

**HALL
OF
FAME
INDUCTEES
with
WALT GREALIS
SPECIAL ACHIEVEMENT
AWARD
winner
RONNIE HAWKINS**

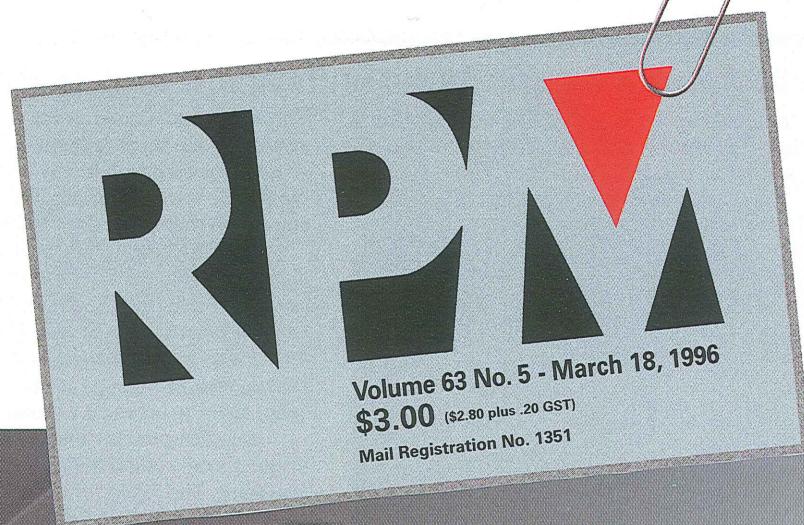


Photo by Tom Sandler

A BIG part of Canada's musical history was recognized at
Hall Of Fame dinner.



- see page 2

1996 Juno Awards: It's Alanis again and again

To the surprise of no one in a packed Cops Coliseum in Hamilton, Alanis Morissette was the big winner at the 25th anniversary Juno Awards.



Alanis Morissette

COVER STORY

A shot of Canadian musical history

Four of the five most recent inductees into the Juno Hall of Fame - John Kay, Denny Doherty, Zal Yanovsky and Domenic Troiano - with Walt Grealis Achievement Award-winner Ronnie Hawkins.

The foursome pictured, along with Blood, Sweat & Tears frontman David Clayton-Thomas, were inducted into the Hall Of Fame during a gala dinner/presentation held at the Metro Toronto Convention Centre on Saturday night (March 9). Kay is best known as the leader of '60s fave Steppenwolf; Doherty was one of the Mamas and Papas; Troiano has been a premiere guitarist in rock circles for the past 30 years; while Zanovsky was a founding member of another seminal '60s outfit, The Lovin' Spoonful.

Hawkins is considered one of the father figures of Canadian rock and roll, he was honoured for his unquestionably large contribution to the development of the Canadian music industry.

The Maverick/Warner artist walked off with five awards on the night; album and rock album of the year (Jagged Little Pill which just went diamond), top female vocalist, top single (You Oughta Know) and songwriter (with Glen Ballard).

The only award she was nominated for but didn't win was the Levi's Entertainer of the Year honours (really the people's choice award), which went to country star Shania Twain. The Mercury artist, who missed the show due to a last-minute illness, also picked up the country female vocalist Juno, again to no one's surprise.

Another notable no-show on the night was the evening's only other multiple award winner, Ashley MacIsaac. The A&M fiddle master, who was on the road with Melissa Etheridge, picked up awards for best new solo artist, and best roots and traditional album - solo, while producer Michael-Phillip Wojewoda was named producer of the year, partly for his work on MacIsaac's *Hi, How Are You Today?* album.

Among the expected winners: Charlie Major (country male vocalist), Prairie Oyster (country group), Deborah Cox (R&B/soul recording), and Celine Dion (best-selling francophone album, for *D'Eux*).

Among the surprises were Colin James, who



Shania Twain

won male vocalist honours over Tom Cochrane, among others; Art Bergmann, whose *What Fresh Hell Is This?* album won in the alternative category, while Bergmann was recently dropped by Sony; and Jerry Alfred & The Medicine Beat, who won in the music of aboriginal Canada recording category over

Susan Aglukark. The latter, nominated in five categories, was shut out on the night.

The show featured a number of strong performances. Anne Murray led off the proceedings with *What Would It Take*, a new Bryan Adams/Gretchen Peters-penned song from her upcoming new album. Other performance highlights included Jann Arden singing her #1 hit *Insensitive*, Our Lady Peace on *Star Seed*, Alanis Morissette on her latest hit *Ironic*, and an impromptu performance by a pair of Hall Of Fame acts - The Crewcuts and The Diamonds. Murray closed out the show with a performance of one of her biggest hits, *You Needed Me*.

As has been the case for the past three years, multiple nominee Bryan Adams was once again a no show, continuing his ongoing cold war with CARAS. And best-selling francophone album winner Dion was also absent, as she's in the midst of touring in Europe.

The Juno telecast was punctuated by a series of video reflections on twenty-five years of Juno history, with looks back at some of the more memorable hosts, performances and presenters. Murray proved to be the right choice for the hosting job, providing a link between Junos past and present.

The off-camera awards, hosted by Kelly Jay and Karen Gordon, were once again presented in front of a marginally interested audience that seemed to be coming and going. Acceptance speeches by some of the lesser known winners were occasionally drowned out by hoots and catcalls from the audience.

In contrast, the Hall of Fame Gala Dinner, held on the Saturday night (March 9) at the Harbour Castle Convention Centre, was given resounding praise by most in attendance. The event saw the induction of David Clayton-Thomas, John Kay, Zal Yanovsky, Domenic Troiano and Denny Doherty into the Hall, while rock and roll survivor Ronnie Hawkins received the Walt Grealis Special Achievement Award.

The complete list of Juno winners is as follows:

LEVI'S ENTERTAINER OF THE YEAR

Shania Twain

BEST-SELLING ALBUM (Foreign or Domestic)

NO NEED TO ARGUE

The Cranberries

BEST-SELLING FRANCOPHONE ALBUM

D'EUX

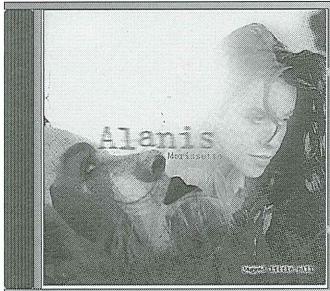
Celine Dion

ALBUM

JAGGED LITTLE PILL

Alanis Morissette

NO. 1 ALBUM



ALANIS MORISSETTE

Jagged Little Pill
Maverick-49501-P

NO. 1 HIT



I WANT TO COME OVER

Melissa Etheridge
Island

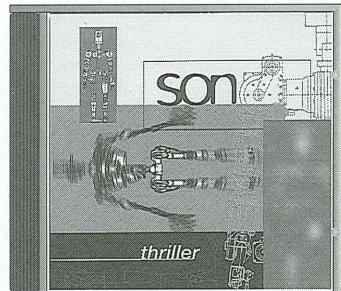
ALBUM PICK



THE BEATLES

Anthology 2
Apple/Capitol - 8 34448 2 3

HIT PICK



PICK UP THE PHONE

Son.
WEA

SINGLE

YOU OUGHTA KNOW

Alanis Morissette

FEMALE VOCALIST

Alanis Morissette

MALE VOCALIST

Colin James

GROUP

Blue Rodeo

INSTRUMENTAL ARTIST

Liona Boyd

BEST NEW SOLO ARTIST

Ashley MacIsaac

BEST NEW GROUP

The Philosopher Kings

SONGWRITER

Alanis Morissette (with Glen Ballard)

COUNTRY FEMALE VOCALIST

Shania Twain

COUNTRY MALE VOCALIST

Charlie Major

COUNTRY GROUP OR DUO

Prairie Oyster

CHILDREN'S ALBUM

CELERY STALKS AT MIDNIGHT

Al Simmons

Obituary**Sudden heart attack takes life of Monica Desjardins**

The industry was saddened to learn of the sudden death of Monica Desjardins, wife of Roger Desjardins, director of artist relations for Warner Music Canada.

Ms. Desjardins, who was 47, suffered a sudden aneurysm and died in Scarborough General Hospital on March 10. She had no prior history of heart problems.

Roger's wife was a great inspiration to him and a stabilizing force who readily accepted his time consuming role in looking after and promoting travelling artists. She met many of these artists who were welcomed into their home by Roger. Many went on to become superstars. Messages of condolence have been arriving steadily from not only the superstars, but their managers and the heads of the various release labels from around the world.

Born in Montreal, Ms. Desjardins is survived by Roger and son, nine-year old Daniel. Funeral services were not complete at time of writing.

In lieu of flowers, donations may be made to the Tourette Foundation.

