

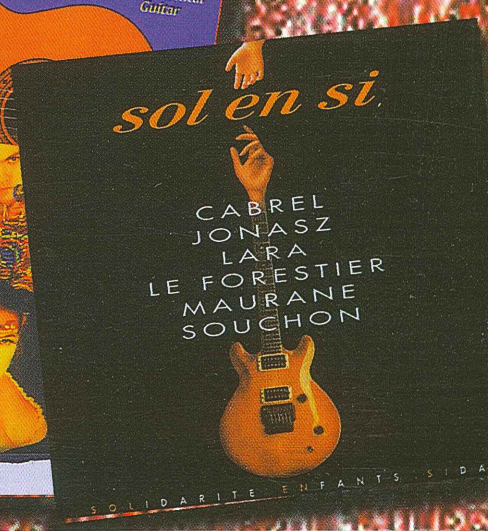
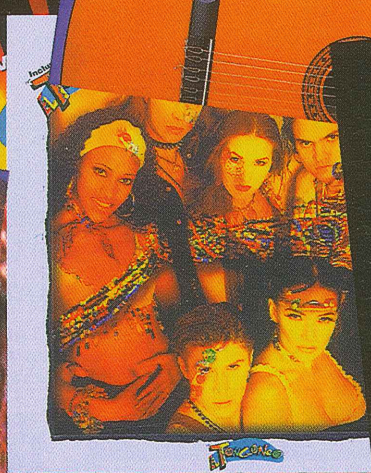
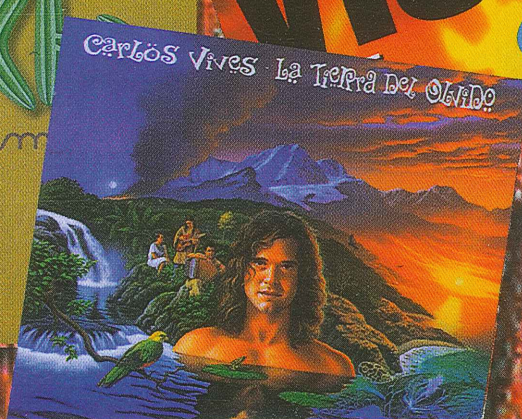
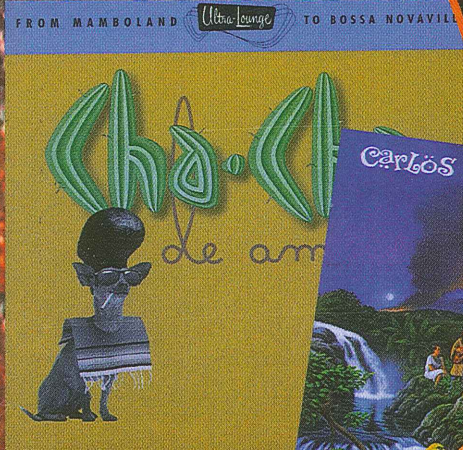
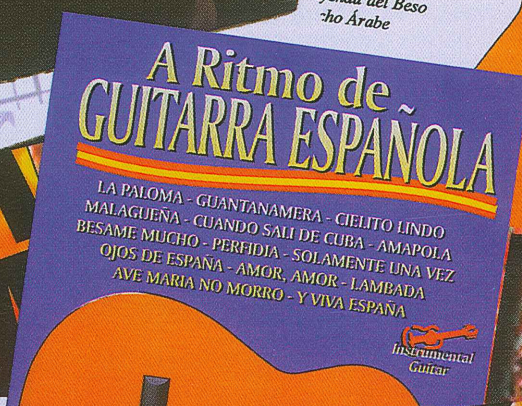
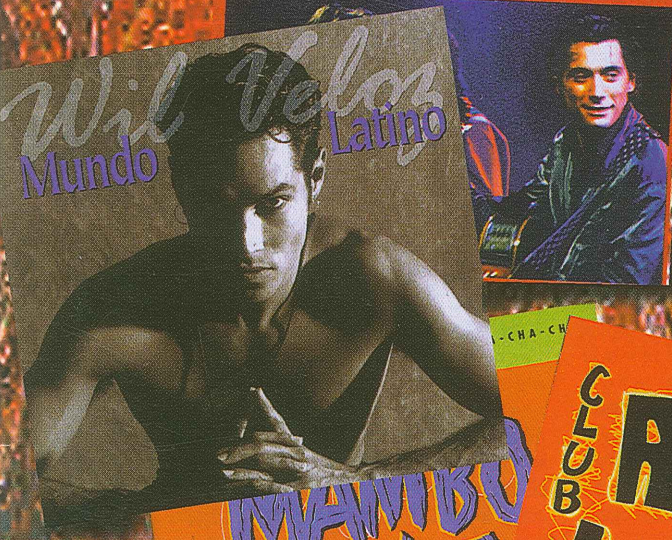
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RPM

