

RPM

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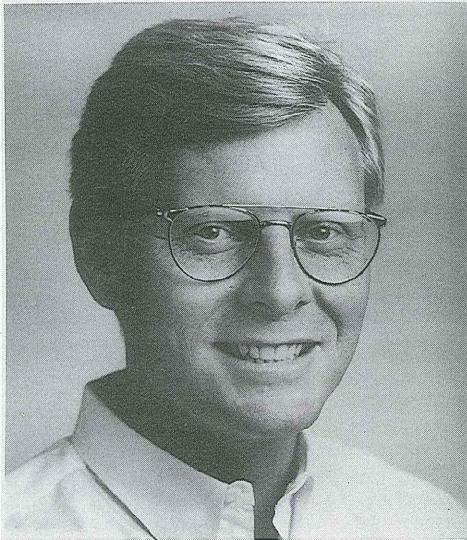
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Paul Alofs to helm BMG Music Canada

After months of speculation by the trade press, Strauss Zelnick, president and chief executive officer of BMG Entertainment North America, and Bob Jamieson, newly appointed president of the



RCA Records Label (April 3/95), flew into Toronto (Sept. 22), to make the official announcement of Jamieson's successor.

It was revealed that Paul Alofs had been named president of BMG Music Canada Inc. Alofs, who has been president of HMV Canada since November of 1989, will complete his tenure with HMV after a sales trip to Singapore and take on his new duties as of Oct. 10.

Alofs will be responsible for all of BMG Music Canada activities, including artist and repertoire development and distribution. He will report directly to Zelnick.

In making the above announcement, Zelnick pointed to Alofs' "extraordinary success" and the fact that he "displayed impressive entrepreneurial talent in leading his music stores from a number six position to the market leader during the past six years. He's the perfect person to replace Bob Jamieson and continue the growth we've achieved in Canada over the past several years."

Alofs has long been regarded as the "boy wonder" of the industry, gaining much respect with his simple application of street smarts and

employee considerations to the retail trade. He guided the 80-store HMV Canada operation from a \$38 million business in 1989 to more than \$200 million in the last fiscal year.

"I've thoroughly enjoyed my association with HMV," said Alofs. "I am very excited about joining BMG and look forward to working closely with Strauss and his North American team. The prospects for BMG Music Canada and the Canadian music scene are outstanding."

Alofs also indicated that he would have a wide-open door policy with regard to acquiring and nurturing new talent and announced an "open casting call" for expanding BMG's personnel strength.

Prior to joining HMV, Alofs was vice-president of client service for Marketing and Promotion Group, a Toronto-based sales promotion, design and marketing service company, regarded as the leader in its field. He began his career in brand management for Colgate-Palmolive in Toronto.

A native of Windsor, Ontario, Alofs, earned an MBA from Toronto's York University in 1982, and a bachelor of commerce and bachelor of arts degree in communications from the University of Windsor in 1978.

COVER STORY

It may be Twain's world south of the border

Industry photographer Tommy "The Gun" Sandler caught Mercury/Polydor recording artist, Shania Twain, with one of the five prestigious trophies she walked away with at the recent Canadian Country Music Awards.

The celebration isn't over for the Timmins native just yet. The American Country Music Association Awards take place on October 4 (airing at 8 pm on CBS) in Nashville, and Twain will be there. She's nominated for two awards, best single (Any Man Of Mine) and the Horizon Award for most promising new artist. Twain will also perform the nominated song, joining a list of performers including Dolly Parton, John Michael Montgomery, David Ball and John Berry.

MCA set to release new Meat Loaf album

MCA artist Meat Loaf is set to follow-up the massive commercial success of his last album, Bat Out Of Hell II: Back Into Hell, with the release of his newest opus, Welcome To The Neighbourhood. The new album is scheduled for a November 8 release.

The release of the album has been preceded by the arrival at radio of the first single, I'd Lie For You (And That's The Truth). The song, written by hit-maker Diane Warren and produced by Ron Nevison, features a debut with newcomer Patti Russo.

Accompanying the song is a video directed by Howard Greenhalgh (Sting, Soundgarden), which features the artist in an Indiana Jones-style adventure thriller. Within the video, Meat Loaf battles his way through a small army of helicopter and motorcycle-mounted mobsters, a fire-breathing serpent, a forbidding jungle, a raging river and a killer waterfall, in a search for 'the woman he loves'.

MCA is also launching an exclusive Meat Loaf internet site on October 27. The site will include a plethora of information about the artist, the new album, contests, give-aways, and CD discounts. In addition, radio stations with their own web site will be provided with an access page to the Meat Loaf site directly. The Meat Loaf internet address will be

<http://www.meatloaf.mca.com>

Meat Loaf has sold some 45 million albums worldwide to date, highlighted by his classic 1977 debut, Bat Out Of Hell, and its sequel, Bat Out Of Hell II. The #1 single from that album, I Would Do Anything For Love (But I Won't Do That), earned Meat Loaf a Grammy for best rock vocal performance.

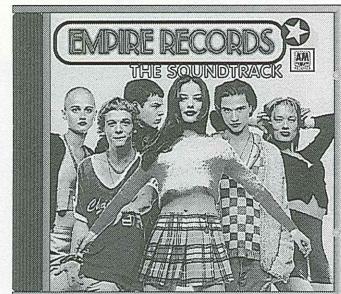
The new album features songs from such acclaimed writers as Warren, Jim Steinman, Tom Waits and Sammy Hagar. Meat Loaf himself contributed the song Runnin' For The Red Light. The Welcome To The Neighbourhood world tour is scheduled to kick off in February of 1996.

NO. 1 ALBUM



DANCE MIX '95
Various Artists
MCA - 11228-J

NO. 1 HIT



TIL I HEAR IT FROM YOU
Gin Blossoms
A&M

ALBUM PICK



RED HOT CHILI PEPPERS
One Hot Minute
Warner Bros - 45733-P

HIT PICK



SISTER AWAKE
The Tea Party
EMI

Controversy brewing over BDS intro into Canada

Valuable information, but not that valuable?

by Ron Rogers

We Canadians tend to have a built-in inferiority complex towards that inimitable colossus to the south. We speak in quiet, reserved terms of how we really know what we're doing, in that anything-they-can-do-we-can-do-better mode. But when Americans start talking about sliding across the border and getting a piece of our action, we have one of two reactions - we either hide under our pillows and wait for the monster to go away, or we lash out with unambiguous, un-Canadian ferocity.

RPM first reported the entry of the US-based Broadcast Data Systems (BDS) into the Canadian market back in the spring (RPM - April 10/95). At the time, BDS announced that it was

"Obviously we're a business, and we're not up there to step on anybody's toes or hurt anybody."

Gregg Miller

BDS - Director, Regional Sales Music Group

setting up computer monitoring systems in ten major markets in Canada, tracking around 80-100 stations, and offering the service to anyone who wished to buy into it.

Things seemed to be progressing rather quietly with the introduction of the system into Canada. Certain record companies bought into it, on a trial basis, others chose not to.

However, in recent weeks, a storm of controversy has erupted over BDS in industry circles. Some have taken to picturing the company as simply another example of NAFTA running amok, with those big, bruising Americans hoping to push us Canadian lightweights around. After all, say some, business is business, and if BDS can make a ton of dough up here in the great white north, then they're going to do it, protectionism be damned.

But the real story is a little simpler and quieter than that. BDS is an American company, and they have set up radio tracking monitors in at least 10 Canadian markets (with more on the way), as well as MuchMusic and NCN. But they aren't

holding a noose around the collective necks of the record companies saying 'buy this, or else!'. It's simply a new tracking service. Some believe it's worth the money, some don't. But all agree that it's merely a matter of time before technology meets up with the needs of the music industry, and that time may be now.

RPM chose to get the word direct from the horses' mouths (no insult intended) on this suddenly volatile issue.

According to BDS' Gregg Miller, who has been one of those in charge of establishing the system in Canada, there's no ulterior motive behind his company's expansion, other than to provide an information service to those that want it.

"Obviously we're a business, and we're not up there to step on anybody's toes or hurt anybody. When you say we're not putting anything back in to Canada, that's not true. It makes it sound like people are paying us and they're not getting anything back. What they're getting back is valuable information that can be used in many different ways. As we've done here in the states, we offer this as a marketing tool to people that

they can use across the board. I disagree with not putting anything back in. We're not giving anything back in a monetary form, but we are giving back something in the information."

"To be honest with you, the record company reaction has been fine. There are several people that are looking at the information right now. When the labels or anyone up there is paying us, that gives them access to our information. Obviously, if they don't pay us, then they don't get that access. But that doesn't mean that we don't pay attention to them, because we're still monitoring their records, that information is still available to others in the industry."

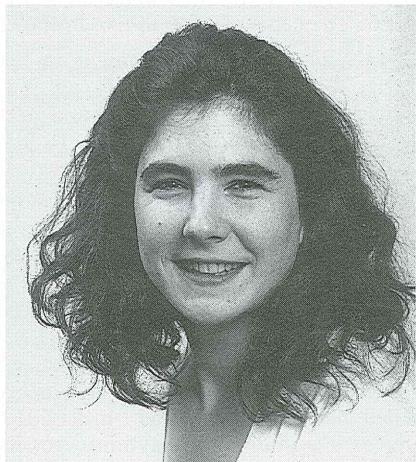
One of the problems facing many of the record companies is the price. Many feel that BDS is simply charging too much money for the information they're providing.

According to Miller, "There have been several instances down here where a company has not gone on-line with us because it wasn't affordable to them. But their records did go into the system, and other major companies were looking at the information and finding bands through that information. The industry as a whole will look at the info and get different things out of

CONTROVERSY continued on page 8

BMG Music announces marketing moves

Jim Campbell, vice-president of artist marketing for BMG Music Canada, has announced the



Alison Mercer

appointment of Alison Mercer to the position of manager, artist marketing. The appointment is retroactive to September 5.

In her new position, Mercer will oversee the development and marketing for all Arista product, as well as a number of domestic artists.

Currently in her fifth year with BMG, Mercer got her start in the music industry with RPM Weekly. In 1991, she joined BMG as marketing assistant, the progressed to co-ordinator, artist marketing in May of 1993. Mercer was promoted to associate manager, artist marketing in June of '94, assuming the management of various dance and pop artists.

Campbell has also announced the appointment of Rebecca Black to associate manager, artist marketing. Black joined BMG Music Canada in September of 1994 as co-ordinator, national sales/artist marketing. In her new role, Black will assume product management of select dance and pop artists, and assist Mercer.



Paul Alofs, the newly-appointed president of BMG Music Canada, with Strauss Zelnick, president and CEO, BMG Entertainment North America, and Bob Jamieson, president, RCA Records Label.



Following her recent industry showcase in Toronto, Arista artist Deborah Cox and manager Lascelles Stephens pose with BMG branch managers Michel Turcet, Doug Kinaschuk, Michelle Stewart and Bob Tait.

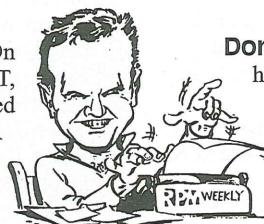
WALT SAYS . . . !

CCMA around the world!!! On Saturday, September 30th, at 9 pm ET, the Nashville Network was scheduled to air a two hour version of the CCMA Awards all across the USofA, and around the world. If you missed it last week, here's a chance to see it again.

A kiss goodbye!!! As soon as the CRTC published its notice that it wouldn't be necessary for broadcasters to ask for a hearing to change formats, guess who applied to take advantage of that new "out"? Yessir, country fans, at a moments notice, you may be listening to "The new sound of . . ." (EC: *Don't look at me!!!*) Your guess is as good as mine. (EC: *You mean we can kiss country goodbye . . . overnight???*) Practically. But, remember country fans, you can intervene by writing to the CRTC. (EC: *And they have to listen!!!*)

Welcome to their world!!! Well, the "English" is without a captain, who has taken on a new role, but the war continues. Cutting orders in half was kind of wimpy, don't you think? Why not cut them off completely. That'll show 'em! And, where will they go to get what they want? (EC: *And, away we go!!!*)

Have they got trouble!!! That takeover, or merger, or whatever you want to call it, of Turner Broadcasting and Time Warner is getting more airing than some expected, or wanted. By the way, there's a great article on Time Warner, showing all its zits and warts, in the October issue of *Vanity Fair*. Writers Stephen Fried and Kim Masters have headlined their piece "Bad Blood - Treachery and intrigue in the Time Warner Empire." According to the authors, Time Warner is paying out about \$90,000 each hour of each 24-hour day in interest on its humongous \$15 billion debt. The writers also pointed out that with Disney buying Capitol Cities/ABC, they are now bigger than Time Warner, which seems hard to believe. Now, enter Jane Fonda's hubby, and remember, Hanoi Jane is still a burr in the ass of many. It could be that Turner will bail out Time Warner, and run the ship his way, which could create a bit of a blood bath. But will Gerry Levin survive? A couple of insiders, kind of think he will. (EC: *Ain't we glad we don't have corporate pushers and shovels???*)



with Elvira Capreese

Don't throw away your vinyl!!! There's hope for those who still have vinyl product, and apparently there's quite a few of them, including Gerald Levitch, who is Canada's unofficial spokesperson again CDs. Vinyl is having a rebirth in the US, and you know what that means? Canada will follow. I don't know in what form, but the movement to bring back that scratchy, poppy sound is underway in California, where a lot of nutty ideas originate from. (EC: *You don't like vinyl???*)