CLASSICAL ALBUM:**SOLO OR CHAMBER ENSEMBLE**

ALKAN: GRANDE SONATE/

SONATINE/LE FESTIN D'ESOPE

Marc-Andre Hamelin, piano

CLASSICAL ALBUM:**LARGE ENSEMBLE OR SOLOIST****WITH LARGE ENSEMBLE ACCOMPANIMENT**

SHOSTAKOVICH: SYMPHONIES 5 & 9

Orchestre Symphonique de Montreal

Charles Dutoit, conductor

CLASSICAL ALBUM:**VOCAL OR CHORAL PERFORMANCE**

BEN HEPPNER SINGS RICHARD STRAUSS

Benn Heppner, tenor

Toronto Symphony Orchestra

Andrew Davis, conductor

CLASSICAL COMPOSITION**CONCERTO FOR VIOLIN AND ORCHESTRA**

Andrew P. Macdonald

David Stewart, violin

Manitoba Chamber Orchestra

ALTERNATIVE ALBUM**WHAT FRESH HELL IS THIS?**

Art Bergmann

DANCE RECORDING**A DEEPER SHADE OF LOVE (Extended Mix)**

Camille

ROCK ALBUM**JAGGED LITTLE PILL**

Alanis Morissette

CONTEMPORARY JAZZ ALBUM

NOJO

Neufeld-Occhipinti Jazz Orchestra

MAINSTREAM JAZZ ORCHESTRA**VERNAL FIELDS**

Ingrid Jensen

R&B/SOUL RECORDING**DEBORAH COX**

Deborah Cox

RAP RECORDING**E-Z ON THA MOTION**

Ghetto Concept

REGGAE RECORDING**NOW AND FOREVER**

Sattalites

MUSIC OF ABORIGINAL CANADA RECORDING**ETSI SHON - GRANDFATHER SONG**

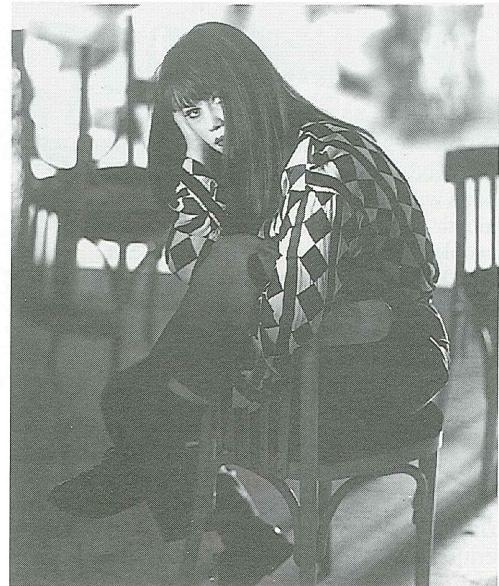
Jerry Alfred & The Medicine Beat

ROOTS & TRADITIONAL ALBUM - SOLO**HI, HOW ARE YOU TODAY**

Ashley MacIsaac

ROOTS & TRADITIONAL ALBUM - GROUP**GYPSIES & LOVERS**

Irish Descendants



Jann Arden

BLUES/GOSPEL ALBUM**THAT RIVER**

Jim Byrnes

GLOBAL ALBUM**MUSIC FROM AFRICA**

Takadja

PRODUCER**MICHAEL-PHILLIP WOJEWODA**

End Of The World (The Waltons)

Beaton's Delight (Ashley MacIsaac)

RECORDING ENGINEER**CHAD IRSCHICK**

O Siem (Susan Aglukark)

VIDEO**GOOD MOTHER**

Jann Arden

Jeth Weinrich (director)

ALBUM DESIGN**BIRTHDAY BOY**

Junkhouse

Tom Wilson (creative director)

Alex Wittholz (graphic artist)

HALL OF FAME

David Clayton-Thomas

Denny Doherty

John Kay

Domenic Troiano

Zal Yanovsky

WALT GREALIS SPECIAL ACHIEVEMENT AWARD

Ronnie Hawkins



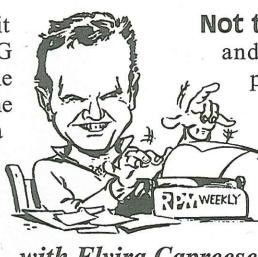
Mercury/Polydor Canada president Doug Chappell (voted the Canadian music industry Executive of the year) presents Shania Twain with a diamond album for *The Woman In Me*



Ace Of Base were in Canada recently during a promotional tour. When they stopped at BMG's Head Office Toronto, President & GM Paul Alofs presented them with diamond albums for their debut release, *The Sign*.

WALT SAYS . . . !

Big news on the way!!! I think it would be understating the fact that big BIG news will hit the fan around the end of the month. Well, it'll be BIG news for some people. This one is too hot to even offer a hint. I wish I hadn't even begun to write about it. So I'll stop. Well, I feel sorry that I've brought you along this far. So, here's a couple of initials. A couple of them are too new to be in my directory of initials, but here they are. JW, MS and SL. WOW! When this happens, I'm going to take a holiday. (EC: They sound like government people. Don't tell me you're going to the trough???)



with Elvira Caprere

Garth's on the move again!!! When some critic, or was it a bureaucrat, claimed that Toronto was over-theatred, it was like waving a red flag at you know who. Garth Drabinsky says their room for at least one more, maybe more. He's going to build a 1,400 seater, right next door to the Pantages. It's small, but he says he'll be able to mount large-scale musical productions that can't sell out a larger house. And, believe it or not, that could mean an extended run for the already record-breaking Phantom, which is in its seventh year. All they do is move next door. And, by the way, because it's next door, with all that construction going on, they're going to extend the backstage of the Pantages by 20 feet, which will make it 55 feet deep, suitable for major ballet and opera productions. Hang on. Still with Garth. He's mounting a musical version of Ragtime, in January 1997 at the Ford Centre up in North York. (EC: You better get a live theatre writer!!!)

He'll break his legs!!! Well, Mr. Smooth has his finger back in the biz. Yep, BG has courted JM and made what looked like a sweet deal for him down in Mickey Kantorland. Now, we know you have to count your fingers after shaking hand with BG, but JM has a guardian angel in BB. So, if BG reneges on payment, BB, known for his one-punch and drop-kick swiftness, won't hesitate to give BG a sample of his swiftness. Oh yeah, DC is on the sidelines watching very carefully. (EC: Look whose talking about one punch!!!)

Recognition for Gino!!! The Famous People Players are doffing their top hats to Gino Empry, who still tops the list of Canada's PR people. Even to this day, Gino's list of beautiful people is much in demand. When Gino threw his annual Christmas party, which went on for years and years, it was always a gathering of who's who in the entertainment business. The tribute dinner, which will include memorable performances by name artists, will be held at Famous People Players Dinner Theatre at 110 Sudbury Street, in west end Toronto. For reservations call 416-532-1137. (EC: There's only one Gino!!!)

How bad was your table??? With so many looking like headwaiters, it was easy for that prankster company to change the table cards at a recent function. Seems, some pretty important people were sitting in the back of the room. The organizers of the event were too busy offending the daily press and tossing out the photographers when they should have been paying attention to the seating arrangement. (EC: There was a time when they begged the press to cover their event!!!)

Not the time!!! With Cancon recordings and artists growing in international popularity, not to mention a solid star system here in Canada, now isn't the time to pressure for an increase in content legislation. The star system is in place because of the 30 per cent content regulation, and most radio stations have met that commitment.

Without radio, the Junos would have been playing to an empty arena in Hamilton last week. Rather than start a war with the CAB, who have bigger guns than anyone, why not offer a little more cooperation. For instance, Warren Cosford, who heads up the four-station CHUM operation in Windsor, has an interesting proposal that could benefit Cancon recordings. He's asking for a reduction in Canadian content for one of those stations. But he's offering a pretty good deal in return, a deal that the multi-nationals and the independents should look at very carefully. Mounting an intervention in opposition to his proposal could shut the door to a very important US market for Canadian recordings. Think about it. (EC: How bad were your seats at the Junos???)

A week that was!!! This year's industry get-together was particularly rewarding to me. I had the opportunity to renew acquaintances with Clive Davis, who remembered it was RPM, that brought him to Canada back in March of 1977. It also brought back great memories to meet Pierre Juneau again. He was named the music industry's Man of the Year, on February 21, 1971, and this year was inducted into the Canadian Music Week's Hall of Fame. He, in turn, introduced me to Keith Spicer, who was here to present Juneau with his Hall of Fame award. CMW's award show was full of surprises. With the room full of broadcasters, retailers and record company people, it was pretty tense (EC: Someone should have cut a hole in it and wore it as a cape!!!). Comedians Mike Bullard and Rick Wharton kept a good pace. I've got some advice for Bullard. Never apply for a radio license while Spicer is Chairman of the CRTC. (EC: No sense of humour???)

The power of Anne!!! With Anne Murray's Christmas Special drawing 2.5 million viewers, it was a given that as host of the Junos, she would draw most of that same crowd back. It was even suggested in this column that the ratings would nudge the two million mark. Well, hang onto your hats. This year's Junos drew a television audience of 2.2 million. It would be interesting however, to find out what the demographics were. (EC: How about six to 90???) For your interest, last year's Juno show drew 1.388 million and the all-time Juno winner was the year Bryan Adams and Tina Turner starred, and that got 2.3 million viewers. It would be interesting to know how many dollars it cost for each of these mammoth productions to get an idea of what all this cost. (EC: And how many more records it sells!!!)

