

Sirius

THE SOUND OF DEF LEPPARD

EXPANDING ITS VOCABULARY.

THE NEW ALBUM. IN STORES MAY 15.

WORK IT OUT #1 MOST ADDED AT CAR,

#2 MOST ADDED AT CHR — OUT OF THE BOX

NATIONAL 13 CITY TOUR, SEPTEMBER 1996.

BLDGCON RIFFOLA LTD.



Midem Asia crafts a 50% mix of East and West

The Reed Midem Organization has focused much attention on building its Asian presence for its second event designed to feature a gentle 50% mix of East and West

The Midem Asia market event is taking place in Hong Kong from May 14 through 16.

Boasting "a global geographic concert-panorama", 19 territories are taking part; Australia, Canada, Cape Verde, Denmark, France, Germany, Hong Kong, India, Ireland, Japan, Korea, The Netherlands, The People's Republic of China, Russia, Scotland, Sweden, UK, Ukraine and the US.

Canada is once again front and centre with the Canada Stand put together by the Canadian Independent Record Production Association (CIRPA). Anchoring the stand will be CIRPA's president Brian Chater and stand coordinator Mary Vrantisidis (RPM - April 1/96). CIRPA successfully guided the Midem Europe Canada Stand through its initial growing stages to the point where it is one of the most valued at the European showing.

Canadian companies who have registered for Midem Asia and who will be at the Canada Stand are as follows:

A-RABIAN MUSIC

Mark Berry
416-818-8845 fax: 416-489-6990

ADAM RECORDS

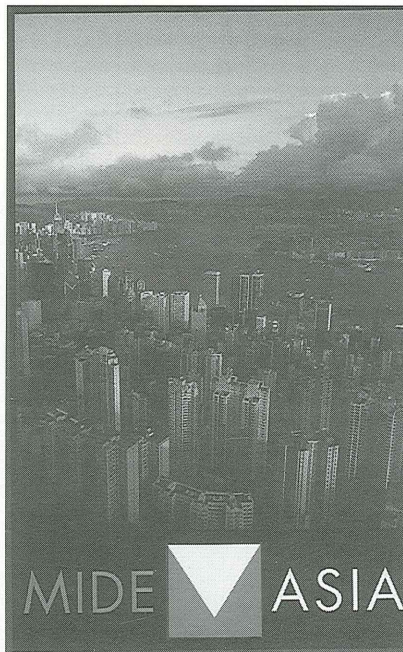
Nazim Gillani
604-875-6605 fax: 604-875-6015

ASIA PACIFIC

Sandra Wilking
604-684-5986 fax: 604-681-1370

ATTIC MUSIC GROUP

Alexander Mair
416-532-4487 fax: 416-532-9545



HYPNOTIC RECORDS

Tom Treumuth
416-504-8899 fax: 416-504-8898

IRON MUSIC GROUP

Aubrey and Sean Winfield
905-709-9565 fax: 905-709-9569

MAGADA

Robert Lemay
514-678-9980 fax: 514-676-4174

MIDEM continued on page 3

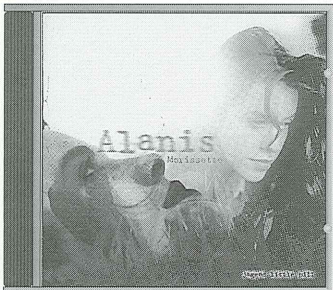
RPM enters world of on-line information

RPM Magazine is pleased to announce its inception into the Internet and the presence of its charts on Billboard Magazine's Online services. Beginning this week RPM's Hits 100, Album, Country Tracks, Country Album, Adult Contemporary, Dance and Alternative 30 charts may be accessed via the World Wide Web at www.billboard/online.com.

The website offers a partial viewing of its services though full access may be obtained by a subscription to the online edition of the publication. RPM's charts are the first representatives of Canadian charting information on Billboard's online magazine.

To facilitate accessibility and encourage communication on the Internet, RPM has also acquired an electronic mail address and is undertaking construction of its own world wide web site. You may contact us at rpm@inforamp.net.

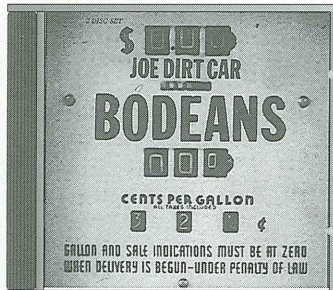
NO. 1 ALBUM



ALANIS MORISSETTE

Jagged Little Pill
Maverick - 45901-P

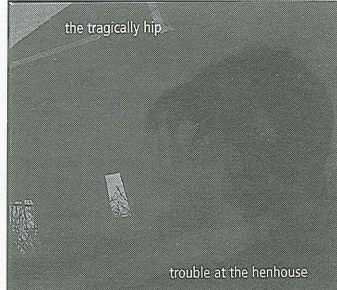
NO. 1 HIT



CLOSER TO FREE

BoDeans
Slash Records

ALBUM PICK



THE TRAGICALLY HIP

Trouble At The Hen House
MCA - MCSSD - 81011-J

HIT PICK



NO ONE NEEDS TO KNOW

Shania Twain
Mercury

PLUTO



MIDEM continued from page 2

MIDSUMMER MUSIC

Graham Way
604-737-2347 fax: 604-737-2395

MINKEY MUSIC INC.

Ron Irving
604-535-2426 fax: 604-536-5771

QUINLAN ROAD

Karen Shook
519-273-3876 fax: 519-273-4553

RESORT MUSIC

Joe Bamford
416-360-5774 fax: 416-360-5772

SWELL/HANDSOME

Jeff Rogers
416-531-3333 fax: 416-530-0877

TRUE NORTH RECORDS

Bernie Finkelstein
416-596-8696 fax: 416-596-6861

ALMA RECORDS

Peter Cardinali
416-494-2000 fax: 416-494-2030

As well, Neill Dixon, the architect of Canadian Music Week, the successful Canadian industry conference that precedes the annual Juno Awards, is attending Midem Asia independently. It's expected he will use the Hong Kong venue to expand his contact base for upcoming conferences as he did in the past with Midem Europe.

Six weeks prior to the Hong Kong event, Xavier Roy, chief executive of the Reed Midem

Organization and Midem Asia artistic director Bernard Batzen met with major music industry executives and media in Hong Kong to discuss the market event's plans for this year and the Asian industry's potential.

The visit had positive results with the announced return this year of two major pan-Asian TV networks, Channel V (music channel, Star TV Network) and MTV-Asia, both of whom are mounting exhibitor stands. Channel V is also a partner for the Midem Asia event.

Another important partner for Midem Asia is record retailer HMV. Stuart McAllister, chairman and CEO of HMV Group Limited (UK) will be on the panel (May 15) discussing the role of music superstores in the development of music business in Asia.

It was expected that there would be 160 stands this year, up from the 129 stands last year, encompassing 384 exhibiting companies.

Batzen has organized a series of 15 concerts, showcasing more than 40 acts from Asia and around the world with special emphasis on local production and major artists. These acts will be showcased at various venues throughout Hong Kong City, including Cafe Deco, California, Fringe Club, the Jazz Club, Lost City, and the New China Max & Oasis 1&2. Among those parading their talent are Bad Boys Batucada (Real World/Australia), Cesaria Evoria (Cape Verde/BMG), Ken Ishii and Takkyu Ishino (Japan/Sony Techno), Mao A Min (Peoples Republic of China) DJ Jeff Mills (USA/Sony Techno), Remo (India), and Worlds Apart

(Germany/EMI).

The seminars and conferences are being held in the Hong Kong Convention and Exhibition Centre. The opening seminar will be on copyright: highlighting policy, law and public education which begins at 2:30 pm. on May 13. Co-organized with the Composers and Authors Society of Hong Kong (CASH) and supported by the Intellectual Property Department of the Hong Kong Government (IPD), this seminar is being moderated by Stephen Selby director of IPD. That same day at 5 pm there is a seminar on music publishing in Asia, co-organized with CASH and the Music Publishers' Association of Hong Kong. Kwee Tiang Ang, regional director of the Asia-Pacific office of CISAC (Singapore) will moderate.

The next day (14) at 10 am there will be a seminar on collective administration of musical rights in Asia, a conference co-organized with CASH. The moderator for this seminar is Angelina Law, senior manager of corporate communications for CASH. At 12 noon that same day there is a seminar on developments and challenges in the music business in Asia today, with Nicholas Firth, president of BMG Music Publishing Worldwide, as keynote speaker. At 3 pm that same day, Paul Gorman, editor of MBI (UK) will moderate a seminar on A&R and the search for Asian talent and again at 5 pm with a discussion on breaking hits in Asia. Both seminars are co-organized with MBI.

MIDEM continued on page 5



Sony's Director of Special Marketing, Randy Sharrard (R), presented Ottmar Liebert and his manager Rob Bennett (L) with gold for Hours Between Night And Day.



Following a sold-out Toronto date, MCA Music Entertainment staffers presented Garbage with gold for Almos Sounds.

OUT OF THE BOX

PASTE

#2 MOST
ADDED
AT AOR

TORONTO
CFNY
PRINCE GEORGE
CIRX

VANCOUVER
CFOX
TORONTO
Q-107

OTTAWA
BEAR
THUNDER BAY
94FM

LONDON
HAWK
PETERBOROUGH
WOLF

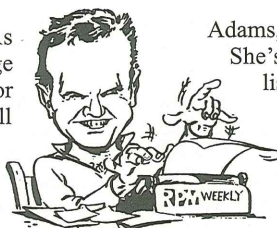
WINNIPEG
CITI
LETHBRIDGE
CKRX

KAMLOOPS
CIFM
KELOWNA
LIZARD

SAINT JOHN
C-98
LONDON
FM96

WALT SAYS . . . !

Don't shoot the messenger!!! As hoped, calmer minds have taken charge of what might and still could be a major dirty laundry airing for the industry. All it takes is a little common sense and logic, not to mention hiding the ego. Now that the situation has been brought to the attention of the industry, as ambiguous a message as it was, it stands to get cleaned up without too many noses out of joint. I've fielded calls from a couple of lawyers, a number of publishers and I stopped counting when it came to calls from starving creators. Isn't it a sad commentary when something so well intentioned can be scuttled by greed. Yes Ellie, it's a hot potato. (EC: Uh! Uh! Could the "job for life" be short-lived???)



with Elvira Caprese

Mariah Carey knows her food!!! While having a bite at Centro last week, a couple of heavies armed with cell phones, ushered in an entourage of obvious show folk who sat down at five tables scattered throughout the restaurant. As it turned out, who should sit down next to us but Mariah Carey, looking like just another diner, no flashy clothes or hairdos, just plain Mariah (EC: When they tell you not to table hop, you DON'T table hop!!!) It looked like she was enjoying her food, and, as it turned out, she was and later conveyed the message to Tony Longo, the maître d'/owner of Centros to arrange for a catered dinner to be delivered to her jet the next evening for her trip home. And he did, personally. (EC: Now, that's an endorsement!!!)

Is nothing sacred??? It was a very closed shop for a very private showing by a top name, much-in-demand act and, naturally, the demand for tickets was far out-of-reach or capacity of the house. So as to keep some sort of semblance of order to the whole event, VIP tags and tickets were issued to the very important, always well looked after people in the industry, some of whom are grateful, sometimes. By the way, the tickets were pegged at \$25.00, paid for by the record company, with the money going to charity. Rumours have it that some door loiterers were offering up to \$500 for a ticket. One guy actually did sell his ticket, but for only \$15. The door keepers recognized the name on the VIP tag, but not the face. So the scandalous happening, didn't happen. (EC: Ain't this a great industry???)

We don't do engagements!!! Oh, but this is special. Micki (Mickalakos) and Timmy (Baker), who were rumoured, right here in this column a couple of months ago, to be tying the knot, the marriage knot that is, made it official this week in front of the creme de la creme of the industry in the piano bar of Centro yet. Even uncle Malcolm and Uncle Roy were there. The champagne flowed and flowed and flowed and there was lots of food, so the bill couldn't have been too shabby. (EC: Doesn't he wish they were his uncles!!!) The rock on Micki's ring looks like the down payment for a house. Now we know where Timmy's been putting his money for 40 years. In his sock. It's a good thing he's getting married. (EC: After a night at Centro, he'll need an couple of uncles to bail him out!!!)

The lady in red??? The next time you see that video of (Everything I Do) I Do It For You by Bryan

Adams, keep an eye out for the lady in red. She's Bryan's girlfriend. I had a sneak listen to his new album, which is titled 18 Til I Die, and welcome to the '90s. It's his first studio album in five years, and I counted at least seven hit singles that could come off the album. You know he's in the star arena when he can make last minute additions and changes to the

artwork which is delaying the release. Good marketing smarts, wouldn't you say? By the way, if you have a copy of his four-song CD, it could be a collector's item. That was supposed to be the artwork for the album. Oh yeah! One other thing. Producer credits go to Mutt Lange and BA, but not the BA you're thinking of. (EC: You've just destroyed another career move!!!)

Buying up the competition??? And then there will be one. Watch for some big news about, well I can't even mention initials here. But, while the competition investigating people are doing their investigating, the backroom boys are doing the money thing so the whole pie will soon go to the guys who were number two for so long. And, Mr. Big, who is doubling as tour manager for a big star, may be changing jobs again. (EC: Not if he has to move to Toronto!!!)

Like old times!!! Toronto's Limelight Theatre came back to life after a few years of neglect. The theatre working press were all there for the premiere of Duke Ellington's Sophisticated Ladies, and I kinda think Gino Empry had a hand in getting the press and all the beautiful people out. The new production, which struts some wonderfully talented hoofers and singers, brought the dinner theatre audience together for a peek into that era when the big hits (EC: Back when there were hits!!!) were on the radio and the big bands put out all those 78s. (EC: What's a 78???)

A roast for Jeremy Brown!!! The Slaights are springing for a Roast & Toast for Jeremy Brown, a very colourful and probably one of the best-known journalists in the business. The luncheon is on May 23 in the Dominion Ballroom of the Sheraton Centre in downtown Toronto. After 38 years in the newspaper and radio game, Jeremy is taking his leave, but I doubt he'll really leave. The Slaights

have a habit of reusing old talent, and I mean that as a compliment. This will be a great fundraiser for Variety, and it's all sponsored by CFRB. Get a load of the head table guests, Lew, himself, Slaight, of course, Garth Drabinsky, and Alan Fotheringham, are just a few of them. Call Variety for tickets at \$35 each. (EC: Cheap at half the price, whatever that means!!!)

A historic moment in theatre!!! The Livent press preview of Ragtime brought the working showbiz media together at the Joey and Toby Tanenbaum Opera Centre for an open rehearsal of the new production that will open in nine months at the Ford Theatre in North York. The cast, in their street clothes, performed four of the numbers that are in rehearsal against a stage of temporary props. What a great way to do things. Garth Drabinsky brought in his creative team to field questions, including Ragtime's author E.L. Doctorow, director Frank Galati, choreographer Graciela Daniele, playwright and librettist Terrence McNally, composer Stephen Flaherty and lyricist Lynn Ahrens. It sure puts a different spin on opening night when you can be privy to a behind-the-scenes event like this. (EC: Hey! They could sell tickets!!!)

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Alternative & Chart Editor

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Classical & Jazz

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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RPM

EMI Publishing on-line with business to business site

EMI Music Publishing, holder of the largest and most diverse catalogue of songs in the publishing world, has set up the first extensive business to business site on the Internet's World Wide Web.

The new site will allow registered users to access EMI's extensive database and listen, via RealAudio technology, to sound samples of the publishing company's impressive catalogue of top songs. Users will also be able to initiate the licensing of these songs via on-line request forms.

The site will also feature a licensing guide, a news section, a directory of key EMI staff with on-line addresses, and an International Directory of affiliates.

Commenting on the new web site, EMI Music Publishing's chairman/CEO, Martin Bandier noted, "Music is in nearly every facet of life today and in every corner of the world. Music can enhance a product, service or entertainment project like virtually nothing else. EMI Music Publishing has

always been at the forefront of new and innovative ways of making that music available to music users everywhere. Now, we will continue in our tradition of being the best by launching EMI Music's interactive, informational web site on the Internet - the best and most effective in the industry."

