

**RPM**

Volume 63 No. 19 - June 24, 1996  
\$3.00 (\$2.80 plus .20 GST)  
Mail Registration No. 1351

**PLUTO**

ALBUM IN STORES

**25.06.96**

FEATURING THE HIT SINGLE

**PASTE**

GETTING EARLY PHONES AT:

**CHOM**  
**HTZ-FM**  
**THE HAWK**  
**CFNY**  
**CFOX**  
**CIRX**

*Virgin*

Co-produced by NEILL KING  
Mixed by THE BUCHER BROS.  
Direction: BILL GRAHAM MGMT.

## Clarington mayor may put end to EdenFest

Edenfest, taking place at Mosport Park on July 12-14, is being billed as one of the major concert events of this summer, in the Toronto area. The



**Wally Crouter with CFRB president Gary Slaight, announcing his retirement on air during his morning show. (Photo by Tom Sandler)**

## Harbourfront/Heineken offer Canada Day concerts

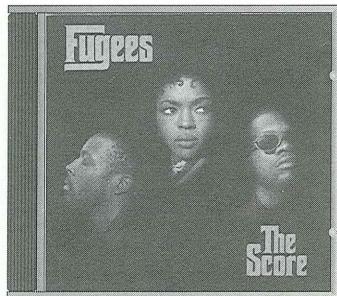
This coming Canada Day Weekend (June 28-July 1), Toronto's Harbourfront Centre will be presenting the Heineken Canada Day Concerts, a series of showcases of musical talent from across the country.

The Heineken Friday Night World Series is kicked off on the 28th with Warner artist Spirit Of The West, accompanied by the Harbourfront Centre Orchestra (conducted by George Blondheim), performing cuts from their latest WEA album, Open Heart Symphony. Tickets for this show are \$20, with the tickets available at the Harbourfront Box Office (973-4000).

A series of free concerts will take place on Saturday (29), featuring a wide array of musical genres. The night features Nova Scotia's Bob Snider, True North/MCA artist Blackie & The Rodeo Kings (featuring Stephen Fearing, Colin Linden and Junkhouse's Tom Wilson), and the Cajunesque sounds of the Hell Billys.

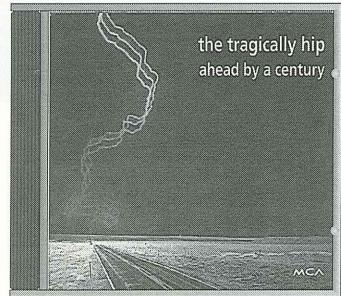
The Sunday fare, which focuses on the music

## NO. 1 ALBUM



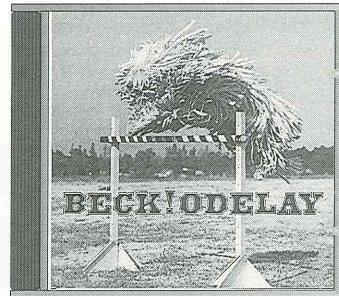
**FUGEES**  
The Score  
Columbia - 67147-H

## NO. 1 HIT



**AHEAD BY A CENTURY**  
The Tragically Hip  
MCA

## ALBUM PICK



**BECK**  
Odelay  
DGC - 24823-J

## HIT PICK



**TRUEHEARTS**  
Meagan Metcalfe  
EMI

council more than a week ago. She expressed numerous concerns about the site's drinking water, washroom facilities, police and fire requirements, and noise levels.

Some 30,000 tickets have already been sold for the three-day event, which features more than 50 bands, including such top-level acts as The Tragically Hip, The Cure, Live, Goo Goo Dolls, Bush and Porno For Pyros. Edenfest organizers were hoping for a crowd of upwards of 90,000 music fans.

Mayor Hamre expressed particular anger at Mosport president Bernie Kamin. For his part, however, Kamin has vowed to have all outstanding issues settled within the next week.

Drost has made it clear that he is hoping to avoid the security mess that surrounded Woodstock '94, which took place in upstate New York. That festival involved thousands of fans crashing the

**FESTIVAL** continued on page 3

## Tom Jackson to host True North Concert 1996

North Of 60 star, and Peg Music recording artist, Tom Jackson will host the annual True North Concert on July 1 at 8 pm, on CBC Television. The gala concert, featuring artists from virtually

## every genre of music, takes place in Inuvik, NWT.

True North '96 brings together some of Canada's top fiddlers, from both the east and west coasts, as well as the Arctic. The fiddling mosh will feature Thomas Manuel and Everett Kakfwi from Fort Good Hope, Frank Cockney from Tuktoyaktuk, Yellowknife's Lee Mandeville, Coppermine's Colin Adjun, and the Yukon's Fiddler On The Loose, Joe Loutchan.

The show will also feature fiddling/dancing sensation Natalie MacMaster, and 1993 BC fiddling champion Daniel Lapp.

The world-famous Inuvik Drummers and Dances, from the Mackenzie Delta, will perform their dance routines, while the children of Sir Alexander Mackenzie School will give an offering of square dancing and jigging, Inuvik-style. As well, the young dancers of Fort McPherson's Gwich'in Nation Dancers will present the best in northern dance.

Waskaganish, Quebec native Francine Weistche will perform gospel/country songs in her native Cree language.

Rounding out the performances are cajun/folk artist Dave Haddock, and grunge rockers Angava.

The concert is presented by Telesat Canada, NWT Air and the government of the Northwest Territories, and is produced by Keith MacNeil.

FESTIVAL continued from page 2

gate, with a good many of them bringing in what was supposed to be prohibited alcoholic beverages. A large part of the Edenfest budget is being directed

towards security, which will feature a nine foot barbed wire fence around the Mosport perimeter, patrolled by guard dogs. A police roadblock, five kilometres from the site, will allow access only to those with tickets.

## Ontario music industry to support music therapy

This year, the Ontario Music Industry's 23rd annual golf tournament will support the Canadian Music Therapy Trust Fund (CMTTF).

The tournament will once again be held at Sleepy Hollow Golf & Country Club on Tuesday July 16. The golf club is just a short ride north of Toronto, just north of Stouffville on Highway 47.

The tournament will retain its shotgun format for tee-off times, allowing golfers to tee-off at either 8 am or 1 pm.

The success of the tournament depends on the support of sponsors, who have been generous over the years. A \$200.00 donation guarantees a spot on the Sponsor Board at the tournament.

Cheques should be made payable to the Ontario Music Industry Golf Tournament and be forwarded, no later than June 28, to Jane Baldwin, c/o Saturn Distribution, 25 Bodrington Court, Markham, Ontario L6G 1B6. Entry forms are available from either Baldwin at fax: 905-470-2666 or Warner Music's Garry Newman at fax: 416-291-9253. Cut-off for accepting registrations is July 5.

Music therapy is described as "a method of

treatment which employs music to help people with physical, mental or emotional problems," allowing them to cope more effectively with their lives.

There are more than 300 music therapists across Canada who work with children and adults in rehabilitation centres, schools, nursing homes, psychiatric hospitals, hospices, prisons and residences for the developmentally challenged.

These therapists work with people who suffer from autism, brain injuries, Alzheimer's disease, substance abuse, personality disorders, developmental disabilities plus a wide range of afflictions.

It has been proven that music therapy can improve coordination, muscle control, memory skills and self-esteem. There are four Canadian

## Tanglewood Group signs Polkaroo & Friends

Bruce Davidsen, president of The Tanglewood Group, has announced the recent signing of Polkaroo to the company's children's entertainment roster. Tanglewood secured the audio licensing for Polkaroo last year, and has now acquired the license for all live appearances by Polkaroo and his castmates Marigold, Bear, Humpty, Dumpty and Bibble.

According to Davidsen, "Polkaroo is a superstar. It's our job to make sure that he is treated like one, and continues to receive the respect he deserves."

The star of the TVOntario-produced Polka Dot Door and Polka Dot Shorts, Polkaroo recently celebrated his 25th anniversary with the publicly-funded television network. Tanglewood will now be developing a new live show featuring Polkaroo and his friends from Polka Dot Shorts.

According to TVOntario's manager of sales and licensing, Cindy Galbraith, "We are thrilled to welcome The Tanglewood Group as a Polkaroo partner. With Tanglewood's caliber of professional credentials, we look forward to the career extension they will provide for Polkaroo and friends."

Tickets for the three-day event are \$130, which includes camping and parking privileges. EdenFest organizers have already spent some \$6 million, \$3 million of that on the bands alone, who have already received their fees.

universities offering degree programs in music therapy.

The Canadian Music Therapy Trust Fund has been launched to direct much-needed funds and equipment to music therapy programs across Canada. The OMI Golf Tournament is the first major event to contribute to the CMTTF. It's expected that more industry events will be announced over the next few months.

## Morning music post for Montreal's Letourneau

Mark Altman, president of Morning Music Limited, has announced the appointment of Brian Letourneau to the position of manager of creative services.

A native of Montreal, Letourneau is a graduate of Concordia University and most recently was a producer at The Weather Network in Montreal. Prior to that he was at MIX 96 in Montreal for six years, hosted 49th Parallel, a Canadian music magazine, created the station's Top 20 Countdown and coordinated the songwriting competition.

Letourneau's music background includes touring western Canada as a keyboardist with a rock band, during which time he promoted and wrote some of the original material. He recently relocated to Toronto with his wife and two-year old son.

## SOCAN and du Maurier host All That's Jazz

SOCAN, in association with the du Maurier Downtown Jazz Festival, is presenting a composer's workshop billed as All That's Jazz!

Montreal Bistro, at 65 Sherbourne Street in downtown Toronto, will be the setting for the workshop on June 29 from 2 to 4 pm. Featured artists/composers will include Jane Bunnett, Brian Hughes, Geoff Keezer, Phil Nimmons and Doug Riley.

Composers, musicians and jazz fans are invited to attend this free workshop where artists will discuss and demonstrate their approaches to composing and arranging for jazz.



BMG execs Rudi Gassner, Strauss Zelnick, Chris Stone, Heinz Henn and Benjamin Darvill gather with the Crash Test Dummies (and manager Jeff Rogers).



A&M Canada's David Lindores presents platinum awards to Soundgarden, following the band's Molson Blind Date performance at Vancouver's Town Pump.

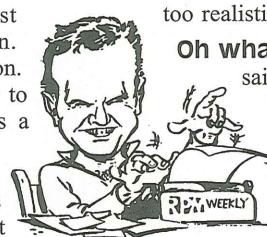
# WALT SAYS . . . !

**More cigars???** Gino Empry must have the market on cigar promotion. Thomas Hinds has opened a new location. Cuban cigars are important, especially to Americans. I know a guy who has a Challenger Jet and he sends someone up from Atlanta every two weeks to buy a couple of boxes of these no-no cigars from the downtown store. The new spot is next door to the Eglinton Theatre. This is good news for Arnold Schwarzenegger, who might be in Toronto with Vanessa Williams, visiting Garth Drabinsky over the next few weeks. The main floor has a Cuban coffee bar, lots of pipe tobacco, cigar books and magazines, cigar cutters, lighters and a bunch of smoking accessories. Then there's a smoking lounge next to a large walk in humidor which is loaded with private cigar lockers and any kind of cigar you might be looking for. The second floor is designed for members only with old fashioned hardwood floors, lots of deep plush carpeting, and a private dining room and two comfortably furnished smoking rooms with lots of TV sporting events equipment, and a large patio with a nice view. (EC: With a big Cuban cigar and a nice brandy, who needs a view???)

**Cokeshooters big in Nashville???** Dale Peters, an abstainer, left his mark in Nashville. The popular BMG promo guy, who happens to be the creator of the cokeshooter was down south for Fan Fair and got some of the locals worked up over his drink. Despite the lack of liquor in the shooter, after about 11 of them, you begin to get a buzz. (EC: You know who's lawyers you'll be getting a letter from!!!)

**Stars in the north!!!** It makes me feel very proud to be a Canadian when I hear the Blood Brothers television commercials and the way they refer to Canadian stars Amy Grant and Michael Burgess. I think one of the easiest things to sell to Canadians these days is "Canadianism". (EC: Has anyone thought to name a beer, Canadian???)

**The flag is up!!!** independent labels have been passing off their Nashville-produced releases as being produced in Canada because they brought the tapes back to Canada and added a guitar riff and, in some cases, vocals. If the song wasn't written by a Canadian, and not many are if it's produced in Nashville, the label claimed it was Canadian produced. We got through to a few of them, pointing out that if the CRTC happened to stumble onto one of these recordings that was falsely labelled, and it was getting airplay because of its MAPL logo, the onus was on the broadcaster, who had "trusted" the record company. And you know what can happen to a radio station if it's below its Cancon requirements. Anyway, a lot of that practice stopped. However, it has come back, and there's a major label, whose A&R/royalty people don't know the rules. The track must be wholly produced in Canada, that means the bed tracks, the vocals, the guitar riffs et cetera, et cetera. Some labels even claim they have re-recorded the focus track in Canada to get that extra Cancon ingredient. Did they really? And, if they did, where they satisfied with the sound quality. Seems to me, a lot of money is spent on recording, whether it be in Canada or elsewhere. Re-recording in a different studio with different session people, doesn't sound



with Elvira Capreese

too realistic. (EC: Big brother is watching!!!)

**Oh what a discard!!!** Not too much being said about that coffee table hysterical of the biz in Canada. It's a remainder of some of the other gallant attempts . . . THUD! (EC: Speaking of other mean-spirited efforts!!!)

**Jumping the gun!!!** Before everyone runs off halfcocked, I think it's time that this industry not

be carried away by gossip and innuendo, to the point of character assassination. Until all the facts are known, and until due process determines what was and was not . . . let's not be too anxious to condemn. In the past, it has been prudent to wait and see. That may be a good thing to remember. (EC: Amen!!!)

