

**Sunset Boulevard opens
in North York**
see pages 2 & 3

Photo ~ Tom "The Gun" Sandler

MCA Records Canada pulls out of record clubs - by Ron Rogers

RMAC pressuring other labels to follow suit

MCA Records Canada issued a private notice to Canada's major retailers last week, informing them that MCA will no longer sell its product to either of the two major record clubs, Columbia House and BMG Music Service.

Columbia House is owned by Sony Music Entertainment and the Time Warner Music Group. BMG Music Service is

part of the German-based Bertelsman AG empire, which also owns, of course, BMG Music. Thus, even with the MCA pull-out, both record clubs would still have access to music from Sony, Warner and BMG, along with non-affiliated labels EMI and PolyGram (Mercury/Polydor and A&M/Island/Motown).

The record clubs have been under repeated attacks from traditional retailers such as Sam The Record Man and HMV, who argue that Columbia House and BMG pay far less for product than they do. Instead of buying finished product, record clubs often license the recordings, and manufacture their own tapes and CDs at a lower cost.

Retailers also argue that the record clubs are dangerously devaluing music, by offering consumers outlandish deals, such as eight CDs for the price of one (BMG), or 10 CDs for a penny (Columbia House).

The record clubs have countered by arguing that they are able to reach music buyers in outlying areas, who can't access normal retail outlets. They also feel that by offering CDs at a more accessible price, they are helping to promote music consumption in general, which they feel is good for everyone, retailers and

record companies included. Record clubs also promote the fact that they are able to provide a greater list of catalogue titles, which the typical retailer might ignore.

The retailers disagree strongly with all of these contentions. The Retail Music Association of Canada (RMAC) sees record clubs in more of a parasitic light, grabbing a significant share of the market, without doing any of the groundwork.

Columbia House has been a part of the Canadian environment for more than 40 years, and is, arguably, the biggest supplier of recorded music in this country. BMG Music Service first entered Canada in January of '95, after enjoying considerable success in the US.

John Perrachon, senior VP of operations for BMG Music Service, and the man in charge of the Canada operation, spoke with RPM at the time of the Canadian launch of the company (RPM - Jan. 23/95), arguing that "I don't agree at all that we're devaluing the product. Everyone knows that the CDs and cassettes are very often manufactured by the record companies themselves, so the value and quality go hand in hand."

Harjinder Atwal, VP and general manager of Columbia House, also commented at the time that "as far as the Columbia House offer is concerned, we don't think we devalue the product. Our business is incremental, because we

MAC continued on page 8

COVER STORY

Sunset Boulevard lives up to advance billing

by Stan Klees

While the opening night audience was concerned that this production was too overwhelming...there were those of us in the audience who came for the pure pleasure of being entertained. We saw a star (Diahann Carroll) who had not been eclipsed by the talkies, a rock and roll idol (Rex Smith), who went on to become a legitimate musical theatre star, a set that made the stage at the Apotex Theatre at the Ford Centre in North York into a movie set, and a dialogue that didn't compromise the movie. Although some may have wanted Sunset to be artsy fartsy...we have to ask why the story couldn't have been left alone?

The score was totally memorable and very hummable to us who feel that the musical theatre had to progress beyond moon and tune and June. This is exquisite entertainment with a visual treat displaying all the bigness that was Hollywood and with all the glitz that we wanted to believe was part of that era. I went to be entertained and came away happy. Give it three stars and they were all big -- but the stage was bigger, the hydraulically mobile two-story staircase was perhaps a little overwhelming, and why not??? May the sun never set on "Phantom of the Cinema". Let's hope Sunset has a long run. I would see it again and again. Grandiose! Glamorous! Glorious! The original cast album is available on CD and cassette on the Polydor label.

Def Leppard rewards Canadian fans with preview gig

Canadians have been some of the biggest supporters of Def Leppard over the span of the band's fifteen year career. The group's 1987 release, *Hysteria*, sold more than 1.3 million copies here, while the total sales of Def Leppard's material surpasses three million units in Canada.

To help launch their upcoming greatest hits package, *Vault*, the group has decided to give something back to the fans, particularly here in Canada. On Oct. 23, the group will perform a rare club gig at the Commodore Ballroom in Vancouver. Incredibly, that show will be one of three that the group is performing in the same day. The one-day jaunt will begin in Tangiers at midnight,

followed by a showcase at noon in London, capped off with the evening performance in Vancouver.

Tickets for the Commodore show will not go on sale. Instead, they will be given away to Leppard fans via contests being run by Vancouver's 99.3 FM The Fox and BCTV.

On November 22, Def Leppard will appear in Toronto to participate in a *MuchMusic Intimate & Interactive* broadcast, featuring 'live in the studio' interpretations of the band's greatest hits, with questions from the studio audience and fans across the country. Mercury/Polydor is also working on an interview/performance with the Rock Radio Network for the same week.

Vault is a collection of the band's 13 biggest hits, along with one brand new track, *When Love And Hate Collide*, which has been delivered to radio this week. The song has already reached the #2 slot on the UK charts, after just two weeks. The single was delivered to radio and the media in locked 'Vaults' by Brinks security guards.

NO. 1 ALBUM



DANCE MIX '95
Various Artists
MCA - 11228-J

NO. 1 HIT



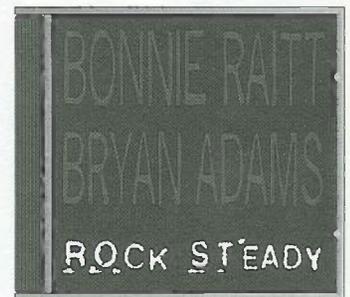
TIL I HEAR IT FROM YOU
Gin Blossoms
A&M

ALBUM PICK



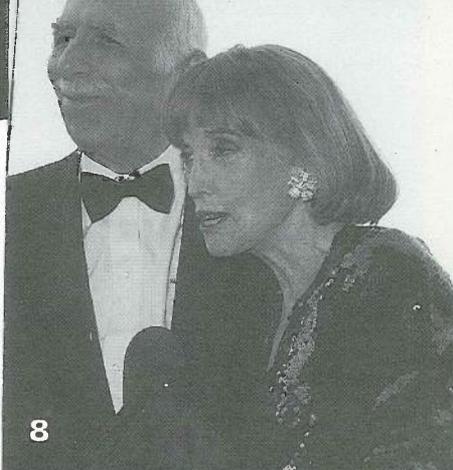
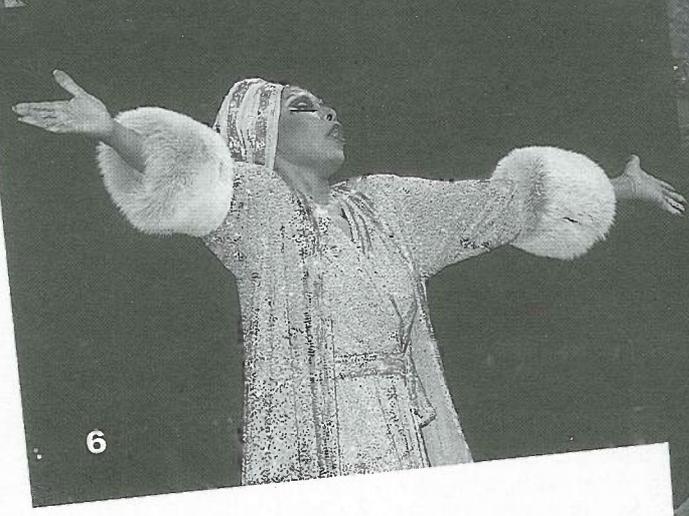
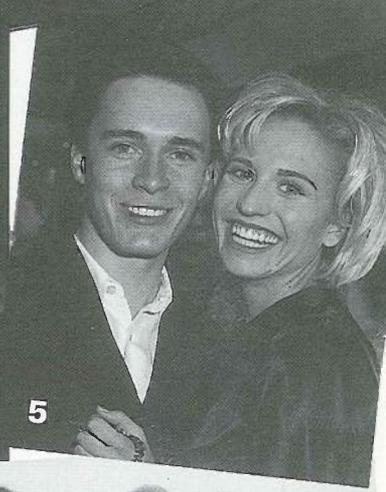
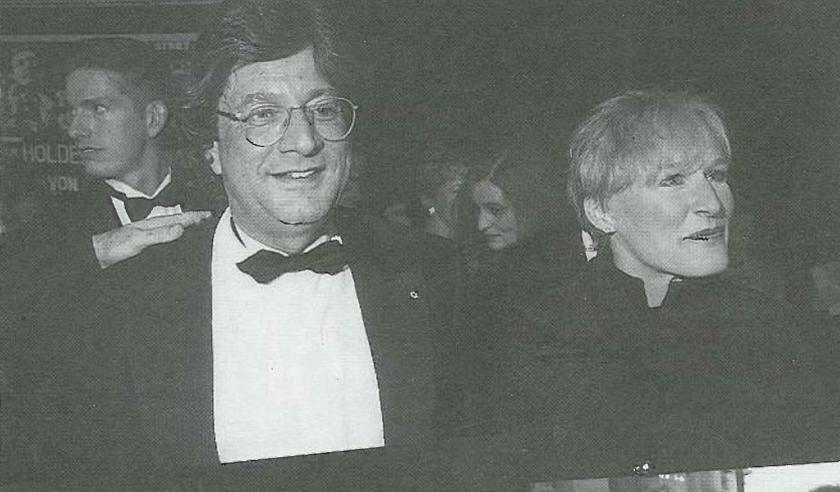
GREEN DAY
Insomniac
Reprise - 46046-P

HIT PICK



ROCK STEADY
Bonnie Raitt & Bryan Adams
EMI

Sunset Blvd. - North York, Canada



Stan Klees
Photo Spread Editor
Tom Sandler
Photo Spread Photographer

1. Graham Greene strolls along the red carpet entering North York's Ford Theatre
2. PolyGram Group's Canadian heavyweights dawned their black-ties on opening night: pictured are Joe Summer, Doug Chappell, Gay Lacoursiere, Gerry Lacoursiere and Bill Ott.
3. Patti LaBelle stops to sign a few autographs for some enthusiastic fans.
4. Sunset Blvd. producer Garth Drabinsky with actress Glenn Close
5. Pinball Wizard Tylie Ross with Toronto Sun's Zoriana Kitt.
6. Diahann Carroll on stage as Norma Desmond.
7. RPM's Walt Grealis and Stan Klees, with friends Lori Bruner and Doug Lounsbury.
8. Cosmopolitan Magazine founder Helen Gurley-Brown with husband David Brown.

WALT SAYS...!

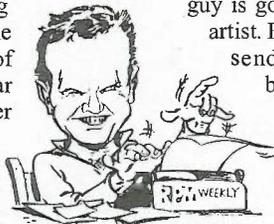
Media OUT??? The headshots who throw galas and invite the media, should take stock of what's happening at the door of the "inner sanctum", the room that's off limits to only a few of the invited guests. At one particular post show party, there were two "inner sanctums", and the one I was able to get into was packed with employees of the company, and their friends yet. Hollywood Reporter, which isn't too bush league, had its photographer barred from entering, and perhaps taking a photo or two of the stars, which would be a major plus. The muscle on the door was overheard, very plainly, to say that media was not allowed. On the other hand, there were more showbiz, political and business personalities, obviously not on the preferred list, hob-nobbing with the masses, than were sequestered in those smoky little "inner sanctums". I wonder if the snub to the media influenced the "cool" reviews? (EC: *Whose going to tell the chairman???*)

Jolly Jacques is rollin'!!! Referendum day is getting close and Quebec's arts community is showing signs of nervousness. Jolly Jacques has a bumper sticker that reads "My Quebec includes all sacred burial grounds." (EC: *He better get his cavalry ready!!!*)

A Juno watcher!!! With the Bronfman dynasty taking over the world of entertainment, I took another look at Peter Newman's book on the Bronfman Dynasty, which was first published in 1977. Interviewing Charles Bronfman, an intensely proud Canadian, he was quoted as saying, "I love this country," and as he searched for definitions, he continued with, "As a matter of fact, last night as I watched the Juno Awards on television, I was very pleased. It was very strange. I said to myself, 'Hey, that's sort of nice, the way it's done, the way people get up and accepted the prizes with real Canadian restraint.' And I thought how nice it was for Pierre Juneau to accept the naming of the awards after him, which must have caused him some anguish because, from what I've heard, he's very publicity shy. I enjoyed the whole occasion. It didn't have the overtness and boasting of the Academy Awards -- maybe as Canadians we should boast a little more than we do. But not a hell of a lot more." Truer words, right? (EC: *It'll fall on deaf ears!!!*)

To club or not to!!! Well, the fat's in the fire. Are the record clubs on the chopping block? I think not. But one of them is apparently looking into improving its approach AND manners when it comes to dealing with record companies. Record clubs represent a pretty big chunk of the business, and they get to a lot of people with some very impressive advertising in areas where there aren't record stores. So, unless the retailers are prepared to go that extra mile and increase their buying by another third (EC: *You're whistling Dixie!!!*) why shoot yourself in the foot? (EC: *And, why not???*)

Taking on radio??? There's a guy, who heads up an independent record company, that's brewing a battle with radio over a particular station not playing one of the label's records. It's becoming a bit of a paper war as well, with letters going back



with Elvira Caprese

and forth and with the letters being made public. I don't think the record company guy is going to gain any brownie points for his artist. He should have slept on the letters before sending them out, and then kept them between himself and the radio station guy. He's got more to lose, I would think. (EC: *A grudge can last for years!!!*)

The Hawk: an achiever!!! Just found out from Steve Thomson that Ronnie Hawkins is going to receive my Walt Grealis Special Achievement Award at next year's Junos. You know, I've never been consulted as to who was to get the award (EC: *They probably thought you would have vetoed their choice!!!*), but I certainly wouldn't oppose giving it to Ronnie Hawkins. The guy is a walking Canadian billboard. I've seen him on panels all around the world, and he just praises the hell out of this country. The people in Europe just can't figure out what part of Canada he comes from with that strange "Southern Ontario" accent. Warner Music in France has picked up his 60th birthday CD, you know, the one that features Lawrence Gowan, Jerry Lee Lewis and Carl Perkins? And so did Bernhard Mikulski for his ZYX Music label in Germany. (EC: *The US President liked it too!!!*)

