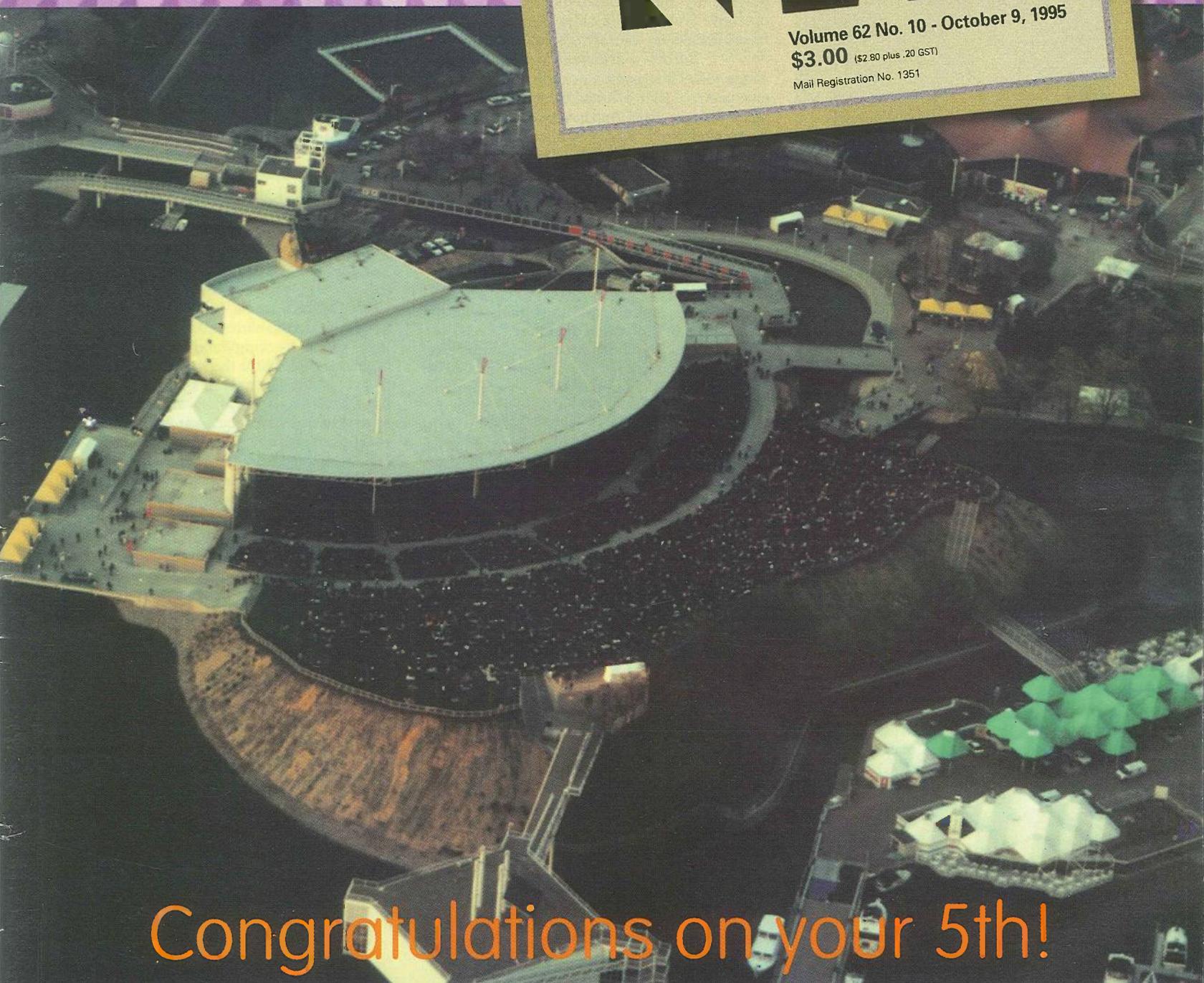
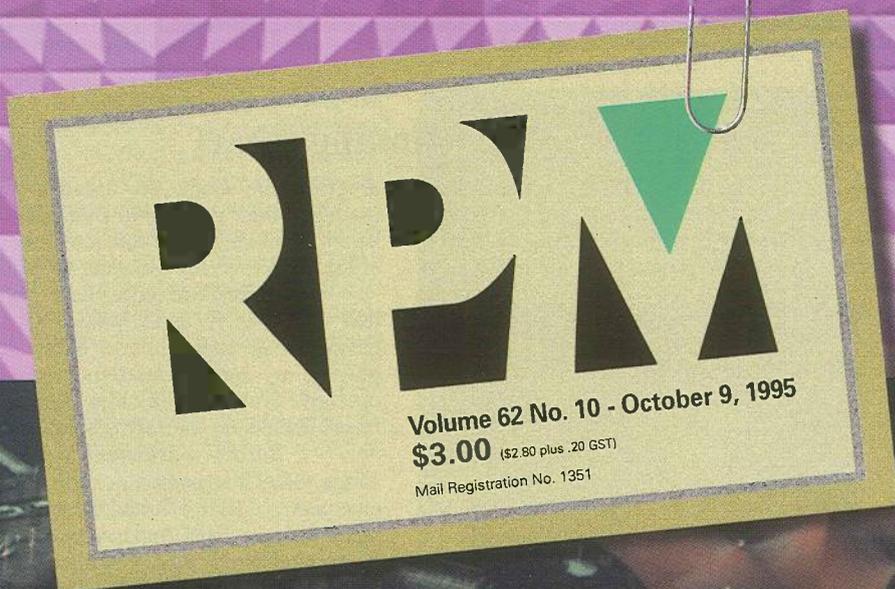


MCA Concerts Canada



Congratulations on your 5th!

see page 12



THE MOLSON AMPHITHEATRE



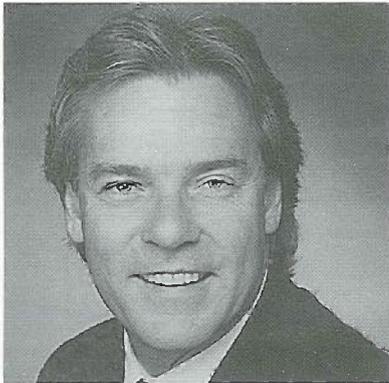
T O R O N T O , C A N A D A
M C A C O N C E R T S

BDS: The radio side

It ain't heavy, it's just a spinning wheel

by Ron Rogers

Radio is undergoing a dramatic change these days in the way it approaches its method of



Ross Davies

programming songs. For decades, programmers funnelled their songs into four basic categories: heavy, medium or light rotation, or recurrents. All of that, however, has gone out the window.

Record companies have always insisted that what they've really wanted all along is the answer to the question: how many times are you playing my song? Rotations are no longer the operative words in the radio business - instead, record companies want spins, spins and more spins.

But how will this new method of tracking songs affect the people at radio? How has the emergence of BDS affected the way radio stations report their playlists? And how will the new method of tracking songs affect Canadian content?

RPM spoke to several radio programmers throughout Canada to get their thoughts on the impact of BDS, and the changing ways of their business.

Ross Davies, program director for both

1050 CHUM AM and 104.5 CHUM-FM in Toronto, concurs with many of the people at the record companies, who believe that, while BDS may be valuable information, it's also somewhat expensive.

"I don't need it. If I need music monitors of my competition, I have always done that myself. I certainly don't need a daily or weekly update, if I want that I can do it of my own initiative. So for what they're offering, and particularly when you look at the cost of it, I'm not interested at all.

"I do have concerns about an off-shore company coming in here and establishing those kind of prices and having that money go to the US."

However, Davies does feel that BDS will produce one positive development. If there does still exist some form of playlist tampering at radio, BDS will expose it.

"Do record companies think radio stations are fudging their charts, because if that's the case then I think radio stations should be shameful of that. It's never been an issue for me, but if other radio stations are saying they're playing records and they're not, then this system will bear that out right away."

Drew Keith, music director for Toronto's CHFI-FM, feels that it's all fine and dandy to have a system tracking number of spins. But what good is a system tracking total spins, if there's no accounting for where the spins are being...spun?

"It's fine to base a system around spins, however, it's not cut and dry with spins alone. You have to have a system based around spins and total number of people listening. To me, a spin in Woodstock and a spin in Toronto aren't the same spin. So regardless of whether they're spinning it 40 times or we're spinning it 20 times, I just don't see how the two go hand in hand. You've got to come up with some system that combines total number of listeners each quarter-hour and come to a conclusion that way. People say the charts are inaccurate now, but it's not going to be any more accurate if you're giving total spins."

Eric Samuels, program director for The Bear 100.3 in Edmonton, feels that radio is already

Andre Harrell named president, CEO of Motown

Alain Levy, president and CEO of PolyGram, has announced the appointment of Andre Harrell to the position of president and chief executive officer of Motown Records, effective immediately.

Harrell succeeds Jheryl Busby, who had been president and CEO of Motown since 1988. Clarence Avant will continue in his role as chairman of Motown.

In his new position, Harrell will oversee all of Motown's music operations, including A&R and creative artist development, sales and promotion, marketing and publishing for the company's Motown, MoJazz, Tabu, Mad Sounds and Biv Ten labels. Harrell will also oversee Motown's other business interests, including television, film and video production, animation and multimedia.

According to Levy, "Andre is a very talented and driven executive whose hands are on the pulse of today's African American artistry. He has all the skills and intellect to lead Motown into the next millenium. I'm sure that under Andre's leadership, Motown's music will cross all borders around the globe, just as it has over the past 30 years. I'd like to thank Jheryl Busby for his many contributions to the label. He's a wonderful human

being and I'll look forward to working with him on a variety of projects in the future."

Prior to joining Motown, Harrell served as president and CEO of New York-based Uptown Entertainment (a division of MCA), a company he founded in 1986.

Harrell has been credited with introducing the 'new jack swing' sound of the late '80s and '90s, a style combining hip-hop and R&B, as well as the current style called hip-hop soul, mixing elements of traditional R&B and rap. Harrell launched the careers of artists such as Al B. Sure, Heavy D & The Boyz, Jodeci, Mary J. Blige and Soul For Real. To date, Uptown Entertainment has produced some half-dozen multi-platinum albums, and worldwide sales totalling over 13 million albums.

Motown, founded in 1959 by Berry Gordy Jr., is the label that produced such '60s, '70s and '80s stars as The Miracles, The Commodores, The Four Tops, The Jackson Five, Diana Ross, The Temptations and Stevie Wonder. Today, the roster features successful current acts such as Boyz II Men, Johnny Gill, Shanice, Zhane and Queen Latifah. Boyz II Men's second release, II, has sold more than 10 million copies worldwide.

I think we're doing the job, and there isn't a need for the system."

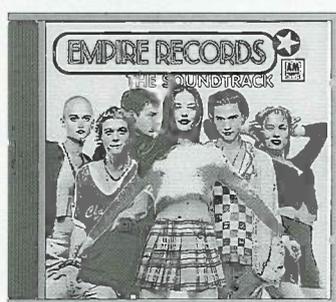
**Eric Samuels
The Bear, Edmonton**

NO. 1 ALBUM



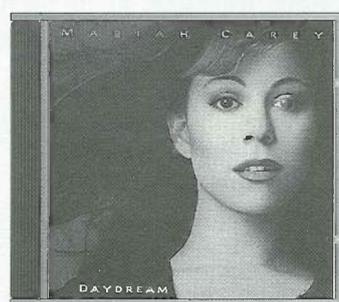
DANCE MIX '95
Various Artists
MCA - 11228-J

NO. 1 HIT



TIL I HEAR FROM YOU
Gin Blossoms
A&M

ALBUM PICK



MARIAH CAREY
Daydream
Columbia - 66700-H

HIT PICK



GOOD MOTHER
Jann Arden
A&M

doing a nice enough job in reporting their information to the record companies, thank you very much. So why the need for something new?

"I think the system has a lot of flaws. I don't ever have a problem reporting to record companies the spins that their new record is getting, we already provide that information. So I think we're doing the job, and there isn't a need for the system."

Samuels believes, or hopes, that radio is beyond the old pay-per-add days, when the biggest hits went to those with the biggest bank accounts. But he isn't sure if BDS is the answer to the problem, even if it does exist.

"It's the age-old relationship between 'I

Obituary

Herb Bradley loses battle with cancer

Herb Bradley, a veteran in sales in the record industry, has lost a long battle with cancer.

Born in Bolton, Ontario, Mr. Bradley, who was 53 years of age, died at his home in Toronto on Wednesday October 4.

Mr. Bradley began his career in the record industry with Capitol Records, working in sales. He moved on to Warner Music as sales representative and in the '70s was appointed Calgary branch manager. He then joined PolyGram in sales where, for a short period of time, he was Ontario branch manager.

In the latter part of his career he joined the Attic Group working with the special products division. His last job was with Gusto, a Nashville-based record service company.

Tom Williams, one of the founders of Attic Records, and now the owner of Pals in Thornhill, had known Mr. Bradley from when they both worked at Warner Music.

"He was a record guy right to the very end. He lived and breathed the record business. He was still planning new things, right up to the day he died. He was very positive about life."

Mr. Bradley is survived by his wife Linda and three daughters, Deanna, Krista and Andrea.

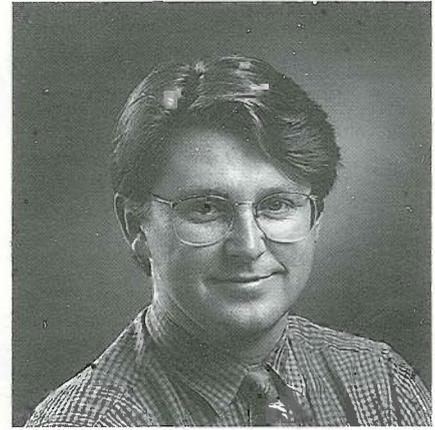
Funeral services were held in Toronto on October 7.

J.J. Johnston, vice-president of programming for Standard Radio, expresses concern that, while record companies may be interested in spending thousands of dollars investing in BDS, they are using money that might be spent in other areas, such as radio.'

"I can see how it's a valuable thing. But the thing, quite frankly, that bothers me about it is the cost of it all. If the record companies are going to buy into this thing, the money's got to come from someplace else, money that I think should be spent on radio."

Johnston, for one, likes the idea of dealing with songs on the basis of total spins, as opposed to on a rotation basis. But he admits that

BDS continued on page 8



J.J. Johnston

Results on Standard's National Songwriting Contest

Toronto resident Blaise Pascal was judged to be the top entrant in the third annual National Songwriting Competition, presented by Standard Radio. Pascal, who received the \$5,000 top prize, will have her song, Kings & Queens, produced by Eddie Schwartz and distributed nationally on A&M Records.

First runner-up for the contest was Vancouver resident Robert Ryan for his song Lonely Heart, while Ottawa's Steve Casey was named second-runner up for his track, So Long To See (co-written by his cousin Dan McNeil).

The National Songwriting Competition is presented by Standard in conjunction with Canadian Musician magazine and the Songwriters Association of Canada, and is produced by Chart Toppers.

The complete list of semi-finalists chosen at ten national Standard affiliates includes:

ROBERT RYAN (LONELY HEART)

103.5 QM-FM Vancouver

RYAN FARKES (WORRY BEADS)

MIX 1060 Calgary

VAUGHN BRETON/RUSS LEPINE

(LOVE KNOCKIN' ON MY BACK DOOR)

K97 Edmonton

STEVEN CHIVILO (WHAT IS THIS?)

C95 Saskatoon

MELANIE CHARTRAND (COLOR BLIND)

Q94 Winnipeg

BLAISE PASCAL (KINGS & QUEENS)

MIX 99.9 Toronto

STEVE CASEY/DAN MCNEIL (SO LONG TO SEE)

Majic 100 Ottawa

SEBASTIAN LIBERO (ANGEL)

MIX 96 Montreal

SEAN HARRIS (EVERYTHING MUST CHANGE)

Magic 97 St. John's

LESLI CHANDLER (LOVE WASN'T USED)

Sun FM Halifax

Each participating station solicited demos of unpublished songs from their respective listening audiences. A panel of professional songwriters and industry figures selected the ten semi-finalists, basing the evaluation on lyrical content, music arrangement and the song's commercial potential.