The web site was conceived and developed by EMI Music senior VP creative services and new media, Gary Klein, and designed by the Manhattan-based Double Space. Klein spent the past 18 months defining and redefining the site, which is aimed at

users ranging from film and television to radio and ad agencies.

Klein says that the key of the web site is that it will "dramatically reduce licensing time by allowing the user to begin the process on-line. This gives EMI Music another way to provide service to the music user that is second to none."

The web site was to have been up and running by this month (May), with an industry demonstration planned for the immediate future. The web site is accessible at

<http://www.emimusicpub.com>

Standard sponsors National Songwriting Contest

For the fourth straight year, Standard Radio is sponsoring the National Songwriting Competition, in conjunction with Chart Toppers, the Songwriters Association of Canada and Canadian Musician Magazine.

The competition, which draws thousands of

undiscovered writers each year, was created to "recognize excellence in songwriting in Canada." The contest is open to aspiring writers who are either self-published or unpublished, and are looking for the opportunity to get their material recorded or published.

Ten Standard stations across Canada will be soliciting demos of unpublished songs, and the best of each of the ten regions will receive an Epiphone Jeff 'Skunk' Baxter (Doobie Brothers, Steely Dan, Elton John, etc.) model guitar and case, an all expenses paid trip to Toronto's Crowne Plaza Hotel, and a private seminar with some of Canada's most successful songwriters. Entries must reach the stations no later than 5:30 pm on June 28.

The ten stations participating this year are Vancouver's QM-FM, CJAY-FM in Calgary, Edmonton's K97, Saskatoon's C95, Q94 in Winnipeg, Toronto's MIX 99.9, Majic 100 in Ottawa, Montreal's MIX 96, SUN FM in Halifax, and Magic 97 in St. John's, Newfoundland.

The grand prize winner in the contest will receive \$5,000 in cash, their song produced by Paul Northfield (I Mother Earth, Rush, Moist), with the song then released and promoted by Sony Music Canada. The first runner-up receives \$3,000 cash, with second runner-up receiving \$2,000. The contest winners will be announced on September 1.

Tony Baylis to head up new Balmur Entertainment

Anne Murray and the board of directors of Balmur Ltd. have announced that the company will now be known as Balmur Entertainment, and will be overseen by new executive vice president and COO Tony Baylis. The newly named company will encompass both the Toronto and Nashville offices. The announcement comes on the 25th anniversary of the company founded by Murray, husband Bill Langstroth and her long-time manager, the late Leonard Rambeau.

Baylis joins Balmur after eight years with the John Labatt Entertainment Group, during which time he worked with the BCL Group (which includes CPI and the Brockum merchandising arm) and Skyvision Entertainment, BCL's television production division. Baylis was chief financial officer for Skyvision, a company which handled some \$100 million worth of television production last year. In making the move to Balmur, Baylis commented, "In addition to the music publishing and management side of the operations, many people don't know that we have also been the

executive producer on over 40 television productions. I've very excited about exploring the many opportunities available to the company."

Added managing director David I. Matheson, "Tony is a dynamic and positive addition to the company. With Bruce Allen as Anne's personal manager, Tony can concentrate on her business management and advance and develop areas of growth for the company."

The publishing division of Balmur is currently enjoying its first #1 single with Collin Raye's Not That Different, penned by Balmur house writer Joie Scott. The personal management division, headed by Tinti Moffat, is preparing for the US single release from George Fox. Balmur has also recently signed a new duo to the Balmur Entertainment roster, who are completing their debut album for Warner Bros. Nashville. Further details on this new duo are to be announced at a later date.

MIDEM continued from page 3

Recent developments in the music business in Asia, a seminar co-organized with the International Association of Entertainment Lawyers (AEL) will begin the day of conferences on May 15 at 10:30 am. John McLellan, solicitor of Haldanes in Hong Kong, will moderate. This will be followed at 2:30 pm by a seminar on the music industry in India, using the theme the gold rush. Co-organized with Music & Copyright, Phil Hardy, editor of Music & Copyright (UK) will moderate. And at 5 pm the seminar on retailing and the role of the superstores in the development of music business in Asia will take place. This seminar, co-organized with Billboard, will be moderated by Jul Chian Giouw, regional director of IFPI SE Asia (Hong Kong).

On the last day of the conference (16) there will be a seminar on the development of the recording industry in China. Co-organized with IFPI, this seminar will be moderated by May See Leong, regional counsel, IFPI (Hong Kong).

RPM's Walt Grealis will be reporting on Midem Asia. He is staying at the New World Harbour View in Hong Kong.

... unfortunate photo oops ... !



Last week's page 3 photo was suppose to be the one above, the computer replaced it with a previous Tower photo with the Philosopher Kings. Tower Records' Bob Zimmerman and Vince Parr chat with BMG artist Carolyn Arends following her recent Toronto showcase at The Orbit Room.

68	46	18	THE WORLD I KNOW Collective Soul - Collective Soul Atlantic 82743-P
69	78	4	GIVE ME ONE REASON Tracy Chapman - New Beginning Elektra (comp 280)-P
70	54	13	PLEASE Elton John - Made In England Mercury 314 526 185 (comp 441)-Q
71	87	3	FAST LOVE George Michael - No album Dreamworks (promo CD)-P
72	95		WORK IT OUT Def Leppard - Slang Mercury 314 532 486 (promo CD)-Q
73	93		LOVE YOU ALL 54.40 - Trusted By Millions Columbia 80231 (comp 49)-H
74	74	5	ROMANCE FLATS She Stole My Beer - Mule Socan 6148 (comp 1)-J
75	92		MISSION: IMPOSSIBLE A. Clayton & L. Mullen - Mission: Impossible O.S.T. Mother/Island (promo CD)-Q
76	80	4	BURN FOR YOU Junkhouse - Birthday Boy Epic 80228 (promo CD)-H
77	66	7	DON'T LEAVE ME ALONE Amy Sky - Cool Rain Iron Music 77876 51005 (promo CD)-N
78	60	12	GLYCERINE Bush X - Sixteen Stone Interscope 93561-P
79	86	3	FALL FROM GRACE Amanda Marshall - Amanda Marshall Epic 80229 (promo CD)-H
80	81	4	BROTHER Toad The Wet Sprocket - In Light Syrup Columbia 67394 (promo CD)-H
81	97		KILLING ME SOFTLY The Fugees - The Score Columbia 67147-H
82	84	3	THESE ARE THE DAYS Soul Attorneys - Soul Attorneys Epic 80234 (promo CD)-H
83	96		I SHOULD KNOW The Pursuit of Happiness - Where's The Bone Iron Music 51003 (comp 2)-N
84	85	3	SHAMAYA Susan Aglukark - This Child EMI 32075-F
85	98		I HATE MY GENERATION Cracker - The Golden age Virgin 41498-F
86	82	6	JUNE AFTERNOON Roxette - Roxette's Greatest Hits EMI Sweden 35466 (comp 4)-F
87	90	3	RED Elton John - Made In England Mercury 314 526 185-Q
88	99		LOVE DON'T LIVE HERE ANYMORE Madonna - Something To Remember Maverick 46100 (comp 282)-P
89	68	14	LOVE WON'T FIND US HERE Mae Moore - Dragonfly Columbia 80222 (promo CD)-H
90	NEW		YOU STILL TOUCH ME Sting - Mercury Falling A&M 314 540 483 (comp 4)-Q
91	NEW		BURNING DOWN THE HOUSE Bonnie Raitt - Rock Steady Capitol 33705-F
92	71	10	MORE THAN I CAN DO Steve Earle - I Feel Alright Warner Bros. 46201-P
93	NEW		SISTER Nixons - Forma MCA 11209 (comp 2)-J
94	NEW		ANGELINE IS COMING HOME Badlesse - River Songs Atlas 314 529 266 (comp 452)-Q
95	77	6	SCREWED IT UP Limblifter - Limblifter Limblifter 81001 (promo CD)-J
96	76	11	SHE'S JUST KILLING ME ZZ Top - From Dusk Till Dawn O.S.T. Epic 67523-H
97	NEW		ONE MORE ASTRONAUT I Mother Earth - Scenery & Fish Capitol 32919 (promo CD)-F
98	100		REACH Gloria Estefan - Destiny Epic 67283 (comp 49)-H
99	79	4	I'M ONLY HAPPY WHEN IT RAINS Garbage - Garbage

Singer/songwriter releases long-awaited debut

Amy Sky maintains integrity with indie label

by Ron Rogers

Integrity is a crucial thing for some artists. For them, it's not enough to make a record that will sell millions, produce tons of hits, and get them on the cover of Rolling Stone. For them, what matters first and foremost is the music, the ability to convey their thoughts and ideas, the ability to stay true to themselves. If then, if the music sells and the hits come, it's all the more gratifying.

For singer/songwriter Amy Sky, the gratification has come in the form of her first (finally) solo album, *Cool Rain*, on the Iron Music label (distributed by BMG Music Canada). Not surprisingly, if you can recognize the talent at work here, the album has already produced a top ten hit in the first single, *Don't Leave Me Alone*, written by Sky and Bruce Gaitsch. And if what some say is true, the gratification from this early success for Sky is probably that much sweeter when you consider the lengthy road that brought her here.

Amy Sky has truly explored the furthest reaches of the music industry. After graduating from the University of Toronto's music faculty (a degree in theory and composition), Sky grabbed a backup singing slot in Ronnie Hawkins' touring band, one of the more venerable proving grounds for young musicians (The Band being the most famous example).

But always burning in the back of her mind was the dream of becoming her own artist. She knew her songwriting and singing talents were first-rate, it was thus a matter of getting someone to recognize that talent. Her venture led her to Music City, Nashville, Tennessee, where the song stylists in abundance on Music Row saw first-hand her writing talents.

As more of her songs began to filter out, covered by some of the top names in the business, she was eventually signed by MCA Music to a publishing deal. A year later, Sky headed to Los Angeles, not only to further develop her songwriting craft, but also to make further inroads in getting a recording contract.

"My thoughts were always on being a recording artist, but in the meantime, in order to make a living, I was signed to a publishing deal by MCA Music. So while I was intent on making my own record, my songs were getting out and were recorded by all kinds of people (Anne Murray, Marie Osmond, Steve Wariner, etc.). I moved to LA the following year (1986) and signed with Warner/Chappell, and they also signed me because they knew I wanted to make a record. Eventually, they helped me get a deal with Capitol."

The recording deal with Capitol should have been the first steps on the trail toward a serious recording career, but as is often the case, the fragile environs of the music industry sidetracked the entire process.

"I started recording in '88, and they wanted me to write with all the hot writers in LA. At the time, Whitney Houston was just becoming big, so they wanted me to come up with another *How Will I Know?* or something like that. So after a while the record was finished, it was supposed to come out in 1990. Then the fellow that signed me, Tom Walley, and the president of Capitol, David Burman, and a number of other people were fired, in one of those periodic major label house cleanings. And

all of their projects just dissappeared. But in the meantime, my songs were being recorded by all kinds of artists. So I thought 'maybe I'm barking up the wrong tree here'.

"I had also gotten married (to fellow Canadian artist Marc Jordan), and I wanted to start a family, and I felt like I needed to stop banging my head against the wall for a minute. So I had a couple of kids (Zoe and Ezra), and we decided to move back to Toronto. In my heart, I couldn't give up on the idea of making a record, but the other part of me was saying 'chill out, have kids, keep writing'. And I realized that I didn't want to be in a situation where I didn't have control anymore. Dealing with



the major labels is a very big political game, and I wanted to find another way. My goal became one of just making a record that I felt great about."

After getting back to Toronto, both Sky and Jordan immersed themselves in the rich music scene in the city. Shortly thereafter, they decided to create Bluebird North (inspired by Nashville's legendary Bluebird Cafe), a highly successful songwriter's get together which annually attracts some of the city's best writers, and has been featured on CBC Radio and TV.

But all the while, Sky worked diligently on creating her own record. She already had a fistful of songs, mostly from her days in LA (many co-written with friend Bruce Gaitsch), and once the

demos were struck and the album was essentially finished, the search for a label began. Sky knew that with her extensive contacts in the business, she could find some form of distribution. And when it came to finding a label, that word integrity kept popping up again and again.

"When I was in LA, working with the top echelon of the business, I realized that what does not flourish at that echelon is uniqueness. When you're dealing with CEO's, all they want to know is 'how many years can you give us'. And that kind of pressure makes you give in. I didn't want to play that game. I know how tough it is, I know what it's like to have your soul put through the cuisinart to try and come up with the flavour of the day. I didn't want to be the flavour of the day, I wanted to make a record I could be proud of my entire life.

"I approached finding a label the same way. I didn't want to get caught in the wheel again. I wanted to find someone who was as passionate about the music as I was, who was prepared to build it over a slow curve, to build a career, and not just some hit singles. When I met the guys from Iron Music, that was totally what they were interested in. They want to be the best independent label in Canada, but they're not just in it to get rich quick, they aren't just putting out flavour of the day records."

Sometimes, all it takes is one hit, one little song to catch hold. Sky has already found that one little song. *Don't Leave Me Alone* can be heard on adult-oriented stations across the country, and is already top ten on the RPM AC charts. But Sky says the real proof that her creative courage is paying off comes when she hits the stage to perform the songs live.

"I played in Vancouver on Sunday night (May 5) at Music West, because I've just started to tour behind the record, and when I sang *Don't Leave Me Alone*, people in the audience were singing along. And I thought 'my god, I've been waiting for this moment all my life, people know the songs'. I think every artist has a time when they reach their peak, and if you're lucky enough, you match with what's happening in the industry at that time. So if nothing else happens beyond this point, I'm happy, I have closure, I've done what I set out to do."

Amy Sky's debut album, *Cool Rain*, is on the Iron Music label, distributed in Canada by BMG.

Classical 96 and 103 FM go live to Ford Centre

Toronto's Classical 96 and 103 FM which covers eastern Ontario, has scheduled a series of special one-hour broadcasts of live performances by Canadian artists in conjunction with Livent. The performances were recorded at the acoustically-perfect George Weston Recital Hall in North York's Ford Centre for the Performing Arts.

Featured in the premiere of the series on April 21 at 8 pm was Millennium, an ensemble of young instrumentalists led by Canadian violinist Scott St. John.

The program included Copeland's Piano Quartet, Novacek's Ragtime Suite and Dvorak's Piano Quintet in A.

Viveza, a Vancouver-based palm court ensemble was scheduled to follow on May 12.

Jane Coop and Andrew Dawes, a Vancouver-based violin and piano duo, are scheduled for May 26 with a program of Beethoven selections.

Millennium returns for a June 9 airing with a performance of Schubert's Octet.

The last in the series will be a performance by mezzo-soprano Catherine Robbin which will air

on June 23. Robbin will be accompanied by fortepianist Paul Nicholson.

All broadcasts were recorded earlier this year. Bill Anderson, morning personality at Classical 96, hosts the series.

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George Weston date sold out for Catherine Wilson Trio

The Catherine Wilson Trio joins an esteemed group, which includes Cecilia Bartoli, Itzhak Perlman, and Ravi Shankar, who created such a demand from their Metro Toronto audiences, that they sold out the George Weston Recital Hall weeks in advance.

The Wilson date (May 10) was sold out 11 weeks in advance, creating an over-capacity house, including an on-stage audience. The trio comprises Wilson on piano, violinist Mark Skazinetzky and cellist Jack Mendelsohn.

The Wilson Trio brings to a close the Suite and Easy series in the Concert Season at the Ford Centre for the Performing Arts, which is located in North York, Ontario.

For this date the Wilson Trio is scheduled to play music by Wilkins, Bruch, Puccini, Chaplin, Ravel and de Falla, as well as works by Bach, Gershwin and her own originals. In tribute to Livent's upcoming production of Ragtime, the trio will also play a special musical selection by Scott Joplin.

Wilson, a Canadian, is currently on release with Classical Potpourri, a CD available on the Doremi label. The works included her own Knollwood Place for piano, violin and cello, a Charlie Chaplin Medley, Leroy Anderson's Blue Tango and works by Puccini, Bach and Manuel de Falla, arranged by well-known Canadian arranger/composer, conductor and instrumentalist Rick Wilkins (see RPM New Releases). Wilson, Skazinetzky and Mendelsohn were joined on the session by Norman Hathaway on viola and Joel Quarrington on double bass. Produced by Wilkins and Stan Klebanoff, the CD was recorded at the Humbercrest United Church in Toronto (June 19-22).