Did I call the shot, or what??? Hey! A couple of months ago, I mentioned here that PA had been approached to take over BJ's job, and, that he had refused. You can read between the lines on that one. The big guy at the time, was a little upset. I was obviously onto something. That was a great game, while it lasted. I even got a call from Hong Kong. But, I was beginning to run out of initials. Can you imagine the nerve of some of those people, who actually thought they had a chance? One guy, and one who had all the credentials, didn't get it, but he did get a promotion, which puts him in the running for a very VERY big job down the road. (EC: *The nerve of some of those people!!!*)

Hello Mr. Rogers!!! Is that rumour or is it a fact, that Rogers is out of NCN and YTV? Something about turning those properties over to Shaw Communications, for cable rights in Vancouver. (EC: *Can't you be more specific???*)

Will that be cash, or??? There's also a hot rumour, probably fact by the time you read this, that Zellers is about to take over K-Mart. We do know that K-Mart has closed a bunch of its auto centres and is selling the rest to Penske Auto Centre Inc. Of course, this is all happening in the US, but the Zellers connection is interesting. And, while we are on retail. Remember a few months ago, I suggested that once a giant, and I mean GIANT, retailer of everything and anything, got itself established, it would begin cutting out its suppliers? Well, get ready. This American company sold one of its supply divisions a few years ago, but still retained a piece of the action, not too publicly, I might add. So, someone's gonna be hurt, on this side and on that side of the border. (EC: *That's just the beginning!!!*)

Is country big??? Or what?? The overnight ratings for the CCMA Awards were pretty astounding. The CTV people were up against some heavy competition with John Kennedy Jr. on *Murphy Brown* and *Monday Night Football* and the *Blue Jays*. So the figure of just short of a million and a half is unbelievable. The awards brought the country music business into the nineties with the use of lasers, electronics and projection and the genius of Gord James gave the show a very human quality. Other award shows should take note and try to be more of an award show and less of a showcase for acts performing. James seems to know what an award show is all about and the audience wasn't misled. It was an award show. *WOW!!!* (EC: *Watched it! Loved it! WOW!!!*)

David Basskin's on a roll!!! Has David Basskin gotta sense of humour or is it just because he's a lawyer? This guy's a barrel of laughs, and he lends a lot of importance through his humour, not to mention his knowledge of the business, to his position as executive director of the Canadian Music Publishers Association. This watchdog of and protector of Canadian publishing has just issued his, or its, new Newsletter, titled the *CMPA Update*. The lead article is merely headed "It's the content stupid." Hey! And Basskin is obviously groping to be politically correct with another item, headed "Paging Michel Dupuy . . . Michel" I haven't heard, but I expected Basskin to be front and centre when the elusive heritage minister up at FACTOR for a one-on-one. (EC: *He wouldn't miss a trick!!!*)

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MAPL Cancon

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



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

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So, after 10 weeks of SCREECHING + MEETING,

2 bottles of Lancome eye gel (it really works); enough airmiles for my world tour, for band + crew; trains, buses, cars, jet skis, boats, bikes; a grand total of 230 hours sleep; a few friendly bed bugs (never mind!); 572 RICOLA Cough drops (Endorsement Anyone?); 12.2% increase in all cell phone use by EMI staff across the country; Expense account increase???? (Recompable.....??); 600 hundred trillion bottles of SCREECH (YEEOWWW!); and of course mucho mucho talking!!!!

How MUCH I TALKED in 10 WEEKS

$$\begin{aligned} 60 \text{ words a minute (I'm from Newfoundland)} \times 60 \text{ min/hr} \\ = 3600 \text{ words/hr} \\ 3600/\text{hr} \times 10 \text{ hours/day} = 36000 \text{ words/day} \\ 36000/\text{day} \times 7 \text{ days a week} = 252000 \text{ words/week} \\ 252000/\text{week} \times 10 \text{ weeks} = 2,520,000 \text{ words/10 weeks} \\ 2,520,000/10 \text{ weeks} - (\text{Compulsory Larynx Resuscitation Time} \\ 10 \text{ days off} \times 36000/\text{day} > 360,000) \end{aligned}$$

$$\begin{aligned} \text{So, } 2,520,000/10 \text{ weeks} - 360,000 \\ = \text{A whopping } \underline{\underline{2,200,000 \text{ words}}}_{\text{in 10 weeks}} \\ \text{Holy, Holy, Holy.} \end{aligned}$$

To the incredible people across this country who were on the receiving end of those words,

GOD LUV YA!!!!

THANKS to everybody who dared to listen!
I had a blast!!!!

Kim

RIHM 100 HIT TRACKS & where to find them

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

Canada's Only National 100 Hit Tracks Survey

TW LW WO - OCTOBER 2, 1995

New album hits retail via Select Distribution - by Ron Rogers

Lawrence Gowan is no strange animal

Sometimes it takes an artists' fans a bit of time to come around, to put aside what an artist did in the past and refocus on where he or she is now. It may take a while, more than a few spins of the latest album to get up to speed, but eventually, the fans will get there.

Lawrence Gowan (the artist formerly known as Gowan) has changed more than just the name he goes by. When he first made a big splash in 1985 with his sophomore album, *Strange Animal*, Gowan was tailor-made for the '80s pop video revolution. With a sound mirroring the large-scale, production-oriented style of world-wide successes like *Tears For Fears* and *Duran Duran*, and dynamic videos that propelled the album to even further heights, Gowan was as much a product of the '80s image-oriented age as he was a proponent of it.

But styles change, ideals change, and most importantly, people change. After wrapping up the tour following his fourth album, *Lost Brotherhood*, Gowan left the recording scene for some three years. He knew he needed a change, but the question was, in what direction?

Part of the change involved rediscovering the guitar, the instrument he first picked up as a youngster, before moving onto the piano. The other part was involving himself with other songwriters for the first time, with three co-writes with Eddie Schwartz, two with Jim Valance and one with Annette Ducharme.

For some on the outside, the shift in direction seemed dramatic, and many old fans chose to stay away. But Gowan himself feels it was merely the continuation of the evolution of Lawrence Gowan, the artist.

"I played in a band in the late '70s, and we had a sound then. My first album had a certain sound in 1982. By the time I reached my second album, which was *Strange Animal*, that was the sound I had arrived at, in conjunction with the people I was working with. Sonically, in the '80s, that was the type of production that was big at the time. You look at the bands that were big at that time, *Tears For Fears*, *Duran Duran*, our overall sound was not entirely dissimilar.

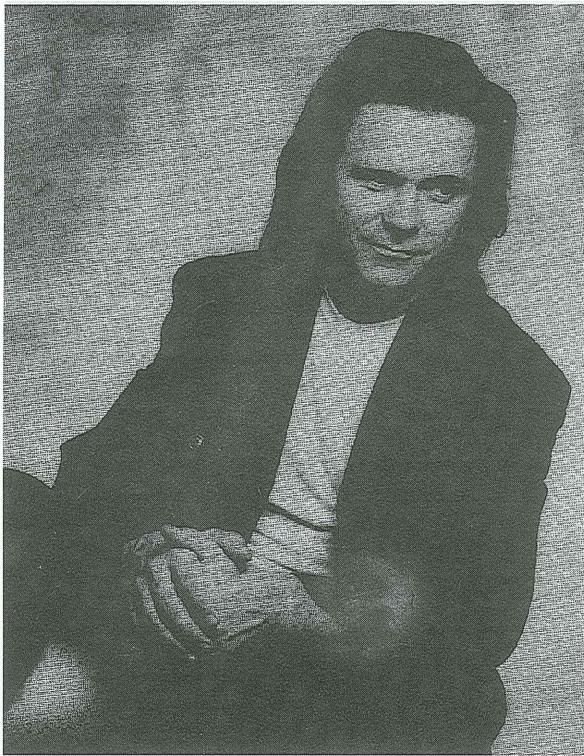
"But I moved on from that when I made the next record, which sounded quite a bit like *Strange Animal*, but had already veered into different things. The following record, *Lost Brotherhood*, seemed to be the completion of that style of songwriting. Then there was a three year gap before what I call the *Larry* record, where basically I forgot what my sound was supposed to be, and I think that's a good thing.

"It's a good thing, for a painter as an example, to forget what colour he's known for and to just dabble a little bit. So I began to dabble, and it took me to areas that I hadn't foreseen ever going to. But I'm always looking at what's going on around me, and trying to make music that's relative to the times I'm in. And socially and economically, this decade is entirely different from the last one, therefore the music I think should reflect that. So I did."

Eventually, his old fans caught up. The 'Larry' album, as he terms it, spawned a number of radio hits, including *When There's Time For Love*, *Dancing On My Own Ground* and *Soul's*

Road. But all the while, despite the change in his artistic direction, Gowan's feet were still getting itchy. He sought to make his own records on his own terms, which ultimately led to his departure from Sony Music, and the creation of Gowan Productions, his own label.

"It was all my own doing, and my reasoning was that I wanted a change, that was it. It was time for a change, and I needed another shot of adrenalin. To move towards a situation where I've got my hands firmly on my own career, and my own decisions go immediately into effect, is an enviable situation I thought, and one I didn't think I could pass up. All my friends are still there, I just played hockey with a guy from Sony last



night. There's definitely some sadness in the move, but when it's time, it's time.

"Anthem are my publishers, and that's a good situation too. But again, I look after my own career entirely. In the last few years I've looked quite enviously at the independent movement explode, and I just loved the entrepreneurial spirit of it. The music couldn't be diluted by the number of hands it has to pass through in any big company. And although it's the reverse of what normally happens, the fact is, why does it have to be that way?"

And via his friends in the business, Gowan managed to hook into a distribution deal which should ensure that this latest album, *The Good Catches Up*, reaches as many places as it might have with Sony.

"A friend of mine who I've known for years, Mario Levebvre, (Select Distribution) was in town, we talked, and he said 'come out and play the stuff, I'd like to hear it'. And afterwards he said, 'Larry, one thing you do need is a good distributor'. So that decision was made really over the course of half an hour. He explained how it would work, and it sounded very good to me. And

he guarantees that my records will be distributed in as many places as a multinational could get them in this country, and that's all I really need."

For *The Good Catches Up*, Gowan once again called on his old friend, songwriter Eddie Schwartz, to help him out. For an artist who spent most of his early career writing all his own material, it's clearly gratifying for Gowan to find another writer in tune with his own ideas.

"Eddie Schwartz and I recorded the whole thing together. We were able to play all the instruments at first, and brought other players in as the project developed. Gary Craig was brought in on drums, and we added Bill Bell and Kevin Bright on guitars, and Rob Piltch played lead guitars on one track as well.

"Eddie and I had started off just writing together. But recording has revolutionized tremendously in the last few years, where now you can make great sounding records at home. I was over at his studio, and I brought some of my own gear in, we did a couple of songs, and it sounded like absolutely finished masters, and I didn't want to redo them or take them to another producer. So I just said 'let's blast on and do the rest of it', and that's how the whole thing evolved.

In years past, Gowan or his record company might have called on a chorus of studio players and producers to come in and 'finish up' the album, giving it that broad-based production that Gowan was known for on his earlier work. But being able to now call his own shots, Gowan didn't feel the need or desire to do that.

"All along we were thinking of calling Tony Levin and Jerry Marotta and get everybody in to play on this stuff, but there was a character to what we were coming out with. I didn't feel it necessary to have anyone else's input. The economy of two people working together, and the focus of two minds on something, was really refreshing for me, because I've had a lot of people around my records before. I enjoyed the exclusivity of it, and I think it shows up on the record."

For any artist who makes such a dramatic shift in their image, there is always the anxiety over how the shift will be perceived by the fans who listened in the first place. Gowan admits that it was something that concerned him, but he hoped that ultimately, the older fans would come around.

"I always worry about the music I make,

LAWRENCE GOWAN continued on page 17

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CONTROVERSY continued from page 3

it. If an independent label in the maritimes gives us a record, and we start monitoring it, even though they may not be accessing the information, there may be a station in Vancouver or Calgary who will see that another station in another market is playing it, and they may pick it up themselves. So in terms of the value of the information to those who do have access to it, and those who are seeing it, we believe we are giving something back."

And Miller, despite what may have been said in some quarters, is confident that BDS will become an important part of the Canadian music industry.

"The bottom line is, despite everything that's been said, we're still moving ahead with our plans. And at the end of the day, we're confident that the information we will be providing to people will be valuable to them, however they use it. If the

"As far as the industry is concerned, I think most would think it's valuable, but the problem is you're outweighing the cost."

Randy Wells
A&M/Island Motwon - VP of Marketing

information isn't available in any chart form now, that doesn't make it any less valuable."

There has been rumour running rampant that BDS may consider starting up its own Canadian trade magazine as a forum for its own charts, assuming that none of the existing trades in Canada sign on with BDS. Miller admits that it is an option, but nothing firm has been done as of yet.