Semi-finalists won a Performa 580CD computer courtesy of Apple Canada, a \$1,000 gift certificate towards the purchase of a Roland Keyboard courtesy of Roland Canada, Emagic's Logic Sequencer and Opcode's MIDI Translator II courtesy of Saved By Technology.

Additionally, the winners participated in a scholarship songwriting workshop in Toronto, presented by the Songwriters Association of Canada (led by Ron Hynes and Stan Meissner) and hosted by the Toronto Marriott Eaton Centre Hotel.



Sony Music Canada president Rick Camilleri presents Columbia artist Michael Bolton and manager Louis Levin with platinum awards for the recently-shipped Greatest Hits album.



MIX 99.9's J.J. Johnston and songwriter Stan Meissner present the top prize in Standard's National Songwriting Contest to Blaise Pascal and co-writers Rob Laidlaw, Everett Ravestein and Matt Chapman.

WALT SAYS . . . !

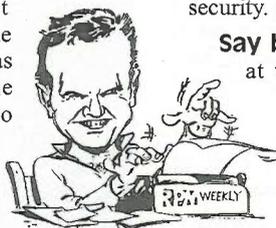
Is PB coming back??? Not quite! But be aware that talk in the trade down there and over there, has it that he will be heading up the international operation within two years. (EC: *I could have told you that, four years ago!!!*)

The old guys did it!!! It was a hard-fought battle, both on and off the field, but Warner's Wackers won the coveted RPM Cup, beating out Warner's Warriors 8 to 3. The star of the game, once gain, was Garry Newman, who hit an inside-the-park homerun. And, get this, he played 2nd base for the whole game. This is Mr. N's last year, so he says. He was last seen heading for his car, carrying his controversial, dinged, aluminum bat. (EC: *Wanna bet, he'll be back???*)

Initials are confusing!!! How come the broadcast business and large corporations use only the first initials of employees, like The Planet/FM 101 in Niagara Falls. Remember, a couple of issues back when I mentioned that Scuff Connors had joined the station, and that the music director was a C. Camroux. Naturally, the only Camroux I knew in the business was Chuck, never thinking that the "C" could be a female. It was, and she is, Chuck's daughter Charlene. Now, whether Charlene and the Scrufter will make a good pairing. We'll wait that one out. (EC: *Is that an apology or a retraction???*)

On top of the world!!! The other night, Joop, a man's cologne, introduced a new scent at a blow-out at The Horizon Bar at the top of the CN Tower. Claire Blondeau did her usual high-energy promotion, which filled the room. Now, here's a nice touch. Instead of that swamp-water beer and equally offensive wine that has become so fashionable at record launches, the Joop people offered Foster's Beer, Australian wine and, get this, Finlandia vodka. Maybe it was the vodka, but when the host tried to get things underway and present a bunch of prizes, the din from the bar and the back of the room reminded me of any number of record launches (EC: *I thought all the boors and social misfits were in the record business!!!*) Maybe they should serve the booze and the food after the band goes on or the ceremonies have been completed. No more handing out the two-limit beer tickets. No more being harassed for more tickets. No more stockroom wackos puking all over the place. (EC: *You're gross!!!*)

Happy 5th MCA Concerts!!! What a pleasure to deal with people who are pleasant, from the switchboard operator, on up. That's MCA Concerts. This is a real professional camp. It could be the Martin Onrot touch. I should mention his old alma mater hasn't been the same since he left. In fact, I wonder if there's anyone left there who cares. Anyway, to Martin Onrot, Debbie Rix, Don Simpson, Elliott Lefko and Rob Bennett, congratulations. Rumour has it you are looking for a closed-in venue for the winter months, something big enough to hold the three tenors. (EC: *You mean, bigger than the Skydome???*) Anyway, the Molson Amphitheatre is a superb concert setting. Now, all you have to do is get rid of the guerrillas who act as



with Elvira Capreese

security. (EC: *Hey! I love it!!!*)

Say beautiful!!! I noticed retail maven JS at the recent CARAS luncheon and he looked like a movie star. I jokingly mentioned that he looked "beautiful." And he said, "I'd like to see that in your column!" Well, there it is JS. You do look beautiful, and that's meant as a compliment. (EC: *Hey! What's going on here???*)

Money grubbers??? It's almost obscene the amount of money entertainers are making these days. There's a great tell-all piece in the Sept. 25/95 issue of Forbes. For instance, a rock 'n roll band that hasn't cut a new record in 25 years, is #3 on the list of the 40 top-earning entertainers. Yeah! The Beatles chalked up total earnings of \$130,000,000, that's 130 million, in the last two years. The Rolling Stones, right behind them at #3 aren't too shabby either. In the past two years, their earnings totalled \$121 million. The Eagles are #5 with \$95 million. And, Pink Floyd is next at #7 with \$70 million. What about Michael Jackson, I asked myself? I thought he would have been in the Top 5. Not quite. In fact, he's down at #8 earning only \$67 million in the last two years. The rest of the 40 look like a bunch of paupers in comparison: #16 Grateful Dead, \$42 million; #17 Barney, \$40 million; #18 Garth Brooks, \$40 million; #21 Jim Carey \$39 million; #24 Elton John, \$35 million; #28 Billy Joel, \$33 million; #31 Boyz II Men, \$31 million; #32 Aerosmith, \$30 million; #33 David Letterman, \$29 million; #35 Jimmy Buffet, \$26 million; #38 Bon Jovi, \$25 million. (EC: *Barney???*) Stop, I can't take anymore!!! I love you. You love me! (EC: *I'm outta here!!!*)

This just in!!! There's always room for the old guy with the most moxie. Mo Ostin, late of 31 years with Warner Bros Records, joins Lenny Waronker, also late of Warner Bros Records, a mere youngster and another kid, Michael Ostin, late of, you guessed it, Warner Bros Records, to head up David Geffen's DreamWorks SKG Music. Wouldn't you like to be a fly on the wall of that boardroom? Just imagine, Geffen, the two Ostins, Jeffrey Katzenberg, Steven Spielberg, Eddie Rosenblatt. (EC: *Is the room big enough for all those egos???*)

Does country sell??? There were more than a few people upset at Brian Robertson's remarks in RPM a couple of weeks ago about the state of country music, when it comes to sales. He suggested that country music doesn't sell. He was actually referring to traditional country. Not being of the country persuasion, he still refers to it as country and western music. I'm with him. Traditional country and a lot of contemporary country just doesn't sell. What does sell is, for the lack of a better tag, new country, the kind of music CISS-FM and NCN, soon to be NCN/CMT Canada, exposes. There's still no country act to compare to Garth Brooks, or the one-trick pony effort of Billy Ray Cyrus, but it's improving. Marketing strategies for country are changing at record companies. Ratings for country music stations across the country are still very healthy, in particular CISS-FM, which still retains a healthy #6 listing in the

very large 22-station Toronto market. The key to a healthy country retail is still radio. Any talks about how to improve country music sales, should include country radio. As a matter of curiosity, it would be interesting to see just how improved the retail sales were for those country acts who performed, or who won an award at the recent CCMA awards presentation. There must have been a lot of record buyers in that television audience of half-a-million. (EC: *Let's find out!!!*)

Call me a liar!!! The elevator problems have been fixed and the carpenters and interior decorators have been busy putting the finishing touches on that white elephant on lower Yonge Street. Rumour has it that the deal for the superstore up the street has been put on the backburner. So, rather than miss out on the Christmas season, which is just around the corner, it's away, away with five and drum, stock 'em up and see 'em run. Watch for unbelievable loss-leaders. These guys have deeper pockets than the two guys up the street combined. (EC: *Money can't buy marketshare, unless you buy the guy who has a big chunk of it!!!*)

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



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

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Thanks, Paul.

The Wall. Marathoners define it as the precise moment when the mind begins to wander hopelessly, the eyes drift downward, and the runner becomes fully aware of the toll each step is taking on his body.

Paul, it was a very difficult road but your eyes never fell and your feet never stopped moving. And along the way you taught us so many things – how to challenge ourselves, how to celebrate and how to have fun. Thank you for the most inspiring and memorable six years of our lives at HMV.



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REM 100 HIT TRACKS & where to find them

Canada's Only National 100-Hit-Tracks Survey

Record Distributor Code:

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



TW LW WO - OCTOBER 9, 1995

Rank	Weeks	Title	Artist	Label
1	10	UNTIL I HEAR IT FROM YOU (3 weeks)	Gin Blossoms - Empire Records O.S.T. A&M 31454 0384 2 (comp 5)-Q	
2	16	ONLY WANNA BE WITH YOU	Hootie & The Blowfish - Cracked Rear View Atlantic 82613 (comp 249)-P	
3	6	I WISH YOU WELL	Tom Cochrane - Ragged Ass Road EMI 32951 (promo CD)-F	
4	8	THIS	Rod Stewart - A Spanner In The Works Warner 45867 (comp 256)-P	MA PL
5	13	ROLL TO ME	Del Amitri - Twisted A&M 1114 (comp 4)-Q	
6	14	KISS FROM A ROSE	Seal - Batman Forever O.S.T. Atlantic 82759-P	
7	10	NOT ENOUGH	Van Halen - Balance Warner 45760 (comp 254)-P	
8	11	WALK IN THE SUN	Bruce Hornsby - Hot House RCA 07863 66584 (comp 86)-N	
9	11	SAVIOUR	Colin James - Bad Habits WEA 10614 (promo CD)-P	
10	15	YOU OUGHTA KNOW	Alanis Morissette - Jagged Little Pill Maverick 45901 (promo CD)-P	MA PL
11	8	I WILL REMEMBER YOU	Sarah McLachlan - The Brothers McMullen OST Network W2 30094 (promo CD)-H	MA PL
12	13	A HIGHER PLACE	Tom Petty - Wildflowers Warner 45759 (comp 253)-P	
13	13	I CAN LOVE YOU LIKE THAT	All 4 One - And The Music Speaks Atlantic 82746 (comp 248)-P	
14	8	AND FOOLS SHINE ON	Brother Cane - Seeds Virgin V2 40564 (comp 20)-F	
15	9	SHE'S NOT IN LOVE	Kim Stockwood - Bonavista EMI 32479 (promo CD)-F	MA PL
16	7	I'M SHATTERED	Barney Bentall - Gin Palace Epic EK 080224-H	
17	8	ROCK AND ROLL IS DEAD	Lenny Kravitz - Circus Virgin 40696-F	
18	8	EVERYBODY KNOWS	Don Henley - Tower Of Song: The Songs Of... A&M 31454 0259-Q	
19	7	SIDE OF THE ROAD	Blue Rodeo - Nowhere To Here WEA (comp 256)-P	
20	9	BE SOMEONE	Junkhouse - Birthday Boy Epic ET 80228 (promo CD)-H	
21	9	GALAXIE	Blind Melon - Soup Capitol 7243 8 28732 2 8 (promo CD)-F	
22	14	WATERFALLS	TLC - CrazySexyCool La Face 73008-26009 (comp 85)-N	
23	14	COLOURS OF THE WIND	Vanessa Williams - Pocahontas OST WEA 60874-7 (comp 237)-P	
24	21	MISERY	Soul Asylum - Let Your Dim Light Shine Columbia 57616 (promo CD)-H	
25	8	I COULD FALL IN LOVE	Selena - Dreaming Of You EMI E2 34123 (comp 19)-F	
26	17	BIG SKY	Hemingway Corner - Under the Big Sky Epic EK 80218 (promo CD)-H	
27	20	CAN'T CRY ANYMORE	Sheryl Crow - Tuesday Night Music Club A&M 314 540 126 (promo CD)-Q	
28	8	YOU ARE NOT ALONE	Michael Jackson - HIStory Epic E2K 59000-H	
29	7	GUNS AND GOD	Lawrence Gowan - The Good Catches Up Gowan Productions (promo CD)-Select	
30	9	WHAT DO YOU SEE?	Skydiggers - Road Radio WEA 10618 (promo CD)-P	
31	10	SATISFIED	Odds - Good Weird Feeling WEA 98980 (comp 252)-P	
32	12	KEEPER OF THE FLAME	Martin Page - In The House Of Stone... Mercury 314 522 1042 (comp 393)-Q	
33	5	PEACE AND LOVE	Nell Young - Mirror Ball Reprise 45934 (comp 258)-P	
34	14	THIS IS A CALL	Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F	
35	10	ANTS MARCHING	Dave Matthews Band - Under The Table And... RCA 07863-66449 (comp 85)-N	
36	5	SOMETHING FOR THE PAIN	Bon Jovi - These Days Mercury 314 528 181 (comp 420)-Q	
37	19	I'LL BE THERE FOR YOU	The Rembrandts - LP East West 61752 (comp 247)-P	
38	4	GANGSTA'S PARADISE	Coolio - Dangerous Minds O.S.T. MCA 11228-J	
39	5	FAMILY SECRET	Alannah Myles - Alannah Atlantic 82842 (promo CD)-P	
40	8	MANKIND MAN	Barfoot Prophets - Crank Mercury 314 528 263 (promo CD)-Q	
41	16	UNLOVED	Jann Arden - Living Under June A&M 314540248 (promo CD)-Q	
42	10	COME AND GET YOUR LOVE	Redd McCoy - Another Night Arista 18778 (comp 85)-N	
43	6	SMASHING YOUNG MAN	Collective Soul - Collective Soul Atlantic 82743 (comp 255)-P	
44	12	LET ME BE THE ONE	Rik Emmett - The Spiral Notebook Duke Street Records 31096-J	
45	8	CRUISE CONTROL	Bruce Hornsby - Hot House RCA 07863 66584 (comp 86)-N	
46	7	TWISTED VEHICLE	She Stole My Beer - Mule Socan S5MD 6148-Socan	
47	3	BACK FOR GOOD	Take That - Nobody Else RCA 07822 18800-N	
48	7	NO MORE WALKING AWAY	Kim Mitchell - Greatest Hits Alert 81027-F	
49	4	HARD AS A ROCK	AC/DC - Ballbreaker Atlantic 61780-P	
50	19	THIS AIN'T A LOVE SONG	Bon Jovi - These Days Mercury 314 528 181 (promo CD)-Q	
51	18	HOLD ME, THRILL ME...	U2 - Batman Forever O.S.T. Atlantic 82759 (promo CD)-P	
52	5	THE HEARTS FILTHY LESSON	David Bowie - Outside Virgin 38518 (promo CD)-F	
53	7	CARNIVAL	Natalie Merchant - Tigertily Elektra 61745 (comp 249)-P	
54	17	MADE IN ENGLAND	Elton John - Made In England Rocket 314 526 186 (promo CD)-Q	
55	21	WATER RUNS DRY	Boyz II Men - II Motown 31453 0323 (comp 4)-Q	
56	5	WATERMARK	Mae Moore - Dragonfly Sony 80222 (promo CD)-H	
57	3	AS I LAY ME DOWN	Sophie B. Hawkins - Whaler Columbia 53300 (promo CD)-H	
58	28	RUN AROUND	Blues Traveller - Four A&M 314 540 265 (promo CD)-Q	
59	5	DOWNTOWN VENUS	P.M. Dawn - Jesus Wept Island 314 524 147 (promo CD)-Q	
60	4	RUNAWAY	Janet Jackson - Decade 1986/1996 A&M 31454 0399 (promo CD)-Q	
61	10	TRUST THE LOVE YOU SEE	Ariel - Ariel GCR Music Company GCR0182-BMI	
62	12	HEY GOD	Bon Jovi - These Days Mercury 314 528 181 (comp 417)-Q	
63	7	J.A.R.	Green Day - Angus O.S.T. Warner 45529 (comp 255)-P	
64	6	FOREVER TONIGHT	Peter Cetera - One Clear Voice Mercury 76974 2068 (comp 417)-Q	
65	16	DOWNTOWN	Neil Young - Mirror Ball Reprise 45934 (promo CD)-P	
66	5	CAN I TOUCH YOU... THERE?	Michael Bolton - Greatest Hits 1985 - 1995 Columbia 67300 (promo CD)-H	
67	15	DAYS LIKE THIS	Van Morrison - Days Like This Polydor 314 527 307 (comp 393)-Q	
68	15	A WHITER SHADE OF PALE	Annie Lennox - Medusa RCA 74321 25717 (comp 86)-N	
69	20	SOMEBODY'S CRYING	Chris Isaak - Forever Blue Reprise 45845 (comp 247)-P	
70	6	YOU FEEL THE SAME WAY TOO	The Rankin Family - Endless Seasons EMI 32348 (comp 23)-F	MA PL
71	3	LET IT RAIN	Amanda Marshall - Amanda Marshall Columbia 80229 (promo CD)-H	
72	25	DECEMBER	Collective Soul - Collective Soul Atlantic 82743 (promo CD)-P	
73	7	FALL AWAY	My Brilliant Beast - My Brilliant Beast Random Sound 8800-Select	
74	6	TOMORROW	Silverchair - Frogstone Epic 91054 (comp 40)-H	
75	13	ALL I NEED TO KNOW	Foreigner - Mr. Moonlight Aric AC 1416-J	
76	5	JUST LIKE ANYONE	Soul Asylum - Let Your Dim Light Shine Columbia 57616 (promo CD)-H	
77	4	THE ROAD HOME	Heart - The Road Home Capitol 7243 8 30489 (promo CD)-F	
78	4	MUDDY JESUS	Ian Moore - Modernday Folklore Columbia 91059-H	
79	3	SHOW ME	Zappacosta - Innocence Ballet Fre 50212 (comp 19)-F	
80	5	I WISH	Skee-Lo - I Wish Aric 5486-J	
81	6	WAIT TIL MY HEART FINDS OUT	Carol Medina w/B. Newton-Davis - Secret Fanta mapl Quality 2058-Quality	
82	3	DO YOU SLEEP?	Lisa Loeb & Nine Stories - Tails Geffen 24734 (comp 17)-J	
83	3	SCARED	The Tragically Hip - Day For Night MCA 11140 (promo CD)-J	
84	3	GOD'S MISTAKE	Tears For Fears - Raoul And The Kings Of Spain Epic 67318 (promo CD)-H	
85	3	CRAZY COOL	Paula Abdul - Head Over Heels Virgin 405225-N	
86	2	FANTASY	Mariah Carey - Daydream Columbia 66700 (promo CD)-H	
87	3	MEXICO	Jimmy Buffet - Barometer Soup Margaritaville/MCA 11247 (comp 17)-J	
88	2	NAME	Goo Goo Dolls - A Boy Named Goo Warner 45750-P	
89	9	STUCK IN THE MIDDLE WITH YOU	The Jeff Healey Band - Cover To Cover Arista 73021 23888-N	
90	2	SCATMAN	Scatman John - from Club Euro Vol. 2 RCA 74321 27421 (comp 87)-N	
91	2	IN THE BLOOD	Better Than Ezra - Deluxe Elektra 61784-P	
92	9	SWEET LOUISIANA	Billy Pilgrim - I Bloom Atlantic 82751 (comp 2460)-P	
93	7	I WALKED	Wanderlust - Prize RCA 66575-N	
94	NEW	THIS IS A HOUSE, NOT A HOME	The Rembrandts - LP Warner 61752-P	
95	NEW	BREAKFAST AT TIFFANY'S	Deep Blue Something - Home Interscope 92608 (promo CD)-P	
96	NEW	DEAR MR. FANTASY	Big Sugar - Dear M.F. (EP) A&M 1205 (promo CD)-Q	
97	NEW	HAND IN MY POCKET	Alanis Morissette - Jagged Little Pill Maverick 45901 (promo CD)-P	MA PL
98	NEW	I'D LIE FOR YOU	Melie Loaf - Escape From Hell MCA 11341-J	
99	NEW	HOOK	Blues Traveller - Four A&M 540265 (comp 6)-Q	
100	16	TELL ME WHAT I THINK	Spirit Of The West - Two Headed WEA 10615 (promo CD)-P	