Country's safe in hogtown!!! Got it from, you know . . . a very reliable source that contrary to what some may be thinking, CISS-FM's in for the long country haul. The company apparently made a blanket bid for that "easy out" to change format at whim. Hey! I guess you take advantage of what's being offered and keep it in your vest pocket until someday, when you just might need it. The station has gained a lot of popularity with not only Canadian, but American country artists. For instance, The Mavericks, flew into town, just to be on the morning show with Cliff Dumas, and coming up on Oct. 26, Dwight Yoakam will be featured on air in an album listening party. Of course, he'll be doing other dates while he's here. Warner's Roger Desjardins wouldn't miss a bet. By the time he's finished with him, he'll be glad to get back to Nashville. (EC: *Promotion! That's what it's all about!!!*)

There's only one Maurice!!! It doesn't seem possible that Maurice Zurba has left the industry. Yes! The Mighty Mo has made good his threat to retire, and he's had, at last count, eight going away parties. Of course, he'll milk it for everything he can, and I wouldn't be surprised to see him stay on in some sort of a consulting position so he can have a least half a dozen welcome aboard parties. Maurice was a pretty powerful figure with EMI, where he looked after EMI Classics, Jazz, Eddie Colero, John McDermott and Bill Ballard, who looks like a distant cousin to Doug Gilmour when he forgets his store-bought teeth. He must have been pretty good at what he was doing. They've replaced him with three guys, Ron, Michael and Scott. What a great going away party EMI had for Maurice at the posh Garden Room of Toronto's King Edward Hotel. The highlight of the evening was an acoustic performance by John McDermott, of three numbers from his new album, *Love Is A Voyage*. He was accompanied by guitarist Bill Bridges and Brigham Phillips on

piano, and what a dynamite performance. This trio should go on the road with this act. They would knock 'em dead. Forget the big, lush and amplified sound. McDermott's audiences want that clean, basic sound that they can relate to. (EC: *Now you're doing PR for John McDermott???*)

A new sunset for Toronto!!! I never saw the movie version of *Sunset Boulevard*. Why spoil a good musical? But I did come away with a few memorable happenings etched in my mind. Diahann Carroll was supreme as Norma Desmond, a perfect casting for the part. In fact, Carroll's performance is so overpowering, it takes away from Rex Smith, who somehow just doesn't come off too well as the young writer, whose career has been put on hold, or reluctant gigolo, as some might have perceived him. Max, the butler (David Habberly when not on stage), was also well cast. But, what was really overpowering was the two-story grand staircase, the centre-piece of Desmond's '20s-type museum of sorts she calls home. By the end of the first year run, Carroll will have climbed more than 40,000 steps up that stairway. (EC: *Better than a Stairmaster!!!*)

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Walt Grealis, O.C.

Publisher

Sean LaRose

Editor-in-Chief/Production Manager

Ron Rogers

General News & Radio

Rod Gudino

Charts

Stan Klees

Movies, Theatre, Books

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Tom Sandler

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Bill Watt

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MAPL Cancon

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



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

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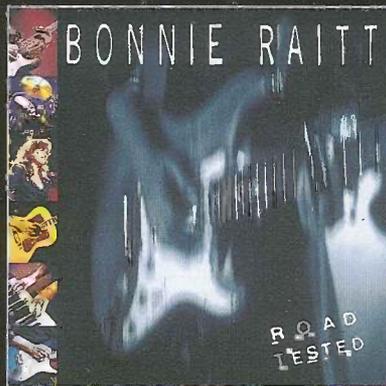
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Laura Vinson releases new album on Homestead label

It would be easy to say that Alberta native Laura Vinson is simply latching on to a trend. Her latest album, *Voices On The Wind*, is awash in the sounds and spirit of aboriginal Canada, something she's never really dealt with before. At a time when artists like Susan Aglukark, in particular, are achieving mainstream success with native-based music, one could easily see Vinson as merely being along for the ride. But that isn't necessarily the case.

Like many Canadians in the west, Vinson comes from a mixed heritage, some French and English, some Cree and Cherokee. It's never been something she denied personally, her native background. But it's something she was forced to keep in the background for many years, since native music simply wasn't accepted by radio or record companies until very recently.

Vinson has actually been recording albums and performing her music for years. Her strong songwriting talents and natural performing abilities have garnered her a slew of award nominations, including nods for female vocalist and most promising female vocalist at the Junos. She's also graced the stage alongside such country stars as Johnny Cash, Reba McEntire and Glen Campbell.

But she would be the first to admit that her musical career hasn't exactly made her a millionaire. She still maintains her full-time job as a social worker in her native Alberta, working with aboriginal children. What gives her great satisfaction now, however, is that after so many years of trying to please radio programmers and A&R reps, she's finally able to play the type of music that means the most to her.

"I was doing it full-time before I graduated university actually. I was in a band at that time doing sort of acid rock and folk. I was brought up on country, but the folk stuff was the music of that time. I went from that to writing country songs, or I should say writing whatever they called it then, because it wasn't mainstream country, I had a tough time fitting into that niche. Now, the country boundaries have widened so much, I can get away with what I do now. I know now that there's a market for what I do, and I can get a major label like BMG behind me."

She says the writing and recording aboriginal music was not only discouraged, but was outright slammed down by people in the industry, something that has changed via artists like Aglukark and Wapistan.

"It wasn't something I was at all encouraged to do. I don't think the market would have sustained it at that time. In fact, we came out with something five years ago, and got violent reaction from the radio stations. Outside of one or two stations in Saskatchewan, all the other stations said 'what the hell is this'. These days, I don't think you'd get that kind of reaction."

Voices On The Wind represents Vinson's first foray into major label distribution. Vinson is now signed to the Homestead Records division of the Passion Music Group, distributed throughout Canada by BMG. She says the look and sound of the new album was at least partially controlled by the record company, who wanted to produce an

aboriginal album, but didn't want to go too far.

"This album kind of evolved out of our last independent album. I kind of looked at doing something like what Paul Simon did with the influence of the African music. Using indigenous music in combination with our country/pop. That's kind of what we experimented with there, with some native dancers actually being recorded while we sang. It was really fun to do, with lots of experimenting. We didn't take it as far as I would have liked - the record company's still playing it a little safe.

"With this one, we didn't really think about that too much. We just said 'well, this song means this and this and this', and that's what we'll do on it. And we hoped that everyone likes it that



way. You hate for people to think that you're jumping on the bandwagon, especially after we've been doing this stuff for almost 20 years. Now that there is a market, we can actually record this stuff and sell it, and that's nice."

While Vinson is the guiding spirit (there's that word again) of the album, the record comes with the label 'Laura Vinson and Free Spirit', as Vinson has been aided by a host of writers and performers on this album. She indicates that while she's still front and centre on the project, there is a great deal of communal work in forming the final pieces.

"I was at least a co-writer on all of them. We co-op most of the things we do - someone will come in with a song partly done, play it at rehearsal, and everyone will throw in their two bits. Basically, my husband (Paul Martineau), his brother (David) and myself do a lot of co-writing, we are the major writers on the album. We get a lot of help from Charlotte (keyboardist Wiebe) arrangement-wise, our bass player (Farley Scott) adds a few things, it's really a group effort.

"They certainly do gain a life of their own once they get off my guitar and into the studio. And I almost write now with that in mind. I don't

try to write the whole song off the bat. I definitely write with the group in mind, and we try to form the song among the various players. Paul actually wrote a song for the album, and he couldn't find someone to do the duet the way we wanted it, so it didn't make the final cut. But it may appear on the next album."

Vinson was actually on Edmonton's Royalty Records for almost 15 years, virtually since she left the University of Alberta with her Bachelor of Education degree. After achieving a modicum of success with Royalty, the two parted ways, with Vinson going the independent route for five years. As she points out, "we were released on Homestead before it was actually a label."

When word of her first release on Homestead, *Rise Like A Phoenix*, first got out, there were a number of offers, including one from Wapistan's First Nations Music label.

"Homestead simply had a better offer for us when they did get their label happening so we went with them. They're here in our hometown, they're guys we work with all the time, and we do have a lot of input. We decided to go with them, and then they did the BMG deal, which is excellent, that's the first time we've had national distribution."

Vinson admits that being signed to a major label would be nice. But she's also more than happy with the control she has over her own career with an independent.

"You do have a lot more artistic control, and a lot more control over your life. You know that you're not just signed to the label so they can promote somebody else and keep you out of their mode, because that happens. Or if you don't really do something big in the first year you're long gone. Whereas with these guys, we're a five-year project, and they're prepared to get behind it financially and otherwise. That's a real bonus, when you can do the video, and get the money behind you for the promotional tours."

Scheduling can be a troublesome thing for Vinson, in between her job and her family commitments. But music has always been at the centre of her life, and it's something that will never change.

"Even when I took my current job, it

LAURA VINSON continued on page 15

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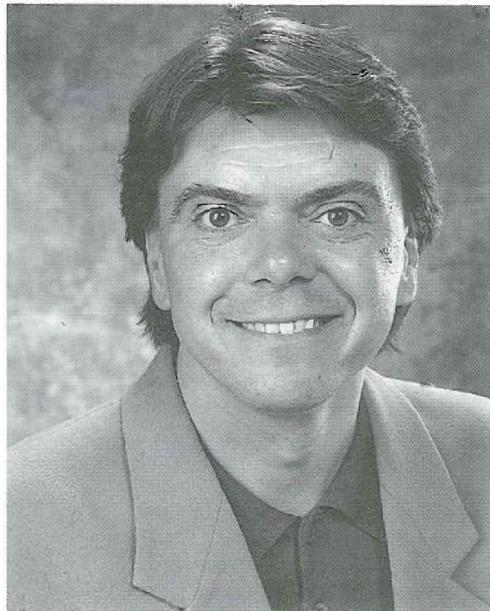
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MCA continued from page 2

are targeting a different group of consumers, who are otherwise not buying from retail...and the type



Randy Lennox

of product we carry in our catalogue is more likely product which has peaked at retail. We are able to lengthen the life cycle of the product."

The move by MCA Records Canada to back away from the record clubs is said to be something of a test case for MCA as a whole, with the US parent label rumoured to be following suit with a similar statement sometime in the very near future.

According to MCA Canada's senior VP and general manager, Randy Lennox, the strong unity being shown by the retailers afforded his company the confidence to make the move now.

"Strategically, it makes sense for us to



Diamond-selling Canadian artist Corey Hart signs an exclusive recording deal with Sony Music Canada. Pictured are (standing) Vito Luprano (VP, A&R, Sony Music), Bruce Brault (Hart's manager); (sitting) Sony Music Canada president Rick Camilleri and Hart.

test this area. Retail's voice has been so unanimous, that it seems that they are completely willing to share in the process of finding whatever lost business occurs here, because obviously there is an issue of lost revenue and certainly lost unit sales. That said, retail's voice has been outstanding, and the initiatives that we're working on together, to try and capture some of the marketplace that the clubs are traditionally in, seem satisfactory. That's a big part of our rationale. Timing in terms of it being the fall, well, it's a nice time to heat things up."

It's estimated that by dropping out of the record clubs, MCA is forfeiting close to 30% of their unit sales, a huge figure in a business that's heading into its most important time of the year. But Lennox was careful to stress that this is a test, and that MCA needs the full co-operation of retailers to make it work long term. "We spoke with RMAC after making the decision. They have voiced exceptional support. Even before RMAC's voice came along, we had been thinking strategically along these lines."

When asked about returning to the clubs at some point in the future, Randy Lennox, "I have to allow for the possibility of going back. However, in the spirit of cooperation, if everyone participates to the extent that they say they will, the likelihood of our going back to clubs is minimal."

Sunrise Records' head buyer and RMAC board member Tim Baker was one of the first to announce the news of the MCA move. Baker feels

Strawman wins out over city postering charge

Charges against Strawman crew member Randy White were dropped following his court appearance on Oct. 6 on charges that he was littering the Toronto streets by putting up posters in the Queen Street West area advertising the local band.

White fought the charge on the basis that prohibiting him from putting up the posters, advertising Strawman's upcoming club appearances, violated his right to freedom of expression under the Canadian Charter of Rights and Freedoms. White was charged under section 86 of the Environmental Protection Act, which

that MCA was aided in their decision by the strong position taken by RMAC, an organization which finally seems to have all the retailers and rack-jobbers on the same page.

"RMAC is definitely working, which is something I think we're very pleased with. The record clubs are an evil we can do without. I'm sure if you talk to the label people, off the record, they hate them as much as we do, and that's a fact. And the only way we're going to do something about them is by keeping the pressure on. We need as much press and publicity as we can possibly

MCA continued on page 10

Dawn Dwyer joins BMG in artist marketing/sales

Dawn Dwyer has been appointed coordinator of artist marketing and national sales for BMG Music Canada. She also takes on the national advertising portfolio.

Dwyer has a proven record in A&R, marketing, distribution and performing rights. She first joined BMG in February of this year in the capacity of A&R coordinator. For the six years prior to joining BMG, she worked at Sony Music Canada, most recently in the artist development division.

The above announcement was made by Jim Campbell, BMG Canada's vice-president of artist marketing.