**It's TRU! It's TRU!!!** The biggest mistake the producers made on opening night, was letting the Toronto theatre critics in. Take it from someone who knew Truman Capote and went to school with Louis Negin . . . it really felt like being in the presence of the guy who wrote Breakfast At Tiffany's and In Cold Blood. Robert Morse's direction brought forth all the eccentricities of this great playwright, and Negin has that soothing, storytelling for adults routine that literally draws the audience into the freakish world that was Truman Capote, and he did it so cleverly. A one-man show touching on an era of showbusiness that has become historical. (EC: It's TRU!!!)

**Toronto's theatre critics!!!** It makes me sad to know that least two and possibly all the Toronto Theatre critics (print) are or will be graduates of RPM (this magazine), and unfortunately (so far) none were even trained or encouraged to know anything about the theatre. (EC: From rock 'n' roll to the world stage! That's a stretch!!!) I guess it really is a sad commentary on the print media and Toronto entertainment. (EC: Experts become experts overnight!!!)

**A dangerous mix???** Interesting how a certain acclaimed publicist is able to pull the good, bad and the ugly together at selective promotions, but just selective promotions. The most recent, where you could cut the air with a knife, I counted 11 undercover cops and a half-dozen harness bulls, out of harness, of course. There was even the division inspector and a sergeant, in uniform, of course. They were on duty. Now, here's where it gets interesting, this publicist also has the heavy kind of friends. No need to go into detail, and they were there, pretty obvious to an experienced eye like mine. But, guess what, the heavies knew exactly who the undercover cops were, but the cops thought everybody there were clean, upstanding citizens, just enjoying the promotion. And, by the way, what a promotion this was. Can't go into too much detail, but cutting the air should be a clue. (EC: A farting contest???)

**No place like home???** Just an innocent question, but is the bloom off the rose of RV's dream of becoming a US superstar? Is, in fact, our Canadian pop star homeward bound to mend fences with his old friends, including producer, after spending millions of dollars, well, at least a million, only to find out he was going nowhere? At least he still has an image, a good image on this side of the

border. (EC: Could it have something to do with California strawberries??!!)

**The talk machine cleanup???** Hey! The old heads are bopping in that boardroom downtown. Seems like they're easing the old guy out the door, not what we've been led to believe. And, the media image maker, apparently wasn't imaging, and she's out too. Watch for more cuts, DEEP cuts, and watch for BM to make his return, which isn't going to make a few people very happy. It's inevitable, but the pendulum will swing to the folks across the hall, maybe even in the next book. (EC: You'll get old someday too!!!)

**Warner Warriors hold at #1!!!** They remain at the top of the standings for the Ontario Music Industry Softball League. The battle for the RPM Cup is getting down and dirty but the weather isn't helping. A few postponements this week and a forfeited game. Here's this week's scores:

**Sony Ballbusters 35 - Disney 10**

**A&M 7 - MCA 5**

**EMI 1 (F) - MCA 0**

(EC: Is anyone playing over/under???)

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



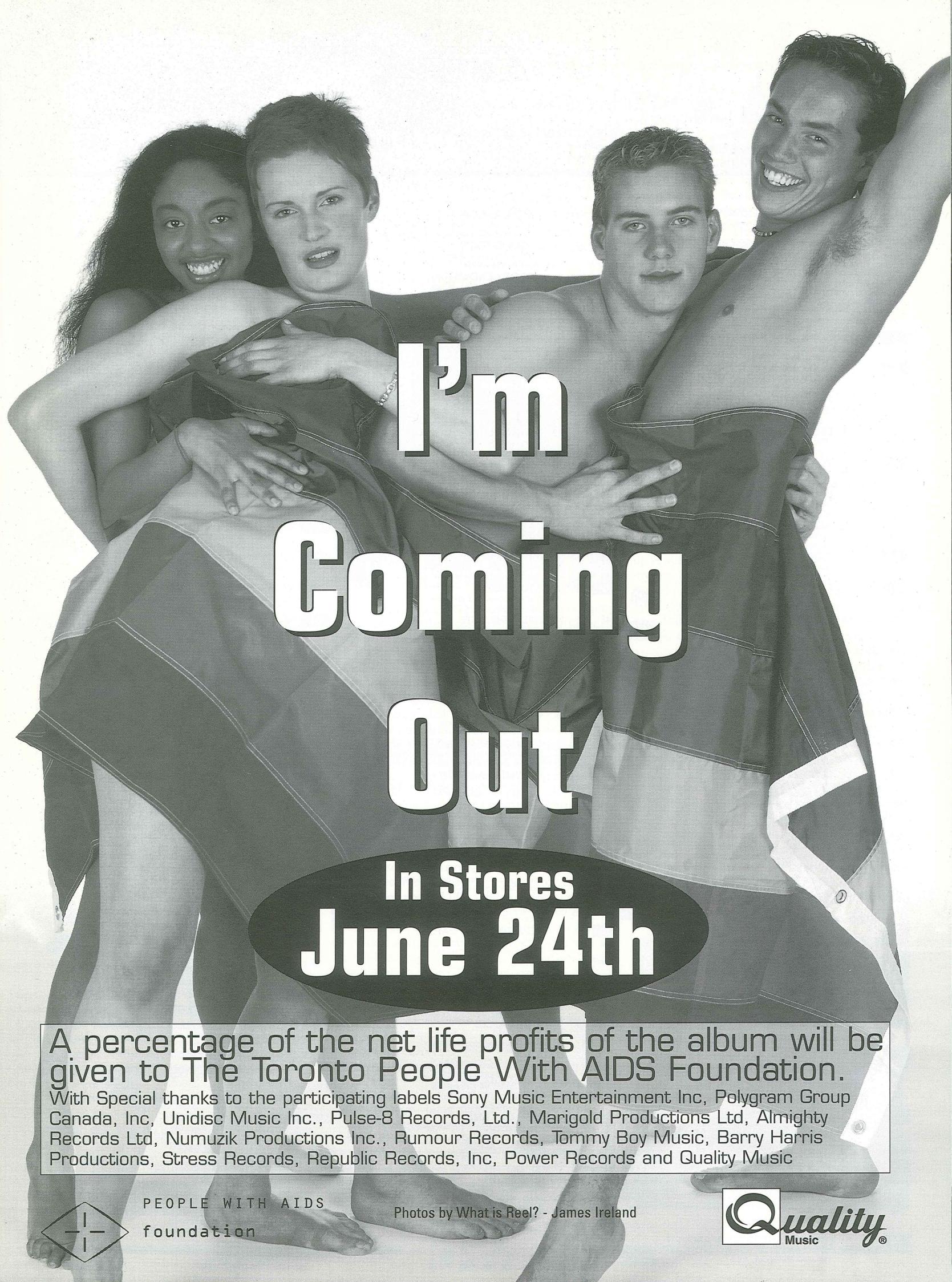
M - Music was composed by a Canadian  
A - Artist who is featured is a Canadian citizen  
P - Production was wholly recorded in Canada  
L - Lyrics were written by a Canadian

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# RPM



# I'm Coming Out In Stores June 24th

A percentage of the net life profits of the album will be given to The Toronto People With AIDS Foundation.

With Special thanks to the participating labels Sony Music Entertainment Inc, Polygram Group Canada, Inc, Unidisc Music Inc., Pulse-8 Records, Ltd., Marigold Productions Ltd, Almighty Records Ltd, Numuzik Productions Inc., Rumour Records, Tommy Boy Music, Barry Harris Productions, Stress Records, Republic Records, Inc, Power Records and Quality Music

PEOPLE WITH AIDS  
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Photos by What is Reel? - James Ireland

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M - Quality  
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TW LW WO - JUNE 24, 1996

Founder of BTO releases second album - by Ron Rogers

## Randy Bachman returns with True North offering

It would be very easy for Randy Bachman to rest on his laurels, and his millions. After the groundbreaking success of the Guess Who, after the near-equal success of Bachman-Turner Overdrive, after selling millions of records, selling-out concerts around the world, and earning plenty of money in the process - it would have been easy for Bachman to retire to the Caribbean island of his choice, secure in his profound impact on Canadian musical history.

But the best musicians are also workaholics. Their love of their craft drives them to endlessly refine and redefine it. After the disappointment of an earlier solo project that fell on deaf ears (1993's *Any Road*), Bachman ultimately immersed himself in the numerous other sidelights that keep him busy twelve months out of the year. Producing albums for up and coming artists, expanding on his already monstrous collection of over 200 guitars, compiling a comprehensive catalogue of the works of Lenny Breau, preparing the reissue of some old Guess Who masters...somewhere in there, Bachman also found the time to release a new album, *Merge*, on the True North label.

Bachman is the like the proverbial cousin who suddenly pops in for lunch one day, and fills you in on what's happened in his life over the past five years. Bachman has obviously been busy in the past five years, and he found his excitement over his suddenly hectic schedule difficult to subdue.

"I'm producing a couple of bands. I'm doing a dance band right now that just re-did *These Eyes*, which sounds just fabulous as a dance track, and I've got this four-piece new rock band as well. Plus I've got a little label deal with Bernie Finkelstein, all my product will be coming out in the next year, a lot of reissues of the old Guess Who on Quality Records. I'm kind of like one of those old actors who you haven't heard from in five years, who all of sudden comes out with four new movies. But things have been in progress for three or four years, then for one reason or another they get stalled or diverted."

Along with his many other ventures, Bachman has also made several forays to Nashville, to share songwriting ideas with some of the top Music City writers. Bachman says that many of the writers and artists he knew from the BTO days have taken up residence in Nashville and are seen as vital members of the massive Nashville songwriting industry.

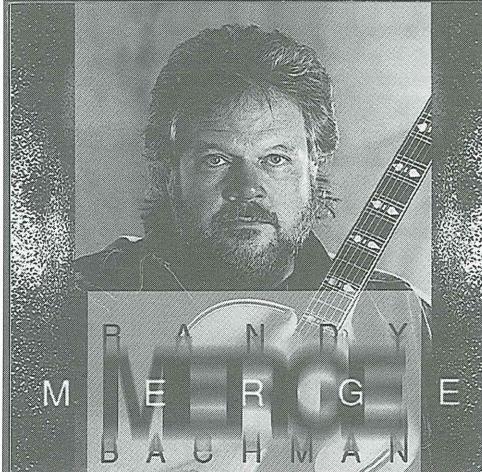
"I've been going to Nashville every year now for the last three years, doing lots of co-writes there. The country music there is very '70s oriented, and a lot of the writers there I know from '70s bands. So I'm doing a lot of writing there country-wise."

Bachman noted that the *Merge* album was actually done close to a year ago, but numerous delays led to it being shelved for some time. In the end, however, the delay in releasing the album proved to be fortuitous, since it enabled Bachman to enlist the talents of an old friend on one of the album's key tracks.

"This new album was actually ready to come out last year, except I got a call to tour with Ringo Starr, and that took up three or four months of my summer. So I thought 'there's no point in putting out this album if I can't be around to talk to people about it'. And it's a good thing I waited, because

Neil ended up playing on this *Made In Canada* track, which to me is a very dear and touching moment, the two of us playing and singing on this track. I appreciate him lending me some of his hipness."

As much of a rock and roll fan as he is an artist, Bachman wanted to make an album that served as something of an ode to the bands and artists that influenced him musically. But with tribute albums having been done to death over the past few years, Bachman veered away from simply pasting the Bachman sound on old classic rock



favourites. Instead, *Merge* is simply that, a merging of his many influences, with those influences finding an outlet in 11 new songs.

"Rather than do a tribute album of my favourite rock songs, a la Michael Bolton doing sucky ballads, I had all these original songs, and I played each one in a reminiscent style. There's a track in there called *Please Come To Paris* which is very Hendrix-like; *Anthem For The Young* is modelled on *Whiter Shade Of Pale*, and instead of an organ playing this anthemic theme it's played on a guitar, with probably the best lyrics I've ever written; there's a song like *Steppenwolf*, there's a song emulating the Guess Who or BTO, there's a *Crazy Horse* kind of thing, there's some country-rock in there - everything I did over the years is touched on.

"I also did this punk-like *Hardship Post* song which I recorded as a single a couple of years ago. We released about 3,000 singles and they sold out in a couple of days, and I thought it'd be cool to put it in there, to show the kids I could still grunge it up. That song isn't noted on the CD, you have to let the last song play through, because you can't punch it up on your CD player."

Although it would be easy to cast off Bachman as nothing more than a rock and roll relic, he should be given credit for being remarkably in tune with the music of the '90s. Just before doing this interview, in fact, Bachman was doing the rounds in the downtown Toronto HMV outlet, picking up everything from modern alternative to technodance. He says he's impressed by the finely-tuned ears that many young people have today.

"It's amazing to see what the kids are listening to these days. They're carrying The Doors and The Guess Who, and Stone Temple Pilots and Goo Goo Dolls. Some of them are really into that '60s stuff. There's a band from Seattle called Mudhoney and they just loved the stuff I did with the Guess Who.

Young kids are really hip, I've seen them with stuff from Billie Holliday and Mel Torme, right alongside Bjork. And I think it's because their parents and grandparents are still buying music, and the kids hear it. And good music is good music, they don't really care if it's their age or not. My 12 year-old daughter and her friends have suddenly discovered the Beatles, a year late for her, since I toured with Ringo last year. And I think the video and computer thing has really expanded the kids' awareness, they expect a lot more in terms of being entertained, they don't have just one kind of music anymore."

But back to that rock and roll relic thing for a moment. When word arrives that someone like Randy Bachman is releasing a new album, all kinds of nasty thoughts emerge - do people still care, is he doing it just for the money, will radio remember who he is? But Bachman isn't concerned about these type of thoughts. Unlike many of his '70s rock peers, Bachman was extremely careful with the money he made, and equally careful in regards to who he let handle said money. This is an old rock and roller who doesn't really need to still do it - he does it for the love of it. Which is why Bachman's is still more than happy to play a few gigs here and there, performing those classic Guess Who-BTO tunes for the still-craving fans.