Shirley Eikhard: The Voice Behind the Voice

by Rod Gudino

Shirley Eikhard is one of those people whose name you've probably come across a thousand times but were never aware of it. Just thirteen years old when she had her first performance (at the Mariposa Folk Festival), it was only two years later that she saw Anne Murray's adaptation of her song, *It Takes Time*, explode into a huge hit. From that moment on, there was no turning back. Now, some 25 years later, Eikhard has enjoyed the success of having her songs recorded by established artists such as Chet Atkins, Rita Coolidge, Alannah Myles, Kim Carnes and Bonnie Raitt (the latter whose Grammy Award winning single *Something To Talk About* won't be soon forgotten). Though first and foremost a songwriter, Eikhard also worked on her own projects, releasing five full length albums during her career, the first of which can be traced back to her sixteenth birthday. 1995 has seen the release of a new album of original tunes, now her sixth release, titled *If I Had My Way* on the Denon label.

Bonnie Raitt song (Something To Talk About) was arguably your biggest success. How is life after a Grammy Award winning smash hit?

A lot of people were phoning saying 'hey I'd love to write with you,' a lot of artists and stuff and it was exciting because I was getting to meet all of these people that I'd been fans of. But nothing really came of it so I just sort of thought, you know, I've put in nine months worth of co-writing here and none of the songs actually got cut, so I just thought it might be better for me to just go back.

You have co-written with Lawrence Gowan, George Fox, Sylvia Tyson, and most recently, Cher. You don't see yourself continuing in that vein?

I'm not really a big fan of co-writing. I've tried it many times. There were a couple of situations where it was really fruitful and a lot of fun but primarily there wasn't a lot of success in getting songs placed after I'd co-written, so I thought maybe I should just write by myself. It's kind of painful for me too because it dilutes the idea when you have another person censoring what's going on. And you know there are a couple of people that I did hit it off with and I'll write with them from time to time, but primarily I just don't advertise that I do it anymore.

How exactly do you go about writing songs for other people?

Primarily I just sit down and try to write about a subject matter that would really interest me. For instance, *Emily Remembers* took three months and that was a few hours every day for three months; going over it, going to the library, doing research. I do like to write about different things. Being that (Alzheimer's Disease) is the subject matter, it's hard to get covers on songs like those. So those types of songs I just write for me. Rita Coolidge is an example where I sat down and actually went, 'ok I'm gonna try to pretend I'm Rita Coolidge, what would she want to say?' And it's tough because sometimes you hit a bulls-eye, and sometimes you're right off the mark. The lyrics are the hardest part for me.

Inevitably songs change in the hands of the artist and producer. As the songwriter, how does that affect you?

Sometimes I hear people do my songs and you'll know if they've really paid attention to the lyrics if they've changed adjectives or if they've changed conjunctions, you know putting an 'and' instead of a 'but', you know those kinds of things, cause you can the complete meaning of a sentence. For instance with Bonnie Raitt, she changed two words by accident because she didn't have the lead sheet in front of her when she was singing the lyrics and she just did it subliminally. But I gotta say when I think back on the cuts like *Emmylou* [Harris] has done, you know Anne Murray, Alannah. They've been pretty true to the original lyrics and to the feel of the song.

You are speaking exclusively in terms of the lyrics.

The lyrics are the thing for me.

What about the music though? How do you handle the changes there?

I've been pretty lucky there again. You know, they may orchestrate it a lot more than I would have at home with my demos, but I can't think of any cuts where I've gone, 'oh, my God that's terrible!' I've been pretty fortunate, because the singers that I've approached with the songs, the reason I approached them was because I liked the way they handled other people's songs. Maybe that's why the songs remain pretty well intact, because they honoured what they thought the essence was too.

After having written some 300 songs, one wouldn't envy the task of choosing ten for an album. Was it as difficult as it sounds?

When it came time to pick songs to do this album it was really tough because I really don't have a style, you know, I'm a chameleon. I write country, I write rock, I write jazz and pop and folk, so it was really tough to find ten that I could actually put on the album. What I did was I looked for ten that I really loved, whether they went together musically or not, and so that was the process for choosing them.

How does a songwriter go about selling songs?

It's one of those things where it's like a lottery, you just keep doing and I go by the attitude where it's the odds. I have about fifty of my own songs and forty covers, but in that ninety I must have gotten rejected about 6 000 times. When you look at it from that ratio, it really is the odds. Those other cuts came from being rejected, you know, maybe 4 or 5 000 times. It's tough, you know. I mail out tapes all the time. When I'm on trips I'll go to see maybe twenty people in a week, that kind of thing. So it's tough because you have to believe

in yourself, and believe that sooner or later you'll find a home for any given song. Like *Something to Talk About*, for instance, that song sat around for seven years before it actually got cut. And a lot of people had expressed interest but they didn't actually record it and then finally Bonnie was the one who went 'yes, I love this, I'm going to do this.' So there is proof positive that if you really believe in the tune, never give up.

Where does the new album fit in?

Doing this album was like a by-product of what I do because I wasn't really planning to do another album at all. A friend passed away and it was his wish that I do an album, you know. When he passed away it made me realize how fleeting all of this is. My last album was eight years ago and I thought I want to document my voice now. There are songs on the album that I want to get cut and I believe in them.

How long did it take you to complete?

We spent about a month in pre-production, *Evylyn* [Dat] and I, and the actual recording from the first moment that we did the first cut until the last day of recording was only eight days which is unheard of, and the mixing took ten days. So it was eighteen days in total, the mixing and recording.

What brought you to Denon?

I was brought to the label by Sylvia Tyson and she highly recommended them. It's a real hands on approach with them, and I find them wonderful.

Any immediate plans in the its wake?

Unless the album takes off big, we're probably going to sit tight and see how the first single [*Emily Remembers*] does and then we'll just take it from there. I'll be doing a concert in Ottawa on Oct 15.

Does performing live still give you the willies?

Oh it's nerve racking, oh my God! You know what it is, I don't do it all the time so my nerves get shot. People have seen everything and done everything, what I do is very intimate and very guitar vocal oriented so I just want to try to be as good as I can for them. The expectations are a lot higher as when you don't do it all the time, you want those one or two performances to really count.

What's next?

One of my dreams is to write a musical and if I do that it will really take a long time, so doing this album is like getting my feet wet.



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BDS continued from page 3

the new technology is changing the way programmers do their thing.

"One of the things my station has been doing for some time, at least the last year, has been looking at total plays of songs, as opposed to heavy, medium or light. In a musical control system, you have to have categories. And the way any computer system is set up, in terms of rotations and stuff like that, there is one category that has more rotations than another. In terms of what goes into a heavy, or medium, or recurrent, those decisions are now made based on total airplay."

"I think this whole thing has made people think about how they do business. Total plays to me is a much better way of dealing fairly with records. I'm not talking about dealing with the record companies, I'm talking about dealing with a tool for your radio station, which is a hit record."

There are those who call BDS 'espionage technology'. In other words, it's almost like Big Brother is listening. Whether radio likes it or not, BDS is listening, monitoring everything they play, and finding out, once and for all, is it live, or is it pay-per-add.

The advent of new technology is traditionally met by suspicion and confusion. Those

two points of view are usually brought on by a lack of knowledge, a misunderstanding of what the new technology is really all about. It's a relatively normal reaction for radio programmers to say 'I don't like it, because I don't understand it'. But once the new technology is made clear, many people may change their outlooks.

The way programmers deal with their classification of music, and the way record companies track songs at radio, are both undergoing dramatic change. BDS is simply one of the first steps in the first wave of new technology. Whether people like it or not, it certainly won't be the last.

HMV customers donate 40,000 boxes of Makaroni

HMV's unique Makaroni promotion, in which young consumers can get a free box of mac and cheese with the purchase of selected CDs, has been a great success thus far. More than 40,000 boxes of HMV's custom-designed Makaroni have been donated by charitable students to food banks across Canada.

The back-to-school promotion appeal to a pair of student passions - music and food - and also created an opportunity to aid food banks for their fall campaigns. The one-month promotion provided customers with a free box of HMV's custom-designed Makaroni with the purchase of selected titles.

Consumers at all 80 HMV locations responded in kind, with many students depositing their boxes in food bank bins located at the HMV outlets.

According to Sara Davidson, assistant national coordinator for the Canadian Association of Food Banks, "There is a great need for food all across Canada. Nationally, food banks are feeding 700,000 people each month, of which 280,000 are kids under 18. This donation kicks-off the fall food drives all across Canada, as food banks gear up for the hard winter ahead. Thanks to HMV, and to those who donated, it is greatly appreciated."

Caryn Hanlon named manager, creative services at EMI

Lisa Zbitnew, vice-president of marketing for EMI Music Canada has announced the appointment of Caryn Hanlon to the position of manager, creative services, effective immediately.

Hanlon has been with EMI for the past three years. She began her career within the international marketing department, and subsequently moved to national marketing coordinator within the domestic marketing department.

Zbitnew noted, "Caryn's contributions in the creative development of projects, particularly with our Canadian roster, have helped us to reach a standard of excellence with our album releases."

Hanlon's expanded duties will now include an artist roster. She will also be supervisor of Attention Communications, EMI's graphic consultant firm.

CARAS sets deadlines for various Juno categories

CARAS has set a deadline of Nov. 24/95 for the submission of entry form for the following categories: Best New Solo Artist, Best New Group, Country Songwriter of the Year, Alternative, Rock, Children's, Classical, Dance, Jazz, R&B/Soul, Rap, Reggae, Aboriginal, Roots & Traditional, Blues/Gospel, Global, Producer, Recording Engineer, Video and Album Design.

A deadline of Jan. 2/96 has been set for Best Selling Album, Best Selling Francophone Album, Female Vocalist of the Year, Male Vocalist of the Year, Group of the Year and Instrumental Artist(s) of the Year.

The eligibility period runs from Sept. 1/94 to Nov. 24/95.

There are no entry forms required for Single of the Year, which is based on chart success, Entertainer of the Year, which is a people's choice award. The Hall of Fame and the Walt Grealis Special Achievement Award are chosen by a special committee.

Daisy Falle, executive director of CARAS, stresses that the above submission forms must arrive at the CARAS office by the deadline dates posted. "Every year we receive calls from disappointed artists, labels and personal managers, who didn't file their paperwork on time. Once the nominating and voting process begins, we can't interrupt the voting cycle to accept late submissions. So, in a nutshell, be on time, and artists, be proactive! You should check with your label or manager to make sure that a submission is being made on your behalf. If not, you have the option to do this for yourself."

Falle also pointed out that there is only one change in categories, which is the

splitting of Roots & Traditional into Solo and Group.

According to Falle, the submissions for 1995 increased by 224 from the previous year to 1,065. There were two categories that experienced large jumps, Best Classical Album: Solo or Chamber, climbed from 24 to 58, and the Roots & Traditional entries jumped to 65 from 20. She concludes with "This signifies a continuing and healthy growth in the Canadian music scene."

In other CARAS news, it was announced at the annual luncheon that Lee Silversides is now the full-time president of CARAS.

CARAS

PAST DIRECTORS

If you have ever served on the CARAS Board of Directors, please make sure the CARAS office has your current address. The 25th Anniversary of the Junos is next March and we want to be able to contact you as our plans for this special weekend of celebrations unfold. Call (416) 485-3135 or fax (416) 485-4978.

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MIDEM to celebrate 30th anniversary Jan 21-25, 1996

The launch of its first MIDEM Asia in May of this year and its overall success with not only the Pacific Rim countries, but the global world generally, was timely in view of the organization celebrating its 30th anniversary with MIDEM '96 (Jan 21-25, 1996).

Jennifer Bier, MIDEM's press manager for both the Cannes, France and Hong Kong conferences, reports that MIDEM Asia '95 attracted an end-market registration of 2,130 participants from 44 countries.

The Asian-based industry event involved 129 stands hosting 384 companies from 32 countries with an overall total of 884 companies from those 44 countries. The stands showed an almost 50 per cent representation from the Asia-Pacific region.