Visionary Dave Charles!!! No one seems to want to credit Dave Charles with laying the foundation for the success of the Juno show in Hamilton. If you'll remember, when Charles was president of CARAS, he yanked the Junos away from Toronto for some reason. It was Dave Charles who moved

the Junos to Hamilton. Unfortunately, he vacated his office before the first show was staged there, last year. He was a team player, and he organized the CARAS people as a team. Ego wasn't part of his makeup. He never sat in the front row at the show. He believed the artists should be given the advantage of every possible minute of camera time. Hey! Isn't that what the show is all about? It would be nice if someone from that organization would recognize what Charles did. Maybe even send him a letter expressing their gratitude. (EC: It's nice he never sat in the front row and never pushed himself on camera!!!) Where did you sit at the Juno show? How important were you???

Quiet on the set??? In response to my complaint last week of the uncomfortable card table chairs at the Today's Country taping, I received a pair of whoopee cushions from Anne Kane of the Rogers Group. She must have a sense of humour. Well, if everyone in the audience has one, we'll have a good time. But that just might work out to be okay. Nothing like a bunch of country music fans sitting around the make-believe studio campfire after a feed of pork and beans, listening to their favourite singer and showing their pleasure, not to mention talent. (EC: That takes talent???)

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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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CKRY, Calgary

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CHUM-FM, Toronto
STATION (Dance/CHR)
Power 92, Edmonton
STATION (Country)
CKRY, Calgary
STATION (CAR)
CFOX, Vancouver
CFNY, Toronto (tie)
RETAIL STORE
A&B Sound, Calgary
DISTRIBUTOR
Pindoff Record Sales
RETAILER
HMV
RETAIL EXECUTIVE
ROGER WHITEMAN
HMV CANADA
BROADCAST EXECUTIVE
GARY SLAIGHT
Standard Broadcasting
PERSONAL MANAGER
ALAN KATES
(Charlie Major, Prairie Oyster)
PUBLICIST
NANCY YU
Virgin Records Canada
SALES TEAM
BMG Music Canada
PROMOTION TEAM
A&M/Island/Motown Canada
MARKETING TEAM
EMI Music Canada
INDEPENDENT LABEL
Sonic Union
MAJOR RECORD COMPANY
EMI/Virgin
MUSIC EXECUTIVE
Doug Chappell



Chris Wardman

Wardman named A&R manager for BMG

Keith Porteous, vice-president of A&R for BMG Music Canada, has announced the appointment of Chris Wardman to the position of A&R manager. Wardman joins Porteous and Jules Raeburn in the department on March 18.

Wardman began his career in the business as a member of the new wave/alternative band Blue Peter back in 1979. Following the demise of that band, Wardman went on to a successful producing career, working with the likes of Chalk Circle, Sons Of Freedom, Art Bergmann, Randy Bachman, The Watchmen and Rusty. He's also an accomplished songwriter who has written songs for Blue Peter, Platinum Blonde, David Gogo and Art Bergmann.

Since 1993, Wardman has been involved in the digital technology/multimedia side of the industry. Most recently, he has done CD and CD-ROM mastering and the design of web pages for Rusty, Mae Moore and EMI Music Publishing.

RPM

ALTERNATIVE

TW
LW
WO
- MARCH 18, 1996

1	2	8	IRONIC Alanis Morissette - Jagged Little Pill Maverick 45901-P
2	1	7	PEACHES The Presidents of the United States of America - S/T Columbia 67291 (promo CD)-H
3	4	15	1979 Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F
4	3	15	WONDERWALL Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H
5	5	7	ZERO Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F
6	7	9	AEROPLANE Red Hot Chili Peppers - One Hot Minute Warner Bros. 45733-P
7	14	4	LAY LADY LAY Ministry - Fifth Pig Warner Bros. 45838-P
8	8	9	IN THE MEANTIME Spacehog - Resident Alien Sire 61834 (comp 271)-P
9	13	6	BIG ME Foo Fighters - Foo Fighters Roswell 724 383 4027 (promo CD)-F
10	6	10	BRAIN STEW Green Day - Insomniac Reprise 46046-P
11	9	16	SANTA MONICA (Watch The World Die) Everclear - Sparkle And Fade Capitol 30929 (comp 28)-F
12	15	5	HIGH & DRY Radiohead - The Bends EMI 29626-F
13	12	8	NAKED Goo Goo Dolls - A Boy Named Goo Warner 45750-P
14	11	7	ONLY HAPPY WHEN IT RAINS Garbage - Garbage Almo Sounds 80004-J
15	17	6	COLD SNAP Weeping Tile - Cold Snap WEA 12383-P
16	16	10	HEAVEN BEside YOU Alice In Chains - Alice In Chains Columbia 67242 (promo CD)-H
17	21	3	SHE'S JUST KILLING ME ZZ Top - From Dusk 'Til Dawn O.S.T. Epic 67523-H
18	18	3	PROMISE Victor - Victor Anthem 1072 (comp 22)-J
19	19	5	FOLLOW YOU DOWN Gin Blossoms - Congratulations, I'm Sorry A&M 314 540 47-Q
20	10	17	GLYCERINE Bush X - Sixteen Stone Interscope 93561-P
21	NEW	3	BIG BANG BABY Stone Temple Pilots - Tiny Music and Songs From... Atlantic 82871-P
22	26	3	CANDLE Skinny Puppy - The Process American 43057-P
23	27		SISTER Nixons - Foma MCA 11209 (comp 2)-J
24	29		CALIFORNIA Rusty - Fluke Handsome Boy 0003 (promo CD)-N
25	22	8	SCREWED IT UP Limblifter - Limblifter Limblifter 81001 (promo CD)-J
26	28		SEE YOU ON THE OTHER SIDE Ozzy Osbourne - Ozmosis Epic 67091 (promo CD)-H
27	30		GETTIN' PRETTY GOOD... The Four Horsemen - Gettin' Pretty Good... Magnetic Air 44025-Q
28	NEW		CAUGHT A LITE SNEEZE Tori Amos - Boys For Pele Atlantic 82862 (promo CD)-P
29	20	6	STRESS IS BEST Menthol - Menthol Capitol 7243 8 2936-F
30	NEW		CHAMPAGNE SUPERNOVA Oasis - (What's The Story) Morning Glory? Epic 67351-H

REVIEW 100 & what's new

HIT TRACKS

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Polygram - Q Sony - H Warner - P

TW LW WO - MARCH 18, 1996

Aashna: For the love of music

YTV host embarks on solo career with MCA

by Ron Rogers

Still in her early twenties, Bombay-born, Toronto-raised Aashna Patel is the epitome of a success story waiting to happen. Although most will know her as the attractive morning co-host on YTV's morning program, The Breakfast Zone, Aashna's true love is music, a love that has finally found an outlet in her debut album on Rich Dodson's Marigold label, distributed in Canada by MCA.

Like most artists who have gone on to success, Aashna (just the one name please) was guided into her career somewhat by her parents, to whom she dedicates her first self-titled album. But as she herself says, it wasn't a case of being prodded into it - she wanted it as much as they did.

"My parents helped get me into music because I wanted to get into music. At first, my mom wanted me to be a scientist, but that just wasn't my style. But she was eventually very open to anything, which is pretty unique, not very many Indian parents are so liberal."

Although her aspirations were in music, the fact is that one just doesn't walk into a record company, sign a deal, and release a million-selling album. These things take time, often years and years, to come to fruition. Hence the reason for Aashna's left turn into the world of television, which was done, in part, to help finance her fledgling musical career.

"I didn't want to be a starving musician, and I was talking to my mother about what I could study that would be kind of related to music in some way. So I decided to go to Ryerson for radio and television, and after I graduated I went for an audition at YTV and got the job."

"I got offers from other places to do other kinds of work, but I felt I really wanted to be on-air, and I thought I could do it, and then YTV came up. I certainly didn't expect to go into children's TV. I expected to be in music, and this is totally different. But I certainly think I'm more suited for light entertainment than real hard or serious news."

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Aashna's role on YTV is similar to that of a MuchMusic VJ. She fills the time in between programs and commercials, performing impromptu skits, reading mail, singing, and interviewing artists. She and her co-host simply try to have a lot of fun on camera.

"We introduce shows, we banter back and forth about what we did, and then we interview people, we interview bands, which I think is cool, that's the best part of the job. It's a little different now being on the other side, being interviewed myself now."

It was while she was at YTV that she started putting together the money and the songs to make her own demos. It was also then that she used an old contact to get her career up and going.

"My father introduced me to Rich Dodson about six years ago when he was working with

and myself, we all came up with the either the lyrics, the melody or the arrangement. We all told each other what sucked, and moved on. There were some songs we did about six times, and we all thought 'this is terrible', and moved on from there."