"I'm still happy to do that. There's still a lot of satisfaction in knowing I wrote those songs and it means something to those people. That still takes up about 10-15% of my time, I like to go out with my band and do about four or five gigs a month. We all just go out and have a good time, it's like a guys night out. And the rest of the time I'm working on all these other projects, which are so diverse, they just keep me very vital and charged up."

"I learned a lot in the Guess Who about who not to let handle your money and things like that. I've made some mistakes since then, but I was much more careful and cautious and less trusting of people. I'm not doing this because I need to earn a living, I do it because everything I do finances what I'm doing. So I'll go out and play for a weekend, make lots of money, and it finances my dance album."

When it came time to actually release his *Merge* album, Bachman made a few calls to a few old acquaintances to try and find the right match for his musical vision. He was hoping to make an alliance that would serve both his new album, and his other ongoing side projects. That's where Bernie Finkelstein's True North label came in.

"Bernie's always been a very respected icon

BACHMAN continued on page 18

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# New Releases

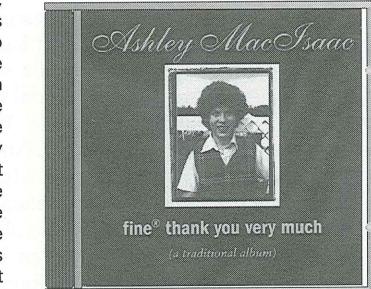
**STRIPTEASE O.S.T.**

Various Artists

EMI Records-52498-F

Okay, now no comments about the movie. From all we've heard, the producers have reworked the film, changing it from a serious (stop it) drama to a silly comedy. Whatever. All we know is that the flick should raise a few eyebrows and certainly attract a few interested viewers - with the same type of interest you see from people who slow down to check out a car crash. Can you say the word ShowGirls? But that doesn't really matter, does it? What does matter is that the publicity surrounding the film should attract more than a few ears to the soundtrack, which is a veritable mish-mash of pop ditties from the last couple of decades. It's nice to see the Spencer Davis Group's Gimme Some Lovin' (a song you can never hear enough of), and Green Onions from Booker T & The MG's. Quite frankly, we could have done without yet another appearance of Mony Mony (Billy Idol), and anything from Joan Jett (I Hate Myself For Loving You). But these are made up for by such gems as Blondie's The Tide Is High, Smokey Robinson's You've Really Got A Hold On Me, Prince's If I Was Your Girlfriend, and the Eurythmics' Sweet Dreams. Interesting to note the last track, Dean Martin's Return To Me. Isn't it amazing - nobody mentions the guy's name for ten years, and now that he's dead, his music is popping up everywhere. Can you say the words moral ambiguity?

-Pop



record. If not, or if you prefer to hear MacIsaac doing Whole Lotta Love on his fiddle, then you'll probably take a pass. But if you love to hear the fiddle, pick this one.

-RR

**RYAN DOWNE**

The Hypocrite

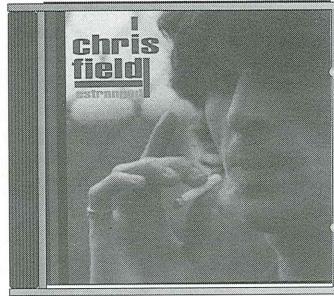
Rocket-524211-Q

We all know Elton John has an ear for good music, so there must be something to this Downe fellow for Elton to bring him on board his recently-reactivated Rocket label. Not only did he sign Downe to his label, but he also lent Downe producer Greg Penny, who did such nice work on John's Made In England album (as well as k.d. lang's Ingenue). John says that The Hypocrite "is

-Pop

**CHRIS FIELD**  
Estranged  
HMP-1971

If you can imagine a west coast native slapping an alternative-type style on the late '60s British sound, then you'll have a good idea of what to expect from this five-song EP from Field. Only 24 years old, Field has an unusual grasp on that '60s British pop sound, and he's gone to great lengths to try and freshen it up here, although he's retained a few anachronistic touches, such as recording the album on analog equipment, live off the floor. Field and his three band mates have been together since high school, and the tightness of the group is highly reflective in this release, with nary a wrong note or misstruck chord. At times, you'll think he's a huge Beatles fan, with numerous echoes of Revolver or even Rubber Soul being ever present. But then he'll delve even further, and you start thinking about Diamond Syd Barrett and the early Floyd years. What You Wanted is the key track, and definitely the most Beatlesque of the five. But don't overlook the other four, from the out-and-out rock of Television Sam, to the more laid back moods



one of the finest debut albums he's ever heard", which should be enough to fill the trade ads for the next year or so. This is pop music on a grand scale, with a somewhat bold, theatrical sound that sounds just fine when channelled through Downe's impressive vocals. Equally important, however, is his lyrical talents, which at times seem to outweigh the song material. As Downe himself says, he's a member of the MTV generation, and the lyrics are aptly designed to provide a perfect vehicle for some videographical expression. After being bombarded in the last few years with grunge wannabe's, having had alternative mashes and bashers slammed up the ying yang, it's nice to hear something different. Some strong hit potential here, particularly with Through The Window, Japan, Where Am I Gonna Run To? and Damned With You.

-RR

**ASHLEY MACISAAC**  
Fine, Thank You Very Much  
Ancient Music-79602 2002-Q

Who would have believed it - an album full of fiddle music, FIDDLE MUSIC!!!, turns out to be a big hit. It even spurns out a hit song in Sleepy Maggie. What did he say - fiddle music, hit song. Isn't that an oxymoron? All of which is a perfect reason why Mr. MacIsaac should be acclaimed as one of the most profound new talents this country has produced. It's one thing to offer yet another take on alternative sounds and churn out a hit - it's yet another to reintroduce a long-forgotten instrument and musical style and make it hip for the '90s. This guy should be awarded just for his originality, regardless of how many records he sells. After the brilliant success of Hi, How Are You, the fine folks at PolyGram have decided to rush out this entirely instrumental release. There's an enormous amount of music here, jigs and reels galore, and there's really no surprises. If you love fiddle stomps, you'll love this


**PATTI ROTHBERG**  
Between The 1 And The 9  
EMI 36834-F

Here's a gal with just enough attitude to make the little acoustic boned ditties she orchestrates stick ever so dutifully to the mind. True, there is an unmistakable bite back Gen-Xness about the luvly missus that comes across in lyrics like 'I could say you're a dirty dog, but that would be an insult to the fleas' or 'I shout our acceptance so I won't get hurt/And move on to the next one who will treat me like dirt!' Still, there is the resonance of familiarity in Rothberg's voice that mitigates the content and elicits a degree of empathy; hers is the face of the grocery girl with personality we can't help but tip generously (because we like her so much) or the busker who sat between the one and the nine and the L trains whom we listened to not because she sang about a problematic world but because she sang about... life. Lennonesque in breadth, Rothberg's ace in

the hole is the mixing and production values that make this admittedly capricious release smoother than a baby's bottom. As such, the album has an exceptionally high singalong potential that should indicate follow ups to first single Inside (two weeks on RPM's Hits 100) and which should exploit the album's hard rock, folk and blues influences. A rare find and a name we reckon won't soon be overlooked by listeners.

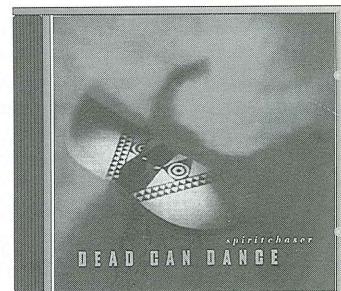
-RG

**DEAD CAN DANCE**

SpiritChaser

4AD 76974 2089-Q

The most internationally successful of the British 4AD acts, Dead Can Dance have made themselves known to North American audiences through the medium of cinema (Heat, The Crossing Guard, Baraka) and select late night radio shows that choose to spotlight their music, and choose often. But after all that, Dead Can Dance are still one of the England's beautiful secrets, having dodged the high commercial success of Enya or Deep Forest for the past fifteen years. Even a cursory listen to the work that has risen, transformed and developed in that time discloses the unique musical and cross cultural refinement of founders Brendan Perry and Lisa Gerrard. Of late, the two have undergone some professional and personal alterations that came in the shape of Gerrard's 1995 solo release The Mirror Pool and the dissolution of the couple's physical relationship. Their newest seems to be a reconciliation after that period and its light flourishes of hope and tranquillity with the emphasis on instrumentation rather than words are the medicinal properties of the release. Still difficult to categorise musically



(even by the traditional ethnic music label which the group has long since spirited away), their newest nevertheless leans decisively to African and Near Eastern

## ALBUM PICK

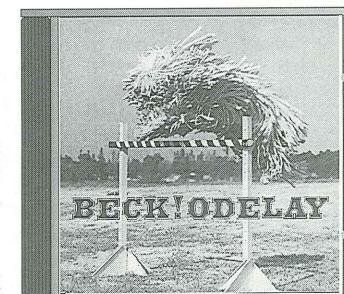
**BECK!**

Odelay

DGC 24823-J

Beck is one of the few true freaks gracing the alternative scene in this day and age. In plain English that simply means that Beck is one of the few people who is making commercially successful yet musically challenging alternative music. Obviously the man inhabits a crooked cabin of his own design that serves as a time capsule for his own Excellent Adventure which finds him stumbling over times and places with the dopey ignorance of a high school head. Here is dance rock mix tinged honky tonk; here is psychedelic disco and punka blues; here is sitar driven techno babbles; here is stream of consciousness lyrical flow; here is a chemistry class distillation of music from the past twenty years. Entirely impressive for a guy that made a name for himself with the words 'I'm a loser baby/ So why don't you kill me?' We predict the album will be adored by alternative radio once it gets past the rap that this smart ass beat the sophomore jinx with a really strong release and isn't everybody sooo jealous? Forget what you heard about Beck's impossible social etiquette and stubborn individuality... no one listened to Isaac Newton because of his personality either. It was the man's ideas that did it. And therein lies the essence of this tale.

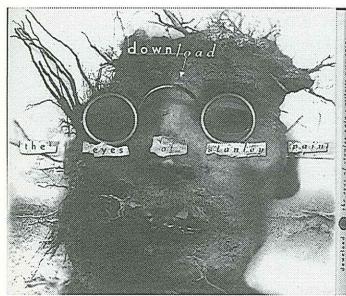
-Alternative



percussive ideas that flavour their brand of animism with soft tribal motifs. Between Song Of The Stars, Song Of The Dispossessed and Song Of The Nile, the record will enchant the converted and evangelise the suspecting or the unsuspecting listener. A treasure. -RG

**DOWNLOAD** -Alternative  
**The Eyes Of Stanley Pain**  
**Nettwerk 30102**

If, as Charles Baudelaire says, the unexpected, surprise and astonishment are an essential part and characteristic of beauty, then Download have created something truly lovely. Of course, beauty is in the eye of the beholder, and the aesthetic eye behind



Download's particular conception of beauty might more resemble the grotesque and hopelessly deformed figure that graces their cover than anything traditionally considered so. The Eyes Of Stanley Pain, the debut side project of Skinny Puppy, is not as dark but substantially more erratic than Puppy material. Most of these tracks play like acid jazz done backwards with an obtrusive dance beat measuring out the spoonfuls of insanity. We figure this music is for listeners who like the concept of working, of actively listening to a piece and trying to fathom its logic the way a malfunctioning computer can be seen as a challenge. Even so, logic is not necessarily the operative term in this collection though there are a few allotments, notably the relatively picturesque Base Metal the relatively consistent cyber-horrible Sidewinder. Certainly not for all tastes and even Skinny Puppy fans might get bogged down by the unpredictability, but Stanley Pain still stands as a wholly competent if archetypal brand of electronic music. -RG



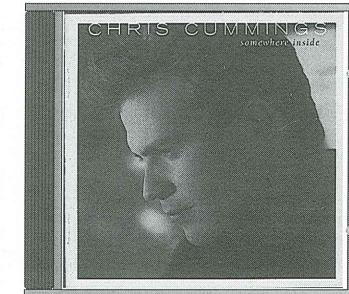
**MICHELLE WRIGHT** - Country  
**FOR ME IT'S YOU**  
**Arista-07822-18815-N**

Talk about out the gate with a bullet, Michelle Wright comes back with all guns blazing with what should be her fastest, if not biggest selling CD. The time her fans spent waiting for this release was well spent. The song material fits Wright to a "T". Like she says, "I really took my time in the studio for this one. I wanted to make sure the songs and the music were right." Right on! Nobody's Girl, written by Gretchen Peters, no stranger to the charts and who co-wrote a track with Bryan Adams on his new CD, has been taken as the first single, and it's beginning to hit fast with country programmers. This track and three others (The Answer Is Yes, What Love Looks Like and You Owe Me, were produced by Jim Scherer and Tim DuBois,

all of which are key. There's a new Michelle Wright emerging with this release. Born in the shadow of the Motown sound, a sound that she adopted for her first country offerings and which became synonymous with her as her career grew, she has expanded these roots even further, most notable on the ballad We've Tried Everything Else, and on Love Has No Pride. A left-fielder could be Monty Powell's production of Jackson Leap's penning of Laid Back Cold. Check out Wright's new look. Quite a change. -WG

**CHRIS CUMMINGS**  
**Somewhere Inside**  
**Warner Bros-46313-P**

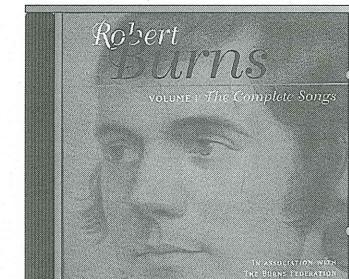
They're getting younger, and they're getting better looking, and here's one who's destined for the main arena of country music. Born in Saint John on August 11, 1975, this youngster has accomplished more in the last year than most veterans, not the least being his signing to a major label. Sure Enough, taken as a single from this set, is already a priority at country radio. This was the follow-up to I Waited which went Top 5 (#4 RPM - March 4/96), no mean accomplishment for a newcomer. He gets credit for writing the music on this one, so he gets two points for Cancon. Cummings has a vocal slant that fits in with traditional, contemporary and even new country. He's pure entertainment with



a projection that demands attention. The real barnburner here is Little Sister's Blue Jeans, written by Nashville writers Kim Williams and Brandy Boudreaux. The track literally leaps off the disc. Although there's no Cancan assist here, Cummings doesn't need it. The track has "hit" written all over it. Great for summertime programming. He's no slouch when it comes to solo songwriting either, doing it up nicely on Somewhere Inside. Also key is Almost Always, a song he wrote with Rod Lewis. The video on Sure Enough should fuel attention at retail. -WG