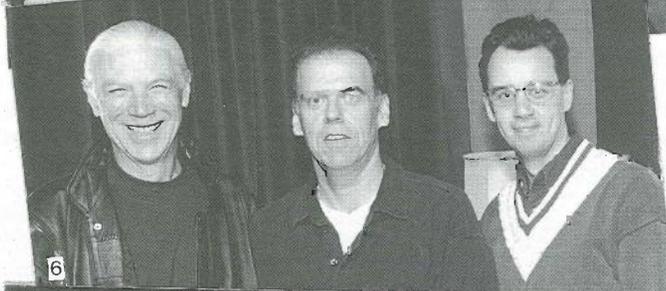
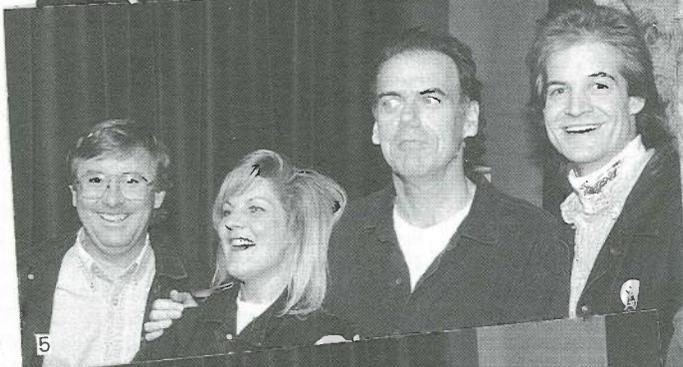
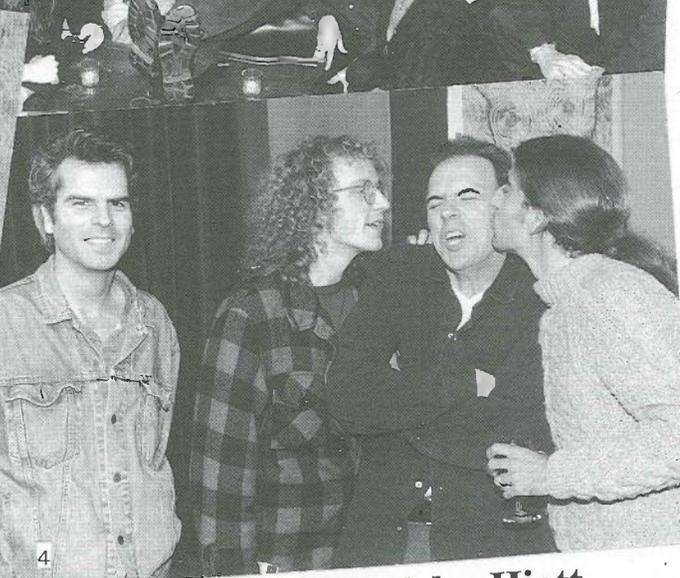
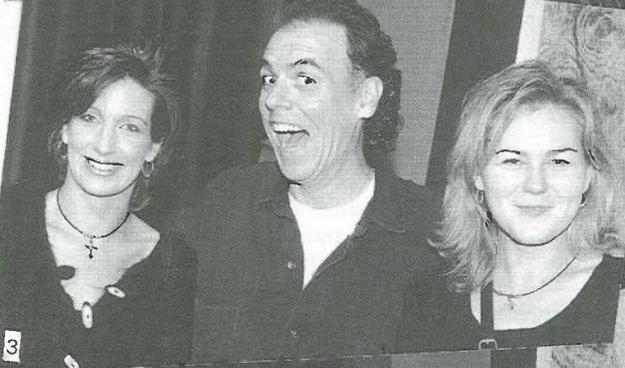
indicates that a person may not "abandon material in a place...such that it is reasonably likely that the material will become litter."

Lawyer Mark Quail, who acted on White's behalf, questioned the charge, citing the 1993 case of Ramsden vs. Peterborough, in which the Supreme Court struck down a city by-law as infringing the Charter right to freedom of expression when it was used by the City of Peterborough to charge a local musician for putting up posters on hydro poles.

According to Quail, "With the charges dropped, the situation for bands like Strawman, seeking to advertise with posters, remains as set out by the Supreme Court, which means postering is a protected form of expression."



Producer David Foster is presented with UK double platinum for his work on Celine Dion's Colour Of My Love album. Joining Foster are Sony Canada's Vito Luprano, Leeds Ent. president Leeds Levy, Dion, and Peemusic's Frank Petrone and Kathy Spanberger.

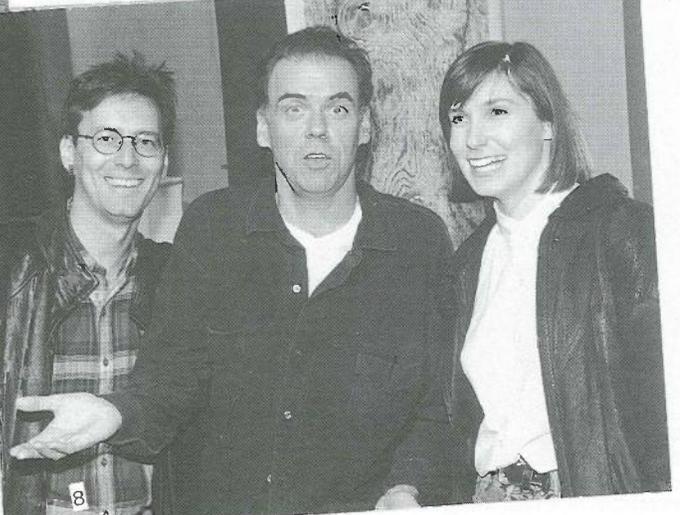
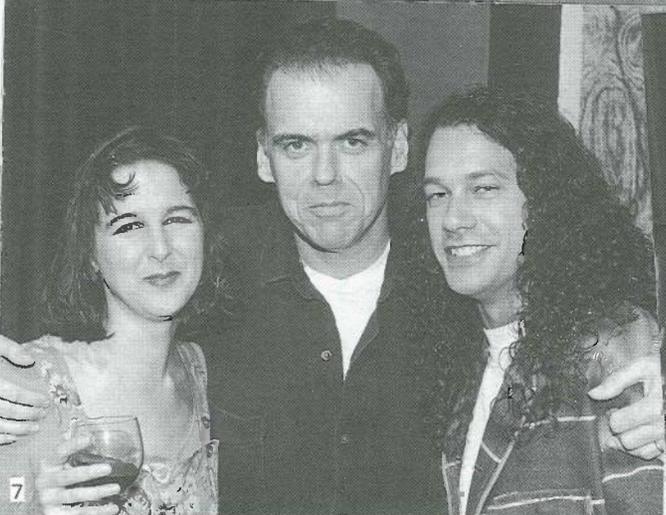


EMI showcase with John Hiatt

1. HMV's Stuart Duncan with Hiatt.
2. John Hiatt with a bundle of EMI Music Canada staff.
3. Hiatt with EMI sales rep Valerie Helmer and Sam The Record Man's Donna Sloan.
4. HMV staffer Sean Ryan plants one on an unsuspecting John Hiatt, while fellow HMVer's Brent Taggart and Chris Drossos look on.
5. CKWF The Wolf in Peterborough's Mike Ferguson, Vicky Galoska and Carey Walker with Hiatt.
6. John Hiatt with RPM staffers Stan Klees and Ron Rogers.
7. Much Music's Morgen Flury-Long and Bill Welychka with Hiatt.
8. John Hiatt with MIX 99.9's Wayne Webster and Anastasia Moshona.

Photos by:
Barry Roden

Stan Klees
Photo Spread Editor



MCA continued from page 8

get, hitting it at the grass-roots level, making sure the artists are aware. That's something that people aren't aware of, that, in the long run, the artists will lose money."

Although retailers are devout in their hostility towards the clubs, studies have shown that the clubs do provide some incremental sales to the trade. Several surveys have hinted that not all club sales displace retail sales. This would seem to indicate that there may be, in fact, some room for the clubs. The question is, how do the two parties co-exist in what is a highly competitive business?

The record clubs have mentioned that they are willing to work together with the retailers to achieve a more equitable economic balance between the two parties. But Baker believes such talk is sheer hyperbole.

"The record clubs have not come to us at all. I've received no phone calls, with RMAC, from either of the clubs. As far as I know they haven't contacted anyone. At one time, I think the clubs were advantageous to the general public out there. But there are record stores absolutely everywhere now."

Baker reiterated what retailers have been pointing out for years, mainly that record clubs are able to obtain product at a significantly lower price from the labels. He also notes that by offering impossible deals such as 10 CDs for a penny, the clubs have "destroyed the perceived value of the product. If you read the NARM report, it is shocking."

In return for backing out of the clubs, MCA is clearly going to be looking to the retailers to help pick up the slack, something that Baker wouldn't have any qualms with.

"I will say this - I certainly feel a lot better about front-racking MCA product that in past years I might have been sitting on the fence on. We have to let them know that it's very much appreciated. We know that their unit sales may drop off a bit, and we have to support them. And we would do exactly the same thing for PolyGram, or EMI, or even Warner, if they followed suit. We're also going to start tagging MCA material which we know isn't available in the clubs. We will tag it as such - 'not available in any music clubs'."

"The thing is what does BMG Direct have - they don't have Warner, they don't have Sony, now they don't have MCA. The general public actually thinks, 'wow, there's the new Madonna record, I'll wait a couple of months and it'll show up on my next listing'. And it won't,

MCA continued on page 17

Five broadcast greats to enter CAB Hall of Fame

Five prominent members of the Canadian broadcasting industry will be inducted into the Canadian Broadcast Hall of Fame for their outstanding contributions to private broadcasting. The inductees will be honoured at a luncheon ceremony on October 29, at the Canadian Association of Broadcasters annual convention and trade show in Ottawa.

I.H. 'Izzy' Asper, chairman and CEO of CanWest Global Communications, first ventured into broadcasting in 1973. Under his leadership, the company has grown to embrace Global TV, Ontario; CKND-TV, Winnipeg; STV, Regina; STV, Saskatoon; U.TV, Vancouver, and most recently, CIHF-TV1 Halifax/Dartmouth and CIHF-TV2 Saint John. Asper was called to the Manitoba bar in 1957, and led the Manitoba Liberal Party from 1970 to 1975. His numerous community and industry awards include: CAB Gold Ribbon For Broadcast Excellence (1992); B'nai Brith International Award Of Merit (1993); Manitoba Business Entrepreneur Of The Year (1989 and 1991); and the University of Manitoba Alumni Jubilee Award - Outstanding 25-Year Graduate (1979).

Janette Bertrand is a multi-talented broadcaster and performer. Bertrand, of Radio-Quebec Montreal, has been entertaining and

informing audiences for years. Her varied career includes work as an interviewer, talk show host, writer and actress. She acted in several popular television series, including *Toi et Moi* (Radio Canada) and *Adam et Eve* (Tele-Metropole). She hosted the weekly talk program, *Parler Pour Parler* for Radio Quebec for 10 years, and in 1992 she wrote and directed *S.O.S. J'écoute* for Radio Quebec. Bertrand has won numerous awards, including *Chevalier de l'Ordre national du Quebec*; *Mouvement National des Quebecois's Silver Medal* and several *Gemini Awards*.

Engineering wiz Stan Davis began his broadcasting career in CKWX Vancouver in 1950. Twelve years later, he formed S.W. Davis Broadcast Technical Services Ltd., which provides such specialized services as studio design, construction, equipment installation and engineering maintenance. His many achievements included the design and equipping of CKPG-TV Prince George, the design and installation of an automation system for CFBV Smithers, as well as a split cart system to serve the station's part-time studio at Burns Lake. Davis is a former CAB director, and a 14-year member of CAB's technical committee, including four years as chair.

Popular news journalist Craig Oliver has been CTV's Ottawa Bureau chief since 1988 and

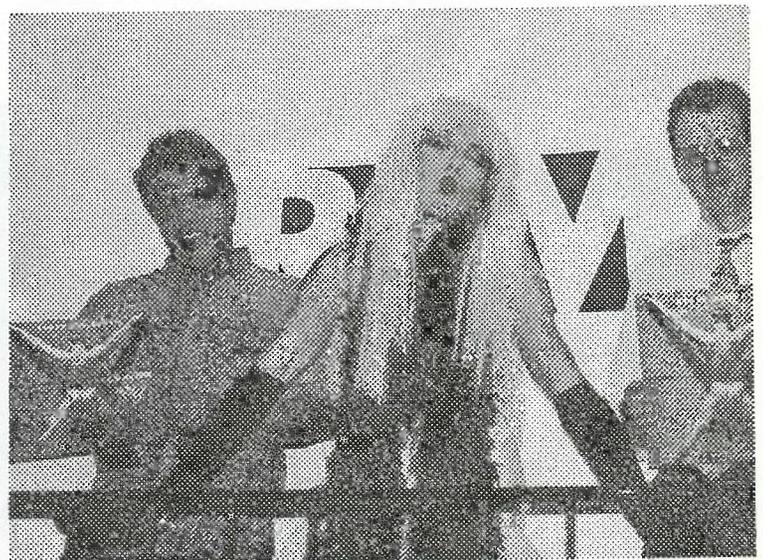
moderates the weekly political forum, *Question Period*. Oliver joined CTV in 1972 as producer of *Canada AM*. A year later, he was named assistant director of news and current affairs. He was Ottawa bureau manager and correspondent from 1975-81, and Washington bureau chief from 1981-88. Prior to joining CTV, he was with CBC, working in various key roles, including producer/reporter for *Special Events* in western Canada, national correspondent in the prairies, and executive producer of regional news, Ontario.

Fred Sherratt began his broadcasting career as an announcer in Truro, Nova Scotia, before joining CHUM in 1960 and moving to Peterborough to operate CKPT. Five years later he became VP and general manager of CJCH 920 Halifax. Sherratt was named VP of CHUM Ltd. in 1969, and two years later, joined CHUM and other investors in purchasing CJCH-TV Halifax. He is a CTV director, and a member of CAB's board and executive committee. His numerous awards include the 1984 CAB Distinguished Service Gold Ribbon, and the '93 Ted Rogers Sr./Velma Rogers Graham Award for pioneering spirit and contribution to broadcasting.

CAB Hall Of Fame members have their names inscribed on a bronze plaque at CAB headquarters in Ottawa. Candidates are nominated by the five regional broadcasting associations and CAB's executive committee.



Hip-hop artist Salt-N-Pepa recently signed with MCA Records to an exclusive recording contract, forming their own affiliated label, Jireh Records.



Virgin Records newest promo star, Russina, brought copies of the latest Virgin dance offering, *Club 69's Adults Only*, to RPM's Sean LaRose and Ron Rogers.

ON TOUR

The Rankin Family is promoting its latest EMI Music Canada release, *Endless Seasons*, with a brief sojourn through Ontario. Things kick off with a pair of nights at Hamilton Place, November 16 and 17. Shows to follow include the National Arts Centre in Ottawa (19 & 20), the Memorial Centre in Kingston (21) and the Centre In The Square in Kitchener (24). *Endless Seasons* has already been certified platinum in Canada, just a couple of months after its release. The group's breakthrough album, *Fare Thee Well Love*, is at 4-times platinum (400,000 units), while *North Country* has sold in excess of 350,000 units. The recently-released EP, *Grey Dusk Of Eve*, has reached gold status in Canada, marking sales of 50,000 units.

John Hiatt, one of the great American singer/songwriters, has just recently his latest album on Capitol, *Walk On*. Hiatt will offer a glimpse of the new record with a show at Toronto's Music Hall on November 6, with special guest Bonepony.

Hiatt is part of The Music Hall's November concert series, which will feature a diverse lineup of top artists. Popping into the hall on November 7 is guitarist extraordinaire David Sylvian. The *Slow Fire Tour* will offer a rare acoustic performance from Sylvian. Joan Armatrading brings her unique voice and songs into the hall on November 11, promoting her latest BMG release, *What's Inside*. And Grammy-

winning vocal quartet All-4-One will appear at the Music Hall on November 16, with a number of special guests to be announced.