Attending from Canada were CIRPA directors Maurice Velenois, Steve Thomson, and Alexander Mair, representing ISBA, Backstage Productions and the Attic Music Group respectively. Other Canadians attending were Vancouver manager Peter Karroll and Justin Time's Jim West from Montreal. As well, there were 18 companies from Quebec who registered at a stand coordinated and funded by SODEC. CIRPA plans to coordinate a Canada Stand next year. The only government support available for this year was from SODEC and the Ontario Government's International Marketing Program administered by the Ministry of Culture, Tourism and Recreation. It's hoped the federal government will be a player in next year's conference.

The concert programming featured 90 per cent Asian acts. More than 50 acts from 15 countries, performed 20 shows over the three days in 10 of Hong Kong's top clubs.

The conference program featured five seminar/panels with two keynote speakers.

The success of the first MIDEM Asia, prompted the following enthusiastic response from Xavier Roy, chief executive of the Reed MIDEM Organization.

"I am more than delighted with the outright success of this, our inaugural MIDEM Asia. The event has been a real learning experience, allowing as we hoped, a true regional and international exchange of information and cultural characteristics. Furthermore, many of our delegates were able to discover new companies at the market and consequently establish relationships from which a large number of business transactions were finalized.

"MIDEM Asia has given the numerous music industry professionals present a thoroughly exciting and valuable opportunity to discover the vast potential the Asian music market represents. Judging by the feedback received from all those who have shared this new adventure with us, the level of satisfaction and the sense of achievement are high. I think we have all gone far in founding long-standing relationships throughout this region.

"I would like to thank each of our MIDEM Asia pioneers, whether delegate, artist or media, and say how much I appreciate their trust, hard work and collaboration. I hope to see many of them, perhaps at our special 30th Anniversary MIDEM next January in France, and certainly at our second MIDEM Asia which is set again for next May in Hong Kong."

Bier confirms that MIDEM Asia '96 will

be held at the Hong Kong Convention & Exhibition Centre next May 23-25. Pre-open activities will begin on May 22 at 3 pm with the first conference session titled What does it take to create a pan-Asian music market?

According to Bier, all the stand space is taken and almost 50 per cent of all stands represent the entire Asian region. She also points out that "given this context, the MIDEM Asia conferences have a major role to play."

She also revealed that there are five conferences planned for the Hong Kong setting "and two points of view." Industry speakers will represent all regions of Asia-Pacific. Major companies, industry bodies and artists will be represented at the conferences by participants from 10 territories, including Hong Kong, the Philippines, Singapore, South Korea, Taiwan, Thailand, Australia, Japan, UK and the USA. Canada will also once again be a major player with its Canada Stand that was so successful last year.

Voice of the Stars, one of the panels for the first day (May 22), will offer the key for success for artists and managers. Mega Taiwanese artist Emil Chau (Chau Wah Kin), singer/songwriter Chris Ho from Singapore, singer/actor Andy Hui and composer Mahmood Rumjahn-Lam Mo Tek, both from Hong Kong, are among the panelists.

Music publishing will also occupy a key conference position. Leslie Bider, chairman/CEO of Warner/Chappell Music (USA) will be the keynote speaker (23). Firmed to debate music publishing are senior executives from BMG Music Publishing Asia, CISAC (Singapore), CASH (Hong Kong), IFPI South East Asia (Hong Kong), Denon/Nippon Columbia (Japan) and the president/CEO from NMPA and The Harry Fox Agency, who will shed some light on the current copyright situation, mechanical performance protection and synchronisation rights. They will also discuss the publisher's role in this context.

Earlier that same day Michael Morrow will be the keynote speaker on Asian history, economics and culture. Morrow, professionally active in Asia since the '60s, has a wide experience of the region and was responsible for the launch of the Asia 2000 Ltd. publishing house. In 1991, he founded multimedia company, Asia CD Ltd., of which he is presently the managing director.

The final day of the conference (24) will be split into two sections. The morning will look at prime concern A&R and the existing promotion opportunities. Among the speakers are two central media players; Star TV's Channel V and MTV Asia, represented respectively by chief executives Don Atyeo and Peter Jamieson.

The final conference, Distribution & Retail Charts, will take place in the afternoon. Four main players; Tower Records (Japan), KPS Group (Hong Kong), Shock Exports (Australia) and Hae Dong (South Korea), will lead the debate which will examine the various aspects of the Asian retail sector.

It's expected that more features will be added as the date for MIDEM Asia '96 approaches.

For more information on MIDEM telephone Jennifer Bier at the Reed MIDEM Organization in Paris at 33(1)44.34.44.44 or fax 33(1)44.34.44.00, or for information on the Canada Stand call Richard Sutherland at the CIRPA offices at 416-593-1665, ext. 28 or by e-mail at cirpa@interlog.com.

RPM ALTERNATIVE

Canada's only national weekly alternative chart

TW LW WO - OCTOBER 9, 1995

1	2	6	NAME
			Goo Goo Dolls - A Boy Named Goo Warner 45750-P
2	1	6	LUMP The Presidents Of The United States Of America - S/T Columbia 67291 (promo CD)-H
3	9	5	POSSUM KINGDOM Toadies - Rubbenneck Interscope 92402 (comp 254)-P
4	4	7	WARPED Red Hot Chili Peppers - One Hot Minute Warner 45733 (promo CD)-P
5	5	10	UNTIL I HEAR IT FROM YOU Gin Blossoms - Empire Records O.S.T. A&M 31454 0384 2 (comp 5)-Q
6	12	5	HAND IN MY POCKET Alanis Morissette - Jagged Little Pill Maverick 45901-P
7	8	4	TIME BOMB Rancid - ...And Out Come The Wolves Epitaph 86444-Q
8	11	5	I'LL STICK AROUND Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F
9	28	2	GEEK STINK BREATH Green Day - Dookie Reprise 45529 (promo CD)-P
10	10	5	QUEER Garbage - Garbage Almo Sounds 80004-J
11	3	10	COMEDOWN Bush X - Sixteen Stone Trauma/Interscope 92531 (comp 253)-P
12	6	7	ROCK AND ROLL IS DEAD Lenny Kravitz - Circus Virgin 40696-F
13	13	14	TOMORROW Silverchair - Frogstomp Epic EK 91054 (comp 40)-H
14	7	5	JUST Radiohead - The Bends EMI 29626 (promo CD)-F
15	18	3	JUST LIKE ANYONE Soul Asylum - Let Your Dim Light Shine Columbia 57616 (comp 42)-H
16	17	3	MY FRIENDS Red Hot Chili Peppers - One Hot Minute Warner 45733-P
17	19	3	THE HEARTS FILTHY LESSON David Bowie - Outside Virgin 38518 (promo CD)-F
18	14	8	ELECTRIC HEAD PT. 2 White Zombie - Astro Creep 2000 Geffen 24806 (comp 9569)-J
19	22	2	DOSE Filter - Short Bus Reprise 45864-P
20	15	9	J.A.R. Green Day - Angus O.S.T. Warner Bros. 45529 (comp 256)-P
21	16	10	GALAXIE Blind Melon - Soup Capitol C2 28732 (promo CD)-F
22	30	2	CAN'T WAIT ONE MINUTE MORE CIV - Set Your Goals Atlantic 92603-P
23	23	4	WEIRD OUT Dandelion - I Think I'm Gonna Be Sick Columbia 53618-H
24	NEW		A GIRL LIKE YOU Edwin Collins - Gorgeous George A&M BRNCD 058-Q
25	20	6	AWAKE Letters To Cleo - Wholesale Meats And Fish Giant 24613 (comp 256)-P
26	NEW		WALK THIS WORLD Heather Nova - Oyster Columbia 67113 (comp 42)-H
27	21	10	IN THE BLOOD Better Than Ezra - Deluxe Elektra 61784-P
28	24	6	SOMEBODY ELSE'S BODY Urge Overkill - Exit The Dragon Geffen 24818 (comp 15)-J
29	NEW		SIMPLE LESSONS Candlebox - Candlebox Maverick 45313-P
30	NEW		SCUM The Meat Puppets - No Joke! London 422 828 665-Q

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MCA Concerts Canada



5th Anniversary



Building the perfect beast

Don Simpson witnesses rise of MCA Concerts Canada

by Ron Rogers

Ten years ago, when one spoke of concert promoters in this country, it was CPI, and only CPI. They were clearly the dominant player in the business, promoting the biggest tours of the biggest names in the business. Part of the reason they were able to secure a virtual monopoly on the industry was simply because there was no one else capable of putting up the kind of money needed to sustain such a business. After all, concert promotion is a costly venture, and unless you have considerable

Jimmy Buffett, Bon Jovi, Van Halen, Barry Manilow, Seal, Bonnie Raitt, Blue Rodeo, Boyz II Men, Melissa Etheridge, Sarah McLachlan, and so on, and so on.

Simpson, MCA Concerts Canada's senior vice-president, has been front-and-centre at the development of the company. Speaking to RPM from Vancouver, where he was on hand to see Adams christen the new GM Place stadium, Simpson admits the initial days were somewhat daunting.

"It is a lot of fun. At the end of the day it's like any job, but there's certainly a lot more fun to it. When someone says start a company, I can honestly say Jay and I sat down for a number of weeks and said, 'okay, now what'. The fortunate thing was we dove right in and did Robert Plant, on the 21st of September in 1990."

"The one thing we knew was that you can't go for it all overnight. You have to build up a reputation in the industry with managers, agents, and artists. It's like the old story, you have to learn to crawl before you walk. You can't just walk in and make an offer to the Rolling Stones to play SkyDome. So we started out working with individuals that MCA had a relationship with, people like Robert Plant. We did five shows in western Canada with New Kids On The Block, we did a tour with Judas Priest in the end of 1990 across Canada.

"At that point, we felt it was time to expand our company. During 1991 we hired some key employees, such as Elliot Lefko, who was involved in alternative music, we hired Rob Bennett, who had a tremendous number of relationships in the industry, we also hired an individual named Rene Blackman, who is excellent on the marketing side. We just went out and started adding the individuals we needed."

A large factor in MCA's rise to the top has been their ability to target the younger crowd. Simpson feels that CPI had tended to overlook the club scene, and he saw it as an area MCA could exploit.

"To me it's almost like a farm system. You do a hundred of these club shows, hoping that some of these artists can then make the next step to a theatre, a bigger club, or an arena down the road. I think one thing we did tie into which was very timely was the growth and explosion of the alternative scene, the Seattle grunge sound and stuff like that.

"I remember going to that first Nirvana show and thinking, 'man, these guys really could be something someday'. You can sit back now and say to yourself 'was I ever right'. I wouldn't begin to be so arrogant as to think that there wasn't some luck involved as well. We tapped in to certain bands and

a certain sound that eventually become very big."

Normally, headaches and mountainous problems arise when starting up a new company, but Simpson says there were surprisingly few difficulties when he and Marciano first got things off the ground.

"There were those first couple of weeks when you're thinking 'gosh, I guess we need a photo copier and a phone system', which are all part of the usual problems you have when you first start. The good aspect was, we didn't dive in to try and tackle the world. We realistically looked at our growth pattern, and started to expand at the speed and the level that we thought we could handle. So in '91 we expanded into Vancouver, and hooked up with Paul Mercs, who was running his company out here. So we progressively moved up, instead of trying to hire 35-40 people right away all across Canada."

When asked about some of the highlights over the past five years, Simpson points to that initial tour with Plant, the opening of the Amphitheatre, and the development of the grunge scene, which MCA Concerts was witness to from the beginning. But he also points to an artist like Sarah McLachlan, whose career grew by leaps and bounds alongside MCA Concerts.

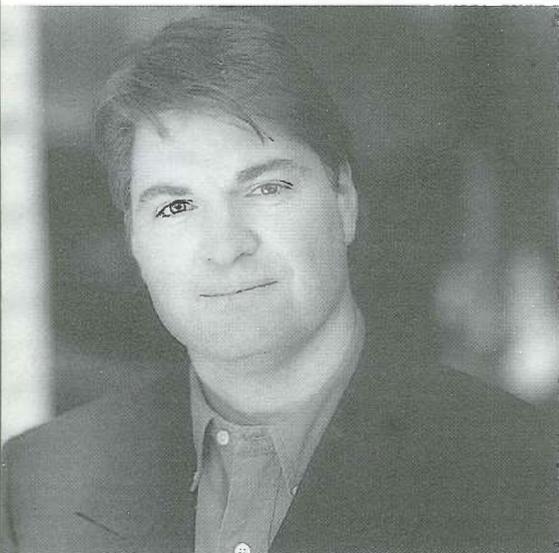
"I remember we started doing shows with Sarah McLachlan, when she was still growing. We did our first show with her at the Bathurst Street Theatre with about 600 people there. We've done shows with her for five years now, culminating in going to see her play in front of 15,000 people at the Molson Amphitheatre this summer was certainly a tremendous pleasure. I don't think we had anything to do with the growth of her career, it all has to do with Terry McBride's management and Sarah's talent. But it was nice to be along for the ride.

"And certainly one of the highlights had to be back in '92, when we did the two tours with Bryan Adams. Bruce Allen gives us the shot, we did the winter tour in arenas across Canada, we then set up the whole outdoor festival tour in the summer of '93, which at the time was something no one had really done before. We went and grabbed a bunch of fields and staged these huge shows, in locations that had not historically been concert sites (Molson Park, Barrie; Big Valley, Alberta). It certainly helped MCA in moving up a notch in handling large shows and large bands."

Ask your average Canadian what their #1 contention is with concerts and they'll usually all agree on the same thing: pricing. Ticket prices seemed to be rising on a steady curve for a number of years, but in the last year or two, acts such as The Eagles and Pink Floyd have pushed the edge of the envelope on ticket prices. Simpson, however, feels that everything has to be kept in perspective.

"There's a number of responses I have to ticket pricing. First and foremost is the Canadian dollar. When we started in this business five years ago, the Canadian dollar was worth about \$1.14 US. The exchange rate these days is about \$1.30 - \$1.40. So a band that is playing in Detroit and then comes to Toronto, isn't going to turn around and say 'well, I understand your dollar isn't as strong as ours, so you don't have to pay me as much'. The second thing is we have much larger taxes in Canada than the US.

"But on a more one-to-one ratio with people who say 'gosh, these tickets are high', a the Canadian concert business. Instead of trying to schedule concert tours around other events at major venues, particularly sports, MCA needs only to



Don Simpson

financial backing behind you, you're bound to lose money.

CPI, of course, has long had stable financial footing thanks to its principal backer, Labatts Breweries. So it seemed only natural that when MCA Concerts was looking to grab a share of the Canadian market, Labatt's biggest competitor, Molson, would step into the fray.

It was in 1990 that MCA and Molson got together to form MCA Concerts Canada. The two principals in the deal were MCA Concerts' Jay Marciano and Molson's Don Simpson. Essentially, it was those two who got the ball rolling. They made the contacts, they hired the top talent buyers like Elliot Lefko and Rob Bennett. And the concert business in Canada took a dramatic turn.

Five years later, MCA Concerts Canada is the top promoter in this country. The initial vision of Marciano and Simpson came to full fruition this past summer, with the opening of the state-of-the-art Molson Amphitheatre in Toronto. The seal on the new venue was broken by Bryan Adams, undoubtedly Canada's biggest musical export. And the rest of the music world followed: R.E.M.,

BUILDING continued from page 12

good comparison is to go down to see a hockey game. A gold seat for a Leafs game is about \$82, and this is a product that's going to play in the market 45 times a year. The Eagles that are coming in once in 14 years are not going to be back next Thursday, it's literally almost a once-in-a-lifetime thing. And I think there's always going to be those type of bands - the Stones, the Eagles, Pink Floyd - which had what some people perceived as higher prices. When R.E.M. came into town people had the same reaction. But when the tickets went on sale, they sold out in 24 minutes."

"We personally are always concerned about ticket pricing. We do not want to make it an elitist event. I think what we tried to do with the Amphitheatre this year was, instead of making all the tickets \$35-40, we tried to put a different tier system on the pricing, so everybody can afford to go."