**THE BURNS MUSICAL SOCIETY** - Celtic  
**Celtic Memories**  
**Marquis Classics-Erad 169**

Scots wha hae wi' Wallace bled, ye'll nae hear this music played at Club Med. This is primarily for kin, however distant, of those who live north of the Solway Firth but we graciously extend an invitation for all who care to enjoy. The Burns Society, a quintet



of musicians formed expressly for this album have assembled a piquant package of Celtic charm comprising both traditional and contemporary Celtic music. Here are Scottish folk songs, Hymns of Scotland, songs of the Hebrides, Scottish fiddle music and Celtic compositions by Hamish

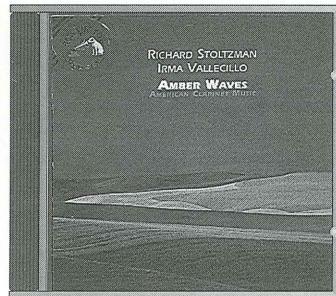
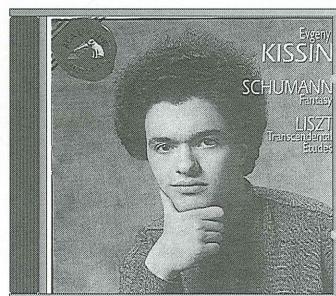
MacCunn, General John Reid, Alexander Mackenzie and Eric Robertson of the Society. There are 18 tracks in all. They're all enjoyable, but we suspect listeners will not, after a first hearing, play them all consecutively. We Celts are a moody bunch and that's reflected in our choice of personal music at any given time. There's music for every mood here, but not all at the same time, please. Even so, we have little hesitation in declaring that our two favourites are the Giga movement from the John Reid Suite and the Kerchief Dance by MacCunn. The quintet is comprised of James Campbell (clarinet), Erica Goodman (harp), David Green (violin), Dave Young (yes, that one, on bass) and Eric Robertson who plays piano and harpsichord. Everyone seems to be playing with affection but no more than that of us listening. -BW

**CANADIAN OPERA COMPANY** - Classical  
**ORCHESTRA AND CHORUS**  
**Rarities by Rossini and Verdi**  
**Richard Bradshaw conducting**  
**CBC Records-5148 (Denon)**

Only some of the selections are unfamiliar. As example, The Chorus of the Enslaved Hebrews is a concert favourite though Verdi's opera Nabucco whence it's taken, is not performed often. Ditto for Rossini's cantata Giunone in which opera buffs will recognize strains from his earlier and later operas Aureliano in Palmira and Il Barbiere di Siviglia. Still there are some genuine rarities. There are Verdi's Inno Delle Nazioni (Hymn of the Nations) and Rossini's Sinfonia to Erminie among the other delights to be savoured on this 10-track collection. Richard Bradshaw conducts a fine orchestra with loving vigour and Gary Wedow proves again that he's one of the finest choral directors. Soloists are Wendy Nielsen (soprano), Richard Margison (tenor), Gary Relyea (bass-baritone), Anita Krause (mezzo-soprano) and Stephen McClare (tenor). All sing in manner inspired but your reviewer is especially taken by the singing of Mr. McClare as Otumbo in Verdi's Alzira. As always, one's choice of a particular favourite is subjective. But for us, it's the Scottish Exile's Chorus from Verdi's Macbeth. This is music to stir the blood. Migawd, we nearly dug out our old kilt while listening to it. -BW

**EVGENY KISSIN** - Classical  
**Schumann - Fantasy:**  
**Liszt-Transcendental Etudes**  
**RCA Victor Red Seal-09026-68262-N**

At first blush one wondered about an album of Schumann and Liszt together. The former wrote works of sublime rectitude; the latter, for the most part, composed flashier pieces that displayed his skill as a pianist. Most pianists acknowledge that they can't do justice to both (few even try) but, by heaven, young Mr. Kissin has mastered them. His Schumann is properly sublime with a touch that's almost angelic. His Liszt is charged with dynamism especially in the 10th, 5th and 8th études. These are real barn burners and devilishly difficult to execute, particularly the Wilde Jagd. One is almost exhausted listening to them but one is also content, sublimely so. Schumann and Liszt Together? Why not, if it's Evgeny Kissin playing? -BW



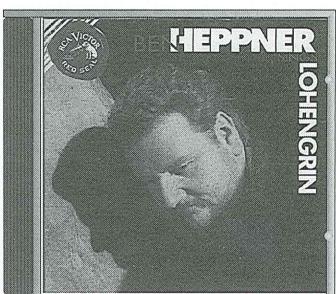
**RICHARD STOLTZMAN** & **IRMA VALLECILLO** - Classical

**Amber Waves**  
**RCA Victor Red Seal-09026-62685-N**

The clarinet (Stoltzman) has been said to be THE American woodwind. Here's a collection then of music especially written or transcribed for clarinet and piano (Vallecillo) by American composers, except Amazing Grace which is labelled "Traditional." They are George Gershwin (Three Jazz Preludes), Leonard Bernstein (Sonata), William McKinley (Sonata), Clara Fisher (Sonatina), Dick Hyman and Jimmy Rowles. All of the compositions are pleasurable, but especially those of the last two named. Dick Hyman's Clarinata is a sprightly piece reminiscent of the old jazz showpiece Clarinet Marmalade. Rowles' The Peacocks is wonderfully descriptive of its stately subjects. Mr. Stoltzman and Ms Vallecillo perform seamlessly on their separate instruments without ever sacrificing dynamics or tonality. Their collaboration on Gershwin's Second Jazz Prelude (transcribed by Jay Gach) gives new strength to such a familiar work. -BW

**BEN HEPPNER** - Classical  
**Ben Heppner Sings Lohengrin**  
**RCA Victor Red Seal-09026-68239-N**

We suspect that many non opera buffs will purchase this CD simply to hear today's probably and certainly most aggressively promoted heldentenor. They'll enjoy him of course but, in addition will almost certainly have their curiosity piqued enough to enjoy the entire opera and others. Clever marketing aside, this is a fine presentation of excellent Wagner (the best of the best?) sung perfectly to the surpassing orchestral accompaniment of Symphonieorchester des Bayrischen Rundfunks conducted by Sir Andrew Davis. It's decidedly not a collection of lollipops. The best proof of that is the challenging Hear Me, Listen Carefully for sextet and choir. Here, Mr. Heppner joins forces gloriously with Bryn Terfel, Sergei Leiferkus, Jan-Hendrik Hootering, the well named Sharon Sweet, Eva Morton and the Bayerischen Staatsoper Choir. Each artist is individually recognizable but the ensemble is all. One has the feeling that the singers are aware of the fact they might very well be making musical history. What a privilege for a listener to be privy to it! -BW



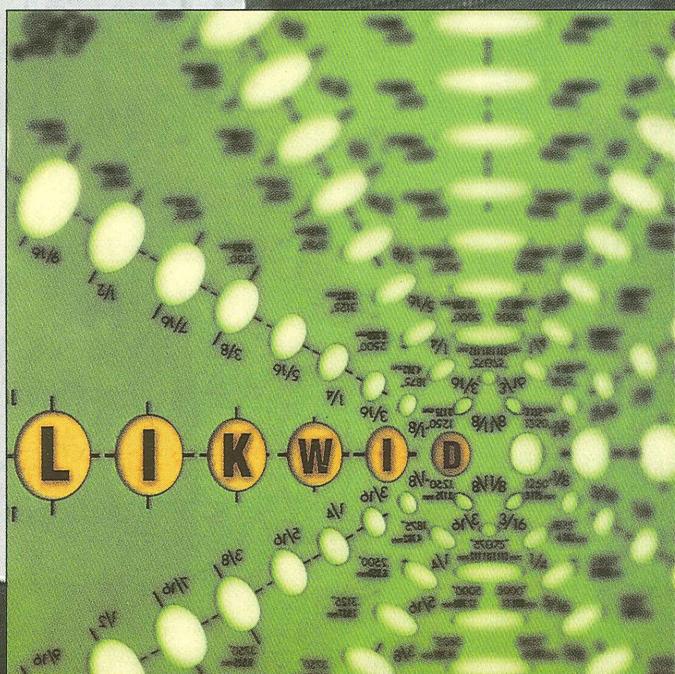
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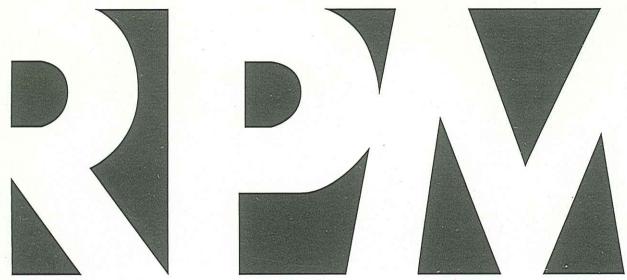


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RECORDS

MCA



# TOP 100 CANCON TRACKS 1964 - 1996

Compiled by Ted Kennedy - Canadian Chart Research

MONTH/YEAR

1. 1/74	SEASONS IN THE SUN	Terry Jacks	17. 11/90	MORE THAN WORDS CAN SAY	Alias	32. 8/71	SWEET CITY WOMAN	Stampeders	100% CANADIAN
2. 5/70	AMERICAN WOMAN	Guess Who	18. 11/91	LIFE IS A HIGHWAY	Tom Cochrane	33. 10/70	INDIANA WANTS ME	R.Dean Taylor	100% CANADIAN
3. 10/78	YOU NEEDED ME	Anne Murray	19. 3/73	DANNY'S SONG	Anne Murray	34. 4/71	STAY AWHILE	The Bells	100% CANADIAN
4. 6/74	SUNDOWN	Gordon Lightfoot	20. 2/73	LAST SONG	Edward Bear	35. 7/71	SIGNS	5 Man Electrical Band	100% CANADIAN
5. 11/74	YOU AIN'T SEEN NOTHING YET	Bachman Turner Overdrive	21. 12/93	MMM MMM MMM MMM	Crash Test Dummies	36. 3/69	THESE EYES	Guess Who	100% CANADIAN
6. 8/74	(You're) HAVING MY BABY	Paul Anka	22. 3/86	DON'T FORGET ME (When I'm Gone)	Glass Tiger	37. 5/75	I DON'T LIKE TO SLEEP ALONE	Paul Anka	100% CANADIAN
7. 10/78	HOT CHILD IN THE CITY	Nick Gilder	23. 11/76	THE WRECK OF THE EDMUND FITZGERALD	Gordon Lightfoot	38. 11/69	WHICH WAY YOU GOIN' BILLY?	The Poppy Family	100% CANADIAN
8. 4/72	HEART OF GOLD	Neil Young	24. 9/68	BORN TO BE WILD	Steppenwolf	39. 3/84	SUNGGLASSES AT NIGHT	Corey Hart	100% CANADIAN
9. 9/74	ROCK ME GENTLY	Andy Kim	25. 4/71	PUT YOUR HAND IN THE HAND	Ocean	40. 9/78	MUSIC BOX DANCER	Frank Mills	100% CANADIAN
10. 9/89	BLACK VELVET	Alannah Myles	26. 5/83	THE SAFETY DANCE	Men Without Hats	41. 11/92	SONG INSTEAD OF A KISS	Alannah Myles	100% CANADIAN
11. 7/85	HEAVEN	Bryan Adams	27. 6/81	LIVING INSIDE MYSELF	Gino Vannelli	42. 10/74	CLAP FOR THE WOLFMAN	Guess Who	100% CANADIAN
12. 3/83	WHEN I'M WITH YOU	Sheriff	28. 10/64	WE'LL SING IN THE SUNSHINE	Gale Garnett	43. 5/87	HEAT OF THE NIGHT	Bryan Adams	100% CANADIAN
13. 4/96	IRONIC	Alanis Morissette	29. 2/71	IF YOU COULD READ MY MIND	Gordon Lightfoot	44. 1/85	RUN TO YOU	Bryan Adams	100% CANADIAN
14. 3/78	SOMETIMES WHEN WE TOUCH	Dan Hill	30. 2/70	NO TIME	Guess Who	45. 6/89	ANGEL EYES	Jeff Healey	100% CANADIAN
15. 7/85	NEVER SURRENDER	Corey Hart	31. 5/90	DON'T WANNA FALL IN LOVE	Jane Child	46. 7/87	CAN'T WE TRY	Dan Hill	100% CANADIAN
16. 12/78	I JUST WANNA STOP	Gino Vannelli				47. 9/85	SUMMER OF '69	Bryan Adams	100% CANADIAN

