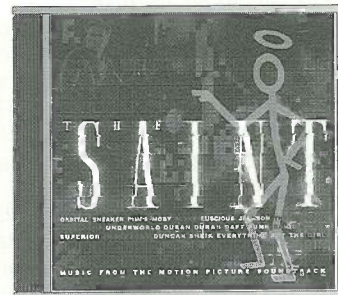
If it ain't broke, don't fix it; thank goodness these Seattle art-rockers have taken heed and decided to go back to their original formula of heavy, straight-ahead, emotion-drenched progressive rock after 1994's critically disappointing Promised Land (granted, the album did debut at #3 on Billboard's top 200 upon its release.) After a few years of touring and writing, Queensryche is back and sounding much more like the band that brought us the triple-platinum Empire and the thematic platinum album Operation: mindcrime. Hear In The Now Frontier offers up 14 tasty tracks that



play strongly with the amazing musical prowess of Chris DeGarmo, Scott Rockenfield, Michael Wilton and Eddie Jackson and showcase the powerful, soaring vocal range of frontman Geoff Tate. Sign Of The Times has been released to radio and is just the strong, energetic kind of song that will have no problem working its way to the top (RPM's Hits 100 sees its debut at #100 this week.) Hear In The Now Frontier shies away from the theme-oriented vibe of previous albums and aims in the direction of a collection of independent songs that focus on melody and emotion. Tate proves his mettle as one of the finest voices in music today with numbers like Hit The Black, in which his vocals are transformed into dual characters - somewhat like Suite Sister Mary in 1988. This record is guaranteed to put a smile on the face of all Queensryche fans and is bound to win over a score of brand-new listeners. Produced by Peter Collins. -LT

THE SAINT O.S.T. -Soundtrack
Various Artists
Virgin 42959-F

With a rash of extremely successful soundtracks currently on the market, the folks at Virgin were not going to be left behind. The much-anticipated Val Kilmer

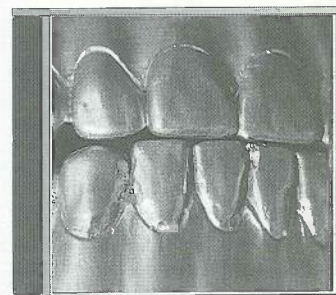


vehicle, The Saint, offers a soundtrack of extremely hot, current artists and is going to have no problem joining the ranks of the top-sellers. The phenomenally successful Chemical Brothers tune Setting Sun is included here as well as the current up-and-comer Out Of My Mind by 80's megastars Duran Duran -- with an accompanying video shot in Prague, Czechoslovakia. Two entirely new tracks have been created by Moby and Orbital whose Saint Theme has an eye-grabbing video featuring Roger Moore who originated the role of the Saint in it's 1960's television version. Five other singles from this stellar soundtrack currently making hot tracks at radio include 6 Underground by the

ALBUM PICK

CHANGE OF HEART -Pop/Alternative
Steelteeth
Virgin 41635-F

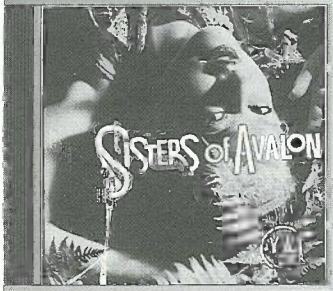
Alternative music has, in the time of its creative explosion, lapsed into uncertain dips and lulls which have confused the format. The artists in question could not quite stream-line the psychedelia, the dreamy wooziness, the hard core fuzz rock, the influences of thirty years of rock and roll, to produce something cogent enough and energetic enough to really spark the fire they were looking for. In the shadow of those bands we have Change Of Heart, who have been in this bub some fifteen years and perfected the fusion of aggressive rock, punk and sci-fi psychedelia. Needless to say, this album sticks out in a huge way. Already critics are calling Steelteeth the newest in prog rock and with a tip of the hat to those sentiments we add that this first rate alternative fare has got the cutting edge. Virgin music are backing the album with some serious muscle with expectations that the single will kick glutaeus max at radio. Strong reception at alternative radio prior to the album's release and a buzz as heavy as a swarm of bees come from the mother hive should put these guys in the forefront throughout the following months. And a good thing; you just don't see enough of this in the domestic scene. -RG



Sneaker Pimps, Atom Bomb by Fluke, Da Funk by Daft Punk, Dead Man Walking from David Bowie's Earthling release and Before Today by Everything But The Girl. Other's appearing include Luscious Jackson, Underworld, Superior, Dreadzone and Duncan Sheik. -LT

CYNDI LAUPER -Pop
Sisters Of Avalon
Epic 66433-H

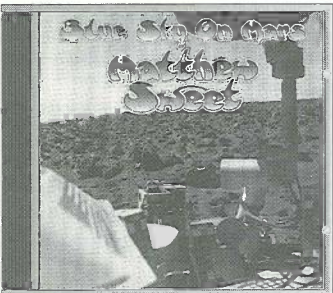
1984 marked the debut of She's So Unusual, an album whose success rose to mythic proportions with four Top-Five hits, top



awards from Rolling Stone and MTV as well as a Grammy for Best New Artist. Now over a decade and four albums -- including a greatest hits package -- later, Lauper brings us Sisters Of Avalon which she wrote with collaborator Jan Pulsford and the two produced along with Mark Saunders. The quirky singer is at her finest with this release of danceable yet introspectively poignant pop music. The 12 songs on this release were written while touring the globe and recorded in some completely unexpected spots including the Tennessee woods and a 100-year-old mansion in upstate New York. The single Unhook The Stars, described as a hip-hop waltz, is the title song from Nick Cassavetes' acclaimed film starring Gena Rowlands and Gerard Depardieu while the graceful beauty of You Don't Know has been released to radio and will soon be rocketing to the top. Others to check out include Fall Into Your Dreams, Say A Prayer and Mother. -LT

MATTHEW SWEET -Pop/Rock
Blue Sky On Mars
Zoo 31130-N

Although releases in 1986 and 1989 helped paved the way for Matthew Sweet's trek to the top of the charts, it was the release of 1991's infectious Girlfriend that really gave the performer household-name status.



Sweet's sound -- a combination of '70's rock and '90's pop -- and original lyrics have seen a remarkable amount of success. Blue Sky On Mars is the singer/songwriter/guitarist's latest release and, once again, his combination of melodic guitar-pop and fresh, memorable lyrics play a big part in this slickly-produced offering. Where You Get Love, the first single is in heavy rotation at radio and this week lands at #79 on RPM's Hits 100 and #14 on RPM's Alternative chart. Usual cohorts Richard Lloyd (Television) and Robert Quine (Lou Reed, Richard Hell) are absent from this recording, but Sweet and co-producer Brendan O'Brien manage quite nicely on a plethora of different instruments -- listen for the groovy mellotron. Check out the poetic Into Your Drug and the beautiful Until You Break. -LT



HOODOO GURUS -Pop/Alternative
Blue Cave
True North/MCA 0136-J

Longtime favourites at college radio, the Hoodoo Gurus have amassed quite a following of fans since their debut release, Stoneage Romeos, in 1983. Not only was that album named Debut Album Of The Year in their native Australia, but it started a career that saw a crowd of admirers that continues to grow to this day. 1997 sees the release of Blue Cave, the latest from the idiosyncratic pioneers of alterna-pop. The album's 12 tracks are a true testament to the manic rhythms, driving guitars and unforgettable melodies that have become the Hoodoo Gurus' signature sound. Blue Cave also marks the return of producer Charles Fisher, who orchestrated the recording of 1985's Mars Needs Guitars. Numbers like Down On Me, Mind The Spider, Waking Up Tired and If Only are brilliant pop simplicity and musical fury that have been masterfully mixed by Aerosmith, Journey and Silverchair producer Kevin Shirley. -LT



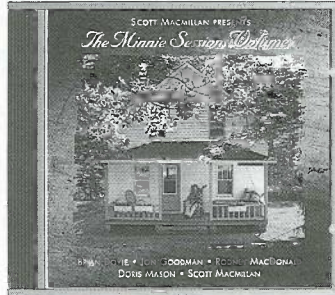
LHASA -Aztec/Jazz
La Llorona
Audiogram-10101