BIG COUNTRY AWARDS

BMG's "pajama party" heralds new

More than 200 delegates gathered at the Grandview Resort (Huntsville) in Ontario's cottage country to kick off a new, energized in-house comradery that quickly became BMG Music Canada's battlecry.

Commander Strauss Zelnick, president of BMG Entertainment North America, got the party underway with his usual comedic approach to keynoting, and then the delegates got down & dirty. From May Day, on through five days, the hectic itinerary of seminars, product presentations and workshops, pleasurably interrupted with performances by Carolyn Arends, jacksoul, Prairie Oyster, Mrs. Torrance, treble charger, Terez Montcalm and T.S.P.C.,

kept the delegates going and going and going, and there wasn't a party-poofer in sight.

And then there was the late nite activities at The Hive, featuring Groove Station with the Servicemen. And Jaymz Bee was front and centre with his Leisure Lab Club Rumba Latina compilation.

And how's this for an 8 am early morning rouser, a Jack Grunsky pajama party/colouring contest, with everyone clad in, what else, pajamas.

Tired, but full of the company piss and vinegar, the delegates dragged themselves on to the busses for the return to work and a full year before they do it all over again.



1 Pajama-clad BMGers out in the wilds after the Jack Grunsky performance at 8 o'clock in the morning.

2 Strauss Zelnick, president of BMG Entertainment North America, kick starts the conference with a "rah rah team" keynote address.

3 Ray Dead (a/k/a Dale Peters) and Ashamed Wasp (a/k/a Conan Daly) get into the party vibe during Groove Station night.

4 Senor B. Azz U.R. (a/k/a Vince Degiorgio) and El Com Bee Lation (a/k/a Dale Curd) present their new product.

5 Mr. BMG himself, Paul Alofs, presents members of Prairie Oyster with platinum awards for their album Only One Moon.

6 Whitbee Hiveston (a/k/a Alison Mercer) gives her product presentation.

7 Jaymz Bee, Larry Macrae and Paul Alofs get into the lounge love at the Leisure Lounge party.

Photos by Barry Roden

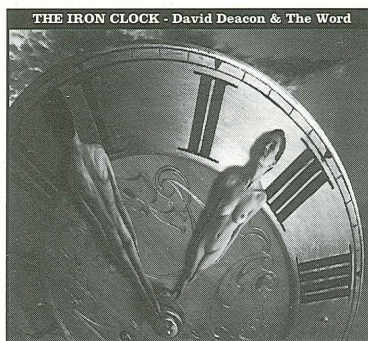
David Deacon & The Word "A Little Magic"

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"The Iron Clock" is a journey into the future of Spoken Word. While the first album received favourable reviews and comparisons from Tom Waits to Robbie Robertson, this album is incomparable - literally. Deacon has established a style of delivery that is completely unique and emotionally compelling.



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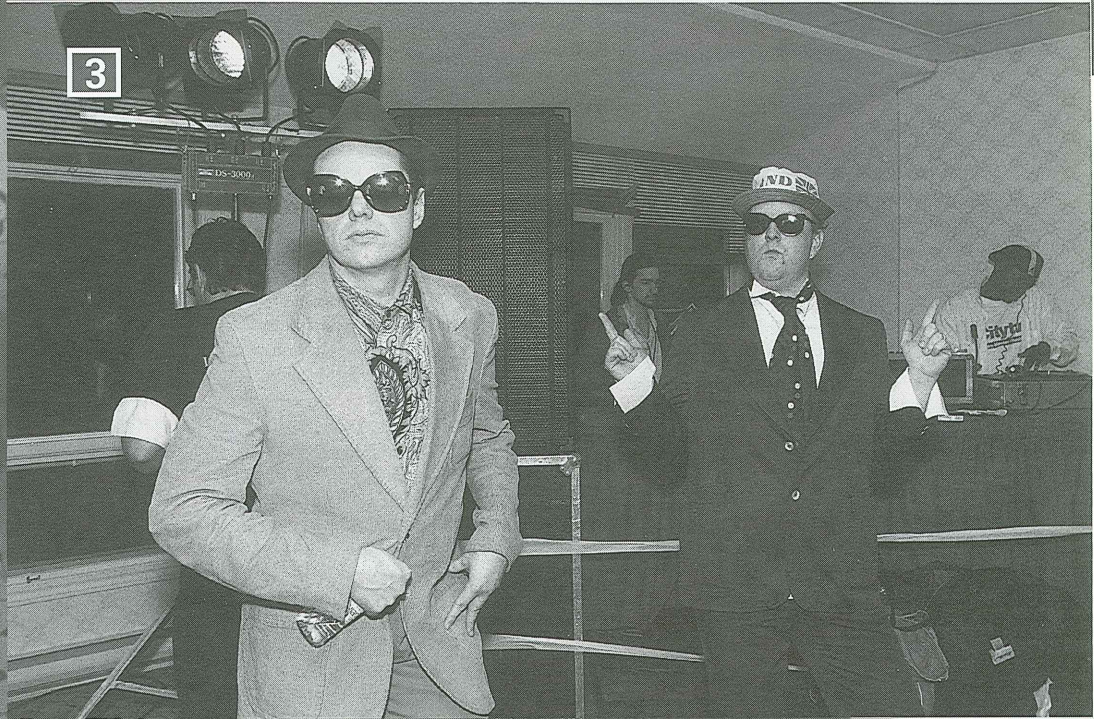
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competitive spirit

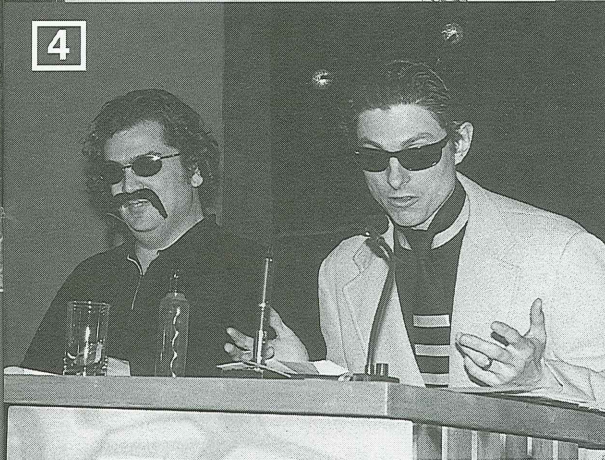
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7



New Releases



DAVE MATTHEWS BAND
Crash
RCA-66904-N

The folks at RCA pumped a lot of money behind Matthews and company, and it paid off in spades, with the debut album, *Under The Table And Dreaming*, topping triple platinum sales in Canada. The album also earned the band a pair of Grammy nominations for the infectious single, *What Would You Say*. But for all the major label prodding, what really set that album off was a whole lot of word of mouth, which seems to push previously unknown artists to the top with greater alacrity than any record company could hope for. Rather than wait for the paint to dry, Matthews has quickly returned with this new release, which confirms his ability to unleash some of the most original sounds of the pop pantheon. To be brief, Dave Matthews is a fine alternative to alternative. This new album chimes in with the funk-derived edge of *Too Much*, then veers into the hearty sounds of *Crash Into Me*. Leroi Moore's infectious sax sounds spur on the lead track, *So Much To Say*, while *Say Goodbye* features fine percussion action from Carter Beauford. Other keys include *Drive In Drive Out*, *Cry Freedom* and *Proudest Monkey*. With a triple platinum fan base already established, this new album presents enough diversity to broaden that base even further. -RR

HIT ZONE
Various Artists
PolyTel-535 483-Q

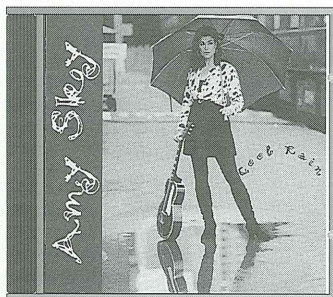
The cheerful camaraderie being displayed by the major labels these days leads one to think that maybe any animosity from the past has been forgotten. After Warner, EMI and MCA teamed up to put out *NOW!*, a collection of pop hits by some serious heavyweights from those three labels, the three remaining majors must have felt left out, so they decided to do the next best thing - create their own pop compilation. BMG, PolyGram



and Sony may not have the massive artist roster of the other three, but they've produced enough solid hits in the past year or so to put out a fine piece of product, one that should easily reach multi-platinum sales as we head into the summer. The list of the artists here reads like a who's who of the PolyGram, BMG, Sony lineups - Oasis, Joan Osborne, Amanda Marshall, Bon Jovi, Annie Lennox, TLC, Take That, Boyz II Men, R Kelly, Celine Dion, Ace Of Base, to name just some of those on the album. But with all these major label comps flying out fast and furious, one has to ask - if you can get all these great hits on one compilation, will anybody by the artists' albums anymore. Just asking. -RR

AMY SKY
Cool Rain
Iron Music-51005-N

Now that the singer/songwriter seems to be making a comeback on the pop scene (witness Jann Arden, Joan Osborne, even Alanis Morissette), radio may be a little more accommodating to them. After all, it's one thing for an artist to have a great voice, and to be able to belt out someone else's songs (Celine Dion, for example). But to have the talent to craft your own songs, and then possess a strong enough voice to give those songs that much more meaning - well, that's something



special indeed. Amy Sky has been a requisite writer in Canadian (and American) pop circles for nearly ten years, penning songs for the likes of Anne Murray, Heart, Jennifer Rush, Melissa Manchester, Diana Ross, even Marie Osmond. Now, after several aborted attempts to get her own career off the ground at the major label level, Sky has finally said 'to hell with it', made an album on her own, and then taken it out to find an indie label to shop it to. Iron Music is one of the good up-and-comers in this country, a label willing to take chances, and one that won't mess too much with an artist's work. The result is a finely crafted piece of pop product which has already produced one top ten hit in the first single, *Don't Leave Me Alone*, and should produce several more. If *My Heart Had Wings*, a song Sky originally wrote for Manchester many years ago, should be a hit, if all goes well. Others that could pop include *I Will Take Care Of You*, the title track, *Colorado* and *Soledad*. It's rare to find a great songwriter, and rarer still to find one who can also sing so beautifully. And that, my friends, is something worth celebrating. -RR

SOUNDGARDEN
Down On The Upside
A&M 314 540 526-Q

No one will claim that Seattle's Soundgarden inherited the grunge kingdom from their elders in Nirvana when Kurt Cobain made his fatal decision; the label is simply burdened with associations that are passé. But the band will always be part of that era and that movement, if only because they were one of its harbingers, though probably moreso because of the music itself. *Down On The Upside* follows Soundgarden's Grammy Award winning *Superunknown* record with the same creative edge of invention and discovery, though the methodology has been simplified from heavy studio production to a live sound. Punky accents on tunes like *Never Named*, *No Attention* and *Ty Cobb* (a kickin' piece with



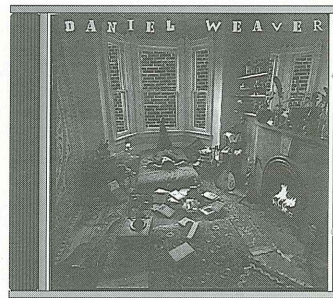
a mandolin riff) work best, though the spirit between the chords is injected via *Tighter & Tighter* and *Overfloater*. A few weaknesses (*Switch Opens* and *Boot Camp*) will go unnoticed and colour on the nearly instrumental *Applebite* will work in their favour. The material's natural tendency for the concert venue should indicate a tour of major proportions, and breakthroughs into classic rock like *Never The Machine* Forever indicate similar victories on radio. Produced by Soundgarden and Adam Kasper. -RG

THE CRANBERRIES
To The Faithful Departed
Island 314 524 234-Q

The Western world has yet to recover from the monumental success of *No Need To Argue*, so it is not without some trepidation over comparative successes that The Cranberries' newest album *To The Faithful Departed* is released. Already there has been some nay saying regarding first radio release *Salvation*, and to be perfectly honest, it would not have been our choice for a single. But that tune is the exception rather than the rule by a good twelve songs and that's quite a bit. Hollywood and *When You're Gone* give us the same lush mood and memory of the



best parts of their previous album and the slow beauty of *Electric Blue* and *Will You Remember?* are difficult to refuse. For all of the changes this band will undoubtedly undergo later on in years, 1996 finds them young and fiercely independent both musically and lyrically. The decision to wrap up the recording in just four weeks makes sure there is not too much extraneous material or dilly dallying in the studio that might rob them of that youth. At the centre of the album are the title's faithful departed, Ireland's national heroes and nameless innocents around which the band weave their sorrowful and celebratory odes. Powerful. -RG



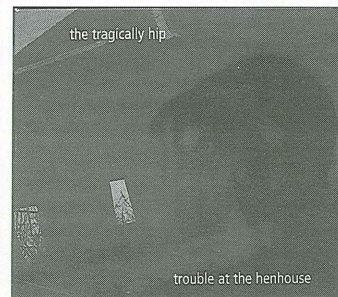
DANIEL WEAVER
The Stoneage Diet
Stream Records SRCD-3

This eclectic bit of pop rock is mostly home grown, which means that it comes from Canada via Ireland. The mix of Guinness and Quebec's Le Studio has allowed Weaver and bandmates Michael Cavanagh, Rodney Pepper, Gaston Bernard and Denis Courchesne to manufacture an album concurrently foreign and familiar in its sensibilities. *Life As A Termite* for example, is pure Brit in its upbeat pop and brass colouring, not to mention its lyrical universe and accented vocal delivery. Then you have a track called *Charlie* which has a decidedly more commonplace feel to it - very naturally Canadian radio. This is Weaver's third effort and second release in Canada, and if the other two are anything like *The Stoneage Diet* then it's time to hit the archives. Deep guitar echo of *Floating In Layers*, pop expertise of *Hello (Wake Up)* and an intelligent take of *The Most Beautiful Girl In*

ALBUM PICK

THE TRAGICALLY HIP
Trouble At The Henhouse
MCA 81011-J

The unmistakable Hip have kicked off what could be their biggest year ever by producing their first self produced album called *Trouble At The Henhouse*, an somewhat inappropriate title considering how quiet everything is. Which is not to say that it isn't good, just that the magic now is conducive to slow enchantment rather than ecstatic revelry. The tracks are more free in form than what came before, and we understand that some of these tracks (*Ahead By A Century*, *Sherpa*) emerged from onstage jams of their last touring year. Their own production has allowed a great degree of maturity and yes, even mellowing, so that the main of it is very acoustic, lightly bluesy and almost... well, peaceful (*Butts Wigglin'*, *Apartment Song*, *Put It Off*). The staple power tracks that have been their bread and butter over the years make an appearance (*700 Ft. Ceiling*, *Coconut Cream*) though we think the real success will lie in the crossover stuff and MCA is thinks so too, judging from the single picks. The Hip have not uncovered but fashioned to a great degree what Canadians like about modern rock music. Their hitch to the Canadian psyche will cause the album's subtle aesthetic and phantasmagoric lyrical narratives to haunt radio for a long time to come. -RG



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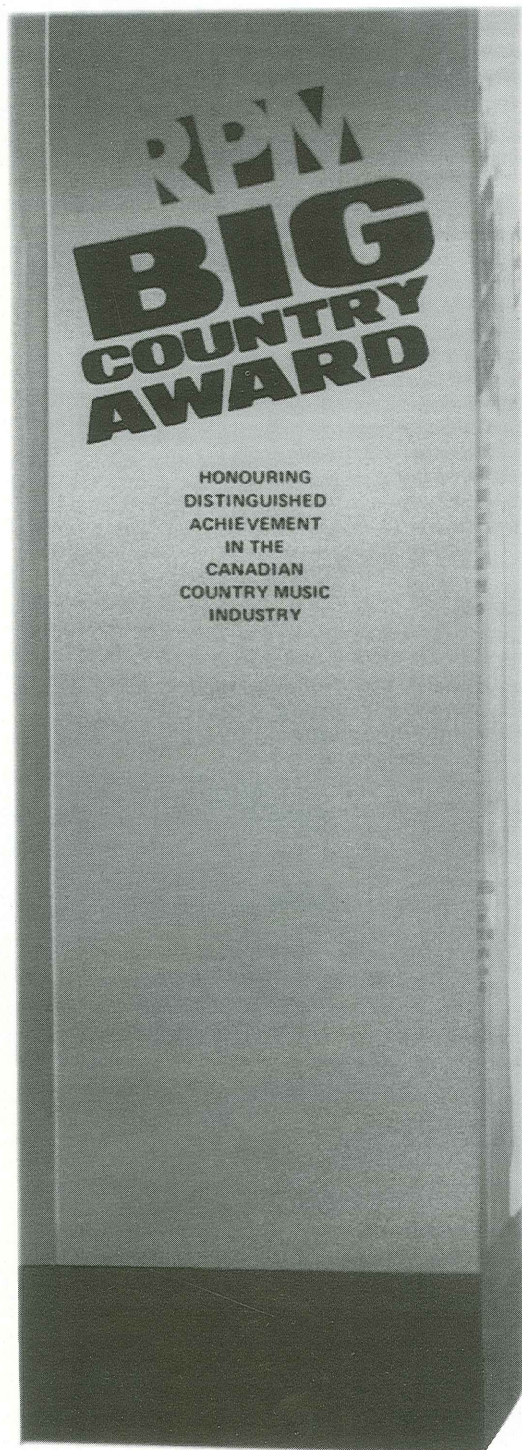
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Why It's the Industry Event ...like no other!