CPI is presenting a frenetic double bill at Copps Coliseum in Hamilton on November 27, featuring White Zombie and The Ramones. The Zombie clan recently surpassed the platinum mark in Canada with their latest effort, *Astrocreep: 2000 Songs*...Also appearing on the bill is *Into Another*.

John McDermott is embarking on a lengthy tour of Ontario in support of his latest EMI offering, *Love Is A Voyage*. Dates for the tour include the Knox Presbyterian Church in Stratford (Nov. 10), the Humanities Theatre in Kitchener (16), Georgian College in Barrie (18), the Opera House in Gravenhurst (19), War Memorial Hall in Guelph (20/21), Sudbury's Grand Theatre (25), Timmins' Theriault Auditorium (26), Thunder Bay's Community Auditorium (27), Sault Ste. Marie's White Pines Auditorium (29), the Brockville Arts Centre (Dec. 2), Kingston's Grand Theatre (4), the Brock Centre of the Arts in St. Catharines (5/6), Brampton's Heritage Theatre (7), Belleville's Centennial Auditorium (8), Lindsay's Academy Theatre (9), Toronto's Royal Alex Theatre (11), the Chatham Cultural Centre (14), Windsor's Cleary Auditorium (15), London's

Centennial Hall (16), Hamilton Place (17), Markham Theatre (18), and a freebie at Toronto's First Canadian Place (noon, 19th).

Sony's very scary Cypress Hill have been forced to cancel their upcoming date at Toronto's Varsity Arena on November 23, with guest Supercat and Raekwon. Illness was given as the reason for the cancellation. Cypress Hill are preparing to release their third album this month, *Temple Of Boom*.

Urge Overkill, who released one of this year's finest efforts recently, *Exit The Dragon*, will appear in an all-ages show at The Phoenix in Toronto on Oct. 25. Guest on the bill will be Guided By Voices and Thrush Hermit.

Blue Rodeo has added an additional Ottawa show, Oct. 18, at the National Arts Centre. Rodeo will be joined in Ottawa by Crash Vegas, who will also perform with the band in all their Canadian shows from Vancouver through Sudbury. Additional dates throughout the fall and winter include the Commodore Ballroom in Vancouver (Nov. 22/23), Victoria's Royal Theatre (29), Edmonton's Jubilee Auditorium (Dec. 1), the Jack Singer Centre for the Arts in Calgary (2/3), Winnipeg's Walker Theatre (8), Thunder Bay's Community Auditorium (11), S.Ste. Marie's Club Princess (12) and Sudbury's Grand Theatre (13).

Premiere Magazine hosts trade show/awards gala

Focus On Video '95, Canada's national home video trade show, hosted by Premiere Magazine attracted a record crowd of more than 6,000 retailers, distributors and studio personnel to Toronto's International Trade Centre (Sept. 16-18). This year marked the 10th anniversary of the trade show.

The week culminated with the 9th annual Video Awards Gala, which was held at Toronto's Regal Constellation Hotel. The gala attracted a huge overflow crowd of video company executives and dealers from across Canada.

Although the awards were the focal point of the evening, the presentation of the Lifetime Achievement Award to movie legend Janet Leigh and the Humanitarian Award to actor Edward James Olmos, were notable highlights. Sir Douglas Fairbanks Jr., last year's recipient of the Lifetime Achievement Award, and his wife Vera were also in attendance. Leigh received her award from Premiere Magazine publisher Salah Bachir. Emcee for the evening was Brian Linehan, one of North America's most popular and in-demand entertainment interviewers. The evening could also be billed as "the night the lights went out on Salah." During the presentation of the Lifetime Achievement Award to Janet Leigh, the hotel suffered a power failure. Fortunately, emergency equipment kept the room from complete darkness, but it was touch-and-go for a very tense few minutes until the power was restored. Both Leigh and Linehan made much of the disruption which added to the entertainment value of the evening.

The categories and winners are as follows:

BEST HORROR FEATURE

Interview With A Vampire
(Warner Home Video)

BEST THEATRICAL CHILDREN'S FEATURE

The Lion King
(Buena Vista Home Video)

BEST ORIGINAL CHILDREN'S VIDEO

The Land Before Time II
(MCA Home Video)

BEST HOW-TO INSTRUCTIONAL

Ali MacGraw: Yoga, Mind & Body
(Warner Home Video)

BEST DRAMA

The Shawshank Redemption
(Columbia TriStar Home Video)

BEST DOCUMENTARY

Hoop Dreams
(MCA Home Video)

BEST SPORTS VIDEO

Shaquille O'Neal: Larger Than Life
(FoxVideo)

BEST FOREIGN LANGUAGE FEATURE

Eat Drink Man Woman
(Malofilm Video)

BEST SUSPENSE THRILLER

A Clear And Present Danger
(Paramount Home Video)

BEST ACTION FEATURE

(A Tie)
Jurassic Park
(MCA Home Video)

Speed
(Fox/Video)

BEST MUSIC VIDEO

Eagles: Hell Freezes Over
(MCA Home Video)

BEST MUSICAL FEATURE

Immortal Beloved
(Columbia TriStar Home Video)

BEST COMEDY FEATURE

Dumb And Dumber
(MCA Home Video)

BEST EDUCATIONAL PROGRAM

National Geographic: The Sharks
(Columbia TriStar Home Video)

BEST SCI-FI FEATURE

Stargate
(MCA Home Video)

MOST CREATIVE ADVERTISING CAMPAIGN

Jurassic Park
(MCA Home Video)

BEST SELL-THROUGH PROMOTION

The Lion King
(Buena Vista Home Video)

BEST CANADIAN FILM RELEASE

Exotica
(MCA Home Video)

BEST OVERALL MARKETING

MCA Home Video Canada

BEST REGIONAL DISTRIBUTOR

ETD

NATIONAL DISTRIBUTOR OF THE YEAR

Astral Home Entertainment

VIDEOCASSETTE OF THE YEAR

(A Tie)
Forrest Gump
(Paramount Home Video)

The Lion King
(Buena Vista Home Video)

NATIONAL RETAILER OF THE YEAR

Rogers Video

OUTSTANDING CONTRIBUTION TO CANADIAN CINEMA

Rene Malo

LIFETIME ACHIEVEMENT AWARD

Janet Leigh

HUMANITARIAN AWARD

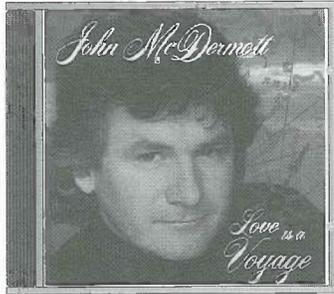
Edward James Olmos

Musical entertainment for the evening was provided by Gene DiNovi and his orchestra, featuring vocalist Kathryn Moses with special guest vocalist Billy Newton-Davis.

Net proceeds from the awards gala go to The Variety Club Of Ontario (Tent 28), The Canadian Motion Picture Foundation, The Canadian Film Centre, and to The Canadian Foundation For AIDS Research (CANFAR).

The awards were voted on by retailers and readers from across Canada. Nominees were submitted by manufacturers of prerecorded software. The Eligibility for nominated videos was July 1, 1994 through to June 30, 1995.

Salah has already set the dates for Focus On Video '96 as Sept. 7-8-9.



JOHN McDERMOTT - Pop
Love Is A Voyage
 EMI Music-34632-F

A bit of a new direction for McDermott, but his musical signature is still prevalent, and the entertainment value is probably the best he has offered. Although Danny Boy somewhat stereotyped him, this new album, which he produced, kick-starts him into the mainstream. Contrary to what some might think, McDermott's song material here is very radio friendly. The plus factor here is his collaboration with Murray McLauchlan, Ronnie Hynes and Keith Potger of The Seekers. McLauchlan and Hynes co-wrote No Change In Me, and that's McLauchlan playing the tin flute, and Hynes, of course, supplied his award-winning Sonny's Dream for which he provided background vocals. That's Potger singing background vocals on his song, Guardian Angel. Instrumental backup is pretty awesome. Who better on the fiddle than Lenny Solomon on Mary Of Argyle and Friend Like You, and Jack Zaza doubling on every instrument imaginable, most noteworthy being the mandolin on the Lennon/McCartney penning of Here, There And Everywhere and flute on Mary Of Argyle. That's violinist Ann Lindsay on Oh Rowan Tree, flautist Laura Nashman on Voyage and keyboardist Brigham Phillips on When You And I Were Young, Maggie. Wait! There's more. Also guesting were Michael Burgess, Jim Witter, John P. Allen, Allison Girvan, Paul Kenny, Doug Tranquada and Pat Power. Now, there's a danger with having all that talent, but not on this album. McDermott is obviously in charge. His projection and that powerful, god-given tenor voice creates just the necessary magic to set his listeners at ease. If there was any pretention here, not that there is, McDermott brings himself back down to earth and humility with a 1957 recording his late father made of The Last Rose Of Summer, which caps the album. He dedicated the album to his dad. McDermott could very well fill the void left by Kenneth McKellar and Andy Stewart. Perhaps it's time for a version of Scottish Soldier. -WG

AMANDA MARSHALL -Rock
Amanda Marshall
 Columbia-80229-H
 Thanks to the likes of Sass Jordan and Alannah Myles, Canada's quotient of female rock singers has rapidly improved in the last five years or so. Sony Canada is hoping to keep the spirit alive with this set from the newest entry into the female rock maelstrom. Marshall has been a stable member of the domestic scene for a number of years,

including numerous opening tour stints for the likes of Myles and Jeff Healey. The label,



looking to bolster their domestic presence, has pulled out all the stops with this one. Recorded at producer/co-writer (Myles, Hall & Oates) David Tyson's home studio in LA, this debut features an impressive ensemble of veteran studio players, including bassist Leland Sklar (James Taylor, Phil Collins), guitarists Tommy Byrnes (Billy Joel) and Tim Pierce (Tina Turner), and drummer extraordinaire Kenny Aronoff (Mellencamp, Bob Dylan, John Hiatt, Meat Loaf, etc.). The music has a strong rooting in the blues, but with enough pop subtleties to make it more than accessible to the mainstream. Comparisons (there's that word again) have been made to both Myles and current fave Sheryl Crow, but Marshall's blues flavourings and Caribbean background should put her music on a separate page. Did we mention that she can sing? Yes, she definitely can. The songs are definitely strong, thanks to writing contributions from Tyson, Christopher Ward and Marc Jordan, but it's her incredibly powerful voice that really elevates this record to a higher level. Sony's domestic people should be more than happy this record is finally on the map, after considerable anticipation. -RR

X-TREME MUSIC -Alternative
Various Artists
Sony Direct-24018-H
 They're wild, they're wacky, and they're definitely on the ball when it comes to current musical trends. They're the Sony Direct folks, namely Bruce Mactavish and Randy Sharrard, and following on the heels of other Sony Direct offerings such as RockLine, Sun Jammin' and Kickin' Country, they've entered into the modern rock fray with this 18 (yes, 18!) track compilation of some of the top



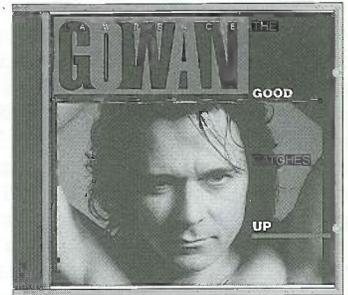
names in the alternative side of things. No, there's no quiet love ballads here. This is straight-ahead guitar-mashing, vocal chord-grinding, cymbal-smashing stuff that the kids will just eat up. There's a number of hot, underground acts here, such as Silverchair, Oasis, Corrosion Of Conformity, Prong and Toad The Wet Sprocket. But they were also smart enough to toss in a few Cancon cuts as well, from the likes of Our Lady Peace (Starseed), 54-40 (Assoholic), Junkhouse (Out Of My Head) and the eternally underrated Art Bergmann (Contract). The Sony Direct lineup has been a nice, quiet success story for the label in this country, and this should keep the ride going quite a bit longer. -RR

VARGA -Metal
Oxygen
Ariola-29661-N
 One of outgoing A&R rep David Bendeth's final offerings on the Canadian side of things is this hard, hard, hard little album from this Hamilton-based quartet, which Bendeth produced at some place called the Wet Shark Motel. Varga captured a fairly comfortable level of success with their last offering, an album that sold reasonably well, and also scored the band a Juno nod in the hard rock category. Like fellow BMGer's Sven Gali, Varga have subdued their sound somewhat on this newest release, going for a more polished, melodic sound as compared to the strictly bash, nash and crash style of that first



record. Varga have obviously learned from some of the masters of the metal genre, Maiden, Priest, Sabbath et al, with references and odes noticeable not only in the music, but the lyrical content as well. Metal bands seem to have this fixation with dark, medieval imagery, and Varga is no exception. Check out some of the lyrics from a nasty little piece called The Den: "travelled for days/to a mystical place/desert sands were storming/a sacred map/a guide across the holy land, tales from an ancient cult." Dark, indeed. Good, exciting stuff. But definitely dark. -RR

LAWRENCE GOWAN -Pop
The Good Catches Up
Gowan Prod.-1100-Select
 It's good, and it's catching. I mean catchy. The artist formerly known as Gowan took a definite directional turn with his last release, the record he affectionately terms 'The Larry Record'. It was a turn that took his old fans by surprise, and left many wondering what was up. Which in a way is a nice segue into this newest release. The title, in many subtle ways, is a reference to this change in direction, and the fact that, sometimes, it takes the music fans a little longer to catch up to the music artist. This record has already had a strong start thanks to the first single, the rather rocking-esque Guns And God.