Aztec/Jazz seems a little far fetched. There's a Latin Gypsy feel to Lhasa de Sela's vocal quality that really defies description. The ethnicity, although prevalent, is not restrictive, in fact, Lhasa's vocal treatment which works like a superior instrument with the highly professional jazz influences of Montreal guitarist Yves Desrosiers, bassist Mario Légaré and percussionist Francois Lalonde. As well, guest musicians, accordionist Didier Dumoutier, Mara Tremblay on violin, Jean Sabourin on sousaphone, and clarinetist Nervous Norman, on select tracks, make for a delightful trip into Lhasa's world of jazz. Being as La Llorona is a "legendary Mexican figure rooted in Aztec mythology", and Lhasa being a student of Mexican "roots" music, her writing, which she shares with Desrosiers and Légaré, naturally leans in that direction, for this release anyway. The writing, Lhasa's serenely enchanting vocals and the instrumental cushioning creates a warm, eerie, almost sanctum sanctorum feeling. Key is El Péljaro, Floricento and Por Eso Me Quedo, but don't overlook De Cara A La Pared. Produced by Desrosiers and recorded in, of all places, a friend's kitchen in Montreal. -WG

SCOTT MACMILLAN -Celtic
& FRIENDS
The Minnie Sessions Volume 1
Tamarac-50632

A grand start for a new label, the home of Minnie Adams, located in a snug hollow in

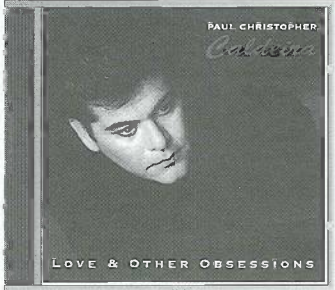
Hillsboro, Nova Scotia. The ghost of Minnie might not take too kindly to the "mini" the other reference to the sessions, however, she certainly smiled on this, the first of a planned series by the label founders, MacMillan and Hayward Parrot. Macmillan and his wife Jennyfer Brickenden bought the home in 1991. Minnie, who died in 1984 was a cousin of the Rankins of Mabou. There are two ancient Celtic trees of power, an oak and an ash, at the entrance of the house, which influenced Macmillan to write the Minnie Adams' House Reel. Wanting to harness that ominous Celtic presence that was so much a part of the house, Macmillan and Parrott



converted the parlour into a mini studio. And they did, in fact, capture that wrap-around, good-time, and emotion-packed sound of the Celts with this unique package. Macmillan, of course, is the centrepiece here with his extraordinary finger work on the guitar. He also wrote most of the material. Keyboardist Doris Mason with her 50-year old standup Heintzman, is exceptional (she also shows her vocal talent on If Ever You Were Mine and Your Beauty, both key tracks) as is guitarist Brian Doyle, Irish flutist and Uilleann piper Jon Goodman and fiddler/dancer Rodney MacDonald. What these five people accomplished in such a small room is simplistic magic reverberating with excitement. Take a bow Hayward. Minnie Adams' House Reel sets the pace. Other key tracks are Caterer's Request with the dual guitars of Macmillan and Doyle, and Cameron Side Road. But don't overlook the traditional Joys of Brotherhood Medley. Contact Tamarac Records at 902-455-6325 or fax 902-453-9344. -WG

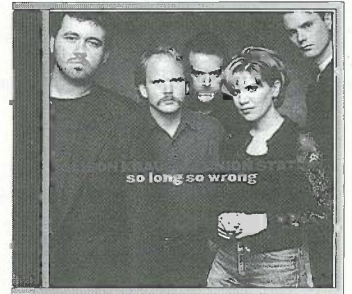
PAUL CHRISTOPHER CALDEIRA -Soul
Love & Other Obsessions
Boardwalk-996

The Latin influence is subtly engrained in Caldeira's uniquely and very personal approach to rhythm and blues that reveals an immense structuring of soul that pervades each track. There's a confidence here that reveals Caldeira's dedication to his profession and the ups and downs that he has experienced over those years. There's also a sense of vocal enjoyment as he builds his lyric content with a projection that adds that extra entertainment value. Caldeira co-wrote all the tracks with Greg Critchley, with



the exception of It's A Shame, written by Paul Jost and John Sully, a key track. Also key is You And I In Love and Somebody To Love which has been taken as the first focus track. Have You For Myself, features Michelle Brown with a vocal assist. The album was produced Caldeira and Critchley and recorded at Toronto's Kavasound. It's to be assumed the album qualifies as Cancon, if

Calderia is a Canadian citizen or a landed immigrant. A MAPL logo would help. -WG

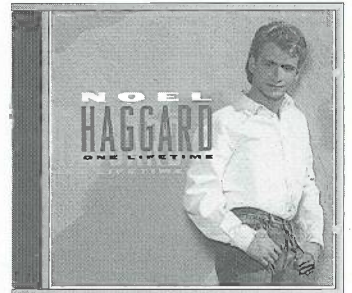


ALISON KRAUSS & UNION STATION -Bluegrass
So Long So Wrong
Rounder-0365 (Denon)

Alison Krauss is making it, in spite of herself. Krauss must be a one-of-a-kind artist in this dog-eat-dog business and appears to be singlehandedly nurturing and preserving Bluegrass. Krauss and Union Station may be low-key in person, but on record they come off as superstars. Strangely enough, and another indication of her character, Krauss only takes the vocal spotlight on eight of the 14 tracks here, and what magnificent tracks they are. This is Bluegrass interpreted as it should be. The players are playing for their own enjoyment, which transfers nicely to mass listening. You don't have to be a Bluegrass fan to enjoy Alison Krauss and Union Station. Interesting too is the mix of writers, Kostas and Tricia Walker, Harley Allen, Bob Lucas, the band's Ron Block and popster Michael McDonald, who also wrote one song (Happiness) with Krauss' brother Viktor, a key track. Also key is the title track, which was written by Patrick Brayer and Walden Dahl. But don't overlook their treatment of the public-domain offering of the short (1:43) Little Liza Jane. Find My Way Back To My Heart, a Mark Simos original, has been taken as the first single. -WG

NOEL HAGGARD -Country
One Lifetime
Atlantic-82877-P

Certainly not like father like son. Yes, indeed, Noel is the son of Merle but that won't hold him back. Here's a Haggard with looks, class and a vocal gait that should bring him into



the winner's circle. If there are any rebel genes, he doesn't reveal them with this debut for Atlantic. He doesn't even songwrite, not yet, at least. He relies however, on some pretty heavy Nashville writers, and the first single, Once You Learn, written by Billy Livsey and Don Schlitz, is a pretty good indicator of what the young Haggard can do with fine material. And there's more, like Cowgirl Blues, written by Phil Thomas and Luke Reed, Tim Mensy's You Ain't In It, I've Learned To Live, written by Dean Dillon and Frank Dycus and the Jess Brown and Brett Jones penning of. Lots of great single material here. The lyric message is great, but it's the messenger who holds the trump card here. Produced by Barry Beckett. -WG

BIG COUNTRY AWARDS June 1st
Concert Hall
Royal York Hotel

Claude McKenzie flies solo

by Lisa Trainor

Music is the universal language. And when you perform in a language that is only spoken by a mere 12,000 people across Canada, breaking down those barriers is not just an accessory but is an absolute essential.

Claude McKenzie, the younger half of the successful duo Kashtin, is proving that it's not always necessary to understand the lyrics that are being sung but rather the emotions that are poured out in the songs. His debut solo album, *Innu Town*, is a collection of songs written and performed in McKenzie's mother tongue of Innu. However, this time around, he has deemed it necessary to include a song in French (his second language) as well as English (his third).

"The (English) song belongs to a friend of mine," says McKenzie, who explains that he doesn't write in English, "I feel more comfortable writing and performing in Innu."



Dans Les Bras De La Musique is a song that he says he wrote 14 years ago while studying in Montreal.

"It's actually the first song I ever wrote. And since I was in Montreal, I thought it would be better for me to write a song in French than in my own language; because they wouldn't understand it, they wouldn't like it."

Unfortunately, exactly the opposite happened. McKenzie says that he performed the song on a television contest and that reactions were far less than enthusiastic. But his decision to forge ahead,

Handsome Boy sees new Meryn Cadell release

Singer/songwriter Meryn Cadell is set to release her third album, *6Blocks*, which will mark her debut on the Handsome Boy label.

Recorded in Toronto and produced by Chris Wardman (rusty, Art Bergman), *6Blocks* is set to hit stores April 29 and has been described as Cadell's most powerful and personal record to date.

