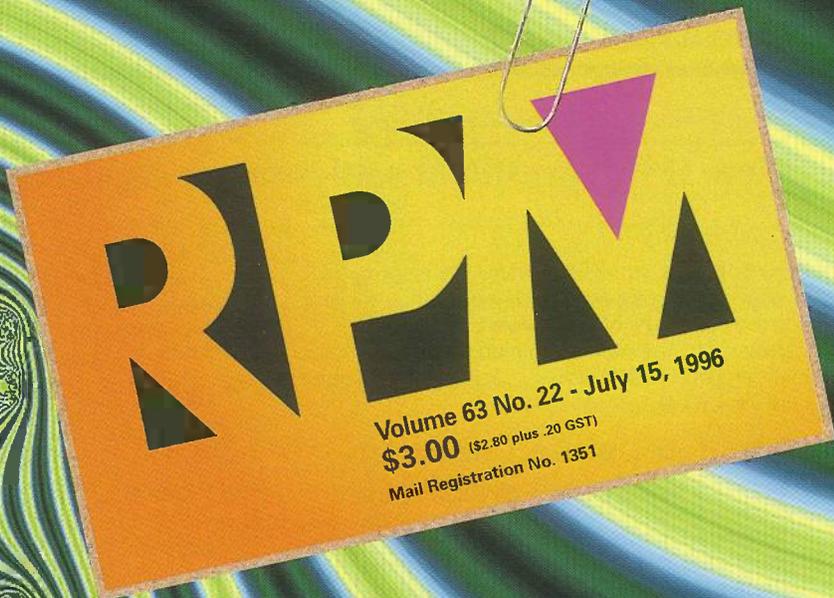


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An interview with Peter Luckhurst

New HMV president settles into rough retail environs

by Ron Rogers

Having been part of the team that helped HMV settle into Canada some years ago, Peter Luckhurst wasn't exactly blind without a cane when he returned to Toronto a few months back to take over the reigns at HMV Canada, following the departure of Paul Alofs.

Snell appointed national press manager at BMG

Cameron Carpenter, director, national press and artist relations, has announced the promotion of Shelley Snell to the position of manager, national press and artist relations.

In making the appointment, Carpenter commented, "There have been major changes in the press department in the past few months and Shelley has been instrumental in taking us in a new direction. Along with press responsibilities we are trying to develop a more hands-on approach to artist relations and Shelley will be a definite asset in this department."

In other moves at BMG, Norman Miller, vice-president of strategic marketing, has promoted Ellen Pidgeon to the position of associate marketing manager, strategic marketing, and welcomed back Tara Cunningham as coordinator, strategic marketing.

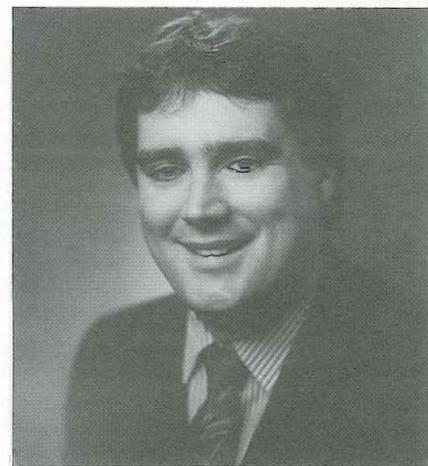


Shelley Snell

Unfortunately for Luckhurst, he jettisoned into a situation where retail in Canada is as flat as it's been in years. While most major retailers continue to boast about strong same-store numbers and decent margins, few will deny the fact that retail is plodding along at the pace of a three-wheeled Yugo.

Major new releases have dotted the landscape in recent weeks (Metallica, Soundgarden, Bryan Adams, George Michael, The Tragically Hip, etc.), but they haven't produced the numbers one would expect from such top-notch acts. It's particularly disconcerting when one considers that the summer is normally a fairly docile time for major releases,

LUCKHURST continued on page 3



Peter Luckhurst

Major labels win suit against Manitoba DJs

The Audio-Video Licensing Agency announced that a suit brought by five major record companies against several Manitoba disc jockey businesses in December of 1995 has been concluded in favour of the record labels.

BMG Music Canada, EMI Music Canada, MCA Music Entertainment, PolyGram Group Canada and Sony Music Entertainment (Canada) brought the suit against Michael Vogiatzakis and Kyriakos Vogiatzakis, the owners of Roadshow Sound, Midnight Sound and AAA Sonic Sound And Lite.

Investigations by agents for the record companies unveiled the unauthorized reproduction by said DJ's of several thousand copies of major copyrighted works, including titles by major stars such as Celine Dion and Bryan Adams.

The final judgement provides for the payment of monetary damages and license fees, retroactive to 1993, along with a permanent injunction against the DJ's businesses and their owners for any further infringement of the record companies' copyright in the sound recordings they produce.

According to AVLA president Brian Robertson, "...this prosecution is part of an ongoing effort by the recording industry to ensure that copyright owners are fairly compensated for the exploitation of their property."

AVLA is a copyright collective which administers licensing in Canada for owners of audio and video recordings. The organization licenses the exhibition and duplication of music videos as well as the duplication of audio recordings primarily by music supply companies and disc jockeys.

Françoise Bertrand takes helm of CRTC

Françoise Bertrand, well-known in the Quebec communications field, has been appointed head of the Canadian Radio-Television and Telecommunications Commission (CRTC). Her appointment is effective Aug 12. She succeeds Keith Spicer.

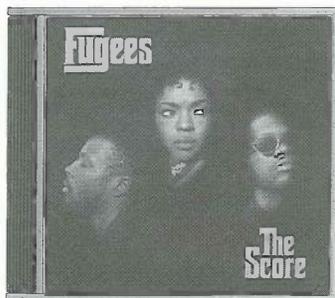
Bertrand takes over the federal regulator with a past that has experienced some controversy, most notable being her ouster from Radio-Québec last year by the Parti Québécois, three years before the end of her mandate. The feisty 47-year old had apparently refused to alter the schedule of Radio-Québec so that it could cover the PQ political

events.

According to reports, Bertrand has taken on the new job only after receiving assurances from the government that it would not interfere with the commission's method of regulating or enforcing the regulations.

Although not too well known outside the province of Quebec, broadcasters in general are reportedly pleased with the choice. It's expected that because of her broadcast background, she will be much more in tune with the problems facing Canada's broadcasters.

NO. 1 ALBUM

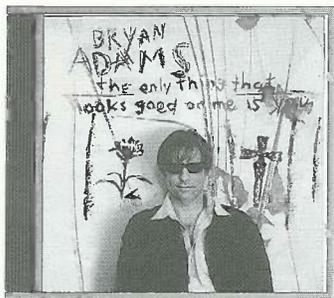


FUGEES

The Score

Columbia - 67147-H

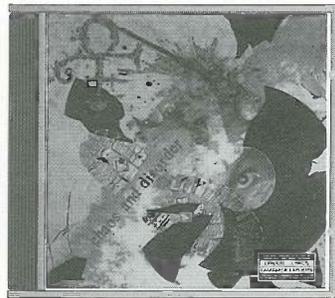
NO. 1 HIT



THE ONLY THING THAT LOOKS GOOD ON ME IS YOU

Bryan Adams - A&M

ALBUM PICK



Chaos And Disorder

Warner Brothers - CDW 46317-P

HIT PICK



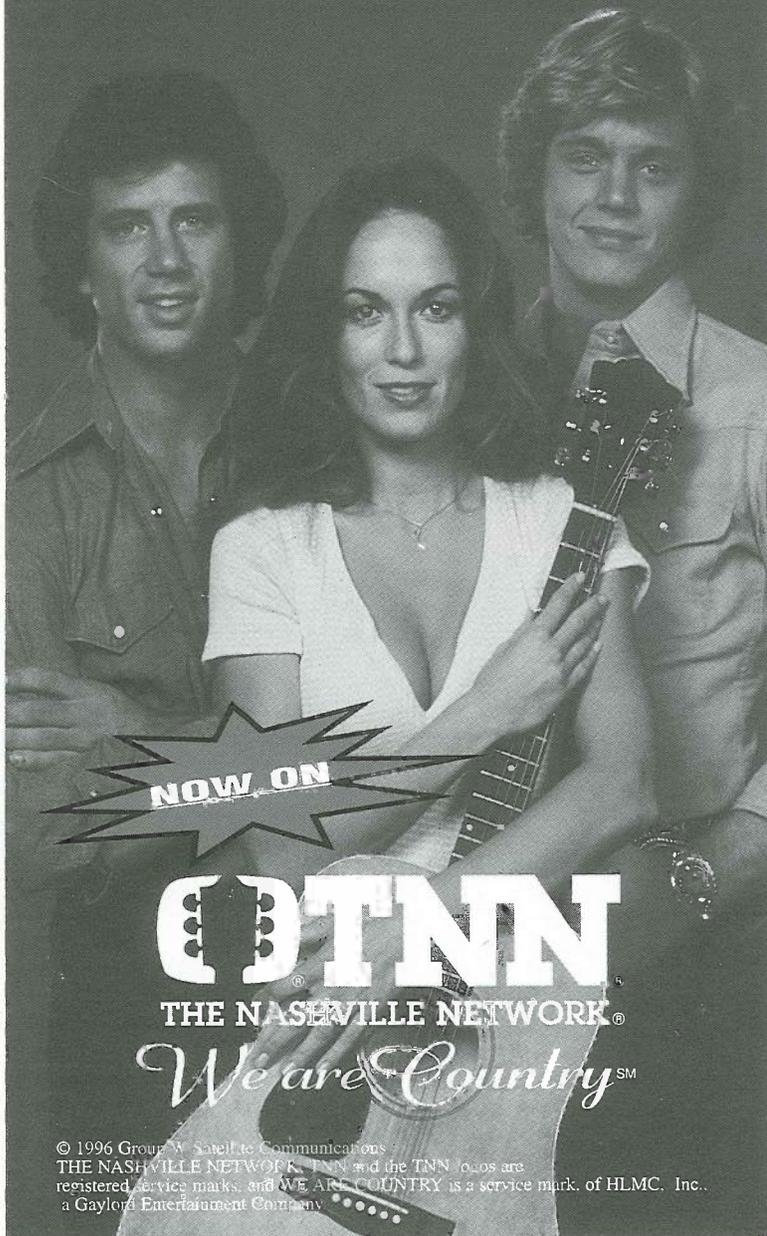
WHAT WOULD IT TAKE

Anne Murray

EMI

The Dukes of Hazzard

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4pm and 7pm et



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LUCKHURST continued from page 2

making the lack of movement on the current crop all that more puzzling.

Luckhurst admits that he's settled into a pretty sluggish retail situation, but says that, considering how soft things are out there, HMV is doing just fine thank you very much.

"It's obviously tough out there, but we're doing okay. We've just finished our first quarter, and we certainly didn't do what we expected to do. When I looked at all the new releases that are out there, I expected to do more than just 'all right'. But it did come out that we are doing more than we did last year. So I guess doing okay in this market is pretty good."

And Luckhurst admits that, after looking at the new release schedule for the late summer and fall, things don't look real rosy for the immediate future. But he says that HMV is still looking to spend money on expansion, feeling his company has to be ready when the hoped-for turn-around finally happens.

"Every person you talk to feels it's going to get worse before it gets better. And no one really knows what's causing this malaise. But we're still expanding into new stores, still investing in systems and training. Because when it does come back, you do need to be sure you're in a strong position. In the meantime, you just have to get along as best you can."

With margins in the retail side of things being tighter than ever, it's not surprising that retailers are hoping for massive numbers from the major albums just released. But Luckhurst feels that patience is a virtue on such things, and that such releases may develop into serious long-term successes, given time.

"It may be that some of the big releases that are out there now will still sell strong. And I think that there have been releases in the past that have taken months to break. And you have to stay with them, you have to work them. I think the labels understand that, and I think that retail needs to get in tune. We all loved the Hootie and Alanis, and they took time to build, and then they just stayed there, and stayed there, and they're still there.

"The fact that there won't be a lot of distractions in the second quarter could allow these current releases to keep on going."

Like other retailers, Luckhurst is frustrated by the pricing policy adopted by major hardware merchandisers like the Future Shop. Selling top con product for \$11.99 won't help anyone's long-term profit

margins. And as he admits, one offshoot of the current wave of lowballing top con pricing is that the sale of higher priced catalogue product will suffer greatly.

But Luckhurst also feels that there will always be a market for catalogue product, simply because, with most record buyers, there will always be something in the record store they haven't got yet.

"Unfortunately, you've got to deal with what's in the marketplace, that's reality. But having said that, when you see the long-term strategy of selling product at below cost, in the long-term, that hurts everybody. When you go into a pharmacy and see top ten albums all selling below cost, right alongside some toothpaste, that really hurts. But it does some other things, like your catalogue all of a sudden looks very expensive. So the thinking is that people aren't buying catalogue.

"But I think of myself, I have a much larger collection than most people, but I still find catalogue things that I want to buy. So I don't buy the argument that people have replaced their albums and that's it. But certainly I feel that the front-line pricing does affect the price perception more than anything else, it's our biggest problem."

One of the oft-heard arguments in regards to the current retail malaise is that music simply has too much competition these days. With the rapid-fire expansion of computer technology, the ever-developing proliferation of videos and video games, and about a million and one channels available on the television each night, consumers are likely finding their entertainment dollars squeezed even tighter than ever before.

Luckhurst, however, doesn't buy the argument. He feels that music operates on something of a different plain from other forms of entertainment, and will always be a consistent source of investment for consumers.

"There's always been alternative forms of entertainment. One of the things about music, is that it's one of the few forms of entertainment where you can actually do something else. You can read a book and listen to music, you can be on your computer and listen to music, you can be in your car and listen to music.

"No, I think, getting back to the pricing and margins, is that it makes it very difficult for people to invest, and retailers to invest in the process. It's a time now where that marketing dollar should be spent, and people should be investing in better stores,

LUCKHURST continued on page 3

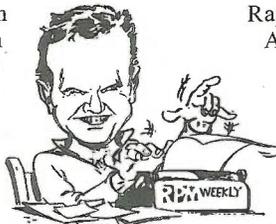
WALT SAYS . . . !

Vel Vel Allan!!! Manager supremo Allan Kates was seen having lunch at an "Oyster" bar in New York City with Walter Yetnikoff. Could that mean there's a signing on the way?

When Gino's away!!! When it comes to cigar promotion, or any promotion for that matter, put out a call to Gino Empry. Toronto's had more than a few very successful cigar chomping, scotch tasting, gourmet food tasting fundraisers, and they were successful because they had that Gino touch, which means they were attended by the beautiful people on his very private and much sought-after list. He also has the right connections to bring in the heavies in the entertainment business to spice up the night. There's a promotion presently going on, involving cigars, a travel group and several name eateries. I only spotted one celebrity, Al Waxman, and a couple of TV talk-show hosts. There was lots of food, if you like pizza, and one free, rum-based drink, which tasted like a prom punch, and one drink was enough. Anyway, this first of a series of fundraising nights wasn't too organized, and not very exciting, so it may not have been too successful. They didn't even use the ready-made hook that on the eve of this promotion Toronto City Council revealed plans to make Toronto clubs and restaurants smoke free. *(EC: Which successfully scuttles any future Toronto smokin' promotions!!!)*

Listen to Mom!!! Heard a funny story from the Anne Murray camp. According to the story, Anne played her new single, What Would It Take, to her 81-year old mother, telling her that Bryan Adams was on the record. When the record finished, Anne's mom said "I can hardly hear that young fella Bryan." Well, that was enough. It was stop the presses time, and a rushed new mix for the single and the album track. And yes, now you can really hear Bryan Adams. By the way, it's a great summer record. *(EC: That's what mom's are for!!!)*

Photo oops!!! Last week in the fashion photo spread (page 13), we identified Cam Carpenter's friend (#13) as Jordan Bitove *(EC: Lucky you didn't call him Michael Jordan!!!)*, when in fact it was



with Elvira Caprese

Raptor's president John Bitove Jr. And, on the front page, we didn't think it was necessary to caption those industry famous people with Michelle Wright. Anyway, from the left, and they're all from BMG Music, Jim "Soupy" Campbell, Jill Snell, Michelle, Cam Carpenter, and Paul Alofs. *(EC: -Now I can have a good night's sleep!!!)*

Like clockwork!!! I've been making the trip up to Warner Music's head office on Birchmount Road ever since the place opened, which is like almost 30 years ago. I was shocked when I arrived the Friday of the long weekend to find the place empty, not even a used fax sheet blowing around the parking lot. I had forgotten they were moving, and had scheduled an 11:30 am "get out of the building" timetable. I arrived at 11:40 am. I quickly found the new place, which is up the top of Victoria Park Avenue, only to find that everyone had been given the day off. The new building hardly looked like it was going to be ready for business on Tuesday. The front entrance was boarded up and the workmen were still laying tiles and carpets, putting in door jams, washrooms et cetera, et cetera. Spotted among the workmen was the big guy himself, Stan Kulin, who took me on a "hardhat" tour, his office, the boardroom and most importantly, the warehouse, which was the only area of the building that looked like it would be ready for business on Tuesday.

As it turned out!!! Over the weekend, the building was furnished and the warehouse stocked and the computers were up and running when the staff arrived Tuesday morning. The first shipment went out of the warehouse at 8:36 am. Not bad when you consider the number of titles that had to be stocked. Oh yeah! Like the old location, the new place is industry/artist/customer friendly. No stare-down-your-face security guards and no threatening security-alarmed glass doors opened only by employees armed with a magnetic card, under the scrutiny of the security guards, of course. Just friendly 6'1" Chris Lee, and he's all they need. *(EC: Sounds like the story board for an infomercial!!!)*

Familiar syntax??? They claim it's difficult to recognize a good writer when they try to disguise their writing, but very easy to recognize a bad writer's syntax when they attempt the same thing. An ink snoop informs me that he believes MM is the Ottawa connection. And, when you come to think of it, he could be right on. How come we haven't heard anything about the escapades of LS? Is it because MM and LS are too thick? *(EC: That's what friends are for. JS knows!!!)*

A star for Honest!!! Well, Honest Ed can add another honour to the many tributes he's received. He's a star . . . to walk on. This past Wednesday (July 10), the first star in the Toronto Entertainment Walk of Fame on King Street was unveiled to honour the entertainment icon. The first star is smack in the centre of the sidewalk as you walk into the Royal Alexandra Theatre. You can't avoid it. At the same time, Ed announced his picnic cum birthday party, his 82nd, which will take place July

21 in Mirvish Village, which backs onto his Honest Ed department store. Ed also gave me two very important telephone numbers, the Pope's, which is 0396/69 82, and the Queen's number, which is 00441/930-48 32 *(EC: He's so well-connected, those numbers must be genuine. I bet you don't have Clinton's number!!!)* 202 456/1414 *(EC: The prime minister???)* 613-437-1244. *(EC: I'll ring them up and let you know!!!)*

See you in court??? The most recent attack on RC by that underarm press was so carefully worded, it looked like a lawyer wrote it. In fact, it looked like the writer was trying to make amends. *(EC: Could they be looking for advertising?)* Sure! A nice ad for MC, CD or . . . BS!