Q: What are the Big Country Awards?

A: It all began as a two-day conference in September of 1973. In 1975, the first Big Country Awards banquet was held in the Café de L'Auberge of Toronto's Inn on the Park. Subsequent award banquets were held in Edmonton, Ottawa, Regina, Toronto and Winnipeg. This marks the 21st anniversary of the awards.

Q: Are there two events on this weekend?

A: A charity luncheon is held on Friday May 24 when the Variety Club salutes Big Country and Canadian country music. Two days later the Big Country Awards banquet takes place at which time television cameras cover the announcement and presentation of the awards.

Q: How are the nominees picked?

A: The nominations are based on chart action in RPM during the previous year. The ballots are mailed to RPM subscribers. This system allows for a good mix of voters and makes it less possible for groups or blocks to control the votes.

Q: Do the awards feature musical performances?

A: The Variety luncheon does. The Sunday night awards dinner is followed by the opening of the envelopes and the announcement of the winners. The event is designed to be an industry get-together, a chance to network industry VIPs. It's a very unique evening set aside for the industry.

Q: Are meetings and conferences a part of the event?

A: No. We believe there are enough conferences going on throughout the year and there really isn't a need for more. There is a greater need for industry camaraderie.

Q: How many categories are there?

A: There are 13 categories. The Big Country Awards are very prestigious and we limit the number each year. It brings greater importance to each award.

Q: How long have the awards been televised?

A: This is the fifth year of television. The show is an inside look at a closed industry event. The public will have a look behind the scenes at an industry award show. The show will be taped on Sunday evening May 26 and aired Saturday June 1 at 7:30 pm on BBS.

Q: Isn't \$100 per person a little expensive for a banquet?

A: Once the \$100 is paid (plus GST), that's it. There are no other charges for drinks or wine at the table. The evening will be a posh affair in a very elegant setting designed to bring prestige to the Canadian country music industry. It's an event for the industry.

Q: What about tickets?

A: After you have ordered and paid for your tickets, they can be picked up at the Variety luncheon or they will be waiting at the door if you wish. TICKETS ARE NECESSARY. Cocktails are at 7 pm and dinner is at 8 pm. Dress elegant chic, not black-tie.

Q: Is it possible to reserve a table?

A: Yes. Tables of 10 can be reserved ahead, if you get a group together and arrange that they will all pay in advance. Mail all the payments in the same envelope. We must have all names in advance.

Q: Is it possible to pay at the door?

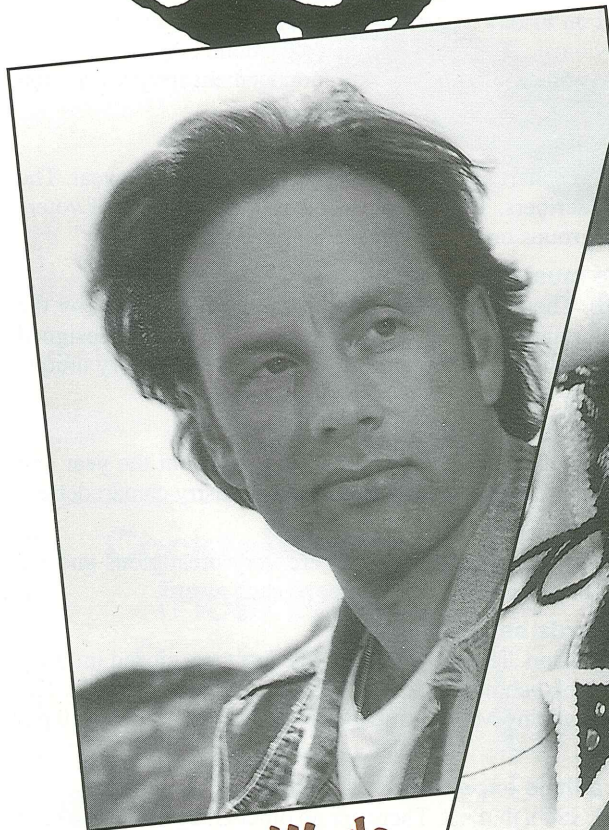
A: Definitely not! For an event of this kind, advance planning makes it impossible to arrange any additional meals. You must be confirmed at least four days prior to the banquet.



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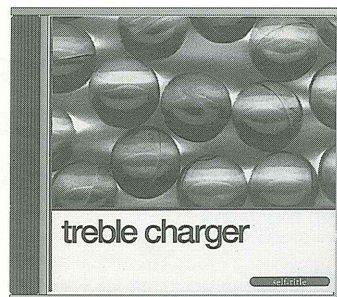


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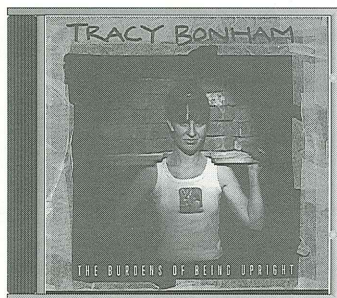
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The World argue a strong, consistently creative album with alot going for it. Sceptical? All we ask is that you take a listen to a track called Moan Me. Really. Highly recommended. -RG



TREBLE CHARGER -Rock Alternative
Self=Title
Smokin' Worm 35715-N

Sure they have signed a distribution deal with BMG over Sonic Unyon and the deal has been celebrated with this reissue (with new song order and CD ROM track), but that doesn't mean that Treble Charger have ceased to be an independent band. The boxed and bold letters on their bio proclaiming that it is TREBLE CHARGER APPROVED indicate as much. Luckily for all involved (especially the guys themselves - a pretty laid back bunch who insist on first names) the music is actually commercial rock alternative... pop alternative even. Beneath the spiked hair and the 'we done it all ourselves' push are a nice bunch of guys playing very harmless, radio friendly music like Morale, Case In Fact and the radio proven Even Grable. They opened up for Radiohead a few weeks ago to a house of adoring fans, none of which could have been a day over twenty two. The point was well taken. When you are a kid, there's a lot more to chewing bubble gum than blowing bubbles. -RG



TRACY BONHAM -Alternative
The Burdens Of Being Upright
Island 314 524 187-Q

It's an unlikely hit, but Mother Mother is just one of the ironies that abound with this tiny violin playing girl who screams "I'm hungry/ I'm dirty/ I'm losing my mind/Everything's fine!" over a not too dainty chorus. After that track it's a toss-up as to where Bonham will take the rest of the album though she seems to decide on the harder end of things, leaving the single the most distinctive thing going musically. Still, Bonham manages to play on expectations enough to keep us guessing who is this girl behind the pretty face and blue fingernail polish really. Bonham is hitting for that part in the playing field that might make a home run or might make a foul ball, it's hard to tell so early in the game. But her presence has been made and the umpire has judged in her favour; let us hope the crowds cheer. -RG

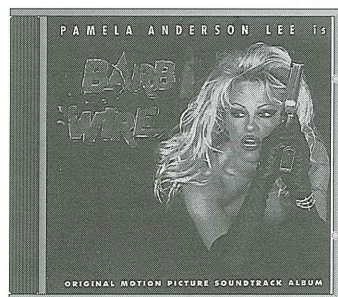
MARILYN MANSON -Alternative
Smells Like Children
Nothing/Interscope 92641-J

The Sigue Sigue Sputnik of Trent Reznor's much advertised Nothing label (Nine Inch

Nails, Prick), Marilyn Manson are of the school that spends as much time working on the look of an album as on the actual content. Strangely enough, the idea has found root with a large group of people thrilled enough by the tattoos, black lipstick and stringy hair to overlook the scanty yields from the fifteen tracks (five if you're counting actual music). And that's the difficulty in assessing this record, since it offers so little musically. That having been said, above average album sales (five weeks on RPM's Album chart) leave little doubt that the fans are listening. A bastardization of Sweet Dreams (Are Made of This) that is getting all of the attention it could possibly get pretty much covers the breath of the band's prowess. Maybe Marilyn Manson have made the definitive case that alternative music can dispose of its musical pretensions without any fatal defects. Whether it will have staying power is the lady or tiger riddle that only time will resolve. -RG

BARB WIRE O.S.T.
Various Artists
London 828746-Q

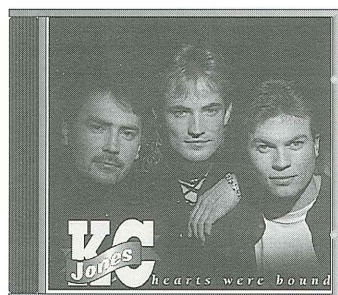
The hype on the movie is pretty lame with the major accomplishment being that Pamela Anderson Lee has performed all of her own stunts (!). But ok, even if it doesn't give Sense



and Sensibility a run at the Academy Awards, the film will probably sweep up because frankly, most people would rather see Mrs. Anderson Lee blow things up than see Sly Stallone do the same thing. And there is also the thing about the music, a pretty score by which to watch this pretty woman blow holes into a big Hollywood set. The soundtrack features music by Johnette Napolitano, Shampoo, Marion, Die Cheerleader, Salt 'N' Pepa and Tommy Lee himself (with major accomplishment #2, Pamela sings her own vocals!). Hopefully the humour behind putting a cover of Hot Child In the City by Hagfish and Spill the Wine by Michael Hutchence will also make it on to the silver screen. If not, then this collection of tunes will have to pull the project through. Very alternative with hardly a miss. -RG

KC JONES - Country/Rock
Hearts Were Bound
Pairadice Music-2470 Tele: 403-457-0011

Rarely do you find a country/rock trio who can work as tight as these guys. They've got everything going for them; youth, looks, lead and harmony vocals that gel like oil on oil and for two of them, Ryan Pugh and Eldon Schoenroth, songwriting talent that puts them on a par with the veterans. Unfortunately, we're not front and centre with their writing talent, they opted to release



She's Gone, written by Nashville writers Rory Bourke, Steve Miller and Phil Vassar as the first single. A good door opener, judging by the immediate response by country programmers. Schoenroth doubles on guitar and mandolin and Ryan doubles on guitar and mouth harp, and the other member is bassist Glen Ireland, who does the lead vocals on the first single as well as on Follow Your Heart and the title track, all three of which are key. Schoenroth and Pugh as lead vocalists also have a couple of key outings with Dance All Night and Home In The Summertime and Deja Vu and The Only Way Is The Highway. The vocal harmonies are impeccable, giving the production that extra sound-good quality. Great fiddle work by Don Reed and the keyboard work by Matt Rollins captures the very soul of the song material. Produced by Randall Prescott, who also supplies a bit of mouth harp work and Jon Park-Wheeler, who gets in some notable acoustic and electric guitar licks, not to mention mandolin. Recorded at Prescott's Lakeside Studio. Contact Brian MacNeil, at Pairadice Music 403-457-0011. -WG

CATHERINE WILSON - Classical
AND FRIENDS
Classical Potpourri
Doremi-07111

Your reviewer has always admired the attack employed by this beautiful pianist. For this collection of light concert favourites with chamber accompaniment however, she seems to have eschewed it in favour of pensiveness. That's not at all displeasing you understand, just surprising. DeFalla's Ritual Fire Dance, for example, is rather more ritualistic than frenetic which is how many have come to expect it. Leroy Anderson's Blue Tango is more than latin. The Charlie Chaplin medley lacks the cheerful insouciance of Le Taureau Sur Le Toit. Even Joplin's Maple Leaf Rag would seem to be a demonstration of the composer's training in the classics instead of a joyous gin mill romp.



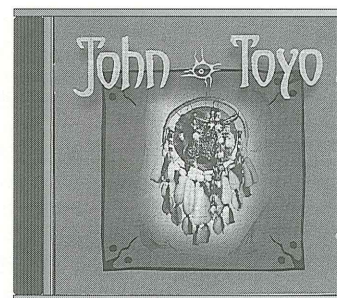
Miss Wilson performs here at her most agreeable on the Chopin, Satie and Elgar compositions. Indeed, her reading of Satie's Le Trois Gymnopédies should be required listening for anyone wishing to master the nuances of interpreting his works. En fin, we have an excellent album that all will enjoy. But we suggest that many will be surprised by it... pleasantly. There is no MAPL logo displayed on the artwork, but all tracks are Canon. -BW

SHAUNE ANN FUEZ - Pop
Just Say You Love Me
Pelican/Select-1401

A new Canon talent, Toronto's Shaune Ann Fuez, makes a pop music statement that should open doors to that market. Her vocals possess velvety smooth, theatrically-trained nuances that tenderly caress her lyric content. The title track, which she co-wrote with producer Eddie Bullen, as she did with all but one of the songs, has been taken as the first single. The one exception, Come Morning, a duet with Tyler J. Smith, which he co-wrote with Fuez, has hit potential written all over it. Both voices complement one another, as a good duet should. The enchanting delivery and the interweaving of these professional voices makes this a key track. Also key is The Game Of Love and



Can't Say Goodbye. But don't Overlook Crazy, it could be a left-fielder. The album was recorded and mixed at Toronto's Thunder Dome Studios. Distributed by Select. -WG



JOHN & TOYO - Folk 'n Pop
Blood Brothers
Tandem-9605 (Fusion III)

The door-opener for this talented pair is the old sixties and seventies classic, Dance With Me, which was a hit for Mojo Men (RPM - Dec. 13, 1965) and for Peter Brown (RPM - July 22, 1978). Written by John and Joanna Hall, this track has been taken as the first single. These guys have put their own refreshingly contagious spin on this song which is now building nicely with A/C programmers. Blood Brothers is apropos as the title as Toyo (Mario Chagnon) from Granby, Qby, Quebec and John (McGale) from North Bay, Ontario, fuse their two cultures into a definable mosaic beautifully executed by "two guitars and two voices" that melds into one highly energized harmony. At the risk of categorizing them, they are the cutting edge of modern day folk troubadours. The entertainment value in this package goes without question; Walk On, Front Porch Light and Down To The River, written by McGale and Chagnon, and McGale's updated version of their award-winning La Bella Maria. A left-fielder could be Auroras' Waltz, with lyrics by Joan Cook and music by Chagnon. Produced by McGale and recorded at Montreal's Savage Sound and Karisma Audio studios. The clarity and balance of the vocals and the pristine acoustic sound is listener friendly, rare in a world where over-production is the norm. In the east contact Patrick Turgeon at 514-369-2755 and in the west contact Joël Morin at 416-922-2929. -WG

SEQUENTIA - Classical
Voice Of The Blood
Hildegard von Bingen
DHM/BMG-05472-77346-N

Sequentia is a choral group, variable in size, given to appreciation and performance of pre-Renaissance music. Hildegard von Bingen (1098-1179) was an ecclesiastic, scholar and musician. Voice of the Blood is Sequentia's fourth recording devoted to her music. We think it's not perhaps for every taste. The voices are at once soaringly ethereal and reverentially earthbound cosseted in the acoustically loving St. Pantaleone of Cologne. The sound is a joyous one and pleasurable to the ear. Yet, melody, not surprisingly, is sparse. (Liturgical music didn't espouse melody until after the "historical" Renaissance and then, only grudgingly.). -BW