The Amphitheatre is clearly the pride and joy of MCA Concerts Canada. Erected on the grounds of Toronto's Ontario Place, the 16,000 seat venue offers first-class sound, clear sightlines, and, as Simpson noted, a multi-tiered system of ticket prices. Judging by the tremendous lineup at the Amphitheatre in its first year, it is clearly the top venue for concerts in Canada's biggest market.

"The response to the Amphitheatre has actually been phenomenal. Every band that's come in has loved the place. If you look at it objectively, we serve two customers - the band and the fans, and you try to make sure both sides are satisfied. I think as the fans started to become more acquainted with it, our ticket sales grew. Our sightlines are great, when they do buy lawn seats they have the video screens, the sound system is excellent. We've just had nothing but positive comments from everybody."

The one critique about the Amphitheatre noted by some is that it's simply not big enough. Major acts like Bon Jovi and Van Halen are more than capable of drawing 40-50,000 people for a single show, but the Amphitheatre only houses 16,000. Simpson feels, though, that most bands are more willing to play multiple nights at a smaller venue, if that means greater rapport with the fans.

"A good example was during the

discussions with R.E.M. When a show with them sells out in 24 minutes, you know there's a tremendous demand there for them to play a larger venue. And I think outside of one or two really huge acts - The Rolling Stones only have so many open dates so they have to play 50,000 seat stadiums - most of the bands are saying 'I don't really want to play a building that size, because I lose the intimacy'. R.E.M. specifically said they wanted to play a place that was a little more intimate, so all the fans could feel like they're right there with the band."

Many of the bigger bands who've played in Toronto in the past have looked towards CNE Stadium, which is capable of housing anywhere from 50-60,000 fans for a single show. Most recently, the stadium played host to The Eagles, Pink Floyd and the Stones. But there have been persistent rumours that CNE Stadium will be torn down, particularly since the SkyDome arrived.

"The CNE is certainly a place we would use if we had a really large show," notes Simpson. "Currently we have Molson Park that satisfies the Lollapalooza's of the world. We would use the CNE, as long as it's there, for a big act that says 'gee, we really only have the one night'. But again, a lot of the acts are saying they'd rather play multiple nights at the Amphitheatre, where they're still getting 32,000 people to see the show, and it's in a more intimate setting."

It would be hard to deny the fact that MCA is now the top concert promoter in Canada. And again, rumours persist that CPI may soon be dismantled, with additional rumours that Michael Kohl would start his own international concert promotion firm. Simpson says that part of the reason for MCA's rise to the top may have been that they were simply underestimated by their competition.

"I think there are probably a number of factors, one of which may have been that MCA was probably a little more competitive than they thought we would be. I can't speak for Labatts and their commitment, but it has been documented in their annual report that they wish to move back to just the beer business. But I think Molson really understands the value of the entertainment business, and has a strong commitment to the whole

music industry."

One element of concert touring that has drawn the ire of some (Neil Young being the most prominent example) is corporate sponsorship. A number of major acts, such as Paul McCartney and country star Alan Jackson, have underwritten their tours by hooking up with significant corporate sponsors. The idea of sponsorship took on a whole new look this past summer, when Molson's backed a series of concerts at unique sites like Tuktoyaktuk in Canada's north, bringing in bands like Collective Soul, Metallica and Hole, with only Molson contest winners there to see it.

Simpson feels that those type of events are mere anomalies, but he does feel that tour sponsorship is necessary, if only because of the massive expense involved in mounting such major tours.

"If you think back, a lot of the bands have realized that the cost of touring has grown exponentially over the years, and a number of bands have associated themselves with a company, a sponsor, to help defray the costs so the ticket prices don't get too outrageous. Jimmy Buffett, for example, has been involved with Corona for years. Alan Jackson came through sponsored by Fruit Of The Loom. Certainly there are other people on the other end of the spectrum like Neil Young who doesn't want any association.

"YTV last year did a segment up in Molson Park for two of our shows, Lollapalooza and Soundgarden/Nine Inch Nails. They came in on the jag about his sponsorship thing, and how the music fans feel about it. They tried to push the whole story where people would be annoyed with the sponsorship idea, and then they interviewed all the kids that were at the shows, and every single one of them said 'I have no problem with it, because it's not forcing me to drink their beer, and I understand that the association helps reduce the cost of my ticket'. And basically, it's no different than an advertisement in a magazine, or advertising on sports, and the kids deserve more credit than some people give them, that they can see around it, and they don't feel like they're being exploited."

Should CPI slide out of the picture, MCA would be left with a virtual monopoly on the concert business in Canada. Concert fans may worry about the idea of a monopoly on concerts, particularly when you talk about ticket pricing and club dates. But Simpson feels MCA is expanding at a good pace, and he isn't overly worried about meeting the demands of the consumer.

"I'm certainly not worried about being able to satisfy the public. I think what we've been able to do over the last five years, particularly with our expansion into western Canada, is that we've really tried to get all the shows into places like Vancouver, Edmonton and Saskatoon. We've been able to take the lion's share in the west, much like we feel we have in Toronto. So we feel we will be able to satisfy the needs of the music fans.

"At the same time, competition is always good. But I don't think that someone will jump in to replace them, should that happen. I don't think it's coincidental that there are two major concert promoters in Canada, and there are two major brewers. It is an expensive proposition to do it. If there were millions of dollars to be made in concert promotion, there'd be 50 companies out there doing it."

The Molson Amphitheatre represented something of a ground-breaking development in

HAPPY FIFTH ANNIVERSARY



MCA
CONCERTS
CANADA

WE ARE PROUD
TO BE
IN CONCERT
WITH YOU

MCA
MCA RECORDS CANADA

Well Wishes

from Key Figures



Deane Cameron
President
EMI Music Canada

It is apparent to all of us at EMI Music Canada that MCA Concerts has made a firm and visible commitment to the Canadian market. It is particularly clear that they are supporting domestic music. They are known for their 'street smarts', aggressive deals and their general approach to a healthy competitive environment in the concert promoting business. People like Rob Bennett and Elliot Lefko are truly passionate about the music and they have a view of where the young music of this industry is going.

As they grow within Canada we look forward to the strengthening of their national

penetration by developing secondary markets. All in all we are very fortunate in Canada to have two strong international concert promoting companies and a series of independents who all seem to survive together and help us build the overall Canadian music business. MCA plays a major role in this development.

Ross Reynolds
President
MCA Records Canada

I'd like to offer resounding congratulations to MCA Concerts. Working with them when they are promoting a show truly becomes a win-win situation. The show, the artist, and record sales all benefit. It is encouraging to see that their professionalism and commitment are equally high for a developing artist as for a superstar. It is important to note that my comments are not self-congratulatory since, even though we share initials, MCA Concerts is very much a separate company with their partnership with Molsons.



Gerry Stoll
Booking and Promotions Manager
The Edmonton Coliseum

Thank you MCA Concerts Canada for five great years. In 1995 alone, they have produced some of the largest and most successful concerts at the Edmonton Coliseum.

Thanks to all the staff across Canada for bringing us The Eagles, Van Halen and Green Day.

We look forward to more fabulous shows in the future.

Brent Scrimshaw
Vice President
Sports and Entertainment
Molson Breweries

Congratulations MCA Canada! Has it been five years already? From all of your partners and friends at Molson Breweries, have a great anniversary and thanks for making the inaugural season of the Molson Amphitheatre such a wonderful success!

Phil Evans
Promotion Director
102.1 The Edge

Congrats MCA Concerts Canada!

MCA Concerts redefined the way promoters do business. They've brought a really progressive attitude to this market which has resulted in huge success for innovative festival shows like the Edgefest series, Lollapalooza and the Acoustic Christmas Concerts. They have a 'never say never' outlook - dump the bullshit, throw out the attitude and you get the job done. Congratulations on five excellent years.

Tom Worrall
President
Ticketmaster Canada Inc.

Congratulations to MCA on their 5th anniversary as a major player in Canada's concert industry!

The success of their inaugural season at the new Molson Amphitheatre is indicative of the professionalism of their organization and all the talented people who have contributed to its growth. It's a pleasure to work with their outstanding staff and a pleasure for Ticketmaster to wish them every success in the future.

Jim Campbell
Vice-president artist management
BMG Music Canada

As an industry, we are always looking for new and improved venues. To me, the Molson Amphitheatre



has worked out to be one of the best. It's obviously a great deal more efficient than Ontario Place ever was.

In fact, we've been actually looking to next year and artists who might work best for the amphitheatre next season. We think that particular venue can be very important to us, exposing new and developing artists as well as our established artists and

pretty much across the full music spectrum.

As for the people at MCA Concerts, I have the utmost respect for Martin Onrot, and I always have. I think that his team, the three I know best, Martin, Rob Bennett and Elliot Lefko really give you a broad range of musical expertise, in terms of the kinds of acts they bring in and the kinds of acts they are willing to work with. All three of them have expressed interest and supported artists right across that musical spectrum again, of ours, in particular, John Prine. Not every act goes into the amphitheatre, but in terms of MCA Concerts, it gets diverse, Rob being into John Prine, and Elliot into Wonderlust and Hum or any one of our new acts. In fact, they've become involved with us and are showing an interest in some of our hip-hop stuff, which is very exciting.

Roger Desjardins
National artist relations manager
Warner Music Canada

I have had a good working relation with MCA Concerts over the past five years. They work extremely professionally with everyone, and they have given a lot of young, new and up-an-coming talent a chance to play in the city, which wasn't always the case. Many times they lost money, but they gave this new talent a chance. I hope we see more of that kind of thing.

I'm also very impressed with the new Molson Amphitheatre. It's a lovely, lovely venue, and it too is run very professionally. Like so many things that are new, it is still going through its growing pains. But I think when everything is put in place, it will be a very strong venue for the future.

I have worked closely with Marty Onrot, Rob Bennett, Elliot Lefko and Steve Herman. Actually I've worked with pretty near all of them, but these are probably the main cast of characters who I have worked with. I even worked with Jay Marciano before he left for the US. But what impresses me about this cast of characters is the



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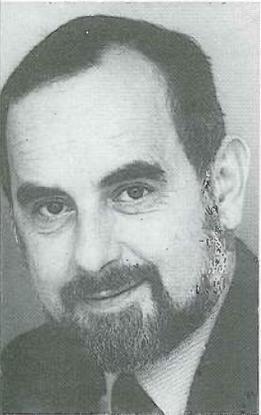
RPM

strong devotion and dedication they have for their profession.

I've known Rob and Elliot for many years, before they joined MCA Concerts. Rob has always been a first class, I mean first class promoter. So has Elliot, who has been more in the left field end of the business where he has worked with the newer and up-and-coming talent. He had a good handle on the business before joining MCA. Both of them have always been very professional and very dignified in their approach to record companies and performers I've certainly enjoyed working with them.

Gerry Lacoursiere
Chairman PolyGram Group Canada

I've been very impressed with what MCA Concerts has been doing. It gives us, as an industry, and the artists an alternative for promoters. It's nice to have two well-run and well-financed organizations that know what they are doing. Competition is always healthy. Hopefully, we'll still have two organizations competing head to head, which will be good overall for the industry.



I've known Steve Herman, who is originally from the west coast, for many years. He's a very straight ahead together guy, and he was instrumental in the Bryan Adams and Bruce Allen

tie-in for the opening of the Molson Amphitheatre. His relationship with Bruce and Bryan turned into a major coup for the opening of the theatre.

Bruce and Bryan were very happy with the way they were treated, and we were very happy having Bryan open the new amphitheatre. It's been good for Toronto and it's going to be beneficial for the industry in the future.

Rob Mitchell
Director of press and publicity
Sony Music Canada

MCA Concerts has brought some healthy competition into the market. I am impressed with the calibre of people who work there. Eliot Lefko

springs to mind. He has always been a case maker in the music industry and very perceptive. He's very good at recognizing new talent before it breaks. He has a keen awareness of new bands and talent, and he's often ahead of the game. He has been very instrumental in developing a lot of careers. Elliot has given bands the opportunity to perform here before they became really big. Sonic Youth is a band that springs to mind.

On Sony's roster, he was instrumental in developing Jeff Buckley, a priority artist with us. He was also pretty early on in breaking Chris Whitley. Debbie Rix is also obviously very well respected and I quite enjoy dealing with her. MCA Concerts brought a much-needed venue to Toronto -- a new venue in the Molson Amphitheatre -- a state-of-the-art facility that is very much liked by artists because it's specifically designed to cater to musicians.

They've also demonstrated considerable goodwill by providing a venue for Kumbaya and, in conjunction with CFNY-FM, Edgefest, which has provided an opportunity for young fledgling Canadian bands.

Jay Marciano
President
MCA Concerts Inc. (Los Angeles)

Obviously I am quite proud of the accomplishments that MCA Concerts has achieved in Canada. I moved from Los Angeles to Toronto five years ago with the inception of the company. When we opened up our offices, most of the live touring industry thought we were out of our minds. We've had great fun over the last five years, and I'm certain we're going to have even more fun over the next five.

Charles Cutts
President
Massey/Roy Thomson Halls

Congratulations to MCA Concerts Canada on your first five years. MCA is a giant of a company, I think everyone recognizes that, particularly now following the Seagram's deal. But what it boils down to in our business is people relationships.

Jay Marciano, in the first instance, was up here for several years running the Canadian operation. He's a tough cookie, but I always enjoyed meeting with Jay, and I thought he ran a very decent and tight operation. Now with Martin Onrot, Martin and I go back more than 15 years, he's always been a wonderful character in the industry, and I wish him every continued success.

We have done a number of co-presentations over the last number of years, and by and large they've all been successful. We've had a great working relationship, and that extends through Martin and his staff, Rob Bennett and all of the other bookers in the organization. We don't always see eye-to-eye on every issue or every price to be paid for every artist. But that's showbiz, and that's what makes the world

go around.

They've done a lot of work with both Massey and Roy Thomson Hall. And they've broken a number of artists into our halls to get them up to that next level. I think of artists like Ottmar Liebert, Yanni or Kitaro. It takes someone with foresight to bring those artists along, and Rob Bennett in particular has done that for a number of years.

Congratulations
on an
Exciting 5 Years

Wishing
continued
success in
the years
to come!

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MCA Concerts Canada Five years in the making



1990

* A partnership is formed between MCA Concerts Inc. and Molson Breweries in the summer of 1990 to create a Canadian concert company - MCA Concerts Canada.

* The company begins with three employees - senior vice-president Jay Marciano representing MCA Concerts Inc., vice-president Don Simpson representing Molson Breweries and executive assistant Francine Bedard.

* MCA Concerts Canada promotes its first tour - Robert Plant with The Black Crowes - with seven dates across Canada, the first being September 21 at the PNE in Vancouver.

* Other concerts that year include five dates in western Canada with New Kids On The Block, and seven dates across the country with Judas Priest.

1991

* MCA Concerts Canada opens its Vancouver office, headed by Paul Mercs, and a Calgary office run by Ken Cooper.

* The staff grows to a total of 14 across the country. MCA Concerts Canada produces its first concert series at the Central Canada Exhibition in Ottawa and at the Ontario Place Forum in Toronto

* The company adds talent buyers Elliot Lefko and Rob Bennett, and produces club and theatre shows with acts such as Dinosaur Jr., Violent Femmes, Ned's Atomic Dustbin, Primus, Henry Rollins, Todd Rundgren, Sarah McLachlan, Barenaked Ladies, Ottmar Liebert, Rickie Lee Jones, George Thorogood, Crowded House, Vince Gill, Michael Bolton and a sold-out September 20 concert at Toronto's Opera House with Nirvana, with tickets going for \$10.50.

* Arena concerts that year include Tom Petty and Luther Vandross in Toronto, and Sting, Whitney Houston and Steve Winwood in western Canada.

1992

* The staff grows to 24 across the country, including the opening of an Ottawa office, run by Pierre Tremblay.

* MCA Concerts produces its second season at both the Central Canada Exhibition in Ottawa and the Ontario Place Forum.