Ditto! Ditto! Warner Warriors!!! Still topping the OMISL standings, and look at their scoring for this week:

Warner Warriors 24 - Sony Wonders 13
EMI 1(F) - Slammin' Discs 0
Warner Warriors 19 - EMI 3
EMI 18 - Disc Counts 6
Mix 99.9 1(F) - CHUM 0
Slammin' Discs 1(F) - Warner Wackers 0

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



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

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RIWM 100 HIT TRACKS

& where to find them

Record Distributor Codes:

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

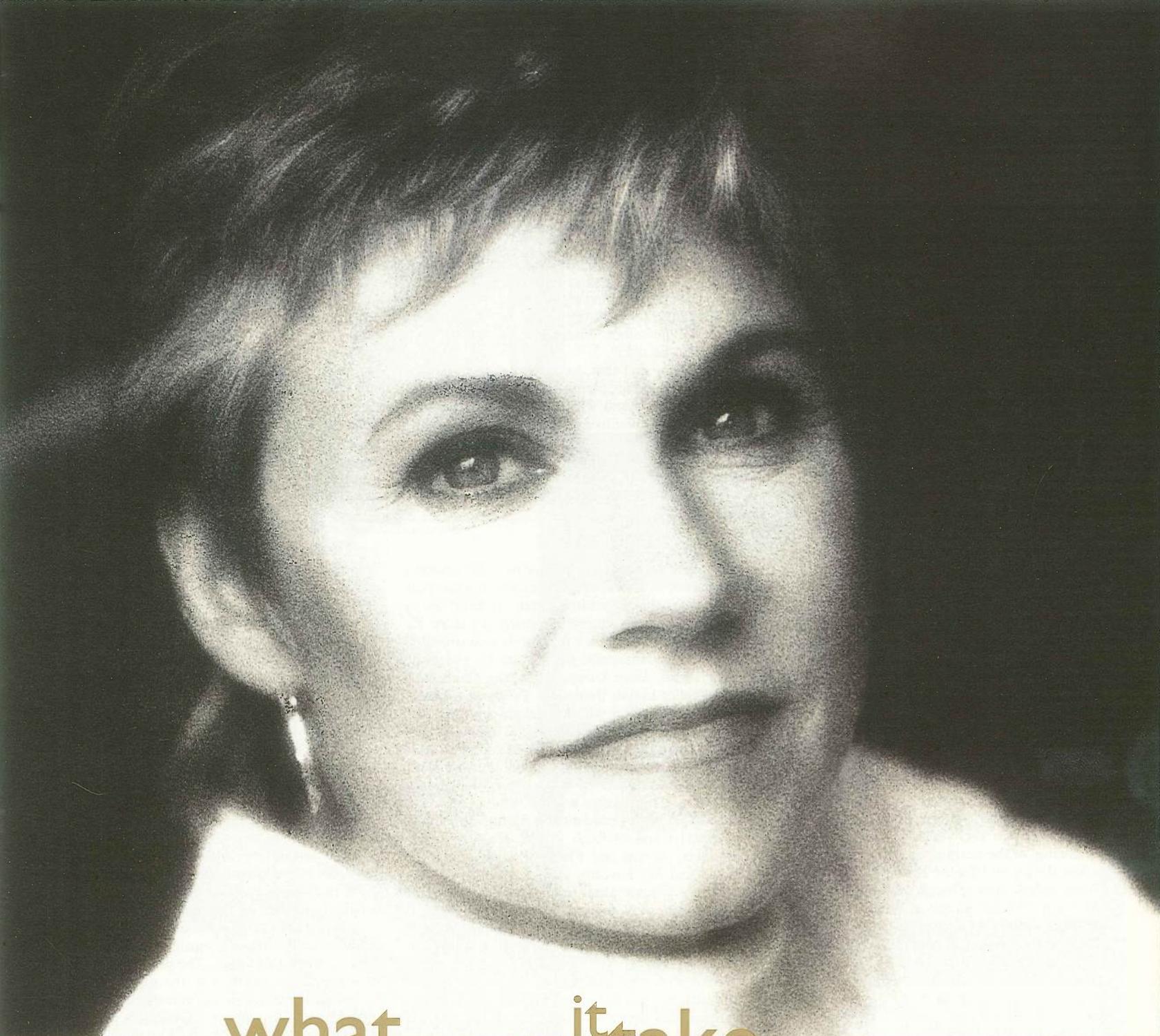
Canada's Only National 100 Hit Tracks Survey

Quality - M
Koch - K



TW LW WO - JULY 15, 1996

Rank	Week	Artist	Title	Label	Chart	Week	Artist	Title	Label	Chart
1	5	11	THE ONLY THING THAT LOOKS...	MA PL	35	26	10	REACH	MA PL	35
			Bryan Adams - 18 Hill Die A&M 314 540 551 (promo CD)-Q					Gloria Estefan - Destiny Epic 67283 (comp 49)-H		
2	2	19	YOU LEARN	MA PL	36	36	19	BIG ME	MA PL	36
			Alanis Morissette - Jagged Little Pill Maverick 45901-P					Foo Fighters - Foo Fighters Hoswell 724 383 4027 (promo CD)-F		
3	1	13	AHEAD BY A CENTURY	100%	37	34	23	FOLLOW YOU DOWN	100%	37
			The Tragically Hip - Trouble At The Henhouse MCA 81011 (promo CD)-J					Gin Blossoms - Congratulations, I'm Sorry A&M 314 540 47-Q		
4	3	13	GIVE ME ONE REASON	100%	38	55	3	JERK	100%	38
			Tracy Chapman - New Beginning Elektra 610850 (comp 280)-P					Kim Stockwood - Bonavista EMI 32479 (promo CD)-F		
5	15	6	CHANGE THE WORLD	100%	39	49	6	LET IT FLOW	100%	39
			Eric Clapton - Phenomenon U.S.I. Heprise 46360 (promo CD)-P					Ioni Braxton - Secrets La Face 26020 (comp 6)-N		
6	6	11	KILLING ME SOFTLY	100%	40	50	7	CHILDREN	100%	40
			The Huggers - The Score Columbia 67147 (promo CD)-H					Robert Miles - Dreamland Arista 74321 39126 (promo CD)-N		
7	8	9	FLOOD	100%	41	46	8	LOVE UNTOLD	100%	41
			Jars Of Clay - Jars Of Clay Brentwood Music 41580 (comp 2)-N					Paul Westerberg - Eventually Heprise 46176 (comp 284)-P		
8	7	10	YOU STILL TOUCH ME	100%	42	42	6	ONE BY ONE	100%	42
			Sting - Mercury Falling A&M 314 540 483 (comp 4)-Q					Cher - It's A Man's World WEA 12670-P		
9	4	12	FASTLOVE	100%	43	45	9	PRETTY NOOSE	100%	43
			George Michael - Older Dreamworks (promo CD)-P					Soundgarden - Down On The Upside A&M 314 540 526 (promo CD)-Q		
10	13	9	I DON'T WANT TO THINK ABOUT IT	100%	44	35	9	SCARY KISSES	100%	44
			Wild Strawberries - Heroine Nettwerk 3099 (comp 12)-F					Voice Of The Beehive - Sex & Misery East West 0630 11004 (comp 284)-P		
11	14	8	LOOKING FOR IT	100%	45	32	12	CAN I GET CLOSE	100%	45
			Jann Arden - Living Under June A&M (promo CD)-Q					Gavin Hope - Slow Grooves QHSPO 1245 (promo CD)-Quality		
12	11	16	EVERYTHING FALLS APART	100%	46	67	3	LACK OF WATER	100%	46
			Dog's Eye View - Happy Nowhere Columbia 66882-H					The Why Store - The Why Store Way Cool Music 11420-J		
13	9	14	OLD MAN & ME (When I Get...)	100%	47	60	5	THE GOOD IN EVERYONE	100%	47
			Hootie & The Blowfish - Fairweather Johnson Atlantic 82886 (promo CD)-P					Sloan - One Chord In Another Socan MUHSD 23 (comp 10)-J		
14	10	11	MISSION: IMPOSSIBLE	100%	48	52	5	THE GOOD CATCHES UP	100%	48
			A. Clayton & L. Mullen - Mission: Impossible Mother/Island (promo CD)-Q					Lawrence Gowan - The Good Catches Up Select 100 (promo CD)		
15	22	7	WRONG	100%	49	37	19	CLOSER TO FREE	100%	49
			Everything But The Girl - Walking Wounded Atlantic 82912 (comp 287)-P					Bodeans - Joe Dirt Car Slash/Heprise (comp 272)-P		
16	12	9	THE EARTH, THE SUN, THE RAIN	100%	50	61	5	ASTROPLANE	100%	50
			Color Me Badd - Now And Forever Giant 24622 (comp 282)-P					BKS - Astroplane Quality (CD) 2119 (promo CD)-M		
17	16	12	FALL FROM GRACE	MA PL	51	39	14	SALVATION	MA PL	51
			Amanda Marshall - Amanda Marshall Epic 80229 (promo CD)-H					The Cranberries - Io The Faithful Departed Island 314 524 234-Q		
18	18	11	WORK IT OUT	100%	52	58	6	TAKE ME TO YOUR LEADER	100%	52
			Def Leppard - Slang Mercury 314 532 486 (promo CD)-Q					The Newsboys - Take Me To Your Leader Virgin 20075 (comp 12)-F		
19	27	8	THE OLD APARTMENT	100%	53	62	5	PASTE	100%	53
			Barenaked Ladies - Born On A Pirate Ship Heprise 46128 (comp 286)-P					Pluto - Pluto Virgin 36883 (promo CD)-P		
20	17	20	BECAUSE YOU LOVED ME	100%	54	41	28	IRONIC	MA PL	54
			Celine Dion - Falling Into You Epic 67541 (promo CD)-H					Alanis Morissette - Jagged Little Pill Maverick 45901 (promo CD)-P		
21	30	6	COUNTING BLUE CARS	100%	55	68	5	WHO WILL SAVE YOUR SOUL	100%	55
			Dishwalla - Pet Your Friends A&M 314 540 0319 (comp 2)-Q					Jewel - Pieces Of You Atlantic 82700-P		
22	33	7	JEALOUSY	100%	56	70	4	ANGEL MINE	MA PL	56
			Natalie Merchant - Tigertilly Elektra 61743 (comp 283)-P					Cowboy Junkies - Lay It Down Geffen 24952 (promo CD)-J		
23	23	9	TOO MUCH	100%	57	57	7	STREET SPIRIT (Fade Out)	100%	57
			Dave Matthews Band - Crash HCA 66904 (promo CD)-N					Hadohead - The Bends Capitol 29626 (promo CD)-F		
24	29	9	DAY JOB	100%	58	44	20	WHO DO U LOVE	100%	58
			Gin Blossoms - Congratulations, I'm Sorry A&M 314 540 470 (comp 4)-Q					Deborah Cox - Deborah Cox Arista 18781 (promo CD)-N		
25	19	17	DREAMER'S DREAM	100%	59	47	10	ONE MORE ASTRONAUT	100%	59
			Tom Cochrane - Haggad Ass Road EMI 7243 8 32951-F					I Mother Earth - Scenery & Fish Capitol 32919 (promo CD)-F		
26	28	12	THESE ARE THE DAYS	100%	60	83	2	TUCKER'S TOWN	100%	60
			Soul Attorneys - Soul Attorneys Epic 80234 (promo CD)-H					Hootie & The Blowfish - Fairweather Johnson Atlantic 82886 (promo CD)-P		
27	21	17	CHAMPAGNE SUPERNOVA	100%	61	66	7	LIKE A WOMAN	100%	61
			Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H					The Tony Rich Project - Words LaFace 26022 (promo CD)-N		
28	38	5	INSIDE	100%	62	48	9	WHERE THE RIVER FLOWS	100%	62
			Patti LaBelle - Between The 1 And The 9 EMI 36834 (comp 9)-F					Collective Soul - Collective Soul Atlantic 82743 (comp 279)-P		
29	31	9	MERCY TO GO	100%	63	77	4	UNTIL IT SLEEPS	100%	63
			Udd's - Good Weird Feeling WEA (comp 280)-P					Metallica - Load Elektra 61923 (promo CD)-P		
30	20	16	ALWAYS BE MY BABY	100%	64	71	4	WHERE DO WE GO FROM HERE	100%	64
			Mariah Carey - Daydream Columbia 66700 (promo CD)-H					Vanessa Williams - Eraser U.S.I. Mercury (promo CD)-Q		
31	40	8	SWEET DREAMS	100%	65	65	6	I'M GETTING USED TO YOU	100%	65
			La Bouche - Sweet Dreams HCA 66759 (comp 3)-N					Selena - Dreaming Of You EMI 34123 (comp 6)-F		
32	43	7	TONIGHT TONIGHT	100%	66	69	5	IMELDA	100%	66
			Smashing Pumpkins - Mellon Collie and... Virgin 40861-F					Joan Knopfler - Golden Heart Mercury 314 514 732-Q		
33	25	10	ANGELINE IS COMING HOME	100%	67	51	11	LOVE DON'T LIVE HERE ANYMORE	100%	67
			Badlees - River Songs Atlas 314 529 266 (comp 452)-Q					Madonna - Something To Remember Maverick 46100 (comp 282)-P		
34	24	11	LOVE YOU ALL	100%						
			54.40 - Trusted By Millions Columbia 80231 (comp 49)-H							
68	80	4	BANDITOS							
			The Refreshments - Hizzy Fuzzy Big & Buzzy Mercury 314 528 999 (comp 447)-Q							
69	75	6	JUST SCREAM							
			Tom Cochrane - Haggad Ass Road EMI 7243 8 32951-F							
70	74	4	TWISTED							
			Stevie Nicks & Lindsay Buckingham - Twister U.S.I. Warner Bros. 46254 (comp 288)-P							
71	53	21	LUCKY LOVE							
			Ace Of Base - The Bridge Arista 18806-N							
72	54	16	DON'T WANNA LOSE YOU							
			Lionel Richie - Louder Than Words Mercury (comp 447)-Q							
73	84	3	6TH AVE HEARTACHE							
			The Wallflowers - Bringing Down The Horse Interscope 90055-J							
74	78	4	YOU'RE THE ONE							
			SWV - New Beginning HCA 66487 (promo CD)-N							
75	93	2	FREE TO DECIDE							
			The Cranberries - Io The Faithful Departed Island 314 524 234-Q							
76	56	15	BIG BANG BABY							
			Stone Temple Pilots - Tiny Music... Songs from Atlantic 82871 (comp 281)-P							
77	82	3	THA CROSSROADS							
			Bone Thugs 'n' Harmony - E 1999 Eternal Hutless 5539-P							
78	90	2	DON'T LOOK BACK IN ANGER							
			Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H							
79	79	5	ALL ALONG							
			Blessid Union Of Souls - Home Capitol 31836-F							
80	87	2	YOU'RE MAKIN ME HIGH							
			Ioni Braxton - Secrets La Face 26020 (comp 6)-N							
81	86	3	I CAN HEAR YOU							
			Carolyn Arends - I Can Hear You Heunion 83737 (promo CD)-N							
82	98	2	WHATEVER YOU NEED							
			Darhait Uoyle - Shadows Wake Me Latitude 50422 (comp 13)-F							
83	95	2	FOREVER							
			Mariah Carey - Daydream Columbia 66700 (promo CD)-H							
84	97	2	WAITING FOR WEDNESDAY							
			Lisa Loeb & Nine Stories - Ials Geffen 24734-J							
85	91	3	HOW DEEP IS YOUR LOVE							
			Ike & The Greatest Hits HCA 18932 (comp 6)-N							
86	94	2	SOMEDAY							
			All-4-One - The Hunchback Of Notre Dame U.S.I. Walt Disney/A&M 60893 (comp 5)-Q							
87	59	13	CHAINS							
			Lina Arena - Don't Ask Epic 67458 (comp 48)-H							
88	63	22	NOBODY KNOWS							
			The Tony Rich Project - Words LaFace 26022 (promo CD)-N							
89	64	10	SISTER							
			Nixons - Foma MCA 11209 (comp 2)-J							
90	NEW		BIG TIME							
			Neil Young - Broken Arrow Heprise 46291 (comp 292)-P							
91	99	2	MOTHER MOTHER							
			Tracy Bonham - The Burdens Of Being Upright Island 314 524 187 (comp 21)-Q							
92	NEW		GIFT SHOP							
			The Tragically Hip - Trouble At The Henhouse MCA 81011-J							
93	NEW		DON'T YOU GET IT							
			Mark Knopfler - Golden Heart Mercury 314 514 732-Q							
94	72	11	I SHOULD KNOW							
			The Pursuit Of Happiness - Where's The Bone Iron Music 51003 (promo CD)-N							



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LUCKHURST continued from page 3

should be investing in inventory. But now you're squeezing and squeezing. Everyone's watching their advertising dollar. And can they get the right inventory? The whole thing is cyclical, and from an industry standpoint, we have to believe and we have to invest, and now is the time to do it. And I think until we do that, we will be at the mercy of these other forms of entertainment."

Still getting acquainted with the modern-day mover's and shaker's in the Canadian side of the business, Luckhurst, not surprisingly, tends to shy away about commenting on other factors that might be influencing the sluggish retail environment, like radio or the labels.

There are some who feel that the biggest problem affecting retail is an out and out lack of a decent quantity of good product. Which is a long-winded way of saying 'they don't make music like they used to'. In many ways, that would explain why classic rock made such a big comeback in the

past couple of years. And it might explain why monster albums from Hootie and Alanis Morissette continue to dominate sales, months, even years, after being released.

Luckhurst feels that the ongoing malaise will, and perhaps already has, force the labels into taking more chances, and not be so quick to latch on to trends. After all, if things continue as they are, they may not have much of a choice.

"Right now, we're probably paying for the fact that we took a very short-termed look over those good years. And talking to the labels, I think they're at the stage where they might try things they haven't done before. Whereas before it was, 'well, why take the risk?'"