Once the recording process was done, it came down to simply finding someone to distribute the finished product. That's where the time element comes in, with a lot of it spent simply waiting by the phone.

"Both Rich and I were sending out demos to a whole bunch of different labels and waiting, there's a lot of waiting in this whole business, and MCA picked it up. It's a lease deal with MCA."

Aashna has never been one to hide her east Indian roots. She has always been popular within the Indian community, hosting her own multi-cultural cable program called Hidden Talent in 1988, as well as co-hosting a cultural program called the Sounds Of Asia. Her strong presence in the Indian community enabled her to make many strong contacts in the entertainment field, and eventually even garnered her a meeting with US president Bill Clinton, on a 1995 visit to California.

But despite her strong ties to her birthplace, the artist says she didn't want to bowl people over with her roots or culture, preferring to let just a little bit of her heritage creep into her music.

"I have to say that most of the songs are mainstream, and there's just a hint of Indian flavour in there, it's not something that's going to overpower the music. Some of the tracks are quite different, like Jaani and Kamasutra, which are really out there. But they also seem to be some of the favourites as well."

Like EMI's favourite Canadian crooner, John McDermott, Aashna also became well-known for her fine performance of the Canadian national anthem. Her rendition of the song eventually found its way onto a specially-distributed recording, I Love Canada - J'Aime Canada, which is still used in the opening ceremonies of schools across the country. She says it was her father's idea to use the national anthem as both a means of promoting herself, and as a way to express her love of this country.

"Many years ago my dad made me make this national anthem tape, and he got it played in a whole bunch of schools, and then he sent it off to the SkyDome where there was an international cricket match, so I got introduced at the Dome. Then after that, the Blue Jays picked me up from there, as did other teams in the states - Chicago, Cleveland, Detroit, Cincinnati, especially when the Canadian teams are in. But my mom says I'm not famous because I never screwed the anthem up once."

Although she, Dodson and Breithaupt did all the instrumentation on the album, which might normally make touring difficult, Aashna says she's anxious to get out on the road in some way or another. But again, that's something else that requires a bit of waiting.

"I'm hoping to go out on the road in the summer and do a bunch of fair dates. We're just starting to send out faxes now and see what the response is, but hopefully we'll be playing all over the place."

"It was a total group effort between Don, Rich



Debbie Johnson. My mom and dad both took great interest in my career, so my dad went out looking for good producers, and he met up with Rich. He and I clicked right away, but I had no money at the time. I waited until I got the job, then I went back to Rich and said 'do you remember me, I want to come make some demos', and we hit it off, we had a good connection there.

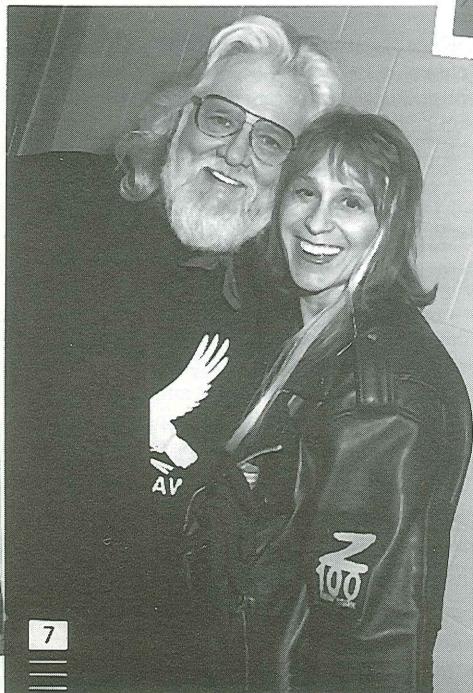
"I'd been writing songs the whole time but I didn't think any of them were that great. But I brought one song to Rich, we made a demo for it although it never appeared on the album. And then from there we started writing songs together. From there we got a FACTOR loan, and the rest is history, with MCA eventually picking up the album."

Aashna says she enjoyed working in the group environment with Dodson and fellow collaborator Don Breithaupt. It enabled her to get a true picture of the quality of her music, especially working with ex-Stampeder Dodson, who has certainly seen the ins and outs of the business over the past 35 years.

The best in Canadian music at the '96 Junos

1. Walt Grealis Special Achievement Award-winner Ronnie Hawkins with wife Wanda, son Robin and daughter Leah.
2. Heritage Minister Sheila Copps with Juno-winner Colin James.
3. Multiple Juno-winner Alanis Morissette.
4. Sony artist and Juno-nominee Amanda Marshall.
5. Warner artist Colin James, top male vocalist for 1996.
6. Classical winner Ben Heppner.
7. The Hawk & The Doc: Ronnie Hawkins receives some advice from sex therapist Dr. Judy Kuriansky, from New York's Z100.
8. R&B/Soul recording Juno-winner Deborah Cox.

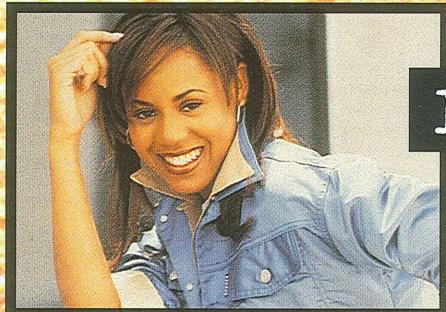
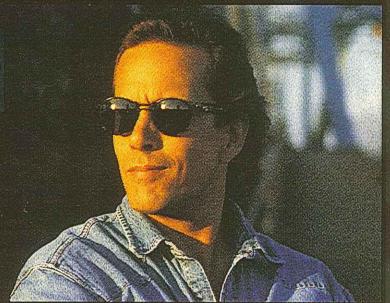
Photo Spread Editor: Stan Klees
Photographer: Tom Sandler



BMG Music Canada Congratulates its 1996 Juno Winners

Charlie Major

Country Male Vocalist



Deborah Cox

Best R&B/Soul Recording



Prairie Oyster

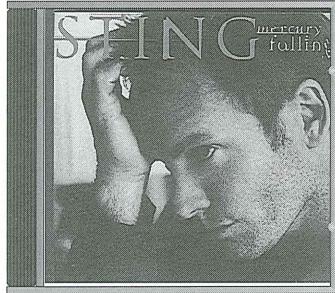
Country Group or Duo



Ben Heppner

For your CBC Album Victory:
Best Classical Album: Vocal
or Choral Performance

New Releases



STING -Pop

Mercury Falling

A&M-31454 0483-Q

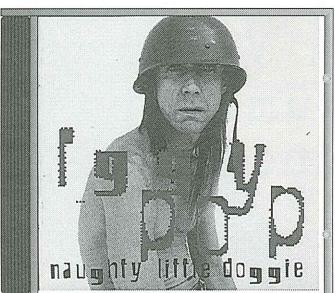
Sting has always been a man of many musical hats. Like his veteran experimental peers (Peter Gabriel, Paul Simon, David Bowie), Sting has dipped his hand into virtually every genre imaginable, in some sort of endless search for variety and diversity in his style. Because for him, the style has always been as important as anything. Never assume, however, that a diversity in style represents quality in substance. In the past, particularly on such fine albums as *Nothing Like The Sun* and *The Soul Cages*, Sting has been able to combine that diverse style with some strong substance and soul, giving his work that much more of an emotional lift. On this latest effort, unfortunately, the soul of the music seems to have been lost in the shuffle. As artistically interesting as songs like *I Hung My Head* (in 9/8 time, no less), *Let Your Soul Be Your Pilot*, *La Belle Dame Sans Regrets* and *Valparaiso* are, that emotional spirit and soul seems to be surprisingly lacking. Too often, songs like *You Still Touch Me* and *I Was Brought To My Senses* seem hollow, bereft of strong hooks or potent energy. Perhaps it's because of his indefatigable reputation for songwriting that one feels a sense of disappointment in this record. Somehow, with Sting, we expect so much, and this time, he's offered a little less. -RR

IGGY POP -Rock

Naughty Little Doggie

Virgin 41327-F

With a good chunk of modern rock, from Lenny Kravitz right down the alternative pole to Urge Overkill reaping the rewards of hard seventies rock in the nineties, it is entirely fitting that an authentic original like Iggy Pop take a second stab at it himself. And that is exactly what he has done with *Naughty Little Doggie*, his newest release on Virgin. This



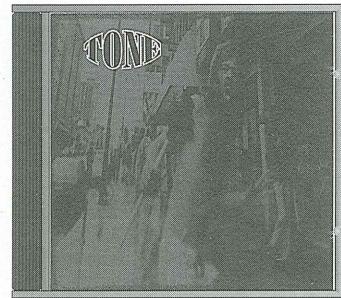
album rocks with the reverb that conjures a vision of a gin hound on a bender; the guitars just riff forever (*Pussy Walk*, *Knucklehead*) and there's lots of talk about chicks, gambling and other excesses of the generation. With *Naughty Little Doggie*, Iggy Pop reminds us that there was a time in rock and roll when a guitar was a guitar, a drum was a drum, and a band's main function was to produce an endless supply of feel good disposable noise. If Iggy can be criticised for choosing not to tread new ground on this one, he certainly can't be for not offering an apology. In words that reverberate with a force of one who knows: "I'm better than Pepsi/I'm cooler than MTV/I'm hotter than California/I'm cheaper than a gram/I'm deeper than the shit I'm in/An' I really don't give a damn." -RG