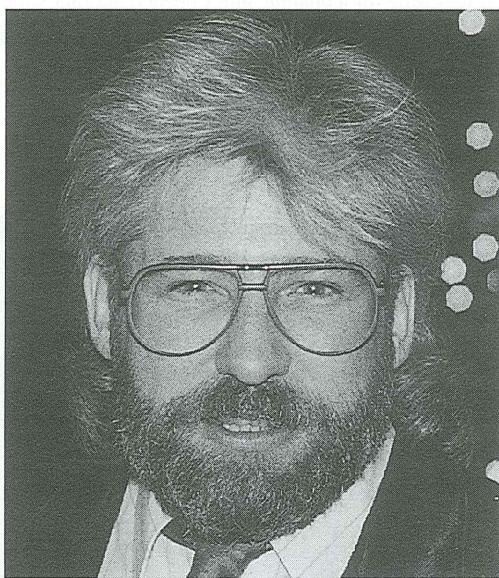
"There are several options that we're looking at right now. No final decision has been made. That is an option, but that is not the #1 option, or the #3 option, or the #4 option. But despite what others have been saying, we have not come to a definite decision yet to do our own trade publication

in Canada."

The reaction at the majors to BDS has been mixed. Some have signed on, feeling that it is a valuable source of information. Others have felt that it wasn't worth the considerable investment (Miller noted that the initial per song rate was approximately \$100 per song, per week).

According to A&M/Island/Motown's VP of marketing, Randy Wells, A&M certainly is interested in the information being offered, but for them, the price was simply too prohibitive.

"I think it's pretty important, I think it's



Randy Wells

a valuable marketing tool, as far as pinpointing breakout markets. It really helps me out when I'm looking at a station and they're saying 'hey, we're getting no response', and I'm saying 'guy, you're only playing the thing five times a week, plus I can pinpoint that three of the five times, you played it between midnight and six in the morning.' So I think it's valuable from that point of view.

"As far as the industry is concerned, I think most would think it's valuable, but the problem is you're outweighing the cost. Did I run out immediately and say this is the greatest thing since sliced bread - no. Simply because until you get into it, and start working with it, and finding out realistically the pros and cons of what it can do, I think there's a lot of pros, but the biggest con would be the price. Plus the fact that it's a new system, it takes us as the record industry time to get accustomed to it and figure out how we can use it. I mean you can be on there forever. What it's done is basically tripled our paperwork. I could realistically, like every other company probably, have someone on full-time just pulling these reports off and deciphering them."

Aside from the price, Wells also feels that BDS still isn't an accurate portrayal of what's happening at radio because they still aren't covering every station in the country.

"If a product comes on the market, and it doesn't matter if you're talking about music or soap, you have to look at it, see what makes sense, and where applicable changes might make sense. I think the biggest complaint the record companies have is that, outside the price, you have to look at it and think 'well wait a minute, this system does not blanket the entire country'. If you're out there marketing to say 100 stations in the country, and this system is only covering 60% of that, it's obviously not an accurate picture of the country. It's only an accurate picture of those that are monitored."

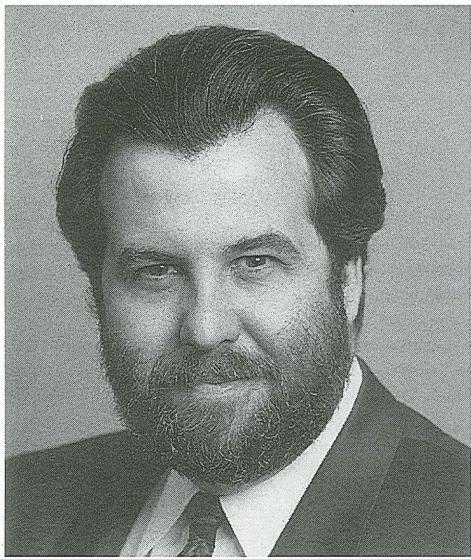
EMI Music Canada president Deane Cameron admits that his company has hooked up with BDS, at least on a trial basis. But he feels that there is certainly no sense in comparing what BDS has to offer to what's currently being offered by the existing trades.

"We have a tentative agreement, we are purchasing their information. There are a number of conditional elements to that temporary agreement, and if they do or don't happen, then the



Prior to his recent Toronto concert with Nine Inch Nails at SkyDome, Virgin Records' artist David Bowie poses with designer Brian Bailey, and staffers from Roblans, Apple, the Hard Rock Cafe, EMI and Virgin. Bowie is currently on tour promoting his latest album, *Outside*, his first work with former cohort Brian Eno in over twenty years.

agreement might not continue. Suffice it to say that we're not looking at this in comparison to any of the existing trade magazines in Canada, including yourselves. It's simply a statistical service that is



Deane Cameron

really handy, particularly in labels that are interested in breaking new records, and finding out exactly where and at what time of day our records are getting played."

"I think it's currently being wrapped up in this issue of Canadian or non-Canadian, and all those other things. I wish it were Canadian, but it isn't. But it's a service that we like."

In actual fact, what Cameron would like to see emerge in Canada, of even greater value to record companies, is an accurate, statistically-

"We're all trying to do what we can with call-out research. We're not trying to discredit anyone."

Deane Cameron
EMI Music Canada - President

founded chart of retail albums sales. It's something that he himself is determined to see introduced into Canada.

"I don't know if you're aware of it, but within the CRIA organization, for more than three years I have championed the cause of a statistics-based weekly album sales chart, which requires something like Soundscan or what the British do, to create an accurate, sales-based chart. My lobby always was that if CRIA paid to get this going with the retailers, then eventually we would pay for weekly statistics on our records, which would pay for the upkeep of it. And RPM and The Record would be offered this for a very reasonable price."

"We're all trying to do what we can with call-out research. We're not trying to discredit anyone. But there are more sophisticated ways these days of gathering statistics. When you put it in perspective, Canada is in the top ten of operating markets of the worldwide record industry, but we're the only country in the top ten, to the best of my knowledge, that doesn't have a statistics-based albums chart. I know you guys do call-out research. The Record does, everybody tries their best. But hooking up 5-600 cash registers in the country, and monitoring a different 250 every week, to give us hardcore information as to what goes through the

cash register, that technology is available and other countries are using it."

"BDS services a radio airplay chart, but that's only one part of our business. It is a bit of a seduction to know that there is a service available that can tell you exactly what is being played and when. To me it's a similar seduction to what a true, electronic, PLS, statistics-based albums chart would be to you and The Record. And I'd like to see CRIA get involved with something like that, because then it stays Canadian owned."

Cameron feels that the record companies would and could get together on a proper accounting system for album sales, the only question is, in what form would it be, and would the retailers support it?

"Record companies were starting to be on the same page over a national album sales chart. It was more a question of which retailers actually had the available PLS system to which we could hook up cash registers and monitors."

As he himself says, technology is changing rapidly as it relates to the record industry. We may not want to accept BDS now, but eventually something, whether it's BDS or another company, will be here to stay.

"I think that, while everybody is in a flap over BDS, there's no denying that it's a bit like Mennonites within society. Yes, they can still drive your horse-drawn carts, and they can live in a community sixty miles away from Toronto, but it's not gonna stop the automobile. BDS gives a particular type of statistic, which is incredibly important for the record companies."

"On the other hand, nobody wants to see RPM or The Record go out of business. And quite frankly, even if BDS decided that their stats were enough to base a new chart publication around, they wouldn't have the same sympathies as Canadians living here and reporting on their own industry. The thing I find ironic about this is that, BDS is radio monitoring, it's important, but it's not the be-all and end-all. What I think is the be-all and end-all is a proper electronically monitored weekly album sales chart. We're all buying TV advertising now, we're all doing local marketing and niche marketing, radio buys outside or what airplay we're getting. We want to know how to break acts that way. I don't see BDS as the end to the bloody trade magazines in Canada. I think it'd be hard for all of us to turn our backs on that, and not buy that information. In fact, the pressure that the trade magazines should be putting on RMAC, is 'you guys get together, and let's get a statistics based albums chart that both we and The Record can use', and buy for a reasonable amount of money."

Sony's Nat Merenda says his company

"I get the sense that everybody wants a system to work. Whether it be BDS or Canadian . . ."

Nat Merenda
Sony Music Canada

has been on since the inception of BDS into Canada. For him, it's a valuable tool for gathering information that simply can't be found elsewhere in this country.

"I've always been a firm believer in some sort of reporting structure which reports rotations as opposed to these heavy/medium/light reports which don't have a true indicator of how often that

record's being played on a weekly basis. Whether it be BDS or any other system that comes into Canada, I'd be very much for it."

And how does Merenda respond to the accusation that BDS has taken a fair bit of money out of Canada, and put nothing back?

"I guess in essence that's true. On the other hand it has given us quite a bit back. What it has given us is a true reading of what's being played at radio. Unfortunately, there was no other system, other than what will be the DAVID system over at The Record, which is obviously using different methods of accumulating the data. So if there's a Canadian system that works as well, or better, than obviously we'd use it."

"I get the sense that everybody wants a system to work. Whether it be BDS or Canadian, as long as we get an accurate figure on spins, then we'd use it. We've always been supporters of the Canadian industry, so I don't think we'd back away."

Like Cameron, Merenda would love to see a proper system for registering album sales in place in Canada, simply because there are too many faults in the current method of reporting sales.

"We'd love to see Soundscan in Canada, or some form of it. Accurate accounting of spins and actual sales over the counter are key to our industry. On the sales side, you're relying on some guy at a record store saying 'well, this is my hottest selling album'. That can vary or fluctuate week to week."

"For example, we had one of our best weeks last week on Soul Asylum as far as our in-house sales pattern. But we dropped 10-15 points on any of the retail charts. It not only hurts, but it's not indicative of what's going on with that particular record. If we had an accurate account, and that record drops that many points, than we know we have a problem. It's an immediate impact. I think we, as the record industry, have to put our money where our mouths are and get this thing done."

On the other side of the coin, Warner

"... It is just far too expensive. For the money I would pay for that, I could have two people sitting down and calling radio every day . . ."

Randy Stark
Warner Music Canada - VP of Marketing & Promotion

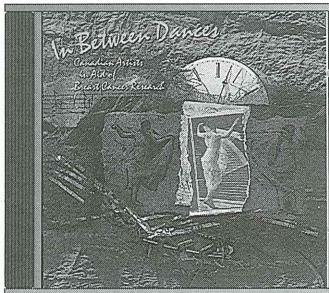
Music Canada has chosen not to buy into BDS. Warner's Randy Stark, vice-president of marketing and promotion, domestic and international division, feels that, again, the price simply isn't right.

"We haven't signed on with BDS, and at this point there's no intention to. The information is good, I don't think anyone disputes that. But when you're looking at the Canadian market and the information they're providing, the information is cost-prohibitive. It is just far too expensive. For the money I would pay for that, I could have two people sitting down and calling radio every day from 8:30 to 5 and we'd be much further ahead."

"Our whole focus is to get as accurate radio information as we can, and save our field staff as much time as possible. We'd like to compile the information here and feed it out to

CONTROVERSY continued on page 17

New Releases



IN BETWEEN DANCES -Pop

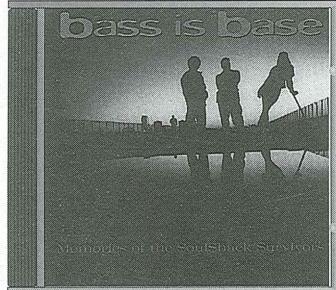
Various Artists
Attic-1431-J

It's always a nice thing when an album can be made that benefits a good cause - what's even nicer is when the album contains as much strong material as this one does. *In Between Dances* is the brainchild of Jacki Ralph Jamieson, the former lead singer of the successful '70s Canadian act The Bells, best known for their #1 hit, *Stay Awhile* (RPM - Apr. 10/71). Jamieson is a three-time survivor of breast cancer, and has used her old connections in the music business to put together this compilation of some of the finest female voices in the country, offering both older hits and previously unreleased material. The names are all familiar to you: Holly Cole (*I Can See Clearly Now*), Jann Arden (*Good Mother*), Alannah Myles (*Song Instead Of A Kiss*), Celine Dion (*Send Me A Lover*), Sarah McLachlan (*Good Enough*), Michelle Wright (*One Time Around*), K.D. Lang (*Constant Craving*), Jane Siberry (*See The Child*) and Susan Aglukark (*Still Running*), among others. All the tracks were mastered by Brian K. Lee at Bob Ludwig Gateway Mastering Studio in Portland, Maine. Produced in cooperation with the Canadian Cancer Society, for the Canadian Breast Cancer Research Initiative. -RR

fabulously concise 10-song live album, he didn't just sing the blues, he lived them. This album covers an array of great songs, written by Collins and his peers: T-Bone Walker, Lowell Fulson, Gwendolyn Collins. The label copy features a picture of Collins' guitar and leather jacket hung over his amp, and in this case, a picture tells more than a thousand words. Collins may have been anonymous to most of us, but to those who know, he left far too soon. -RR

BASS IS BASE -Pop/Funk
Memories Of The SoulShack Survivors
A&M-31454 0398-Q

It's a tough gig for a Canadian band to offer up a style of music that most would immediately label as black. The fact is that, while artists like The Dream Warriors have made some inroads, R&B/funk/soul-based bands have a tough time cracking through in this country. Perhaps Bass Is Base might have been better off labelling themselves as American or British, they might have made a greater impact. As it is, though, the trio of Ivana, Chin and Mystic (no, that's not their real names) have put together a fine follow-up to their independent (later picked up by A&M) debut, *First Impressions For The*

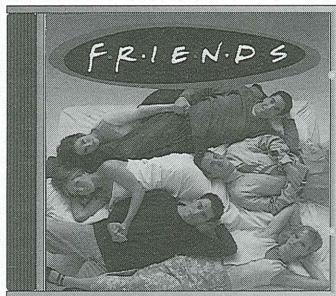


Bottom Jigglers. The title of this new release, by the by, is a reference to the SoulShack records label on which that first album was released. *Memories...* certainly won't be hurt by the inclusion of the group's biggest song thus far, *Funkmobile*. But they've gone on from there, putting together 16 little bits and bytes of wonderfully listenable songs that could be labelled as funk, could be R&B, could be soul, but should be labelled as enjoyable. If these guys don't make, it's only because Canadian radio isn't quite ready for them yet. -RR