Having said that, he also is quick to stress that there is, in fact, plenty of great music out there on the shelves. And with radio, MuchMusic, TV talk shows and the like, there are plenty of outlets to get new artists exposed.

"As far as A&R goes, I think I'd make a very bad A&R person. I can never understand why an album I like doesn't make it, and an album I don't

like sells so big. But there seems to be as many new releases as always. We're not short of good new releases, the quality is still there. And I think there are a lot of opportunities out there for exposure. But it clearly is much more expensive than it used to be. But look at the Barenaked Ladies, what a great story that was. And we still get people coming into our stores looking to sell albums on consignment. So, are people less interested in new music? I don't think so, I think people are passionate about music, and always have been.

But he also feels that it's that elusive older record buyer that the retailers have to target. They're the ones that have the lion's share of the cash, and they're the ones that have likely drifted away in recent years.

"I think there are people that retail seems to have lost, and the record clubs have found. And even though they're buying through the clubs, at least they're buying again. And it's easier for us to convert a club buyer into an HMV buyer, than a non-music buyer all together. There are people out there, we just have to find ways of finding them."

RCA Victor and Livent sign recording deal

Toronto's Livent Inc. and RCA Victor have signed "an umbrella agreement" giving RCA Victor/BMG recording rights for original cast albums of Livent's planned productions over the next four years.

The initial venture will be *Songs From Ragtime: The Musical*, which will premiere Dec. 8/96 at Toronto's Ford Centre for the Performing Arts. The album is being projected for a November '96 release, the first time an original "concept recording" will have been produced in Canada prior to its world premiere. RCA Victor will also record *Ragtime's Original Broadway Cast Recording* when the musical opens in New York in late 1997.

The concept recording will contain highlights from the musical, featuring members of the cast of the recent six-week Toronto workshop production of the musical, as well as the principal actors already cast for the Toronto world premiere. These include Brian Stokes Mitchell as Coalhouse Walker Jr., Peter Friedman as Tateh, Marin Mazzie as Mother, Audra McDonald as Sarah, and Steven Sutcliffe, a Canadian, as Mother's younger brother.

Ragtime features lyrics by Lynn Ahrens and music by Stephen Flaherty, best known for scoring *Once On This Island* and *My Favorite Year*, both recorded by RCA Victor. The Broadway production of *Once On This Island* was nominated for eight 1990 Tony Awards, and the London West End version won the 1995 Olivier Award for best musical.

Ahrens and Flaherty also collaborated on

Lucky Stiff (Playwright Horizons' 1988 season), and the 1991 musical adaption of *My Favorite Year* at New York's Lincoln Center. In addition to *Ragtime*, they are currently writing the score for Twentieth Century Fox's first full-length animated feature film, *Anastasia*, which stars the voices of Meg Ryan, John Cusack, Kelsey Grammer, Christopher Lloyd, Bernadette Peters and Angela Lansbury. The film will be released next year.

Songs from Ragtime: The Musical are scheduled to be recorded at Toronto's Manta Sound Studio on July 15, 16 and 17, with the cast of 41 performers backed by a 41-piece symphonic orchestra. The session will be produced by Jay David Saks, vice-president and executive producer of BMG Classics/RCA Victor. He previously produced Ahrens and Flaherty's *Once On This Island* and *My Favorite Year*. Saks is a six-time Grammy winner; three in the category of best musical cast show for producing the recordings of Stephen Sondheim's *Into The Woods*, Jerome Robbins' *Broadway*, and the revival of Frank Loesser's *Guys and Dolls*. His other three Grammys were for classical music recordings, two of which were with James Levine conducting the Metropolitan Opera and the Chicago Symphony, and with Leonard Slatkin conducting the St. Louis Symphony.

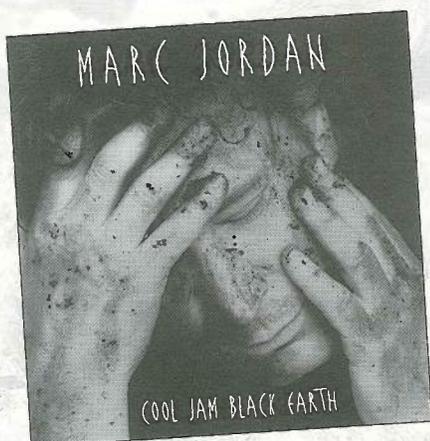
The musical adaptation of *Ragtime* has been in the development stages ever since Livent chairman and CEO Garth Drabinsky acquired the

worldwide theatrical rights to E.L. Doctorow's best-selling novel in January of 1994.

This new recording project is the seventh album of a Livent production. The others are *Sunset Boulevard* with Diahann Carroll and Rex Smith, *The Phantom of the Opera* with Colm Wilkinson, *Joseph and the Amazing Technicolor Dreamcoat* with Donny Osmond, the world premiere cast recording of *Show Boat*, the Original Cast Recording of *Kiss of the Spider Woman* with Chita Rivera, and the new Broadway Cast Recording of *Kiss of the Spider Woman*, with Vanessa Williams and Brian Stokes Mitchell.

Restorations in development include *Pal Joey*, the Rogers and Hart musical comedy originally staged on Broadway in 1940 and then released as a motion picture in 1957, starring Frank Sinatra. Livent's restoration will feature a new book by Terrence McNally and additional songs from the Richard Rogers and Lorenz Hart catalogue not originally written for the musical.

Livent also plans to mount a new production of Leonard Bernstein's musical, *Candide*, to be directed by Harold Prince. The production is based on three earlier versions of the musical directed by Prince, including his recent critically-acclaimed production at Lyric Opera of Chicago. *Candide* will star Jim Dale, Andrea Martin, Harolyn Blackwell and Jason Danieley and will begin previews on Broadway at the Gershwin Theatre on April 9 next year, where it will play a limited engagement before setting off on a North American tour. -SK



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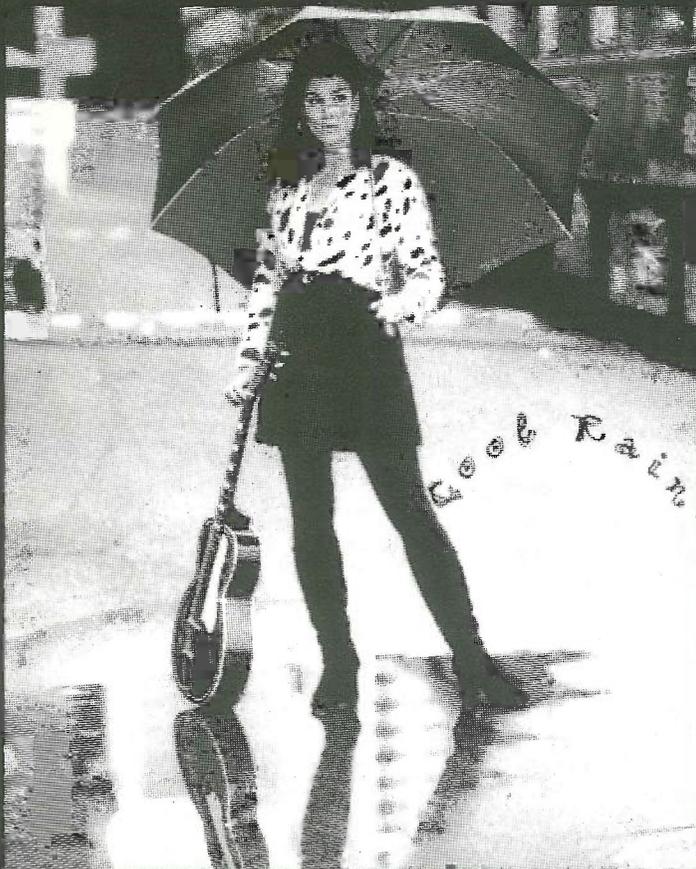
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Incredible Records' Lipsin brings fourteen+ years to a close

End of Canada's original rock museum

by Rod Gudino

Back in 1976, when a record was a record and a cassette was a record that had been put on tape, Jonathan Lipsin opened up a small used record store on Yonge St just south of Bloor. Little did he know that that in almost fifteen years the store would become a music house of bohemianism and memorabilia, an aerie for nostalgic sorts and a place to buy cheap stuff for everybody. And we mean everybody.

Lipsin, who has come to refer to Incredible Records as "The Sam's of used record stores," has spent the past fourteen years catering his wares to everyone from punk rockers to seventy-five year olds. But that's just the half of it. The place has also become a touchstone for artists like Leonard Cohen, Bob Dylan, Santana and Cher who have been dropping by on a regular basis ever since day one.

Offering material covering over 250 music formats, a 40,000 vinyl record selection, 8,000 CDs, 650 original posters from the 60s, special interest books and unique displays (like the mischevously maladjusted scribbles from Jim Morrison's high school notebooks), Incredible Records had enough going for it to withstand the rise of the competition from the mega chains of HMV and Sunrise Records along Yonge Street.

That notwithstanding (and Lipsin insists that the competition and the currently fledgling retail market is not an issue), Incredible Records will open its doors in Toronto one last time at the end of this month, and possibly re-open them in sunny California.

"My wife and I are the kind of people who believe we can do anything and that life is almost like a big experiment," says Lipsin. "It's always been a dream for us to live by the ocean and in the mountains, and California is very cutting edge. So you could be in the country, you could be half an hour from San Francisco, and you can still be involved in everything."

A native of Montreal, Lipsin's first claim to fame was as editor of the Underground newspaper which ended when he was invited to New York city to work with Abby Hoffman and Jerry Rubin for the Underground Press Syndicate. Later, at seventeen, he left New York for a peaceful time in California's hippy scene, ending up as gardener to a man by the name of Jerry Garcia. He worked hard, spent a fond little while there and, in 1975, hitchhiked out of California with fifty bucks in his pocket and a vision of a children's record in his head.

Son of the then owner of Almada Corporation in Canada, Lipsin took over the company's western section for a year and a half, paying his dues until he realised that he had a knack for the job. Soon thereafter, the dream of the children's record took centre stage.

"I found that people my age (I don't think they were called yuppies then) were having kids. Because I was raised on good kid's records like Pete Seger and The Weavers I felt there was a market for it. I came to Toronto and interviewed about thirty artists and then met a group who gave me a tape and I said 'this is it.' I guaranteed them 10,000 records which was a lot back then for a small company, not to mention that I was doing it totally on my own with no money."

The group was Sharon, Lois & Bram, but back then that might as well have referred to Sharon Stone, Lois Lane and Bram Stoker for all anyone knew. Back then the children's market was so new it wasn't yet even in utero. Lipsin was forced to take drastic measures.

"I took that record and I went to Sam's and Sam's scoffed at it because no one thought that a children's record would do anything. They said 'give me fifty copies,' and that was for all of Canada which was an insult. So I took that order, and I went next door to A&A and I changed the fifty - I added another zero - and showed A&A that Sam's ordered 500. At the time they were in competition with Sam's heavily and mightily. So they ordered

LIPSIN continued on page 14



RPM

ALTERNATIVE

Canada's only national weekly
alternative chart

30

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

TW LW WO - JULY 15, 1996

- | | | | |
|-----------|-----|----|---|
| 1 | 2 | 8 | TRIPPIN' ON A HOLE...
Stone Temple Pilots - Tiny Music... Songs From...
Atlantic 82871-P |
| 2 | 3 | 7 | TONIGHT TONIGHT
Smashing Pumpkins - Mellon Collie And The Infinite...
Virgin 40861-F |
| 3 | 7 | 8 | YOU LEARN
Alanis Morissette - Jagged Little Pill
Maverick 45901 (comp 286)-P |
| 4 | 1 | 11 | PRETTY NOOSE
Soundgarden - Down On The Upside
AGM 314 540 526 (promo CD)-Q |
| 5 | 9 | 4 | WAX ECSTATIC
Sponge - Wax Ecstatic
Columbia 67578 (promo CD)-H |
| 6 | 6 | 7 | UNTIL IT SLEEPS
Metalica - Load
Elektra (promo CD)-P |
| 7 | 15 | 4 | THE GOOD IN EVERYONE
Sloan - One Chord To Another
Murderecords MURSD 023-J |
| 8 | 16 | 3 | WHERE IT'S AT
Beck - Odelay
DGC 24823-J |
| 9 | 12 | 5 | ALL I KNOW
Screaming Trees - Dust
Epic 64178 (promo CD)-H |
| 10 | 10 | 6 | STUPID GIRL
Garbage - Garbage
Almo Sounds 80004-J |
| 11 | 4 | 11 | PEPPER
Butthole Surfers - Electriclarryland
Capitol 29842 (comp 9)-F |
| 12 | 11 | 9 | TAHITIAN MOON
Porno For Pyros - Good Gods Urge
Warner Bros. 46126-P |
| 13 | 5 | 9 | COUNTING BLUE CARS
Dishwalla - Pet Your Friends
AGM 31454 0319 (comp 2)-Q |
| 14 | 8 | 7 | PHOTOGRAPH
Verve Pipe - Villains
RCA 66809 (comp 4)-N |
| 15 | 19 | 6 | SPIDERWEBS
No Doubt - Tragic Kingdom
Interscope 90003-J |
| 16 | 20 | 5 | MORALE
Trebble Charger - Self=Title
Smokin' Worm (promo CD)-N |
| 17 | 17 | 4 | GIFT SHOP
The Tragically Hip - Trouble At The Henhouse
MCA 81011-J |
| 18 | 14 | 13 | AHEAD BY A CENTURY
The Tragically Hip - Trouble At The Henhouse
MCA 81011 (promo CD)-J |
| 19 | 23 | 4 | FREE TO DECIDE
The Cranberries - To The Faithful Departed
Island 314 524 234-Q |
| 20 | 22 | 4 | GOLD DUST WOMAN
Hole - The Crow: City Of Angels O.S.T.
Hollywood 62047 (promo CD)-Q |
| 21 | NEW | | DON'T LOOK BACK IN ANGER
Oasis - (What's The Story) Morning Glory?
Epic 67351 (promo CD)-H |
| 22 | 25 | 2 | WHO WILL SAVE YOUR SOUL
Jewel - Pieces Of You
Atlantic 82700-P |
| 23 | 13 | 7 | BANDITOS
The Refreshments - Fizzy Fuzzy Big & Buzzy
Mercury (comp 447)-Q |
| 24 | 29 | 2 | POPULAR
Nada Surf - high/low
Elektra (comp 290)-P |
| 25 | 27 | 2 | MINT CAR
The Cure - Wild Mood Swings
Elektra 61744 (comp 288)-P |
| 26 | 30 | 9 | PASTE
Pluto - Pluto
Virgin 36883-F |
| 27 | NEW | | WALKING CONTRADICTION
Green Day - Insomniac
Reprise (comp 289)-P |
| 28 | 26 | 5 | NOTHING TO BELIEVE IN
Cracker - The Golden Age
Virgin 41498-F |
| 29 | NEW | | BURDEN IN MY HAND
Soundgarden - Down On The Upside
AGM 31454 0526 (promo CD)-Q |
| 30 | NEW | | CIGARETTE RELIGION
Fleshpaint - Imitate Yourself
Sour Music Inc./Tox 3012-Select |



New Releases



KISS - Rock
You Wanted The Best, You Got The Best
Mercury - 314-532-741-Q

A timely and well thought release to coincide with this veteran rock & roll band's reunion tour. A fine compilation of 'best of tracks' taken from two previously released Kiss Alive double albums along with previously unreleased live tracks. Four songs from Alive I Parasite, Firehouse, the anthem Rock Bottom and the monumental Rock and Roll All Nite. I Stole Your Love, Calling Doctor Love, Shout It Out Loud and their most notable ballad Beth were culled from Alive II. The live material featured for the first time on this album is Room Service, Two Timer, Let Me Know and Take Me. Although Kiss' MTV Unplugged received rave reviews it pales in comparison to this rock and roll masterpiece. Diehard Kiss fans that still have the vinyl should all pick up a copy of this to hear just how good this material sounds on compact disc. - **SL**

DAN HILL - Pop
I'm Doing Fine
Spontaneous-81012-J

Yes, Mr. Hill is doing quite fine, thank you very much, and this album should make him feel even finer. Dan Hill talks a lot about honesty in his songwriting, something that a lot of metalheads and grungoids would find laughable. But think about it for a minute. There's not too many artists left out there anymore who choose to sing music they like, music they trust, music that makes them just feel good about themselves. Hill doesn't affect any posturing, he doesn't try to betray the sound or style that he made him so successful with the AC crowd. He sings for himself, he sings about those simple things in life that we all can relate to - particularly love, in all it's highest and lowest denominations. It would have been easy to discard Hill after the phenomenal success of that one song (Sometimes When We Touch), a song that put a stamp on him for all time. But he has belied the one-hit wonder status,



stringing out AC hit after AC hit, year after year. He makes it sound so effortless and so easy that you wonder why others can't do the same. There's nothing all that surprising here, which, again, is the point. It's songs like the lead single, Wrapped Around Your Finger, and the title track and If You Should Leave Me Now and several others that make Hill a surefire add at AC radio. Simple melodies, simple words, simple phrasing...yes, it is all that simple. If only some others, who try to act like something they're not, would follow his lead. -**RR**

TEARS FOR FEARS - Pop/Rock
Saturnine Martial & Lunatic
Fontana-314 528 114-Q

It seems funny to talk about Tears For Fears, the band, when we all know that at this point, Tears For Fears is simply one man, namely Roland Orzabal. The diminution of the band from the two (Orzabal and Curt Smith) to the one has certainly hurt the band's musical presence, which shouldn't be a surprise to anyone. Not that Orzabal isn't a great writer. But the simple pairing of two good songwriters is inevitably going to produce music that's far better than anything the one person could produce. Which is why Tears For Fears fans are probably more than happy to see this collection of b-sides and leftover



bits from the band's most creative stretch, the heady days of The Hurting, Songs From The Big Chair and The Seeds Of Love. Those were undoubtedly the band's finest days, the days when Tears For Fears were one of the finest purveyors of pop sounds in the business. One always tends to shy away from collections of b-sides. Afterall, if they weren't good enough to appear on the original album in the first place, then why would anyone want them now? But when you're talking about a band like Tears For Fears, one that produced so many great pop tunes, your b-sides are probably significantly better than most bands best product. We leave it up to you to catch the references, and figure out what album each song was originally attached to. What we do know is that for a collection of b-sides, this is a real good record. -**RR**