Cadell says that she is very proud of the records she has made but adds: "I have no desire to make them again, nor do I have any desire to perform their styles again. This isn't the next Meryn Cadell record in a way, it's like a new beginning for me."

despite this minor setback, and write in his own language was a good one. A song, written in Innu, and eventually included on the first *Kashtin* album, took first prize in another contest surprising nobody more than McKenzie himself.

"I wrote in French and it's no good and then this (is successful) in Innu -- how come?"

But critics and fans alike will credit much of McKenzie's musical success to the exoticism of singing in such a rare language. Of course the powerfully orchestrated melodies and harmonies may have quite a bit to do with it as well.

Although McKenzie is currently trumpeting this solo effort and is receiving much praise for his efforts, he says that the possibility of a forthcoming *Kashtin* record isn't completely out of the question. With partner Florent Vollant currently taking a leave of absence from the music world to spend time with his family on the Malietenam reserve in Quebec, McKenzie felt he needed to record this solo venture in order to vent his creativity.

"Sometimes distance is good for a relationship," he explains, "but things are still okay with Florent and me -- I got a call from him in Montreal to remind me that he is coming to town and that we are having dinner together.

"We might talk business -- maybe not. Time will tell."

In the meantime, *Innu Town* seems to be

keeping McKenzie busy, with his recent Juno nomination for best aboriginal recording, and an upcoming tour with a date set for April 13 at The Opera House in Toronto.

The future is definitely looking good for this 30-year old who calls his father his hero and once thought that being a Beatle was an actual occupation.

Folk legend Valdy firmed for Toronto church date

Valdy, a native of Saltspring Island, BC, makes a return to Toronto, his first since 1993 when he appeared at the Wintergarden Theatre. He will be appearing in concert at Trinity St. Paul's United Church (427 Bloor Street West) on April 10. He will be accompanied by bassist George Koller.

Valdy first gained industry recognition with *Play Me A Rock And Roll Song*, a single released on the Haida label. The single peaked at #17 on the RPM 100 (Dec. 2/72). His following releases all scored chart numbers, including *Good Song*, *Simple Life*, *Renaissance (Let's Dance That Old Dance)*, *Yes I Can*, and his last charted single, *Peter And Lou*, that peaked at #58 (RPM - Sept. 25/76). Valdy won a Juno Award in 1972 as outstanding folk performer and the following year he took home the folk singer award.

Valdy's Toronto appearance will coincide with the release of *Smorgasbord* on the Epic label. This will be his 13th album release. His last album, *Heart At Work*, was released in 1993.

Email your inquiries to:
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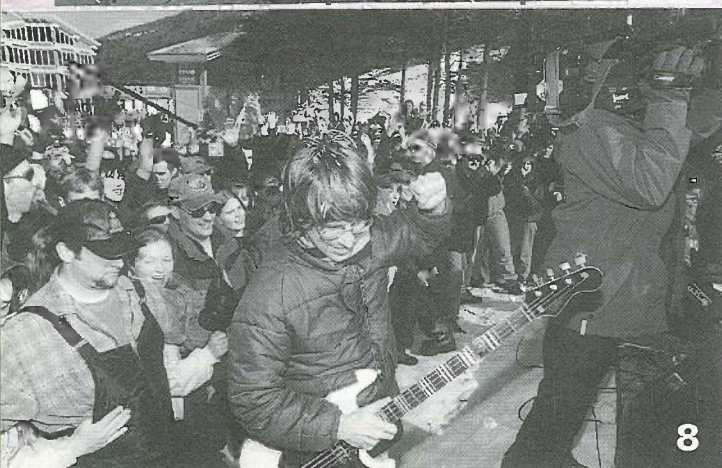
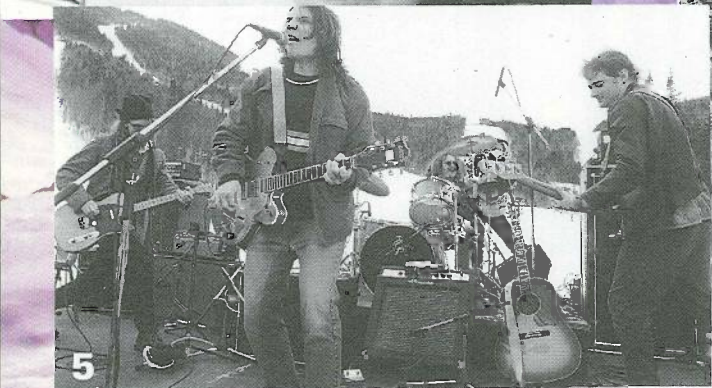
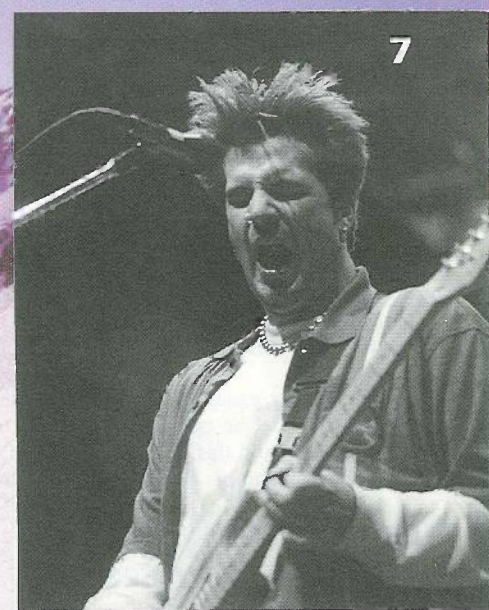
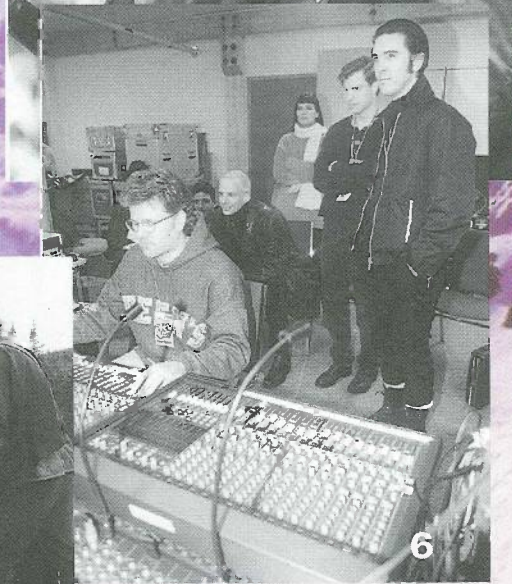
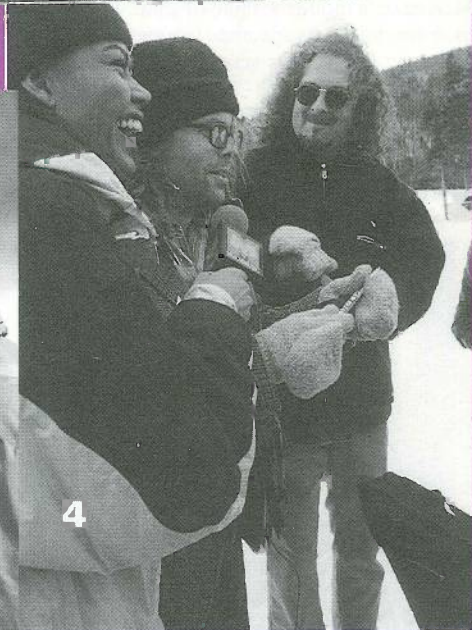
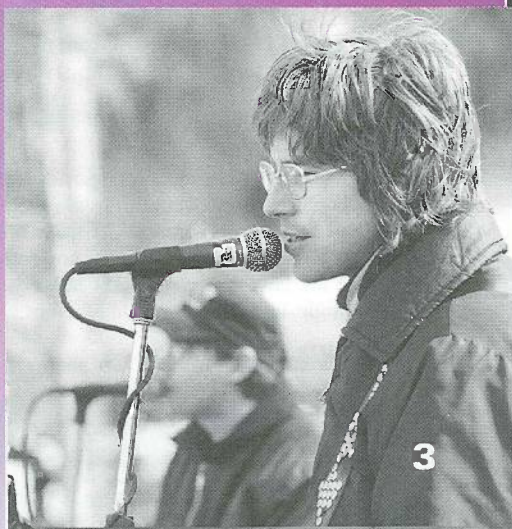
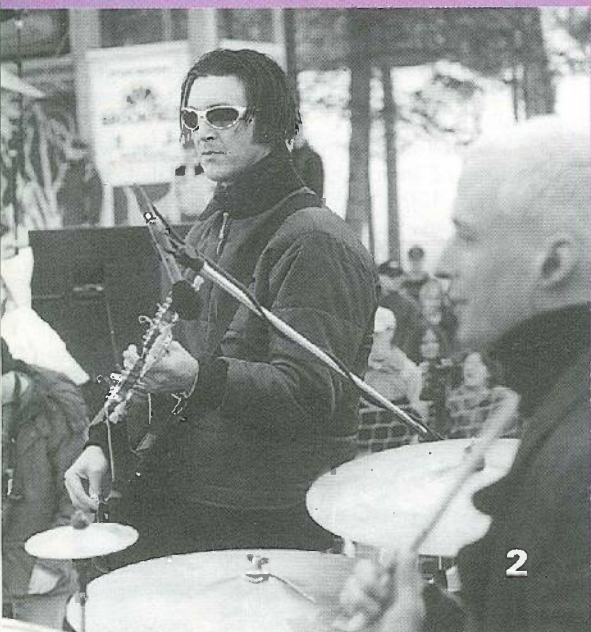
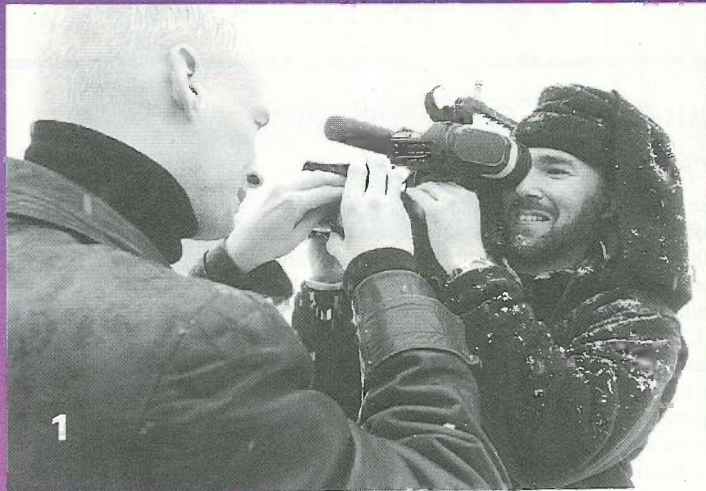
Have you heard his **SIG**nal yet?
 tracks like *Touch of Grey*,
Do you Remember \$ Artificial World?
SIGnificant samples have been sent
 to the top ranked Rock radio
 stations across **CANADA**