AC/DC -Rock
Ballbreaker
East/West-61780-P

If they're ever going to send up another one of those Voyager space crafts, (you know, the one that they hoped would be picked up by some alien ship, which contained samplings of music from around the world), and they're trying to find some good examples of what rock music is all about, they should send up an AC/DC album. For many people, AC/DC falls into that underworld of heavy metal, already overcrowded with the dinosaurs like Sabbath and Judas Priest, and newer, more moderate versions like Def Leppard and Aerosmith. But to others, AC/DC has represented something a little more than just metal. If you listen real close, to older songs like *Back In Black* or *You Shook Me All Night Long*, you'll hear a

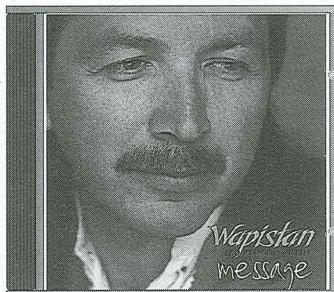
band whose foundations are clearly based in good old fashioned rock and roll. The guitars may be louder here, the drums heavier, the lead voice rougher, but the fact is, is as good an exponent of rock and roll as there's ever been. This latest opus, their first in several years, finds the group in fairly familiar territory. There's nothing wishy-washy about AC/DC - it's just smash you in the mouth stuff, punctuated by Angus' raucous guitar and Brian's screeching vocals. Just imagine: you're drifting through space, this little satellite comes drifting towards you, you turn the switch marked *ROCK MUSIC*, and then it hits you: "Her hot potatoes/will elevate you/her bad behaviour/will leave you standing proud/hard as a rock!" -RR


FRIENDS -Pop
Various Artists
Reprise-46008-P

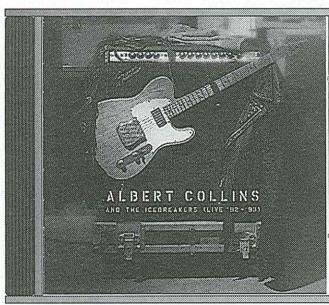
Record companies aren't stupid. If something becomes trendy, they're going to pick up on it. *Friends* has become the hottest thing on television since *The Simpsons*, and that frenetic, addictive lead-off track, *I'll Be There For You*, has helped push the Rembrandts album over gold in Canada. But Reprise has chosen to do a whole album of *Friends*, featuring songs that may, or may not have, appeared in the show. Besides two versions of the previously mentioned Rembrandts track, there's also offerings here from red-hot Hootie and his Blowfish, Toad The Wet Sprocket, K.D. Lang, Barenaked Ladies, R.E.M., the Pretenders, Lou Reed, Grant Lee Buffalo, Paul Westerberg and Joni Mitchell. In other words, most of the music here is directly aimed at those Gen-X consumers who are just eating this show up. Like I said, record company people ain't stupid. -RR

WAPISTAN
(Lawrence Martin)
Message
First Nations Music-77621-10020-F
 There are a couple of obvious considerations here. The music of Wapistan, as portrayed

- Country/Native

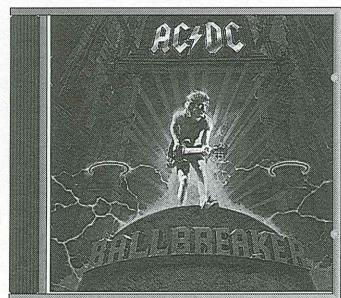


here, isn't "pure" Indian, or native peoples, as they like to be referred to. Nor is the music of George Martin "pure" country. The major consideration is the commercial value of this album. Putting out a "pure" Indian message would most certainly cut down on the commercial value of the project. Martin has enough moxy to realize that a gentle mix of both Indian and country would go a long way in endearing him to both sides. He has masterfully done just that. *Mushkeegoo*, the first single opens the door wide for the acceptance of Martin's country roots. However, there is an eerie rootsy feel to this single that displays Wapistan's no-holds barred natural freedom. The story line is contagious and the music, far from being dull, drills itself into the subconscious. It would be a disservice to label Wapistan. He's pure entertainment. He throws in a couple of instrumentals, *Stuck In The Mud* and *Wapi's Reel* which shows yet another side of his talent and humour. With the reel, he hopes that "somebody will kick up some dust and muskeg when this tune hits the north, or anywhere else where there is an Irish/Scottish/French/Indian influence." Also key is the bluesy *Born Again Pagan* and the thought-provoking *Paradise*. But don't overlook *Let's All Dance* and *Turtle Island*. Recorded and mixed at Toronto's Inception Sound, with the exception of the two instrumentals which were recorded in Nashville. The message is pretty clear. Wapistan has a role to play in today's country. His country happens to have a unique traditional twist. -WG


ALBERT COLLINS -Blues

Albert Collins & The Icebreakers:
Live '92 - '93
Pointblank Records-40658-F

Virgin Records has picked up this offering from US-based Pointblank Records, which features the last will and testament of one of the great American blues voices. Albert Collins was one of those great old blues players who probably influenced dozens of artists, not only in his native US, but in the rest of the world as well. Of course, by the time some notoriety was finally drifting his way, he unfortunately passed away, leaving his music as his epitaph. Collins was indeed a master, and as is evidenced on this


RED HOT CHILI PEPPERS
One Hot Minute
Warner 45733-P

If Red Hot Chili Peppers are to be remembered for one thing, it would have to be the deftness with which they overcame and synthesized what at the time of their inception were perceived to be the opposing musical formats of funk, heavy rock, rap and punk. Granted, that was a while ago, when the Red Hot in Chili Peppers referred as much to the band's newfangled hipness as to the actual music. Not new any more, their newest release finds the Chili Peppers still working hard at what they do best, and yes, that means all of their insolent, foul mouthed, tattooed L.A. street jabber we've come to love is still intact. *Coffee Shop*, *One Big Mob* and single *Warped* have the aforementioned essentials. Everything else, like the singalong stuff (with kid choir) on *Aeroplane*, vocal narrative of *Deep Kick* and just plain fuckin' around on *Pea* actually adds to the album's credibility. Whatever you heard about Dave Navarro's (ex of Jane's Addiction) joining on in what has made this one of the most anticipated releases of the year is probably true if the substance of it was unmitigated praise. *Red Hot?* *Sizzling*. -RG



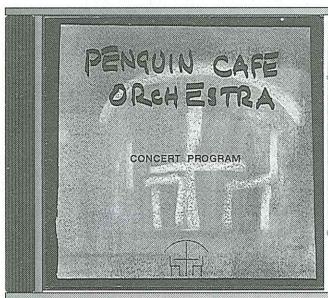


BLACKHAWK
Strong Enough

Arista-07822-18792-N

This release is reminiscent of what country used to be, with a big guitar sound and vocals with a hook with meaning. There's a lot of good, solid country rock ballads here to keep them on the charts for sometime. I'm Not Strong Enough To Say No, written by Shania Twain's husband, R.J.(Mutt) Lange, has already got them a foothold on the charts. Henry Paul, Dave Robbins and Van Stephenson, who are Blackhawk, aren't too shabby in the songwriting field either. And they back that up with A Kiss Is Worth A Thousand Words and Bad Love Gone Good, both key tracks. The Dennis Linde penning of Cast Iron Heart, could also turn out to be a very effective single, but don't overlook Big Guitar, written by Henry Paul and Henry Gross, which really captures the sound and direction of this trio. Produced by Mark Bright and recorded by Mike Clute at Nashville's Midtown Tone & Volume.

-WG



PENGUIN CAFE ORCHESTRA - Exotica

Concert Program

Zopf/Windham Hill-01943-11169-N

This is a double CD recording of a concert given in July of '94. It contains a compilation of pieces from the orchestra's 21 year history. For those familiar with the orchestra, there's little that needs to be written about this latest release. For those who are not however, be advised that the Penguin's music is deucedly difficult to describe. Ten musicians, led by Simon Jeffes, play and double on such instruments as the oboe, cor anglais, harmonium, cuatro and the ukulele in addition to more conventional ones. The compositions, most of them by Mr. Jeffes, have such diverse titles as Air a Danse, Southern Jukebox Music and Oscar Tango. At first hearing, one is mindful of the horseman who sprang to his saddle and galloped off in all directions. But, repeated and respectful hearings reveal a degree of artistry and integrity that's quite winning. The sound is vaguely celtic, vaguely funky, always enjoyable. The best of most enjoyable track here is arguably Perpetuum Mobile, but many might plump for the Scherzo and Trio. The Penguin Cafe Orchestra is not everyone's cup of darjeeling, but everyone can appreciate it.

-BW

JANE BUNNETT
Rendez-Vous Brazil/Cuba

Justin Time-74

The rather too pretentious liner notes explain that this is a selection of original compositions played with a Cuba/Brazilian flavour. It's not to be labelled Latin American

per se. Each flavour is distinct to itself. Together though, they fuse in a manner that's sheer pleasure to hear. Jane Bunnett and her husband, Larry Cramer, join forces with hugely talented Latin musicians to produce a sound that makes one image Moe Koffman and Chuck Mangione jamming with Brazil 66. It's simply grand for late night solitary listening, but even better as a party record. Each of the 10 tracks are pleasurable and there's no feeling of too much. Each one, like the styles used, is distinct to itself from the wild touch of Ritos De Angola through the keening of For You to the great guitar work on Um A Zero. This reviewer's favourite



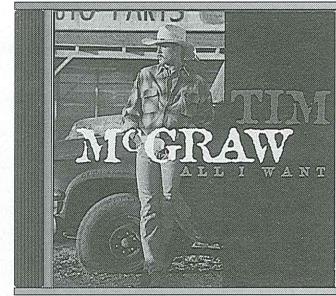
is the title track. It's mindful of what used to be played as a last dance of the evening at such long ago clubs as the Central Park Casino and Ciro's. That's to say that one can dance to rhythmic phrases framing the cascades of a lead piano played beautifully here by Carlitos del Puerto. If it doesn't secure airplay, then radio programming is in deeper trouble than even we might have imagined.

-BW

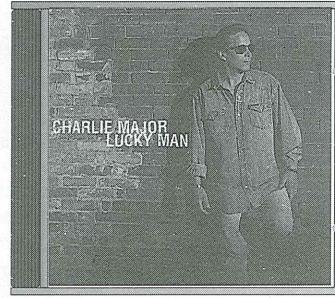
TIM McGRAW

All I Want
Curb/EMI-77800-F

Talk about galloping out of the box, this album is showing up at the top of retail charts from coast to coast, McGraw's biggest success in his history. The stage was set for this phenomenal skyrocketing release with Tim McGraw's Worldwide Premiere Listening Party, a 90-minute special that was beamed to more than 300 million music fans around the world (RPM - Sept. 25/95). Needless to say, the EMI people weren't too shabby in getting advance promotion for the album which was fuelled by the release of I Like It, I Love It, the first single that shot to the top of the RPM Country 100 (Sept. 25/



95) where it holds at #1. This is his third album for the label, the second, Not A Moment Too Soon, is now double platinum in Canada, rare for a country act. McGraw's raw vocal appeal is even more pronounced with this album, a production by James Stroud and Byron Gallimore. He has picked his song material very carefully, lending his unique personality to the lyrics. Also key is the Jeff Stevens, Steve Bogard penning of Renegade, Gary Burr's Can't Be Really Gone and Deryl Dodd's That's Just Me. A left-fielder could be Brett Beavers' writing of The Great Divide. Display this one prominently, it has customer appeal written all over it. -WG



CHARLIE MAJOR

Lucky Man

Arista-74321-30728-N

It's taken a dog's age, but the wait was worth it. Charlie Major, who scored six, back-to-back #1 singles off his previous album, The Other Side, has a barnburner of a follow-up

- Country

with this release. Like that old Orson Welles winery slogan, "we serve no wine until its time," this is vintage Major. He has that vocal magic that attracts immediate attention and a fast-forward projection that puts him in a class of his own. Country programmers have already recognized the potential of this album, by charting and putting the first single, (I Do It) For The Money, into heavy rotation. Back-orders for the album already indicate that retailers are ready to move this one out. Major wrote most of the music, with the exception of It's Lonely I Can't Stand and Solid As A Rock, which he co-wrote with Barry Brown, and Remember the Alamo, which was written by Jane Bower. This is the only track, by the way, that doesn't qualify as Cancon, but nevertheless, is a key track. He should get more than half a dozen hits out of this one, including those mentioned, the title track, Someday I'm Gonna Ride In A Cadillac, and, of course, Waiting On You. Steve Fishell is the producer. -WG

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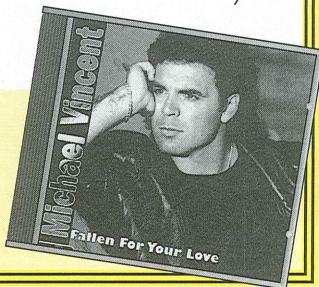
St. John/NB

CKPR FM

Thunder Bay

"It's perfect for our perfect music mix!"