JORDAN HILL - Pop
Self-Titled
143/Atlantic-82849-P

What was it Colonel Parker said about Elvis - give me a white performer with a black sound and I'll make a million dollars. Well, shift ahead about thirty years, turn Colonel Parker into David Foster, and you've kind of got the right idea of why Foster has such a keen interest in Ms. Hill. Looking at the album cover, you'd think you were getting a nineties version of Debbie Gibson or Tiffany, all sweet and sugary, with all the posters ready made for hanging in adolescent boys' bedrooms. But then you throw on the record, and everything stops, and you hear this refreshing sound, this voice that just sweeps over the lyrics like a soft cloth rolling over cherry wood. And then, then you realize why Foster was so quick to snap her up, so quick to feed her his songs and stamp his picture-perfect production on her record. Like Babyface and few others before him, Foster has a distinctive pop sound, and you don't really need to stretch to far to imagine what it's like - plenty of lush keyboards, simple yet



solid rhythm section, all making for a static, cushy background for those vocals. And it's the vocals that are the key here, the reason why this album should be able to find its place in what is already a pretty crowded field. Listen to cuts like How Many Times, I Just Had To Hear Your Voice, Never Should Have Let You Go and Until The End Of Time confirm just how fine a voice Hill has. We were half expecting Beverly Hills 90210 incarnate - instead we've got a great soul singer. Who would have thunk it. -**RR**

THE MIKE FLOWERS POPS - Lounge
"A Groovy Place."
London 828 743-Q

Yet another signing from the rapidly catching lounge cocktail craze, this time out of London, England courtesy of Polygram. The Mike Flowers Pops is the name this character has put on his kitschy selection of grooves (try as we might, we just can't avoid that word). The weight of the product rests almost



exclusively on Flowers' covers (transliterations might be better) of popular rock acts in this case Oasis' Wonderwall, The Doors' Light My Fire, Bjork's Venus As A Boy, Prince's 1999 and Lou Reed's Velvet Underground Medley. Ironically, the selling point seems to be that there is little, if any, vestiges of the aforementioned originals in these extreme off the wall renderings (pun very intended). The covers are the product's silver bullet for a contemporary (read: young) audience unsure and uncaring as to what the hell lounge music is or where the hell it came from. As such, Flowers Pops has realised that the only way to the heart of the uncaring beast is through what it knows, not what it does not. And we agree: if lounge music is to somehow make a commercial re-entry with a modern audience it will have to be through the back door of already extant pop music which it can (and no doubt will) desecrate to its heart's content. In case you're doubting the power of the cocktail craze know then that Flower's Wonderwall has made a huge impression in Britain with reverberations that are being felt here. Novelty? Don't even think of saying the word until we've been privy to the scene's full effects. From our standpoint, it looks like things are just getting underway. -**RG**



BIG RUDE JAKE - Alternative
Blue Pariah
Spanky Productions BRJ002 96-Select
 Big Rude Jake is a big rude badass punker who's been swingin' in the Toronto underground long enough for his cackle to be recognised in late night haunts along

ALBUM PICK

TAFKAP - Pop/Rock
Chaos And Disorder
Warner Bros.-46317-P

If you're wondering, that's The Artist Formerly Known As Prince (gee, don't you think he could come up with something you could get a handle on?). The symbol man has been on a definite roller-coaster ride over the past few years. His Diamonds And Pearls album was a solid success, stringing out a series of hits (the title track, Cream, 7), and reminding many that the Paisley Park maven could still churn out some impressive pop melodies when he put his mind to it. Alas, things have settled down to a dull roar since then. The sudden release of his long-sequestered Black Album was met with something of a collective yawn from the fans, despite all the accompanying hype. Perhaps part of the problem is, you never know from one album to the next what you're going to get. Fans of an artist don't mind a little exploratory surgery every now and then, but they also clamour for some form of consistency, a comforting knowledge that when they buy the artist's new album, they're going to tap into something familiar. But with Mr. TAFKAP, consistency has always been something to avoid. Purple Rain has always been the touchstone, the one monumental achievement that people always refer back to when discussing a new album, and not surprisingly, that's the reference point for this new release. Chaos And Disorder demonstrates something that's often forgotten, that the symbol man is absolutely one of the great guitarists in rock and roll. And it also demonstrates that the man can do wondrous things to a melody, turning it and twisting it in ways that few would even imagine. From the churning guitar chords of the title track, to the morbidly tinged echoes of the delightfully-titled Dig U Better Dead, this album rocks harder than most of his repertoire. This, his last album for Warner Bros., makes for a fine denouement. -**RR**



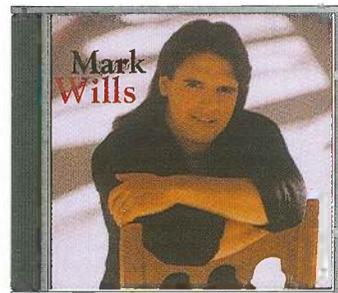
Queen St. Jake has developed his persona so effectively over the years, that it has taken on a surreal like quality - as if the man existed in no other place than on a stage or on a record. And the effect has been entirely due to his hard work, work that saw him devoting a lot of his time trying to emulate a bygone era to the specifics. With new times come new concerns, however, and the man seems to have satisfied himself that his alternate persona had in fact passed over into the material world. For this reason perhaps, Blue Pariah is a milestone for Jake and his Gentleman Players, as it no longer preoccupies itself with fabricating an entire scene from scratch - just a great tune. The change is evidenced especially in the album's almost natural commercial potential, something which couldn't have surprised us more. Cold Steel Hammer, Night Of The King Snake, Swing Baby, to name but a few, are threaded together by an evocative narrative-lyric, a slick groove and pure pizzazz. Ever wondered whatever happened to alternative music? It was always here. Production by Big Sugar's Gordie Johnson and appearances by Johnson, Kelly Hoppe and Ashley MacIsaac indicate significant interest at the artist level which shouldn't go unnoticed. **-RG**



Now AWM return with hand in grinder and a twelve tune compilation of hard rock with a thrash/punk/grunge cutting edge that would look into the eyes as it slices into the skin. Obviously the band will lay claim (if they have not already done so) to a hardcore fandom in the club underground, though the band's merits evident in clubs might be lost to radio on this one. A&M is holding back on the hype and letting this baby squirm it out on its own and that might very well be the best strategy here; with a band like this it's better that the rabble decide for itself what's what and, truth be told, there's some room for artist development couldn't hurt. In the meantime, we'll rest easy knowing that a group with such predatory eagerness to violate the ear comes by only once in a while and that, if only because of their youth, AWM will be able to handle whatever gets tossed (or thrown) at them. Either way, this ain't the last of Another White Male. **-RG**

MARK WILLS - Country
Self-Titled

Mercury-314-532-116-Q
The newest signing to Mercury has already made his mark with country programmers on both sides of the border. Jacob's Ladder, a song written by Tony Martin, Cal and Brenda Sweat, makes good inroads up the RPM Country 100 (#55*), which will bring attention to this album which was produced by Keith Stegall and Carson Chamberlain. The Mercury people obviously have high hopes for this youngster who comes from Blue Ridge, Georgia. Radio received a 27-track biography vis-a-vis profile on Wills that covers the life and goals of this first-timer.

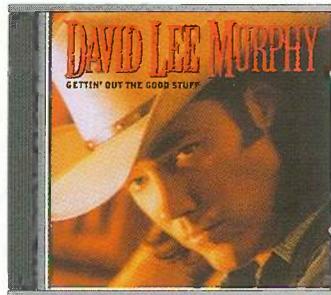


Having those Georgia, close to Tennessee roots gives Wills a bit of an edge over his peers. His vocals can be jarring and penetrating, which adds to the importance of his interpretation of the lyrics. He's traditional and he's contemporary, a perfect mix for programmers looking for something in between. Great song material, particularly What's Not To Love, written by Max Barnes and Trey Bruce, the foot-stomping Squeeze Box from the team of Monty Criswell and Michael White, with Wayne Toups doing the box squeezing, and Look Where She Is Today, written by Ed Hill and Billy Spencer. Wills should be on this year's list of rising young stars. **-WG**

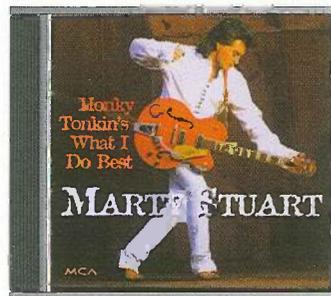
DAVID LEE MURPHY - Country
Gettin' Out The Good Stuff
MCA-11423-J

This is a hot follow-up to Out With A Band, that gave Murphy a couple of hits and is close to platinum in Canada. He's already heading for the top of the RPM Country 100 with Every Time I Get Around You (#3) and with

that kind of initial action with the first single, he's sure to have more than a few hits from this Tony Brown production. Murphy's on the leading edge of the new young breed of countrh performer. The new country



programmers like him, but he hasn't lost sight of traditional country which gives him that edge. Lots of good songwriting here by Murphy as well. He wrote or co-wrote all the material here. Besides the first single, put a star beside the title track, I've Been A Rebel (And It Don't Pay) and The Road You Leave Behind, all solo-pennings, but don't overlook 100 Years To Late, which he wrote with Dobbie Gray. Cleverly designed booklet with good photo shots should attract store sales. **-WG**



MARTY STUART - Country
Honky Tonkin's What I Do Best
MCA-11429-J

The title track hit hard as a single, which sets the stage for some great entertainment from this veteran of country who makes every release a challenge. That's Travis Tritt adding his vocal power to this duet. Stuart is out for sheer enjoyment of songs here, probably most obvious with The Mississippi Mudcat

and Sister Sheryl Crow, which features bluegrass great Jimmy Martin and his country music coon dogs and beagle hounds. Like the title track, this is a Stuart original. He covers the gamut here, and should get more than few chart-moving singles. Also key are Shelter From The Storm and You Can't Stop Love, which he wrote with Kostas and So Many People, a Roger Ferris song that has hit written all over it. That's Stuart on the mandolin. Great in-store play stuff here. Produced by Tony Brown and Justin Niebank. **-WG**



ANNIE MACLEAN - Celtic/Pop
Star Of The County Down
Faylou Records-1

For those who remember the late Dooley's Supper and Show Club in downtown Toronto, the name Annie Maclean will no doubt come to mind. She was featured with Peter Kelly in the show. Born in Belfast, County Down, hence the title, Maclean's classically-trained pristine vocals lend a different air to her material here, most of it having celtic roots. The vocals and the instrumental backing sometimes clash, bordering on culture shock, which makes for interesting listening. Maclean was guided through this session by Don Steele, a master instrumentalist (classic, electric, acoustic, bass guitars and banjo) who arranged and produced the CD. Also playing on the session were keyboardist (synthesizer) Gerry Brindley, drummer Harold Ginsberg, Aaron Solomon on violin and whistler Danny Gain. Asthoreen Baun, Spanish Lady and Castle Of Dromore, will as the old saying goes; "bring a tear to the eye and balm to a hungry heart." But don't overlook Whistling Gypsy Rover and The Lark In The Clear Air. Great in-store play stuff. Recorded at Toronto's Phase One Studio. Contact 416-251-5198 fax 416-252-4037. **-WG**

TDK offers environmentally-friendly cassettes

In an effort to help conserve the environment, TDK has begun marketing multipacks of selected grades and lengths of audio cassettes in environmentally-friendly 'Eco Packs'.

Instead of utilizing the traditional multipack packaging method, which involves individually wrapped cassettes and an additional cellophane overwrap, the new Eco Packs combine two or more unwrapped audio cassettes in a multipack enclosed by a single cellophane overwrap.

The new system not only cuts down on the cellophane use by half, but it also provides for easier access to the cassettes. Each tape in the pack is enclosed in a protective plastic case (known as a p-case). And each p-case is closed with an identifiable 'eco-seal' which allows consumers to differentiate between new, unused cassettes, and cassettes which have already been recorded.

Like the similar video cassette Eco Pack introduced last year, the cassette pack will feature a globe symbol signifying its environmentally-friendly usage.

Cash and Von Althen exit The Skydiggers

Warner Music Canada has announced that Peter Cash and Peter von Althen are parting ways with the Toronto band The Skydiggers come the end of August.

Von Althen recently moved to Ottawa and will be pursuing new interests in the music business there. Cash is embarking on a new career as a songwriter.

The band, however, will continue on. Currently, the band is preparing material for the next album, which they hope to begin recording in October or November. A release is being targeted for February of 1997.



ROBERT MILES -Dance
Dreamland
RCA 39126-N

One song: Children. If you haven't heard it then you're simply in the wrong business. A veritable Behemoth in European dance circles, the tune has arrived in North America to dominate the shoreline at #1 on RPM's Dance Chart and signs of similar triumphs on RPM's Hits 100. The tune in question comes in the shape of a seven minute instrumental - all dreamy vistas of emotion, reflection and peace woven together by the willowy strands of a polished symphony and (lest we forget) a rhythmic pulse which the dance community has found irresistible. Especially in dance, once in a while something comes along that just takes the format by storm and Dreamland is clearly an instance of this 'once in a while.' Fable, the second single that follows in the new age dance macrocosm of the first, is similar enough and different enough to make the splash all over again. The album is faithful to its discovery and track titles like Fantasya, Landscape, In My Dreams, Princess Of Light and In The Dawn betray a new age ghost in the machine, though the marriage between airy sensibilities and thudding technology is a pleasant one. A definite discovery whose necromancy will probably cause the market to be saturated with the sound by the same time next year, especially in those quarters within dance that have become sensitive to the format's tireless devotion to sex and sexual innuendo. **-RG**

ANOTHER WHITE MALE -Rock/Alternative
Cattle
A&M 314540581-Q

With basement production values and the hard rock clang of boiler room metalworks come Another White Male, a Vancouver foursome of just out of high-schoolers who have impressed A&M Canada into a contract. Cattle is the debut on the label and follow up to their indie EP Yesterday Rolled By... which you might remember from standout single Nothing, which did anything but that at radio.

LIPSIN continued from page 10

700 and said we'll do a push on it. I went back to Sam and he blew his top. He said, 'ok, if we're going to really promote this we'll do fifteen hundred.'

Publicity stunts followed soon thereafter which proved to be difficult for a market that was so new and untested. Lipsin's efforts at getting the album front racked and promoted in stores was a test of his imaginative powers.

"I phoned up the Woolworth stores in different voices and kept phoning and asking for Sharon, Lois & Bram. And then two weeks later I walked in and said 'hi I'm the distributor for Sharon, Lois and Bram' and they said 'we've been deluged with calls.' So they put up the racks right across the stores."

The result was that the group went on to sell a hundred thousand copies that first year, they were awarded a Juno for best children's record and when the second album came out they shipped gold. The children's market was well underway.

And word caught on. In 1980 Lipsin received a telephone call from a someone representing a certain multi-millionaire in Calgary. Three months later he bought out his fledgling Elephant Records company for cash and retired Lipsin at the tender age of twenty seven. And what to do at that age, especially when the financial requirements of the world had been satiated?

The idea for Incredible Records came to him in Israel, by chance, as did the idea to open the store in Toronto, again by chance. It's main

operative during its past fourteen and a half years: to be a museum of music history that you can buy things from.

"Incredible Records has always been a playground for me and the money wasn't as important as other stores. It was more of this is what I want to do now; it wasn't a thing of we have to make the rent; that just wasn't a consideration, we had already done it when we sold our company... made the rent forever so to speak. It was more what I wanted to do at my retirement at the age of twenty nine. It's been great, it's been wonderful but now I feel like there is another adventure looming."

Lipsin, who claims he has never once advertised, leaves behind an industry that has proved profitable for him even in difficult periods, not the least of which is the current retail climate.

"Retail is at a low for everybody, right across the board no mistake about that," he says. "But we accepted that [whenever it occurred in the past] and we adjusted. The eighties were great, we did very well. For us the recession didn't hit until three years ago because in 1990 I started a psychedelic art gallery here. I got into selling high end posters for two hundred to a thousand dollars, and I was the only one in Canada doing it and one of maybe five people in North America doing it."

There is no contest to the claim that Lipsin leaves behind a legacy in Canadian retail whose absence will sorely be felt, especially amongst clientele of memorabilia and music lovers who never made the transition from vinyl to compact disc.

"I'm Canadian and a big part of the Canadian music industry even though I'm not part of the mainstream music industry," he says. "I've touched a lot of lives and I'm not saying that with any boasting because I'm more shocked than anybody. People are coming in and they're all expressing sadness. What I usually find with stores is that they come, they go, they close. People don't really care and here, people do care. So I've made a difference and that means a hell of a lot to me."

"Don't forget I've seen kids that came here when they were fifteen and they're now married with kids and they're coming in and some of them plead with me not to go. It's like I've been a touchstone for them; a place where they can come to and talk about the old days or relive their nostalgia or talk about what's going to happen. It's almost been like a coffee house of a record store in a sense and there is always something new here - they always know that I change the walls every week. And even though business hasn't been great it didn't matter, because I've always loved coming up here."

We'll miss you John. And good luck.

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Robertson addresses Copyright Reform Conference

The following are excerpts from Canadian Recording Industry Association president Brian Robertson's address to Copyright Reform: The Package, The Policy and The Politics Conference, which took place on May 30 in Toronto.

"Any discussion on the issue of home copying of pre-recorded music is likely to be contentious. The ingredients of such contention are usually derived from either ignorance of the facts, or the self-interest of the user or of course the viewpoint of the rights owners...

...the cost of producing and marketing a recording to an international marketplace is in and around \$350,000. Add to that the reality that, at best, only one in ten recordings recovers its investment, and you can see that the success of one recording is subsidizing the production of at least nine others, not to mention the careers of many recording artists...

Last year, there were an estimated 43 million blank cassettes sold in Canada. None of them, incidentally, were manufactured here...They sell for an average price of \$4.00...numerous studies have confirmed that 86% to 90% of those blank cassettes are used to copy pre-recorded sound recordings.

To determine the estimated annual retail loss, you then reference the study information that approximately 20% of blank tape purchasers or recipients would have bought the legitimate recording if they had not received the unauthorized version, and multiply that figure (25.6 million) by the average retail price per album of \$15 and you are presented with an estimated total annual retail loss to our industry of \$324.69 million.

...Let's discuss the issue of the royalty. The Crop survey that was conducted for the department

of communications told us that 64% of those surveyed supported a royalty of up to 50 cents per cassette if the revenue was being directed to songwriters, performers and producers.

The Gallup survey of 1994...confirms that 77% of all respondents were aware that the music industry is losing retail sales revenue to unauthorized home copying.

In the same survey, blank cassette purchasers were asked if they would purchase less if a royalty of up to 50 cents was added to the purchase price of the blank tape. The consensus based on the speculated price increase of 10 cents, 25 cents and 50 cents per cassette was that there would be only a marginal decrease in purchasing.