"Just Play it Loud"

MUCH SNOW JOB 97

Steady Brook Newfoundland wasn't the same after MuchMusic brought in the calvary for a five day marathon before 7,000 music fans. Big Sugar, Sloan, Wilco, I Mother Earth and native Newfoundlanders Great Big Sea cranked out the goods under the clear skies at the base of Marble Mountain. Local musician Arthur O'Brien began the show and got things warmed up before Premier Brian Tobin (aka The Tobinator) officially kicked off the mainstage show.

Much will be broadcasting the event this Saturday and Sunday (March 29 & 30) right through the day. Check your local listings or tune in to Much for details.



1. Much cameraman Matt Phillips gets a cleaner lens courtesy of Big Sugar's Paul Brennan.
2. Big Sugar's Geordie Johnson and Paul Brennan take Big Sugar to the Maritime masses.
3. Chris Murphy (in foreground) with Patrick Pentland as Sloan rock the rock.
4. Much VJ Juliette Powell interviews Wilco's Jay Bennett and Ken Coomer.
5. Wilco takes a breather between gigs in Austin, Texas and Paris, France for a solid show at the base of Marble Mountain.
6. Big Sugar's Geordie Johnson and Paul Brennan check out an audio mix of their performance with Much staff.
7. I Mother Earth's Jag Tanna displaying good guitar face.
8. Sloan's Chris Murphy hams it up for the Snowjob crowd during the band's performance.

COUNTRY

Clay St. Thomas went to air on Vancouver's New Country 93.7 CJJR-FM on Monday March 24. He is co-host of the all-new JRfm Waking Crew morning show from 5 to 9 am weekdays. He joins the station from 95.3 CKZZ-FM where he spent the last five years as morning show co-host where his audience share in adults (18-49) breakfast grew by 66 per cent between fall 1991 and fall 1996. Thomas joins Tamara Stanners, former co-anchor of U.TV News, who is a three-year veteran of

JRfm's morning show. Also included in the Waking Crew are Campbell McCubbin, news director, who has been in the radio game for 34 years, 30 of which have been in news; and Greg Douglas, Dr. Sport, who spices up the morning show with his controversial comments and sports updates. Douglas was PR director for the Vancouver Canucks from 1968 through 1977. He has also

CHIN Radio connects with east coast culture

The Margaree Group, based in Ajax, Ontario, in conjunction with Eric MacEwen, will present two hours of east coast entertainment Sunday evenings on Toronto's CHIN 1540AM.

Hosted by Russell Daigle and Darren Surette, the weekly series will follow MacEwen's syndicated East Coast Music Show, which originates from North Rustico, Prince Edward Island. His show is broadcast throughout Atlantic Canada and is heard on CHIN beginning at 6 pm.

The East Coast Connection, produced at MDS Recording Studio in Ajax, makes its debut at 7 pm on March 30.

Daigle, who studied broadcasting at Ryerson, is president of The Margaree Group, the holding company for Margaree Sound, MDS Recording, shadow/PLAYvideo and R.J. Daigle & Associates. It's expected that Daigle will shortly announce the launch of two new companies; Margaree Music International and Margaree Distribution, the new Maritime music distribution company.

During their two-hour show, Daigle and Surette, a graduate of Humber Broadcast Journalism course, will air the best of contemporary and traditional music from the Atlantic Provinces, as well as travel tips, historical facts and trivia about the land, the history, the people plus updates and news on important happenings in the east, including the opening of the Confederation Bridge, the Hibernia Project, festivities celebrating the 500th anniversary of John Cabot's first voyage to Canada, Blueberry Festivals, Folk Music Festivals and more.

contributed to TV Week Magazine, The Courier and Northshore News as a weekly columnist and has hosted a number of several television specials.

Sheldon Mazurak, drive and music director at Country 800 CHAB in Moose Jaw, has moved to Golden West's stations in Swift Current. He is the assistant program director at CIMG, CKSW and CJSN where he handles the music for all stations. He will also do mornings on 94.1 FM CIMG and be known as Maz in the Morning.

Chris Cummings makes his move onto the chart this week with his newest release *Almost Always*. The single enters the chart at #78. Taken from his *Somewhere Inside* album, the song was written by Cummings and Rod Lewis and qualifies as three-parts Cancon (MAL). The album was produced by Rick Scott. The new single is the