100 ALBUMS

(CD's & Cassettes)

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

35 35 17 **COOLIO**
Gangsta's Paradise (Tommy Boy) 1141-Denon

36 36 16 **SPACEHOG**
Resident Alien (Sire) 61834-P

37 25 3 **LIONEL RICHIE**
Louder Than Words (Mercury) 314 532 240-Q

38 32 17 **JOAN OSBORNE**
Relish (Mercury) 314 526 699-Q

39 31 26 **AMANDA MARSHALL**
Amanda Marshall (Columbia) 80229-H

40 40 2 **EARTH DAY 1996**
Various Artists (HMV) EARTH1996

41 30 6 **BUSTA RHYMES**
The Coming (Elektra) 61742-P

42 29 10 **THE TONY RICH PROJECT**
Words (La Face) 26022-N

43 37 2 **BROOKS & DUNN**
Borderline (Arista) 18810-N

44 42 5 **LUCIANO PAVAROTTI & FRIENDS**
Together For the Children... (London) 4521002-G

45 43 6 **THE WATCHMEN**
Brand New Day (MCA) 81009-J

46 38 65 **HOOTIE & THE BLOWFISH**
Cracked Rear View (Atlantic) 82613-P

47 47 3 **ESCAPES**
Various Artists (Warner Bros.) WTED 34090-P

48 39 7 **BARENAKED LADIES**
Born On A Pirate Ship (Reprise) 46128-P

49 44 34 **MUCHMUSIC DANCE MIX '95**
Various Artists (Quality) 1234-Quality

50 46 40 **SEAL**
Seal II (Warner Bros.) 96256-P

51 57 8 **ABSOLUTE 90S**
Various Artists (MCA) 81008-J

52 41 5 **CRACKER**
The Golden Age (Virgin) 41498-F

53 56 5 **NEW COUNTRY 3**
Various Artists (WEA) 34222-P

54 49 12 **GIN BLOSSOMS**
Congratulations I'm Sorry (A&M) 314 540 470-Q

55 60 10 **LA BOUCHE**
Sweet Dreams (RCA) 6759-N

56 50 24 **ACE OF BASE**
The Bridge (Arista) 18806-N

57 54 13 **EVERCLEAR**
Sparkle & Fade (Capitol) 30929-F

58 69 14 **GARBAGE**
Garbage (Almo Sounds) 80004-J

59 NEW **GEORGE STRAIT**
Clear Blue Sky (MCA) 11428-J

60 48 3 **DAMHNAIT DOYLE**
Shadows Wake Me (Latitude) 50422-F

61 67 4 **ONGOING HISTORY OF NEW MUSIC I**
Various Artists (EMI) 37559-F

62 55 6 **SONGS IN THE KEY OF X**
Various Artists (Warner Bros.) 46079-P





63 53 2 **COCTEAU TWINS**
Milk & Kisses (Fontana) 314 514 501-Q

64 52 4 **TRACY BONHAM**
The Burdens Of Being Upright (Island) 314 524 18

65 63 24 **FOO FIGHTERS**
Foo Fighters (Roswell) 724 383 4027-F

67 75 12 **DEBORAH COX**
Deborah Cox (Arista) 18781-N

68 51 59 **COLLECTIVE SOUL**
Collective Soul (Atlantic) 82743-P

69	58	3	CASSANDRA WILSON New Moon Daughter (Blue Note) 32861-F	
70	64	5	A NIGHT OUT WITH VERVE Various Artists (Verve) 314 535 316-Q	
71	61	3	BRAIN CANDY O.S.T. Various Artists (Matador) 20732-F	
72	59	2	RICHARD THOMPSON You/Me/Us (Capitol) 33704-F	
73	79	15	TORI AMOS The Boys Of Pele (Atlantic) 82862-P	
74	70	14	7 MARY 3 American Standard (Aftic) MR 129-J	
75	65	24	MELISSA ETHERIDGE Your Little Secret (Island) 314 524 154-Q	
76	62	61	PULP FICTION Various Artists (MCA) 11103-J	
77	71	23	ENYA The Memory Of Trees (WEA) 12879-P	
78	66	5	GETO BOYS The Resurrection (Virgin) 41555-F	
79	72	19	MASSIVE DANCE HITS Various Artists (WEA) 3938-P	
80	68	4	THE RHEOSTATICS Music Inspired By... (Outside Music) 219 5000 25C	
81	77	19	MAX-A-MILLION Take Your Time (Zoo) 11112-N	
82	73	9	STEVE EARLE I Feel Alright (Warner Bros.) 46201-P	
83	83	5	MARILYN MANSON Smells Like Children (Interscope) 92641-J	
84	78	7	GREAT BIG SEA Up (WEA) 12277-P	
85	82	16	NATALIE MERCHANT Tigerlily (Elektra) 61745-P	
86	74	10	ADAM SANDLER What The Hell Happened (Warner Bros.) 46151-F	
87	76	12	2 PAC All Eyez On Me (Interscope) 314 524 204-Q	
88	80	8	KISS MTV Unplugged (Mercury) 314 528 950-Q	
89	88	9	TOTAL Total (Bad Boy Entertainment Inc.) 73006-N	
90	81	25	MADONNA Something To Remember (Maverick) 46100-P	
91	90	6	LOVE AND ROCKETS Sweet F.A. (Beggars Banquet) 76974 2082-Q	
92	93	19	GOO GOO DOLLS A Boy Named Goo (Warner Bros.) 45750-P	
93	84	18	DESTINATION DANCE FLOOR Various Artists (Pirate) 7002-Quality	
94	86	6	LUSH Lovellife (4AD) 76974 2080-Q	
95	89	14	EVERYTHING BUT THE GIRL Amplified Heart (Atlantic) 96482-P	
95	95	40	SILVERCHAIR Frogstomp (Murmur/Epic) EK 91054-H	
96	92	60	LIVE Throwing Copper (Radioactive) 10997-J	
97	85	16	JANN ARDEN Living Under June (A&M) 314 540248-Q	
98	91	14	CLUB CUTZ 7 Various Artists (Ariola) 33410-N	
99	96	25	EURO MIX Vol. 2 Various Artists (SPG Music) 5051	
100	97	14	MC MARIO Connexion (PolyTel) 535 23 62-Q	

RPM ALTERNATIVE

Canada's only national weekly alternative chart

30

TW LW WO - MAY 13, 1996

1	5	8	MACHINEHEAD Bush X - Sixteen Stone Interscope 96531-P
2	4	6	SALVATION The Cranberries - To The Faithful Departed Island 314 524 234-Q
3	6	4	AHEAD BY A CENTURY The Tragically Hip - Trouble At The Henhouse MCA 81011 (promo CD)-J
4	2	9	BIG BANG BABY Stone Temple Pilots - Tiny Music... Songs From... Atlantic 82871 (comp 281)-P
5	3	7	BULLS ON PARADE Rage Against the Machine - Evil Empire Epic 66290-H
6	1	9	CHAMPAGNE SUPERNOVA Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H
7	7	7	I HATE MY GENERATION Cracker - The Golden Age Virgin 41498-F
8	9	4	MOTHER MOTHER Tracy Bonham - The Burdens Of Being Upright Island 314 524 187 (comp 2)-Q
9	8	8	WHAT DO I HAVE TO DO? Stabbing Westward - Wither Blister Burn + Peel Columbia 66152 (promo CD)-H
10	10	7	INCARNATE The Watchmen - Brand New Day Boneyard Tunes 81009 (promo CD)-J
11	18	5	ONE MORE ASTRONAUT I Mother Earth - Scenery and Fish Capitol 32919 (promo CD)-F
12	13	4	SWEET DREAMS Marilyn Manson - Smells Like Children Interscope 92641 (comp 6)-J
13	14	3	HERE IN YOUR BEDROOM Goldfinger - Goldfinger Mojo 53007 (comp 7)-J
14	30	2	PRETTY NOOSE Soundgarden - Down On The Upside A&M 314 540 526 (promo CD)-Q
15	12	5	LEAVING HERE Pearl Jam - n/a Epic n/a-H
16	11	16	IRONIC Alanis Morissette - Jagged Little Pill Maverick 45901 (promo CD)-P
17	22	3	WHATEVER Slowburn - Slowburn Handsome Boy 00010
18	21	3	LADYKILLERS Lush - Lovelife 4AD 76974 2080 (comp 452)-Q
19	28	2	LOVE YOU ALL 54.40 - Trusted By Millions Columbia 80231 (comp 49)-H
20	24	3	RAVE + DROOL The Killjoys - Gimme Five WEA 13450 (promo CD)-P
21	15	8	SWEET LOVER HANGOVER Love and Rockets - Sweet F. A. Beggars Banquet 769 742 082 (comp 447)-Q
22	23	3	DRUGS Ammonia - Mint 400 Murmur/Epic 67556-H
23	16	15	ZERO Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F
24	27	2	PEPPER Butthole Surfers - Electric Larryland Capitol 29842 (comp 9)-F
25	17	14	BIG ME Foo Fighters - Foo Fighters Roswell 724 383 4027 (promo CD)-F
26	19	6	PICK UP THE PHONE Son - Thriller WEA 14076 (promo CD)-P
27	20	10	SISTER Nixons - Foma MCA 11209 (comp 2)-J
28	NEW		TOO MUCH Dave Matthews Band - Crash RCA 66904 (comp 4)-N
29	NEW		HEARTSPARK DOLLARSIGN Everclear - Sparkle And Fade Capitol 30929 (comp 9)-F
30	NEW		THE 13TH The Cure - Wild Mood Swings Elektra 61744-P



4AD Packs Lush Bill

by Rod Gudino

There are some bands who burst through the floor with all of the hurly burly of something from a high budget action flick and then there are those bands that play the subconscious like a shopping mall xylophone for years until that one epiphanic (if belated) moment of discovery. Inevitably, the moment which brings with it the realisation that said band exists is accompanied by the idea that they have *always* been there, relegating the



experience to personal rather than to communal districts.

Such is the case with many of the acts

coming from Britain's top of the sub pops label 4AD, acts which have slowly worked their influence on the Canadian alternative market over time. The label has developed steadily from their first signings of groups like Lush until the present which finds it enjoying a cult status on this side of the Atlantic. Emma Anderson, Lush's first guitarist and second vocalist, agrees that is the case.

"There are a lot of [4AD heads] in North America, but not so much in England anymore," she says.

The label has jumped on the opportunity to exploit the interest in the US and Canada especially, by touring Lush jointly with two of its newer acts Scheer and Mojave 3. Though Anderson expects a turnout of 4AD fans coming along for the opening bands, she contends that the show be considered a Lush tour proper. "I think it's still more of a Lush gig with two supports," she says, "since it's [the other two bands'] first album."

With the track record of Lush's new Lovelife (debut at 61 on RPM's Album chart and single Ladykillers at 19 and climbing plus a recent addition of the video on MuchMusic) there might be some dissatisfaction amongst the core fandom at all of the attention and radio success unbecoming of the label's acts.

"I hope not!" exclaims Anderson. "There are still strains of the old Lush sound on the album... Lovelife is not a mainstream album by any means."

Major promotions realigns Sony's infrastructure

Spearheading major appointments and changes at Sony Music Entertainment is the promotion of Brian Berry to director, marketing planning. He will report directly to Bob Campbell.

Berry has been the manager of marketing planning for the past year, prior to which he was a product manager for Epic Records. He joined Sony Music in 1994 from PolyGram where he was a product manager for various labels. He also gained a wide knowledge of the retail business through his five year association with Sam The Record Man.

In his new capacity, Berry will direct the planning and purchasing of all national advertising and the planning and implementation of national promotions. As well, Sony Music Canada branch marketing coordinators will also be responsible to Berry.

Additionally, Ken Schäfer manager of consumer technology will report to Berry. Schäfer's role will expand to include responsibility for Sound Scan and BDS research, market testing as well as consumer and retail studies. He will continue to supervise Sony Music's ever-expanding web-site on the Internet.

Kevin Unger moves up to product manager for dance and urban music, reporting to Nat Merenda, director of Epic Records and Ron Camilleri, director of Columbia Records. His responsibilities will include all dance product from each of Sony's labels as well as selected urban product with crossover potential.

Dave Deeley, manager of country

product, will now report to the directors of both the Epic and Columbia labels and will continue to be responsible for Sony's country music department.

Deborah Critten moves out of the international marketing department where she has been for the past two years to her new appointment as product manager for Columbia. During those two years she was instrumental in the international success of Celine Dion, Amanda Marshall and Our Lady Peace. She joined Sony from EMI Music where she had worked for eight years in the international department.

John Thomson takes on the position of product manager for Epic Records. As sales manager for Sony Music imports for the past two years, he is credited with tripling SMC import sales by aggressively expanding the import catalogue which also now includes five non-Sony affiliated independent labels.

Shannon Moschenross joins Sony's video production department as an assistant on a contract basis. She is a recent graduate from Ryerson Polytechnic University in radio and television arts (BAA). She will report to Marc Lostracco of video production.

RPM

Servicing the music industry
for over 30 years!!

RPM

LETTERS

The following is a letter addressed to the Honourable David Dingwall, Minister of Health, from Canadian Music Week organizer Neill Dixon, concerning the government's recent proposal to ban tobacco sponsorship of the arts.

Dear Mr. Dingwall;

I write to you today on the issue of tobacco sponsorship of the arts. Specifically, I wish to register my strongest protest to Health Canada's legislative Blueprint on tobacco products - which, among its many directives, seeks to ban such sponsorship...

You should know that the cigarette manufacturer R.J. Reynolds has been a key sponsor of key (Canadian) Music Week events for several years. It has been a quite satisfactory relationship from our standpoint, with no significant strings attached.

I would be in obvious denial were I to not acknowledge the hazards of smoking. Clearly, it would be advisable for smokers to quit, and a great many have - of their own free will, despite the rockets-red-glare-lure of such events as Benson & Hedges Symphony Of Fire.

The fact is, cigarettes are legal. And as of September of last year, when the Supreme Court of Canada struck down the Tobacco

Products Control Act, cigarette advertising has been technically legal as well.

All this is entirely beside the point of sponsorship of the arts, which is advertising only in the most diluted sense of the word.

Whatever its shortcomings, the old Tobacco Products Act did allow such sponsorship, sensibly diverting the marketing resources of cigarette companies into acts of social good - with no avenue for product endorsement or enticement.

It seemed, until recently, to be a workable solution. And I must say that the timing of the government's current fit of high moral dudgeon is peculiar - coming as it does during a period of fiscal restraint, when arts groups are being urged to seek out private donations as much as possible to offset shortfalls.

In effect, Canadian Music Week and other arts groups are being asked to foot the bill for your government's 'courageous' stand. This is a rather easy position to be in for your part.

In a parallel universe where all our bills were paid to perpetuity, I promise you we would exercise a tough moral stand with luxurious abandon. Rest assured, in such a situation, a great many industries (and possibly

even some government ministries) would fall outside our tough moral standards.

But this is the real world, where the best must be made of non-ideal circumstances. The current program of arts sponsorship is the best working scenario we know. It is a mitigating effort for the tobacco companies and we accept it because it is needed. If their money is 'tainted', then why does the government continue to accept it in the form of substantial taxes?

In a recent series of workshops with the Canadian Conference of the Arts, health officials proposed a profit surtax which the government would then divert to arts groups. Forgive us our misgivings, but moneys held in government hands are rarely sacrosanct these days. One need only look at the erosion of lottery revenues to see the uncertain nature of government-directed funding.

As we understand it, legislation based on the Blueprint is to be tabled by the end of June. We urge you too seek an amendment excluding the area of arts sponsorship from any ban on tobacco advertising.