...We have no idea what the royalty level in Canada will be. If and when the legislation is passed, the rights owners have to appear before the Copyright Board to determine the rate. As I established earlier, the royalty is shared by songwriters, artists and producers.

Bill C-32 proposes a reciprocal regime which means that there will be an inward and outward flow of rights revenue with the 30 other countries that have this legislation in place.

What can we envision in the immediate future?

CD-R is already available - this is the recordable CD - and we are anticipating the next generation of digital audio tape plus of course the escalating capabilities of the computer to store data.

All of these digital to digital sources provide the opportunity of delivering a pristine-quality copy of an original recording, with the rights owners in a relatively helpless position to prevent or control it.

...The music industry's problem is that blank

recording media is being used to make private copies that replace legitimate sales and as the available research clearly shows, this is happening over a million times a year. Lost sales equate to lost royalty income for authors, composers and performers and lost revenues for record companies and record retailers.

...The compromise, and a very modest one at that, is a royalty on blank recording media. It creates a revenue flow that is passed through to songwriters, artists and record companies to endeavour to compensate them, albeit at a humble level, for the continuing, widespread theft of their property."

New Pearl Jam album set for Aug. 27 release

August 27 is the scheduled North American release date for the upcoming new album from Seattle grunge faves Pearl Jam. The release of the new album from the Epic/Sony act, titled No Code, will be preceded by the July 24 radio release of the lead single, Who You Are.

According to Sony, the album will be released in a special digipak form. The digipak not only opens out, but also unfolds up, with one 'flap' containing the CD and the other flap containing nine trading cards featuring lyrics and artwork. There will be four separate series of the nine cards released, with the consumer not knowing which series they're getting until they bring the CD home.

The cassette packaging will contain a special booklet, but the cassette release will also feature nine different covers.

No Code was produced by the band and Brendan O'Brien, and mixed by O'Brien and Nick Didia. The album was recorded in Seattle, Chicago and Atlanta.

West Side Story still has that magic

West Side Story was a hit on Broadway almost 40 years ago, and although the original singers and hoofers have faded into obscurity, the resurrected version, which is playing Toronto's O'Keefe Centre, is perhaps more in tune with today than it was back then.

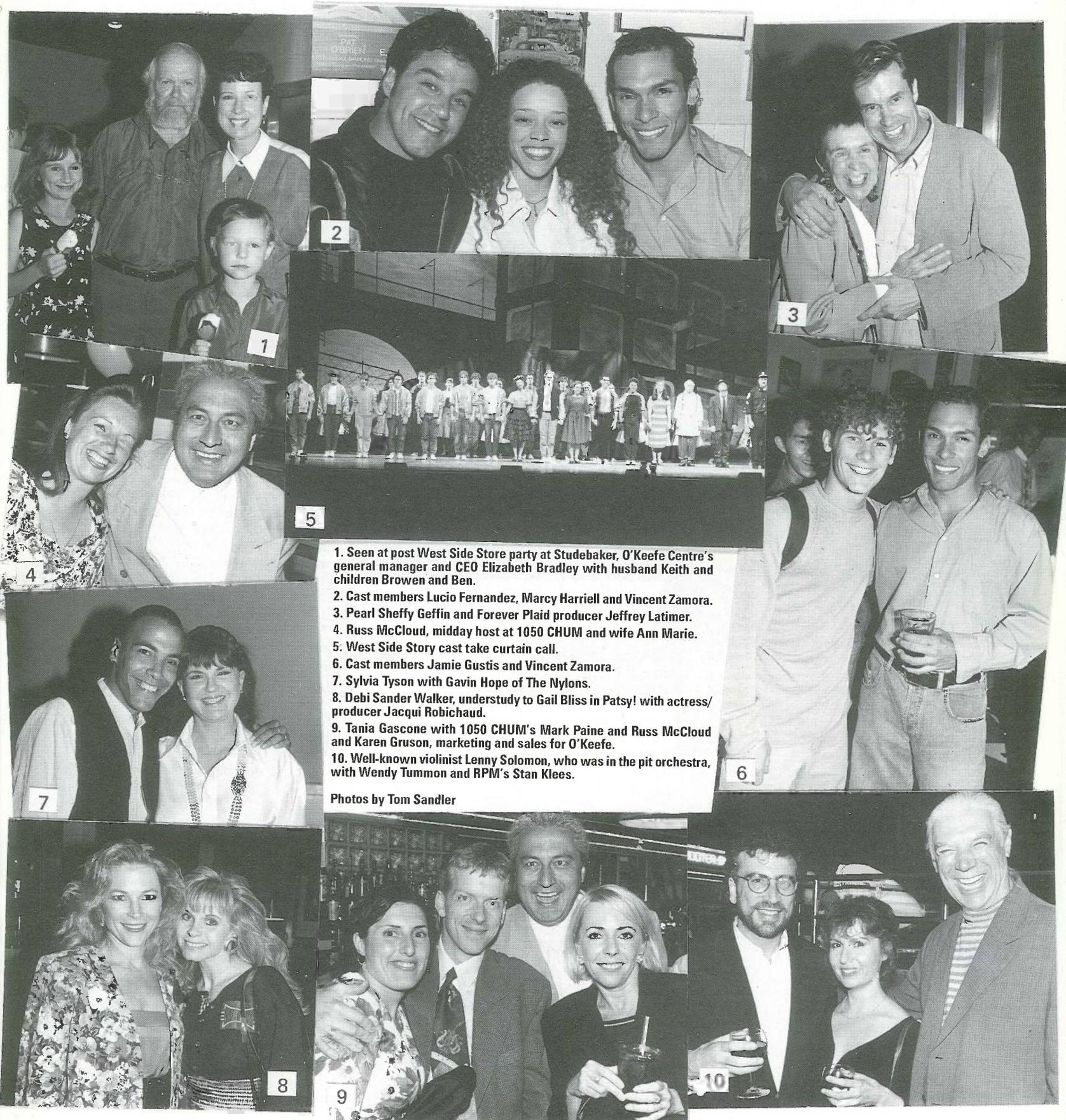
Written by Leonard Bernstein (composer) and

Stephen Sondheim (lyricist), the 1957 setting in New York's West Side, is about turf wars, a couple of gangs, one Puerto Rican, the other Polish, or a mixture of white supremacists of that era, and how they loved and hated and finally killed.

This is an energy-packed production by Alan Johnson. The choreography, by director/

choreographer Jerome Robbins, moves these young players with breathtaking speed into each of its segments. The enthusiasm of the athletically-gifted cast and their flawless vocalizing of Sondheim's lyrics creates a spellbinding picture of an enormous clash of two cultures looking for space in America.

The Original Cast Recording is on Columbia.



1. Seen at post West Side Store party at Studebaker, O'Keefe Centre's general manager and CEO Elizabeth Bradley with husband Keith and children Brown and Ben.
2. Cast members Lucio Fernandez, Marcy Harriell and Vincent Zamora.
3. Pearl Sheffy Geffin and Forever Plaid producer Jeffrey Latimer.
4. Russ McCloud, midday host at 1050 CHUM and wife Ann Marie.
5. West Side Story cast take curtain call.
6. Cast members Jamie Gustis and Vincent Zamora.
7. Sylvia Tyson with Gavin Hope of The Nylons.
8. Debi Sander Walker, understudy to Gail Bliss in Patsy! with actress/producer Jacqui Robichaud.
9. Tania Gascone with 1050 CHUM's Mark Paine and Russ McCloud and Karen Gruson, marketing and sales for O'Keefe.
10. Well-known violinist Lenny Solomon, who was in the pit orchestra, with Wendy Tummon and RPM's Stan Klees.

Photos by Tom Sandler

20-year veteran releases new studio effort

Dan Hill is doing just fine

by Ron Rogers

It's often been said that creating a work of art, be it music or anything else, involves 10% inspiration and 90% perspiration. In terms of making an album, coming up with a few song ideas is one thing - actually sitting down and hammering out the songs to their completion is where the true work lies. And turning a handful of songs into a full-length album is another step entirely.

Dan Hill knows full well the arduous steps that are involved in creating an album, just as he knows the reckless abandon that is a part of the life of an artist. A veteran of ten studio albums (along with a pair of greatest hits packages), Hill has seen both the highs and lows of the business. He's hoping to climb back into higher ground with his 11th studio release, *I'm Doing Fine*.

Being a part of the industry for over 20 years, Hill's story is fairly well known by now. Born in Toronto to American parents, Hill signed his first record deal with GRT Records when he was just 19 years old, releasing his self-titled debut album in 1975. That album spawned Hill's first hit single, *You Make Me Want To Be*, which reached #31 in the RPM Hit Tracks chart. A year later, Hill released *Hold On*, which produced three more hits. Both albums eventually topped gold in Canada.

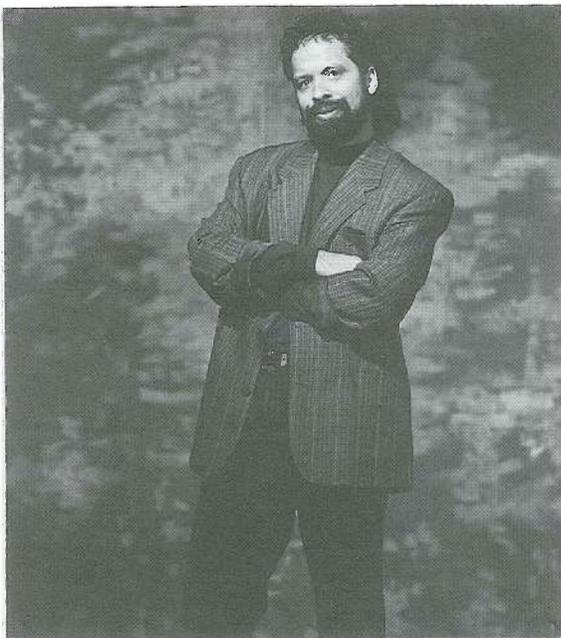
In 1977, Hill released his third album, *Longer Fuse*. The album contained the song *Sometimes When We Touch*, a song that was to change Hill's life forever. *Sometimes...* hit #1 on the RPM charts, reached #3 in *Billboard* (rare success for a Canadian artist in those days), and earned Hill a pair of Junos (composer and male vocalist of the year) and a Grammy nomination. The album sold over 300,000 copies in Canada, and went gold in the US.

His next album, *Frozen In The Night*, hit the platinum mark in Canada, but the two that followed ('80's *If Dreams Had Wings* and '81's *Partial Surrender*) didn't do nearly as well. Taking time off to regenerate, Hill found the time to pound out a novel, titled *Comeback*, about a fading rock star who's career is resurrected when he's charged with statutory rape. The book was released almost simultaneously with Hill's seventh album, *Love In The Shadows*.

After a four-year break, Hill resurfaced in 1987 with a new album (titled simply *Dan Hill*) and a new record company, in Columbia. The

album produced the hit *Can't We Try*, a song that was named the top AC song of 1987 by the US charts. After one more album with Columbia (1989's *Real Love*), Hill moved on to *Quality*, where he released *Dance Of Love* (1991), which offered hits in *I Fall All Over Again*, *Is It Really Love* and *Hold Me Now*. Now, five years later, Hill has found a smaller, independent label to call home (*Spontaneous Records*, distributed by MCA). Although the new album has been several years in the making, Hill hasn't been sitting at home watching soap operas. All the while he's been writing (he had 50 songs to choose from for this record), and working with other artists, on top of working on his own project.

In fact, part of the delay was due to Hill jetting off to LA to produce Celine Dion's version of his



song *Seduces Me*, which appears on Dion's latest album. Hill says that producing just one song for another artist is surprisingly time consuming.

"As one of the producers of her record, I had to cut the song in a lot of different keys. It was a very involved song, all live, as opposed to sequencing with computers. So whenever you have to change keys, you have to go back and do 52 new guitar parts. But it was great, I felt very lucky, and she was really great to work with."

Since the song was originally meant for his own album, it meant that Hill had to retreat back to his home studio to hammer out a few more tunes. The result was one of the strongest stretches of writing Hill has experienced in his career, with both the title track and the lead single (*Wrapped Around Your Finger*) resulting from that stretch.

Hill agrees that writing songs can involve some initial inspiration, but it generally involves just a lot of hard work.

"A lot of it is self-inspiration, that sort of shocking sense of 'where does this come from?'" But a lot of it is work, knowing that you've got to rewrite that second verse or find a better bridge. It's a combination of inspiration and discipline in your craft. I find that the most amount of work is trying to capture the song with the arrangement

and production."

The production end of the record involved literally a small handful of producers, including John Jones, Chas Sanford and John Sheard. Bringing in Jones, who produced several tracks (including *Wrapped Around Your Finger*), was something of a fluke, according to Hill.

"John used to run a studio in Toronto called ESP, and a lot of musicians and writers from that time went through that studio - Corey Hart, Delbello, Larry Gowan - it was incredible the number of people that went through their. So we got to know each other through that studio. We never worked together, but we got to know each other during the times I was working there. Then, when I was in LA working on the Celine Dion track, we kind of reconnected. One of the producers working on the track got sick, and I asked John if he could come in and work for this guy. And he came in on a day's notice and did a great job. So from working on the Celine track, we started working on stuff for my album.

"He studied under George Martin, and worked at Air Studios for a number of years. And he really developed this very distinct British pop sound. Obviously he produced the Duran Duran hit (*Ordinary World*) and worked with McCartney and other people. He really developed this certain British, Beatlesque approach to making records."

And while making records would seem to be a great deal easier in the '90s, with the advent of computer technology and the like, Hill says he still misses the frantic days of the mid-seventies, when making records was more a true group effort.

"It's a lot easier when you have a studio in your basement, which I have. Plus, a lot of the people I work with have their own studios. So the fact that you can work in your own studio, without the pressure of the outside commercial studios, it makes life a lot easier. And I think now I have a better sense of what I want, from the sound of the record to how I should be sounding as a singer. So I would have to say it's definitely easier, although there was something about the mid-seventies when you'd go in and bang out an album in three weeks, there's something there I really miss. You depended a lot more on all the other musicians, sort of put the track together on the spot. If it didn't work out, that's too bad, it's just the way the album turned out. But I do miss the easiness of that."

While he has certainly seen the insides of plenty of major label boardrooms, Hill is more than happy to be comfortably ensconced on a smaller label. For one, he doesn't feel like an insignificant part of a huge machine. And, more importantly, he no longer needs to worry about the politics that are so much a part of the majors.

"There certainly aren't as many political things you have to worry about. Back in the days of *Can't We Try*, Sony would say 'we want you to try it with another singer', just because they want to see if there's someone with a name who can do it. So you have to go into the studio and work with someone you don't want to work with. But she was famous so you had to do it. There was stuff like that you had to do all the time, which would just make you sick. It's sort of like an athlete dealing with a Steinbrenner, where they could do pretty well anything they wanted. So I like being on a

HILL continued on page 23

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COUNTRY

Carl W. Harris, music director at CIGV-FM Penticton, congratulates CJWW Saskatoon for going "live" 24 hours a day (RPM - July 1/96). But he reminds us that his station has been doing it for 15 years "around the clock with a Canadian average of 45 per cent." We also remember it was Carl Harris who first introduced the 100 percent Cancon day, quite a few years ago, for Canada Day, which he continues to do.

Shania Twain bullets to #1 with her latest Mercury release, *No One Needs To Know*. Written by Twain and Mutt Lange, the track, which was taken from her Big Country award winning CD, *The Woman In Me*, qualifies as Cancon. Twain will be in Toronto for a Fan Appreciation Day at the CNE on Aug 17. However, contrary to some press reports, she will not be performing.

Michelle Wright continues to pick up action on *Nobody's Girl*, her latest Arista release, which is the big gainer this week, jumping into the #17 slot, up from #51 after only three weeks of charting. The video for *Nobody's Girl* was the breakout video last week on NCN, entering the Top 20 Countdown at #15 and this week jumps to #12.

Terri Clark has the most added single this week with her new Mercury release, *Suddenly Single* entering the chart at #74. Clark wrote the song with Tom Shapiro and Chris Waters, but there's no Cancon credit, which doesn't seem to bother Canadian programmers, who are giving the single heavy rotation status. This is the follow-up to *If I Were You*, her #1 single (RPM - June 3/96), now descending the chart (#63). Both tracks are included on her self-titled debut for the Mercury label.

Garth Brooks has another charted single with *It's Midnight Cinderella*, his latest Capitol Nashville release entering the chart at #86. This is yet another track from his *Fresh Horses* CD, which was produced by Allen Reynolds. Brooks wrote the new song with Kim Williams and Kent Blazy.

The Poverty Plainmen are looking good with *Old Man*, their latest focus track. Released on the Regina-based Poverty label and written by the band's lead vocalist/guitar player Mark Smith, the single gets a #92 chart listing. The track is included on the band's debut CD, *Gotta Be A Believer*, which

was produced by Louis Sedmack. Besides Smith, the band is made up of his brother Sean on bass guitar, lead guitarist Kurt Neis, and drummer Brad Johnson. All the bandmembers supply background vocals.

Charlie Major is now with Creative Artists Agency, a Nashville-based literary and talent agency, for live representation. Major is part of the group of Nashville-based artists who moved to CAA when James Yelich joined the agency. The others are Alan Jackson, Merle Haggard, the Bellamy Brothers, George Ducas and Keith Stegall.

Gail Bliss who has been hailed by critics for her starring role in *Patsy!* at Toronto's Queen Elizabeth Theatre, steps out of her role as the late country music legend to headline her own show. Backed by a six-piece band, Bliss will make her first ever Toronto appearance in concert at the Horseshoe Tavern on Sunday July 28. Bliss will be backed by a six-piece band. The band will feature members of the *Patsy!* cast along with local musicians. Tickets are available for advance purchase at the Queen Elizabeth Theatre, where *Patsy!* is playing, and at the Horseshoe Tavern. Julie Gallagher, who is handling PR for *Patsy!* and Bliss, suggests that tickets be obtained in advance as seating is limited.

George Fox is headed for the Olympics (RPM - July 1/96). He is among those chosen to entertain Canada's Olympic athletes (July 18) in Atlanta on the eve of the summer games. The show will be taped by CBC-TV and be presented as a one-hour special on the CBC network the following evening. It was pointed out that traditionally, the Canadian Olympic Association hosts this gala exclusively for the athletes. This will be the first time the evening is shared with the rest of Canada. Fox will perform *Clearly Canadian* with Atlanta's own Applejack Cloggers supplying background. Also on the bill are Liberty Silver, Ashley MacIsaac, Brent Carver, Soul Attorneys and Ofra Harnoy. Fox interrupted his major tour of Canada to take part in the Olympic gala. He will begin writing and collecting material in the fall for a new album being targeted for a Spring '97 release.