48. 1/95	INSENSITIVE Jan Arden	68. 5/73	WILDFLOWER Skylark	86. 3/86	THIS COULD BE THE NIGHT Loverboy
49. 1/75	ONE MAN WOMAN, ONE WOMAN MAN Paul Anka & Odia Oates	69. 4/72	COTTON JENNY Anne Murray	87. 12/72	SUNNY DAYS Lighthouse
50. 3/65	SHAKIN' ALL OVER Guess Who AP	70. 6/83	STRAIGHT FROM THE HEART Bryan Adams	88. 6/88	I'M STILL SEARCHING Glass Tiger
51. 12/95	HAND IN MY POCKET Alanis Morissette	71. 11/74	CAREFREE HIGHWAY Gordon Lightfoot	89. 6/73	I'M A STRANGER HERE 5 Man Electrical Band
52. 9/95	I WISH YOU WELL Tom Cochrane	72. 4/79	I JUST FALL IN LOVE AGAIN Anne Murray	90. 5/72	YOU COULD HAVE BEEN A LADY April Wine
53. 6/74	HELP ME Joni Mitchell	73. 1/87	CAN'T HELP FALLING IN LOVE Corey Hart	91. 5/93	LOST IN YOUR EYES Jeff Healey Band
54. 6/74	YOU WON'T SEE ME Anne Murray	74. 9/85	CRYING OVER YOU Platinum Blonde	92. 8/91	SUPERMAN'S SONG Crash Test Dummies
55. 6/76	ROXY ROLLER Sweeney Tod	75. 9/75	(I Believe) THERE'S NOTHING STRONGER Paul Anka	93. 3/81	TURN ME LOOSE Loverboy
56. 10/86	SOMEDAY Glass Tiger	76. 1/86	EVERYTHING IN MY HEART Corey Hart	94. 1/74	BIG TIME OPERATOR Keith Hampshire
57. 12/76	STAND TALL Burton Cummings	77. 11/73	COULD YOU EVER LOVE ME AGAIN Gary & Dave	95. 5/74	LET IT RIDE Bachman Turner Overdrive
58. 3/74	LOVE SONG Anne Murray	78. 5/73	THE FIRST CUT IS THE DEEPEST Keith Hampshire	96. 10/71	RAIN DANCE Guess Who
59. 9/69	LAUGHING Guess Who	79. 4/69	ROCK ME Steppenwolf	97. 9/82	YOUR DADDY DON'T KNOW Toronto
60. 10/82	NEW WORLD MAN Rush	80. 2/81	WASN'T THAT A PARTY Irish Rovers	98. 7/83	HOT GIRLS IN LOVE Loverboy
61. 4/85	TEARS ARE NOT ENOUGH Northern Lights	81. 11/81	MY GIRL (Gone Gone Gone) Chilliwack	99. 3/75	ROLL ON DOWN THE HIGHWAY Bachman Turner Overdrive
62. 8/69	WHEN I DIE Motherlode	82. 3/76	(Theme From) S.W.A.T. T.H.P. Orchestra	100. 1/73	DAYTIME NIGHT TIME Keith Hampshire
63. 12/70	SHARE THE LAND Guess Who	83. 12/87	POP GOES THE WORLD Men Without Hats	The above is a reflection of chart action in Canada over the past 32 years. Points were awarded for reaching the Top 40, Top 10, the number 1 position and sales success. The songs are listed in order of ranking. The month and the year each song peaked on the chart is also supplied.	
64. 6/75	HEY YOU Bachman Turner Overdrive	84. 11/85	LOVIN' EVERY MINUTE OF IT Loverboy		
65. 9/70	SNOWBIRD Anne Murray	85. 12/73	PAINTED LADIES Ian Thomas		
66. 2/72	LOVE ME LOVE ME LOVE Frank Mills				
67. 8/70	AS YEARS GO BY Mashmakhan				

"The song is at the core of their craft, the music induces the prog-pop headrush, and the songs are catchy as fuck."

Ian Danzig, Exclaim magazine

# treblechargermorale



## british columbia

the fox	vancouver
the max	prince george
the Lizard	kelowna
Z95.3	richmond

## maritimes

C-98	saint john
Q-104	dartmouth
VOCM	st. john's
CJCB	sydney

## ontario

Q-107	toronto
the hawk	london
94FM	thunder bay
the wolf	peterborough
cfny	toronto
the bear	ottawa

## quebec

CHOM	montréal
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Dominique Zgarka

## The evolution of Koch International

by Ron Rogers

Founded by the Koch family some 20 years ago, Koch International has rapidly grown into one of the leading multimedia organizations on the European scene. Like the older multinational companies in the music business, Koch has expanded into a truly full-service music and media organization, operating labels, a distribution arm, recording studios, manufacturing plants, a music publishing division, and a multi-media sector.

In short, Koch contains many of the aspects that make up a true multinational, with two subtle differences - it doesn't have the multinational profile, and it isn't publicly owned.

About eight years ago, Koch (an Austrian company) expanded into North America, opening up a distribution arm in Port Washington, New York. It hasn't taken long for Koch to get a hold of many of the top indie labels in the US. And finally, about a year and a half ago, Koch made its first foray into this country, opening Koch International Canada in 1994.

Like its American counterpart, Koch Canada has quickly earned a reputation as an industry leader in independent distribution. The company has already signed up significant Canadian indie labels Isba Records, T.J.S.B. and Adam Records, and also handles such American and European labels as Imago, Postcards, Telegraph, Mode, Knitting Factory, and about a dozen others. Of course, they also handle the Koch in-house labels, such as Shanachie, Koch Classics, Berlin Classics and Bar/None.

Employing a staff of 20 people, Koch Canada has made strong forays into the dance scene, and is working on other genres as well. The company had a significant hit last year with Edwin Collins, and is hoping for more this year with the Hackers Soundtrack, on Edel America Records.

According to Koch Canada general manager Dominique Zgarka, handling that many labels isn't as ridiculous as it might seem, even with a staff of just 20 people.

"We've got just over 50 labels, but 20 of those are classical, and the classical labels are not really super labour-intensive. There's only so many places you can promote classical music in Canada. And as far as retail, most classical retailers know their product, so it's not a huge amount of work involved. So when you take that away, you really shorten the list, and some of the key labels are also very

catalogue driven. What it comes down to is that we release approximately 30 new records a month, which is a lot smaller than what the multinationals do. We really don't have more than three or four real work records per month, which can be handled."

Not surprisingly, Zgarka admits that much of the company's revenues in the first years were generated via catalogue sales. But he feels the shrinking retail dollar is causing the catalogue market to shrink as well, meaning his company is focusing more on current product, something that is still relatively new to Koch.

"When we started, 80% of our business was catalogue, 20% was top con. Now, about 40% is top con and 60% is catalogue, and with the quality of some of the labels we're gathering on board, I



Dominique Zgarka

can see that ratio changing again. Ultimately, it'll be 50% catalogue and 50% top con. These days, with retail being soft and everyone being more cautious about the catalogue they buy, you really need those hits.

"As far as playing with hit product or potential hit product, yes that's kind of a new game for us. But we're learning as we go, and we've got some great consultants. This company has grown, we've got about 20 people working here now. So you just have to watch the bottom line, control your growth, and at the same time we have to be aggressive and go out and try and make hits."

Unlike the multinationals, all of Koch Canada's product is handled via the Koch US plant in New York. Thus, any orders required in Canada are processed through the US plant. One might

think this would be a somewhat arduous way to handle distribution, but Zgarka disagrees.

"One of the big things at Koch International is computers, they're really big into computers and technology. All the communication that we do between all the Koch offices is on computer through our modem lines. So there's really good communication, and there's also the computerization of the warehousing. In the warehouse in the states, most of the orders are picked by robots, called Amadeus, which are built by Koch. In the Koch warehouse in Austria, all orders are picked by Amadeus. It's a new thing for an independent in North America to use that kind of technology."

"We do lose about a day. So, any orders that are sent by noon to the warehouse in the states are here the next day. We're really seeing here the effect of free trade, the country is being separated into north, south, east and west, and I think we're going to be seeing more of that."

Although Koch does handle an enormous number of indie labels, it isn't simply a matter of opening up the doors and letting everyone indie label come in for a free bowl of soup. Zgarka says that Koch is highly discriminating when it comes to picking up labels for distribution.

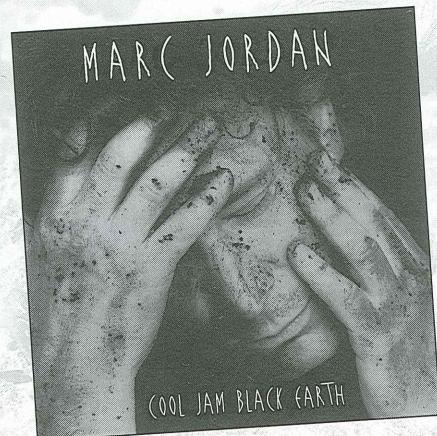
"One of the things with Koch is that we basically do not do small deals. The structure of the company just doesn't allow that. Unless a label has a track record in Canada, in the area of a million dollars in billing, it'd be very difficult for us to touch that label. So you're talking about an independent label that's already a good size. And we have to be careful not to distribute too many labels, because you want to concentrate on enough labels to maintain that critical mass, but not too much so that you can't do the work. We don't want to be a one-stop, we want to be a distributor."

Interestingly enough, while it's easy to look at Koch now as being first and foremost a distributor, one look at the resume of the original Koch empire in Austria and it's easy to see that that was hardly the case. Koch was as diversified as any multinational ever has been, and viewed the distribution side more a necessity than anything else.

Zgarka noted that it wasn't until Koch US and Canada starting making indie distribution a priority that the European counterpart awoke to the fact that indie distribution could be a significant focal point for their interests.

"Koch Europe was, until recently, much more of a record company than distributor. They own three CD plants, recording studios, they have

KOCH continued on page 23



**COOL JAM BLACK EARTH**  
The long awaited, forthcoming album from  
**Marc Jordan**  
featuring the hot new single  
**BEAUTIFUL DISGUISE**

album street date july 23rd

## Obituaries

### Broadcaster Pat Burns attacked separatists

Pat Burns, affectionately known by his legion of fans and his broadcasting peers as "the terror of talk radio," died in Vancouver on June 8.

Mr. Burns was one of the first "radio rebels," paying little heed to regulations or decorum. He is probably best known for his explosive debut on CJOR in Vancouver, skyrocketing the station's popularity, almost overnight and cutting his competitors off at the knees. He became so big, but at the same time, so controversial that the powers that be at that time (1965) wouldn't renew his contract.

Burns knew his power. He hired the Queen Elizabeth Theatre where he castigated his employers and his political enemies, by telling all. The house was packed and traffic around the theatre was snarled by fans, who couldn't get in. Needless to say, he left Vancouver laughing.

Mr. Burns next turned up in his birthplace, Montreal, at CKGM, and immediately launched an on-air battle against the separatists, known then as the FLQ, of which he became a prime target. In fact, because of his stand, his life was threatened many times, which made his position at the station somewhat dangerous. He returned to Vancouver, much to the delight of the then premier, Daniel Johnson and La Semaine, a local French-language newspaper. However, it was obvious he was a power that was feared, and some say "blacklisted". He never regained his stature in the broadcast field.

The one legacy he did leave was his indisputable right to fire up the community with his defense of free speech. There are a number of talk show hosts who have tried to copy the Burns style, but very few have been successful. Mr. Burns took his on-air power to the extreme, which revealed the magic of the medium. He was 75.

### Jack Kingston starred on radio in 1931

One of Canada's veteran country performers, Jack Kingston, died on May 18 at the age of 71. Born in St. Catharines, Ontario on Oct. 4, 1925, he was performing on local radio by the time he was six years old.

As he grew older, his taste for country music fame heightened, and after releasing several recordings, he joined the CKNX Barn Dance Show in the late forties. He was signed by Capitol Records in 1950 and in 1952 joined the cast of the Main Street Jamboree, which aired nationally on

CBC Radio. The drummer of that show was Ed Preston, who went on to head up RCA Records in Canada. The show also featured Gordie Tapp and The Hillbilly Jewels.

A big fan of Hank Snow, one of Mr. Kingston's fondest memories was sharing the stage of the Grand Ole Opry with his idol in the early sixties. He was still going strong in the seventies, gaining national recognition for several of his more than a dozen singles he released, including Yodelling Cowboy, A Love That's True, Road Of Broken Hearts and Cajun Cutie. He is also fondly remembered by his two albums, The Springhill Mine Explosion and Happy Birthday Darling.

### Hank LaRiviere recorded for RCA and Rodeo

Canadian country music pioneer Hank "Rivers" LaRiviere died in London, Ontario on May 7. He was 79.

Born in Hawkesbury, Ontario, Mr. LaRiviere anglicized his name so as to make a bigger impact across the rest of Canada. And it did. He released albums on RCA and later George Taylor's Rodeo Records. Among his best known releases were Hank's Travelling Blues, his musical reflections of a trip across Canada; Maple Sugar Sweetheart, which was a tribute to fellow Ottawa Valley performer Ward Allen; and Travelling Snowman, a tribute to Hank Snow, which he co-wrote with the late Orval Prophet.

### Elfin for Kids eyes Canadian market

The Sarasota, Florida-based Elfin Music Company, headed up by Ed Van Fleet, recently launched Elfin for Kids, hiring on Canadian children's artist Pamela Fernie in an A&R capacity.

Six years ago, Van Fleet, who was based in Camden, Maine, was becoming frustrated with the ho-hum attitude of record retailers toward his independently released new age instrumental albums. He turned his attention to the up-scale gift shops and tourist areas, constructing 1,000 listening towers that would accommodate a number of CDs, complete with headphones. Van Fleet sold an estimated 1.7 million CDs.

Van Fleet has modified the listening towers for the children's market. They are a foot shorter (about 4 feet tall) and are available in bright purple and yellow. However, customized colours are also available on request.

The towers serve as a listening post and display unit. There are eight sets of headphones, two to each side, allowing customers to sample

Hank Rivers Memories, a pictorial tribute book was published in 1987. The book became a keepsake for his many fans, featuring him with many of the big names in country music, including Hank Snow, Gene Autry, Hank Williams, Hawkshaw Hawkins, Wilf Carter, Kitty Wells and many more.