TONE -Hard Rock/Alternative

Brand New Lunatic

Soul Purpose SP288399288-Cargo

Vancouver's Tone have made their presence well known in the few months since this album's release. A bevy of image pregnant songtitles from *Revenge Of The Average Apartment Renter* to *Sweet Psychosis* are intriguing for a concept album that purportedly deals with a woman's understanding of a place she only experiences through the media. The soundstage for this admittedly loose concept is big bottomed bass and slithery guitar with vocal work that might be engaged in the ecstatic recitation of alchemical recipes (resulting in the creepy ambience evident in



tunes like John D.). Vocalist Jen Hershman cannot avoid comparison to everyone's favourite witch, Kate Bush, though she does her best to throw us off with a metallic facade that fits in as naturally as can be expected (*Media Face*, *Dead Duck*). That *Brand New Lunatic* does not offer the diversity that it might have (considering its conceptual bedrock) is the odd remainder to an otherwise successful sum of heavy chords and time changes. *Synopsis*, a wistful piece with a delicate balance of instruments is a teardrop's worth a passion in this witch's bowl of grind. It is all Tone need to prove that there is a provocative soul beneath the metal layers of this hard rock act. Look out for *Waters Be Still* on video, directed by Blair Dobson.-RG

JAYMZ BEE & HIS ROYAL JELLY ORCHESTRA -Lounge/Alternative

Jaymz Bee & His Royal Jelly Orchestra

Nepotism NRCD 11:12

BMG's Paul Alofs recently predicted that lounge music could be the thing for 1996. If true, former *Look People* frontman Jaymz Bee's *Nepotism* label (Mellenie Melody, John Henry Nyenhuus), could be the fountain to yield the goods under BMG. Bee himself has released his first after the demise of *Look People*, and it's as good an indicator as any of what is in store for the label. Titled *Royal Jelly Orchestra*, the album is the product of Bee, fellow look person Great Bob Scott and Jono Grant, a relative unknown who co-wrote and produced the album and has the distinguished claim to being approximately 90% of the Orchestra. Bee and Grant treat jazzy lounge numbers with the kiche tongue-in-cheek verisimilitude of *Big Rude Jake*,



bringing a host of wacky nuances (ne'er there before) to the front. The decision to highlight the comedic end of things makes for some pretty superfluous material with the replay potential of a punchline (Tony Bennetless, Clint East Woody Allen Alda). This might have been avoided had Bee the vocal flair to keep up with Grant's instrumental vaudeville act, but he doesn't, and it is for this reason that he ends up as the weakest link of the album. Still, there is some great production work for worshippers of the form to fawn over (like the scratchy realism of *You're A Dog*), and a host of technical idiosyncrasies that can only be picked up after the tenth listen. The bottom line? Royal Jelly Orchestra is a clever album that obviously had a lot of hard work put into it, but it is largely uncommercial (with the possible exceptions of *Music To Watch Girls By* and *Groovie Movie*). That could change, however, if Alofs' prognostication is correct. But first he'll have to put his money where his mouth is. The question is, will he? -RG

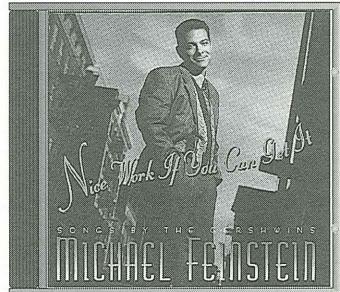
MICHAEL FEINSTEIN - Show Tunes

Nice Work If You Can Get It

Atlantic-82833-P

It's been a decade or so since the Carlyle caroler first burst upon the major entertainment scene. He could barely carry a tune across the street and his piano skills were minimal. But he sang standards with an obvious affection that made them seem new again. As well, he sang all of the lyrics that other singers didn't. He also sang forgotten or hither to then unrecorded

compositions of the master songsmiths. He's still singing with an affection that approaches passion as evidenced on this, his latest. But he's now singing beautifully and his keyboard work can take its place with that of any of the swingmeisters. And he's still doing some songs not previously recorded. Frame all that with great arrangements of songs by the Gershwin's, excellent supporting musicians (even Stan Freeman is here) and you have an album that is definitely a keeper. You'll recognize most of the Gershwin standards, but you'll also enjoy some buried treasures like *Will You Remember Me*, *Somebody Stole My Heart Away*, *Anything For You* and *Luckiest Man In The World*. We're probably courting loss of critical acuity but this is quite simply an album that everyone should have and enjoy. Anyone who can't doesn't deserve to. There, we've actually ended a sentence with a preposition. -BW



All the
music industry news
you need to know . . .

RPM

. . . for over 30 years!

ALBUM PICK

THE BEATLES

Anthology 2

Apple/Capitol-34448-F

Those crazy baby boomers, you know, the ones who supposedly aren't buying any more records, apparently just can't get enough of the fabulous four. The first *Anthology* hit number one right after it was released, eventually topping the eight-times platinum mark in Canada, with similar strong numbers around the world. The three-part six-hour television special didn't hurt either, introducing a whole new generation to the music that made the band a phenomenon unique in musical history. This second compilation picks up where the first one left off, encompassing the period in which the Beatles moved from rock and roll mop tops to serious experimentalists, with such classic albums as *Revolver*, *Rubber Soul*, and of course, *Sgt. Pepper*. The fact that the period being examined here is the one where the Beatles did their most creative writing and studio work makes this package perhaps that much more worthy than the last one. This comp allows us to hear such ingenious songs like *Tomorrow Never Knows*, *Eleanor Rigby*, *Strawberry Fields*, *A Day In The Life* or *Lucy In The Sky With Diamonds* as they were being formed for their final takes. In some ways, it allows us to look inside the heads of the foursome, and see how their inventive music was put together. The album is led off, once again, by another 'new' single, *Real Love*. Like *Free As A Bird*, this one is also a Lennon penning that the surviving three have remixed and remastered into a fresh-sounding single. If anything, *Real Love* is a far more credible song than the previous. Considering that this one delves into the band's most creative period, it could and should surpass the first in terms of sales. Assuming, that is, those baby boomers still have money to spend on silly little things like records. -RR



RPM

RE/M 100 (CD's)

ALBUMS

Record Distributor Code:

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

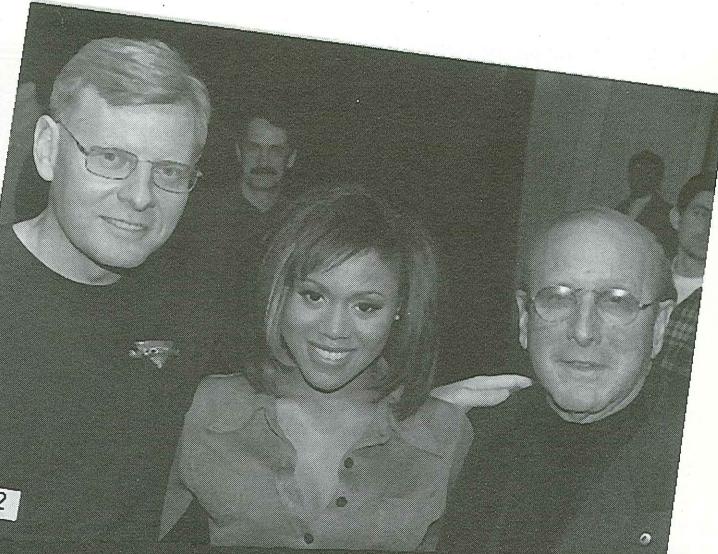
TW LW WO - MARCH 18, 1996

CONGRATULATIONS FROM SOCAN

TO OUR
MEMBERS
WHO PICKED UP
1996 JUNO
NOMINATIONS
AND
AWARDS
WE'RE
PROUD
TO
SING
YOUR
PRAISES!



Society of
Composers,
Authors and
Music
Publishers
of Canada



BMG celebrates during Canadian Music Week

1. BMG Music Entertainment N.A. president/CEO Strauss Zelnick, Prairie Oyster's Russell deCarle, R&B/Soul Juno-winner Deborah Cox and BMG Canada president Paul Alofs.

2. Alofs, Cox and Arista Records founder/president Clive Davis.

3. Alofs and Davis with CMW organizer Neill Dixon.

4. BMG's Jim Campbell does his best bumblebee impersonation while introducing Deborah Cox at her CMW showcase.

5. Zelnick and Alofs with country artist Charlie Major and manager Alan Kates.

6. BMG Quebec managing director Yvon DesRochers, BMG classics manager Chris Montgomery, Juno-winner Ben Heppner, strategic marketing VP Norman Miller and customer service VP Tim Williams.