Walter Ploegman
CKSY FM 95



RECORDS 100 ALBUMS (CD's & Cassettes)

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

TW LW WO - OCTOBER 2, 1995

FACTOR's loan program is put on hold

FACTOR has suspended accepting applications for funding to its loan program. Heather Sym, FACTOR's executive director, reports that the budgets for this fiscal year "has already been fully committed and therefore no further applications can be considered."

Sym went on to point out that "With declining revenue it is becoming almost impossible to meet the needs of the Canadian independent music industry."

It was obviously not an easy decision for FACTOR's board of directors to make. Says Sym, "While some may criticize FACTOR for not having sufficient funds to keep all the programs open all year, it is my opinion that FACTOR, with the

New Barra MacNeils release set for Oct. 25

The Question, the new album by The Barra MacNeils, is being targeted for an Oct. 25 release date to retail.

This is the first album by the band to be completely recorded in Cape Breton. An old house on Bras d'or Lake, was fitted out with several truckloads of equipment for the session, which was produced by Nick Griffiths, a producer from England (Joy Division, Richard and Linda Thompson, Squeeze, Roger Waters).

There's a modicum of nostalgia and plain good marketing savvy on this Mercury/Polydor album, including Going Down The Road, written by Cockburn in 1970 and released as the theme for the Don Shebib movie of the same title. This was one of the most successful Canadian movies of its time. What's more interesting is that Cockburn never released the song as a single, but he was asked to join the MacNeils on vocals for this session, which he did.

The album also contains the Ballad of Lucy Jordan, with Lucy MacNeil on vocals. Written by Shel Silverstein, the song was released by Marianne Faithful in 1979.

Myopic, with Stewart MacNeil on lead vocals, has been taken as the first single, and ships to radio next week.

It's also interesting to note that the whole MacNeil family is on board for this album, with younger brothers Ryan on fiddle and Boyd on pipes.

support and partnering of its regional affiliates, has with very limited funds done a tremendous job in creating a national awareness of the programs available to support the industry.

"We do not however, have any control over the number of applications we will receive at any given time and therefore have no control over when during our fiscal the funds will become fully committed. The time has come however, where our effectiveness is being undermined due to a lack of funding. Not only are Canadian artists a part of our cultural identity, they are also a good export investment."

Sym concludes with "What we need is a more solid financial investment base on which to export our Canadian talent and import foreign revenue."

Dennis Ploug to marketing director Motown/A&M/Polydor

Dennis Ploug has been named marketing director for the US-based labels Motown, A&M and Polydor/Atlas. His position was effective Sept. 19.

For the last nine years, Ploug has worked at PolyGram Denmark, most recently as Mercury's marketing manager.

Based at PolyGram International in London, Ploug will report to Jay Durgan, senior vice-president international marketing for A&M and Motown, in Los Angeles.

Sony Music Online readies a cyberchat session

Sony Music Online will be available for a cyberchat session on dance music with Kevin Unger, Sony's manager of urban and dance music.

Those interested, can join Unger for a one-on-one chat session on the Sony Music Online BBS on Oct. 5 from 7:30 to 8:30 pm.

Unger will be answering questions about the current dance music scene, what's happening in the clubs and in the studios as well as sharing stories about the dance music artists he has worked with in the past.

To take part, computer users are asked to modem into Sony Music Online at 416.391.1960 in advance and download the free Windows

Ron Michael-Scott succeeds Maurice Zurba

After 33 years of service, Maurice Zurba will retire on Oct. 1 as EMI Music Canada's director of classics.

The above announcement was made by Lisa Zbitnew, EMI Music Canada's vice-president of marketing, who also announced that Ron Michael-Scott will re-join EMI and succeed Zurba as director of classical marketing.

Brandon Bayer, classical marketing representative, will report to Michael-Scott.

Pelican adds to roster with James Macedo appointment

Jeff Burns, president of Pelican Records International, has added what he calls a "one-two punch of street smarts and business school savvy," with the appointment of James Macedo as director of A&R, publicity and promotion.

Macedo joins Pelican with 10 years of production experience in the R&B and hip-hop genres. He has produced dozens of artists including Notorious, Kathy Soca, Alexandra Baird, Bass is Base and Tammy Pobi, all branded with his trademark "street-wise urban stylings."

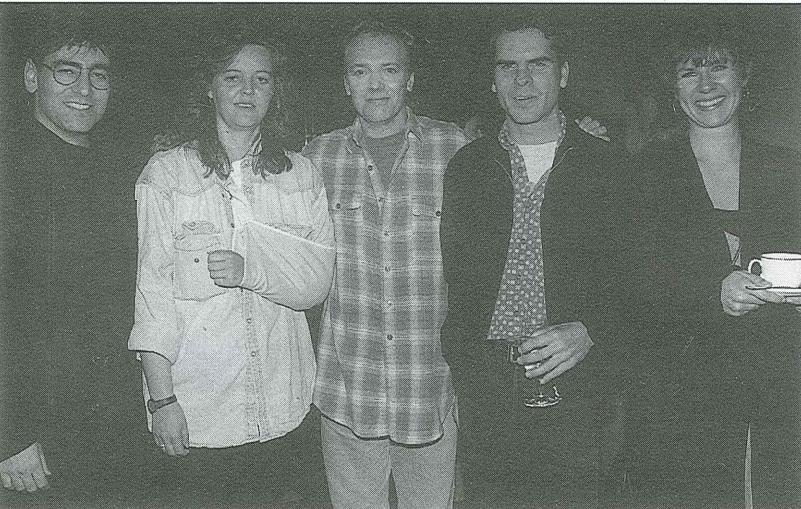
Macedo holds degrees in marketing (Humber College and the University of Western Ontario), and in recording arts management (Harris Institute for the Arts).

Sony Music Online readies a cyberchat session

terminal software needed to take part. Membership is free and registration is instantaneous once the Windows terminal is used for the first time.

Sony Music Online is a free online service that provides its members with music-oriented graphic, audio, video and multimedia information for more than 130 artists that represent musical styles ranging from alternative music to country to classical. Online allows members to chat with artists, enter contests, and find out the latest music news and gossip, and find out what their fellow music lovers are listening to. They can even shop at the online store.

For more information contact Sony's Consumer Technology Department at 391-7948.



Peter Frampton took a few HMV staffers to lunch recently to promote his upcoming Virgin release, *Frampton Comes Alive II* (at retail October 10), a sequel to the biggest live record of all time.

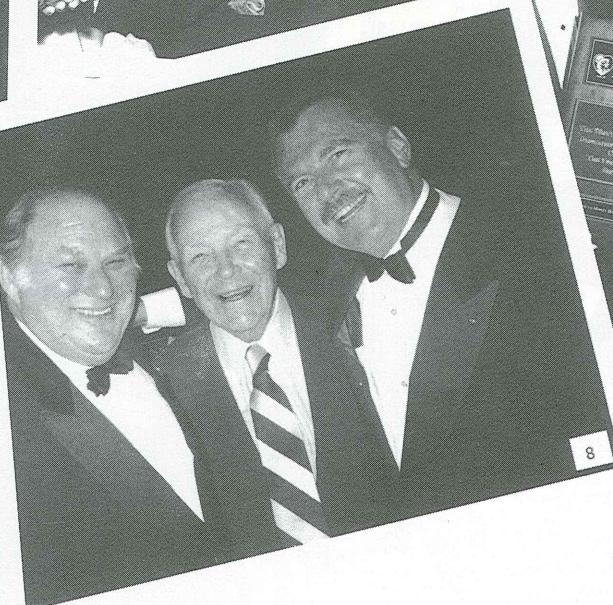
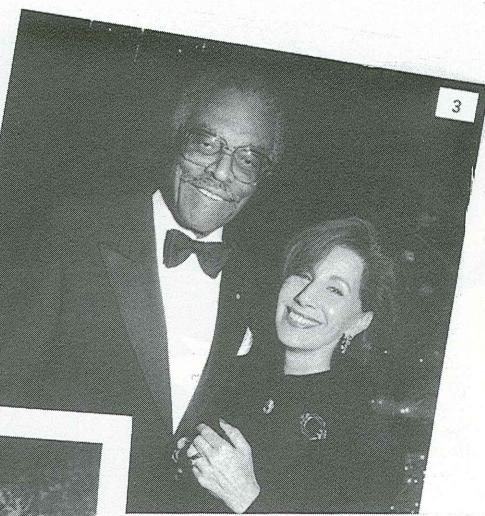
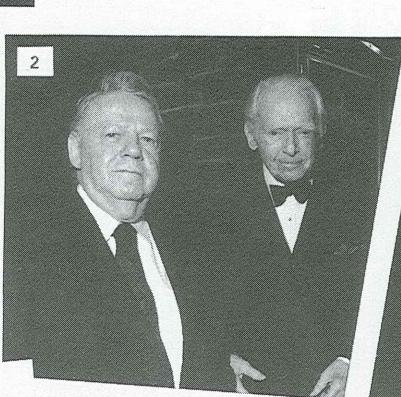


Oh Boy! Records artist John Prine is greeted backstage by staffers from BMG Music Canada, following his recent Toronto show at Convocation Hall, promoting his latest release, *Lost Dogs & Mixed Blessings* (see Country section).



Variety's salute to the Toronto Film Festival

1. Centro owner Tony Longo with Hollywood legend Janet Leigh.
2. Janet Leigh with Variety poster kids Alex Pinkerton and Amy Meade.
3. Sir Douglas Fairbanks Jr. and wife Vera with Old Mill GM Hana Gerhardt.
4. Leigh with RPM's Stan Klees and Walt Grealis.
5. Variety's international president Mike Reilly and Trish Camp with Alex Pinkerton.
6. Variety's Al Dubin with Sarah and Al Waxman.
7. Variety's Tent 28 chief barker Gord Josie with Joe Bondi, national sales manager for Havana House.
8. Sir Douglas Fairbanks Jr., Gord Josie, Janet Leigh, Jeanne Bekker and Al Waxman with Variety kids.
9. Noted film director Norman Jewison with Variety kids.



Stan Klees

Photo Spread Editor

Tom Sandler

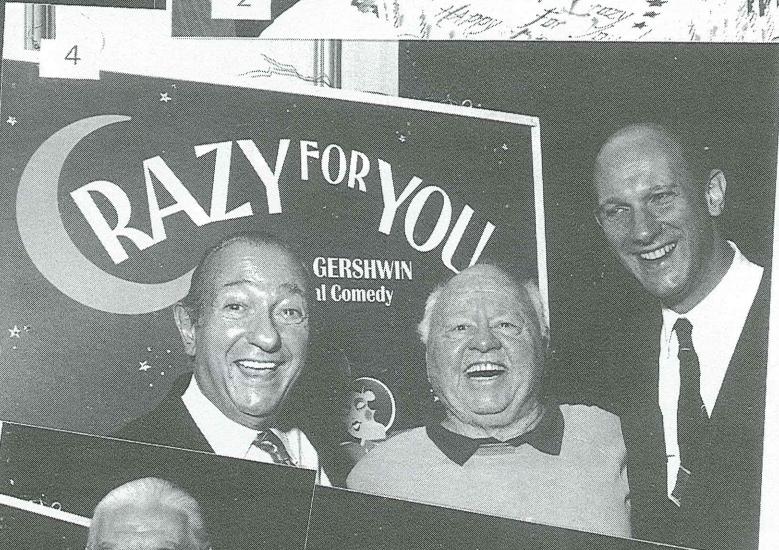
Photographer

Variety celebrates 50th anniversary

1. Janet Leigh cuts a rug with noted entertainment interviewer Brian Lineham.
2. Variety's international vice-president Frank Stream, with Sir Douglas Fairbanks Jr.
3. Former Ontario Lieutenant-governor Lincoln Alexander with society columnist Barbara Kingstone.
4. MIX 99.9 morning man Rob Christie with wife Diane.
5. RPM's Walt Grealis with Sir Douglas Fairbanks Jr.
6. Monty Hall receives plaque for service to Variety from brother Bob.
7. Sir Douglas Fairbanks Jr. and wife Vera with Lincoln Alexander and wife Yvonne.
8. You can call me Al!...Waxman, Lampert and Tonks.
9. Metro councillor Alan Tonks, former Toronto mayor Allan Lampert, Variety chief barker Gordon Josie and Toronto Sun publisher Paul Godfrey with plaque presented to Variety from Metropolitan Toronto.
10. George Cohon, senior chairman of McDonalds Restaurants of Canada Ltd. and wife Susan (right), with Lincoln Alexander and wife Yvonne.



Stan Klees
Photo Spread Editor



Mirvishes celebrate Mickey Rooney's 75th

1. Rooney offers an on-camera hello to Bravo's Taffy Rosen.
2. Ed and David Mirvish and Crazy For You lead Camilla Scott look on as Rooney cuts the birthday cake celebrating his 75th birthday.
3. Rooney with Crazy For You's Michael Rawley, Jackie Hadley, Deann de Gruijter and Leslie
4. Ed and David Mirvish with Mickey Rooney.
5. Toronto Star columnist Rita Zekas, Hollywood legend Mickey Rooney and RPM's Stan Klees.
6. Rooney with his new Crazy For You co-workers Mette Berggreen, Janet Zenik and Rochelle Ferland.
7. Mirvish and Rooney with Barbara Hamilton.

CONTROVERSY continued from page 9

them. BDS certainly lends itself to that, but at what price?"

And like his cohorts, Stark is more interested in seeing a system registering album sales established in Canada, although he questions who would be paying for it, and for how long?