- 1. **Forbidden Hollywood** cast Mary Ellen Mahoney, Michael Harris, Tracey Moore and Milo Shandell.
- 2. **Toronto Mayor Barbara Hall and Barbara Onrot.**
- 3. **Cast present cheque to Starlight Foundation's Ellen Campbell.**
- 4. **Martin Onrot, senior vice-president of MCA Concerts Canada, with Yuk Yuk's founder Mark Breslin and actress/producer Jacqui Robichaud.**
- 5. **Producer of Forbidden Hollywood Brian Robertson with Royal Canadian Air Farce's Luba Goy and actor/singer Jan Rubes.**
- 6. **Mayor Hall with Atlantis' owners Sam D'Uva (l) and Piero Suppa (r) and show publicist Daniel Kerzner.**
- 7. **David Cassidy of Blood Brothers, Daniel Kerzner and Wendy Squirrel-Smith of Atlantis.**
- 8. **RPM's Stan Klees and "Marilyn".**
- 9. **Blood Brothers' cast Annie Muscroft, Jan Graveson and Louise Russell with Daniel Kerzner.**
- 10. **Amy Sky, star of Blood Brothers with Forbidden Hollywood's Milo Shandell.**
- 11. **Air Canada's Lynda Goyeau, Irene Puddicombe and Sandy Gandier with Ian Sorbie of Il Fornello.**
- 12. **Blood Brothers' narrator Michael Burgess with Allison Waxman and Daniel Kerzner.**

Photos by Tom Sandler

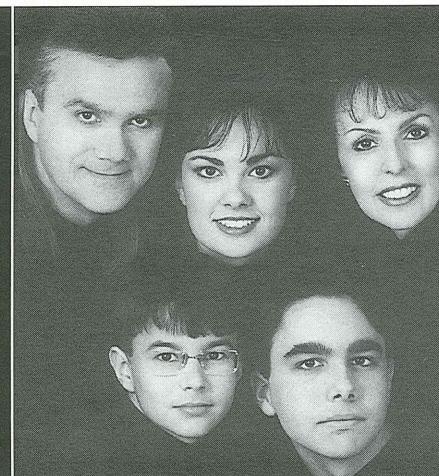
the entire CD if they wish, and then they can purchase it right off the tower. There are eight titles for listening and the towers are stocked with five CDs and 10 cassettes of each title.

Fernie has already signed five children's acts to the label. They are Toronto-based Byron Bellows, who's release, Egg On My Face, was produced by Fernie; Nashville-based Dennis Scott; Miss "D" from Savannah, Georgia, a former day-care centre employee; Rick Hubbard, a television personality from Hilton Head, South Carolina; and Shannon Tanner.

Elfin is rapidly expanding its horizons in marketing the listening towers and expects to have them in mainline record retail outlets as well as gift and toy stores, particularly in the thousands of vacation centres across the US.

Fernie is hopeful the listening towers will attract Canadian interest as well. She is also looking for children's acts for the Elfin for Kids label. She can be contacted in Sarasota at 803-689-3089.

**THE NEILSONS**  
STILL IN YOUR FACE  
WE'LL HOLD ON  
New single from their debut CD  
"WINDOWS TO THE PAST"  
Release date May 1, 1996



"the most creative and provocative that I have seen for a new, debut group. It is something I would expect to see on a Rolling Stones or Madonna multi-platinum type of artist."

**RANDY BACHMAN**

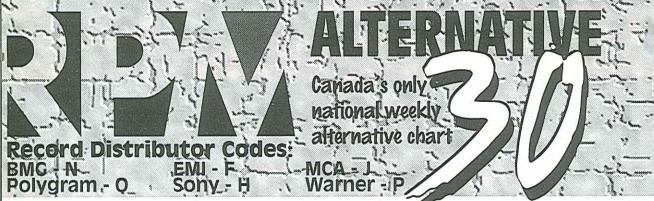
"Quality songwriting and definitely top 10 potential."

**TOMMY HUNTER**

The Neilsons video  
**WINDOW TO THE PAST**  
receives nomination for Music Video:  
Best New Artist in 29th Annual  
Worldfest in Houston

# Theatre stars and celebrities open Forbidden Hollywood





TW LW WO - JUNE 24, 1996

1 2 8 PRETTY NOOSE  
Soundgarden - Down On The Upside  
A&M 314 540 526 (promo CD)-Q

2 3 8 PEPPER  
Butthole Surfers - Electriclarryland  
Capitol 29842 (comp 9)-F

3 1 11 ONE MORE ASTRONAUT  
1 Mother Earth - Scenery and Fish  
Capitol 32919 (promo CD)-F



4 15 5 TRIPPIN' ON A HOLE...  
Stone Temple Pilots - Tiny Music... Songs From...  
Atlantic 82871-P

5 11 4 PHOTOGRAPH  
Verve Pipe - Villains  
RCA 66809 (comp 4)-N

6 9 6 COUNTING BLUE CARS  
Dishwalla - Pet Your Friends  
A&M 31454 0319 (comp 2)-Q

7 5 14 MACHINEHEAD  
Bush X - Sixteen Stone  
Interscope 96531-P

8 8 6 TAHITIAN MOON  
Porno For Pyros - Good Gods Urge  
Warner Bros. 46126-P

9 14 4 UNTIL IT SLEEPS  
Metallica - Load  
Elektra (promo CD)-P

10 4 10 AHEAD BY A CENTURY  
The Tragically Hip - Trouble At The Henhouse  
MCA 81011 (promo CD)-J

11 16 4 TONIGHT TONIGHT  
Smashing Pumpkins - Mellon Collie And The Infinite...  
Virgin 40861-F

12 12 7 HEARTSPARK DOLLARSIGN  
Everclear - Sparkle And Fade  
Capitol 30929 (comp 9)-F

13 6 10 MOTHER MOTHER  
Tracy Bonham - The Burdens Of Being Upright  
Island 314 524 187 (comp 2)-Q

14 7 8 LOVE YOU ALL  
54 40 - Trusted By Millions  
Columbia 80231 (comp 49)-H

15 17 5 YOU LEARN  
Alanis Morissette - Jagged Little Pill  
Maverick 45901 (comp 286)-P

16 20 4 BANDITOS  
The Refreshments - Fizzy Fuzzy big & Buzzy  
Mercury (comp 447)-Q

17 10 9 RAVE + DROOL  
The Killjoys - Gimme Five  
WEA 13450 (promo CD)-P

18 13 13 BULLS ON PARADE  
Rage Against The Machine - Evil Empire  
Epic 662990-H

19 24 3 STUPID GIRL  
Garbage - Garbage  
Almo Sounds 80004-J

20 NEW GIFT SHOP  
The Tragically Hip - Trouble At The Henhouse  
MCA 81011-J

21 NEW WAX ECSTATIC  
Sponge - Wax Ecstatic  
Columbia 67578 (promo CD)-H

22 27 2 ALL I KNOW  
Screaming Trees - Dust  
Epic 64178 (promo CD)-H

23 25 3 SPIDERWEBS  
No Doubt - Tragic Kingdom  
Interscope 90003-J

24 28 2 NOTHING TO BELIEVE IN  
Cracker - The Golden Age  
Virgin 41498-F

25 19 6 PASTE  
Pluto - Pluto  
Virgin 36883-F

26 29 2 MORALE  
Treble Charger - Self=Title  
Smokin' Worm (promo CD)-N

27 NEW THE GOOD IN EVERYONE  
Sloan - One Chord To Another  
Murderecords MURSD 023-J

28 18 6 LITTLE DEATH  
Barstool Prophets - Crank  
Mercury (comp 452)-Q

29 NEW GOLD DUST WOMAN  
Hole - The Crow: City Of Angels O.S.T.  
Hollywood 62047 (promo CD)-Q

30 NEW FREE TO DECIDE  
The Cranberries - To The Faithful Departed  
Island 314 524 234-Q

BACHMAN continued from page

7  
for me in this country. I saw the relationship he had with Cockburn as being similar to the one between Elliot Roberts and Neil Young - a long, on-going father-son or older brother thing, where there's a trust and understanding and not a whole lot of phone calls back and forth. Bernie understands what Bruce wants and just goes ahead and sets it up, there's an intuition they've got. My lawyer Graham Henderson introduced me to Bernie, and we discovered we both wanted to do things with each other. I'm very excited about the crossroads ahead of me, and I'm going full-speed down every road."

Despite several solo projects, and perhaps even despite the incredible success of Bachman-Turner Overdrive, most Canadians will still remember Randy Bachman first and foremost as a member of the Guess Who, the first great Canadian rock band. When a few former Guess Who members tried to resurrect the name more than a year ago, releasing a new album in the process, some ill-words were spoken by the Guess Who revivalists about Bachman and his role in the band.

But Bachman himself harbours no ill-will towards any of his former band mates. He makes it clear that he is ready and willing to agree on some form of reunion (as was tried, unsuccessfully, in 1983), as long as everyone agrees to play by the rules.

"I look upon those years with the Guess Who as some of the best years of my life, and a great school of rock and roll that existed no where else. Unfortunately, some of the guys in the Guess Who indulged in a lifestyle that I didn't approve of and never did. And years later, when they look back on it all, they say 'how come this guy is a millionaire, and has all these things going, and we don't'. He must have stolen some of our money'. And I didn't, it was all there. The guys who stole our money were the managers and accountants and stuff, it wasn't me. I just saved my money. When there was an interview to be done at seven in the morning after a concert, I was the guy who did it. The other guys were just getting home from their party. I'd go home, go to sleep, get up and do all the banking, do the interviews, go to all the radio stations, and guess what? - everybody I went and visited in those days remembers it today."

Bachman even intimated that Blockbuster Video owner Wayne Huizenga tried to fund a reunion tour of the band approximately a year and a half ago (the Guess Who is apparently Huizenga's favourite band). Bachman was ready and willing to take part, as long as some conditions were laid down first, conditions which his fellow alumni refused to agree to.

"When we got together in '83, we did the concerts and after we left Toronto it imploded. Then one of the members started drinking and doing drugs again, turned into Mr. Hyde, and the whole tour imploded. So when we got asked to do a reunion again, I said yes, with two conditions. One of them is a private thing between me and Cummings which has to do with our old songs, which I won't go into. The other was that everyone

agree, which is what The Eagles did, to get dried and straight, and do a tour without any drugs or alcohol. That way everyone's on a level playing field, no one's going to screw each other up. I even went a step further and said everyone should put some money into a trust fund, and if somebody screws up, the other guys take their cut of the fund. And they didn't like that - well, tough.

"I just can't waste a year of my life, like we almost did in '83. These guys all go through Betty Ford or something similar once in a while, they all call me in the middle of the night, there's apologies and 'we love you's' back and forth, and then suddenly when they start drinking or drugging again, they hate me. I've never done drugs and haven't had a drink in 30 years, and they know it. It's made me strong and maybe they resent that, I don't know. I would do anything with Cummings or Kale or Peterson if they called me, and we had a deal, and we had a level playing field."

When you see just how full his calendar is at the moment - with a new album, the Lenny Breau project, Guess Who reissues, dance albums, Nashville songwriting, producing and touring - it's easy to see why Bachman simply doesn't have the time to waste on remembrances of things past. He prefers to look forward, always forward, and to let the good memories of the past stick and the bad ones fade into the background.

He is also brutally honest, not only about the past, but about his future. He realizes that his new album might not sell millions, and that it may in fact be his last kick in the can as a rock and roll artist. But with all his various side projects (he is also seeking the rights to the audio and video archives from the Mariposa festival), Bachman is sure to be busy for many years to come.

"I know I've got fans out there, I've had some interest from the states for this album, from Japan, from Germany. So it might come out and sell to the fans who care. If this is my last year of rockin' and rollin', great - I've put out an album that I've really had a little self-indulgence in, it's a bunch of great songs. I think my songwriting has gotten stronger every year. If this year is the end of me putting out albums and touring, so be it. I've got Guitarchives to run, I've got a couple hundred hours of Lenny Breau to release, I've got these other bands I'm producing on my label, I've got offers to write with some of the top writers in Nashville. And if I get the Mariposa thing, believe me, my life's work will be set out for me, going through those audio and video tapes. One of these things could keep me busy forever, and yet I've got four or five alternatives."

**RPM** over  
30 years!!  
of  
Canadian music industry  
history

# COUNTRY

**Tim Harrison** is now in place at CJWW, Saskatoon's home of Hot New Country. Formerly at Rock 107 in Calgary, he replaces Scott Armstrong, the program director of the station. Harrison joins Tara Connors in the morning slot which is now billed as "T'n'T". He was formerly at Rock 107 in Calgary.

**Dave Dancer** is getting radio play not only in Canada but in Europe on The Sky's The Limit, the focus track from his three song-CD single which will promote his upcoming CD, Consider Me Dancer releases on the Cougar label, distributed by Festival. As reported last week, the focus track was written by Dan McVeigh and Gregory Balec. Balec, who makes his home in Thunder Bay, Ontario, comes from a rock/country background. He was a member of No Exit, a rock band from the Lakehead that won Battle of the Band and Homegrown competitions in 1986 and 1990. Says Balec, "It was those two shows that made me realize I wanted a career in music." The band's debut single, Love's A 2-Way Street and the follow-up, Friends Forever, which he co-wrote, gained recognition for the band on both sides of the border. He left the band in 1992 to pursue a career in writing lyrics, primarily for country music artists. The other two songs on the CD single are It's You

I'm Living For, a Dancer original, and Walk Between The Raindrops, which was written by Thomas J. Warren. Tracy Lawrence has a #1 with his Atlantic release, Time Marches On. After only 10 weeks of charting, this track, the title track of his album produced by Don Cook, moves easily into the top slot, up from #4.

**David Lee Murphy** is having the most chart success in his short history with Everytime I Get Around. He comes from behind with his MCA release, which jumps up to #5 from #18 after 13 weeks of charting. The track, a Murphy original, is included on his album, Gettin' Out The Good Stuff. The album, which is gaining action at retail, was produced by Tony Brown.

**Sawyer Brown's** latest Curb release, Treat Her Right, is the most added single this week, entering the chart at #55. Written by the team of LeBlanc and Aldridge, the track was taken from the band's album, This Thing Called Wantin' And Havin' It All.