* Bryan Adams plays 10 dates across the country for the MCA-produced Waking Up The Neighbours tour. This winter tour was followed up by his outdoor summer festival tour, Waking Up The Nation. The nine dates featured a snowed out September 5 concert in Big Valley, Alberta, which was replayed on September 7.

* MCA produces the Great Canadian Party for Molson Breweries on Canada Day. The event features Spinal Tap playing three concerts in the same day, at St. John's, Barrie and Vancouver.

* MCA produces two Canadian Lollapalooza dates, at Molson Park in Barrie and in Vancouver.

* Concerts are also produced in the Pacific northwest in the US out of MCA's Vancouver office, featuring Paula Abdul, Stone Temple Pilots and Adams.

* Club and hall shows include Alice In Chains, Beastie Boys, Cowboy Junkies, Buddy Guy, Bob Dylan, Ice T., K.D. Lang, Sonic Youth, Marky Mark and The Funky Bunch, KMFDM, Ned's Atomic Dustbin, Ozzy Osbourne, The Ramones, Soul Asylum, The Skydiggers, Soundgarden, Skinny Puppy, Sarah McLachlan, Sloan, Tori Amos, Stone Temple Pilots, Natalie Cole, James Taylor, The Moody Blues, Black Crowes, Michelle Wright, and a sold-out April 4 concert with Pearl Jam at Toronto's Concert Hall, with tickets going for \$11.50.

* Arena dates include eight shows across the country with Richard Marx, a 13-date tour with Sarah McLachlan, five shows with Dire Straits, and two western Canada shows with Bruce Springsteen.

1993

* A formal association is created with promoter Fogel-Sabourin in Montreal.

* MCA promotes The Tragically Hip's Another Roadside Attraction in Montreal.

* MCA produces its third consecutive concert series at both the Central Canada Exhibition in Ottawa and the Ontario Place Forum, the latter of which featured the first Kumbaya Festival to benefit people living with AIDS.

* Lollapalooza is again produced in both Barrie and Vancouver.

* MCA mounts its most expensive tour to date, featuring 72 sold-out shows across the country with the Barenaked Ladies.

* On Canada Day, MCA promotes three festivals headlined by Van Halen in Barrie, Def Leppard in Alberta and the Barenaked Ladies in Vancouver.

* Four national tours with Canadian bands are mounted - Spirit Of The West, Sarah McLachlan, I Mother Earth and Moxy Fruvous - firmly establishing MCA Concerts Canada's commitment to aggressively supporting Canadian talent.

* Over 300 concerts are produced across the country in clubs, halls and arenas, including dates with Rod Stewart, Billy Joel, Robert Plant, Sheryl Crow, Pearl Jam, as well as FoxFest in BC, featuring Def Leppard, Tom Cochrane and April Wine.

1994

* Jay Marciano is named president of MCA Concerts Inc. and leaves Canada for Los Angeles. Don Simpson is named senior vice-president/CFO

and takes on full responsibility for the concert company in Canada.

* Tours include a second Barenaked Ladies tour, Meat Loaf, Tori Amos, Kids In The Hall, Crowded House, Blues Traveler and Michelle Wright. Bryan Adams sells out three consecutive nights in Vancouver. Other western Canadian concerts include Steely Dan, Nine Inch Nails, Tony Bennett and Harry Belafonte.

* The season at Molson Park in Barrie features four festivals over the summer - Metallica, The Tragically Hip, Lollapalooza and Soundgarden/Nine Inch Nails.

* Along with the Barrie date, MCA Concerts also promotes Lollapalooza in Vancouver and Montreal. Martin Onrot is named senior vice-president of MCA Concerts Canada.

* MCA Concerts produces the final season at the Ontario Place Forum.

* Construction begins in September on the MCA Concerts Canada-owned and operated Molson Amphitheatre, which replaces the Ontario Place Forum.

* Paul Corcoran is named general manager of the Molson Amphitheatre.

* Close to 400 club, hall and arena dates are produced by MCA Concerts Canada across the country.

1995

* The staff grows to more than 30 across the country, including the addition of Steve Herman as vice-president of talent.

* Pierre Tremblay is named director, west coast operations, replacing Paul Mercs.

MCA Concerts produces Michelle Wright's The Reasons Why tour, with 35 dates across the country, and a ten date tour with Nana Mouskouri. Other concerts include Lollapalooza in Barrie and Vancouver, The Eagles, Plant/Page, Alan Jackson, Jimmy Buffett, Van Halen, Elton John, and Bon Jovi in western Canada, the Mighty Morphin Power Rangers in Hamilton and Toronto, and a 15-date Collective Soul tour.

* On May 18 and 20, Bryan Adams opens the 16,000 capacity Molson Amphitheatre in Toronto. Thirty concerts are presented by MCA Concerts at the Molson Amphitheatre, including the CNE Concert Series, which replaces the traditional CNE Grandstand concert series.

* The Molson Amphitheatre grosses over \$8 million and has attendance over 300,000 in its inaugural season.

* MCA Concerts Canada celebrates its fifth anniversary in September.

THANK YOU

TO EVERYONE WHO DID NOT CALL
US TO PUT THEIR NEIGHBOUR'S
BROTHER'S GIRLFRIEND
(*who was just dying to meet the drummer*)
ON THE GUEST LIST

WE'VE HAD A GREAT FIVE YEARS
THANKS TO EVERYONE WHO HAS
HELPED US PUT ON OUR FIRST
ONE THOUSAND SEVEN HUNDRED
AND TWENTY THREE
CONCERTS ACROSS THE COUNTRY



MCA CONCERTS CANADA

RADIO

Vancouver's CFOX has a busy fax machine these days, courtesy of Larry And Willy's latest promotional contest, entitled Holy Crap Would I Ever Love To Win That Prize. In the past three weeks, more than a thousand FOX listeners have faxed the station, hoping to win one of the five fantasy prizes. Each weekday morning at 6:15 and 7:15, Larry and Willy reveal their secret phrase of the day. During the show, they randomly select a fax and call the listener at home or at work. If the listener answers the phone with said secret phrase, they win \$99.30 cash, a FOX t-shirt, and qualify for the grand prize draw. The winner will have his/her choice of a 'killer computer system', the ultimate home theatre system, a 15-day east African safari, a 14-day trip to Australia, or a trip to Germany for a week with a Porsche. Some of the first secret phrases have been "Oops, it's time for the rubber gloves", and "oh dear, he's laddered his tights."

Clive Davis in open forum for Canadian Music Week

A highlight of next year's Canadian Music Week, will be an open forum with Clive Davis, president, CEO and founder of Arista Records.

CMW organizers are confident that the four-day industry get-together (March 4-8), which will take place at Toronto's Crowne Plaza Hotel, will be the largest of its kind ever staged. Representatives from the global music industry are already indicating interest in the event, which is celebrating its 4th year in its present format and 12 years as an annual industry conference.

Davis had a long-standing career with Columbia Records, beginning in 1966, and went on to form the Arista label in 1975. Interestingly enough, Arista went from a fledgling company to become an industry forerunner within its first year of operation. Davis' career also went into high gear. He became one of the most innovative, outspoken and influential executives in the industry.

Davis has been credited with shaping the careers of a number of rock legends, including Janis Joplin, Blood, Sweat & Tears, Santana, Miles Davis, Bruce Springsteen, Aerosmith, Patti Smith, Whitney Houston and the Crash Test Dummies.

The Davis open forum will be held on March 8 at 3 pm.

Randy Timmins has resigned his post as marketing director for London, Ontario's Oldies 1290 (CJBK) and Country 92.7 FM. Timmins is moving on to become a partner in a company called The Marketing Department, which works with organizations in developing their businesses through effective marketing. A replacement for Timmins at the two stations has not been named, with Chamberlain handling his duties until then.

Toronto Standard stations CFRB and MIX 99.9 have added Toronto Maple Leafs coach Pat Burns to their morning lineups. Starting this past week, Burns can be heard twice weekly on CFRB's Wally Crouter morning show, and the Rob Christie morning show on the MIX.

The CHUM Satellite Radio Network will be presenting wall-to-wall coverage of the Quebec Referendum vote, beginning at 7 pm eastern time on October 30, and running for more than five

Warner Classics wins big at Gramophone Awards

It has been revealed that at the recent Gramophone Awards, staged by Britain's longest established monthly record magazine, Warner Classics won seven of the coveted awards, including the Record of the year award.

The recipients are: Maxim Vengerov - Record of the Year and Concerto Award for Prokofiev/Shostakovich Cti, on Teldec; William Christie - Early Opera Award for Purcell: King Arthur and the Baroque Vocal Award for Rameau: Grand Motets, on Erato; Dawn Upshaw - Music & Theatre Award for I Wish It So, on Nonesuch; Carreras/Domingo/Pavarotti - Best Selling Record for The Three Tenors In Concert 1994 on Teldec; and the Video Award went to The Art Of Conducting (Great Conductors of the Past) on Teldec.

Niall O'Rourke, Warner Music Canada's classical manager, points out that the above seven awards "represent a significant achievement for a single company." The last time such a success was achieved was in 1989.

Broadcast rights to Lang acquired by CBC-TV

CBC-TV has acquired the Canadian broadcast rights to k.d.lang, a comprehensive video documentary on the career of the Canadian singer.

The special will be aired on the full CBC-TV network on Oct. 15 at 9 pm. The airing of the special is timely in that lang's new album, All You Can Eat, will be released in Canada on Oct. 11.

The special was filmed in Vancouver and Los Angeles. Caz Gorham and Frances Dickenson take producer and director credits respectively.

In the special, lang talks candidly about her work and her growing success. She also allowed the cameras access to her private recording studio to film her at work on the album.

Other interviewees include lang's manager Larry Wanagas, country producer Owen Bradley, who produced lang's Shadowland album, and Barbara Orbison, wife of the late Roy Orbison, with who dueted with lang on Crying, the single that was most responsible for her initial popularity.

hours. Network coverage will originate with CHUM's Ottawa affiliate, CFRA, featuring live reports from the Yes and No camps. As well, CHUM will open-up their 1-800 phone line to allow listener comments on the evening.

Toronto's MIX 99.9 held its sixth annual Songwriting Contest this past summer, part of Standard Radio's National Songwriting Contest (see additional story). Prizes up for grabs included \$10,000 cash, plus the winner had their song professionally produced, recorded and distributed nationally. The winner also received a Macintosh Performa 580 CD multimedia system, with a Roland keyboard and Emagic Logic sequencer and Opcode's Midi Translator II. Judging was done at Manta Sound, featuring a panel of record company A&R reps, music industry types and singer/songwriters Lawrence Gowan, Eddie Schwartz and Moe Berg. Response to the contest was incredible, with the MIX receiving more than 1,000 entries. The winning entry came from Blaise, who offered the song Kings & Queens. The three runners up were Steve Fox (I Just Want To Know Why), Tim Tarrant (What Do I Say) and Eric Murakami (Eric).

The Fox Vancouver's morning duo of Larry & Willy have once again come up with a fabulous contest for their listeners. The Holy Crap Would I Ever Love To Win That Prize contest has had the Fox fax lines jammed for the past few weeks, as listeners fax in to become eligible to win one of five Fantasy prizes. Each weekday morning at 6:15 and 7:15, Larry and Willy reveal their secret phrase of the day. During their show, they randomly select a fax and call the listener either at home or work. If they answer the phone with the secret phrase, they win \$99.30 cash and a Fox t-shirt. They also become eligible to win the grand prize, their choice of a killer computer system, the ultimate home theatre, a 15-day East African safari, a 14-day trip to Australia, or a trip to Germany completed with rented Porsche. Some of the secret phrases thus far have included "Oops, it's time for the rubber gloves" and "Oh dear, he's laddered his tights." Whatever that means.

HTZ-FM in St. Catherines has appointed Kristy Knight as the station's new music director, replacing Kneale Mann who moved to 102.1 The Edge (CFNY-FM). Knight's evening shift has been filled by Jon Gonzo Mark, formerly HTZ-FM's afternoon drive host. Mark's afternoon slot has been filled by Iron Mike Bensson, who moves over from 103.3 The Fox in Buffalo. Bensson will also co-host Music Notes at Six with Knight.

CAB president Michael McCabe says local radio must be kept on basic cable service, and have priority on domestic distribution systems. He also indicated that distributors carrying local radio shouldn't charge subscribers extra for that service. The remarks by McCabe were made in response to the CRTC's call for comments on access to distribution services, including cable and satellites.

The Westcom Radio Group's purchase of CKIK-FM in Calgary (for \$6 million) has been approved by the CRTC.

Pelmorex Radio Network is now offering PRN Rock/AC and PRN country programming via satellite. The programming is being produced at Pelmorex's new production studios in Mississauga. Rick Shannon is the consultant for the Rock/AC formats, while CCMA president Tom Tompkins handles the country consulting.

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RPM

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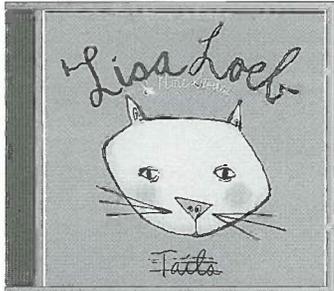
142 Yorkville Ave - Toronto

SAM THE RECORD MAN

347 Yonge Street - Toronto

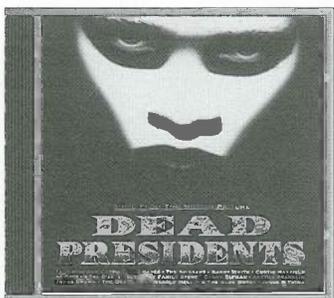
RPM

New Releases



LISA LOEB & NINE STORIES -Pop
Tails
Geffen-24734-J

Stay, no really, stay for just a minute, and listen to the first, full-length album from this very impressive talent. You all know the story of Lisa Loeb, or at least you should by now. Loeb actually cut the track Stay for the soundtrack to the movie Reality Bites. The producers of the film didn't feel it really worked, and wanted to cut it from the album. But director Ben Stiller felt that it was a great song, and deserved to be placed on the soundtrack. Eventually, Stiller won out, the song appeared on the soundtrack, became a #1 hit on the charts, and Loeb was suddenly seen as one of the next great young songwriters. Tails is Loeb's first full album for Geffen, and it's not surprising that Geffen/MCA is throwing a lot of hype behind this album. This is a fine piece of work, the evidence of the emergence of a very good new songwriter. Just listen to the first single from the album, Do You Sleep?, a fine piece of pop craft that has hints of Stay, but really demonstrates the delicate, crystal-like quality of both her voice and her song stylings. What we like about Loeb is that she isn't trying to do anything crazy, and she isn't following a trend. She's just writing some nice little songs, which are truly worthy of attention. What's wrong with that? -RR



DEAD PRESIDENTS O.S.T. -Pop
Various Artists
Capitol-32438-F

We hear that this is gonna be a great flick? EMI might be hoping that's the case. Not because this album's going to stiff. No way, not an album that has some great tracks by the likes of Sly & The Family Stone, James Brown, Barry White, Aretha Franklin, Al Green and The O'Jays. But if the movie does become a big hit, like we think it's going to be, then the sales of the album could be even bigger than we anticipate. We don't normally review soundtrack compilations, especially when they contain previously released

tracks. But in this case, we think that the Dead Presidents Soundtrack could be a real big record. We all know that soundtracks sell quite well these days, after all, look at the latest charts (read: Dangerous Minds and Empire Records). And we think that this one could fall right into that sales pattern. That's just what we think. What do we know? -RR