Sincerely,

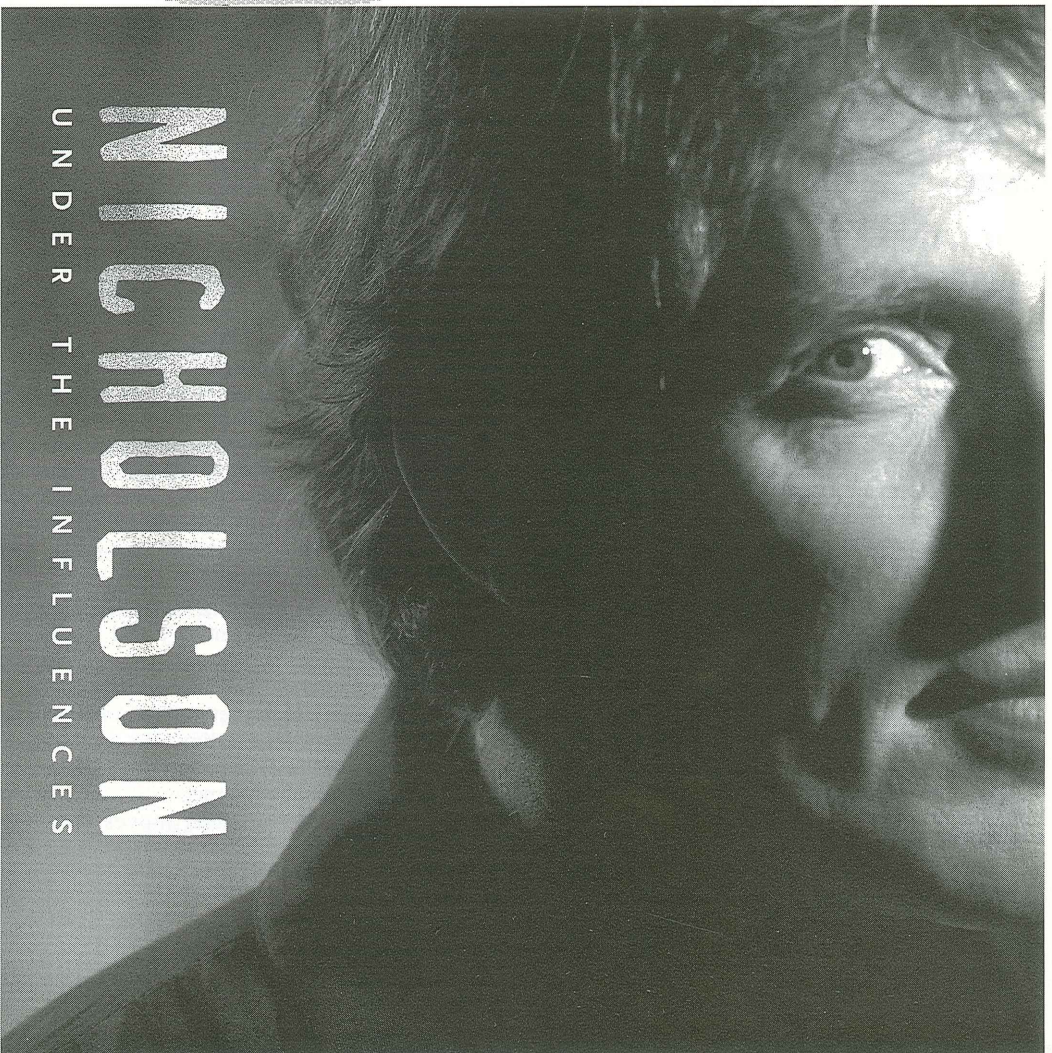
Neill Dixon

you've got
TRUBBLE
on your desk-
the debut single off
'Under The Influences'
the album by
NICHOLSON

Street Date:
May 21, 1996

Produced by
Kevin A. MacMichael
Executive Producer
Andrew McCain
Loggerhead Records distributed by
DENON Canada Inc.
Artist Management
The Ways & Means Committee Inc.

UNDER THE INFLUENCES
NICHOLSON



COUNTRY

George Jones gets to tell some of those previously untold stories on The Nashville Network's Ralph Emery On The Record With George Jones on May 21 at 8 pm. Actually, Jones lets it all hang out in his just published autobiography which is titled *I Lived To Tell It All*. The TNN special will focus on the autobiography and Jones' life-threatening battle with alcohol and cocaine addiction, his ongoing battles with managers, wives and "the mob". The book was co-authored by Tom Carter. Those interested in reading about this country legend's life can get the book at most book stores for \$32.00. It's published in Canada by Random House. It's a pretty good read.

Today's Country will feature Jim Witter on its

May 18 edition. Witter, who recently signed to the Curb label, will talk about his deal and premiere several songs from his upcoming album which won't be released until the fall. Johnny Douglas, who produced Witter's Chevy Coupe single, has been nominated for a Big Country Award as producer. Witter has been going through a dry spell, but over the next few weeks he is expected to move back into prominence once again. He will be attending the Big Country Awards where he will be a presenter.

Charlie Major has another #1. His Arista release, *It's Lonely I Can't Stand*, hits the top of

the chart this week. The BMG/Arista people aren't saying too much about a follow-up, but it's rumoured it will be a ballad taken from his *Lucky Man* CD. In the meantime, a video of *I Do It For The Money*, has been shot in Nashville to accompany his first US release. The video was directed by Bud Schazle, president of Imprint Records who also heads up High Fi Productions. Major will be in Toronto for the Big Country Awards where he is scheduled to be a presenter.

Brent Howard impacts this week with the most added single. *What Is And Isn't Mind*, written by Brent Knudsen (his real name) enters the chart at #71. The track is included on his self-titled CD which was produced by Tony Rudner and recorded in Vancouver. The CD is released on the Fre label distributed by EMI. Howard is from Canada's west coast. We'll have a review of his CD over the next couple of weeks.

Rick Tippe is putting the finishing touches on his new album which is titled *Get Hot Or Go Home*. His manager Rui Tony Da Silva, who is based in Edmonton, expects Tippe to attend both the Variety Club luncheon salute to Big Country and the Big Country Awards show, where he has been nominated in the outstanding new artist category. He is also expected to be a presenter.

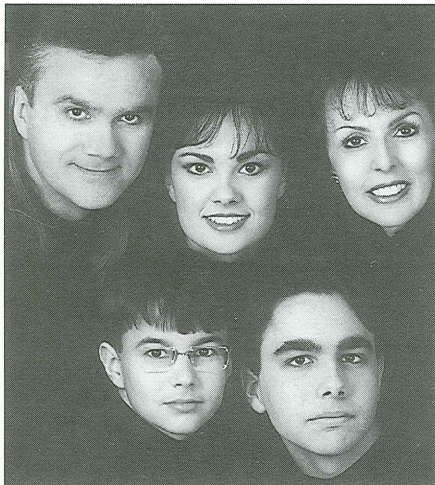
Brooks & Dunn have a scorcher of a CD with *Borderline*, their new Arista CD. Fueled by radio response to *My Maria*, the first single taken from the album, which bullets into the #3 slot from #9 this week on the RPM Country 100, demand at retail made the CD the most in demand. The release debuts at #1 this week on the albums chart.

Stephanie Beaumont makes an early chart appearance with *Lover's Lullaby*, her duet with James Owen Bush. Released on Randall Prescott's Rescue label, the single enters the chart at #91. Prescott produced the single with Stewart Harris. The song was written by Harris, Lisa Fischer and Farid Harja and Ireng Maulana (RPM - May 6/96). Recorded at Prescott's Lakeside Studio, the single qualifies as two-parts Canon (AP).

Worldfest gold award to Neilsons video

Windows To The Past, a video by the Neilsons, has won the gold award in the music video division of the best new artist category in the 29th annual Worldfest awards show. The presentation was made April 20 in Houston, Texas.

Directed by Giacomo Moncada of Big Star Motion Pictures, the Neilsons video was one of only four nominated in this category. The video competed with more than 4,300 applicants from 33 countries.



The family unit, based in Wasaga Beach, Ontario, was notified earlier this month that they had been nominated for an award.

The band comprises Ron and Betty Neilson and their three children, Tami (18) and sons Jay (16) and Todd (12). Each member contributes to the songwriting, vocal harmonies and arrangements on their self-titled album.

Director Moncada, who came up with the storyboard for the video, with help from the Neilsons, described the video as "unique, because we tried to utilize photographs and things that trigger a lot of memories. It was in capturing those moments that made it so much fun. We focused on images, because images are what sets the video apart from other visual media."

The video is currently being aired on the New Country Network as well as Z-TV in the US. The single continues to gain radio support and this week cracks the Top 20 on the RPM Country 100, moving up to #18.

The follow-up single, *We'll Hold On*, is now at radio. Inspired through a dream by Tami Neilson, the song was co-written with her dad Ron Neilson. Moncada directed the video of the new single.

Information on the Neilsons can be obtained through Wayne Strachan of Platter Matter at 705-739-1907, or Anya Wilson Promotion & Publicity at 416-977-7704.

COUNTRY PICKERS

JANET TRECARTEN

CISS-FM - Toronto
No One Needs To Know - Shania Twain

PHIL KALLSEN

CKRY-FM - Calgary
Givin' Water To A Drowning Man - Lee Roy Parnell

ANDY HAYNES

KX-96FM - Durham
Givin' Water To A Drowning Man - Lee Roy Parnell

FRANK MCGUIRE

KIX - Brandon
Daddy's Money - Ricochet

RICK FLEMING

CKQM-FM - Peterborough
Love Story In The Making - Linda Davis

JAY HITCHEN

CHAT - Medicine Hat
Love Story In The Making - Linda Davis

DAN MITCHELL

All Hit Country - Cariboo Radio
Honky Tonkin's What I Do - Stuart & Tritt

KENT MATHESON

CFQM-FM - Moncton
Cat's In The Cradle - Ricky Skaggs

RAY BERGSTROM

CFMK-FM - Kingston
Wrong Place, Wrong Time - Mark Chesnutt

GARTH STONE

MX 92.1FM - Regina
Then You Can Tell Me Goodbye - Neal McCoy

JANET TRECARTEN

CISS-FM - Toronto
Then You Can Tell Me Goodbye - Neal McCoy

BRUCE ANDREI

Norbert Broadcasting - BC/Alberta
That's What I Get For Loving You

JASON MANN

99.9 The Bullet - Kelowna
That's What I Get For Loving You - Diamond Rio

WADE WILLEY

CKRM - Regina
That's What I Get For Loving You - Diamond Rio

CHUCK REYNOLDS

CHYR - Leamington
That's What I Get For Loving You - Diamond Rio

STEVE JONES

KIXX 105 - Thunder Bay
That's What I Get For Loving You - Diamond Rio

Karousel hits the road with new single and show

Karousel, a "new country" showband from Sturgeon Falls, Ontario, has been packing in fans and gaining new ones along the way in their swing through Northern Ontario.

Manager and mentor, Edgar Taillefer, reports the band has caught the attention of country programmers and club owners with their new release, *Twin Blues*, a track taken from their *Thunder Underground* album, which was released last year (RPM New Releases - June 5/95). The album was produced by Mario Taillefer and recorded at Soundario Studios. The band has released four albums over their career, and are now working on material for their next CD.

One of the band's more memorable dates was the April 15 "sold out" Hotel California concert at Sudbury's Sorrento Hotel, which included a tribute to the Eagles. They will be appearing in concert in Wawa in May, in Oshawa in June and will be featured in a Nashville showcase in September.

The band is made up of Steve Chevalier, Andy Webb and Mark Alexandre. For more information contact Taillefer Productions at 705-753-5017.