**Billy Dean**, while still making good moves up the national chart, has his follow-up, That Girl's

Been Spyin' On Me, making good first impressions on the chart. His latest Capitol Nashville release enters the chart at #83.

**Gerry Vogel**, the promo guy for Mercury/Polydor dropped off the new CD single by Mark Wills. The drop-off was timely in view of the number of adds Wills has been getting on Jacob's Ladder, which enters the chart this week at #90. "This will be a big one for Mark," says Vogel, and he could be right. There's a freshness here that puts him in the league of "newcomers to watch." The song was written by Tony Martin, Cal and Brenda Sweat, and it was taken from his self-titled album that was produced by Keith Stegall and Carson Chamberlain.

**With BMC's Dale Peters** believing that Keith Gattis was going to be big and promoting his debut single that way, the follow-up looks like a shoo-in. Real Deal is making a good showing, entering the chart at #88. Gattis wrote this song with Jim Dowell. The track is included on his self-titled RCA album (RPM New Releases - May 27/96). The album was produced by Norro Wilson.

**Rick Tippe** was a double winner at the British Columbia Country Music Awards which were held in New Westminster on June 2. He won the male vocalist of the year, which was very special to him because his father Elmer Tippe, a well-known country radio personality and performer, won the award 20 years ago on the first ever show put on by the BC Country Music Association. Jason McCoy presented the award to him. His other win

## COUNTRY PICKERS

**ANDY HAYNES**  
KX-96FM - Durham  
Nobody's Girl - Michelle Wright

**JANET TRECARTEN**  
CISS-FM - Toronto  
Nobody's Girl - Michelle Wright

**STEVE JONES**  
KIXX 105 - Thunder Bay  
Blue - LeAnn Rimes

**JOEL CHRISTIE**  
CHAM - Hamilton  
Blue - LeAnn Rimes

**JASON MANN**  
CKIQ The Bullet - Kelowna  
Blue - LeAnn Rimes

**JAY HITCHEN**  
CHAT - Medicine Hat  
I Do - Paul Brandt

**GARTH STONE**  
MX 92.1FM - Regina  
Carried Away - George Strait

**RICK KELLY**  
CKKN-FM - Prince George  
Fine Line - Lawnie Wallace

**KENT MATHESON**  
CFQM-FM - Moncton  
Fine Line - Lawnie Wallace

**RICK FLEMING**  
CKQM-FM - Peterborough  
You Still Got Me - Doug Supernaw

**RICK FARINA**  
Y105 Country - Ottawa  
Living In A Moment - Ty Herndon

**COLIN McAULAY**  
CFCY - Charlottetown  
We'll Hold On - The Neilsons

**ROBYN ADAIR**  
CKRY-FM - Calgary  
Jacob's Ladder - Mark Wills

**"SHOTGUN" FRANK McGWIRE**  
KIX - Brandon  
I Am That Man - Brooks & Dunn



Rena Gaile and Thomas Wade at the 1996 Variety Club Salute To The Big Country Awards luncheon late last month.



Rick Tippe with his BCCMA fan's choice award and Lisa Brokop.

# 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

## Record Distributor Codes:

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

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

TW LW WO - JUNE 24, 1996

was BC's first ever fan's choice award for artist of the year. He was up against Lisa Brokop, Patricia Conroy, One Horse Blue, Suzanne Gitzi, and Farmer's Daughter. Tippe's new album, *Get Hot Or Go Home*, has been targeted for a July release. The album was recorded in Nashville. The focus is on dance. There are eight new dances on the album, choreographed by some of the world's best, including Max Perry, Sue Lipscomb and Hillbilly Rick and others. These are the people who were involved in Watermelon Crawl, J-Walk, Honky Tonk Twist and more. Tippe had two line dances released from his debut album, *Should'a Seen Her Comin'*, which were Heart Day Hustle for Bad Heart Day and Heart Like A Wheel For Wheel Of Love.

**Karousel**, the popular showband from Northern Ontario (Sturgeon Falls), has been picking up a large following, not only in Ontario but in neighboring Manitoba, Saskatchewan, and in the Atlantic provinces. *Twin Blues*, written by Mario Taillefer, the band's lead singer, enters the chart at #94. The band has been aggressively promoted by veteran promoter Edgar Taillefer. Mario also produced the album, which was recorded at Soundario Studio. The track is included on their album, *Thunder Underground - Westray Mine Disaster*, and is a tribute to that Canadian mining disaster. A park and a monument in Plymouth, Nova Scotia, solely maintained by donations and volunteers, by The Families Group, is a reminder of that fateful day, May 9, 1992.

**Brent Howard's new single**, *The Good Ol' Days*, is now at radio. This is the follow-up to *What Is And Isn't Mine*, which is now descending the chart (#68). The track was taken from Howard's self-titled album which was produced by Tony Rudner.

**Welcome to the '90s Charlie!** Charlie Major's video on *(I Do It) For The Money* should get a lot of laughs in the US, and should add to the impact of the single, his first down there. He very cleverly mimics some of the big names in both the country and the pop world. (EC: Cool Charlie!!!)

**Jamie Warren** was among the Canadian delegation taking in Fan Fare in Nashville. He is expecting a September release of his *Fallen Angel* CD in the US on the River North label. *Watching Her Sleep* is his follow-up single to *One Step Back* his current single (#4), expected at radio next week.

**Terri Clark** was the big winner as female star of the year at the TNN/Music City News Awards in Nashville last week. She's already hit the top of the chart in Canada (RPM - June 3/96) with her *Cancon* (MAL) release of *If I Were You* (#22) and is now in the Top 10 on US trade charts. Her follow-up will be *Suddenly Single*, another Clark original, which goes to radio next week.

**Michelle Wright's new single**, *Nobody's Girl*, now at radio is about a woman who's a fallen angel "she's just flesh and bone like all of us." The video for the single reunites Wright with director Steven Goldmann (Shania Twain, Martina McBride and Pam Tillis), in a collaboration which also produced the #1 hit *Take It Like A Man*, the first video from a Canadian country artist to hit #1 at CMT and TNN. Wright's new Arista CD, *For Me It's You*, will be in the stores on June 26. She worked with a number of producers on the album, including Arista Nashville president Tim DuBois and vice-president of A&R Jim Scherer, who co-produced three tracks, as well as Val Garay (Kim

Carnes), John Guess (Reba McEntire), and Monty Powell (Diamond Rio). A US release for the CD has been set as August 27. The single hits radio on Canada Day (July 1), which is Wright's birthday. The first country programmers to "pick" Wright's new single are Andy Haynes, of KX-96FM in Durham, and CISS-FM's Janet Trecarten.

**Young Country Y105** is the big winner in the nation's capital. The spring BBM book showed the

station with an 11/5% share of hours tuned among total persons aged 12 plus in the central market. The station's vice-president and general manager, points out that "never before in the station's history have the ratings results been stronger. Not only has the station increased tuning, but Y105 has increased listeners in the Ottawa-Hull market by

**COUNTRY** continued on page 23

## Today's Country a big winner at International radio awards

The Craven A-sponsored Today's Country was a double world medal winner at the New York Festival's International Radio Programming Awards.

In the category of best interview special, Today's Country was awarded a silver worldmedal, and a bronze in the best director of live programming category.

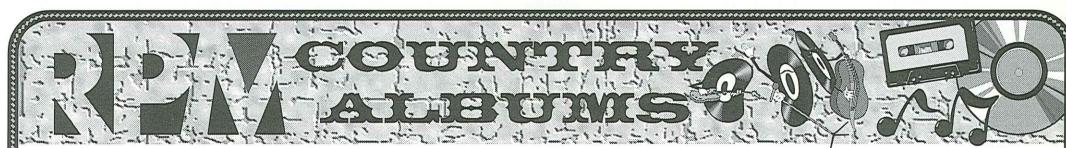
This year's double worldmedal win marks Today's Country third year as a winning finalist, making the show the most awarded country radio program in the recent festival history.

The 38th annual awards ceremony was held

in New York City on June 13.

Jan Cody of Today's Country points out that the Toronto-based country network has "the largest affiliate group of any country music radio network in Canada." This exclusive broadcast group of more than 80 stations boasts "the only network that includes Canada's premier country music radio stations, plus worldwide distribution by Armed Forces Radio." The network also includes the affiliate group from Pelmox Radio Network. The weekly show is produced in co-operation with the Canadian Country Music Association.

Cody can be reached at 416-364-6617.



TW LW WO JUNE 24, 1996

1	1	71	<b>SHANIA TWAIN</b> The Woman In Me Mercury-314-522-886-Q	21	22	4	<b>FARMER'S DAUGHTER</b> Girls Will Be Girls Stumble Jumper-632 (RDR)
2	3	9	<b>PAUL BRANDT</b> Calm Before The Storm Reprise-46180-P	22	18	23	<b>BLUE RODEO</b> Nowhere To Here WEA-10617-P
3	2	7	<b>BROOKS &amp; DUNN</b> Borderline Arista/BMG-18819-N	23	20	22	<b>ASLEEP AT THE WHEEL</b> The Wheel Keeps On Rollin' Capitol/EMI-31280-F
4	4	32	<b>ALAN JACKSON</b> The Greatest Hits Collection Arista-07822-18001-N	24	34	36	<b>JEFF FOXWORTHY</b> Games Rednecks Play Warner Bros-45856-P
5	5	11	<b>NEW COUNTRY 3</b> Various Artists WEA-34222-P	25	32	43	<b>THE RANKIN FAMILY</b> Endless Seasons EMI-7243-832348-F
6	8	6	<b>GEORGE STRAIT</b> Blue Clear Sky MCA-11428-J	26	21	34	<b>MARTINA McBRIDE</b> Wild Angels RCA-7863-66509-N
7	15	7	<b>BRYAN WHITE</b> Between Now And Forever Asylum-61880-P	27	33	11	<b>STEPPIN' COUNTRY 2</b> Various Artists Columbia-67453-H
8	10	7	<b>JO DEE MESSINA</b> Jo Dee Messina Curb-77820-F	28	19	24	<b>DAVID LEE MURPHY</b> Out With A Bang MCA-11044-J
9	6	11	<b>DIAMOND RIO</b> IV Arista-18812-N	29	23	54	<b>JASON McCOY</b> Self-titled MCA-11290-J
10	13	44	<b>TERRI CLARK</b> Terri Clark Mercury Nashville-26991-Q	30	24	43	<b>FAITH HILL</b> It Matters To Me Warner Bros-45872-P
11	9	37	<b>CHARLIE MAJOR</b> Lucky Man Arista-74321-30728-N	31	NEW		<b>DAVID LEE MURPHY</b> Gettin' Out The Good Stuff MCA-11423-J
12	12	18	<b>TRACY LAWRENCE</b> Time Marches On Atlantic-82866-P	32	27	41	<b>THE MAVERICKS</b> Music For All Occasions MCA-11257-J
13	7	18	<b>LONESTAR</b> Lonestar BNA/BMG-66642-N	33	31	24	<b>PAM TILLIS</b> All Of This Love Arista-07822-18799-N
14	14	30	<b>GARTH BROOKS</b> Fresh Horses Capitol-32080-F	34	30	31	<b>STOMPIN' TOM CONNORS</b> Long Gone To The Yukon EMI-7243-835298-F
15	26	2	<b>VINCE GILL</b> High Lonesome Sound MCA-11422-J	35	35	32	<b>DWIGHT YOAKAM</b> Gone Reprise-46051-P
16	11	36	<b>BLACKHAWK</b> Strong Enough Arista-07822-18792-N	36	37	2	<b>JOHN GRACIE</b> A Gene MacLellan Tribute Atlantic-50492
17	25	17	<b>PATTY LOVELESS</b> The Trouble With The Truth Epic-67269-H	37	29	12	<b>NEIL DIAMOND</b> Tennessee Moon Columbia-67382-H
18	28	5	<b>CALVIN WIGGETT</b> Made For Each Other Royalty-300-9545	38	36	35	<b>REBA McENTIRE</b> Starting Over MCA-11264-J
19	17	15	<b>RICKY SKAGGS</b> Solid Ground Atlantic-82823-P	39	39	11	<b>THE JOHNER BROTHERS</b> Ten More Miles Sceptre/WEA-12005-P
20	16	18	<b>WYNONNA</b> Revelations MCA-11090-J	40	40	25	<b>JOE DIFFIE</b> Life's So Funny Epic-67405-H

# Adult Contemporary TRACKS

Record Distributor Codes:

BMG - N EMI - F MCA - J

M - Quality Polygram - Q Sony - H Warner - P K - Koch

TW LW WO JUNE 24, 1996

1	3	10	<b>FAST LOVE</b> George Michael - Older Dreamworks (pro single)-P
2	14	10	<b>GIVE ME ONE REASON</b> Tracy Chapman - New Beginning Elektra-61850 (comp 289)-P
3	4	9	<b>OLD MAN AND ME</b> Hootie & The Blowfish - Fairweather Johnson Atlantic-82880 (comp 283)-P
4	1	12	<b>ALWAYS BE MY BABY</b> Mariah Carey - Daydream Columbia-66700 (pro single)-H
5	2	20	<b>BECAUSE YOU LOVED ME</b> Celine Dion - Falling Into You 550 Music/Epic-7692 (pro single)-H
6	12	10	<b>LOVE DON'T LIVE HERE ANYMORE</b> Madonna - Something To Remember Maverick-46100 (CD track)-P
7	11	8	<b>THE ONLY THING THAT LOOKS GOOD</b> Bryan Adams - 18 Till I Die A&M-31454-0551 (pro single)-Q
8	5	14	<b>COUNT ON ME</b> Whitney Houston w/Cece Winans - Waiting To... Arista-18796 (comp 2)-N
9	10	11	<b>DREAMER'S DREAM</b> Tom Cochrane - Ragged Ass Road EMI-32951 (CD track)-F
10	7	9	<b>CHAINS</b> Tina Arena - Don't Ask Epic-67533 (comp 048)-H
11	6	13	<b>REACH</b> Gloria Estefan - Destiny Epic-67283-H
12	15	6	<b>FALL FROM GRACE</b> Amanda Marshall - Self-titled Columbia-80299 (comp 049)-H
13	16	13	<b>A LIST OF THINGS</b> Damhnait Doyle - Shadows Wake Me Latitude-50422 (comp 4)-F
14	9	14	<b>DON'T WANNA LOSE YOU</b> Lionel Richie - Louder Than Words Mercury (comp 447)-Q
15	8	16	<b>THE RIGHT TIME</b> The Corrs - Forgiven, Not Forgotten Lava-143 (comp 277)-P
16	19	8	<b>YOU STILL TOUCH ME</b> Sting - Mercury Falling A&M-31454-0483 (CD track)-Q
17	21	5	<b>LOOKING FOR IT</b> Jann Arden - Living Under June A&M-314-540248 (CD track)-Q
18	23	6	<b>EVERYTHING FALLS APART</b> Dog's Eye View - Happy Nowhere Columbia-66882 (comp 049)-H
19	20	6	<b>AHEAD BY A CENTURY</b> The Tragically Hip - Trouble At The Henhouse MCA-81011 (pro single)-J
20	22	7	<b>THEME FROM MISSION IMPOSSIBLE</b> Adam Clayton & Larry Mullen - Mission Impossibl Island-314 531 6822 (comp 4)-Q

21	17	14	<b>NOBODY KNOWS</b> The Tony Rich Project - Words La Face-26022 (pro single)-N
22	26	11	<b>CAN I GET CLOSE</b> Gavin Hope - Slow Grooves Quality QRSPD 1245 (pro single)
23	24	3	<b>WRONG</b> Everything But The Girl - Walking Wounded Atlantic-82912 (comp 287)-P
24	25	17	<b>PLEASE</b> Elton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q
25	13	8	<b>I'M GETTING USED TO YOU</b> Selena - Dreaming Of You EMI-34123 (comp 6)-F
26	36	2	<b>LET IT FLOW</b> Toni Braxton - Waiting To Exhale Soundtrack Arista-18796 (comp 6)-N
27	27	17	<b>YOU'RE OK</b> k.d.long - All You Can Eat Warner Bros-46034 (comp 275)-P
28	28	19	<b>THIS IS THE STUFF</b> Carolyn Arends - I Can Hear You RCA-08060-83737 (comp 1)-N
29	34	2	<b>DON'T LEAVE ME ALONE</b> Amy Sky - Cool Rain Iron Music-77876-51005 (pro single)-N
30	30	22	<b>WHO DO U LOVE</b> Deborah Cox - Self-titled Arista-07822-18781-N
31	33	6	<b>DANCE WITH ME</b> John & Toyo - Blood Brothers Tandem/Fusion III-9605 (pro single)
32	18	17	<b>IRONIC</b> Alanis Morissette - Jagged Little Pill A&M-314-524-399 (comp 1)-Q
33	32	5	<b>THE OLD APARTMENT</b> Barenaked Ladies - Born On A Pirate Ship Reprise-46128 (comp 286)-P
34	29	15	<b>DARLING PRETTY</b> Mark Knopfler - Golden Heart Mercury-314-514-732 (comp 447)-Q
35	35	5	<b>LIE TO ME</b> Bon Jovi - These Days Mercury-314-528-181 (pro single)-Q
36	41	4	<b>THESE ARE THE DAYS</b> Soul Attorneys - Self-titled Epic-80234 (pro single)-H
37	37	5	<b>CAN'T GET YOU OFF MY MIND</b> Lenny Kravitz - Intimate & Interactive Virgin-40696 (pro single)-F
38	39	4	<b>THE EARTH, THE SUN, THE RAIN</b> Color Me Badd - Now And Forever Giant-24622 (comp 282)-P
39	46	4	<b>HALO</b> Deep Blue Something - Home Interscope-92608 (comp 282)-P
40	40	3	<b>GOD ONLY KNOWS</b> The Nylons - Run For Cover Aftic-5499 (CD track)-J

41	31	17	<b>I CRY</b> Bass Is Base - Memories of the Soulshack ... A&M-31454-0398 (CD track)-Q
42	NEW		<b>YOU LEARN</b> Alisan Morissette - Jagged Little Pill Maverick/Reprise-45901 (comp 286)-P
43	57	2	<b>WHERE DO WE GO FROM HERE</b> Venessa Williams - Eraser Soundtrack Mercury-No album (pro single)-Q
44	38	19	<b>DON'T LEAVE ME ALONE</b> Amy Sky - Cool Rain Iron Music-77876-51005 (pro single)-N
45	55	2	<b>LIKE A WOMAN</b> Tony Rich Project - Words LaFace-26022 (pro single)-N
46	52	3	<b>THE GOOD CATCHES UP</b> Lawrence Gowen - The Good Catches Up Select-100 (pro single)
47	42	21	<b>HEROINE</b> Wild Strawberries - Heroine Netwerk-3099 (CD track)-F
48	47	15	<b>ONLY LOVE</b> Sophie B. Hawkins - Whaler Columbia-53300 (comp 046)-H
49	50	5	<b>TOO MUCH</b> Dave Matthews Band - Crash RCA-07863-66904 (pro single)-Q
50	53	4	<b>A LITTLE MAGIC</b> David Deacon & The Word - The Iron Clock Twisted Circle-3002 (pro single)
51	51	16	<b>LUCKY LOVE</b> Ace Of Base - The Bridge Arista 17822 (comp 2)-N
52	43	11	<b>NEVER NEVER LOVE</b> Simply Red - Life EastWest-12069 (comp 278)-P
53	44	11	<b>ANOTHER CUP OF COFFEE</b> Mike & The Mechanics - Beggar On A Beach ... Atlantic-82738 (CD track)-P
54	45	17	<b>A COMMON DISASTER</b> Cowboy Junkies - Lay It Down Geffen-24985 (pro single)-J
55	48	7	<b>VOICE OF THE HEART</b> Diana Ross - Take Me Higher Motown-314 530 5862 (comp 4)-Q
56	49	12	<b>CLOSER TO FREE</b> Bodeans - Joe Dirt Car Slash/Reprise-45945 (comp 272)-P
57	58	3	<b>THESE ARMS</b> All-4-One - And The Music Speaks Blitz/Atlantic-82746 (comp 281)-P
58	NEW		<b>HOW DEEP IS YOUR LOVE</b> Take That - Greatest Hits RCA-07822-18932 (comp 6)-N
59	NEW		<b>ONE BY ONE</b> Cher - It's A Man's World WEA UK-12670 (comp 285)-P
60	NEW		<b>HEAR ME IN THE HARMONY</b> Harry Connick, Jr. - Star Turtle Epic-67575 (pro single)-H

1	5	4	<b>CHILDREN</b> Robert Miles Arista-N
2	1	8	<b>KILLING ME SOFTLY</b> The Fugees Columbia-H
3	3	5	<b>UPSIDE DOWN</b> Groove Club Isba-Koch
4	4	6	<b>KNOCKIN'</b> Double Vision Pirate-Quality
5	2	11	<b>I LOVE TO LOVE</b> La Bouche Arista-N
6	6	7	<b>CRY INDIA</b> Umboza Capitol-F
7	11	4	<b>AMERICA (I Love America)</b> Full Intention Stress-Quality
8	10	5	<b>FEEL THE MUSIC</b> Planet Soul Strictly-Quality
9	15	4	<b>MISSION: IMPOSSIBLE</b> A. Clayton & L. Mullen Jr. Island-Q
10	7	9	<b>CRYING IN THE RAIN</b> Culture Beat Dance Pool-H

11	17	3	<b>ALL OF MY DREAMS</b> Laya Awesome-N
12	9	12	<b>GIV ME LUV</b> Alcatraz Attic-J
13	25	2	<b>FOREVER YOUNG</b> Temperance Hi-Bias-Q
14	14	7	<b>MUSIK</b> House People Popular-P
15	8	8	<b>1979</b> The Smashing Pumpkins Virgin-F
16	13	11	<b>EVERYBODY'S GROOVIN'</b> Max-A-Million Zoo-N
17	16	16	<b>FEELS SO GOOD</b> Lina Santiago Universal-J
18	28	2	<b>THE LOVER THAT YOU ARE</b> Pulse Hi-Bias-Q
19	27	2	<b>YOU'RE THE ONE</b> SWV RCA-N
20	18	9	<b>SANTA MARIA</b> Tatjana RCA-N

21	12	12	<b>DISCO'S REVENGE</b> Gusto Hi-Bias-Q
22	23	3	<b>ALWAYS BE MY BABY</b> Mariah Carey Columbia-H
23	NEW		<b>STOMP</b> BG Prince Of Rap Dance Pool-H
24	24	3	<b>DOO WAH DIDDY</b> Fun Factory Attic-J
25	NEW		<b>WRONG</b> Everything But The Girl Atlantic-P
26	22	5	<b>C'MON RIDE IT (The Train)</b> Quad City DJs Atlantic-P
27	29	2	<b>YOU DON'T HAVE TO WORRY</b> RhythmCentric TJSB-Koch
28	20	15	<b>1,2,3,4 (Sumpin' New)</b> Coolio Tommy Boy-Denon
29	NEW		<b>ONE MORE TRY</b> Kristine W. RCA-N
30	19	6	<b>ACCESS</b> DJ Misjah TJSB-Koch

KOCH continued from page 15

the whole technology division. But distribution is something that Koch in North American really got into, and we introduced Koch Europe to the whole concept of independent distribution."

In terms of promotion, Zgarka noted that most of it is a tandem relationship, with Koch doing promotion side-by-side with the label people. And, like other distributors, Koch is also hiring outside consultants to aid in the promotion department.

"We work with the labels on promotion. When they're Canadian labels, most of the time they have their own promotion staff. The American labels,

some of the bigger ones, have their own promotion staff in the US which also serves Canada. Plus they augment it with independent promoters in Canada. But more and more, we're finding that the American labels are looking to us to do the promotion.

"The usage of consultants is really working with Hackers, that's a big record for us, the chart positions on that are wonderful. We expect that to outsell our hit of last year, which was the Edwin Collins record."

Zgarka himself is something of a minor success story in Canadian music industry circles. A Montreal native, Zgarka was operating the country's first dance pool (Canadian Record Pool) in La Belle Province when he was still 18.

After leaving the province to move to Toronto four years later, Zgarka joined the CBS Records family. After some time with CBS, Zgarka again ventured out on his own, becoming a principal partner in Electric Distribution, and eventually, World Music Sales (along with current Koch sales manager Cyril Kaye). Although Koch was partners with World Music Sales and the Shanachie label (which Zgarka also had a significant financial interest in) initially, Koch eventually took over the reigns entirely, making Zgarka the logical first GM of Koch Canada.

While Zgarka admits that Koch's expansion has been fast, and there are still steps to take further, he doesn't want to leave the impression that Koch is eventually hoping to be this country's newest major record company.

"It's not part of our plan, it really isn't. It's a family run business, there's no outside

shareholders, it's not a public company. They love what they do and it's a very profitable company. And I think that's their motivation, they like their position in the marketplace, they want to get healthier and stronger and have more hits, but it's very much a bottom-line oriented philosophy in terms of the market share."

## Lincoln Center memorial for Toronto's Arthur Gold

Toronto-born pianist Arthur Gold and his partner Robert Fizdale, critically-acclaimed over the years as the piano duo of Gold and Fizdale, were remembered at a memorial (June 12) at the Paul Recital Hall in The Juilliard School, Lincoln Center in New York City.

Mr. Gold, a child protege, was born in 1917 and studied piano at Toronto's Royal Conservatory of Music. He received a scholarship to The Juilliard School in New York when he was 16. It was there where he met Mr. Fizdale. As Gold and Fizdale, the duo performed more than 70 concerts each year throughout North America and Europe, gaining a large following. Their international popularity, particularly in France, led to them being awarded the Chevalier des Arts et Lettres by the French Government. Also high on their list of accomplishments were guesting for Leonard Bernstein during the opening week of the Philharmonic Hall at Lincoln Center.

The duo also authored two books, Misia and The Devine Sarah; A Life of Sarah Bernhardt.

Mr. Gold died in 1990 and Mr. Fizdale in 1995. Mr. Gold is survived by three sisters, Lillian Messinger, Dorothy Kohen and Susan Smith.

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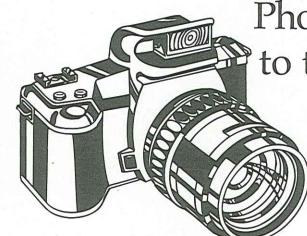


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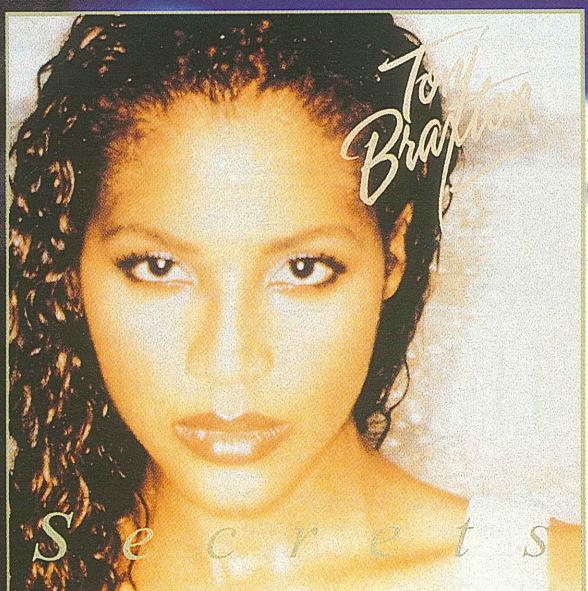
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