Stephanie Beaumont currently charting with *Lover's Lullaby*, a duet with James Owen Bush

COUNTRY PICKERS

GARTH STONE

MX92.1FM - Regina
Stars Over Texas - Tracy Lawrence

PHIL KALLSEN

CKRY-FM - Calgary
Stars Over Texas - Tracy Lawrence

KENT MATHESON

CFQM-FM - Moncton
Suddenly Single - Terri Clark

JANET TRECARTEN

CISS-FM - Toronto
Believe Me Baby - Trisha Yearwood

BRUCE LEPERRE

CKDM - Dauphin
Color Blind - Melanie Chartrand

JAY HITCHEN

CJAT - Medicine Hat
Guys Do It All The Time - Mindy McCready

DAN MITCHELL

All Hits Country - Cariboo Radio
Guys Do It All The Time - Mindy McCready

JASON MANN

CKIQ The Bullet - Kelowna
Guys Do It All The Time - Mindy McCready

"SHOTGUN" FRANK McGWIRE

KIX - Brandon
Guys Do It All The Time - Mindy McCready

STEVE JONES

KIXX 105 - Thunder Bay
Watching Her Sleep - Jamie Warren

CHUCK REYNOLDS

CHYR - Leamington
It's Midnight Cinderella - Garth Brooks

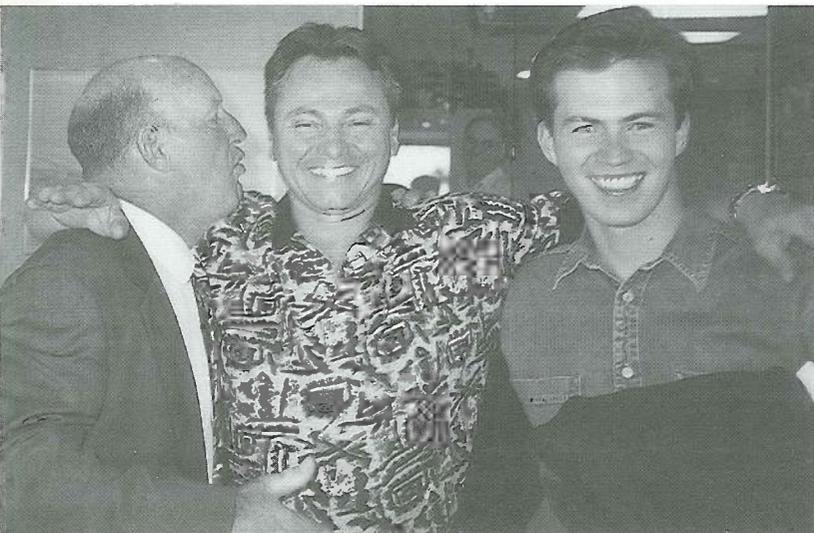
RICK FLEMING

CKQM-FM - Peterborough
Are We In Trouble Now - Randy Travis

COLIN McAULAY

CFCY - Charlottetown
So Much Pretending - Bryan White

COUNTRY continued on page 18



Reprise artist Chris Cummings and manager Peter Leggett give thanks to Warner Canada's Herb Forgie for his help in getting Cummings' lead single, *I Waited*, to a top five position on the country charts. The title track is now bulleting up the charts.



BMG Music Canada staff present Arista artist Alan Jackson with a double platinum award for his Greatest Hits Collection, following his June 19 concert at Toronto's Molson Amphitheatre. Jackson hopes to have a new studio album out this fall.

COUNTRY continued from page 17

(#42*), has been talking with a major independent for possible signing. Besides Lullaby, Beaumont has experienced chart action with two previous single releases, Nothing To Lose and Love & Dreams, which will be the title of her upcoming CD release.

The Cockrum Sisters from Meadow Lake, Saskatchewan have released their debut album, titled Turn Around. The title track, a duet by Bonnie Cockrum and Brad Johner from the Johner Brothers, has been taken as the first focus track. The CD was produced by Saskatchewan Country Music Association award-winning producer Bart McKay, who is also the keyboard player for the

Johners. The CD was recorded at Saskatoon's Sound Edge Productions. McKay also plays piano and accordion on the session, and is joined by Sheldon Corbett (sax); Randle Currie (steel guitar); Phil "Buckwheat" Nelson (drums, percussion); Jay Buettner (electric and acoustic guitars); Rick

COUNTRY continued on page 21



Pictured at the Big Country Awards, held this past May, are Canadian country artists Lawnie Wallace, Rick Tippe, Rena Gaile and Jason McCoy.

Stompin' Tom appointed Order Of Canada officer

Stompin' Tom Connors was made an Officer of the Order of Canada this past July 4, one of 72 new Order of Canada appointments announced by Governor General Romeo LeBlanc, who is Chancellor and Principal Companion of the Order.

According to Connors, "I wish to sincerely thank those wonderful people, whoever they may be, that submitted nominations and/or letters of support to the office of the Governor General to recommend that I be inducted as an Officer in the Order of Canada.

"To say the least, I was flabbergasted to learn that I've been accepted into the ranks of such a prestigious order. This is indeed a great day and a great honour and I shall do my very best to share it with my fans and with all Canadians everywhere. Long live Canada!"

Connors has released 39 albums over his 30-year career, selling in excess of two million units in Canada. His most recent release, Long Gone To The Yukon, was released last November by EMI Music Canada.

Connors will be formally invested as an Officer of the Order of Canada in ceremonies to be held in Ottawa in the fall.

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IT DOESN'T SEEM THAT LONG SINCE THE DAY IN NOV '82 WE STARTED RECORDING THE FIRST COWBOY CULTURE ALBUM IN THE BASEMENT OF THE RANCH HOUSE IN LONGVIEW ALBERTA. WE RECORDED COYOTES, COUNTRY SONGS OLD AND NEW AND THE CHINOOK WIND COMING DOWN THE ROCKIES -

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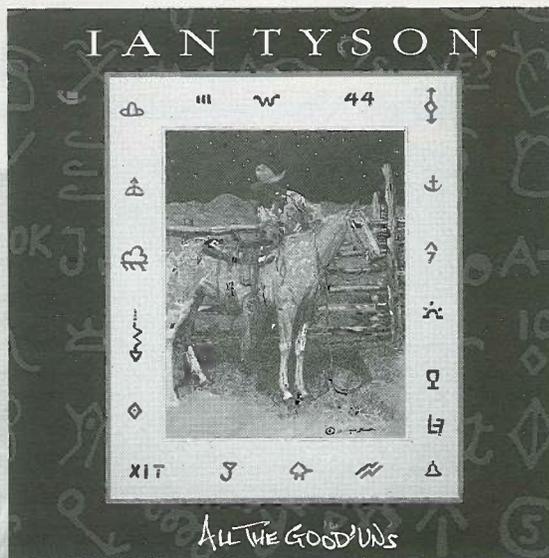
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**** *The Calgary Herald*

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Network Magazine

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The Ottawa Citizen

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Cindy McGlynn, Eye Weekly

"Lace and Pretty Flowers"

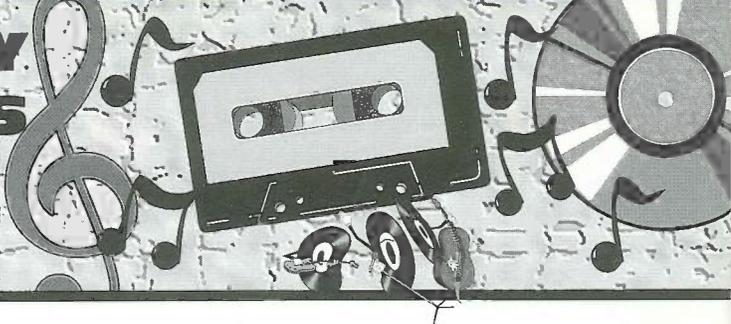
The First Single from HIGH OR HURTIN'

100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Codes:

BMC - N EMI - F MCA - J Quality - M Artist/Album Title/Where to find it
 Polygram - Q Sony - H Warner - P Koch - K (Songwriter) Producer (Label)



TW LW W0 - JULY 15, 1996

1	2	9	NO ONE NEEDS TO KNOW Shania Twain/The Woman In Me/pro single (S. Twain/R.J. Lange) (Mercury)	MA PL	35	19	10	THAT'S WHAT I GET FOR ... Diamond Rio/W/comp 39-N (Blazy/Thrasher) Clute/DuBois/Diamond Rio (Arista)	68	80	2	ARE WE IN TROUBLE NOW Randy Travis/Fall Circle/comp 289-P (M. Knopfler) K. Lehning (Warner Bros)
2	1	12	ANITA GOT MARRIED Duane Steele/P.O. Box 423/CD track-Q (M. Clark/J. Stevens) M.D. Clute/S. Bogard (Mercury)	MA PL	36	43	8	4 TO 1 IN ATLANTA Tracy Byrd/Love Lessons/pro single-J (B. Kenner/L.R. Brown) T. Brown (MCA)	69	79	3	A FINE LINE Lawnie Wallace/Thought I Was .../comp 4-J (Wallace/Wilkinson/Huisser/Gulley) (MCA)
3	3	16	EVERYTIME I GET AROUND YOU David Lee Murphy/Gettin' Out The .../pro single-J (D.L. Murphy) T. Brown (MCA)	MA PL	37	29	16	MY MARIA Brooks & Dunn/Borderline/pro single-N (D. Moore/B.W. Stevenson) D. Cook/K. Brooks/R. Dunn (Arista)	70	78	5	IT'S LONELY OUT THERE Pam Tillis/All Of This Love/pro single-N (D. Pietero/P. Tillis) P. Tillis/M. Poole (Arista)
4	6	11	ALL THE WAY Jason McCoy/Self-titled/comp 3-J (J. McCoy/C. Lindsey) S. Baggett (MCA)	MA PL	38	24	14	HONKY TONKIN'S WHAT I DO BEST Marty Stuart & Travis Tritt/Title track/pro single-J (M. Stuart) T. Brown/J. Niebank (MCA)	71	81	3	FOOLPROOF The Desert Dolphins/Hang Of The .../CD track (R. Fagan/K. Williams/R. Harbin) R. Prescott (Quality)
5	5	14	HEAVEN HELP MY HEART Wynonna/Revelations/pro single-J (D. Tyson/T. Arena/D. McTaggart) T. Brown (MCA)	MA PL	39	25	18	HOLDIN' ON TO SOMETHING Jeff Carson/Self-titled/CD track-F (T. McHugh/T. Shapiro) C. Howard (Curb)	72	58	11	CAT'S IN THE CRADLE Ricky Skaggs/Solid Ground/comp 284-P (H. Chapin/S. Chapin) S. Skaggs/B. Ahern (Atlantic)
6	10	14	HOME Alan Jackson/Greatest Hits/pro single-N (A. Jackson) K. Stegall/S. Hendricks (Arista)	MA PL	40	33	14	PHONES ARE RINGIN' ALL ... Martina McBride/Wild Angels/CD track-N (Beeson/Vassy/Mackechnie) McBride/Worley/Seay (RCA)	73	75	6	LEARNING AS YOU GO Rick Trevino/Title track/pro single-H (L. Boone/B. Lawson) S. Buckingham/D. Johnson (Columbia)
7	4	13	MEANT TO BE Sammy Kershaw/Politics, Religion And Her/comp 449- (C. Waters/R. Bowles) K. Stegall (Mercury)	MA PL	41	21	15	I THINK ABOUT YOU Colin Raye/Title track/comp 337-H (A. Schlitz/S. Seskin) P. Worley/E. Seay/J. Hobbs (Epic)	74	NEW		SUDDENLY SINGLE Terri Clark/Self-titled/CD track-Q (T. Shapiro/T. Clark/C. Waters) K. Stegall/C. Waters (Mercury)
8	11	14	DON'T GET ME STARTED Rhett Akins/Somebody New/pro single-J (R. Akins/S. Hoggin/M.D. Sanders) M. Wright (Decca)	MA PL	42	48	10	LOVER'S LULLABY Stephanie Beament w/J.O. Bush/No album/pro single (Harris/Fischer/Harja/Maulana) Prescott/Harris (Rescue)	75	60	15	STARTING OVER AGAIN Reba McEntire/Title track/pro single-J (D. Sumner/B. Sundance) T. Brown/R. McEntire (MCA)
9	23	7	BLUE LeAnn Rimes/pro single-F (B. Mack) W. Rimes (Curb)	MA PL	43	55	7	EVERY TIME SHE PASSES BY George Ducas/Where I Stand/pro single-F (G. Ducas/M. P. Heene) R. Bennett (Capitol)	76	77	4	YOU STILL GOT ME Doug Supernaw/Title track/comp 286-P (D. Supernaw/K. King) R. Landis (Giant)
10	12	14	CLOUD OF DUST Rena Galle/Out On A Limb/CD track (J. Rodman/T. Damphier) D. O'Doherty (RDR)	MA PL	44	47	12	SHE'S GONE KC Jones/Hearts Were Bound/CD track (Bourke/Miller/Vassar) Prescott/Wheeler (RDR)	77	67	17	IT'S LONELY I CAN'T STAND Charlie Major/Lucky Man/comp 38-N (C. Major) S. Fishell (Arista)
11	28	9	ON A GOOD NIGHT Waide Hayes/Title track/pro single-H (P. Neson/D. Cook/L. Boone) D. Cook (Columbia)	MA PL	45	68	4	CARRIED AWAY George Strait/Blue Clear Sky/pro single-J (S. Bogard/J. Stevens) T. Brown/G. Strait (MCA)	78	63	18	THE CHANGE Garth Brooks/Fresh Horses/pro single-F (T. Arata/W. Tester) A. Reynolds (Capitol)
12	17	11	DADDY'S MONEY Ricochet/Self-titled/CD track-H (DiPiero/Seskin/Sanders) Chancey/Seay (Columbia)	MA PL	46	66	6	EVERYTHING I OWN Aaron Tippin/Tool Box/comp 40-N (R. Wilson/T. Martin) S. Gibson (RCA)	79	64	19	LOVE THAT I DESERVE Rick Neilson/Based On A .../comp 338-H (Neilson/Thorne/Helm Same) Epic
13	16	13	LOVES MUSIC LOVES TO DANCE Calvin Wiggert/Made For Each Other/pro single (B. Walsh/T. Colton) R.H. Smith (Royalty)	MA PL	47	50	6	WALKIN' AWAY Kelly Randall/Smokin' Gun/CD track (K. Randall) B. Buckingham (Golden Eye)	80	97	2	REDNECK GAMES Jeff Foxworthy w/Alan Jackson/Games .../comp 289- (J. Foxworthy/S. Reuse/R. Scaife) S. Reuse (Warner Bros)
14	7	15	HIGH LONESOME SOUND Vince Gill/Title-track/album track-J (V. Gill) T. Brown (MCA)	MA PL	48	45	7	GIVE ME SOME WHEELS Suzy Bogguss/Title track/pro single-F (S. Bogguss/M. Berg/G. Harrison) T. Bruce/S. Hendricks (Capitol)	81	85	3	THE GOOD OL' DAYS Brent Howard/Title track/comp 14-F (L. Cameron) T. Rudner (Fre)
15	36	6	ONLY ON DAYS THAT END IN "Y" Clay Walker/Hypnotize The Moon/CD track-P (R. Fagan) J. Stroud (Giant)	MA PL	49	34	8	SAY I Alabama/In Pictures/CD track-N (S. Bogard/J. Stevens) Alabama/E. Gordy Jr. (RCA)	82	98	2	GUYS DO IT ALL THE TIME Mindy McCready/Ten Thousand Angels/pro single-N (B. Whiteside/K. Tribble) D. Malloy/N. Wilson (BNA)
16	9	13	TIME MARCHES ON Tracy Lawrence/Title track/CD track-P (B. Braddock/D. Cook) Atlantic	MA PL	50	40	13	YOU BE THE JUDGE Brad Hovey/Right Where I Wanna Be/CD track (K. Trible/K. West/R. Crawford) B. Hovey (Ardenna)	83	84	4	REAL DEAL Keith Gattis/Self-titled/pro single-N (K. Gattis/J. Dowell) N. Wilson (RCA)
17	51	3	NOBODY'S GIRL Michelle Wright/For Me It's You/pro single-N (G. Peters) J. Scherer (Arista)	MA PL	51	54	6	TAKE YOU BY THE HEART The Cruzeros/Self-titled/CD track (B. Mathers/C. Tulman/B. Buckingham) B. Buckingham (Spinner)	84	95	3	I LOVE YOU The Cleaning Lady/No album/pro single (G. Williams) G. Williams/N. Richardson (TM)
18	18	14	FORTY DAYS AND NIGHTS The Rankin Family/Endless Seasons/CD track-F (C.J. Rankin) J. Jennings/Rankin Family (EMI)	MA PL	52	39	23	IT'S WHAT I DO Billy Dean/Title track/pro single-F (C. Jones/T. Shapiro) T. Shapiro (Capitol)	85	87	4	TWIN BLUES Karouse/Thunder Underground/CD track (M. Tailfefer) M. Tailfefer (RDR)
19	8	18	I'M NOT SUPPOSED TO LOVE ... Bryan White/Between Now And .../comp 278-P (S. Ewing/D. Kees) B.J. Walker (Asylum)	MA PL	53	65	4	THAT GIRL'S BEEN SPYIN' ON ME Billy Dean/It's What I Do/pro single-F (M.T. Barnes/T. Shapiro) T. Shapiro (Capitol)	86	NEW		IT'S MIDNIGHT CINDERELLA Garth Brooks/Fresh Horses/pro single-F (K. Williams/K. Blazy/G. Brooks) A. Reynolds (Capitol)
20	38	7	RUNNIN' AWAY WITH MY HEART Lonestar/Self-titled/CD track-N (M. Britt. S. Hoggin/M.D. Sanders) D. Cook/M. Wilson (BNA)	MA PL	54	61	10	STEADY AS SHE GOES James Owen Bush/Love Like .../pro single (Harris/Prescott/Charles) Prescott/Harris (Rescue)	87	99	2	SHE NEVER LETS IT GO TO HER HEART Tim McGraw/All I Want/comp 14-F (T. Shapiro/C. Waters) J. Stroud/B. Gallimore (Curb)
21	22	14	BY MY SIDE Lorrie Morgan w/Jon Randall/Greater Need/comp 39-T (Constant Change) J. Stroud (BNA)	MA PL	55	71	4	JACOB'S LADDER Mark Wills/Self-titled/pro single-Q (T. Martin/C. B. Sweat) C. Chamberlain/K. Stegall (Mercury)	88	96	3	BEG, BORROW AND STEAL THE WORLD Sean Hogan/Self-titled/CD track (S. Hogan) S. Hogan/R. Erickson (Barnstorm)
22	32	8	THEN YOU CAN TELL ME GOODBYE Neal McCoy/Self-titled/comp 285-P (J.D. Loudermilk) B. Beckett (Atlantic)	MA PL	56	69	3	I AM THAT MAN Brooks & Dunn/Borderline/pro single-N (T. McBride/M. Powell) D. Book/R. Brooks/R. Dunn (Arista)	89	NEW		SO MUCH FOR PRETENDERS Bryan White/Between Now And Forever/CD track-P (White/George/Tirral) Walker Jr. Lhning (Asylum)
23	30	10	WRONG PLACE WRONG TIME Mark Chesnutt/Wings/comp 3-J (J.A. Stewart/S. Miller) T. Brown (MCA)	MA PL	57	57	8	THAT BRIDGE Doc Walker Band/Good Day .../CD track (C. Thorsteinson) D. Schur (Agasea)	90	100	2	TANGLED UP IN TEXAS Frazier River/Self-titled/comp 4-J (D. Morgan/B. Bumette/L. Henley) M. Wright (Decca)
24	37	4	SURE ENOUGH Chris Cummings/Somebody Inside/comp 288-P (Scott/Dycus/Cummings) (Scott/Barnhill) (Warner Bros)	MA PL	58	62	6	WAIT FOR THE SUN Brent McAthey/Title track/CD track (B. McAthey) B. McAthey/R. Barlett (Aria)	91	NEW		YOU'RE NOT IN KANSAS ANYMORE JoDee Messina/Self-titled/CD track-F (Z. Turner/T. Nichols) B. Gallimore/T. McGraw (Curb)
25	14	16	DOES THAT BLUE MOON EVER SHINE ... Toby Keith/Blue Moon/pro single-Q (T. Keith/ N. Larkin/T. Keith) (Polydor)	MA PL	59	74	5	BIG GUITAR Blackhawk/Strange Enough/pro single-N (H. Paul/H. Gross) M. Clute (Arista)	92	NEW		OLD MAN Poverty Plainmen/Gotta Be A Believer/CD track (W. Smith) L. Sedmak (Broken)
26	31	12	RHYTHM OF YOUR WINGS Gary Fjellgaard/Under Western Skies/comp 282-P (G. Fjellgaard) G&M Wilkinson (Story Plain)	MA PL	60	41	15	SITTIN' PRETTY Thomas Wade/Self-titled/pro single (T. Wade/T. Taylor) J. May/T. Wade (JMR)	93	83	19	SOMEONE ELSE'S DREAM Faith Hill/It Matters To Me/comp 274-P (C. Wiseman/T. Bruce) S. Hendricks/F. Hill (Warner Bros)
27	13	22	TEN THOUSAND ANGELS Mindy McCready/No album/comp 37-N (S.D. Jones/B. Henderson) D. Malloy/N. Wilson (BNA)	MA PL	61	70	5	WE'LL HOLD ON The Neilsens/Self-titled/CD track (Neilson/Neilson) Neilson/Vandrtogt (Platter Matter)	94	82	20	HEADS CAROLINA, TAILS CALIFORNIA Jo Dee Messina/Self-titled/pro single-F (T. Nichols/M.D. Sanders) B. Gallimore/T. McGraw (Curb)
28	59	3	I DO Paul Brandt/Calm Before The Storm/pro single-P (P. Brandt) J. Leo (Reprise)	MA PL	62	76	5	WHOLE LOTTA GONE Joe Diffie/Life's So Funny/pro single-H (J.O. Olivenus/B. K. Burns) J. Slate/J. Diffie (Epic)	95	86	7	CHECK PLEASE Paul Jefferson/Self-titled/comp 4-J (P. Jefferson/J. Michaels) G. Fundis (Almo)
29	27	12	A THOUSAND TIMES A DAY Patty Loveless/The Trouble With .../pro single-H (G. Bury/G. Nicholson) E. Gordy Jr. (Epic)	MA PL	63	42	21	IF I WERE YOU Terri Clark/Self-titled/CD track-Q (T. Clark) K. Stegall/C. Waters (Mercury)	96	88	18	LONG AS I LIVE John Michael Montgomery/Self-titled/comp 279-P (R. Bowles/W. Robinson) S. Hendricks (Atlantic)
30	15	18	ONE STEP BACK Jamie Warren/fallen Angel/CD track-Q (J. Warren/J. Barry) J.R. Huff/F. Hill (River North)	MA PL	64	72	6	I DON'T THINK I WILL James Bonamy/What I Live To Do/pro single-H (B. Johnson) B. Johnson (Epic)	97	89	15	ALMOST A MEMORY Blackhawk/Strong Enough/comp 38-N (D. Diver/D. Robbins/V. Stephenson) M. Bright (Arista)
31	46	4	TREAT HER RIGHT Sawyer Brown/This Thing Called .../CD track-F (L. LeBlanc/A. Aldridge) M.A. Miller/M. McAnally (Curb)	MA PL	65	73	6	THERE'S A GIRL IN TEXAS Trace Adkins/Dreamin' Out Loud/pro single-F (T. Adkins/V. Vipperman) S. Hendricks (Capitol)	98	92	6	WILD AT HEART Lari White/Don't Fence Me In/comp 40-N (L. White/A. Anderson) J. Lee/L. White (RCA)
32	20	16	BLUE CLEAR SKY George Strait/Title track/pro single-J (M.D. Sanders/J. Jarrard/B. DiPiero) T. Brown/G. Strait (MCA)	MA PL	66	49	19	MY HEART HAS A HISTORY Paul Brandt/Calm Before The Storm/comp 278-P (P. Brandt) J. Leo (Reprise)	99	91	22	YOU WIN MY LOVE Shania Twain/The Woman In Me/comp 441-Q (R. J. Lange) R. J. Lange/S. Twain (Mercury)
33	26	18	A LOVE STORY IN THE MAKING Linda Davis/Some Things Are Meant To Be/comp 39-N (A. Anderson/C. Wiseman) J. Guess (Arista)	MA PL	67	44	13	BACK IN MY ARMS AGAIN Kenny Chesney/Get Out Your Dreams/pro single-J (L.R. Parnell/R.M. Burke/C. Moore) B. Beckett (BNA)	100	90	4	I DIDN'T KNOW MY OWN STRENGTH Bobbie Cryner/Git Of Your Dreams/pro single-J (S. LeVaire/B. Cryner/K. Blazy) B. Beckett/T. Brown (MCA)