ARIEL -Pop Hip Hop/Jazz
Ariel
GCR Music Co. 0182-BMI

Innovative, eclectic, mature, it's hard to believe that Ariel was originally the brainchild of four girls aged 18-21. That was 1993, when Zwehla Tayler, Simone Barrison, Nicole Bobbitt and Alana Wilson were kicking around a musical concept that would equally embrace hip hop, jazz, pop and rap and put the accent on style. 1994 brought some changes, with the departure of Bobbitt and Wilson (for film work and a solo career respectively), and the replacement of both by Gillian Elliott (from Oakville Ontario, of all places). A lot of media attention at that time geared everyone up for the upcoming release, something the girls refer to (all too modestly) as a "starting point." The A/C



tracks (including the two singles Trust The Love You See and Can't Let Love) enjoy a light, lean and clean production, courtesy of writer/producer Gregory Charles Royale, who seems to be the Midas touch behind the record's success. Then there are the jazz parts (Jazz Horn Players and Do The Boodiewop, Work Me!, Feel The Beat, Rock The Beat), authenticated by special treatments from Duke Ellington's Traffic Cop and Diminuendo and Crescendo In Blue (Ariel's In The House). Then there is the great stuff, like Poem of Love, with its dreamy melody that purrs just beneath the skin, a beat that thumps in the deepest recesses of the subconscious and intertwining voices like birds in flight. A starting point indeed. -RG

BEN HEPPNER -Classical
Great Tenor Arias
BMG Classics-9026-62504-N

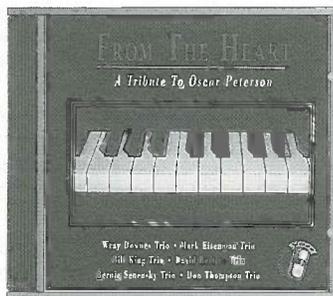
Ben Heppner is probably the best and certainly the most versatile tenor of today. He sings with power and beauty -- both helden and italianate roles. He's not a bread-and-butter tenor -- he's bread and honey. Though he has recorded with other artists, this is his first solo album. It's our sure and certain hope that there will be many more to follow. There are seven composers presented here on 15 tracks. They are Leoncavallo, Verdi, Puccini, Bizet, Meyerbeer, Massenet and Giordano (Wagner will no doubt be present on the hoped-for future



albums). Mr. Heppner is comfortable with all of them. So, favourite cuts will, for most listeners, be based upon preference of the compositions; each of which is given virtual definitive interpretation. For drama our probable favourite is Di quella pira from Verdi's Il Travatore. For sweetness we muchly enjoy Testa adorata from the "other" La Boheme of Leoncavallo. This is the song in which Marcello remembers his love for Musetta. It's not too far-fetched to suggest that it's dispassionate about Nessun dorma from Turandot. Here, Mr. Heppner evokes memories of the late Jussi Bjoerling in his prime before unfortunate excess overcame him. The Munich Radio Orchestra under Roberto Abbado and the Bavarian Radio Choir provide fine accompaniment but the album is most decidedly Ben Heppner's all the way. This is a superb album by a superb artist. -BW

VARIOUS ARTISTS - Jazz
From The Heart
A Tribute to Oscar Peterson
Radioland Jazz-10004

Until now, we'd always found "Salute" albums to be vaguely annoying; attempts by lesser performers to cash in on the superior talents of others. This album would seem to be the exception that breaks the rule. Six trios are presented, each playing an original composition and "either a pertinent standard or one of Peterson's pieces". The six are those of pianists Wray Downes, Mark Eisenman, Bill King, David Restivi, Bernie Senensky and Don Thompson, all veterans of the Canadian jazz scene. Truth to tell, listening to this excellent album is like listening to a complete album by Oscar Peterson. Now, we have an idea that each of the artists would modestly demur, but we stand by our statement. Each displays Peterson's strong left hand, perfect tempo,



contrary motion and unison base lines. As well, they have his talent to make a trio sound larger. The best track, not surprisingly, is Peterson's Song To Freedom, performed by Wray Downes with Dave Young on bass and Archie Alleyne on drums. But, our personal favourites are Blame It On Youth by Bill King, Scott Alexander and Jim Hillman and Manhattan by Don Thompson with Jim Vivian and Barry Elmes. Caveat: do not suppose that this is background music for a cocktail or wine and cheese party; this is music that commands and deserves full attention. Listen to it with fellow jazz buffs over a long relaxing evening. -BW



CLASSICAL KIDS - Classical
Hallelujah Handel!
Angels In The Opera House
The Children's Group-6847-84263-Q

This is the seventh and latest in Susan Hammond's series of productions designed to introduce children (we deplore the word "kids") to good music. In a clever play/narrative written by Douglas Cowling, the listener joins George Frederick Handel in recalling the circumstances -- fictional or otherwise -- under which he came to compose The Messiah and its beloved Hallelujah Chorus. Along the way, the ear is treated to snippets from more than two dozen compositions performed by Studio Arts Orchestra and The High Park Girls' Choir under the direction of Walter Babiak and Ann Cooper Gay respectively. Among the selections are The Royal Fireworks, Judas Maccabaeus, the Water Music Suite and Harmonious Blacksmith. All are performed well and easily identified on the 17-track listing. The album is intended for children, but we suspect that adults too will find it informative and certainly enjoyable. It must be a godsend o long auto journeys with restless little ones. -BW

ALBUM PICK

MARIAH CAREY -Pop
Daydream
Columbia-66700-H

Does this woman sell records? Well, as the old saying goes, 60 million people can't be wrong. Yes, that's 60 million. Carey has probably sold more albums in the last five years than any other female artist on the planet (other than maybe Janet Jackson, and yes, that includes Madonna). She does it by using a formula, for lack of a better word, that's worked wonders with Michael Bolton and Celine Dion as well: find some great song writers, corral a strong producer or two: and just belt it out, until your pants fall down. On this latest release, her fourth for Columbia, Carey takes as important a role in the songwriting as she's ever had. Her name appears in the co-writing form on just about every track on the album, teamed up with such co-writers as Adrian Belew, Boyz II Men, Walter Afanasieff and Babyface. The one tune her name doesn't appear on is Open Arms, a cover of that monster hit by Journey. Carey may go a little over the top on that particular track, but elsewhere, most noticeably on Underneath The Stars, I Am Free and Long Ago, Carey provides those wonderfully athletic vocals that first brought her attention back in the days of Vision Of Love. You have to worry about how far the formula can take her, but it's certainly worked until now. -RR



COUNTRY

Charlie Major is back to #1, this time with his latest Arista/BMG release, (I Do It) For The Money. This is a Major original taken from his new album, Lucky Man, which was produced by Steve Fishell.

Major was again the male vocalist of the year at the recent CCMA awards presentation (RPM - Sept. 25/95).

Dolly Parton is cooking with I Will Always Love You, her duet with Vince Gill, the biggest gainer, moving up to #68 from #92. The song was written by Parton, and some in the country music business, believe this is the one to bring her back into prominence. The single was taken from her Columbia album, Something Special, which was produced by Steve Buckingham.

Alabama has the most added single this week with In Pictures, the band's latest RCA release, entering the chart at #78. This is the title track of the band's new album, which was produced by E. Gordy Jr.

Doug Stone enters the chart at #82 with Born In New York, the latest release from his Columbia album, Faith In Me.

Ty Hernden wasn't too long in getting back into chart action. Heart Half Empty, his follow-up to I Want My Goodbye Back, now descending the chart at #19, enters the chart at #87. The single, written by Gary Burr and Desmond Child, features Stephanie Bentley and was taken from his Epic album What Mattered Most. The album was produced by Doug Johnson. Hernden will be opening for Tanya Tucker on a tour of the Northeast US states.

Cindy Church is charting with her latest Stony Plain release, Trying To Rope The Wind. The single, which enters the chart at #95, was written by Tim Williams and Laurie Thain. The track was

taken from her album, Just A Little Rain, which was produced by Church and Nat Tinkham and recorded at Edmonton's Beta Sound. The track is also included on Warner CD promotion compilation 255.

Lawnie Wallace is getting a boost from country programmers with her MCA debut, Little Lies, Big Trouble. The single, which the Stouffville, Ontario native wrote with William Wallace and Steve Wilkinson, was produced by John Gulley, in association with William Wallace. There is no indication of Cancon on the record, but it's safe to assume the single qualifies as four-parts (MAPL).

Rhett Akins has a follow-up to That Ain't My Truck (#33) with the release of She Said Yes, which enters the chart at #98. Akins wrote the new song with Joe Doyle. Both tracks were taken from his Decca/MCA album, A Thousand Memories, which was produced by Mark Wright.

Ken Mellons has been off the chart scene for some time, but catches up with his latest Epic single,

COUNTRY continued on page 25

COUNTRY PICKERS

JANET TRECARTEN

92.5 CISS-FM - Toronto
Nothing - Dwight Yoakam

DAN MITCHELL

All Hit Country - Cariboo Country
Nothing - Dwight Yoakam

PAUL KENNEDY

CHFX-FM Country 101 - Halifax
Talkin' Love - Prescott Brown

GUY BROOKS

96.3 Country FM - Kingston
Nothing - Dwight Yoakam

STEVE JONES

CJLB - Thunder Bay
Nothing - Dwight Yoakam

KENT MATHESON

Hot Country 103.9 CFQM-FM - Moncton
Kick Off Your Boots - Hawg Wilde

JAY HITCHEN

New Country 1270 - Medicine Hat
Tall, Tall Trees - Alan Jackson

BRUCE LEPERRE

CKDM Radio 730 - Dauphin
Rub-A-Dubbin - Ken Mellons

ANDY HAYNES

KX-96 FM - Durham
When A Woman . . . - Lee Roy Parnell

CHUCK REYNOLDS

96.7 CHYR - Leamington
Check Yes Or No - George Strait

TREVOR BATTAMS

CJBQ 800 AM Stereo - Belleville
Check Yes Or No - George Strait

MEL KEMMIS

SRN Country - Vancouver
Ten More Miles - Johner Brothers

VIC FOLLIOTT

New Country 570 - Kitchener
On My Own - Reba McEntire

RICK RINGER

Country 105 CKQM-FM - Peterborough
Not Enough Hours - Doug Supernaw

Joan Kennedy headlines Country Kicker '95

Country Kicker '95 will take pace at the Mayfield Trade Centre in Edmonton on Oct. 21. Joan Kennedy will be the featured performer with special guests Tommy Rogers and his band Headn' West.

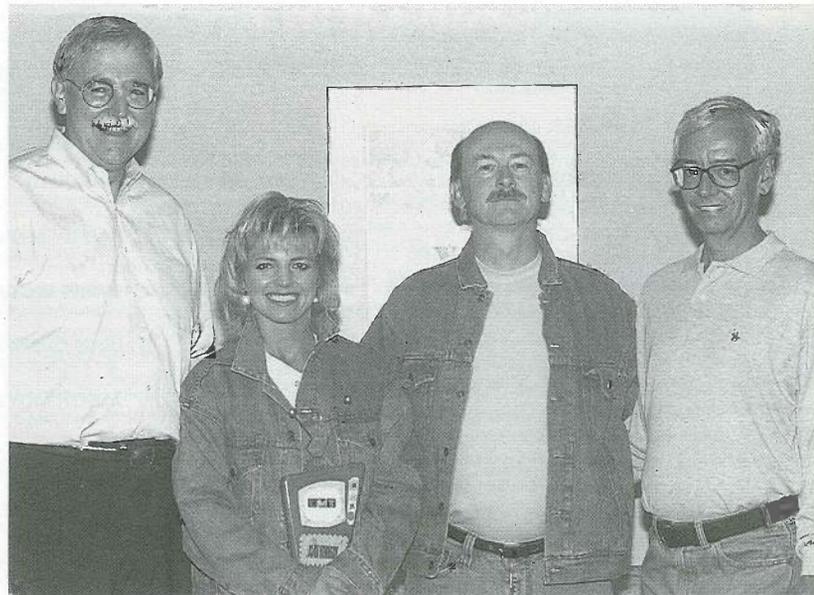
Proceeds from the concert will be used by the Wish Foundation to continue granting final wishes to children with serious, life-threatening illnesses.

Kennedy has been very involved with the Children's Wish Foundation for several years. She received the C.F. Martin Humanitarian Award at this year's Canadian Country Music Association Awards (RPM - Sept. 25/95) for her work with the Wish Foundation.

Rogers has also worked closely with the foundation in the Edmonton area.



Pictured at the recent CCMA Awards in Hamilton are TNN's Craig Chambers, Warner artist Patricia Conroy, TNN/Gaylord's Paul Corbin, Fre Records artist Jim Witter and TNN's Brian Hughes.



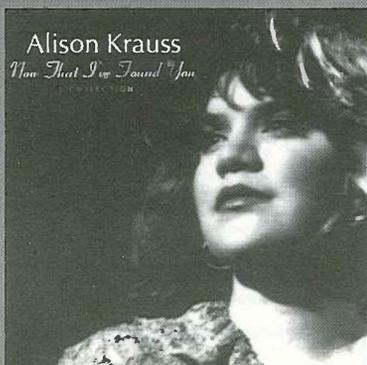
Paul Corbin of Gaylord Entertainment Nashville and NCN/CMT's Kenneth Arnell present artist Joan Kennedy and video producer Charlie Cahill with a plaque for CMT's Canadian artist of the year.

C M A A W A R D W I N N E R

VOCAL EVENT OF THE YEAR ("Somewhere In The Vicinity" with Shenandoah) • SINGLE OF THE YEAR ("When You Say Nothing") • FEMALE VOCALIST OF THE YEAR • THE HORIZON AWARD (Artist Of The Year)

Alison Krauss

meets the Canadian "Gold" standard (sales in excess of 50,000 units)



DENON CANADA THANKS

NCN: "When You Say Nothing At All", "Baby Now That I've Found You", both achieve heavy rotation, both are "Break Out" videos.

RPM WEEKLY: #59 "Country Tracks" #11 "Country Albums"

THE RECORD: highest position attained #69, #6 "Hot Country Sellers"

CMT: #6

MCA CONCERTS: Tour with Charlie Major in Kitchener-November 7th • Ottawa-November 8th
Hamilton-November 9th • Toronto-November 10th • London-November 11

Any Wilson Promotion & Publicity-Radio Tracking

COUNTRY continued from page 22

Rub-A-Dubbin'. Written by Don Goodman, Stan Paul Davis and Becky Hobbs, the single, which was taken from his upcoming album, gets a chart start at #99.

MX 92.1 FM is eliminating its Cancon currents categories. Garth Stone, music director at the Regina station, reports that he is merging the station's Canadian and foreign currents categories, which will result in equal rotations for both classes of songs.

Kent Matheson, music director of CFQM-FM Moncton, doffs his "hit pick" hat this week to Hawg Wilde's Kick Off Your boots. This must be one of the best kept secrets in country music. We have yet to receive a copy of the single. Anyway, Matheson says "Before anyone says 'Oh another dance act,' be sure to listen through the band's debut release. This band has arrived."

Shania Twain is back on top of the New Faces Of The Country Top 10 at Sam The Record Man's West Edmonton Mall store. Allison and Debbie, who compile the chart moved Twain up to the #1 slot from #3 last week. Charlie Major makes a surprise move onto the chart with his latest, and long-awaited Arista album, Lucky Man, which moves into the #10 position on the chart. Early indications are that this album will far surpass his last one that hung in on the retail chart for a record 110 weeks.

Young Country Y105, fresh from doing battle with Brad Schmitt of the Tennessean (Oct. 2/95),

Denver management firm merges with AMK Management

Morris, Bliesener & Associates, has opened a Nashville office to represent their Nashville-based clients in association with AMK Management and its president, Alan Kates.

Kates will continue to manage Prairie Oyster and Charlie Major at AMK Management. Morris, Bliesener & Associates is a Denver-based personal management firm representing Nitty Gritty Dirt Band, Leo Kottke, Big Head Todd and The Monsters, Ugly Americans and Zoo People.

The new company is called Morris, Bliesener, Kates / Nashville, and is located at 1222 16th Avenue South, Suite 21, Nashville TN: 37212. Phone 615-321-3205 or fax 615-320-9875 or e-mail: MBKshvilkle@aol.com.

Rob Farina, program director of the feisty Ottawa station, reports that "While the rest of the world is OJ-obsessed, Young Country Y105 has pulled the plug on the Juice. Radio Listeners who are sick and tired of the controversy are encouraged to make the switch to Y105, where you won't hear any useless banter about verdict predictions, jury sequestration, Mark Fuhrman or limo drivers! Guaranteed!" That was before the OJ verdict. Stay tuned!