Aside from a continuance into the same acoustical environs that pervaded the last record, The Good Catches Up also sees Gowan doing almost all of the writing and recording with a partner, noted songwriter Eddie Schwartz, who is also tabbed as the record's producer. The more uptempo songs, such as that lead single, the title track and I'll Be There In A Minute, may get the strongest radio support, but it's some of the record's softer tracks, such as Laura and You'll Be With Me, that could spark stronger sales. As always with Gowan's work, the music is strong, but the lyrical content is stronger. As he veers into his middle years, Gowan's more ambitious visions are being tempered by the modesty and cynicism of age. -RR

k.d. LANG -Pop
All You Can Eat
Warner Bros.-46034-P
 Since leaving the country genre behind (so to speak) to venture into a more mainstream/pop stream, Lang has enjoyed that rare duet



of success in gaining both critical acclaim and commercial stardom. After all, she didn't get that picture on the cover of Vanity Fair with Cindy Crawford (you know the one) singing Hanky Panky. But put aside all her idiosyncracies, all her vegetarian professions, all the far-too-loud proclamations about her sexuality. Leave all

ALBUM PICK

GREEN DAY -Punk/Alternative
Insomniac
Reprise 46046-P

Green Day is one of those bands that would make punk music palatable to the mainstream listening audience. For that, they have probably earned the hatred of every mohawked pan-handler across the nation, and perhaps justifiably so, considering that punk's raison d'etre has always been to hate the mainstream. But it looks like all those chic bums will be eating their words since Insomniac is 100% punk; songs titles like Geek Stink Breath, Brain Stew, No Pride and Brat, none of which clock at a second over three minutes, leave little doubt. Like most punk, unfortunately, going through this album is a lot like listening to the same tune fourteen times over. Somewhere in all of the transmutations you get perfect versions (Armatage Shanks, Stuck With Me, Jaded), but the rest of it is just the rest of it. To its credit, this is feel good punk, the type you can turn your little brother and his bratty friends onto without mom and dad raising an eyebrow. -RG



those aside for a moment and listen to this record, and you'll understand why mainstream music fans love this stuff, and why critics adore her. As with the very best artists, Lang is able to achieve that wonderful melding of strong melody and potent lyric, all projected through that stunning voice which first put her on the map. Lang and cohort Ben Mink are surely two of the best songwriters this country has, and, as was the case with Ingenué, they have crafted a strong collection of songs that could easily keep this album humming well into the new year. If I Were You has already caught on at numerous formats, but others are sure to follow, including You're Ok, This, Infinite And Unforseen and I Want It All. All you can eat, and more, and truly deserving of first prize in the Consort, Alberta country fair. **-RR**

had had enough of that "loser town" that also called them names in their wake. Then it was off to New York's CBGBs where they caused a sensation, no doubt in part due to Martinez' decision to perform the entire show in the nude. Having won their battle with D.C., all that was left to do was to rub it in by putting out an album. A raucous combination of acidic guitar and wicked vocals on Winn Coma, Ski Bunny, Green Shirt and White Sand make for some good ear corrosion that leaves the impression this couple is still angry. But the experimental stuff on Beehive, I Dig You, Texas and Ike Turner's I Idolize You will make you take them seriously, despite lyrics like; "I ate scum off the streets/Ate raw macaroni." Great stuff for those who've got the stomach for it. **-RG**



SAM CROSBY
No Turnin' Back
CMG Productions-003

- Country

Very rarely does a new Canadian singer get the kind of press Crosby has before making an impact at radio. The promotional pressure of CMG Productions no doubt was a factor, but what's in the grooves here is enough to draw attention to her talent. The 27-year old from Port Colborne, Ontario, even got the Nashville crowd on her side. She recorded the album at County Q down there, with producer Ralph Murphy. The title track, a Crosby original, was taken as the first track, but has been put on hold, waiting for the video. Gonna, which Crosby wrote with Kevin Nelson, is now at radio and gaining attention in the secondary markets. Crosby's vocals are intense, but not overpowering, depending on her song material. There's also an unusual vocal warmth that displays a confidence, not normally acquired this early by newcomers. This is particularly noticeable on the blues-tinged Wet November Wind and Down To The River, again from the writing team of Crosby and Nelson. There's no doubt that Crosby is going to become a force in country music, and this album should be the vehicle to get her there. Also key is the very traditional When I Dream. But don't overlook the gospelish Lift, another Crosby original,

which shows yet another dimension of her vocal and projection power. Produced in Nashville, all the tracks qualify as three-parts Cancon (MAL). **-WG**

BILL KING & THE - Jazz

JAZZ REPORT ALL-STARS

Moment's Notice

Radioland Jazz-100001

This is late-nite jazz. Though the 10 first class musicians assembled, play well, there seems, to our ear anyway, a certain lack of verve, a certain je ne sais quoi that has produced a gentle laid back quality. Possibly it's because the musicians are all so good that there appears to be little effort put forth.



Mind you, what you'll hear is not at all displeasing; it's simply that it seems to glide instead of fly. Late-night jazz. The shortest and best cut is Heart Of Dixieland (3:43), not because of its brevity, but for Bill King's good bluesy singing. All the other nine cuts are significantly longer and unlikely to be heard on AM radio. Harlem Stride, for example, runs too long at 6:54 and isn't true stride in any case, if that's what the title was meant to describe. Ray Charles' I've Had My Fun is teased nicely in vocal terms by Mr. King and is one of the better tracks. One's feeling is that Moment's Notice isn't going to be everyone's gin and tonic, but it does make for a nice nightcap. **-BW**



H -Industrial/Alternative

Stability's End

Spider Records SPH002-Socan

Not to be confused with Vancouver's H. (this H has no punctuation, you'll notice) London Ontario's H are the new domestic industrial force on the scene. Stability's End is the band's first full length CD, and is best described as the musical ruminations of singer/songwriter Anthony H, a man with grandiose musical ideas and a "black little heart." Like the beyond-the-grave Dali paintings that adorn the cover, H's universe is three steps beyond the otherworld and into a vision-oriented techno nightmare all its own, evoked through a mantra of words like "pain," "hate" and "loneliness." Synths, techno beats and a recurring heavy metal guitar seem at home in this compilation of erratic and haunting tunes, as does National Velvet's Maria Del Mar (who sounds everything like a witch on Flowers). The slow atmospheric stuff on See, Destroy You, and especially Stability is more appealing though not as distinctive as the upbeat stuff. A second listen might expose a single or two (Disease, Clear) but will solidify any opinions that the main of it, like Reefers, Reply and Old, is too experimental for the mainstream. A courageous album all the same, that should establish Mr. H in the genre and provide a well earned hoopla for his next release. **-RG**

SOUTHERN -Rockabilly/Alternative

CULTURE ON THE SKIDS

Dirt Track Date

Geffen 24821-J

SCOTS says: "O ye pharaohs, let us walk through this barren desert, in search of truth and some pointy boots... and maybe a few snap crackers." Lyrics like these make it impossible to dislike SCOTS and all of their boppy, harmless rockabilly insanity. A little like the B-52s in attitude and The Cramps in sound, SCOTS dedicates itself to perfecting the party tune and comes close with ditties like Camel Walk, White Trash, Soul City and Fried Chicken And Gasoline. The good part about Dirt Track Date is precisely that; it's



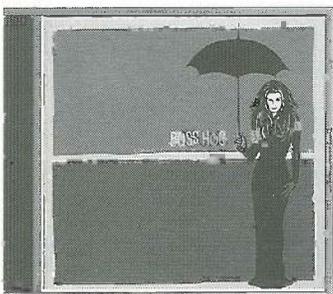
good and campy and the emphasis is on fun. So take the used condom on the sleeve in stride and join the party, 'cause like SCOTS says: "It don't matter if your pants are shiny, if your dick is big or your dick is tiny/It don't matter if your wig's on straight, if you show up early and you party too late." **-RG**

BOSS HOG -Punk/Alternative

Boss Hog

Geffen 24811-J

Jon Spencer (Pussy Galore, Jon Spencer Blues Explosion) and freaky wife Cristina Martinez are the warped minds behind this outing in the wrong direction. Having emerged from a punk swamp in Washington D.C., Spencer and Martinez decided that they



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A role model for aboriginal peoples - by Walt Grealis

Lawrence Martin breaks down barriers as Wapistan

Lawrence Martin, or Wapistan as he prefers, has run afoul of the usual red-neckers, who, unbeknownst to many, are scattered throughout Canada's broadcast industry.

Mushkeego, which means people of the muskeg, his current focus single, has formed an interesting pattern of acceptance, particularly with smaller market radio stations, although there is now early indications of growing major market support. The single bullets into the #46 slot this week on the RPM Country 100.

Wapistan first attracted national recognition by winning a Juno in 1994. His self-titled Wawatay/EMI album won the best music of aboriginal Canada category.

Born on the Moose Factory Reserve in northern Ontario, Wapistan is the son of a Cree mother and Irish father. He was raised by his grandparents and learned how to play the guitar at an early age by an aunt. He was educated in North Bay, Ontario and worked at a variety of jobs before returning to school to become more knowledgeable in the field of communications.

Wapistan is a leader in promoting the music and the status of aboriginal peoples and what a role model he is.

He made history when he was elected mayor of Sioux Lookout, as the first aboriginal mayor ever elected in the history of Ontario. This year he didn't seek re-election, so that he could spend more time with his family, the Wawatay Native Communications and his music career. He was until recently, the executive director of Wawatay Native Communications, which provides radio, television and newspaper communications to native reserves throughout Canada.

Wapistan adopted his native name when he recorded his first album in 1993, appropriately titled Wapistan Is Lawrence Martin.

"Wapistan has always been our Indian name. It's an interpretation of what Martin is, which is a Canadian sable."

The Anglofied name however, opened

LAURA VINSON continued from page 7

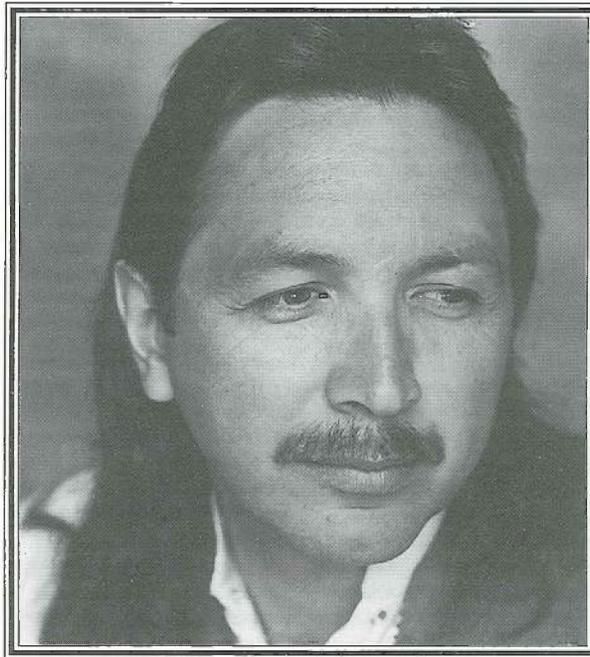
came with the understanding that if something happened with the new product I'm working on, that I could take the time to go out and do what I need to do. Music has been what I've wanted to do my whole life, and as a songwriter I don't think that ever changes, because you continue to write no matter how old you are or how long you've been on the road. It's more a part of you than if you were just a performer, not that performing is unimportant. But I don't have any control over the fact that there's always songs running through my head, and I'll always need to write them down."

It was partially because of her job working with native children that Vinson made the decision to no longer play in clubs that serve alcohol, a tough decision to make when you consider how many artists get their start at bars.

"That was part of the reason why we wanted to get away from doing the club thing. We wanted to start using the music for something other than selling booze, because the kids that I work with, the native kids, they really need a positive example, and they need to know that their culture

many doors for him, particularly when he began playing bars after completing his formal education. He also took a course in Toronto and Ottawa as a recording engineer. But, he admits he never really applied himself to his music. It took many years, playing the bar circuit and getting elected mayor of Sioux Lookout, before he considered recording his material.

"I remember saying 'Hey damn, I've just turned 37 and had my first grandson and I've had this music in my head. Why not make a record? I checked with my wife and kids and we all agreed that it was time. So we headed down to Nashville,



and that's where I met John Stuart, who produced my first album.

"But, you know when you have eight kids, you have to consider getting a serious day job," which led to the Sioux Lookout job.

is out there and in the forefront.

"I would probably starve to death if it wasn't for this job, because the music hasn't provided enough of an income to sustain a person, especially when you take the direction of not playing in the clubs. But the festivals are definitely starting to come now, and we also get a lot of indigenous work, so it all balances out."

The gratification for Vinson comes from the fact that radio and record companies are finally seeing aboriginal music as simply another facet of what makes this country so diverse, and special. Vinson has been surprised by the radio reception to her music thus far, but admits that there were other factors involved.

"For this record, and the single, the radio reception has been phenomenal. I really didn't think country radio would be as receptive as it has been for a project like this, because it's not your typical mainstream country, lyrically or otherwise. So it's very encouraging. I think there's a general acceptance these days of a broader range of music, with the success of people like the Rankin Family or Rita MacNeil."

Wapistan learned much from his first album. "With that album, we experimented a bit, trying to see where my style of music would fit. I've always played country music. I guess I was influenced where I was brought up in James Bay where we always listened to WWVA West Virginia. We also had the Irish and the Scottish and the French Canadian influences up there and I was always playing the guitar with people who played the fiddle or the banjo or the mandolin. So I had that kind of influence to begin with."

These influences are obvious on Wapistan's new album, particularly on two instrumentals, Stuck In The Mud and Wapi's Reel.

"I think the new album contains some radio friendly material, because I had a better idea of what I wanted to do. Sometimes when you work

in Nashville you get fitted into a mould so quickly as soon as you walk in. You tell them what you want to play and the next thing you know, bang, bang bang and everybody's finished and you have to fit into it. Whereas, working in Toronto, I was given the chance as a singer as a songwriter and as a musician, to do my part and then the musicians work around that. So, as far as the different country styles and my own influences from my days of growing up, now I have my own teenagers who are playing music. They play a lot of rock and heavy metal, none of which is on the album of course, but I do listen to a lot of different music."

Being a politician was also an influencing factor on Wapistan's life. Although he didn't seek re-election as mayor of Sioux Lookout, he's got that experience in his hip pocket.

"I don't think I've left the political field for good. Not being mayor has given me more time to spend with my music and my family."

One priority for Wapistan is the promotion of the aboriginal peoples without protests and violence.

"I suppose there are different ways of bringing attention to causes. But what it comes down to is education and I think music

is a very good way to educate people, and to me, that's what's behind all the protests and the renegeing of contracts and treaties and so forth and basically why a lot of Canadian people don't understand what's happening with the aboriginal peoples because of the educational process. So I hope to use my music as a way to educate people. And hopefully hit another generation or so where it won't be necessary to protest. I'm glad to say that through a general positive response from my people, and from churches and people from across Canada generally, there's an obvious acceptance to what I'm trying to do and what others are doing.