COUNTRY continued from page 18

Reithmeier (bass); Brad "Wheel" Missura (percussion); and Rob Hewes (dobro). Carol Cockrum plays guitar and supplies lead vocals on *She Don't Cry*, a song she wrote. Brad Johner plays acoustic guitar on this track. All the Cockrums take a turn at lead vocals throughout the CD. There is no indication as to what the Cancon properties are on the CD, although it's safe to assume that all tracks qualify for at least two-parts (AP).

Garth Stone, music director at Regina's MX92.1FM, adds Charlie Major's *Waiting On You*, the album track to his light rotation schedule this week along with Bentwood's *What Are We Doing Here*, *Swingin' Doors* by Martina McBride and Tracy Lawrence's *Stars Over Texas*.

Joanne Rose makes a bid for chart action with her latest single, *You Had Me By A Heartbeat*, a song that was written by Ian Tyson and Ralph Murphy. The session was recorded at Toronto's Phase One Studio. However, the instrumentation tracks were recorded in Nashville. The single therefore qualifies as three-parts Cancon (MAL), not four-part as indicated on the label artwork. The session was remixed and produced by J. Barclay Power. Rose's career is being guided by personal manager Paul Evans of Boake-Evans Entertainment. The firm's country office is located on Denim Days Ranch in Chatsworth, Ontario and in Toronto on Belsize Avenue, where it is helmed by Kingdon Boake. Originally, an east-coaster, Rose has been performing her brand of country at fairs, concerts, charities and lounges for more than nine years. She has also showcased for General Motors events at the Royal Winter Fair in Toronto and the International Ploughing Match.

Bruce LePerre, music director at CKDM Dauphin, adds five new Cancon tracks this week: *Godforsaken Land* by Amarillo, *Crossfire's Keep In Step*, Ian Tyson's *Barrel Racing Angel*, *All You Had Comin'* by Diane Raeside, and *When My Ship Comes In* by Rawlins Cross.

Jamie Warren's new single, *Watching Her Sleep*, is now at radio. The first "picker" to give the nod to the new release is Steve Jones at KIXX105 Thunder Ban. The new single is a Warren original and was taken from *Fallen Angel*, his debut album on the River North (Mercury Nashville) label.

TNN goes backstage for the Fruit of the Loom All-Star Countryfest '96 preview Party to be telecast July 16 at 8 pm with repeats at midnight (all times are eastern). Hailed as the largest one-day ticketed concert event in history, nine of country music's top-selling artists will perform July 13 before an anticipated crowd of 250,000 fans at the Atlanta Motor Speedway. Performing will be Alan Jackson, Alabama, Hank Williams, Jr., Pam Tillis, Patty Loveless, Tracy Byrd, the Charlie Daniels Band, Lee Roy Parnell, and Kenny Chesney. As well, CBS will telecast the concert on July 17 at 9 pm. Prior to the concert, on July 11, TNN's VideoPM will originate live from the Atlanta Motor Speedway, and on July 12, the night before the event, TNN's flagship series, *Prime Time Country* will telecast satellite interviews with the artists from the Fruit of the Loom tailgate party.

Kent Matheson, music director at Moncton's CFQM-FM, adds Terri Clark's *Suddenly Single*, Toby Keith's *A Woman's Touch*, *Old Man* by Poverty Plainsmen, and Trisha Yearwood's *Believe*

Me Baby (I Lied) to his playlist this week. His pick was Clark's *Suddenly Single*.

Classic Country Music Reunion, which takes place at Centennial Park in Trenton, Ontario (Aug 2-3-4) has a packed schedule for the three days. Bluegrass Silverbirch and Blueridge with special guest Mac Wiseman kicks off the reunion on the first day. Dick Damron headlines Saturday's event, which also includes Washboard Hank and the Honkers, the Grant Carson Band, Tina Turley & Loose Boots, James Owen Bush, Kiley Joe Masson, Tom Mark & Burnt River Band, plus local bands. Sunday features Jason McCoy, the Bobby Lalonde Show, Jasmine O'Hara, Mathew Johnson, Family Ties, Trenton Old Time Fiddlers, the Mummble Ducks, and local bands. There will also be a gospel show on Sunday with special guest George Hamilton IV and Dick Damron, Reg Benoit & Friends at a church service setting with a choir. Tickets are on sale at the Country Music Store in Toronto 416-690-5564 and at April Mayer's on Highway 48 in Stouffville 905-640-0271.

NEW COUNTRY
N C N
NETWORK

VIDEO & INSTANT TOP FIVE

- #1. *Forty Days And Nights* - Rankin Family
- #2. *Anita Got Married* - Duane Steele
- #3. *No One Needs To Know* - Shania Twain
- #4. *Does That Blue Moon* - Toby Keith
- #5. *Daddy's Money* - Ricochet

BREAKOUT VIDEO

Sure Enough - Chris Cummings

PICK HIT

Blue - LeAnn Rimes

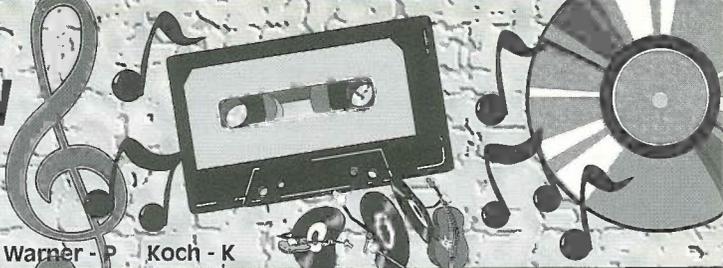
RPM COUNTRY ALBUMS

TW LW WO JULY 15, 1996

1	1	35	ALAN JACKSON <i>The Greatest Hits Collection</i> Arista-07822-18001-N		21	22	21	WYNNONA <i>Revelations</i> MCA-11090-J	
2	3	74	SHANIA TWAIN <i>The Woman In Me</i> Mercury-314-522-886-Q	MA PL	22	27	3	LORRIE MORGAN <i>Greater Need</i> BNA-66847-N	MA PL
3	2	12	PAUL BRANDT <i>Calm Before The Storm</i> Heprise-46180-P	MA PL	23	20	20	PATTY LOVELESS <i>The Trouble With The Truth</i> Epic-67269-H	MA PL
4	6	10	BROOKS & DUNN <i>Borderline</i> Arista/BMG-18819-N	MA PL	24	NEW	NEW	PATSY CLINE <i>The Birth Of A Star</i> Hazor 'b' lie/Koch-2108	MA PL
5	7	39	BLACKHAWK <i>Strong Enough</i> Arista-07822-18792-N	MA PL	25	25	35	DWIGHT YOAKAM <i>Gone</i> Heprise-46051-P	MA PL
6	5	10	BRYAN WHITE <i>Between Now And Forever</i> Asylum-61880-P	MA PL	26	23	21	TRACY LAWRENCE <i>Time Marches On</i> Atlantic-82866-P	MA PL
7	4	9	GEORGE STRAIT <i>Blue Clear Sky</i> MCA-11428-J	MA PL	27	24	26	BLUE RODEO <i>Nowhere To Here</i> WEA-10617-P	MA PL
8	11	33	GARTH BROOKS <i>Fresh Horses</i> Capitol-32080-I	MA PL	28	26	18	RICKY SKAGGS <i>Solid Ground</i> Atlantic-82823-P	MA PL
9	9	10	JO DEE MESSINA <i>Jo Dee Messina</i> Curb-77820-I	MA PL	29	32	38	REBA McENTIRE <i>Starting Over</i> MCA-11264-J	MA PL
10	8	14	NEW COUNTRY 3 Various Artists WEA-34222-P	MA PL	30	33	57	JASON MCGOY <i>Self-titled</i> MCA-11290-J	MA PL
11	17	4	DAVID LEE MURPHY <i>Gettin' Out The Good Stuff</i> MCA-11423-J	MA PL	31	28	14	STEPPIN' COUNTRY 2 Various Artists Columbia-67453-H	MA PL
12	12	21	LONESTAR <i>Lonestar</i> BNA/BMG-66642-N	MA PL	32	30	25	ASLEEP AT THE WHEEL <i>The Wheel Keeps On Rollin'</i> Capitol/EMI-31280-I	MA PL
13	10	47	TERRI CLARK <i>Terri Clark</i> Mercury Nashville-26991-U	MA PL	33	38	34	STOMPIN' TOM CONNORS <i>Long Gone To The Yukon</i> EMI-7243-835298-I	MA PL
14	15	8	CALVIN WIGGETT <i>Made For Each Other</i> Royalty-300-9545	MA PL	34	29	46	FAITH HILL <i>It Matters To Me</i> Warner Bros-45872-P	MA PL
15	16	39	JEFF FOXWORTHY <i>Games Hednecks Play</i> Warner Bros-45856-P	MA PL	35	31	37	MARTINA McBRIDE <i>Wild Angels</i> MCA-7863-66509-N	MA PL
16	14	14	DIAMOND RIO <i>IV</i> Arista-18812-N	MA PL	36	34	28	JOE DIFFIE <i>Life's So Funny</i> Epic-67405-H	MA PL
17	21	7	FARMER'S DAUGHTER <i>Girls Will Be Girls</i> Stubble Jumper-632 (RHJ)	MA PL	37	36	27	PAM TILLIS <i>All Of This Love</i> Arista-07822-18799-N	MA PL
18	13	40	CHARLIE MAJOR <i>Lucky Man</i> Arista-74321-30728-N	MA PL	38	37	5	JOHN GRACIE <i>A Gene MacLellan Tribute</i> Atlantic-50492	MA PL
19	19	46	THE RANKIN FAMILY <i>Endless Seasons</i> EMI-7243-832348-I	MA PL	39	40	15	NEIL DIAMOND <i>Tennessee Moon</i> Columbia-67382-H	MA PL
20	18	5	VINCE GILL <i>High Lonesome Sound</i> MCA-11422-J	MA PL	40	35	44	THE MAVERICKS <i>Music For All Occasions</i> MCA-11257-J	MA PL

RPM

Adult Contemporary TRACKS



Record Distributor Codes:

BMG - N EMI - F MCA - J M - Quality Polygram - Q Sony - H Warner - P Koch - K

TW LW WO JULY 15, 1996

- 1 1 13 **GIVE ME ONE REASON**
Tracy Chapman - New Beginning
Elektra-6185U (comp 289)-P
- 2 2 12 **OLD MAN AND ME**
Hootie & The Blowfish - Fairweather Johnson
Atlantic-82886 (comp 283)-P
- 3 11 5 **LET IT FLOW**
Toni Braxton - Secrets
La Face-2602U (comp 6)-N
- 4 7 11 **THE ONLY THING THAT LOOKS GOOD**
Bryan Adams - 18 (il) Die
AbM-31454-0551 (pro single)-U
- 5 3 13 **FAST LOVE**
George Michael - Older
Dreamworks (pro single)-P
- 6 6 23 **BECAUSE YOU LOVED ME**
Celine Dion - Falling into You
550 Music/epic-7692 (pro single)-H
- 7 5 15 **ALWAYS BE MY BABY**
Mariah Carey - Daydream
Columbia-6670U (pro single)-H
- 8 8 11 **YOU STILL TOUCH ME**
Sting - Mercury Falling
AbM-31454-0483 (CU track)-U
- 9 9 8 **LOOKING FOR IT**
Jann Arden - Living Under June
AbM-314-54U248 (CU track)-U
- 10 10 9 **FALL FROM GRACE**
Amanda Marshall - Self-titled
Columbia-80299 (comp 049)-H
- 11 4 13 **LOVE DON'T LIVE HERE ANYMORE**
Madonna - Something to Remember
Maverick-4610U (CU track)-P
- 12 13 9 **EVERYTHING FALLS APART**
Jog's Eye View - Happy Nowhere
Columbia-66882 (comp 049)-H
- 13 14 2 **CHANGE THE WORLD**
Eric Clapton - Phenomenon US1
Reprise-46360 (comp 290)-P
- 14 15 9 **AHEAD BY A CENTURY**
The Irregularly Hip - Trouble At The Henhouse
MCA-81011 (pro single)-J
- 15 16 10 **THEME FROM MISSION IMPOSSIBLE**
A. Clayton/L. Mullen Jr. - Mission: Impossible U.S. I.
Island-314 531 6822 (comp 4)-U
- 16 17 6 **WRONG**
Everything But The Girl - Walking Wounded
Atlantic-82912 (comp 287)-P
- 17 19 5 **I WILL TAKE CARE OF YOU**
Amy Sky - Cool Hair
Iron Music-77876-51005 (pro single)-N
- 18 18 16 **REACH**
Gloria Estelan - Destiny
epic-67283-H
- 19 23 4 **ONE BY ONE**
Cher - It's A Man's World
WtA UK-12670 (comp 285)-P
- 20 24 7 **THE EARTH, THE SUN, THE RAIN**
Color Me Badd - Now And Forever
Giant-24622 (comp 282)-P