Photo Spread Editor: Stan Klees
Photographer: Paul Shields

Hamilton Golf Club hosts EMI post-Juno party



Photo Spread Editor: Stan Klees
Photographer: Barry Roden

COUNTRY

chart (#47). Both tracks are included on his self-titled Atlantic album.

Sharon Anderson hits the chart with *Too Cool*, her latest Royalty Release, which enters the chart at #98. The track was taken from *Bringing It Home*, her Royalty album which was produced by Jerry Crutchfield. Anderson wrote the song with a C.Waters. The track qualifies as two-parts Cancon (MA).

Jeff Carr who had a good chart run with *The Car*, has a follow-up, *Holdin' On To Something*, which gets a foot in the chart door at #99. Both tracks were taken from his self-titled Curb album.

Shania Twain continues to bullet up the chart with *You Win My Love* (#19). Twain's Mercury album, *The Woman In Me*, has been certified diamond, which represents one million units shipped. Twain attended last week's Hall of Fame banquet, even though she was running a fever, which eventually took her down the night of the Junos. She won a Juno as female country vocalist, and the most prestigious Juno, the Levi's entertainer of the year, because it is voted on by the fans.

CHAM's Search for Shania, the contest that began on Feb. 26, had hundreds of the Hamilton station's listeners searching for Shania Twain. The winner was Mary Jane Edworthy, who called CHAM's Vicki Van Dyke with the correct location. Shania was hiding out in the constituency offices of our new Heritage Minister Sheila Copps. Actually, it was the day before Shania won two

Both sides of border have eyes on Paul Brandt

It's fairly obvious that Paul Brandt is the flavour of the month over at Warner Music, meaning no disrespect of course. But this is the month when it's all coming together for the 23-year old charmer from Calgary, currently living in Nashville.

We've got the usual lowdown; he sang in church, his parents brought him up to respect others,

Junos when she and Copps were on-air in CHAM's studio to celebrate the Juno awards. They were joined by Regional Council Chairman Terry Cooke and Hamilton West M.P.P. Lillian Ross as well as various media people. Part of the conversation was televised on CHCH-TV. Even the contest sponsor, Ed Ginglo of True Value Computers, who helped award the \$2,500 computer package showed up.

John Gracie's tribute to Gene MacLellan, released on the Atlantica label, is enjoying good sales at retail where it has sold close to 5,000 copies. The album was endorsed by the MacLellan family. A special bond was formed between Gracie and MacLellan's son Philip, a sound engineer himself, who was on-site for the entire recording process. The cover photo was taken by well-known guitarist Georges Hebert of Anne Murray's band. The album can be ordered through the toll-free Gene MacLellan Tribute order line at 1-800-896-4368. Gracie recently returned from Nashville where he was writing with Bekool Music Group, the publishing company responsible for pitching Doug Stone's hit, *Addicted To The Dollar*.

Stevedore Steve, one of the veterans of the business, has a new album release, *New Brunswick Spirit* (RPM - March 4/96), which has caught on with the CBC. He is scheduled for a March 22 appearance on *On The Road Again*.

Susan Aglukark has a new release titled *Shamaya*, an Aglukark original. The track was taken from her album *This Child*. The first programmer to "pick" the single was Janet Trecarten, music director at Toronto's CISS-FM.

COUNTRY PICKERS

JANET TRECARTEN

CISS-FM - Toronto
Shamaya - Susan Aglukark

GARRY MacINTOSH

CKYL - Peace River

Long As I Live - John Michael Montgomery

DAN MITCHELL

All Hit Country - Cariboo Radio

Long As I Live - John Michael Montgomery

WADE WILLEY

CKRM - Regina

It's Lonely I Can't Stand - Charlie Major

PHIL KALLSEN

CKRY-FM - Calgary

It's Lonely I Can't Stand - Charlie Major

DARREN ROBSON

SRN Country - Mississauga

It's Lonely I Can't Stand - Charlie Major

BRUCE ANDREI

Nor/Net - Alberta/BC

She Never Looks Back - Doug Supernaw

RICK FLEMING

CKQM-FM - Peterborough

What Is And Isn't Mine - Brent Howard

JOEL CHRISTIE

CHAM - Hamilton

One Step Back - Jamie Warren

KENT MATHESON

CFQM-FM - Moncton
One Step Back - Jamie Warren

BRUCE LEPERRE

CKDM - Dauphin

My Heart Has A History - Paul Brandt

GARTH STONE

MX 92.1 FM - Regina

My Heart Has A History - Paul Brandt

RAY BERGSTROM

CFMK-FM - Kingston

More Than I Can Do - Steve Earle

ANDY HAYNES

KX-96FM - Durham

Holdin' On To Something - Jeff Carson

JASON MANN

CKIQ The Bullet - Kelowna

I'm Not Supposed To Love - Bryan White

JAY HITCHEN

CHAT - Medicine Hat

Everytime I Get Around - David Lee Murphy

VIC FOLLIOTT

CKGL - Kitchener

It Works - Alabama

MICHAEL DENNIS

CKBC - Bathurst

It Works - Alabama

even though he did turn out to be a bit of a rebel (those classical guitar lessons he was taking turned him onto country), he was petrified when he had to sing in front of a crowd, and more, some of which we'll touch on. Interestingly enough, Brandt was only 16 when he began wearing a black stetson and it has become a part of him. He definitely is a hat act.

Brandt's first big break was winning the Bud Country Finals in Calgary in 1993. His winning song, *Calm Before The Storm*, was included on an MCA CD compilation, and garnered impressive airplay. "That was the song that really got things going for me." It was because of the sentimental value of the song, which is a Brandt original, that he insisted it be the title track of his Reprise album.

In spite of his young years, Brandt has experienced many mind-jolting happenings, working professionally with terminally-ill children. "A lot of the songs I write stem from personal experiences and then I'll expound on them to make them a little bit more believable or take something away from it to make it more believable. *Calm Before The Storm* was a song I worked on for more than three months. It was a song I thought I had finished and I went back and re-wrote it and went back and dropped a verse and just kept working on it until I felt it was exactly what I wanted to say."

Now living in Nashville and writing with some of the stars of the songwriting world, Brandt assures that he isn't about to fade into the Music Row mosaic.

"The first time that I had ever co-written, was when I went down to Nashville. Until then I had been writing for about eight years on my own. I found it really good, because I got to go down to Nashville for a couple of weeks and then go back

home for a couple of months. It gave me the opportunity to write with other people and learn things and see how they did it. But at the same time I got to continue writing on my own, and I find that still today, it's very important for me to do that. That's why I was noticed in the first place, because I was writing my own music. I learn a lot writing with other people, but I think it's important to still write alone. I'm a Calgarian, a Canadian, and I'm proud of that.

"I think that if you want to be a wheat farmer,



you go to Saskatchewan. If you want to get into finance, you go to New York. I wanted to make this as big as I could. And it made sense for me to go to Nashville where the machinery and the people are. But that doesn't take away from my heritage and I'm really proud to be from Canada."

Although Brandt has an apartment in Nashville, he hasn't spent too much time there. He's been busy in Canada doing a radio promotion tour in support of his debut album. At time of writing he has visited more than 150 stations. The tour has paid off in spades. Brandt's debut single, *My Heart Has A History*, got the nod from enough radio stations across the country to merit it the most added single on the RPM Country 100, entering at #57 (March 11).

Because he has a deal with the Reprise label, he also has a US release, and is breaking quickly on US trade charts.

It was a pretty strict upbringing for Brandt. Country music wasn't among the family's listening priorities, except for the young Paul, who kept his music druthers to himself. In fact, the Brandts didn't have television until Paul was 13.

However, times and attitudes change and his parents are very proud of him. He even had them down to Nashville to watch him share the bill at the Grand Ole Opry with Faith Hill.

Gospel music could also be on Brandt's plate in the future. "I think that eventually, I'd like to record some gospel music. Country artists always used to have a gospel cut on their album. I think it's too bad that kind of thing gets lost, the way today's country music is. Gospel music is part of my background and I think that's a project I would like to work on."

Brandt remembers his first stage experience, his high school graduation. "I got up in front of about

2,500, maybe 3,000 people at the Jubilee Auditorium in Calgary. These were my peers. I walked up on stage, walked all the way across the stage because the mike was on the other side. I was just so nervous. I was shaking and my mouth was dry and my back was tight. And I sang *Amazing Grace*, a cappella. I remember getting through about half of the first verse and looking down and seeing somebody wipe a tear away. It was just the neatest feeling for me. I'll never forget that. Everytime I'm on stage I learn something about myself and how I can effect people.

"There's still a shy part to me and a serious part. As a songwriter I tend to be an introverted, introspective type of person. What's neat about it for me is when I get to go on stage I get to let go of all my inhibitions and do whatever I feel. And there's a point where you see that person, whose crying or smiling that you get to hold their heart in your hand for the three minutes of that song. That's just the point where that shy Paul Brandt and that exciting Paul Brandt kind of get to meet.