The Desert Dolphins' new release, Lisa Marie, is now at radio. This time, the band has the muscle of Quality Records behind it, which is already making a good impression at country radio. The song was written by Richard Fayar and Wades Kimes and is two-parts Cancon (AP). The single was produced by Randall Prescott at his Lakeside Studios near Ottawa. Unfortunately, the single doesn't display the Cancon logo, and the band's manager Bill Geffros is making an effort to correct the oversight.

NEW COUNTRY
NCN
NETWORK

VIDEO & INSTANT TOP FIVE

- #1. Someone Else's Star - Bryan White
- #2. One Emotion - Clint Black
- #3. The Woman In Me - Shania Twain
- #4. One Boy One Girl - Collin Raye
- #5. Big Sky - Hemingway Corner

BREAKOUT VIDEO

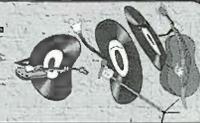
(I Do It) For The Money - Charlie Major

PICK HIT

Go Rest High On That Mountain - Vince Gill

RPM

COUNTRY ALBUMS



TW LW WO - OCTOBER 9, 1995

TW	LW	WO	ALBUM	MA	PL	TW	LW	WO	ALBUM	MA	PL
1	1	2	TIM McGRAW All I Want Curb-EMI-77800-F			21	25	4	COLLIN RAYE I Think About You Epic-67033-H		
2	3	32	SHANIA TWAIN The Woman In Me Mercury-314-522-886-Q			22	27	21	TY HERNDON What Mattered Most Epic-66397-H		
3	2	40	GARTH BROOKS The Hits Liberty-29689-F			23	26	5	TRACY BYRD Love Lessons MCA-11242-J		
4	11	6	JEFF CARSON Self-titled Curb-77744-F			24	18	53	MICHELLE WRIGHT The Reasons Why Arista-07822 18753-N		
5	4	7	COUNTRY HEAT 5 Various Artists BMG-74321-29803-N			25	30	3	TRAVIS TRITT Greatest Hits From The Beginning Warner Bros-46001-P		
6	21	4	JEFF FOXWORTHY Games Rednecks Play Warner Bros-45314-P			26	31	3	DOLLY PARTON Something Special Columbia/Blue Eye-67140-H		
7	5	12	UNTAMED AND TRUE 2 Various Artists MCA-11218-J			27	23	16	DWIGHT YOAKAM Dwight Live Reprise-45907-P		
8	9	31	SUSAN AGLUKARK This Child EMI-32075-F			28	19	44	PATRICIA CONROY You Can't Resist WEA-97541-P		
9	6	15	JASON McCOY Self-titled MCA-11290-J			29	29	18	ALISON KRAUSS Now That I've Found You: A Collection Rouder/Denon-0325		
10	14	4	THE RANKIN FAMILY Endless Seasons EMI-7243-832348-F			30	22	4	FAITH HILL It Matters To Me Warner Bros-45872-P		
11	10	7	ALABAMA In Pictures RCA-07863-66525-N			31	38	12	GEORGE & TAMMY One MCA-11248-J		
12	12	24	JOHN MICHAEL MONTGOMERY John Michael Montgomery Atlantic-82728-P			32	39	2	THE MAVERICKS Music For All Occasions MCA-11257-J		
13	7	39	GEORGE STRAIT Lead On MCA-11092-J			33	36	3	TY ENGLAND Self-titled RCA-66522-N		
14	16	6	PERFECT STRANGER You Have The Right To Remain Silent Curb-77799-F			34	32	47	ANNE MURRAY The Best ... So Far EMI-31158-F		
15	8	12	LORRIE MORGAN Greatest Hits BNA-BMG-07863-66508-N			35	28	34	SAWYER BROWN Best Of 1990-1995 Curb-77689-F		
16	24	5	TERRI CLARK Terri Clark Mercury Nashville-26991-Q			36	NEW		CHARLIE MAJOR Lucky Man Arista-74321-30728-N		
17	13	28	JOHN BERRY Standing On The Edge Patriot/EMI-32284-F			37	37	18	NASCAR: RUNNIN' WIDE OPEN Various Artists Columbia-67020-H		
18	20	6	CARLENE CARTER Little Acts Of Treason Giant-24581-P			38	33	28	NEW COUNTRY 2 Various Artists WEA-33371-P		
19	17	29	GEORGE FOX Time Of My Life WEA-98851-Q			39	35	41	BILLY RAY CYRUS Storm In The Heartland Mercury-526 081-Q		
20	15	74	PRAIRIE OYSTER Only One Moon Arista-19427-N			40	34	14	4 RUNNER 4 Runner Polydor-527379-Q		

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Record Distributor Code:

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

TW LW WO - OCTOBER 9, 1995

1	2	8	BACK FOR GOOD Take That - Nobody Else Arista 07822-18800 (comp 87)-N	21	15	8	(I Wanna Take) FOREVER TONIGHT Peter Cetera - One Clear Voice River North-76974-2068 (comp 417)-Q	41	48	3	LET IT RAIN Amanda Marshall - Amanda Marshall Columbia-80229 (pro single)-H
2	1	12	I COULD FALL IN LOVE Salena - Dreaming Of You EMI-34123 (comp 19)-F	22	29	8	SHOW ME Zappacosta - Innocence Ballet Fre-50212 (comp 19)-F	42	NEW		FANTASY Mariah Carey - Daydream Columbia-7321 (pro single)-H
3	5	6	I WISH YOU WELL Tom Cochrane - Ragged Ass Road EMI 32951 (promo CD)-F	23	31	4	BREAKIN' DOWN Susan Aglukark - This Child EMI-32075 (pro single)-F	43	45	4	FEELS LIKE MORE Linda Ronstadt w/Emmylou Harris - Feels Like ... Elektra-61703 (comp 259)-P
4	4	6	THIS Rod Stewart - A Spanner In The Works Warner Bros-45867 (comp 256)-P	24	18	15	BIG SKY Hemingway Corner - Borrowed Tunes Epic-80199 (CD track)-H	44	53	3	FAMILY SECRET Alannah Myles - Alannah Atlantic-82842 (comp 259)-P
5	12	7	CAN I TOUCH YOU ... THERE? Michael Bolton - Greatest Hits 1985-1995 Columbia-67300 (pro single)-H	25	21	15	COLORS OF THE WIND Vanessa Williams - Pocahontas OST WEA 60874-7 (comp 237)-P	45	55	2	CARNIVAL Natalie Merchant - Tigertilly Elektra-61745 (comp 249)-P
6	6	10	LET ME BE THE ONE Bless'd Union Of Souls - Home EMI-31836 (pro single)-F	26	32	6	GUNS AND GOD Lawrence Gowan - The Good Catches Up Select - no number (pro single)	46	54	2	DO YOU SLEEP? Lisa Loeb & Nine Stories - Tails Geffen-24734 (comp 17)-J
7	9	8	YOU ARE NOT ALONE Michael Jackson - HIStory Epic-69000 (pro single)-H	27	28	6	UNTIL I HEAR IT FROM YOU Gin Blossoms - Empire Records OST A&M-31454-0384 (comp 5)-Q	47	50	4	WHEN THE MONEY'S GONE Bruce Roberts w/Elton John - Intimacy Atlantic-82766 (pro single)-P
8	11	7	RUNAWAY Janet Jackson - Decade 1986/1996 A&M-31454-0399 (pro single)-Q	28	19	19	MADE IN ENGLAND Elton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q	48	49	4	IN THE MOOD Chicago - Night & Day (Big Band) Giant-46154 (comp 257)-P
9	10	9	SHE'S NOT IN LOVE Kim Stockwood - Bonavista EMI-32479 (pro single)-F	29	22	12	KISS FROM A ROSE Seal - Batman Forever OST Atlantic-82759 (CD track)-P	49	57	2	THIS HOUSE IS NOT A HOME The Rembrandts - LP Eastwest-61752 (comp 257)-P
10	13	7	WATERMARK Mae Moore - Dragonfly Epic-80222 (pro single)-H	30	34	8	STRAWBERRY GIRL Jay Semko - Mouse Iron Music-77876-51004 (pro single)-N	50	36	14	FRAGILE Big Blue Bus - Art's Jukebox BBB-Select-850 (CD track)
11	3	12	WALK IN THE SUN Bruce Hornsby - Hot House RCA/BMG-07863-66584 (comp 86)-N	31	37	5	SOMETIMES Charlene Smith - Feel The Goodtimes China/WEA-10990 (CD track)-P	51	39	11	WAIT TILL MY HEART FINDS OUT Carol Medina/B. Newton-Davis - Secret Fantas Quality-2058 (CD track)
12	20	6	SIDE OF THE ROAD Blue Rodeo - Nowhere To Here WEA-10617 (comp 256)-P	32	33	11	STAY Brenda Archer - Stay Faamco-5 (CD track)	52	40	27	HAVE YOU EVER REALLY LOVED ... Bryan Adams - Don Juan DeMarco Soundtrack A&M-314-54035 (comp 3)-Q
13	7	15	ONLY WANNA BE WITH YOU Hootie & The Blowfish - Cracked Rear ... Mirror Atlantic-82613 (CD track)-P	33	38	3	SENTIMENTAL Deborah Cox - Deborah Cox Arista-No number (pro single)-N	53	NEW		GOOD MOTHER Jann Arden - Living Under June A&M-31454-0248 (pro single)-Q
14	8	24	FALLEN FOR YOUR LOVE Michael Vincent - No album Quatro Music (pro single)	34	41	5	WHY Jamie Walters - Jamie Walters Atlantic-82600 (comp 253)-P	54	47	16	I CAN LOVE YOU LIKE THAT All-4-One - From The Blitz Atlantic-82588 (comp 248)-P
15	16	8	BLUE MOON The Mavericks - Apollo 13 OST MCA-11241 (pro single)-J	35	24	10	THE WOMAN IN ME ... Shania Twain - The Woman In Me Mercury-314-522-886 (pro single)-Q	55	58	2	TAKE IT ON FAITH Joshua Kadison - Deillah Blue SBK/EMI-35100 (CD track)-F
16	17	7	WATERFALLS TLC - Crazy Sexy Cool LaFace/BMG-73008-26009 (comp 85)-N	36	43	3	ROLLING THUNDER Rita MacNeil - Porch Songs EMI-35469 (pro single)-F	56	NEW		CRAZY COOL Paula Abdul - Head Over Heels Virgin-40525 (pro single)-F
17	25	5	AS I LAY ME DOWN TO SLEEP Sophie B. Hawkins - Whaler Columbia-53300 (pro single)-H	37	26	14	THIS TIME Curtis Stigers - Time Was Arista-07822-18715 (comp 86)-N	57	NEW		MEXICO Jimmy Buffet - Barometer Soup Margartaville/MCA-11247 (comp 17)-J
18	30	6	YOU FEEL THE SAME WAY TOO The Rankin Family - Endless Seasons EMI-852348 (pro single)-F	38	27	15	UNLOVED Jann Arden w/Jackson Browne - Living Under ... A&M-314 540 248 (pro single)-Q	58	NEW		GO WALKING DOWN THERE Chris Isaak - Forever Blue Reprise-45845 (comp 259)-P
19	23	9	TO DESERVE YOU Bette Midler - Bette Of Roses Atlantic-82823 (promo single)-P	39	42	5	ROOM INSIDE MY HEART Chris Smith - Room Inside My Heart Equinox-9501 (CD track)	59	56	16	KEEPER OF THE FLAME Martin Page - In The House Of Stone And Light Mercury-522-1042 (comp 397)-Q
20	14	9	I WILL REMEMBER YOU Sarah McLachlan - The Brothers McMullen Network-00956 (pro single)-H	40	35	14	A WHITER SHADE OF PALE Annie Lennox - Medusa RCA-74321-25717 (comp 86)-N	60	52	18	SOMEBODY'S CRYING Chris Isaak - Forever Blue Reprise-45845 (comp 247)-P

RPM Dance

TW LW WO - OCTOBER 9, 1995

1	2	6	I DREAM OF YOU TONIGHT Taboo Sony-H	11	6	8	COME AND GET YOUR LOVE Real McCoy BMG-N	21	15	11	WATERFALLS TLC LaFace-N
2	4	5	RIGHT TYPE OF MOOD Herbie Ariola-N	12	8	11	COME WITH ME Latino Bros. Noize/SPG	22	26	2	OO EE OU DFS Numuzik/Polytel-Q
3	1	7	FAT BOY Max-A-Million Zoo Ent.-N	13	14	4	MESSAGE IN THE BOTTLE Dance Floor Virus Dance Pool-H	23	29	2	DIAMOND DREAMS Bass Is Base A&M-Q
4	3	11	SCATMAN Scatman John RCA-N	14	24	2	GANGSTA'S PARADISE Coolio MCA-J	24	25	2	TAKE CONTROL BKS Quality
5	13	5	PULL UP TO THE BUMPER Patra Sony-H	15	11	10	OYE COMO VA Tito Puente Jr. TJSB/Koch Int.	25	NEW		TAKE YOUR TIME, DO IT RIGHT Max-A-Million Zoo Ent.-N
6	7	5	FEEL THE GOODTIMES Charlene Smith China-P	16	12	11	BE MY LOVER La Bouche Ariola-N	26	NEW		FANTASY Mariah Carey Columbia-H
7	17	3	I WANNA B WITH U Fun Factory Attic-J	17	23	3	YOU ARE NOT ALONE Michael Jackson Epic-H	27	16	9	BOOMBASTIC Shaggy Virgin Records-F
8	9	8	MEMORIES Network Numuzik/Polytel-Q	18	22	4	PRIVATE FANTASY Lia Numuzik/Polytel-Q	28	18	8	MEGAMIX Michael Jackson Epic-H
9	10	5	I WISH Skee-Lo Attic-J	19	19	4	PANINARO 95 Pet Shop Boys Capitol-F	29	NEW		TRY ME OUT Corona Numuzik/Polytel-Q
10	5	6	MIRACLES Cartouche Numuzik-Q	20	21	3	LET IT RAIN East 17 London-Q	30	NEW		UNIQUE Free Sony Dance Pool-H

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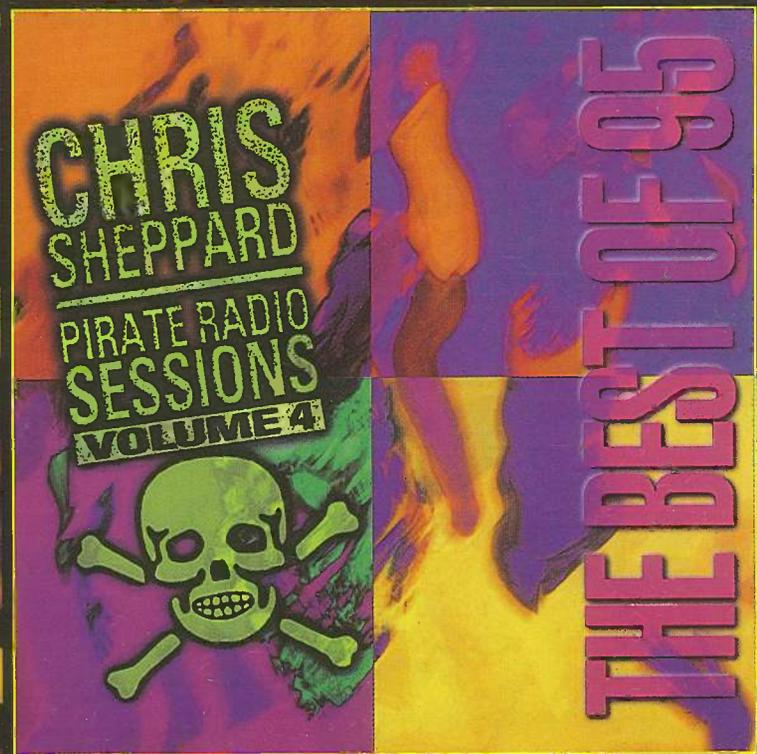
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