COUNTRY continued on page 17

COUNTRYPICKERS

PHIL KALLSEN
COUNTRY 105 CKRY-FM - Calgary
Little Ol' Kisses - Julian Austin

RAY BERGSTROM
CFMK-FM - Kingston
Little Ol' Kisses - Julian Austin

COLIN McAULAY
CFCY - Charlottetown
Little Ol' Kisses - Julian Austin

GARTH STONE
MX92.1FM - Regina
Little Ol' Kisses - Julian Austin

MARK GOODFELLOW
Y105 - Ottawa
Little Ol' Kisses - Julian Austin

CHUCK REYNOLDS
CHYR - Leamington
Little Ol' Kisses - Julian Austin

DAN MITCHELL
CKCQ - Quesnel
Little Ol' Kisses - Julian Austin

RICK FLEMING
CKQM-FM - Peterborough
Almost Always - Chris Cummings

BRUCE LEPERRE
CKDM - Dauphin
Count Me In - Deana Carter

PETE WALKER
KX96FM - Durham
Count Me In - Deana Carter

JAMES RICHARDS
CHAT - Medicine Hat
She Said, He Heard - Suzy Bogguss

RICK KELLY
CKKN-FM - Prince George
Six Days On The Road - Sawyer Brown

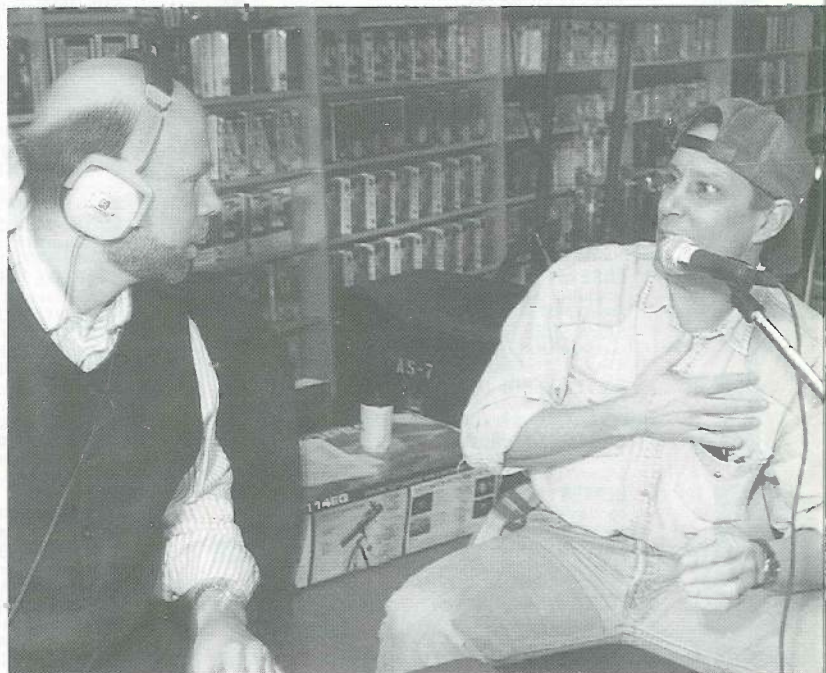
DOUG HARRISON
CJNB - North Battleford
Deliver Me - Roch Voisine

JANET TRECARTEN
CISS-FM - Toronto
The Light In Your Eyes - LeAnn Rimes

DAVE McLAUGHLIN
CKGB - Timmins
Singin' The Blues - Kentucky Headhunters



J.P. Cormier producer John Mills (centre) at the MDS Studio console with Caitlin Hanford and Murray Daigle with Sylvia Tyson and Bill Garrett looking on.



Charlie Major, at CISS-FM with Cliff Dumas, will be going into studios in April to begin recording his new album with producer Mike Poole. (Photo Tom Sandler)

RECORD DISTRIBUTOR CODES

Record Distributor Codes:
 BMG - N EMI - F Universal - J Quality - M
 Polygram - O Sony - H Warner - P Koch - K