"I really look at my career as a real responsibility. I don't know why I can sing, or why

I can write songs. That's a gift that you're given. I feel that everybody is good at something; the folks at the record company are good at what they do, my management, they're good at what they do. And I think, if there's one thing I can get across to people, I'd just like to say that I don't know why I'm good at this. But you're just as good at what you do and you have to remember that that's just as important. This has been such a neat ride for me to get a chance to start doing something that I love to do. If it all goes away tomorrow, I'm still going to be happy. I don't want it to go away, but getting the chance to work the hospital and see things like a baby being born, or see a family going through death of one of their children, you start to realize what's important and what's not important. This is really a neat ride and it's neat way to make people see things differently and hopefully make a difference somehow, to be remembered for what you've done. I really want to be involved in a lot of children's charities and use my music for good that way. That's a real dream, every single day for me to get up and do that."

RPM COUNTRY 100

TW LW WO MARCH 18, 1996

1	2	57	SHANIA TWAIN The Woman In Me Mercury-314-522-886-Q	MA PL	21	22	10	PAM TILLIS All Of This Love Arista-07822-18799-N
2	5	30	TERRI CLARK Terri Clark Mercury Nashville-26991-Q	MA PL	22	RE	19	TRAVIS TRITT Greatest Hits From The Beginning Warner Bros-46001-P
3	1	4	WYNONNA Revelations MCA-11090-J	MA PL	23	28	29	THE RANKIN FAMILY Endless Seasons EMI-7243-832348-F
4	6	4	TRACY LAWRENCE Time Marches On Atlantic-82866-P	MA PL	24	20	22	BLACKHAWK Strong Enough Arista-07822-18792-N
5	4	20	MARTINA McBRIDE Wild Angels RCA-7863-66509-N	MA PL	25	24	11	JOE DIFFIE Life's So Funny Epic-67405-H
6	9	23	CHARLIE MAJOR Lucky Man Arista-74321-30728-N	MA PL	26	26	9	BLUE RODEO Nowhere To Here WEA-10617-P
7	10	40	JASON McCOY Self-titled MCA-11290-J	MA PL	27	NEW		LISA BROKOP Self-titled EMI-33875-F
8	8	18	DWIGHT YOAKAM Gone Reprise-46051-P	MA PL	28	23	27	TIM McGRAW All I Want Curb-EMI-77800-F
9	3	27	THE MAVERICKS Music For All Occasions MCA-11257-J	MA PL	29	27	21	REBA McENTIRE Starting Over MCA-11264-J
10	13	56	SUSAN AGLUKARK This Child EMI-32075-F	MA PL	30	RE	22	JEFF FOXWORTHY Games Rednecks Play Warner Bros-45856-P
11	12	7	NOT FADE AWAY Remembering Buddy Holly - Various Artists Decca/MCA-11260-J	MA PL	31	NEW		DOUG SUPERNAW You Still Got Me Giant-24639-P
12	7	29	FAITH HILL It Matters To Me Warner Bros-45872-P	MA PL	32	30	14	VINCE GILL Souvenirs MCA-11394-J
13	11	17	STOMPIN' TOM CONNORS Long Gone To The Yukon EMI-7243-835298-F	MA PL	33	31	4	LONESTAR Lonestar BNA/BMG-66642-N
14	14	10	DAVID LEE MURPHY Out With A Band MCA-11044-J	MA PL	34	29	17	MARK CHESNUTT Wings Decca/MCA-11261-J
15	15	18	ALAN JACKSON The Greatest Hits Collection Arista-07822-18001-N	MA PL	35	39	18	UNTAMED AND TRUE 2 Various Artists MCA-11218-J
16	16	3	PATTY LOVELESS The Trouble With The Truth Epic-67269-H	MA PL	36	32	19	VARIOUS ARTISTS Kickin' Country 3 Sony Music-24019-H
17	21	8	ASLEEP AT THE WHEEL The Wheel Keeps On Rollin' Capitol/EMI-31208-F	MA PL	37	NEW		MANDY BARNETT Mandy Barnett Asylum-61810-P
18	18	21	GEORGE STRAIT Strait Out Of The Box MCA-11263-J	MA PL	38	37	65	GARTH BROOKS The Hits Liberty-29689-F
19	17	16	GARTH BROOKS Fresh Horses Capitol-32080-F	MA PL	39	NEW		RICK SKAGGS Solid Ground Atlantic-82823-P
20	19	29	COLLIN RAYE I Think About You Epic-67033-H	MA PL	40	34	28	DOLLY PARTON Something Special Columbia/Blue Eye-67140-H



Adult Contemporary TRACKS

Record Distributor Code:

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

TW LW WO MARCH 18, 1996

1	3	10	MISSING Everything But The Girl - Massive Dance Hits WEA-33938 (comp 269)-P
2	6	6	BECAUSE YOU LOVED ME Celine Dion - Falling Into You 550 Music/Epic-7692 (pro single)-H
3	1	11	JESUS TO A CHILD George Michael - No album Dreamworks (pro single)-J
4	4	11	SO FAR AWAY Rod Stewart - Tapestry Revisited/Carole King Lava/Warner-92604 (comp 269)-P
5	2	10	DON'T CRY Seal - Seal ZTT/WEA UK-74557 (comp 270)-P
6	9	8	BIRMINGHAM Amanda Marshall - Self-titled Columbia-80229 (pro single)-H
7	7	9	FAITHFULLY Peter Cetera - One Clear Voice Mercury-769742 (comp 432)-Q
8	8	5	SOMEWHERE Phil Collins - Songs Of West Side Story RCA-09026-62702 (CD track)-N
9	11	5	THIS IS THE STUFF Carolyn Arends - I Can Hear You RCA-08060-83737 (comp 1)-N
10	5	15	TIME Hootie & The Blowfish - Cracked Rear View Atlantic-82613 (comp 269)-P
11	15	8	WHO DO U LOVE Deborah Cox - Self-titled Arista-07822-18781-N
12	26	3	LOVE WON'T FIND US HERE Mae Moore - Dragonfly Columbia-80222 (comp 047)-H
13	NEW		NOBODY KNOWS The Tony Rich Project - Words La Face-26022 (pro single)-N
14	25	3	IRONIC Alanis Morissette - Jagged Little Pill A&M-314-540-399 (comp 1)-Q
15	20	9	PROMISES BROKEN Soul Asylum - Let Your Dim Light Shine Columbia-57616 (comp 046)-H
16	17	7	HEROINE Wild Strawberries - Heroine Netwerk-3099 (CD track)-F
17	19	9	FOUR LETTER WORD (For ...) Laura Smith - B'tween The Earth And My Soul Atlantic-77657-50235 (CD track)-F
18	10	15	ENOUGH LOVE Kim Stockwood - Bonavista EMI-32479 (EP track)-F
19	16	19	YOU'LL SEE Madonna - Something To Remember Maverick/Warner Bros-46100 (pro single)-P
20	18	8	ONE OF US Joan Osborne - Relish Mercury-314 526 699 (pro single)-Q