"You can get all the information out of radio that you want, but the bottom line is, if the cash register isn't ringing, then what good is the information? I think to set the PLS system up, the record companies would have to invest a lot of money. But if we set the system up, we'd have to continue to pay and pay and pay for the information...we could be paying for it forever."

The bottom line on radio tracking

seems to be that, whether it's BDS or another company - American, Canadian or otherwise - newer, more technologically-advanced methods of compiling radio spins are at hand, and it's simply a matter of deciding who to buy into.

Canadian record companies would like to invest in a Canadian company, but at the moment, there simply isn't a company in Canada that can provide the type of information that BDS is offering.

It isn't a question of us versus them, of the big American monster swooping in to chew up and spit out us weak-kneed Canadians. It's a service, some would say a valuable service, and it's there for the taking - for a price. What's so bad about that?

Next week: Radio has their say!



LAWRENCE GOWAN continued from page 7

and I always have. It's important to me that people like it. I can't say that I exist in a vacuum, and as long as I like it that's all that matters. And that's not the case at all. After the last record, some people would say to me 'it's nothing like the last record, and I don't like it', and others would say to me in the same minute 'I never bought any of that stuff you did before, but I love this record'. But after we toured that record for a year, I had people saying to me 'it took me a while to get into it, but after listening to it a few times, it's really grown on me'."

The Good Catches Up is in many ways a continuation of the moods and pictures presented on 'The Larry Album'. Gone are the pounding rhythms and fancy keyboard flourishes of Strange Animal. Instead, we have a writer offering a view on the world from a more simplified perspective. Many of the thoughts and ideas on the record can be found in one of the softer songs on the record, Laura, a melancholy description of someone we can all relate to.

"It's an amalgamation of people all culminating in one character. Although it pictures someone locked in a domestic, humdrum existence, so to speak, I think the song is bigger than that. I think anyone can relate to the disappointment you have in yourself if you let the dream or desire you had slip away. You might be at the point where you're asking yourself, is there still time for me to change course or perhaps go after that again. So with that song, I think anyone, whether it be a person like Laura or someone living in an office tower, can think to

themselves, 'I could have been a lion tamer!'"

Like many other songwriters who often find themselves scanning and observing anything for inspiration, Gowan has found much to think and write about via the television. He feels that, through writing songs, his true opinions and feelings on subjects become clear, even to himself.

"I definitely pulled the title Guns And God right off my experience of those two things brought through the television. I was sitting there flipping through the channels, with my guitar in hand, and that message was suddenly abundantly clear. So I'm thankful for the inspiration of it.

"I don't think I'd make a very good preacher, because my mind changes a lot on a great many issues. But in writing songs, I often find out what it is I think about certain things. A song like Guns And God, I guess all my cynical side comes out, but there's a hopeful ending to the bridge of that song that shows a little crack where the light comes in. There is an opportunity to change the situation, and that's what people should hope for."

Album titles can often have strong, hidden meanings. The Good Catches Up seems to signify the arrival of a Lawrence Gowan who is no longer naive at the world around him, but is careful not to let cynicism overrun his art. It is the guarded optimism in the album that offers a glimpse, not only of where he's been, but where he hopes to be.

"That is a good point, there is a type of guarded optimism to the record. And I think guarded is good because it means you're not naive, but optimism is also a necessity of life, because after all it's the feeling of hope, and that's the thing that makes everyone go on."



TW LW WO - OCTOBER 2, 1995

1	6	5	LUMP The Presidents Of The United States Of America - S/T Columbia 67291 (promo CD)-H
2	2	5	NAME Goo Goo Dolls - A Boy Named Goo Warner 45750-P
3	1	9	COMEDOWN Bush X - Sixteen Stone Trauma/Interscope 92531 (comp 253)-P
4	4	6	WARPED Red Hot Chili Peppers - One Hot Minute Warner 45733 (promo CD)-P
5	5	9	UNTIL I HEAR IT FROM YOU Gin Blossoms - Empire Records O.S.T. A&M 31454 0384 2 (comp 5)-Q
6	3	6	ROCK AND ROLL IS DEAD Lenny Kravitz - Circus Virgin 40696-F
7	9	4	JUST Radiohead - The Bends EMI 29626 (promo CD)-F
8	15	3	TIME BOMB Rancid - ...And Out Come The Wolves Epitaph 86444-Q
9	14	4	POSSUM KINGDOM Toadies - Rubberneck Interscope 92402 (comp 254)-P
10	11	4	QUEER Garbage - Garbage Almo Sounds 80004-J
11	12	4	I'LL STICK AROUND Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F
12	18	4	HAND IN MY POCKET Alanis Morissette - Jagged Little Pill Maverick 45733-P
13	7	13	TOMORROW Silverchair - Frogstomp Epic EK 91054 (comp 40)-H
14	8	7	ELECTRIC HEAD PT. 2 White Zombie - Astro Creep 2000 Geffen 24806 (comp 956)-J
15	10	8	J.A.R. Green Day - Angus O.S.T. Warner Bros. 45529 (comp 256)-P
16	13	9	GALAXIE Blind Melon - Soup Capitol C2 28732 (promo CD)-F
17	25	2	MY FRIENDS Red Hot Chili Peppers - One Hot Minute Warner 45733-P
18	28	2	JUST LIKE ANYONE Soul Asylum - Let Your Dim Light Shine Columbia 57616 (comp 42)-H
19	27	2	THE HEARTS FILTHY LESSON David Bowie - The Hearts Filthy Lesson Virgin 38518 (promo CD)-F
20	21	5	AWAKE Letters To Cleo - Wholesale Meats And Fish Giant 24613 (comp 256)-P
21	19	9	IN THE BLOOD Better Than Ezra - Deluxe Elektra 61784-P
22	NEW	DOSE	Filter - Short Bus Reprise 45864-P
23	24	3	WEIRD OUT Dandelion - I Think I'm Gonna Be Sick Columbia 53618-H
24	17	5	SOMEBODY ELSE'S BODY Urge Overkill - Exit The Dragon Geffen 24818 (comp 15)-J
25	16	7	JUDY STARING AT THE SUN Catherine Wheel - Happy Days Mercury 314 526 850-2-Q
26	22	14	THIS IS A CALL Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F
27	18	7	ANIMAL Prick - Prick Interscope 92395-P
28	NEW	GEEK STINK BREATH	Green Day - Dookie Reprise 45529 (promo CD)-P
29	20	7	SOFTER, SOFTEST Hole - Live Through This DGC 24631-J
30	NEW	CAN'T WAIT ONE MINUTE MORE	CIV - CIV Atlantic 45679-P

RADIO

There's talk on the streets..! It's official, Toronto's AM 640 has finally become Talk 640, Toronto's Information Station. Danny Kingsbury, VP of programming for Westcom Radio's Toronto division, announced that the switch will become official on October 11. "We've been getting our feet wet for the last two years by doing daytime talk programming. It's now time to expand the scope and begin to deliver 24-hour information programming." In addition to the current line-up, the Westcom Radio Toronto division has signed on former CHML Hamilton talk show host Roy Green, acquired the rights to ESPN Network sports programming, and secured arrangements for satellite delivery of Westcom Radio's nationally syndicated talk and information programming on the Western Information Network. The new Monday to Friday lineup consists of morning hosts Gene Valaitis and Jane Hawtin (5 - 9:30 am), Talkline with Roy Green (9 am - 12 pm), ESPN's Fabulous Sports Babe (12 - 1 pm), Jane Hawtin Live (1 - 2 pm), Horsman/Lederman (2 - 4 pm), the Bill Carroll Show (4 - 7 pm), Sex, Lives & Videotape with Shelley Klink (7 - 9:30 pm), the World Tonight (9:30 - 11:30 pm), the Fabulous Sports Babe (11 pm - 3 am) and the David Berner Show (3 - 5:30 am).

Rob Salem, film and entertainment critic for the Toronto Star, has signed on with CFRB 1010 AM in Toronto, joining Jeremy Brown, Monica Desantis and Sheila Walsh on the CFRB entertainment beat. Salem's first reporting focused on the recent Toronto International Film Festival. Salem is heard on The World At Noon and The

World Today, weekdays on the station, and is also a contributor to the new CFRB Entertainment Show, Saturday's at 6 pm.

CKBL The Bullet in Kelowna, BC officially signs on October 18, "if the DOC tests and everything else falls in to place" says program director Jason Mann. On-air personalities for the station will include morning man Ray Grover and afternoon drive host Troy McCallum, while Mann will host the midday slot. Grover was named major market personality of the year at the '93 CCMA Awards while at CKRY-FM Calgary, and has most recently been operating his own production company, Breakwater Sound, in Victoria and Calgary. According to Mann, half of The Bullet's on-air talent comes from CKRY.

Toronto's MIX 99.9 plunked popular morning man Rob Christie atop the Christie Brown watertower in Etobicoke recently. The stunt was done to promote both Christie's morning show and the Come Over To Christie Contest. For the contest, listeners are asked to fax the names and phone numbers of friends and co-workers to the MIX at 872-9999, and to tell their friends to listen to the MIX weekday mornings from 7-8. When Christie calls out a friend's name and they call back within 9 minutes, both the friends share \$999 cash.

BBM hits and misses. In the Toronto market, CHFI-FM once again reigned supreme, increasing their share from 10.8 to 13. Those increasing

included CHUM-FM, CFNY-FM, EZ Rock (CJEZ-FM), and 680 News (CFTR). Those dropping include Q107, The Fan 590 and AM640. In Montreal, CITE-FM regained the top spot over CKOI. Other significant gainer included CKAC-AM and CJFM-FM. In Vancouver, CKNW-AM continues to have a lock on the top slot, with a 17 share, although both it and CKZZ-FM dropped significantly. Big gains were had by CFOX, CBU-AM (CBC), CKKS-FM, CFMI-FM and CBU-FM (CBC), while CKST-AM debuted with a solid 3.9 share. Among those dropping were CHQM-FM, CISL-FM and CKWX-AM. Edmonton's CISN-FM had a huge 3.4 gain, to top out that market with a 16.4 share. Calgary's country giant CKRY-FM pulled a whopping 20.6 share to lead that market, while Winnipeg's CJOB-AM maintained its healthy position atop that market, drawing an equally impressive 23.3 share.

The irreverent Scruff Connors has changed his address once again. Connors, who caused just a wee bit of controversy in his last stint as morning host at Winnipeg's CJKR-FM (remember the Super Bowl trip?) is now the morning man at The Planet in Niagara Falls.

Jay McNeil is the new morning man at MIX 100.9 in Truro, Nova Scotia. McNeil is the former afternoon drive host with Oldies 96 in Halifax.

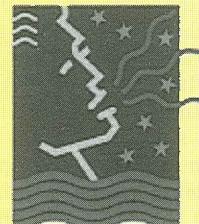
The Canadian Association of Broadcasters' national convention, taking place in Ottawa the last weekend in October, has been compressed to just two days (October 28 and 29), in order to not conflict with the Quebec Referendum (Oct. 30).

next week!

October 9th



JOIN R&B IN CELEBRATING



**the 5th anniversary of
MCA CONCERTS CANADA**

AND THE WINNERS ARE...

MICHELLE WRIGHT

BUD COUNTRY FANS' CHOICE
ENTERTAINER OF THE YEAR



CHARLIE MAJOR

MALE VOCALIST OF THE YEAR



PRAIRIE OYSTER

VIDEO DIRECTOR OF THE YEAR
DEBORAH SAMUEL FOR BLACK-EYED SUSAN

COUNTRY PERSON OF THE YEAR - (THE KING OF COUNTRY) KEN BAIN

PUBLISHING COMPANY OF THE YEAR - BMG MUSIC PUBLISHING CANADA INC.

RECORD COMPANY OF THE YEAR - BMG MUSIC CANADA INC.

1995 CCMA AWARDS

COUNTRY

Tim McGraw holds at #1 with his latest Curb single, *I Like It, I Love It*. The track was taken from his album, *All I Want*, which is now at retail and selling briskly.

Patricia Conroy has the biggest gainer this week with *I Don't Want To Be The One*, bulleting up to #15 from #35. The song is a Conroy original and is included on her WEA album, *You Can't Resist*.

Dolly Parton and Vince Gill have the most added single with their duet of *I Will Always Love You*. Parton wrote the song, which was taken from her Columbia album, *Something Special*, which she produced with Steve Buckingham. The single enters the chart at #92.

The Johner Brothers are charting with *Ten More Miles*, the title track of their upcoming WEA

album. The song was written by Brad Johner. The Saskatchewan brothers produced the album with Bart McKay. The track is on Warner comp 259.

Alison and Debbie send news from their West Edmonton Mall Sam The Record Man store that Tim McGraw's new album is #2 on their Top 25 chart. Shania Twain is right behind at #3.

Kent Matheson, music director at Moncton's CFQM-FM, reports the station is now combining rotation and total spins per week in compiling their playlist. He also points out that MCA newcomer Lawnie Wallace, whose independent release was aired in the Moncton market, "comes on strong," with *Little Lies, Big Trouble*, her debut MCA release. He gives his pick hit nod this week to the release. He is also impressed with Lawrence

Martin's *Mushkeego* single. "I heartily suggest a listen to this cut. Hell, there's lots of strong material on the album. Try a few other cuts while you are at it."

Morris P. Rainville has written a song entitled *The Maple Leaf Forever Strong*. It's just a rough, homemade demo, but considering the referendum vote that's coming up in Quebec, some mileage could be made if the song was released across the country.