Canada's Only National 100 Country Survey

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

TW LW WO MARCH 31, 1997

Rank	Artist	Album Title	Label
1	Deana Carter	D'id I Shave My .../CD track-F (M. Berg/R. Scruggs) C. Farren (Capitol)	Capitol
2	Trace Adkins	'(This Ain't) NO THINKIN' THING' (T. Nichols/M. D. Sanders) S. Hendricks (Capitol)	Capitol
3	Reba McEntire	'What If It's You'/CD track-J (C. Majestik/S. Russ/S. Smith) R. McEntire/J. Guess (MCA)	MCA
4	John Berry	'Faces'/pro single-F (G. Barnhill/R. Bach) C. Howard (Capitol)	Capitol
5	Clay Walker	'Title track'/pro single-P (C. Walker/M. J. Greene) J. Stroud/C. Walker (Warner Bros)	Warner Bros
6	LeAnn Rimes	'Blue'/CD track-F (A. North/H. Zaret) W.C. Rimes (Curb)	Curb
7	Diamond Rio	'Rio'/CD track-N (Garrett/Wiseman) Clute/DuBois/Diamond Rio (Arista)	Arista
8	Terri Clark	'Just The Same'/comp 484-Q (R. Bowles/T. Clark/C. Waters) K. Stegall/C. Waters (Mercury)	Mercury
9	Alan Jackson	'Title track'/comp 46-N (H. Allen/C. Chamberlain) K. Stegall (Arista)	Arista
10	Michelle Wright	'For Me It's You'/comp 45-N (R. Crowell) J. Scherer (Arista)	Arista
11	Patty Loveless	'The Trouble With ...'/pro single-H (J. McElroy/N. McElroy) E. Gordy Jr. (Epic)	Epic
12	Toby Keith	'Blue Moon'/pro single-Q (T. Keith/C. Cannon) N. Larkin/T. Keith (Mercury)	Mercury
13	Buffalo Club	'Self-titled'/pro single-J (T. Bruce/M. Beeson) B. Beckett (Rising Tide)	Rising Tide
14	Kenny Chesney	'Me And You'/CD track-N (M. A. Springer/N. Musick) B. Beckett (BNA)	BNA
15	Tracy Byrd	'Big Love'/pro single-J (J. Williams/G. U. S. Bonds) T. Brown (MCA)	MCA
16	George Fox	'Greatest Hits'/CD track-P (K. Tribble/G. Fox) K. Tribble (WEA)	WEA
17	Prairie Oyster	'Blue Plate Special'/CD track-N (R. d. Carle/W. P. Bennett) Prairie Oyster/M. Poole (Arista)	Arista
18	Mila Mason	'That's Enough Of That'/pro single-P (A. Marshall/D. Tyson/D. McTaggart) B. Mevis (Atlantic)	Atlantic
19	David Karsh	'Goodnight Sweetheart'/CD track-F (B. Paisley) P. McMakin (Curb)	Curb
20	Paul Brandt	'Calm Before The Storm'/comp 313-P (R. Hurd/P. Brandt) J. Lee (Reprise)	Reprise
21	Thomas Wade	'Wade & Wayward'/Self-titled/CD track (T. Wade/C. Rawson) J. May/T. Wade (Peg)	Peg
22	Sean Hogan	'Self-titled'/CD track (J. Hiatt) S. Hogan/R. Erickson (Barnstorm)	Barnstorm
23	Travis Tritt	'The Restless Kind'/comp 306-P (R. Murray/M. A. Springer) D. Was/T. Tritt (Warner Bros)	Warner Bros
24	Kathy Mattea	'Love Travels'/pro single-Q (G. Welch/D. Rawlings) B. Wisch/K. Mattea (Mercury)	Mercury
25	Ricochet	'Self-titled'/CD track-H (Garvin/Waters/Shapiro) Chancey/Seay (Columbia)	Columbia
26	Kevin Sharp	'Measure Of A Man'/CD track-P (T. Buppert/D. Phimmer/G. Teren) C. Farren (Asylum)	Asylum
27	Collin Raye	'I Think About You'/CD track-H (H. Prestwood) P. Worley/J. Hobbs/E. Seay (Epic)	Epic
28	R. Owen	'The Boulevard'/CD track-N (R. Owen/T. Gentry/G. Fowler) D. Cook/Alabama (RCA)	RCA
29	Bryan Lawrence	'The Coast Is Clear'/pro single-P (B. Jones/S. P. Davis) F. Anderson/T. Lawrence (Atlantic)	Atlantic
30	Big House	'Self-titled'/comp 1-J (Byrum/Neuhouser/Knutson/Reese) P. Bunsetta (MCA)	MCA
31	Tanya Tucker	'Complicated'/pro single-F (M. Dulaney/S. D. Jones) G. Brown (Capitol)	Capitol
32	Sawyer Brown	'Wantin' And Havin'/CD track-F (E. Greene/C. Montgomery) M. Miller/M. McAnally (Curb)	Curb
33	Mary Chapin Carpenter	'A Place ...'/pro single-H (M. C. Carpenter) J. Jennings/M. C. Carpenter (Columbia)	Columbia
34	Charlie Major	'Lucky Man'/pro single-N (C. Major) S. Fishell (Arista)	Arista
35	Duane Steele	'P.O. Box 423'/comp 487-Q (T. Mensy/G. Harrison) M. D. Clute/S. Bogard (Mercury)	Mercury
36	Clint Black	'Greatest Hits'/CD track-N (C. Black/H. Nicholas) J. Stroud/C. Black (RCA)	RCA
37	Lorrie Morgan	'Greater Need'/CD track (J. C. Berg/T. Kreckel) M. McBride/P. Worley/E. Seay (RCA)	RCA
38	Darley Singletary	'Because Of You'/comp 301-P (T. Bruce/W. Tester) J. Stroud/D. Malloy (Giant)	Giant
39	Vince Gill	'High Lonesome Sound'/pro single-J (V. Gill) T. Brown (MCA)	MCA
40	Brooks & Dunn	'Borderline'/CD track-N (R. Dunn/T. L. James) D. Cook/K. Brooks/R. Dunn (Arista)	Arista
41	Martina McBride	'Wild Angels'/comp 44-N (M. Berg/T. Kreckel) M. McBride/P. Worley/E. Seay (RCA)	RCA
42	Desert Dolphins	'Hang Of ...'/CD track (G. Heywood/D. P. Rogers) R. Prescott (Quality)	Quality
43	Famer's Daughter	'Makin Hay'/comp 9-J (Barnhill/Leiske/Kelman/Samogard) M. Jones (MCA)	MCA
44	Neal McCoy	'Self-titled'/CD track-P (D. Cook/T. Mensy) B. Beckett (Atlantic)	Atlantic
45	Rick Trevino	'Learning As You Go'/pro single-H (G. Teren/B. Regan) S. Buckingham/D. Johnson (Columbia)	Columbia
46	Rick Tippe	'Get Hot Or Go Home'/CD track (R. Tippe) D. Pomeroy (Moon Tan)	Moon Tan
47	Mindy McCreedy	'Ten Thousand Angels'/comp 46-N (R. Bowles/R. Byrne) D. Malloy/N. Wilson (BNA)	BNA
48	David Lee Murphy	'Gettin' ...'/CD track-J (D. L. Murphy/K. Tribble) T. Brown (MCA)	MCA
49	John Michael Montgomery	'What I Do ...'/CD track-P (M. Anthony/R. Fagan/J. M. Montgomery) C. Petecz (Atlantic)	Atlantic
50	Brooks & Dunn	'Borderline'/pro single-N (K. Brooks/C. Waters) D. Cook/K. Brooks/R. Dunn (Arista)	Arista
51	Sons of the Desert	'Self-titled'/pro single-H (W. Aldridge/B. Crisler/D. Womack) J. Slate/D. Johnson (Epic)	Epic
52	George Ducas	'Where I Stand'/comp 3-F (G. Ducas/M. P. Heene) R. Bennett (Capitol)	Capitol
53	Rachel Matkin	'Living Beyond ...'/comp 1-J (P. Terry/B. Lloyd) T. Rudner (MCA)	MCA
54	Ty Herndon	'Living In A Moment'/pro single-H (S. D. Jones/B. Henderson) D. Johnson (Epic)	Epic
55	Lonestar	'Title track'/pro single-N (B. Labounty/C. King/R. Vincent) B. Cook/W. Wilson (BNA)	BNA
56	Ron Hynes	'Face To The Gale'/pro single-F (R. Hynes) C. Irshick (EMI)	EMI
57	George Strait	'Carrying Your Love With Me'/comp 2-J (E. B. Lee/E. Kigallon/R. Cook) T. Brown/G. Strait (MCA)	MCA
58	James Owen	'Bush Like Thunder'/CD track (M. Travis) J. O. Bush/M. Armstrong (Spinner)	Spinner
59	Stephanie Beaumont	'Love And Dreams'/comp 46-N (T. M. Silvers/K. Richey) R. Prescott/S. Harris (IronMusic)	IronMusic
60	Brent McAthey	'Waitin' For The Sun'/CD track (B. Jackson) B. McAthey/L. Ratliff (Aral)	Aral
61	Chris Cummings	'Title track'/comp 302-P (C. Cummings) R. Scott/J. E. Norman (Warner Bros)	Warner Bros
62	Bryan Lawrence	'Time Marches On'/CD track-P (J. Jarard/K. Beard) T. Lawrence/T. Anderson (Atlantic)	Atlantic
63	Rena Galle	'Out On A Limb'/CD track (J. Rodman/M. McCord/K. Hinton) D. O'Doherty (RDR)	RDR
64	Bryan White	'Between Now And Forever'/CD track-P (J. Lee/R. Bowles) B. J. Walker Jr./K. Lehning (Asylum)	Asylum
65	Kevin Sharp	'Measure Of A Man'/comp 300-P (J. Richards/B. DuBose) D. Farren (Asylum)	Asylum
66	Poverty Plain	'Makin' Up For Doin' Time' (M. Smith) L. Sedmak (Poverty/Royalty)	Poverty/Royalty
67	Brady Seals	'The Truth'/pro single-P (B. Seals/T. Barnes) R. Crowell/B. Seals (Reprise)	Reprise
68	Trisha Yearwood	'Title track'/comp 8-J (M. Berg/G. Harrison) G. Funds (MCA)	MCA
69	Kelita Treadwell	'CD track' (K. Haverland/G. Lemon) G. Lemon (Peg)	Peg
70	Julian Austin	'What My Heart ...'/pro single-N (J. Austin) D. Leblanc (Vik/BMG)	Vik/BMG
71	Calvin Wiggatt	'Title track'/CD track (M. Clark/A. Taylor) R. Harlan Smith (Royalty)	Royalty
72	Vince Gill	'High Lonesome Sound'/pro single-H (V. Gill) T. Brown (MCA)	MCA
73	Don Nelson	'Or Is It Just Me'/comp 344-N (D. Nelson) D. Nelson (Columbia)	Columbia
74	Stampede	'Self-titled'/pro single-K (R. Dodson/D. Brethaupt) R. Dodson (Koch)	Koch
75	Mark Chesnut	'Greatest Hits'/comp 1-J (M. Chesnut/S. Leslie/R. Springer) T. Brown (MCA)	MCA
76	Beverley Mahood	'Title track'/pro single (B. Mahood/W. Dineen) J. R. Hitt (Spin)	Spin
77	BR-549	'Self-titled'/pro single-N (C. Mead) J. Nuysens/M. Janas (Arista)	Arista
78	Chris Cummings	'Somewhere Inside'/comp 316-P (C. A. T. Cummings/R. Lewis) R. Scott/J. E. Norman (Warner Bros)	Warner Bros
79	Faith Hill	'Matters To Me'/comp 301-P (A. Jackson) S. Hendricks/F. Hill (Warner Bros)	Warner Bros
80	Terry Kelly	'Title track'/CD track (T. Kelly/R. Hynes) F. King (Gun)	Gun
81	South Mountain	'Title track'/comp 311-P (L. LaPorte-Pittico) South Mountain (Stony Plain)	Stony Plain
82	Doc Walker	'God Day To Ride'/CD track (C. Thorsteinson) D. Schur/D. Thorsteinson (Agasea)	Agasea
83	Regina	'Regina'/Self-titled/pro single-P (B. Regan/N. Noble) J. Stroud/W. Wilson (Giant)	Giant
84	Jamie Warren	'Fallen Angel'/comp 487-Q (J. Warren) J. R. Hutt/F. Hill (River North)	River North
85	Mark Willis	'Self-titled'/comp 487-Q (T. Martin/R. Wilson/A. Mayo) C. Chamberlain/K. Stegall (Mercury)	Mercury
86	James Bonamy	'What I Live To Do'/comp 342-H (S. Ewing/W. Patton) B. Johnson (Epic)	Epic
87	Kim Richey	'Bitter Sweet'/comp 486-Q (K. Richey/J. Leventhal) J. Leventhal (Mercury)	Mercury
88	Sherry Kennedy	'Ordinary Woman'/CD track (E. Dantz/W. Robinson) T. Rudner (Shekane)	Shekane
89	Bryan White	'Between Now And Then'/CD track-P (Daniel/Powell/Pincock/Medders) (Columbia)	Columbia
90	Paul Brandt	'Calm Before The Storm'/comp 304-P (L. G. Chater/K. Chater/P. Brandt) J. Lee (Reprise)	Reprise
91	Little Texas	'Greatest Hits'/comp 312-P (Howell/O'Brien/Shapiro) Stroud/Dinapoli/Grau (Warner Bros)	Warner Bros
92	Shania Twain	'The Woman In Me'/pro single-Q (S. Twain/R. J. Lange) R. J. Lange (Mercury)	Mercury
93	Lee Ann Womack	'Self-titled'/comp 2-J (M. Holmes/B. Isham) M. Wright (Decca)	Decca
94	Duane Steele	'P.O. Box 423'/pro single-Q (S. Bogard/J. Stevens) J. D. Clute/S. Bogard (Mercury)	Mercury

COUNTRY continued from page 15

follow-up to the title track released as a single and now descending the chart (#61) after 20 weeks on the chart. Hit Picker, Rick Fleming, music director and host of Country Cafe at CKQM-FM Peterborough, picks the Cummings single this week. "This exciting new Canadian talent really cooks," says Fleming. "Chris shows great versatility."

Deana Carter continues to hold at #1, chalking up five weeks at the top of the chart. Count Me In, the follow-up single, now at radio, is expected to break shortly.