21	40	4	STARBIRD ROAD Megan Metcalfe - Megan Metcalfe EMI-36900 (pro single)-F	41	53	3	I CRY Bass Is Base - Memories of the Soulshack ... A&M-31454-0398 (CD track)-Q
22	31	3	PLEASE Elton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q	42	38	16	(You . . .) LIKE A NATURAL WOMAN Celine Dion - Tapestry Revisited/Carole King Lava/Warner-92604 (CD track)-P
23	13	19	EXHALE (Shoop Shoop) Whitney Houston - Waiting To Exhale OST Arista-07822 18796 (pro single)-N	43	58	2	MAKE IT UP AS YOU GO Hemingway Corner - Under The Big Sky Epic-80218 (CD track)-H
24	28	7	WONDER Natalie Merchant - Tigerlilly Elektra-61745 (pro single)-P	44	44	4	SOME BRIDGES Jackson Browne - Looking East Elektra-61867 (comp 275)-P
25	12	15	A LOVE SO BEAUTIFUL Michael Bolton - Greatest Hits 1985 - 1995 Columbia-67300-H	45	49	4	LAURA Lawrence Gowan - The Good Catches Up Select-1100 (CD track)
26	29	5	DON'T LEAVE ME ALONE Amy Sky - Cool Rain Iron Music-77876-51005 (pro single)-N	46	54	3	YOU'RE OK k.d.lng - All You Can Eat Warner Bros-46034 (comp 275)-P
27	34	3	LET YOUR SOUL BE YOUR PILOT Sting - Mercury Falling A&M-31454-0483 (comp 2)-Q	47	52	3	A COMMON DISASTER Cowboy Junkies - Lay It Down Geffen-24952 (pro single)-J
28	14	18	ONE SWEET DAY Mariah Carey & Boyz II Men - Daydream Columbia-66700 (pro single)-H	48	60	2	LUCKY LOVE Ace Of Base - The Bridge Arista 17822 (comp 2)-N
29	21	14	WILDEST DREAMS Tom Cochrane - Ragged Ass Road EMI-32951 (comp 39)-F	49	59	2	THE RIGHT TIME The Corrs - Forgiven, Not Forgotten Lava-143 (comp 277)-P
30	22	11	BETTER OFF AS WE ARE Blue Rodeo - Nowhere To Here WEA-10617 (comp 267)-P	50	36	5	ORLANDA Zappacosta - Innocence Ballet FRE-50112 (CD track)-F
31	23	14	THE RIVER The Rankin Family - Endless Seasons EMI-832348 (pro single)-F	51	NEW		SHOE BOX Barekneed Ladies - Born On A Pirate Ship Reprise-461183 (comp 279)-P
32	24	15	DREAMING OF YOU Selena - Title track EMI-34123 (comp 28)-F	52	NEW		ONLY LOVE Sophie B. Hawkins - Whaler Columbia-53300 (comp 046)-H
33	32	10	GET TOGETHER Big Mountain - Resistance Giant-24633 (comp 270)-P	53	NEW		THE BALLAD OF LUCY JORDAN The Barra MacNeils - The Question Polydor-314-529-0772 (comp 447)-Q
34	41	3	THE THINGS WE DO FOR LOVE Amy Grant - Mr. Wrong Soundtrack Hollywood-62041 (comp 2)-Q	54	39	17	WAITING IN VAIN Annie Lennox - Medusa RCA-74321-25717 (CD track)-Q
35	37	7	OH SHELLY Barney Bentall - Gin Palace Epic-80224 (comp 046)-H	55	33	10	TOO MUCH LOVE WILL KILL YOU Queen - Made In Heaven Hollywood-62017 (CD track)-Q
36	42	4	OH VIRGINIA Blessed Union Of Souls - Home EMI-31836 (CD track)-F	56	43	13	SLEEPY MAGGIE Ashley MacIsaac - Hi, How Are You Today? A&M-19602-2001 (CD track)-Q
37	27	7	CAUGHT A LITE SNEEZE Tori Amos - Boys For Pele East/West-82862 (comp 272)-P	57	45	23	BLESSED Elton John - Made In England Rocket/Mercury-314-526-185 (comp 425)-Q
38	55	2	REAL LOVE The Beatles - Beatles Anthology 1 Apple/Capitol-34445 (pro single)-F	58	46	16	FREE AS A BIRD The Beatles - Beatles Anthology 1 Apple/Capitol-34445 (pro single)-F
39	56	6	PRAY Take That - Nobody Else Arista-18800 (pro single)-N	59	NEW		DARLING PRETTY Mark Knopfler - Golden Heart Mercury-314-514-732 (comp 447)-Q
40	30	11	BLOW WIND BLOW Alannah Myles - Alannah Atlantic-82842 (comp 267)-P	60	48	22	WATCH OVER YOU Hemingway Corner - Under The Big Sky Epic-80218 (pro single)-H

TW LW WO - MARCH 18, 1996

1	1	5	LOVE IS PARADISE First Base Ariola-N
2	5	7	SHUT UP (And Sleep With Me) Sin w/ Sebastian BMG-N
3	2	9	DUB-I-DUB Me & My EMI-F
4	3	9	MISSING Everything But The Girl WEA-P
5	8	5	SHINE LIKE A STAR Beri Mercury-Q
6	9	4	I DON'T WANNA BE A STAR Corona Numuzik-Q
7	6	7	A MOVER LA COLITA Arlie The One Man Party Attic-J
8	7	9	SEXUAL HEALING Max-A-Million Arista-N
9	4	8	FLY AWAY DJ Dance Pool-H
10	20	3	CALIFORNIA LOVE 2Pac A&M-Q

11	16	5	FREEDOM Black Magic Quality	21	27	2	MY RADIO J.K. Lime Inc.-P
12	18	7	SEX MACHINE 20 Fingers Zoo-N	22	13	16	BEAUTIFUL LIFE Ace Of Base Arista-N
13	10	14	INSIDE OUT Culture Beat Sony Dance Pool-H	23	17	4	BREAKOUT Solina Numuzik-Q
14	14	4	LUCKY LOVE Ace Of Base Arista-N	24	NEW		SITTIN' UP IN MY ROOM Brandy Atlantic-P
15	15	6	LET ME TAKE YOU AWAY Temperance PolyTel-Q	25	22	10	IF YOU WANNA PARTY Moellea w/ Outhere Bros. SPG-P
16	26	2	WHO DO U LOVE Deborah Cox Ariola-N	26	19	8	BIG FUNKIE DEALER Herbie Ariola-N
17	11	8	WITH A BOY LIKE YOU Tequila Epic Dance-H	27	NEW		SUGAR PIE Club 69 Capitol-F
18	12	6	TWENTY FOREPLAY Janet Jackson A&M-Q	28	NEW		1,2,3,4 (Sumpin' New) Coolio Tommy Boy-Denon
19	25	2	FEEL SO GOOD Lina Santiago Universal-J	29	NEW		ENERGY Devone Mercury-Q
20	23	3	FIRST TIME Pleasure Beat Quality	30	21	9	CELEBRATION Fun Factory Attic-J

"BLOODY HELL!"*



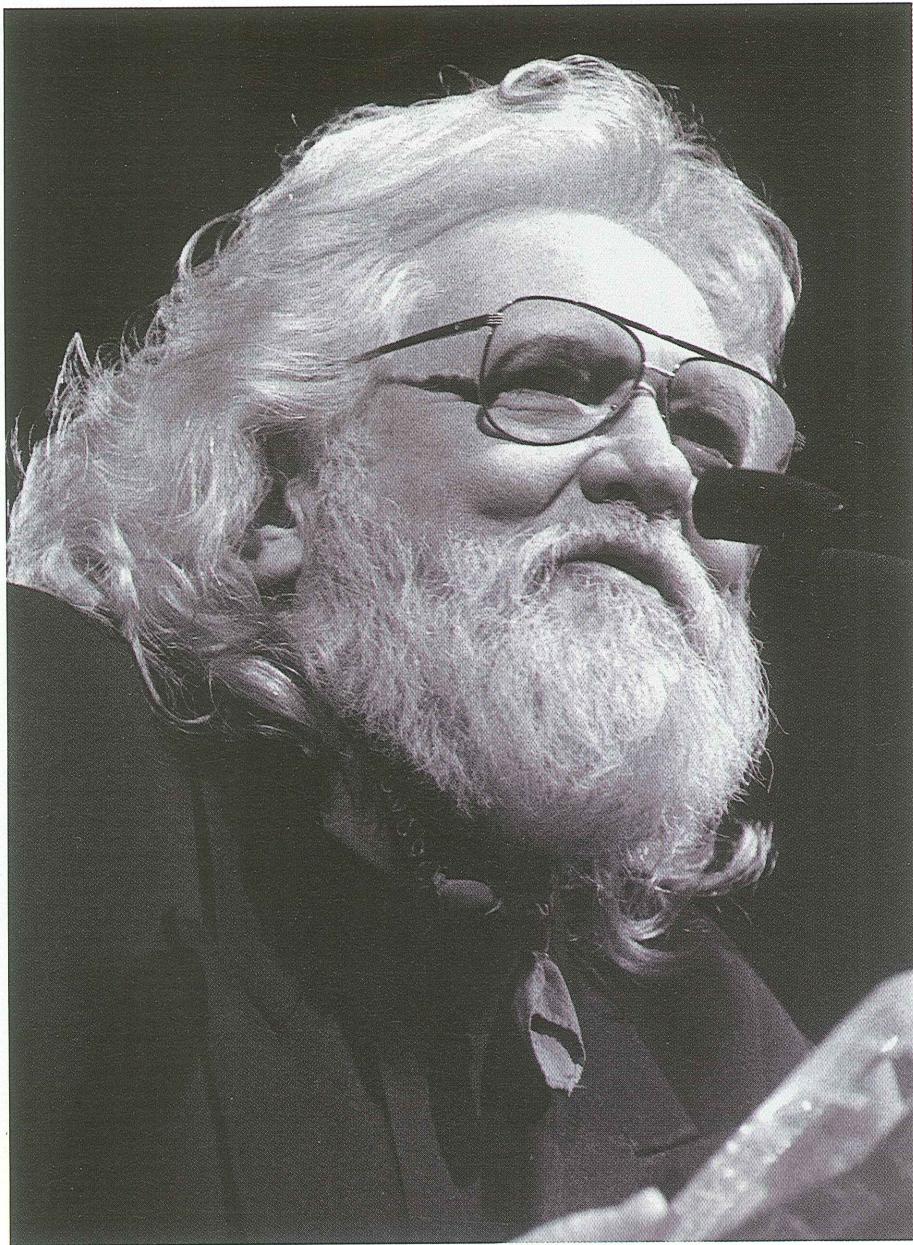
**Roger Whiteman, HMV Canada
Retail Executive Of The Year**

**Translated: "Cheers mates. Thanks for 20 great years of blood, sweat and tears."*

On behalf of HMV Canada, we thank all of our suppliers
and friends in the music industry for once again voting us
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