Mainstreet is off with a new album entitled *Following A Full Moon*. The album was released on the band's own label. *Take This Heart*, which qualifies as 100% Cancon, has been taken as the first single. The band's Brett McNair (acoustic guitar, keyboards, vocals) wrote five of the 11 songs, and co-wrote *Memories* with Phil Sullivan (bass, vocals). The remaining songs were written by Nashville writers. The other member of the band is Danny Barrette (lead guitar, vocals). The album was produced by Scott Turner and Eric Paul and recorded at Imagine Sound Studios. Brian Ahern's Enactron was used for vocals, overdubs and the final mix.

COUNTRY continued on page 25

COUNTRY PICKERS

KENT MATHESON

CFQM-FM - Moncton
Little Lies, Big Trouble - Lawnie Wallace

ANDY HAYNES

KX-96 FM - Durham
On My Own - Reba McEntire

JOEL CHRISTIE

820 CHAM Country - Hamilton
Ten More Miles - Johner Brothers

MARK CARTLAND and KEVIN STUART

CKTY Hot New Country - Sarnia
Ten More Miles - Johner Brothers

MONA SYRENNE

CKSW 570 - Swift Current
One Boy, One Girl - Collin Raye

GUY BROOKS

96.3 Country FM - Kingston
Ancient History - Prairie Oyster

WADE WILLEY

CKRM AM 980 - Regina
Ancient History - Prairie Oyster

BRUCE ANDREI

Nor-Net - Alberta/BC
Check Yes Or No - George Strait

BRUCE LEPERRE

CKDM Radio 730 - Dauphin
Check Yes Or No - George Strait

GARTH STONE

MX 92.1 FM - Regina
The Car - Jeff Carson

ANDREW KING

SRN Country - Vancouver
I Let Her Lie - Daryle Singletary

JAY HITCHEN

New Country 1270 CHAT - Medicine Hat
Kick Off Your Boots - Hawg Wylde

TREVOR BATTAMS

CJBO 800 AM Stereo - Belleville
Talkin' Love - Prescott/Brown

KIRK FRASER

Q91 - Calgary

Trouble - Mark Chesnutt

PAUL KENNEDY

CHFX-FM Country 101 - Halifax
Little Lies, Big Trouble - Lawnie Wallace

VIC FOLLIOTT

New Country 570 - Kitchener
Life Goes On - Little Texas

RICK KELLY

CKKN-FM - Prince George
What I Meant To Say - Wade Hayes

RICK RINGER

Country 105 CKQM-FM - Peterborough
Heart Half Empty - T. Heradon/S. Bentley

DAN MITCHELL

All Hit Country - Cariboo Radio

In Pictures - Alabama

CHUCK REYNOLDS

96.7 CHYR - Lemington

On My Own - Reba McEntire

Dick Damron nominated for Texas music award

Veteran Canadian country music recording artist and Hall of Honour inductee Dick Damron, is up for a Country Music Association of Texas Award in the gospel album of the year category.

The award ceremonies take place in Brady, Texas on Oct. 21.

The selection of Damron's album, *Wings Upon The Wind*, was "based on US airplay," says ATI label chief Scoot Irwin, who promoted the album from its inception.

ATI is represented at this year's awards in the international label and artist categories as well (RPM - Sept. 25/95).

The news of Damron's nomination comes hot on the heels of the video shoot which took place during Canadian Country Music Week in Hamilton. Damron and a bevy of who's who female stars, recorded the video of *Jesus It's Me Again* at three locations.



Just prior to her impressive sweep at the Canadian Country Music Awards, Shania Twain was presented with a triple platinum award for *The Woman In Me* by Mercury/Polydor president Doug Chappell.



While in Hamilton for the CCMA Awards, Capitol artist John Berry, Capitol Nashville VP Cindy Wilson and Berry's manager David Carlew were presented with gold awards by EMI staffers for Berry's album, *Standing On The Edge*.

Congratulations Darlin'!

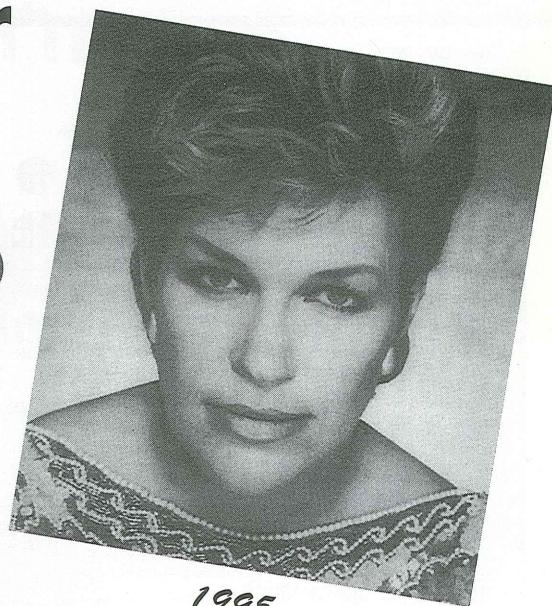
Carroll Baker



1970

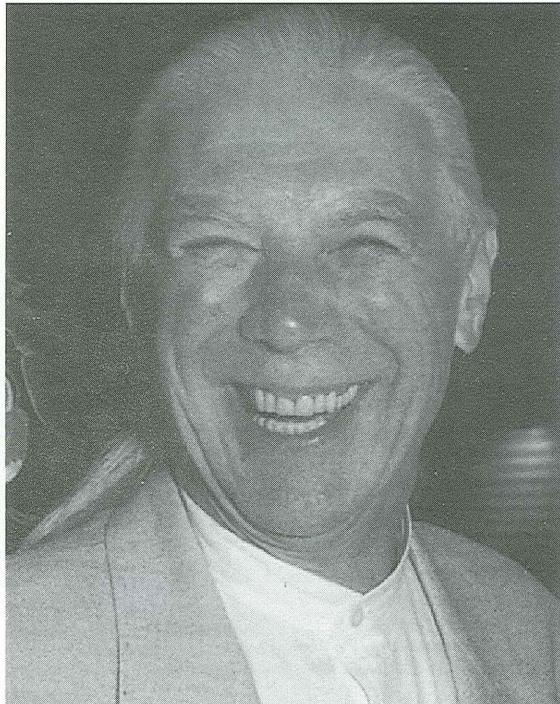


Celebrating 25 years as
Canada's Queen of Country Music
at home and around the world.
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Victors International Productions



1995

"Simply Country, Simply Family, Simply Carroll"



Stan Klees

To A Living Legend

Here's to your induction
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and having the award
renamed the
STAN KLEES
Industry Builder Award

*A well deserved tribute
from your friends
south of the border*

Canada
274 Lake Promenade
Etobicoke, Ontario
M8W 1B3



USA
Victors International Productions
255 S.W. 15th Street
Dania, Florida - 3004

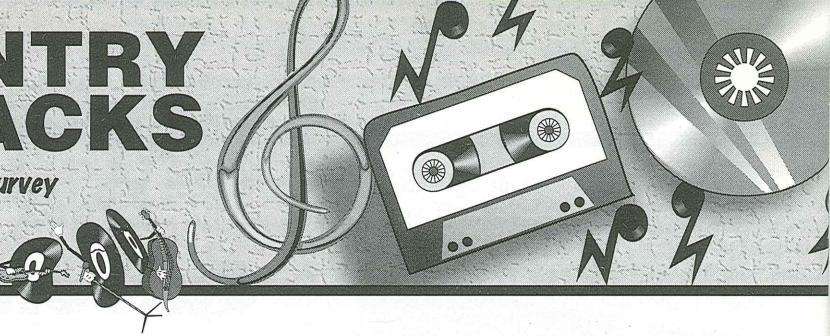
THE 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Code:

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

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

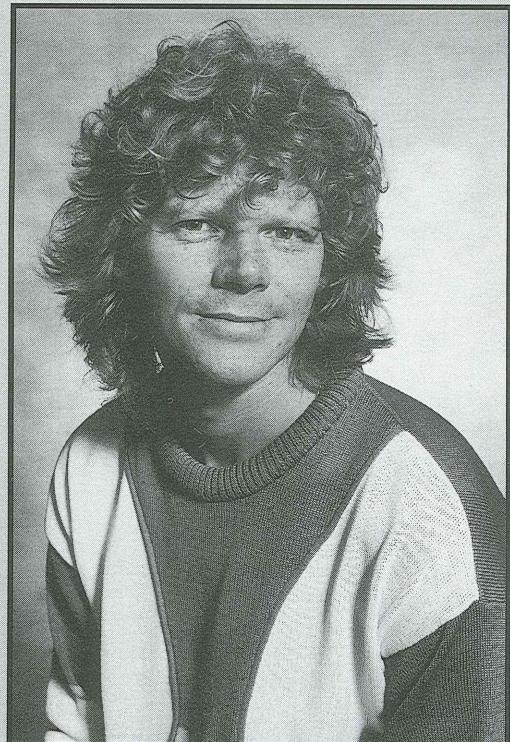


TW LW WO - OCTOBER 2, 1995

ASCAP congratulates CCMA Award Winners

Shania Twain
and
ASCAP member
Robert John "Mutt" Lange

on receiving five CCMA Awards



SOCAN SONG OF THE YEAR
"Who's Bed Have Your Boots Been Under"

SINGLE OF THE YEAR
"Any Man Of Mine"

ALBUM OF THE YEAR
"The Woman In Me"

FEMALE VOCALIST OF THE YEAR

VIDEO OF THE YEAR

You Make Beautiful Music Together

ASCAP

American Society of Composers, Authors and Publishers



The
Woman
In
Me

T
W
A
I
N

Mercury / Polydor

congratulates

SHANIA TWAIN

on winning 5 CCMA's

- **Best Female Vocalist**
- **Best Album**
- **Single of the Year**
(Any Man of Mine)
- **SOCAN Song of the Year**
(Whose Bed Have Your Boots Been Under)
- **Video of the Year**
(Any Man of Mine)

Available on Mercury cassette and CD.

Also available on home video.



MERCURY / POLYDOR COUNTRY



PolyGram Video

COUNTRY continued from page 20

Beau Randall's new album, Train Of Life, is now available through Page Publications. The Winnipeg native, now living in Toronto, wrote or co-wrote all 12 songs on the album. Produced by Dave Antonacci, the album was recorded in Toronto at Room With A View. Session players included Antonacci (keyboards, accordion, background vocals), Vito Rezza (drums, percussion, background vocals), Pat Kilbride (acoustic and electric bass), Dave Wipper (acoustic, electric and slide guitars, mandolin), Borys Boytchuk (electric guitar) and Mike Holder (pedal steel guitar). Jackie Richardson and Liz Sodaberg also provided background vocals.

Sheila Deck, voted the 1994 female vocalist by the Saskatchewan Country Music Association, has released her debut album, Too Many Melodies Ago on the SMD label. Ain't It A Miracle, written by Cyril Rawson and Johnny Douglas, has been taken as the first single. Deck produced the album with Dave Chobot, with additional production by Kevin Churko. The album was recorded at Touchwood Studios in Regina, but there is no Cancon information.

John Prine, Nashville-based singer/songwriter, sold out his two Convocation Hall shows in Toronto

Y105's Mark & J.C. take on Tennessean writer

Ottawa's Young Country Y105 morning show hosts Mark and J.C. went for the jugular when they took on Brad Schmitt of the Tennessean for remarks he made about Canadian country music artists.

Schmitt apparently wrote a scathing article aimed at the recent Canadian Country Music Awards show, which was held in Hamilton, Ontario on Sept. 18.

Rob Farina, program director of the station, reports that Mark and J.C., cheered on by countless listeners, took exception to Schmitt's reference to Canadians as "crazy puck-slappin', ice-fishin', moose-lovin' Dudley Do-Right worshippers."

Apparently they reached Schmitt by phone and suggested to him that "We'd rather be crazy puck-slappin', ice-fishin', moose lovin' Dudley Do-Right worshippers, than a bunch of gun-totin', trailer park-livin', O.J.-obsessed loud mouths, who sit around listening to the cream of intelligentsia like Jerry Springer and Rush Limbaugh and sippin' on that watered-down swill you Americans say passes for beer."

Farina says that on airing the call, the morning hosts "were deluged with calls of support, a surprising response from Canadians who are not world renowned for their patriotism."

recently. He performed several of his well-known classics, including Dear Abby and Hello In There, as well as selections from his recent Oh Boy/BMG album, Lost Dogs And Mixed Blessings. On hand to meet him backstage were BMG Music Canada staff, manager, national media relations, Margaret Spence Krewen; vice-president of artist marketing, Jim Campbell; Ontario promotion representative, Dale Peters; controller Ray Forzley; senior coordinator of business affairs/human resources, Louise Allen; Steven Ehrlick, vice-president of business affairs/human resources; manager of artist marketing, Jill Snell; manager artist marketing, Alison Mercer; and president and vice-president of Oh Boy Records, Al Bunetta and Dan Einstein, respectively (see photo page 13).