Canada's Only National 100 Country Survey

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

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

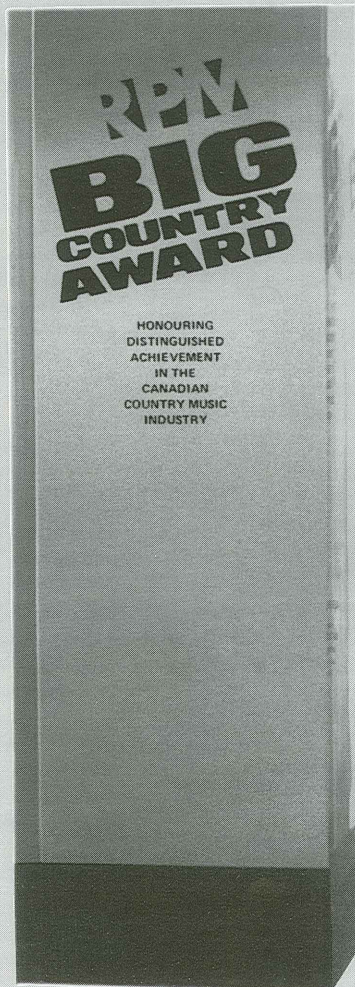
TW LW WO - MAY 13, 1996

1	3	8	IT'S LONELY I CAN'T STAND	Charlie Major/Lucky Man/comp 38-N (C. Major) S. Fishell (Arista)	MA PL	35	36	7	ONE GOOD LOVE	Neil Diamond w/Waylon Jennings/Under A .../c (N. Diamond/G. Nicholson) N. Diamond (Columbia)	MA PL	68	77	5	FATHER, FATHER	Geordie Barnett/No album/pro single (M. Dineen/G. Barnett) R. Durett (Joe Radio)	MA PL
2	1	10	MY HEART HAS A HISTORY	Paul Brandt/Calm Before The Storm/comp 278-F (M.D. Sanders/P. Brandt) J. Leo (Reprise)	MA PL	36	39	10	LOVE THAT I DESERVE	Don Nelson/Based On A ... /comp 338-H (Nelson/Thorne/Ehm) Same (Epic)	MA PL	69	80	3	A THOUSAND TIMES A DAY	Patty Loveless/The Trouble With ... /pro single-H (G. Barry/G. Nicholson) E. Gordy Jr. (Epic)	MA PL
3	9	7	MY MARIA	Brooks & Dunn/Borderline/pro single-N (D. Moore/B.W. Stevenson) D. Cook/K. Brooks/R. Dunn (Arista)	MA PL	37	34	15	THE WHEEL OF LOVE (Is A ...	Rick Tippe/Should a Seen .../pro single (R. Tippe) D. Pomeroy (Moon Tan)	MA PL	70	57	19	IF YOU LOVED ME	Tracy Lawrence/I See It Now/CD track-P (P. Nelson/T. Shapiro) D. Cook (Atlantic)	MA PL
4	4	12	IF I WERE YOU	Terri Clark/Self-titled/CD track-Q (T. Clark) K. Stegall/C. Waters (Mercury)	MA PL	38	28	19	WALKIN' AWAY	Diamond Rio/Love A Little Stranger/CD track-N (Robb/Wiseman) Clute/DuBois/Diamond Rio (Arista)	MA PL	71	NEW		WHAT IS AND ISN'T MINE	Brent Howard/Self-titled/pro single-F (B. Knudsen) T. Ruchner (Fre)	MA PL
5	6	11	HEADS CAROLINA, TAILS CALIFORNIA	Jo Dee Messina/Self-titled/pro single-F (T. Nichols/M.D. Sanders) B. Gallimore/T. McGraw (Curb)	MA PL	39	45	6	STARTING OVER AGAIN	Reba McEntire/Title track/pro single-J (D. Summer/B. Sundance) T. Brown/R. McEntire (MCA)	MA PL	72	59	14	HEAVEN IN MY WOMAN'S EYES	Tracy Byrd/Love Lessons/pro single-J (M. Nesler) T. Brown (MCA)	MA PL
6	5	13	YOU WIN MY LOVE	Shania Twain/The Woman In Me/comp 441-Q (R.J. Lange) R.J. Lange/S. Twain (Mercury)	MA PL	40	40	13	TEN THOUSAND ANGELS	Mindy McCready/No album/comp 37-N (S.D. Jones/B. Henderson) D. Malloy/N. Wilson (BNA)	MA PL	73	81	4	YOU BE THE JUDGE	Brad Hovey/Right Where I Wanna Be/CD track (K. Tribble/K. West/R. Crawford) B. Hovey (Ardenne)	MA PL
7	7	9	LONG AS I LIVE	John Michael Montgomery/Self-titled/comp 27 (R. Bowles/W. Robinson) S. Hendricks (Atlantic)	MA PL	41	54	3	ANITA GOT MARRIED	Duane Steele/P.O. Box 423/CD track-Q (M. Clark/J. Stevens) M.D. Clute/S. Bogard (Mercury)	MA PL	74	74	10	SOMEDAY	Steve Azar/Heartbreak Town/pro single-Q (S. Azar/A.J. Masters/B. Regan) J. Thomas (River North)	MA PL
8	8	9	ONE STEP BACK	Jamie Warren/Fallen Angel/CD track-Q (J. Warren/J. Barry) J.R. Huff/F. Hill (River North)	MA PL	42	55	2	ALL THE WAY	Jason McCoy/Self-titled/comp 3-J (J. McCoy/C. Lindsey) S. Baggett (MCA)	MA PL	75	85	2	CAT'S IN THE CRADLE	Ricky Skaggs/Solid Ground/comp 284-P (H. Chapin/S. Chapin) S. Skaggs/B. Ahern (Atlantic)	MA PL
9	10	10	SOMEONE ELSE'S DREAM	Faith Hill/It Matters To Me/comp 274-P (C. Wiseman/T. Bruce) S. Hendricks/F. Hill (Warner Bros)	MA PL	43	52	5	BY MY SIDE	Lorrie Morgan w/Jon Randall/Greater Need/co (Constant Change) J. Stroud (BNA)	MA PL	76	87	3	RHYTHM OF YOUR WINGS	Gary Fjellgaard/Under Western Skies/comp 28 (G. Fjellgaard) G&M Wilkinson (Stony Plain)	MA PL
10	15	7	BLUE CLEAR SKY	George Strait/Title track/pro single-J (M.D. Sanders/J. Jarrard/B. DiPiero) T. Brown/G. Strait (MCA)	MA PL	44	32	17	TO BE LOVED BY YOU	Wynonna/Revelations/pro single-J (M. Reid/G. Burr) T. Brown (MCA)	MA PL	77	84	5	SORRY YOU ASKED	Dwight Yoakam/Gone/comp 282-P (D. Yoakam) P. Anderson (Reprise)	MA PL
11	12	12	THOUGHT I WAS DREAMING	Lawnie Wallace/Title track/pro single-J (S. Earle/G. Trooper) J.K. Guiley (MCA)	MA PL	45	35	17	LOVE IN MY HEART	The Cleaning Lady/Self-titled/CD track (G. Williams) N. Richardson (TM Music)	MA PL	78	86	3	SHE'S GONE	KC Jones/Hearts Were Bound/CD track (Bourke/Miller/Vassar) Prescott/Wheeler (RDR)	MA PL
12	16	9	THE CHANGE	Garth Brooks/Fresh Horses/pro single-F (T. Arata/W. Tester) A. Reynolds (Capitol)	MA PL	46	53	5	PHONES ARE RINGIN' ALL ...	Martina McBride/Wild Angels/CD track-N (Beeson/Vossy/MacKechnie) McBride/Worley/Seay (RCA)	MA PL	79	78	7	EVERY RIVER SHE CROSSES	Susan Graham/Somewhere In Between/CD track (J. Tirro/T. Siliars) B. Bullock/J. Klee (BGE)	MA PL
13	2	13	ALL I WANT IS A LIFE	Tim McGraw/Title track/CD track-F (Mullins/Munsey/Pfimmer) Stroud/Gallimore (Curb/EMI)	MA PL	47	47	11	WHO WOULD HAVE THOUGHT	South Mountain/Where There's .../comp 267-P (Pittico/Washburn/Pittico) South Mountain (Stony Plain)	MA PL	80	62	18	STUCK ON YOUR LOVE	Duane Steele/P.O. Box 423/pro single-Q (R. Giles/S. Bogard) M. Clute/S. Bogard (Mercury)	MA PL
14	11	14	IT'S WHAT I DO	Billy Dean/Title track/pro single-F (C. Jones/T. Shapiro) T. Shapiro (Capitol)	MA PL	48	75	4	TIME MARCHES ON	Tracy Lawrence/Title track/CD track-P (B. Braddock/D. Cook (Atlantic)	MA PL	81	NEW		THAT'S WHAT I GET FOR ...	Diamond Rio/IV/comp 39-N (Blazy/Thrasher) Clute/DuBois/Diamond Rio (Arista)	MA PL
15	17	16	WINDOWS TO THE PAST	The Nelsons/Self-titled/CD track (R. Nelson/T. Nelson) R. Nelson/M. Vandertogt	MA PL	49	37	16	KEEP ME ROCKIN'	Patricia Conroy/You Can't Resist/comp 274-P (P. Conroy/J. Silver) M. Wanchick/J. Niebank (WEA)	MA PL	82	64	16	IT WORKS	Alabama/In Pictures/comp 37-N (M. Cates/M.A. Springer) E. Gordy, Jr. (RCA)	MA PL
16	22	5	HOME	Alan Jackson/Greatest Hits/pro single-N (A. Jackson) K. Stegall/S. Hendricks (Arista)	MA PL	50	38	15	ALL YOU EVER DO (Is Bring ...	Mavericks w/Flaco Jimenez/Music .../comp 8-J (R. Malo/A. Anderson) D. Cook/R. Malo (MCA)	MA PL	83	67	19	YOU CAN FEEL BAD	Patty Loveless/Trouble With The Truth/pro single- (M. Berg/T. Krekel) E. Gordy, Jr. (Epic)	MA PL
17	27	6	HIGH LONESOME SOUND	Vince Gill/Title-track/album track-J (V. Gill) T. Brown (MCA)	MA PL	51	50	13	C-O-U-N-T-R-Y	Joe Diffie/Life's So Funny/pro single-H (E. Hill/R. Harbin/D. Drake) J. Slate/J. Diffie (Epic)	MA PL	84	92	5	LITTLE DROPS OF MY HEART	Keith Gattis/Self-titled/pro 38-N (K. Gattis) N. Wilson (RCA)	MA PL
18	25	5	HONKY TONKIN'S WHAT I DO BEST	Marty Stuart & Travis Tritt/Title track/pro single-J (M. Stuart) T. Brown/J. Niebank (MCA)	MA PL	52	76	4	A LOVE STORY IN THE MAKING	Linda Davis/Some Things Are Meant To Be/comp (A. Anderson/C. Wiseman) J. Guess (Arista)	MA PL	85	96	2	DADDY'S MONEY	Ricochet/Self-titled/CD track-H (DiPiero/Seskin/Sanders) Chancey/Seay (Columbia)	MA PL
19	20	9	I'M NOT SUPPOSED TO LOVE ...	Bryan White/Between Now And .../comp 278-P (S. Ewing/D. Kees) B.J. Walker (Asylum)	MA PL	53	42	14	EVERYTIME MY HEART CALLS ...	John Berry/Standing On The Edge/CD track-F (G. Heyde/J.B. Rudd) C. Howard/J. Bowen (Capitol)	MA PL	86	70	19	SHE'S GOT A MIND OF HER OWN	James Bonamy/What I Live To Do/pro single-H (B. Livsey/D. Schlitz) D. Johnson (Epic)	MA PL
20	21	6	ALMOST A MEMORY	Blackhawk/Strong Enough/comp 38-N (D. Oliver/D. Robbins/V. Stephenson) M. Bright (Arista)	MA PL	54	58	7	SHAMAYA	Susan Aglukark/This Child/pro single-F (S. Aglukark) C. Ischick (EMI)	MA PL	87	71	6	LONG HARD LESSON LEARNED	John Anderson/Paradise/comp 38-N (J.D. & M. Anderson) J. Stroud/J. Anderson (BNA)	MA PL
21	26	5	HEAVEN HELP MY HEART	Wynonna/Revelations/pro single-J (D. Tyson/T. Arena/D. McTaggart) T. Brown (MCA)	MA PL	55	63	5	CLOUD OF DUST	Rena Galle/Out On A Limb/CD track (J. Rodman/T. Dampier) D. O'Doherty (RDR)	MA PL	88	73	16	YOU GOTTA LOVE THAT	Neal McCoy/Title track/comp 273-P (J. Brown/B. Jones) B. Beckett (Atlantic)	MA PL
22	30	6	I THINK ABOUT YOU	Collin Raye/Title track/comp 337-H (A. Schlitz/S. Seskin) P. Worley/E. Seay/J. Hobbs (Epic)	MA PL	56	66	5	FORTY DAYS AND NIGHTS	The Rankin Family/Endless Seasons/CD track-F (C.J. Rankin) J. Jennings/Rankin Family (EMI)	MA PL	89	82	4	BEFORE HE KISSED ME	Lisa Brokop/Self-titled/CD track-F (L. Hengber/M. Irwin) J. Leo (Capitol)	MA PL
23	14	15	THE RIVER AND THE HIGHWAY	Pam Tillis/All Of His Love/comp 37-N (G. House/D. Schlitz) P. Tillis (Arista)	MA PL	57	46	15	HILLBILLY, COUNTRY BOY	Johnner Brothers/Ten More Miles/comp 274-P (B. Johnner) Johnner Bros/B. McKay (WEA)	MA PL	90	94	2	LIVING BEYOND OUR DREAMS	Rachel Matkin/Title track/CD track (B. Barnhill/J. Buckingham) T. Ruchner (Cross Country)	MA PL
24	19	7	EVERYTIME I GET AROUND YOU	David Lee Murphy/Gettin' Out The .../pro single (D.L. Murphy) T. Brown (MCA)	MA PL	58	61	12	ROCK 'N ROLL LULLABY	Michael Terry/No album/Roto Noto comp (P. Hotchkiss/R. Cousins/M. Terry) Same (Roto Noto)	MA PL	91	NEW		LOVER'S LULLABY	Stephanie Beaumont w/J.O. Bush/No album/pro (Harris/Fischer/Harja/Maulana) Prescott/Harris (Rescue)	MA PL
25	31	6	SITTIN' PRETTY	Thomas Wade/Self-titled/pro single (T. Wade/T. Taylor) J. May/T. Wade (JMR)	MA PL	59	48	17	HYPNOTIZE THE MOON	Clay Walker/Title track/comp 272-P (S. Dorff/E. Kaz) J. Stroud (Giant)	MA PL	92	93	3	GRAVITATIONAL PULL	Chris Ledoux/Stampede/pro single-F (B. Curry/R. Methvin) G. Brown (Capitol)	MA PL
26	44	4	MEANT TO BE	Sammy Kershaw/Politics, Religion And Her/comp (C. Waters/R. Bowles) K. Stegall (Mercury)	MA PL	60	49	12	ALL OVER BUT THE SHOUTING	Shenandoah/Now And Then/comp 5-F (M. Smotherman/R. Fagan) D. Cook (Capitol)	MA PL	93	96	2	AIN'T IT FUNNY	Ken Munshaw/Human Condition/comp 3-J (K. Munshaw) J.R. Huff (Duke Street)	MA PL
27	13	14	HEART'S DESIRE	Lee Roy Parnell/We All Get Lucky .../comp 37-N (C. Moore/L.R. Parnell) S. Hendricks (Arista)	MA PL	61	65	4	LOVES MUSIC LOVES TO DANCE	Calvin Wiggert/Made For Each Other/pro single (B. Walsh/T. Colton) R.H. Smith (Royalty)	MA PL	94	NEW		STEADY AS SHE GOES	James Owen Bush/Love Like ... /pro single (Harris/Prescott/Charles) Prescott/Harris (Rescue)	MA PL
28	18	19	IT WOULDN'T HURT TO ...	Mark Chesnut/Wings/CD track-J (J. Foster/R. Lavoie/J. Morris) T. Brown (Decca)	MA PL	62	72	5	DON'T GET ME STARTED	Rhett Akins/Somebody New/pro single-J (R. Akins/S. Hugin/M.D. Sanders) M. Wright (Decca)	MA PL	95	83	17	THE BEACHES OF CHEYENNE	Garth Brooks/Fresh Horses/pro single-F (D. Roberts/B. Kennedy/G. Brooks) A. Reynolds (Capitol)	MA PL
29	29	12	AM I INVISIBLE	The Cruzeros/Self-titled/CD track (B. Mathers/C. Tulman) B. Buckingham (Spinner)	MA PL	63	79	4	BACK IN MY ARMS AGAIN	Kenny Chesney/Me And You/comp 39-N (L.R. Parnell/R.M. Burke/C. Moore) B. Beckett (BNA)	MA PL	96	NEW		WRONG PLACE WRONG TIME	Mark Chesnut/Wings/comp 3-J (J.A. Stewart/S. Miller) T. Brown (MCA)	MA PL
30	24	18	NO NEWS	Lonestar/Title track/comp 38-N (S. Hugin/P. Barnhart/M.D. Sanders) D. Cook/N. Wilson (BNA)	MA PL	64	60	9	TOO COOL	Sharon Anderson/Bringing It Home/pro single (S. Anderson/C. Waters) J. Crutchfield (Royalty)	MA PL	97	89	14	WITHOUT YOUR LOVE	Aaron Tippin/Tool Box/comp 37-N (A. Anderson/C. Wiseman) S. Gibson (RCA)	MA PL
31	33	16	WHO'S THAT GIRL	Stephanie Bentley/Hopechest/comp 336-H (S. Bentley/G. Teren/D. Pfimmer) T. Wilkes/P. Worley (Epic)	MA PL	65	51	13	THE LOVE THAT WE LOST	Chely Wright/Right In The Middle .../CD track-Q (G. Burr/M. Powell) E. Seay/H. Shedd (Polydor)	MA PL	98	NEW		CIRCLE OF FRIENDS	David Ball/No album/comp 283-P (D. Ball/B. Spencer) E. Seay/S. Buckingham (Warner Bros)	MA PL
32	41	7	DOES THAT BLUE MOON EVER SHINE ...	Toby Keith/Blue Moon/pro single-Q (T. Keith/ N. Larkin/T. Keith) (Polydor)	MA PL	66	56	18	AS FAR AS I CAN SEE	Reba McAtthey/Waltn' For The Sun/CD track (B. McAtthey/D. Dameron) J.B. Barnhill (Arista)	MA PL	99	91	11	NOW THAT'S ALIGHT WITH ME	Mandy Barnett/Self-titled/comp 275-P (Kostas/T. Perez) B. Schnee/K. Lehning (Asylum)	MA PL
33	43	9	HOLDIN' ON TO SOMETHING	Jeff Carson/Self-titled/CD track-F (T. McGough/T. Shapiro) C. Howard (Curb)	MA PL	67	68	10	VINCE GILL, RICKY SKAGGS & ME	Jim Matt/All My Wild Oats/CD single (J. Matt) P. Anderson/D. Wakeman (Little Dog)	MA PL	100	90	13	IN YOUR FACE	Ty Herndon/What Mattered Most/pro single-N (A. Collier/K. Tribble) D. Johnson (Epic)	MA PL
34	23	17	I WAITED	Chris Cummings/New Country 3/comp 272-P (Cummings/Lgaliolais) Scott/Norman (Reprise)	MA PL												

THE CANADIAN COUNTRY MUSIC INDUSTRY EVENT OF THE YEAR

BIG COUNTRY AWARDS

Sunday
May 26th



Toronto
Colony Hotel

Linda Davis the "country girl from East Texas", has the big gainer this week with *A Love Story In The Making* which jumps up to #52 from #76 after four weeks of charting. The new release was taken from *Some Things Are Meant To Be*, her second CD for Arista. The session was produced by John Guess, who also produced her Arista debut, *Shoot For The Moon*.

James Owen Bush, who has gained national recognition with his previous releases, makes a move onto the charts with his latest release, *Steady As She Goes*. Written by Stewart Harris, Randall Prescott and Billy Charles, the single enters the chart at #94. Taken from his album, *Love Like Thunder*, produced by Harris and Prescott and recorded at Lakeside Studio, the new release qualifies as two parts Cancon (AP).

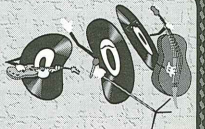
Shania Twain's Mercury album, *The Woman In Me*, has now sold more than 10 million copies worldwide. No One Needs to Know, written by

Twain and "Mutt" Lange, is the latest single, the follow-up to *You Win My Love*, which topped the RPM Country 100 on April 8/96. The single qualifies as two-parts Cancon.