"As far as a particular role model is concerned, I'm happy to get the message across that this is not a time for fighting. It's a sit down, discuss and try to understand each other kind of approach. I think it's slowly working. But this is a vast country with all kinds of people from all over the world, so it's important to try to get my message out."

Wapistan is now working with the native police of northern Ontario in public relations. "It's a daytime job, something I really want to do, and there's a regular paycheck, which is very important. With the action I'm getting on Mushkeego and on the album, I hope my new employer is very flexible."

Tom Cochrane leads September CRIA certifications

Tom Cochrane became just the fifth domestic artist to register a diamond selling album in Canada, joining Bryan Adams, Corey Hart, Alannah Myles and Celine Dion in that category. Cochrane's 1992 release, *Mad Mad World*, has surpassed sales of one million units in Canada, according to the September stats from the Canadian Recording Industry Association.

The complete list of September CRIA certifications are as follows:

- DIAMOND (1 Million Units)**
- Tom Cochrane
- Mad Mad World* (EMI)
- QUINTUPLE PLATINUM (500,000 Units)**
- Live
- Throwing Copper* (MCA)
- Hootie & The Blowfish
- Cracked Rear View* (Warner)
- TRIPLE PLATINUM (300,000 Units)**
- Collective Soul
- Collective Soul* (Warner)
- Dangerous Minds Soundtrack*
- Various Artists (MCA)
- Celine Dion
- D'Eux* (Sony)
- DOUBLE PLATINUM (200,000 Units)**
- T.L.C.
- Crazysexycool* (BMG)
- PLATINUM (100,000 Units)**
- The Rankin Family
- Endless Seasons* (EMI)
- Marjo
- Bohemienne (Select)
- The Real McCoy
- Another Night* (BMG)
- Rednex
- Sex & Violins* (BMG)

- Alanis Morissette
- Jagged Little Pill* (Warner)
- 54-40
- Sweeter Things - A Compilation* (Warner)
- Shawn Phillips
- Second Contribution* (A&M/Island/Motown)
- White Zombie
- Astrocreep: 2000 Songs* (MCA)
- Michael Bolton
- Greatest Hits* (Sony)
- Pam Tillis
- Sweetheart's Dance* (BMG)
- Blackhawk
- Blackhawk* (BMG)
- GOLD (50,000 Units)**
- All-4-One
- And The Music Speaks* (Warner)
- Lorrie Morgan
- Greatest Hits* (BMG)
- Club Euro Volume 2*
- Various Artists (BMG)
- John Berry
- Standing On The Edge* (EMI)
- The Mavericks
- Music For All Occasions* (MCA)
- Matthew Sweet
- 100% Fun* (BMG)
- Boys On The Side Soundtrack*
- Various Artists (BMG)
- Elastica
- Elastica* (MCA)
- Chris Isaak
- Forever Blue* (Warner)
- Holly Cole
- Temptation* (Alert)
- MC Mario
- Feeling Station* (PolyTel)
- Silverchair
- Frogstomp* (Sony)
- Primus
- Tales From The Punchbowl* (Warner)

Prix Italia award to CBC for Glenn Gould film

This year's Prix Italia Special Prize for Fiction went to CBC-TV for *Thirty-Two Short Films About Glenn Gould*. The special prize included a cash award of 15 million Italian lire (\$12,585 Cdn).

In total, 12 prizes are awarded annually by Prix Italia for programming in the three categories of Music and Arts, Fiction and Documentaries. Only broadcasters providing a national radio or television service are eligible to enter.

The Gould film was produced in association with CBC-TV by Rhombus International.

Royal Canadian Air Farce releases Video Yearbook 2

The Royal Canadian Air Farce has released its Video Yearbook, Volume Two, which carries a suggested list price of \$19.95.

This is the follow-up to the group's highly successful Volume One, which became a hot property at retail, the best selling Canadian comedy video of all time.

Included on the new video are never-before-seen footage, as well as the very best of the 1994-95 television season.

The Air Farce, comprised of Roger Abbott, Don Ferguson, Luba Goy and John Morgan, have become a national comedy institution with their satirical CBC-TV series, pulling an average weekly audience of one million.

The video will be in stores on Oct. 17.

Produced by Niv Fichman, directed by Francois Girard and starring Colm Feore, the film is described as "an investigation in thirty-two parts into the mind and soul," of the internationally revered piano virtuoso. The film was inspired by Gould's legendary recordings of Bach's Goldberg Variations, but goes beyond Gould's reputation as a "gifted eccentric", revealing his complex and enigmatic character.

The Gould film has won four Genie awards, including the 1993 Genie for Best Picture. As well, the film appeared on the 1994 top 10 list of several Canadian and US publications, including the Toronto Star, the New York Times, the Los Angeles Times and Entertainment Weekly as well as Siskel and Ebert's annual list.

The award was presented to George Anthony, Creative Head, Arts Music Science and Variety, CBC English Television at a gala ceremony in Bologna Italy on Sept. 23. Sheena Macdonald represented Rhombus International.

Aired last year on the CBC English television network, the film was produced in association with the Canadian Broadcasting Corporation, Societe Radio-Canada, RTP-Portugal, NPS Television, OY Yleisradio AB, the National Film Board of Canada and Glenn Gould Ltd. Financial support was provided by Telefilm Canada and the Ontario Film Development Corporation.

Cathedral Songs, written by Canadian composer Glenn Buhr, commissioned by CBC Radio Music, received a mention from Prix Italia in the Radio Music Category.

RPM ALTERNATIVE 30

Canada's only national weekly alternative chart

TW LW WO - OCTOBER 23, 1995

Rank	TW	LW	WO	Artist	Album	Label
1	1	4		Green Day - Insomniac	Reprise 46046 (promo CD)-P	
2	2	8		The Presidents Of The United States Of America - S/T	Columbia 67291 (promo CD)-H	
3	3	8		Go Go Goo Dolls - A Boy Named Goo	Warner 45750-P	
4	5	7		Alanis Morissette - Jagged Little Pill	Maverick 45901-P	MA
5	7	7		Foo Fighters - Foo Fighters	Roswell C2 7243 B 34027 2 4 (promo CD)-F	
6	8	7		Garbage - Garbage	Almo Sounds 80004-J	
7	6	7		Toadies - Rubberneck	Interscope 92402 (comp 254)-P	
8	4	9		Red Hot Chili Peppers - One Hot Minute	Warner 45733 (promo CD)-P	
9	9	6		Rancid - ... And Out Come The Wolves	Epitaph 86444-Q	
10	12	5		Red Hot Chili Peppers - One Hot Minute	Warner 45733 (comp 263)-P	
11	11	3		Edwin Collins - Gorgeous George	A&M BRNCD 058-Q	
12	13	5		Soul Asylum - Let Your Dim Light Shine	Columbia 57616 (comp 42)-H	
13	14	7		Radiohead - The Bends	EMI 29626 (promo CD)-F	
14	23	2		Smashing Pumpkins - Malpractice And The Illiterate	Virgin 40896-F	
15	10	12		Gin Blossoms - Empire Records O.S.T.	A&M 31454 0384 2 (comp 5)-Q	
16	15	12		Bush X - Sixteen Stone	Trauma/Interscope 92531 (comp 253)-P	
17	18	4		CIV - Set Your Goals	Atlantic 92803-P	
18	24	3		Candlebox - Lucy	Maverick 45962-P	
19	21	3		Heather Nova - Oyster	Columbia 67113 (comp 42)-H	
20	22	3		The Meat Puppets - No Joke!	London 422 828 685 (comp 424)-Q	
21	19	16		Silverchair - Frogstomp	Epic EK 91054 (comp 40)-H	
22	17	5		David Bowie - Outside	Virgin 38518 (promo CD)-F	
23	29	2		Rusty - Fluke	Handsome Boy HBCD0003-N	
24	16	4		Filter - Short Bus	Reprise 45864-P	
25	20	9		Lenny Kravitz - Circus	Virgin 40896-F	
26	NE			Oasis - (What's The Story) Morning Glory?	Epic 67351-H	
27	NE			Lisa Loeb & Nine Stories - Tails	Geffen 24734 (comp 17)-J	
28	23	6		Dandelion - I Think I'm Gonna Be Sick	Columbia 53618-H	
29	25	10		White Zombie - Astro Creep 2000	Geffen 24806 (comp 9569)-J	
30	NE			Mary3 - American Standard	Attic 129-J	

MCA continued from page 10

because you can't get everything from the clubs. Personally, I have no qualms with attacking the music clubs at all. They're not in our industry. If they did care about our industry, they wouldn't be giving it away for one-eighth of a penny."

Leonard Kennedy, president of Saturn Distributing and RMAC, insists that the retailers' organization won't be letting it up in its pressure on the clubs.

"I don't think our association is going to let go of this situation. As much as we can draw the sales from them, back into the stores, that's what we're set out to do. In one way or another, the retail association hopefully will win this battle. And that's what it's coming down to, it's a battle. It's a rude awakening now. All of a sudden they don't have the time to talk to you, or they're not allowed to discuss the numbers outside of their own operation. But the numbers are leaking, which is why all of a sudden a lot of us are pissed off."

When examining the worth of the record clubs, it's often tricky to differentiate between perception and reality. While artists and labels may think it's a great deal to have so much of their product shipped out via the clubs, Kennedy says that the reality paints a much harsher picture.

"It comes down to what they're giving away for a penny or what they're doing to get that new customer. Is it on titles, meaning the big titles that we do extremely well with, which they're using as a false leader to get these people to join? It would be really interesting to find out, when they do this thing, how many of these new members they retain? If they ship out 10,000 pieces of one title to get new business, and out of that 10,000 only 10% of it legitimately stays around for a year, then that's 9,000 sales that we, and the record company, and the artist, lost, by doing that kind of nonsense.

"I read that these people are trying to say that they've done so much for retail. Hey, they don't do shit for retail. Have they created demand at retail - no. They're creating their own demand through these ridiculous giveaways that they're doing. All they're doing is reducing the perceived value of our inventory in the stores."

Kennedy indicates that the next step for RMAC is to directly address the artists, the ones who may be, very quietly, the biggest losers with the clubs. He also indicated that there may be some lobbying done in governmental circles as well.

"One of our moves is going to be directly writing the artists, and letting the artists know that we have a problem, and that there's more to be made at retail, in copyrights and royalties, than there is in dealing with the record clubs. Artists have got to realize that we're the ones delivering more dollars to them than the record clubs are delivering.

"There will be some government involvement. We're looking into it, and on that note, I think it would be a learning curve to get there. But also what we're doing is we're following NARM. We're watching very closely what the NARM association is doing with the record clubs in the US. They're a couple of years ahead of us at this point, but whatever they'll be doing, we'll be watching very closely and applying it to the Canadian marketplace."

David Basskin, president of the Canadian Music Reproduction Rights Association, makes it very clear that artists, and more specifically songwriters, are losing out in their deals with the clubs.

"From the perspective of music publishers, the position of any music publisher and songwriter, with respect to a song that's on an MCA product that's distributed by a record club, is exactly the same position as it would be for any other product. The record clubs have an unfair deal. The record clubs have a 3/4 royalty which is not justified by anything they've ever demonstrated to us. The only reason they have a 3/4 rate is because of the strong arm tactics they've used."

As Basskin indicated, what typically happens in deals between the clubs and the labels or artists is that the clubs pay fixed royalties on each unit sold, but are excused from paying royalties when the product in question is being used in a promotion; i.e., like Columbia House's 10 CDs for a penny.

Adds Basskin, "Essentially what happens is you have the record labels, artists and producers subsidizing the giveaway portion of the membership package. Once upon a time the record clubs were selling product that was essentially back catalogue, that wasn't as attractive as the most popular, current retail material, and there were a lot more record stores you could go into. Today, the mom and pop record stores have disappeared, the clubs are selling stuff that is much closer to current, hit material, and they occupy a third or more of the Canadian marketplace."

When asked whether or not it's simply a case of artists not being aware of the problem, Basskin retorts that, "I think everybody's aware of it, it's just a question of why these deals get made, why record companies enter into these deals. I would suggest that a great deal of it has to do with money up front. The deals are not album-to-album deals, in all likelihood they are output deals where the record club is licensing the entire product line over a period of time."

The companies at the centre of this dispute, Columbia House and BMG Music Service, have been decidedly tight-lipped about not only the issue of MCA, but about their financial dealings in general. Harjinder Atwal of Columbia House was saying little about the MCA decision, but was firm in his belief that the record clubs are here to stay.

"I don't want to comment on this MCA issue alone, but I will say that in the past, some labels have left for one reason or another, but they have come back."

"We feel distribution plays a very important part in the total record business."

**Harjinder Atwal
Columbia House**

And Atwal was equally subdued in response to the suggestion that record clubs seriously devalue the worth of CDs.

"Basically we disagree with that position. This year, Columbia House is celebrating our 40th anniversary. During that period, I think all businesses have flourished. If you look at the retailers' numbers, what they've done over the past four or five years, their business has been quite significant."

Atwal indicated that, despite evidence to the contrary, "Columbia House has access to a wide variety of product from the major labels." He also indicated that Columbia House "does have a delay-type clause that's agreeable with everyone, giving the retailers time to sell that product."

What of the question that Columbia House is getting product at a discount rate, which hurts both the retailers and the artists?

"I don't agree with that statement. We feel distribution plays a very important part in the total record business. This is recognized by all parties."

HMV's Roger Whiteman is hopeful that other labels, particularly those not affiliated with the clubs, will follow MCA's lead. He hinted that, while MCA will be looking to the retailers to pick up the slack, "it's not that easy to just pick it up overnight."

Whiteman also noted that HMV is looking towards venturing into the direct sales field on their own. He feels it's a method of doing business that retailers simply can't afford to overlook.

"We do have a business plan for HMV Direct, this just adds more fuel to the fire for us to get into that business."

EMI Music is one of the largest record companies in the world, and perhaps the largest without an affiliation to the clubs. According to EMI Music Canada president Deane Cameron, he views the clubs as something of a necessary evil.

"Our involvement in the clubs is basically this. None of the Virgin product at all is with either of the clubs. That was a Virgin policy long before EMI was involved. Our Canadian music (Cochrane, Rankin, Aglukark, etc.) is only available through BMG Music Service."

Although Cameron isn't exactly overjoyed with the presence of the clubs, he does admit to an inkling more of respect for BMG, noting, "at least the BMG club is trying to work with us. We know people's names and phone numbers there, we can actually work with them."