VIDEO & INSTANT TOP FIVE

1. Big Sky - Hemingway Corner
2. Someone Else's Star - Bryan White
3. One Emotion - Clint Black
4. Blue Moon - The Mavericks
5. The Woman In Me - Shania Twain

BREAKOUT VIDEO

On My Own - Reba McEntire

PICK HIT

I Like It, I Love It - Tim McGraw

RPM COUNTRY ALBUMS

TW LW WO - OCTOBER 2, 1995

Rank	Label	Artist	Title	Label
1	MA PPL	TIM McGRAW	All I Want	Curb-EMI-77800-F
2	2	GARTH BROOKS	The Hits	Liberty-29689-F
3	1	SHANIA TWAIN	The Woman In Me	Mercury-314-522-886-Q
4	5	COUNTRY HEAT 5	Various Artists	BMG-74321-29803-N
5	4	UNTAMED AND TRUE 2	Various Artists	MCA-11218-J
6	3	JASON McCOY	Self-titled	MCA-11290-J
7	7	GEORGE STRAIT	Lead On	MCA-11092-J
8	6	LORRIE MORGAN	Greatest Hits	BNA-BMG-0783-66508-N
9	10	SUSAN AGLUKARK	This Child	EMI-32075-F
10	12	ALABAMA	In Pictures	RCA-07863-66525-N
11	14	JEFF CARSON	Self-titled	Curb-77744-F
12	8	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	Atlantic-82728-P
13	13	JOHN BERRY	Standing On The Edge	Patriot/EMI-32284-F
14	20	THE RANKIN FAMILY	Endless Seasons	EMI-7243-832348-F
15	9	PRALIE OYSTER	Only One Moon	Arista-19427-N
16	16	PERFECT STRANGER	You Have The Right To Remain Silent	Curb-77799-F
17	15	GEORGE FOX	Time Of My Life	WEA-98851-Q
18	18	MICHELLE WRIGHT	The Reasons Why	Arista-07822 18753-N
19	19	PATRICIA CONROY	You Can't Resist	WEA-97541-P
20	21	CARLENE CARTER	Little Acts Of Treason	Giant-24581-P
21	22	JEFF FOXWORTHY	Games Rednecks Play	Warner Bros-45314-P
22	23	FAITH HILL	It Matters To Me	Warner Bros-45872-P
23	11	DWIGHT YOAKAM	Dwight Live	Reprise-45907-P
24	25	TERRI CLARK	Terri Clark	Mercury Nashville-26991-Q
25	30	COLLIN RAYE	I Think About You	Epic-67033-H
26	26	TRACY BYRD	Love Lessons	MCA-11242-J
27	27	TY HERNDON	What Mattered Most	Epic-66397-H
28	28	SAWYER BROWN	Best Of 1990-1995	Curb-77689-F
29	17	ALISON KRAUSS	Now That I've Found You: A Collection	Rounder/Denon-0325
30	35	TRAVIS TRITT	Greatest Hits From The Beginning	Warner Bros-46001-P
31	36	DOLLY PARTON	Something Special	Columbia/Blue Eye-67140-H
32	29	ANNE MURRAY	The Best ... So Far	EMI-31158-F
33	33	NEW COUNTRY 2	Various Artists	WEA-33371-P
34	24	4 RUNNER	4 Runner	Polydor-527379-Q
35	34	BILLY RAY CYRUS	Storm In The Heartland	Mercury-526 081-Q
36	38	TY ENGLAND	Self-titled	RCA-66522-N
37	37	NASCAR: RUNNIN' WIDE OPEN	Various Artists	Columbia-67020-H
38	31	GEORGE & TAMMY	One	MCA-11248-J
39	NEW	THE MAVERICKS	Music For All Occasions	MCA-11257-J
40	40	DIAMOND RIO	Love A Little Stronger	Arista-18745-N

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Adult Contemporary TRACKS

Record Distributor Code:
BMG - N EMI - F MCA - J

Polygram - Q Sony - H Warner - P

TW LW WO - OCTOBER 2, 1995

1	3	11	I COULD FALL IN LOVE	21	15	14	COLORS OF THE WIND	41	43	4	WHY
			Selena - Dreaming Of You EMI-34123 (comp 19)-F				Vanessa Williams - Pocahontas OST WEA 60874-7 (comp 237)-P				Jamie Walters - Jamie Walters Atlantic-82600 (comp 253)-P
2	7	7	BACK FOR GOOD	22	17	11	KISS FROM A ROSE	42	48	4	ROOM INSIDE MY HEART
			Take That - Nobody Else Arista 07822-18800 (comp 87)-N				Seal - Batman Forever OST Atlantic-82759 (CD track)-P				Chris Smith - Room Inside My Heart Equinox-9501 (CD track)
3	1	11	WALK IN THE SUN	23	25	8	TO DESERVE YOU	43	54	2	ROLLING THUNDER
			Bruce Hornsby - Hot House RCA/BMG-07863-66584 (comp 86)-N				Bette Midler - Bette Of Roses Atlantic-82823 (promo single)-P				Rita MacNeil - Porch Songs EMI-35469 (pro single)-F
4	13	5	THIS	24	22	9	THE WOMAN IN ME ...	44	47	3	REMEMBER ME THIS WAY
			Rod Stewart - A Spanner In The Works Warner Bros-45867 (comp 256)-P				Shania Twain - The Woman In Me (Needs The Mi Mercury-314-522-886 (pro single)-Q				Jordan Hill - Caspar OST MCA-11240 (comp 9)-J
5	11	5	I WISH YOU WELL	25	26	4	AS I LAY ME DOWN TO SLEEP	45	46	3	FEELS LIKE MORE
			Tom Cochrane - Ragged Ass Road EMI 32951 (promo CD)-F				Sophie B. Hawkins - Whader Columbia-53300 (pro single)-H				Linda Ronstadt w/Emmylou Harris - Feels Like Ho Elektra-61703 (comp 255)-P
6	10	9	LET ME BE THE ONE	26	19	13	THIS TIME	46	30	15	LET ME BE THE ONE
			Blessed Union Of Souls - Home EMI-31836 (pro single)-F				Curtis Stigers - Time Was Arista-07822-18715 (comp 86)-N				Rik Emmett - The Spiral Notebook Duke Street-31096 (pro single)-J
7	2	14	ONLY WANNA BE WITH YOU	27	20	14	UNLOVED	47	33	15	I CAN LOVE YOU LIKE THAT
			Hoofie & The Blowfish - Cracked Rear View Mirr Atlantic-82613 (CD track)-P				Jann Arden w/Jackson Browne - Living Under Jr A&M-314-540 248 (pro single)-Q				All 4 One - From The Blitz Atlantic-82588 (comp 248)-P
8	8	23	FALLEN FOR YOUR LOVE	28	35	5	UNTIL I HEAR IT FROM YOU	48	50	2	LET IT RAIN
			Michael Vincent - No album Quattro Music (pro single)				Gin Blossoms - Empire Records OST A&M-31454-0384 (comp 5)-Q				Amanda Marshall - Amanda Marshall Columbia-80229 (pro single)-H
9	16	7	YOU ARE NOT ALONE	29	32	7	SHOW ME	49	51	3	IN THE MOOD
			Michael Jackson - HIStory Epic-59000 (pro single)-H				Zappacosta - Innocence Ballet Fre-50212 (comp 19)-F				Chicago - Night & Day (Big Band) Giant-46154 (comp 257)-P
10	12	8	SHE'S NOT IN LOVE	30	39	5	YOU FEEL THE SAME WAY TOO	50	53	3	WHEN THE MONEY'S GONE
			Kim Stockwood - Bonavista EMI-32479 (pro single)-F				The Rankin Family - Endless Seasons EMI-852348 (pro single)-F				Bruce Roberts w/Elton John - Intimacy Atlantic-82766 (pro single)-P
11	21	6	RUNAWAY	31	37	3	BREAKIN' DOWN	51	42	16	CAN'T CRY ANYMORE
			Janet Jackson - Decade 1986/1996 A&M-31454-0399 (pro single)-Q				Susan Aglukark - This Child EMI-32075 (pro single)-F				Sheryl Crow - Tuesday Night Music Club A&M-314 540 126 (CD track)-Q
12	24	6	CAN I TOUCH YOU ... THERE?	32	40	5	GUNS AND GOD	52	45	17	SOMEBODY'S CRYING
			Michael Bolton - Greatest Hits 1985-1995 Columbia-67300 (pro single)-H				Lawrence Gowan - The Good Catches Up Select -no number (pro single)				Chris Isaak - Forever Blue Reprise-45845 (comp 247)-P
13	14	6	WATERMARK	33	34	10	STAY	53	56	2	FAMILY SECRET
			Mae Moore - Dragonfly Epic-80222 (pro single)-H				Brenda Archer - Stay Faamco-5 (CD track)				Alannah Myles - Alannah Atlantic-82842 (comp 259)-P
14	4	8	I WILL REMEMBER YOU	34	38	7	STRAWBERRY GIRL	54	NEW		DO YOU SLEEP?
			Sarah McLachlan - The Brothers McMullen Netwerk-00956 (pro single)-H				Jay Semko - Mouse Iron Music-77876-51004 (pro single)-N				Lisa Loeb & Nine Stories - Tails Geffen-24734 (comp 17)-J
15	6	7	(I Wanna Take) FOREVER TONIGHT	35	27	13	A WHITER SHADE OF PALE	55	NEW		CARNIVAL
			Peter Cetera - One Clear Voice River North-76974-2068 (comp 417)-Q				Annie Lennox - Medusa RCA-74321-25717 (comp 86)-N				Natalie Merchant - Tigerlilly Elektra-61745 (comp 249)-P
16	23	7	BLUE MOON	36	29	13	FRAGILE	56	49	15	KEEPER OF THE FLAME
			The Mavericks - Apollo 13 OST MCA-11241 (pro single)-J				Big Blue Bus - Art's Jukebox BBB-Select-850 (CD track)				Martin Page - In The House Of Stone And Light Mercury-522-1042 (comp 397)-Q
17	18	6	WATERFALLS	37	41	4	SOMETIMES	57	NEW		THIS HOUSE IS NOT A HOME
			TLC - Crazy Sexy Cool LaFace/BMG-73008-26009 (comp 85)-N				Charlene Smith - Feel The Goodtimes China/WEA-10990 (CD track)-P				The Rembrandts - LF EastWest-61752 (comp 257)-P
18	9	14	BIG SKY	38	44	2	SENTIMENTAL	58	NEW		TAKE IT ON FAITH
			Hemingway Corner - Borrowed Tunes Epic-80199 (CD track)-H				Deborah Cox - Deborah Cox Arista-No number (pro single)-N				Joshua Kadison - Delilah Blue SBK/EMI-35100 (CD track)-F
19	5	18	MADE IN ENGLAND	39	28	10	WAIT TILL MY HEART FINDS OUT	59	57	17	THIS AIN'T A LOVE SONG
			Elton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q				Carol Medina/B. Newton-Davis - Secret Fantas Quality-2058 (CD track)				Bon Jovi - These Days Mercury-314 528 181 (pro single)-Q
20	31	5	SIDE OF THE ROAD	40	36	26	HAVE YOU EVER REALLY LOVED ...	60	55	4	END OF THE ROAD
			Blue Rodeo - Nowhere To Here WEA-10617 (comp 256)-P				Bryan Adams - Don Juan DeMarco Soundtrack A&M-314-54035 (comp 3)-Q				Gladys Knight - Just For You MCA-10946 (comp 21)-J

R&B Dance

TW LW WO - OCTOBER 2, 1995

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

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Restructuring announced for Cargo Records Canada

Cargo Records Canada president Allen Fox and vice-president Paul Allen, who joined Cargo Canada in August of 1994 and obtained a percentage of ownership in the company at that time, have completed the complete purchase of Cargo Canada from partners Eric Goodis and Phil Hill. Goodis and Hill will continue to independently own and operate Cargo Music Inc. US and Cargo UK Ltd. respectively.

Cargo Canada will continue to operate in tandem with Cargo US and UK, which will include domestic representation of the Headhunter, Re-Construction, Grilled Cheese, Earth Music and Sonic Bubblegum labels.

Cargo Records Canada Inc. is comprised

of the record label Cargo Records, and the distribution arm CID. Fox and Allen's main focus will be on the continued expansion of the record label via the exclusive representation of independent companies from the US and other territories, and Canadian artist direct-signings, with greater attention toward Francophone artists.

To aid in the company's growth, Fox and Allen have also announced the relocation of Cargo's Montreal office to a larger premises, and the implementation of a new computer system, aimed at further improving customer service.

Beginning October 11, Cargo Records will be at 7070 St. Urbain Street, Montreal, H2S 3H6.

McNie named Sharon, Lois & Bram co-manager

Stephen McNie has been named co-manager of one of Canada's leading family entertainment groups, Sharon, Lois & Bram.

McNie, Elephant Entertainment's marketing director since 1992, will work with his east coast counterpart, Brookes Diamond, to establish new opportunities for the trio and their entertainment company.

Part of McNie's new mandate is to develop Elephant as a full-service entertainment marketing and artist management company with an expanded roster.

According to Diamond, "Steve has been a tremendous asset to the Elephant camp."

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6 Brentcliffe Road,
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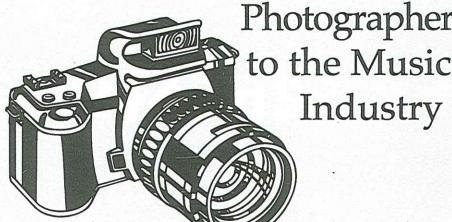
The charge for classified ads in RPM is \$1.00 per word, \$2.00 per word for upper case or bold copy, \$3.00 per headline word. Minimum charge for an ad is \$20.00. There is a \$10.00 service charge for reserving a box number. Please add 7% to the total. Ads containing more than 50 words will run as display ads. Send to: RPM, 6 Brentcliffe Road, Toronto, ON, M4G 3Y2.

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