- 21 21 14 **CAN I GET CLOSE**
Gavin Hope - Slow Grooves
Quality UHSPU 1245 (pro single)
- 22 12 14 **DREAMER'S DREAM**
Tom Cochrane - Hugged Ass Hoad
EMI-32951 (CU track)-P
- 23 27 4 **YOU LEARN**
Alanis Morissette - Jagged Little Pill
Maverick/Reprise-45901 (comp 286)-P
- 24 31 5 **LIKE A WOMAN**
Tony Rich Project - WWords
LaFace-2602Z (pro single)-N
- 25 30 3 **WRAPPED AROUND YOUR FINGER**
Dan Hill - I'm Doing Fine
MCA-81012 (pro single)-J
- 26 20 17 **COUNT ON ME**
Whitney Houston w/Cece Winans - Waiting To Exhale
Arista-16796 (comp 2)-N
- 27 29 9 **DANCE WITH ME**
John & Tico - Blood Brothers
Tandem/Fusion III-9605 (pro single)
- 28 28 7 **THESE ARE THE DAYS**
Soul Attorneys - Self-titled
epic-80234 (pro single)-H
- 29 36 3 **JERK**
Kim Stockwood - Bonavista
EMI-32479 (pro single)-P
- 30 25 12 **CHAINS**
Ina Arena - Don't Ask
epic-67533 (comp 048)-H
- 31 26 11 **I'M GETTING USED TO YOU**
Selena - Dreaming Of You
EMI-34123 (comp 6)-P
- 32 37 5 **WHERE DO WE GO FROM HERE**
Vanessa Williams - brazer Soundtrack
Mercury-No album (pro single)-U
- 33 22 16 **A LIST OF THINGS**
Jannhuit Doyle - Shadows Wake Me
Latitude-50422 (comp 4)-P
- 34 32 20 **PLEASE**
Elton John - Made In England
Rocket/Mercury-314-526-185 (CU track)-U
- 35 38 6 **THE GOOD CATCHES UP**
Lawrence Gowan - The Good Catches Up
Select-100 (pro single)
- 36 39 3 **KILLING ME SOFTLY**
The Fugees - The Score
HutHouse/Columbia-67147 (comp 050)-H
- 37 41 3 **JEALOUSY**
Natalie Merchant - Tigerlily
Elektra-61743 (comp 283)-P
- 38 44 3 **YOU'RE THE ONE**
SWV - New Beginning
HCA-07863-66487 (pro single)-N
- 39 47 2 **I CAN HEAR YOU**
Carolin Arends - Little track
Heunon/Arista-08068-83737 (pro single)-N
- 40 33 17 **DON'T WANNA LOSE YOU**
Lionel Richie - Louder Than Words
Mercury (comp 447)-U

- 41 45 7 **A LITTLE MAGIC**
David Deacon & The Word - The Iron Clock
Twisted Circle-3002 (pro single)
- 42 46 3 **ALL ALONG**
Blessid Union Of Souls - Home
EMI-31836 (pro single)-P
- 43 34 19 **THE RIGHT TIME**
The Corrs - Forgiveness, Not Forgotten
Lava-143 (comp 277)-P
- 44 NEW **SOMEDAY**
All-4-One - Hunchback Of Notre Dame US1
Disney/AbM-60893 (comp 5)-U
- 45 57 2 **DEDICATED TO THE ONE I LOVE**
Liana Hornstadt - Little track
Elektra-61916 (comp 285)-P
- 46 NEW **FOREVER**
Mariah Carey - Daydream
Columbia-6670U (pro single)-H
- 47 58 2 **WHATEVER YOU NEED**
Jamhat Doyle - Shadows Wake Me
Latitude-50422 (comp 13)-P
- 48 56 2 **TWISTED**
Stevie Nicks & Lindsey Buckingham - Twister US1
Warner Sunset-46254 (comp 288)-P
- 49 42 25 **WHO DO U LOVE**
Deborah Cox - Self-titled
Arista-07822-18781-N
- 50 51 2 **TAKE THAT**
How Deep Is Your Love - Greatest Hits
HCA-07822-18932 (comp 6)-N
- 51 NEW **WHERE DO WE GO FROM HERE**
Deborah Cox - Self-titled
Arista-07822-18781 (pro single)-N
- 52 53 3 **SCARY KISSES**
Voice Of The Beehive - Sex & Misery
EastWest-11004 (comp 284)-P
- 53 54 3 **HEARTBREAK OF THE WEEK**
Hita Chiarelli w/Russell deCarle - 20 Years ...
Stony Plain-1230 (comp 288)P
- 54 55 3 **WILLIAMSON'S GARAGE**
Spirit Of The West - Open Heart Symphony
WEA-1460U (comp 285)-P
- 55 NEW **YOU'RE LOVE AMAZES ME**
Michael English - Freedom
Curb-77847 (pro single)-P
- 56 NEW **SHOW ME HEAVEN**
Ina Arena - Don't Ask
epic-67533 (pro single)-H
- 57 NEW **FOR THE LOVE OF YOU**
Jordan Hill - Self-titled
Atlantic-82849 (comp 289)-P
- 58 NEW **ANGEL MINE**
Cowboy Junkies - Lay It Down
Geffen-24952 (comp 19)-J
- 59 NEW **SWEET DREAMS**
La Bouche - Little track
HCA-07836-66759 (comp 3)-N
- 60 48 20 **IRONIC**
Alanis Morissette - Jagged Little Pill
AbM-314-54U-399 (comp 1)-U

RPM

Dance



TW LW WO - JULY 15, 1996

- 1 1 7 **CHILDREN**
Robert Miles
Arista-N
- 2 9 4 **WRONG**
Everything But The Girl
Atlantic-P
- 3 3 6 **ALL OF MY DREAMS**
Laya
Awesome-N
- 4 4 5 **YOU'RE THE ONE**
SWV
RCA-N
- 5 2 11 **KILLING ME SOFTLY**
The Fugees
Columbia-H
- 6 10 5 **THE LOVER THAT YOU ARE**
Pulse
Hi Bias-Q
- 7 5 8 **UPSIDE DOWN**
Groove Club
Isba-Koch
- 8 8 5 **FOREVER YOUNG**
Temperance
Hi Bias-Q
- 9 12 4 **STOMP**
BG Prince Of Rap
Dance Pool-H
- 10 6 14 **I LOVE TO LOVE**
La Bouche
Arista-N

- 11 19 3 **FASTLOVE**
George Michael
Dreamworks-P
- 12 20 3 **FRESH**
Beat System
Virgin-F
- 13 15 5 **YOU DON'T HAVE TO WORRY**
RhythmCentric
TJSB-Koch
- 14 7 9 **KNOCKIN'**
Double Vision
Pirate-Quality
- 15 26 2 **I'LL BE ALRIGHT**
MTS
Popular-P
- 16 17 4 **ONE MORE TRY**
Kristine W.
RCA-N
- 17 22 2 **STOMP**
FU
Popular-P
- 18 11 7 **AMERICA (I Love America)**
Full Intention
Stress-Quality
- 19 13 7 **MISSION: IMPOSSIBLE**
A. Clayton & L. Mullen Jr.
Island-Q
- 20 14 10 **CRY INDIA**
Umboza
Capitol-F

- 21 24 3 **IT'S A PARTY**
Busta Rhymes
Elektra-P
- 22 16 8 **FEEL THE MUSIC**
Planet Soul
Strictly-Quality
- 23 27 2 **WONDERWALL**
Jackie "Q"
Quality-M
- 24 18 15 **GIV ME LUV**
Alcatraz
Attic-J
- 25 21 10 **MUSIK**
House People
Popular-P
- 26 NEW **CHIBILI BEN BEN**
Los Reyes
Isba-Koch
- 27 23 12 **CRYING IN THE RAIN**
Culture Beat
Dance Pool-H
- 28 NEW **SAY UP & DOWN**
Echo Bass
SPG-P
- 29 25 11 **1979**
The Smashing Pumpkins
Virgin-F
- 30 29 6 **ALWAYS BE MY BABY**
Mariah Carey
Columbia-H

HILLS continued from page 16

small label, it suits my personality.

"The only way you make money with the majors is if you're a songwriter. You don't make it from record royalties. At the major labels, it just doesn't happen."

While many artists are remembered for one particular album, Hill will clearly always be remembered for that one song. Sometimes When We Touch established Hill as a major international artist, bringing him fame both in Canada and abroad.

But instant fame, such as Hill accrued, can be both a blessing and a curse. While Hill was certainly grateful for the benefits that came with it, he also recognized that the pressure to repeat

the success of that song was daunting.

"That song was really a mixed blessing. Frankly, Sometimes When We Touch became a key for me to the world. Because of it, I was able to write with Michael Masser, who'd written all these hits for Diana Ross and went on to write for Whitney Houston. And Michael and I wrote In Your Eyes, which became a big hit for George Benson and Jeffrey Osborne. So really, without Sometimes When We Touch, a lot of these collaborations wouldn't have happened.

"On a certain level, it was such a big song that it did create an expectation that at that time I didn't deliver on, I didn't come up with a song after that which was as big. But in another way, it helped me at so many levels. From working with all these other great songwriters, I learned so much

about how to write songs, and how to write better songs."

While the initial response to the first single, Wrapped Around Your Finger, has been strong, it remains to be seen how the album will do on the retail side of the ledger.

But Hill believes that his distinctive AC sound still has a core audience out there. He's thus far been able to survive that horrifying label of 'one-hit wonder', and he believes he'll still be making records several years down the road.

"It's really hard to say. The initial response to the single has been excellent. But I've gotten to the point where I don't even bother predicting anymore. Within reason, I made the best record I could make. There's part of you that wishes you never had to finish the album. Every time I write a new song I think, 'god, I wish I could put that on the album'. But I think it's a distinctive record, meaning that it doesn't really sound like anyone else. It's not jumping on a bandwagon, it's whatever it is that I do. And I think there's a world out there that'll find a place for this record.

"I don't think I'll ever sell millions. But I think that because what I do has a certain honesty to it, I'll always be able to make these kind of records. Some guys might sell ten times more and disappear, while as for myself, ten years from now we could be having a similar interview."

Lollapalooza feels music festival squeeze

Lollapalooza, the concert billed as the music industry's foremost alternative festival suffered a drop in ticket sales; 20,000 from last year's 35,000 sold out show. "I think it's a busy year, there's a lot of traffic at this time," says Christine Liber, MCA Concerts Publicity Manager, referring to the Edgefest Concert and The Edenfest three day weekend that bookended the festival.

The lull in ticket sales may also have been due, in part, to an artist line-up which might not

have appealed enough to the target audience. Performers featured were Metallica, Soundgarden, Rancid, The Shaolin Monks, The Ramones, Screaming Trees and Psychotica on the main stage, with an unannounced special performance from The Violent Femmes. Secondary stage acts features were Girls Against Boys, Cornershop, Ben Folds Five, You Am I, Satchel and Beth Hart.

"Lollapalooza is always a curve ball," says Liber, "Metallica headlining is a curve ball."

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Effective June 14, 1996, SPINNER MUSIC GROUP will no longer be the authorized distributor of the "Girls Will Be Girls" album by FARMER'S DAUGHTER.

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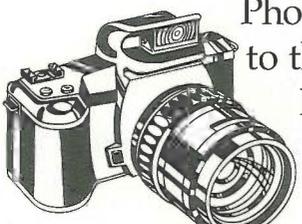
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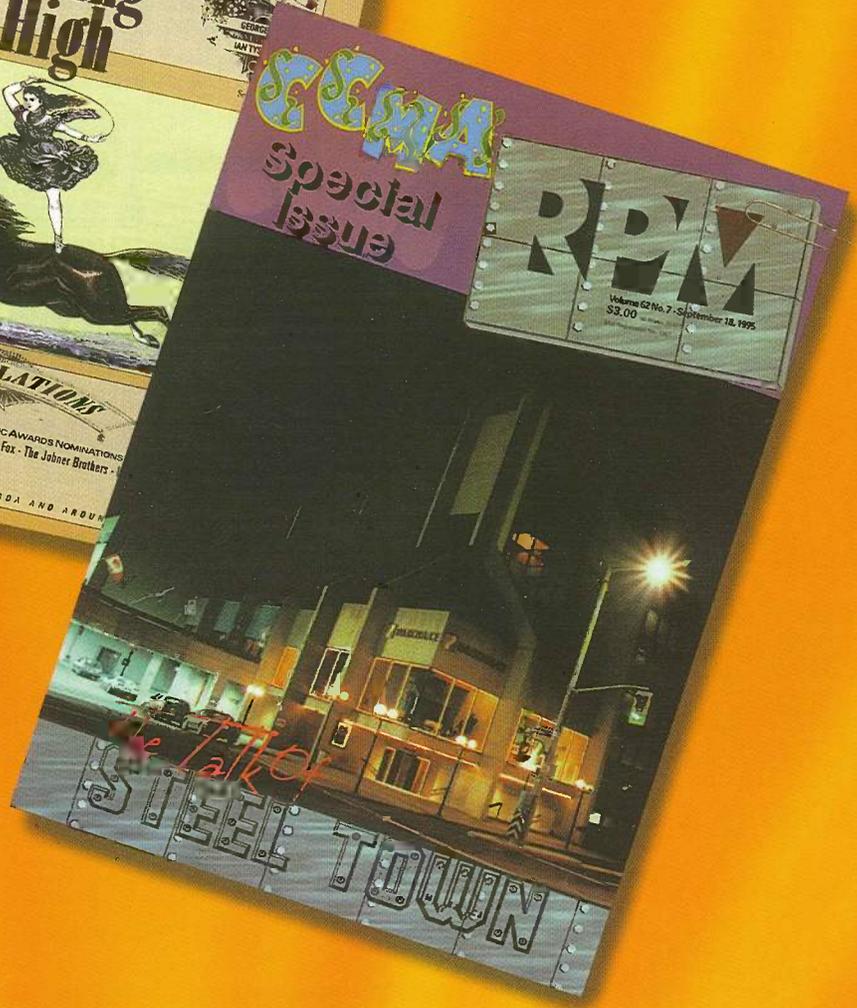
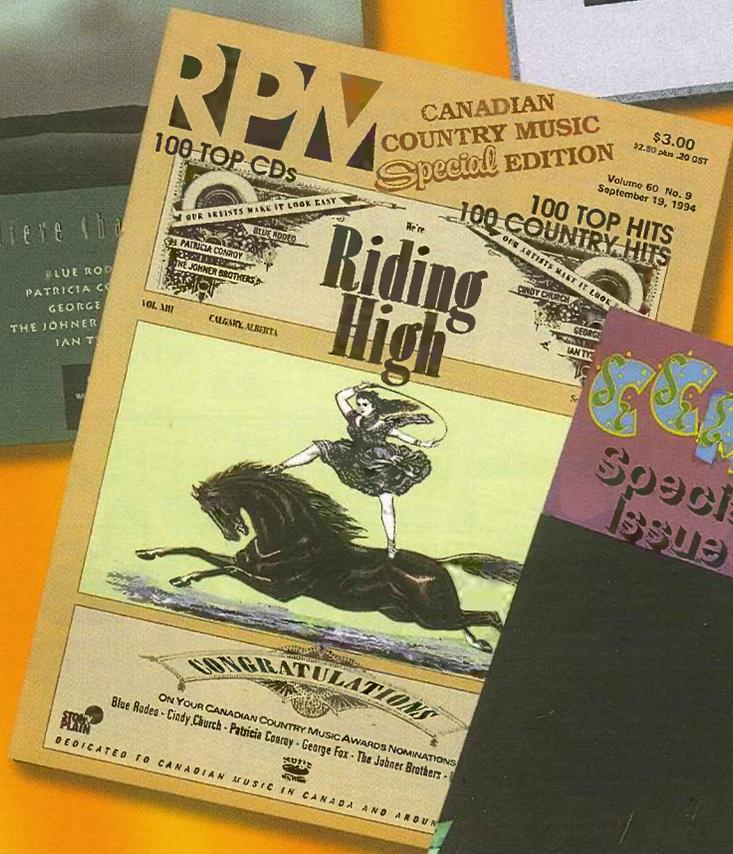
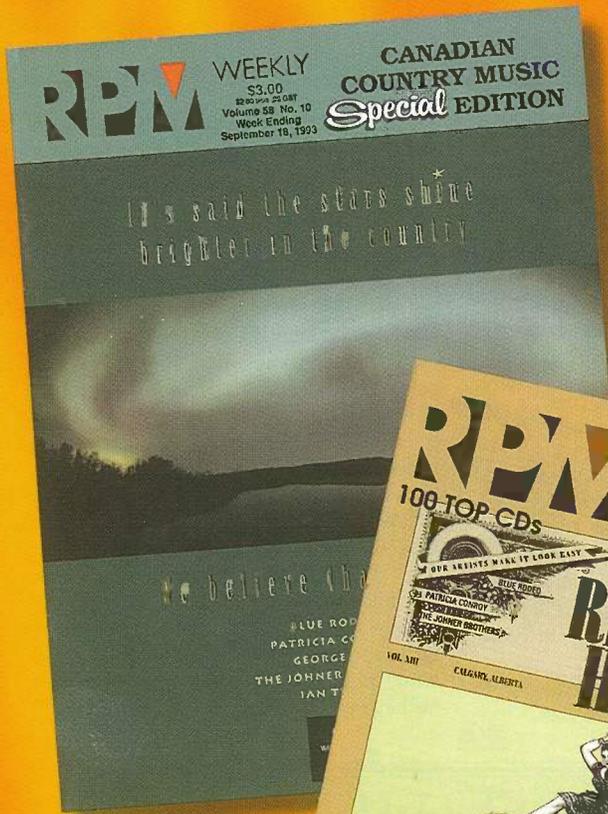
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