David Lee Murphy has a winner with his latest MCA release. Breakfast In Birmingham, which got a little bit of a false start, is the biggest mover this week, jumping up to #48 from #88. The song was written by Murphy and Kim Tribble, who recently renewed his production and publishing deal with Balmur Entertainment Nashville (RPM - March 17/97).

Highway 101 who consistently made the charts during the '70s and '80s, are back with a release on Intersound. Titled Latest & Greatest, the Greatest Hits package contains three new recordings by original members Paulette Carlson, Jack Daniels and Curtis Stone.

Julian Austin was mentioned last week here as a new Cancon artist to keep an eye on. Country programmers have quickly discovered that Austin is indeed a talent to watch. Little Ol' Kisses, his debut for the VIK label, distributed by BMG, is the most added single this week, entering the chart at #70.

The Johner Brothers are making an impression with country programmers once again. Their latest WEA release, First Love, written by Brad Johner, makes an entry at #84. The single was taken from their Ten More Miles album.

Jamie Warren is experiencing chart action with his latest River North release, The Secret, a Warren original. The track is included on his album, Fallen Angel, which was produced by J.Richard Hutt and Fraser Hill.

Joan Kennedy has made a solid connection with Nashville writers, particularly Kim Tribble, who co-wrote A Dozen Red Roses with Kennedy. The song, performed live by Kennedy, has become one of the most popular in her repertoire. Kennedy recorded the song, which was produced by Tribble and is now the title track of her new album. Watch for an album review.

Bruce Leperre, music director at CKDM Dauphin, picks Deana Carter's new single Count Me In. His #1 this week is Terri Clark's Emotional Girl. Among his adds are Sawyer Brown's Six Days On The Road, Tanya Tucker's Little Things, Breakfast In Birmingham by David Lee Murphy, Almost Always by Chris Cummings and Julian Austin's Little Ol' Kisses.

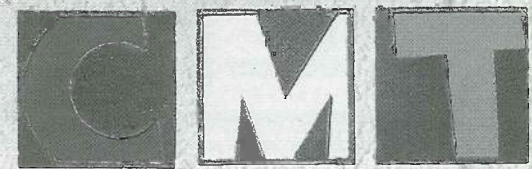
James Richards, music director at Medicine Hat's CHAT, gives the nod this week to She Said He Heard by Suzy Bogguss. Moving up to medium rotation is Crystal Bernard's State Of Mind, Burnin' Daylight's Say Yes and The Light In Your Eyes by LeAnn Rimes.

Phil Kallsen, music director at Calgary's Country 105 CKRY-FM, has some interesting adds this week. Included are Anne Murray's That's The Way

It Goes, Jeff Carson's I Do It Again, Joe Dee Messina's He'd Never Seen Julie Cry and King Of The Road by Randy Travis, the Roger Miller classic, which is included on the Traveller soundtrack. Watch for the movie to hit theatres across Canada shortly. This could be the big one to bring Travis back into chart prominence. Kallsen's pick this week is Julian Austin's Little Ol' Kisses.

Warner's Herb Forgie just sent along the information on the Traveller, which is being billed as "a story of con-men, elaborate schemes and divided loyalties." As well as the Randy Travis track, the soundtrack, released on the Asylum label, features tracks by k.d.lang (Seven Lonely Days), Bryan White (Rockin' Robin), Kevin Sharp (Young Love) as well as tracks by Lou Ann Barton (Te-Ni-Nee-Ni-Nu), The Cox Family (Sweeter Than The Flowers), Al Green (Love And Happiness), and Thrasher Shiver (Blues Stay Away From Me), and

COUNTRY continued on page 19



COUNTRY MUSIC TELEVISION

VIDEO & INSTANT TOP FIVE

- #1. She's Taken A Shine - John Berry
- #2. One Way Track - Prairie Oyster
- #3. We Danced Anyway - Deana Carter
- #4. Emotional Girl - Terri Clark
- #5. This Crazy Heart - Charlie Major

BREAKOUT VIDEO

Valentine - Martina McBride/Jim Brickman

PICK HIT

I Miss You A Little - John M. Montgomery

TW	LW	WO	MARCH 31, 1997				
1	2	19	DEANA CARTER Did I Shave My Legs For This Capitol-37514-F				
2	1	4	LEANN RIMES Unchained Melody/The Early Years Curb-77856-F				
3	4	109	SHANIA TWAIN The Woman In Me Mercury-314-522-886-U			MA PL	
4	5	32	MICHELLE WRIGHT For Me It's You Arista-18815-N			MA PL	
5	6	24	VARIOUS ARTISTS CMI Canada '96 BMG/FMI-74321-40603-F/N			MA PL	
6	3	34	LEANN RIMES Blue Curb/FMI 77821-F				
7	10	29	MINDY McCREADY Ten Thousand Angels BNA-66806-N				
8	11	20	THE RANKIN FAMILY The Rankin Family Collection EMI-52969-F			MA PL	
9	9	19	ALAN JACKSON Everything I Love Arista-18812-N				
10	7	18	TERRI CLARK Just The Same Mercury-314-532-879-U			MA PL	
11	12	29	ANNE MURRAY Self-titled EMI-36501-F			MA PL	
12	13	29	PRAIRIE OYSTER Blue Plate Special Arista-74321-40042-N			MA PL	
13	14	18	REBA McENTIRE What If It's You MCA-11500-J				
14	8	47	PAUL BRANDT Calm Before The Storm Reprise-46180-P			MA PL	
15	20	12	JOHN MICHAEL MONTGOMERY What I Do The Best Atlantic-82947-P				
16	21	21	MARY CHAPIN CARPENTER A Place In The World Columbia-67501-H				
17	15	45	BROOKS & DUNN Borderline Arista/BMG-18819-N			MA PL	
18	16	22	CLINT BLACK The Greatest Hits MCA-66671-N				
19	23	19	KEVIN SHARP Measure Of A Man Asylum-61930-P				
20	22	19	TRACY BYRD Big Love MCA-11485-J				
21	18	12	TRAVIS TRITT The Restless Kind Warner Bros-46304-P				
22	19	6	DERYL DODD One Hide In Vegas Columbia-67544-H				
23	24	6	MARK CHESNUTT Greatest Hits Decca-11529-J				
24	17	14	VARIOUS ARTISTS The Best Of Country Heat BMG-40601-N			MA PL	
25	28	22	VARIOUS ARTISTS The Best Of Country Sing The Best Of Disney Disney-60902				
26	32	7	COLLIN RAYE I Think About You Epic-67033-H				
27	27	34	WILLIE NELSON Spirit Island 524 242-U				
28	25	15	VARIOUS ARTISTS Country Heat 5 MCA-298032-N			MA PL	
29	31	29	FRIENDS & LOVERS Various Artists Sony Music Direct-24024-H			MA PL	
30	26	27	TRISHA YEARWOOD Everybody Knows MCA-11477-J				
31	38	29	BILLY RAY CYRUS Train Of Tears Mercury-314-532-829-Q				
32	30	40	VINCE GILL High Lonesome Sound MCA-11422-J				
33	29	30	RANDY TRAVIS Full Circle Warner Bros-46328-P				
34	35	23	DOLLY PARTON Treasures Hising Ide/MCA-53401-J				
35	39	23	JOHN BERRY Faces Capitol-35464-F				
36	36	16	FARMER'S DAUGHTER Makin' Hay MCA-81029-J			MA PL	
37	33	32	NEAL MCCOY Self-titled Atlantic-82907-P				
38	37	4	BRADY SEALS The Truth Reprise-45248-P				
39	40	21	VARIOUS ARTISTS Untamed And True 3 MCA-81022			MA PL	
40	34	68	GARTH BROOKS Fresh Horses Capitol-32080-F				

COUNTRY continued from page 17

more. The movie stars Bill Paxton (Twister, Apollo 13), Mark Wahlberg (Fear, Basketball Diaries), and Julianna Margulies (ER), and three tracks by Mandy Barnett (Dark Moon, Searching For Someone Like You, Dream Lover), and a couple by Jimmie Dale Gilmore (I'll Love You A Thousand Ways, If You've The Money I've Got The Time).

THE HAWK: The Story of Ronnie Hawkins & The Hawks by Ian Wallis - 288 pages (paperback) - Quarry Press \$19.95.