David Dancer is on release with a 3-song CD on the Cougar label. The Sky's The Limit, written by Dan McVeigh of Brampton, Ontario and Gregory Balec of Thunder Bay, Ontario, is the focus track. Also included on the release are a Dancer original, *It's You I'm Living For*, and *Walk Between The Raindrops*, which was written by Thomas Warren. All three tracks are included on Dancer's CD release, *Consider Me*, which was produced by Toronto's Twice Shy Productions. The CD is available through Festival Distribution. Pickers on the session with Dancer included Mitch and David Ashley, Al Brisco, John Rexton and Edward Hampton. The Cougar label is located in Brampton, Ontario. Contact Anne Pret at 905-791-1835 or fax 905-458-8292.

RPM

COUNTRY ALBUMS



TW LW WO MAY 13, 1996

1	NEW		BROOKS & DUNN Borderline Arista/BMG-18819-N		21	22	5	STEPPIN' COUNTRY 2 Various Artists Columbia-67453-H	
2	1	65	SHANIA TWAIN The Woman In Me Mercury-314-522-886-Q	MA PL	22	24	29	GEORGE STRAIT Strait Out Of The Box MCA-11263-J	
3	3	6	NEIL DIAMOND Tennessee Moon Columbia-67382-H		23	19	27	TRAVIS TRITT Greatest Hits From The Beginning Warner Bros-46001-P	
4	2	12	LONESTAR Lonestar BNA/BMG-66642-N		24	26	37	THE RANKIN FAMILY Endless Seasons EMI-7243-832348-F	
5	4	26	ALAN JACKSON The Greatest Hits Collection Arista-07822-18001-N		25	30	17	BLUE RODEO Nowhere To Hide WEA-10617-P	
6	9	5	NEW COUNTRY 3 Various Artists WEA-34222-P	MA PL	26	23	48	JASON McCOY Self-titled MCA-11290-J	
7	7	38	TERRI CLARK Terri Clark Mercury Nashville-26991-Q	MA PL	27	28	5	THE JOHNER BROTHERS Ten More Miles Sceptre/WEA-12005-P	
8	10	28	MARTINA McBRIDE Wild Angels RCA-7863-66509-N		28	20	9	LISA BROKOP Self-titled EMI-33875-F	
9	5	12	WYONNNA Revelations MCA-11090-J		29	29	22	VINCE GILL Souvenirs MCA-11394-J	
10	6	37	FAITH HILL It Matters To Me Warner Bros-45872-P		30	25	16	ASLEEP AT THE WHEEL The Wheel Keeps On Rollin' Capitol/EMI-31280-F	
11	17	5	DIAMOND RIO IV Arista-18812-N		31	32	29	REBA McENTIRE Starting Over MCA-11264-J	
12	8	30	BLACKHAWK Strong Enough Arista-07822-18792-N		32	27	64	SUSAN AGLUKARK This Child EMI-32075-F	
13	16	3	PAUL BRANDT Calm Before The Storm Reprise-46180-P	MA PL	33	31	30	JEFF FOXWORTHY Games Rednecks Play Warner Bros-45856-P	
14	11	25	STOMPIN' TOM CONNORS Long Gone To The Yukon EMI-7243-835298-F	MA PL	34	NEW		JO DEE MESSINA Jo Dee Messina Curb-77820-F	
15	14	18	DAVID LEE MURPHY Out With A Bang MCA-11044-J		35	36	11	PATTY LOVELESS The Trouble With The Truth Epic-67269-H	
16	12	24	GARTH BROOKS Fresh Horses Capitol-32080-F		36	34	9	DOUG SUPERNAW You Still Got Me Giant-24639-P	
17	13	35	THE MAVERICKS Music For All Occasions MCA-11257-J		37	35	18	PAM TILLIS All Of This Love Arista-07822-18799-N	
18	18	31	CHARLIE MAJOR Lucky Man Arista-74321-30728-N	MA PL	38	37	26	DWIGHT YOAKAM Gone Reprise-46051-P	
19	15	12	TRACY LAWRENCE Time Marches On Atlantic-82866-P		39	NEW		BRYAN WHITE Between Now And Forever Asylum-61880-P	
20	21	9	RICKY SKAGGS Solid Ground Atlantic-82823-P		40	40	19	JOE DIFFIE Life's So Funny Epic-67405-H	

RPM

RPM

Adult Contemporary TRACKS

Record Distributor Code:

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

TW LW WO MAY 13, 1996

- 1 1 14 **BECAUSE YOU LOVED ME**
Celine Dion - Falling Into You
550 Music/Epic-7692 (pro single)-H
- 2 7 6 **ALWAYS BE MY BABY**
Mariah Carey - Daydream
Columbia-66700 (pro single)-H
- 3 3 8 **DON'T WANNA LOSE YOU**
Lionel Richie - Louder Than Words
Mercury (comp 447)-Q
- 4 2 8 **COUNT ON ME**
Whitney Houston - Waiting To Exhale O.S.T.
Arista-18796 (comp 2)-N
- 5 5 11 **PLEASE**
Elton John - Made In England
Rocket/Mercury-314-526-185 (CD track)-Q
- 6 9 11 **IRONIC**
Alanis Morissette - Jagged Little Pill
A&M-314-540-399 (comp 1)-Q
- 7 8 13 **DON'T LEAVE ME ALONE**
Amy Sky - Cool Rain
Iron Music-77876-51005 (pro single)-N
- 8 12 5 **DREAMER'S DREAM**
Tom Cochrane - Ragged Ass Road
EMI-32951 (CD track)-F
- 9 11 10 **THE RIGHT TIME**
The Corrs - Forgiveness, Not Forgotten
Lava-143 (comp 277)-P
- 10 10 8 **NOBODY KNOWS**
The Tony Rich Project - Words
La Face-26022 (pro single)-N
- 11 6 13 **THIS IS THE STUFF**
Carolyn Auland - I Can Hear You
RCA-08060-83737 (comp 1)-N
- 12 13 11 **A COMMON DISASTER**
Cowboy Junkies - Lay It Down
Geffen-24952 (pro single)-J
- 13 4 9 **ONLY LOVE**
Sophie B. Hawkins - Whaler
Columbia-53300 (comp 046)-H
- 14 15 11 **I CRY**
Bass Is Base - Memories of the Soulshack ...
A&M-31454-0398 (CD track)-Q
- 15 16 11 **YOU'RE OK**
k.d.lang - All You Can Eat
Warner Bros-46034 (comp 275)-P
- 16 23 6 **CLOSER TO FREE**
Bodeans - Joe Dirt Car
Slash/Reprise-45945 (comp 272)-P
- 17 22 9 **DARLING PRETTY**
Mark Knopfler - Golden Heart
Mercury-314-514-732 (comp 447)-Q
- 18 17 10 **LUCKY LOVE**
Ace Of Base - The Bridge
Arista 17822 (comp 2)-N
- 19 18 15 **HEROINE**
Wild Strawberries - Heroine
Netwerk-30099 (CD track)-F
- 20 19 18 **MISSING**
Everything But The Girl - Massive Dance Hits
WEA-33938 (comp 269)-P

- 21 14 16 **ONE OF US**
Joan Osborne - Relish
Mercury-314 526 699 (pro single)-Q
- 22 50 3 **CHAINS**
Tina Arena - Don't Ask
Epic-67533 (comp 048)-H
- 23 25 12 **STARBIRD ROAD**
Megan Metcalfe - Megan Metcalfe
EMI-36900 (pro single)-F
- 24 27 5 **NEVER NEVER LOVE**
Simply Red - Life
EastWest-12069 (comp 278)-P
- 25 20 16 **BIRMINGHAM**
Amanda Marshall - Self-titled
Columbia-80229 (pro single)-H
- 26 26 10 **MAKE IT UP AS YOU GO**
Hemingway Corner - Under The Big Sky
Epic-80218 (CD track)-H
- 27 29 4 **FAST LOVE**
George Michael - No album
Dreamworks (pro single)-P
- 28 30 16 **WHO DO U LOVE**
Deborah Cox - Self-titled
Arista-07822-18781-N
- 29 36 7 **A LIST OF THINGS**
Damhnait Doyle - Shadows Wake Me
Latitude-50422 (comp 4)-F
- 30 31 4 **BURNING DOWN THE HOUSE**
Bonnie Rait - Road Tested
EMI-33705 (CD track)-F
- 31 32 8 **JUNE AFTERNOON**
Roxette - Don't Bore Us, Get To The Chorus
EMI 35466 (comp 4)-F
- 32 41 4 **LOVE DON'T LIVE HERE ANYMORE**
Madonna - Something To Remember
Maverick-46100 (CD track)-P
- 33 34 5 **CAN I GET CLOSE**
Gavin Hope - No album
Radikal/Quality (pro single)
- 34 37 5 **ANOTHER CUP OF COFFEE**
Mike & The Mechanics - Beggar On A Beach ...
Atlantic-82738 (CD track)-P
- 35 21 9 **SHOE BOX**
Barenaked Ladies - Born On A Pirate Ship
Reprise-46183 (comp 279)-P
- 36 48 3 **OLD MAN AND ME**
Hootie & The Blowfish - Fairweather Johnson
Atlantic-82886 (comp 283)-P
- 37 38 7 **REACH**
Gloria Estefan - Destiny
Epic-67283-H
- 38 44 2 **THE ONLY THING THAT LOOKS GOOD**
Bryan Adams - 18 Til I Die
A&M-31454-0551 (pro single)-Q
- 39 43 4 **GIVE ME ONE REASON**
Tracy Chapman - New Beginning
Elektra-61850 (comp 289)-P
- 40 24 12 **OH VIRGINIA**
Blessid Union Of Souls - Home
EMI-31836 (CD track)-F

- 41 28 11 **LET YOUR SOUL BE YOUR PILOT**
Sting - Mercury Falling
A&M-31454-0483 (comp 2)-Q
- 42 52 2 **I'M GETTING USED TO YOU**
Selena - Dreaming Of You
EMI-34123 (comp 6)-F
- 43 53 2 **YOU STILL TOUCH ME**
Sting - Mercury Falling
A&M-31454-0483 (CD track)-Q
- 44 46 5 **GIN PALACE**
Barney Bentall - Gin Palace
Columbia-80224 (comp 048)-H
- 45 45 18 **DON'T CRY**
Seal - Seal
ZTT/WEA UK-74557 (comp 270)-P
- 46 NEW **YOU'VE GOT A FRIEND IN ME**
Randy Newman & Lyle Lovett - Toy Story OST
Disney-608837 (pro single)
- 47 47 7 **FAST AS I CAN**
Great Big Sea - Up
WEA-12277-P
- 48 33 19 **JESUS TO A CHILD**
George Michael - No album
Dreamworks (pro single)-J
- 49 49 6 **THE LONG WAY HOME**
Rawlins Cross - Living River
Ground Swell/Warner-13666 (comp 278)-P
- 50 35 11 **THE THINGS WE DO FOR LOVE**
Amy Grant - Mr. Wrong Soundtrack
Hollywood-62041 (comp 2)-Q
- 51 NEW **THEME FROM MISSION IMPOSSIBLE**
Adam Clayton & Larry Mullen - Mission Imposs
Island-314 531 6822 (comp 4)-Q
- 52 39 19 **SO FAR AWAY**
Rod Stewart - Tapestry Revisited/Carole King
Lava/Warner-92604 (comp 269)-P
- 53 55 4 **VOYAGE**
John McDermott - Love Is A Voyage
EMI-34632 (comp 1)-F
- 54 NEW **VOICE OF THE HEART**
Diana Ross - Take Me Higher
Motown-314 530 5862 (comp 4)-Q
- 55 42 7 **DROWNING IN YOUR TEARS**
The Rembrandts - L.P.
EastWest-61752 (comp 275)-P
- 56 NEW **CHAMPAGNE SUPERNOVA**
Oasis - (What's The Story) Morning Glory
Epic-67351 (comp 049)-H
- 57 NEW **INSIDE OUT**
Culture Beat - Inside Out
Epic-67561 (comp 049)-H
- 58 40 17 **FAITHFULLY**
Peter Cetera - One Clear Voice
Mercury-769742 (comp 432)-Q
- 59 54 11 **LOVE WON'T FIND US HERE**
Mae Moore - Dragonfly
Columbia-80222 (comp 047)-H
- 60 56 14 **PRAY**
Take That - Nobody Else
Arista-18800 (pro single)-N

RPM Dance

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- 1 3 3 **CRYING IN THE RAIN**
Culture Beat
Dance Pool-H
- 2 6 6 **GIV ME LUV**
Alcatraz
Attic-J
- 3 1 6 **DISCO'S REVENGE**
Gusto
Hi-Bias-Q
- 4 2 5 **I BELIEVE**
Herbie
Chairon-N
- 5 5 10 **FEELS SO GOOD**
Lina Santiago
Universal-J
- 6 4 11 **CALIFORNIA LOVE**
2 Pac
A&M-Q
- 7 11 5 **I LOVE TO LOVE**
La Bouche
Arista-N
- 8 10 5 **LA MORENA**
Los Illegales
BMG-N
- 9 7 10 **MY RADIO**
J.K.
Lime Inc.-P
- 10 19 3 **SANTA MARIA**
Tajana
BMG-N

- 11 14 5 **EVERYBODY'S GROOVIN'**
Max-A-Million
Zoo-N
- 12 12 13 **LOVE IS PARADISE**
First Base
Ariola-N
- 13 9 9 **SITTIN' UP IN MY ROOM**
Brandy
Atlantic-P
- 14 8 6 **FOR THE VERY FIRST TIME**
Pleasure Beat
Pirate-Quality
- 15 26 2 **KILLING ME SOFTLY**
The Fugees
Columbia-H
- 16 16 9 **1,2,3,4 (Sumpin' New)**
Coolio
Tommy Boy-Denon
- 17 22 5 **THAT SOUND**
Joey Musaphia
TJBS-Koch
- 18 13 5 **WOO-HAH' GOT YOU ALL IN...**
Busta Rhymes
Elektra-P
- 19 24 3 **WHAT A SENSATION**
Kenlou III
Quality
- 20 27 2 **LA RUMBA DE NICOLAS**
Gipsy Kings
Columbia-H

- 21 18 6 **TRES DESEOS**
Gloria Estefan
Columbia-H
- 22 15 8 **LUV ME**
Hector
Dance Pool-H
- 23 28 2 **1979**
The Smashing Pumpkins
Virgin-F
- 24 17 13 **SHINE LIKE A STAR**
Berri
Mercury-Q
- 25 NEW **I'M IN LOVE**
A'Lisa B
SPG-P
- 26 20 8 **EVERYBODY GET DOWN**
Cherry Moon
Dance Pool-H
- 27 NEW **CRY INDIA**
Umboza
Capitol-F
- 28 21 9 **ENERGY**
Devone
Mercury-Q
- 29 23 7 **GOT MYSELF TOGETHER**
The Bucketheads
Atlantic-P
- 30 NEW **MUSIK**
Happy People
Popular-P

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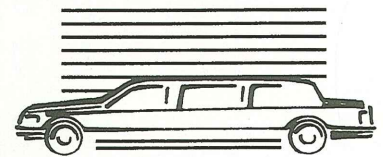
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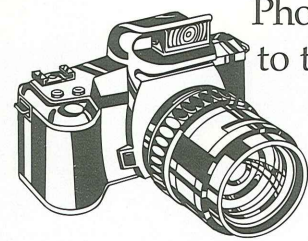
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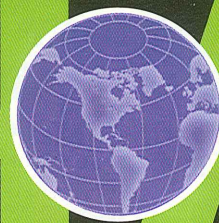


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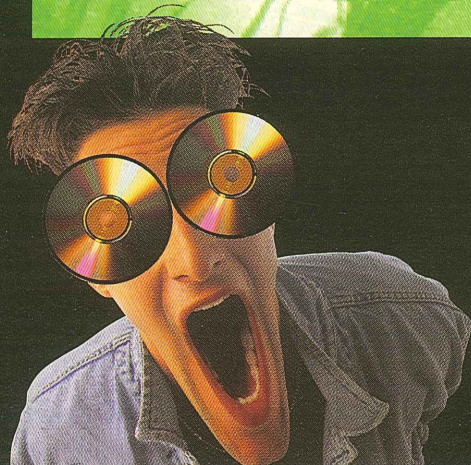
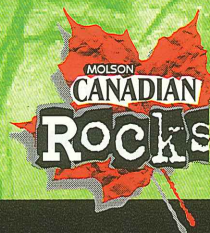
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