"The BMG people worked out a deal with us that was, shall we say, a little more respectful of us, and shows a little more awareness for our sensitivities towards retail. All that Columbia House has here is our American product, because even some of our British acts like Kate Bush, Iron Maiden, etc., we get from EMI UK through a separate arrangement from America, even that product is only available through BMG. The only reason Columbia House carries our US product is because the deal was done out of New York, and it was insisted upon by Columbia House that Canada be included."

Cameron also says that the rest of the industry should look for reasons why the clubs are so successful.

"I will say that their penetration, and their growth, should be making both the retailers and the record companies scratching their heads saying 'why?'. If all we're down to is convenience of price and mail-order, the record companies and retailers have to take a close look at what they're doing wrong."

And like other industry execs, Cameron wishes the artists themselves would become more aware, and more proactive, regarding their role in the clubs.

"It's similar to us going to Ottawa to fight for neighbouring rights. We could really use the artists' opinions on these issues." Again, though, Cameron confesses that what the clubs do provide is distribution, and it's not something easily cast off.

"I do think the three-month window is wrong - I think the clubs should be getting product

MCA continued on page 22

COUNTRY

Shania Twain makes a return to the top of the chart with her latest release, *The Woman In Me* (Needs The Man In You), which was taken from her Mercury album *The Woman In Me*. Twain has had to beat out some pretty big names to hit #1, most notably, Garth Brooks, Blackhawk and John Michael Montgomery. Canadian programmers have been particularly hot on this single, and it's expected she will be #1 on US trade charts within the next couple of weeks.

Blackhawk is the big gainer this week with *I'm Not Strong Enough To Say No*, jumping into the #4 slot from #26. The track was taken from the band's Arista album, *That's Just About Right*.

Dwight Yoakam is not only back on the charts after a longer-than-usual absence, but he has the most added single this week. Nothing, taken from

his Reprise album, *Gone*, enters the chart at #67. Yoakam wrote this new song with Kostas. The album was produced by Pete Anderson.

The Desert Dolphins look good with Lisa Marie, the band's debut on the Quality label. The song was written by Richard Fagan and Wade Kimes and is two parts Cancon (AP). The track was produced by Randall Prescott at his Lakeside Studio near Ottawa. The single enters the chart at #91.

Tim McGraw set the stage for a quick follow-up to *I Like It, I Love It*, which topped the chart (Sept. 25/95). The follow-up, *Can't Be Really Gone*, may have been released too soon. Some programmers were quick to pick up on it, but only

enough to bring it onto the chart at #93. Gary Burr, whose six US hits resulted in him being named ASCAP's songwriter of the year, wrote the new

Charlie Major hitting big with retail sales

Charlie Major's new album, *Lucky Man*, his second for Arista, has reached gold status (50,000 units) in Canada. The initial action on this release has been much greater than *The Other Side*, which is now near double platinum and which enjoyed a record 110 weeks on the RPM Country Albums chart.

The new album is now showing impressive gains up the chart since its entry three weeks ago and bullets up to #21 this week.

(*I Do It*) For The Money, taken as the first single, survived the turmoil at radio and hit #1 on the RPM Country 100 (Oct. 9/95). His chart success was primarily through chart and playlist action with smaller market stations. Several majors played catch-up, resulting in his early #1 status. The video is now in heavy rotation at NCN.

Major has just completed a successful cross-Canada promotion tour, where BMG Music arranged for radio listeners in 10 major cities to attend a very exclusive and intimate evening. Major charmed his fans with songs from his new album plus a number of his #1 hits from *The Other Side*.

Major hits the road again in November for a tour with special guest Alison Kraus. Ontario dates include Sudbury's Grand Theatre (Nov. 6), Kitchener's Centre in the Square (7), Ottawa's National Arts Centre (8), Hamilton Place (9), Toronto's Massey Hall (10), and London's Centennial Hall (11).

COUNTRY PICKERS

JANET TRECARTEN

CISS-FM - Toronto
Deep Down - Pam Tillis

CHUCK REYNOLDS

CHYR - Leamington
Deep Down - Pam Tillis

DAN MITCHELL

All Hit Country - Cariboo Radio
Tall Tall Trees - Alan Jackson

MARK CARTLAND and KEVIN STUART

CKTY - Sarnia
I Will Always Love You - Parton & Gill

ANDY HAYNES

KX-96 - Durham
Trouble - Mark Chesnutt

GARTH STONE

MX92.1-FM - Regina
Nothing - Dwight Yoakam

PAUL KENNEDY

CHFX-FM - Halifax
If I Had Any Pride - John Berry

GUY BROOKS

CFMK-FM - Kingston
Those Words We Said - Kim Richey

KENT MATHESON

CFQM-FM - Moncton
Heart Half Empty - Herndon & Bentley

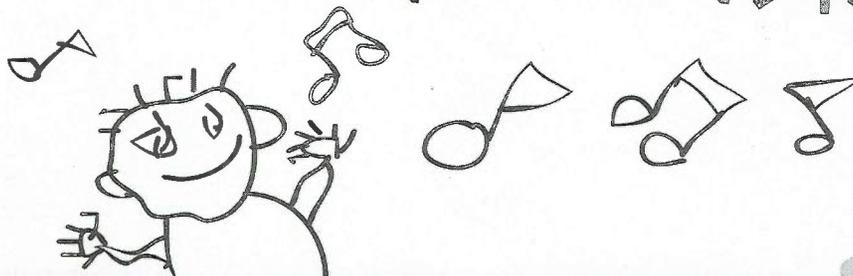
WADE WILLEY

CKRM - Regina
If I Had Any Pride - John Berry

RPM

OCTOBER 30TH SPECIAL ISSUE ON

CHILDREN'S MUSIC



AD DEADLINE:
OCTOBER 25TH

RPM

THE BARRA MACNEILS

THE QUESTION



THE SINGLE
"MYOPIC"

THE DATE
CD/CASSETTE
IN STORE
OCTOBER 25

THE TOUR
EUROPE
JANUARY '96
WESTERN CANADA
FEBRUARY '96
EASTERN CANADA
SPRING

•
ELSEWHERE
ACROSS CANADA
THROUGHOUT
'95 - '96

COUNTRY continued from page 19

song. The track was taken from McGraw's new album, All I Want, which is still going gangbusters at retail.

Perfect Stranger has the follow-up to You Have The Right To Remain Silent, the title track of the band's debut for the Curb label. I'm A Stranger Here Myself, written by Dave and Matt Lindsey and Michael Keith, enters the chart at #94. The album was produced by Clyd Brooks and Tony Tuthill.

CFQM's Kent Matheson has a few encouraging words for Canadian artists regarding the Moncton station's modifications to its playlist. The controversial music director points out that the station wants to make sure that current Cancon singles will get the same exposure as American artists on the current playlist. "It has been CFQM's policy for many years to do what we can to encourage our Canadian talent, to encourage our listeners that there is homegrown product out there that is worthy of their hard-earned cash. These modifications also are dictated by a trend in our listeners at least, that is a demand for Canadian music on the airwaves. Now, either we have a lot of listeners who are into self-inflicted torture, or just maybe our Canadian talents just a little better than what many radio programmers give it credit."

New Sony country releases include Don Neilson's World To Me, which he co-wrote with his wife Sherri; Prescott/Brown's Talking Love, with Barry Brown still on board; and Helpless from Lori Yates. All three Cancon tracks are on Sony's latest CD pro compilation #333.

Laura Vinson has a follow-up to Roots That To Deep, now descending the chart (#23) after 17 weeks of charting. Let It Go, written by the same team of Vinson/Martineau/Martineau, is now at radio. Both tracks were taken from Vinson's Homestead album, Voices In The Wind. The promotion single also features a second track of edited dialogue from the one-hour radio special Voice On The Wind. Homestead is distributed by BMG Music Canada.

Susan Graham, now charting with Greatest Love (#86) has been filmed for a 10-day engagement at The Gold Coast Inn in Las Vegas during the National Rodeo Finals, which is held in conjunction with the International Association of Fairs and Exhibitions (Nov. 28 to Dec. 9). The Fort McMurray native has just gone through a hectic six months of dates which took her from the Merritt Mountain Music Festival to the Big Valley Jamboree in Camrose. Graham refers to her trip as

"The Forest Gump run across Canada." She says, "I've gone from British Columbia to Ontario and back to Alberta all in a matter of days. It was exhilarating and exhausting all at the same time." Graham's video debut is being targeted for a release early next year.

Emmylou Harris has been filmed for a Nov. 14 date at Toronto's Music Hall with The Daniel Lanois Band. The two of them collaborated on Wrecking Ball, a new album released on the Elektra label. Lanois wrote the new single, which is included on Warner promotion comp 262.

Today's Country has scheduled a performance by Jamie Warren with the Hot House Band for its Oct. 28 edition. Warren's latest single, What Goes Around (Comes Around) continues to make good inroads on the charts (#39). Doug Stone's new single, Born In The Dark (#57) will also be featured along with other tracks from his current album. Also scheduled is an exclusive one-on-one interview with Alan Jackson. Sharon Edwards, of Today's Country, travelled to Jackson's hometown to interview the reclusive superstar.



VIDEO & INSTANT TOP FIVE

- #1. One Emotion - Clint Black
- #2. The Woman In Me - Shania Twain
- #3. One Boy One Girl - Collin Raye
- #4. I Like It, I Love It - Tim McGraw
- #5. Someone Else's Star - Bryan White

BREAKOUT VIDEO

Go Rest High On That Mountain - Vince Gill

PICK HIT

Learning A Lot About Love - Jason McCoy

RPM

COUNTRY ALBUMS

TW LW WO - OCTOBER 23, 1995

1	1	37	SHANIA TWAIN The Woman In Me Mercury-314-522-886-Q	MA PL	21	26	3	CHARLIE MAJOR Lucky Man Arista-74321-30728-N	MA PL
2	2	7	TIM MCGRAW All I Want Curb-EMI-77800-F		22	16	17	LORRIE MORGAN Greatest Hits BNA-BMG-07863-66508-N	
3	3	12	COUNTRY HEAT 5 Various Artists BMG-74321-29803-N	MA PL	23	24	17	GEORGE & TAMMY One MCA-11248-J	
4	5	45	GARTH BROOKS The Hits Liberty-29689-F		24	19	34	GEORGE FOX Time Of My Life WEA-98851-Q	MA PL
5	6	23	ALISON KRAUSS Now That I've Found You: A Collection Rounder/Denon-0325		25	25	10	TRACY BYRD Love Lessons MCA-11242-J	
6	8	36	SUSAN AGLUKARK This Child EMI-32075-F	MA PL	26	20	33	JOHN BERRY Standing On The Edge Patriot/EMI-32284-F	
7	4	11	JEFF CARSON Self-titled Curb-77744-F		27	27	11	CARLENE CARTER Little Acts Of Treason Giant-24581-P	
8	10	9	THE RANKIN FAMILY Endless Seasons EMI-7243-832348-F	MA PL	28	22	26	TY HERNDON What Mattered Most Epic-66397-H	
9	23	8	DOLLY PARTON Something Special Columbia/Blue Eye-67140-H		29	30	7	THE MAVERICKS Music For All Occasions MCA-11257-J	
10	11	10	TERRI CLARK Terri Clark Mercury Nashville-26991-Q		30	33	8	TY ENGLAND Self-titled RCA-66522-N	
11	7	9	JEFF FOXWORTHY Games Rednecks Play Warner Bros-45314-P		31	34	9	FAITH HILL It Matters To Me Warner Bros-45872-P	
12	9	20	JASON MCCOY Self-titled MCA-11290-J	MA PL	32	37	2	TRACY LAWRENCE Live Atlantic-82847-P	
13	15	11	PERFECT STRANGER You Have The Right To Remain Silent Curb-77799-F		33	28	58	MICHELLE WRIGHT The Reasons Why Arista-07822-18753-N	
14	35	2	BLACKHAWK Strong Enough Arista-07822-18792-N		34	31	21	DWIGHT YOAKAM Dwight Live Reprise-45907-P	
15	13	29	JOHN MICHAEL MONTGOMERY John Michael Montgomery Atlantic-82728-P		35	36	52	ANNE MURRAY The Best... So Far EMI-31158-F	MA PL
16	12	17	UNTAMED AND TRUE 2 Various Artists MCA-11218-J	MA PL	36	NEW		GEORGE STRAIT Strait Out Of The Box MCA-11263-J	
17	18	9	COLLIN RAYE I Think About You Epic-67033-H		37	NEW		REBA MCENTIRE Starting Over MCA-11264-J	
18	14	12	ALABAMA In Pictures RCA-07863-66525-N		38	38	39	SAWYER BROWN Best Of 1990-1995 Curb-77689-F	
19	17	79	PRAIRIE OYSTER Only One Moon Arista-19427-N	MA PL	39	39	33	NEW COUNTRY 2 Various Artists WEA-33371-P	MA PL
20	21	8	TRAVIS TRITT Greatest Hits From The Beginning Warner Bros-46001-P		40	32	49	PATRICIA CONROY You Can't Resist WEA-97541-P	MA PL

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RPM Adult Contemporary TRACKS

Record Distributor Code:

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

TW LW WO - OCTOBER 23, 1995

1	1	9	CAN I TOUCH YOU ... THERE? Michael Bolton - Greatest Hits 1985-1995 Columbia-67300 (pro single)-H				
2	2	8	THIS Rod Stewart - A Spanner in The Works Warner Bros-45867 (comp 256)-P	MA PL			
3	4	10	YOU ARE NOT ALONE Michael Jackson - HIStory Epic-59000 (pro single)-H				
4	5	9	RUNAWAY Janet Jackson - Decade 1986/1996 A&M-31454-0399 (comp 19)-Q				
5	3	10	BACK FOR GOOD Take That - Nobody Else Arista 07822-18800 (comp 87)-N				
6	6	14	I COULD FALL IN LOVE Salena - Dreaming Of You EMI-34123 (comp 19)-F				
7	8	11	SHE'S NOT IN LOVE Kim Stockwood - Bonavista EMI-32479 (pro single)-F	100% Cancan			
8	14	3	FANTASY Mariah Carey - Daydream Columbia-7321 (pro single)-H				
9	10	8	SIDE OF THE ROAD Blue Rodeo - Nowhere To Here WEA-10617 (comp 256)-P	100% Cancan			
10	7	8	I WISH YOU WELL Tom Cochrane - Ragged Ass Road EMI-32951 (promo CD)-F	100% Cancan			
11	13	7	AS I LAY ME DOWN TO SLEEP Sophie B. Hawkins - Whaler Columbia-53300 (pro single)-H				
12	9	9	WATERMARK Mae Moore - Dragonfly Epic-80222 (pro single)-H	100% Cancan			
13	11	12	LET ME BE THE ONE Blessid Union Of Souls - Home EMI-31836 (pro single)-F				
14	16	8	YOU FEEL THE SAME WAY TOO The Rankin Family - Endless Seasons EMI-852348 (pro single)-F	MA PL			
15	38	5	FAMILY SECRET Alannah Myles - Alannah Atlantic-82842 (comp 259)-P	100% Cancan			
16	17	6	BREAKIN' DOWN Susan Aglukark - This Child EMI-32075 (pro single)-F	100% Cancan			
17	22	5	SENTIMENTAL Deborah Cox - Deborah Cox Arista-No number (pro single)-N				
18	30	5	ROLLING THUNDER Rita MacNeil - Parch Songs EMI-35469 (pro single)-F	MA PL			
19	12	14	WALK IN THE SUN Bruce Hornsby - Hot House RCA/BMG-07863-66584 (comp 86)-N				
20	21	10	SHOW ME Zapacosta - Innocence Ballet Fre-50212 (comp 19)-F	100% Cancan			
21	15	10	BLUE MOON The Mavericks - Apollo 13 OST MCA-11241 (pro single)-J				
22	19	17	ONLY WANNA BE WITH YOU Hootie & The Blowfish - Cracked Rear ... Mirror Atlantic-82613 (CD track)-P				
23	24	8	GUNS AND GOD Lawrence Gowan - The Good Catches Up Select - no number (pro single)	100% Cancan			
24	26	11	I WILL REMEMBER YOU Sarah McLachlan - The Brothers McMullen Netwerk-00956 (pro single)-H	MA PL			
25	25	7	SOMETIMES Charlene Smith - Feel The Goodtimes China/WEA-10990 (CD track)-P				
26	27	5	LET IT RAIN Amanda Marshall - Amanda Marshall Columbia-80229 (pro single)-H	MA PL			
27	28	10	STRAWBERRY GIRL Jay Semko - Mouse Iron Music-77876-51004 (pro single)-N	100% Cancan			
28	29	7	WHY Jamie Walters - Jamie Walters Atlantic-82600 (comp 253)-P				
29	18	11	TO DESERVE YOU Bette Midler - Bette Of Roses Atlantic-82823 (promo single)-P				
30	20	26	FALLEN FOR YOUR LOVE Michael Vincent - No album Quatro Music (pro single)	100% Cancan			
31	41	4	THIS HOUSE IS NOT A HOME The Rembrandts - LP Eastwest-61752 (comp 257)-P				
32	33	4	CARNIVAL Natalie Merchant - Tigerlily Elektra-61745 (comp 249)-P	100% Cancan			
33	40	4	DO YOU SLEEP? Lisa Loeb & Nine Stories - Tails Geffen-24734 (comp 17)-J				
34	42	3	GOOD MOTHER Jann Arden - Living Under June A&M-31454-0248 (pro single)-Q	MA PL			
35	43	4	TAKE IT ON FAITH Joshua Kadison - Dallah Blue SBK/EMI-35100 (CD track)-F	100% Cancan			
36	32	10	(I Wanna Take) FOREVER TONIGHT Peter Cetera - One Clear Voice River North-76974-2068 (comp 417)-Q	100% Cancan			
37	23	9	WATERFALLS TLC - Crazy Sexy Cool LaFace/BMG-73008-26009 (comp 85)-N				
38	34	17	BIG SKY Hemingway Corner - Borrowed Tunes Epic-80199 (CD track)-H	100% Cancan			
39	51	2	IF I WERE YOU k.d.lang - All You Can Eat Warner Bros-46034 (pro single)-P	MA PL			
40	46	18	I CAN LOVE YOU LIKE THAT All-4-One - From The Blitz Atlantic-82588 (comp 248)-P	100% Cancan			
41	48	3	MEXICO Jimmy Buffet - Barameter Soup Margaritaville/MCA-11247 (comp 17)-J				
42	52	2	BLESSED Elton John - Made In England Rocket/Mercury-314-526-185 (comp 425)-Q				
43	50	3	GO WALKING DOWN THERE Chris Isaak - Forever Blue Reprise-45845 (comp 259)-P	100% Cancan			
44	54	2	I'D LIE FOR YOU Meat Loaf - Escape MCA-11341 (comp 18)-J	MA PL			
45	45	6	WHEN THE MONEY'S GONE Bruce Roberts w/Elton John - Intimacy Atlantic-82766 (pro single)-P				
46	47	3	CRAZY COOL Paula Abdul - Head Over Heels Virgin-40525 (pro single)-F				
47	NEW		NAME Goo Goo Dolls - A Boy Named Goo Warner Bros-45750 (comp 260)-P	100% Cancan			
48	36	8	UNTIL I HEAR IT FROM YOU Gin Blossoms - Empire Records OST A&M-31454-0384 (comp 5)-Q				
49	31	13	STAY Brenda Archer - Stay Faamco-5 (CD track)	100% Cancan			
50	58	2	CRY LOVE John Hiatt - Walk On Capitol-334162 (pro single)-F	100% Cancan			
51	37	17	COLORS OF THE WIND Vanessa Williams - Pocahontas OST WEA-60874-7 (comp 237)-P				
52	35	14	KISS FROM A ROSE Seal - Batman Forever OST Atlantic-82759 (CD track)-P				
53	49	29	HAVE YOU EVER REALLY LOVED ... Bryan Adams - Don Juan DeMarco Soundtrack A&M-314-54035 (comp 3)-Q				
54	39	21	MADE IN ENGLAND Elton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q	MA PL			
55	57	2	GIVE ME ONE REASON Tracy Chapman - New Beginning Elektra-61850 (pro single)-P				
56	NEW		GOOD INTENTIONS Toad The Wet Sprocket - Friends Soundtrack Reprise-46008 (comp 262)-P	100% Cancan			
57	53	16	A WHITER SHADE OF PALE Annie Lennox - Medusa RCA-74321-25717 (comp 86)-N				
58	NEW		JUST PASSING BY Big Picture - Just Passin' By Ground Swell-11334 (comp 260)-P	100% Cancan			
59	NEW		WATCH OVER YOU Hemingway Corner - Under The Big Sky Epic-80218 (pro single)-H	MA PL			
60	55	16	THIS TIME Curtis Stigers - Time Was Arista-07822-18715 (comp 86)-N	100% Cancan			

RPM Dance

TW LW WO - OCTOBER 23, 1995

1	1	7	RIGHT TYPE OF MOOD (2 weeks) Herbie Ariola-N				
2	4	5	I WANNA B WITH U Fun Factory Aftic-J				
3	9	4	GANGSTA'S PARADISE Coolio MCA-J				
4	2	8	I DREAM OF YOU TONIGHT Taboo Sony-H				
5	11	6	MESSAGE IN THE BOTTLE Dance Floor Virus Dance Pool-H				
6	8	7	I WISH Skee-Lo Aftic-J				
7	3	9	FAT BOY Max-A-Million Zoo Ent.-N				
8	14	3	TAKE YOUR TIME, DO IT RIGHT Max-A-Million Zoo Ent.-N				
9	19	3	FANTASY Mariah Carey Columbia-H				
10	17	4	OO EE OU DFS Numuzik/Polytel-Q				
11	5	7	PULL UP TO THE BUMPER Patra Sony-H				
12	13	5	YOU ARE NOT ALONE Michael Jackson Epic-H				
13	6	7	FEEL THE GOODTIMES Charlene Smith China-P				
14	10	8	MIRACLES Cartouche Numuzik-Q				
15	15	10	COME AND GET YOUR LOVE Real McCoy BMG-N				
16	30	2	I BELIEVE Happy Clappers WEA-P				
17	7	10	MEMORIES Netwerk Numuzik/Polytel-Q				
18	21	4	TAKE CONTROL BKS Quality				
19	22	4	DIAMOND DREAMS Bass Is Base A&M-Q				
20	24	3	TRY ME OUT Corona Numuzik/Polytel-Q				
21	29	2	RUNAWAY Janet Jackson A&M-Q				
22	28	2	NEVER LET YOU GO Temperance HBS/Polytel-Q				
24	12	13	SCATMAN Scatman John RCA-N				
23	26	3	UNIQUE Free Sony Dance Pool-H				
25	16	13	COME WITH ME Latino Bros. Noise/SPG				
26	18	6	PRIVATE FANTASY Lia Numuzik/Polytel-Q				
27	20	5	LET IT RAIN East 17 London-Q				
28	25	12	OYE COMO VA Tito Puentes Jr. TJSB/Koch Int.				
29	NEW		I'VE GOT A LITTLE SOMETHING... MN8 Sony-H	100% Cancan			
30	NEW		WHAT HOPE HAVE I Sphinx Quality	100% Cancan			

MCA continued from page 17

at least six months after retail, if not more. It seems to me that we either support retail at full margins, or we give everything to the clubs and make a lot less. The problem is, we can't just ignore the clubs, because then we don't get the distribution. With some records, you can easily do 50% of your net business through the clubs. Scary, isn't it?"

While the pull-out by MCA is sure to have a negative impact on both record clubs, it's clear that BMG will be the hardest hit. Columbia House is buoyed by the fact that they have access to product from both Sony and Warner, the two biggest record companies, as well as EMI and PolyGram. BMG, on the other hand, will now be restricted to product from only the PolyGram group (Mercury/Polydor, A&M/Island/Motown), EMI

and BMG Music. There is a huge share of the market that they must now do without.

It seems clear that in order for both the clubs and retailers to operate on the same page, policy changes must be made. The clubs clearly have an advantage over retailers in terms of the price they pay for product. It is also clear, in the opinion of many in the industry, that the clubs' initial offers to consumers, such as 10 CDs for a penny (Columbia House) or eight CDs for the price of one (BMG Music Service), put the value of music, in the eyes of the average consumer, into serious question.

Then there is the vantage point of the artists themselves. It seems clear that artists and songwriters are making their talents available to

the clubs at a significantly lesser price, in return for what is promised to be greater distribution. However, whether or not the artists/songwriters are able to recoup the rights and royalties lost via this increased distribution deal is also in serious question.

Columbia House has operated in Canada for 40 years. Record companies have left the club, for a time, only to go back again, for whatever reason. Considering that the two biggest clubs are owned by three of the biggest record companies, it would seem unlikely for the clubs to suddenly disappear from the landscape in the near future.

RPM attempted to contact John Perrachon, the head of BMG Music Services' Canadian operation, but he could not be reached for comment.

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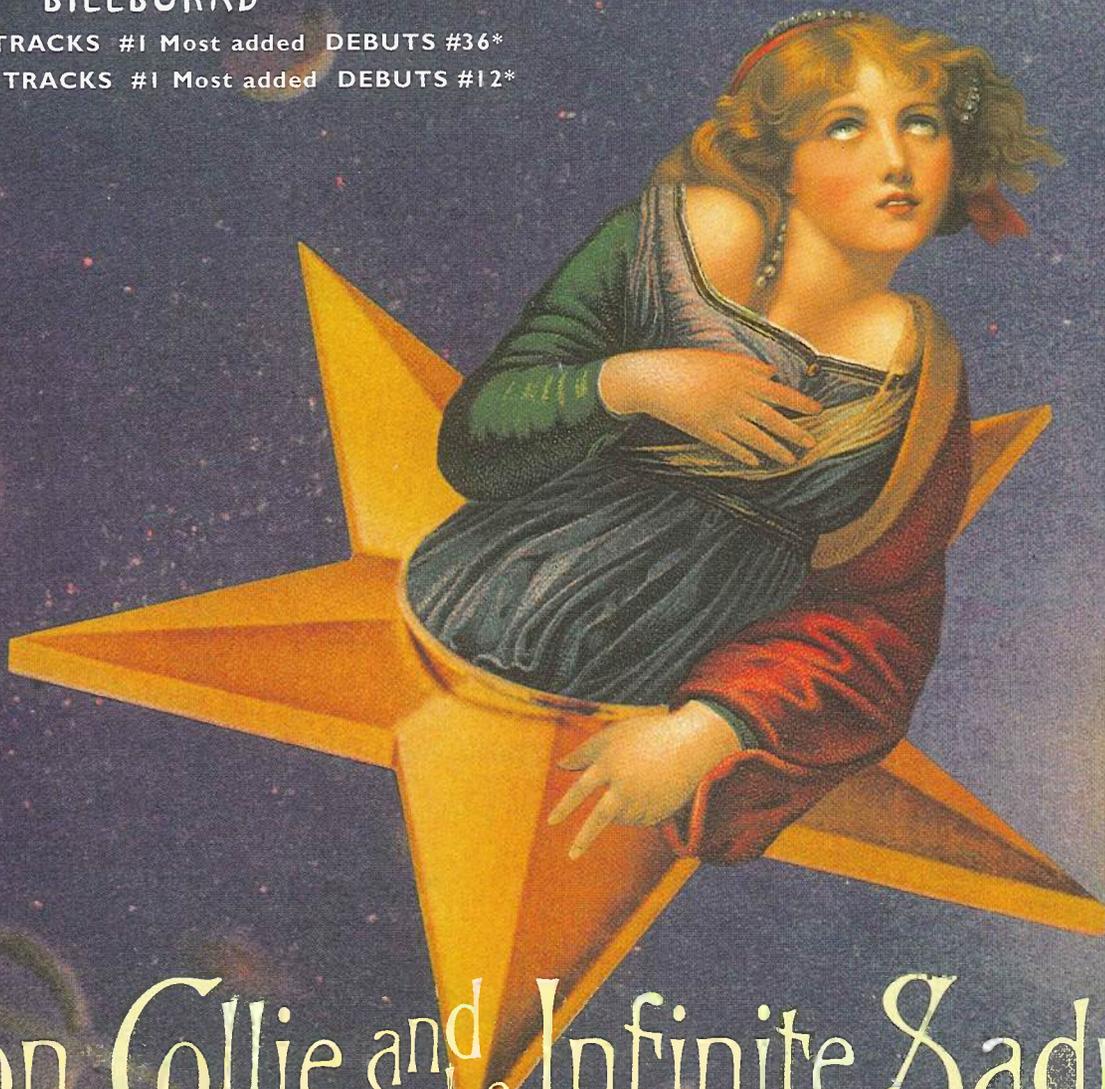
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