We received this copy from Steve Thomson, who managed Ronnie Hawkins for the past 18 years, and who is given his due in this incredibly factual structuring of not only the life of this rock 'n roll legend, but the historically valuable evolution of rockabilly to rock 'n roll. Chapter One, titled White House Rock, is appropriately introduced by a priceless photo of a couple of Arkansas good ole boys, Hawkins and President Bill Clinton and the declaration by Clinton that Hawkins is "an endangered species". A great lead-in, considering the loyalty that Hawkins has shown to Canada, his adopted country. Author Wallis has dug deep, very deep to bring these real events to light. For those interested in how Canada's music industry began, these pages certainly shed a lot of light on the early beginnings and many of the trials and tribulations that some of the veterans went through. Hawkins can certainly take a bow for kick-starting the industry and author Wallis can also take a bow for nailing down the history of this industry that so many want to rewrite. It's here in black and white. Wallis perhaps could have been a bit more revealing with regard to some of the nasty happenings, but he touches a nerve nevertheless. Those days of Toronto's Le Coq D'Or, managed by Gordon Josie, Jack Fisher's Concord Tavern, booker Harold Kudlets, the influence of country songwriter Dallas Harms, living next door to Sam Phillips's Sun Studios and the frustrations of meeting this icon, and we're talking 1958 here. Moving on there are revelations of Hawkins first attempts at recording, the successes and the failures, all tied in with the late and well-known strongman of recording, Morris Levy, the hint of payola with CHUM-FM, a table at Le Coq D'Or and all the drinks on the house, which was pretty mild compared to the real payola that was going on south of the border. He touches on early recording in Canada and the part Stan Klees played in opening the Canadian frontier, the evolution of The Band, Robbie Robertson, Levon Helm, Garth Hudson, the firing, meeting the Danko family, the

Kent Matheson offers a little friendly criticism of the ECMA event which was held in Moncton this year. He was a little annoyed at the noise level at the Mayor's Reception and the presentation of the Stompin' Tom award to Stevedore Steve. "The performance (and acceptance speeches were very difficult to hear over the din of the crowd." He suggests that instead of having just a brief award

BOOKS

death by suicide of his guitarist Richard Emanuel, his meeting and marrying Wanda (Nagurski), raising his family. This hasn't been an easy life for Hawkins, now in his 61st year. Maintaining discipline cost him. Although he portrayed the image of a drug crazy, boozier and "pillager" of women, the latter which was probably true, Hawkins kept a tight grip on his band members, threatening them with firing if they got out of line. Consequently he went through several personnel changes over the year. Hawkins must have touched the lives of every artist and musician who ventured into the recording industry from the early sixties through to today: Dominic Troiano, Burton Cummings, The Guess Who, Robbie Lane & The Disciples, Little Caesar & The Consuls, Kelly Jay, Crowbar, David Foster, who was devastated at being fired from The Hawks, and his wife B.J. Cook, the spark who moved Foster in the right direction and the status he enjoys today, plus his adventures with John Lennon and Yoko Ono, Carl Perkins, Jerry Lee Lewis, Roulette Records, Quality Records, an exhaustive list. Little wonder there's no index, but there is a very revealing discography. An excellent read. Surprising that so much history can be squeezed into so few pages. Author Wallis must have left a piece of himself in

PolyGram launches NY based Verve

The PolyGram group of labels is consolidating its worldwide jazz A&R and marketing activities into a single repertoire centre based in New York. Verve Records will be headed by Chuck Mitchell, former VP/general manager of Verve Records US since April 1994, who was the obvious choice for the job according to the label's insiders.

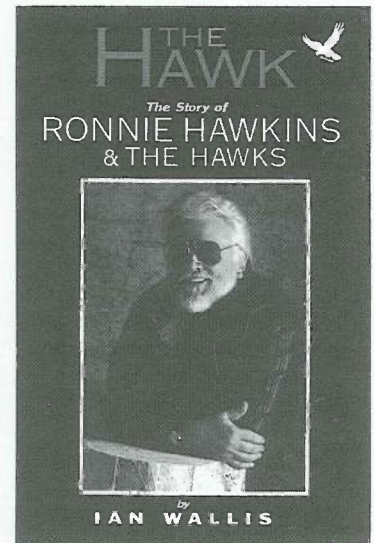
Verve Records US enjoyed a significant increase in market share and particular success with established artists such as Herbie Hancock and new talent including Christian McBride, Roy Hargrove and special projects Red Hot + Rio. Verve was named label of the year by three prominent industry publications in the US in 1996.

"Chuck's vision and leadership over the past three years have helped make Verve the number one jazz label in the US," said Chris Roberts, president of PolyGram Classics & Jazz. "He will now turn his attention to the world where jazz has tremendous growth potential."

Verve is the world's leading jazz label and home to a catalogue which features Charlie Parker, Ella Fitzgerald, Dizzy Gillespie, Billie Holiday and Dinah Washington, among others. The current roster includes Dee Dee Bridgewater, Herbie Hancock, Roy Hargrove, Joe Henderson and Wayne Shorter. The label, founded in 1944, was acquired by PolyGram Classics & Jazz in 1972.

presentation followed by a performance by one of the award winners, "perhaps an entire showcase could be built around the presentation of the awards and follow this up with short performances by several of the winners." He would also like to see the region's music industry associations choose one or two performers from each province to perform on the showcase and "invite the other award winners to jam with the performers at the end of the evening."

this one. Obviously a labour of love. A fascinating and entertaining trip down memory lane with one of the icons of rock 'n roll. -WG



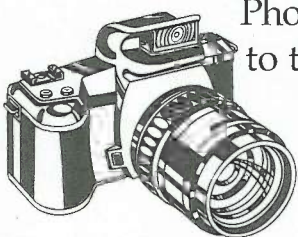
HMV continued from page 3

"concentrate on what we've always concentrated on" into its tenth year.

The Halifax store, which will mark the company's first foray into the Atlantic provinces, is set to open its doors on Saturday April 19 and will bring the total number of HMV outlets in Canada to 91. A new "international" designed store will introduce Maritimers to the kinds of shopping experiences the company has become renowned for: listening bars, music video walls and samplers will reflect the "try before you buy" consumer philosophy that HMV introduced into the country ten years ago.

"Newfoundland and Halifax are important markets with very definite Celtic music influences," says Luckhurst. HMV will be sponsoring an Atlantic Jazz Festival for July 18-26 in Halifax, as they develop their presence there.

THOMAS L. SANDLER



Photographer
to the Music
Industry

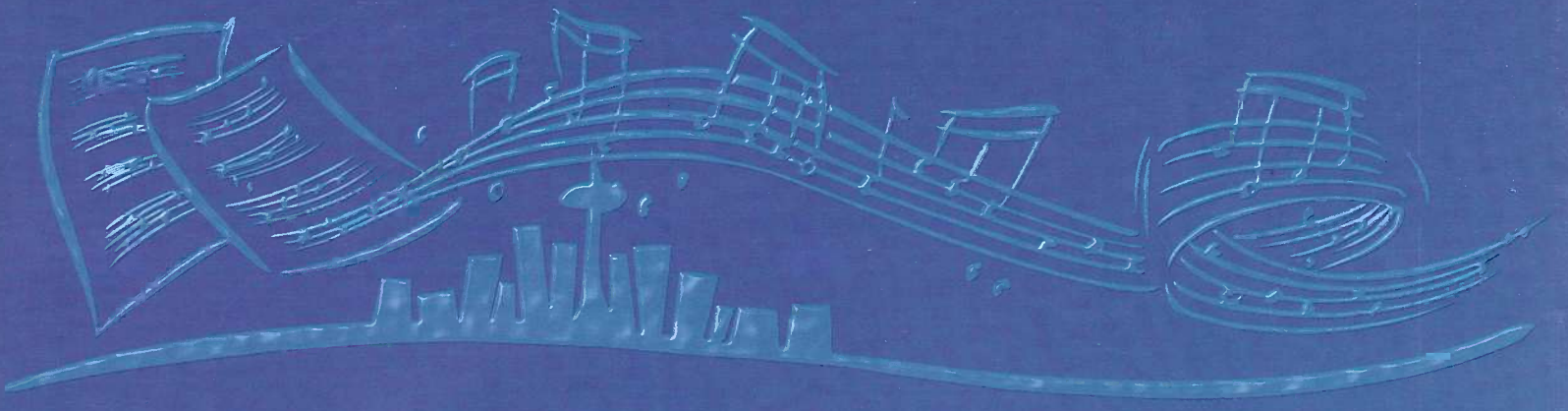
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