Volume 64 No. 2 - August 26, 1996

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Mail Registration No. 1351

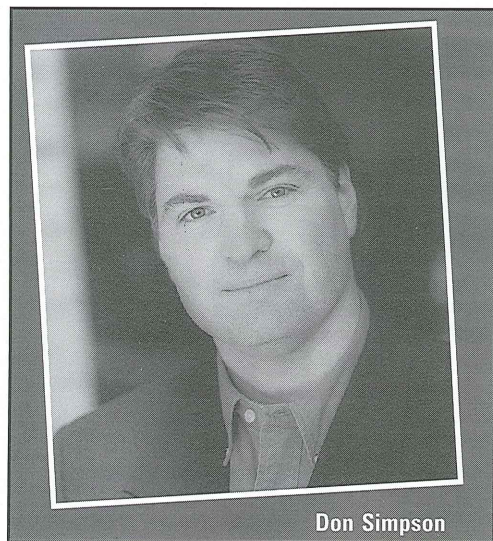


Changes at the top of MCA Concerts Canada

Jay Marciano, president of MCA Concerts Inc., has announced a series of changes within the executive structure of MCA Concerts Canada. The principal change involves the departure of senior

vice-president Martin Onrot, and the appointment of Don Simpson and Donald Tarlton as executive vice-presidents to co-head MCA Concerts Canada, with Simpson carrying the additional role of managing director.

The changes were created following the recent acquisition of the Canadian concert divisions of BCL Entertainment by MCA Concerts Canada. The latter is a partnership between MCA Concerts Canada Ltd. and Molson Breweries.



Don Simpson

BMG says no to increasing product pricing

In an emphatic response to rampant rumours about possible price increases by the six majors, BMG released a statement saying that it will not increase its product prices at this time.

According to Tim Williams, vice-president, national sales and customer service, "This is absolutely the wrong time for any general industry price increases. We are in a very soft market and the last thing we need to do is further this trend with higher prices."

Williams made the statement from the midst of the BMG Sonic Boom tour, which involves he,

As managing director, Simpson will be responsible for the overall business operations of the company, and will report to the board of directors. Simpson will retain his office at the company's headquarters in Toronto. Tarlton will remain in Montreal, where he will direct Canadian concert and touring business on a national level.

Simpson has been with MCA Concerts Canada since its inception in 1990. He was instrumental in the development of the new Molson Amphitheatre, and was also a key player in the recent MCA/Molson acquisition of the BCL

president Paul Alofs and national promotion VP Larry Macrae visiting radio and retail outlets across the country. The trio agreed that pricing was the major topic of discussion with the retailers they visited.

Added Alofs, "We have an incredible line-up of fall releases including Crash Test Dummies and Roch Voisine and cannot allow pricing issues to interfere with their marketing and sell through."

BMG will continue to release a select group of titles in their 'superstar' price category, a category that has been in effect for more than two years.

CRTC announces new alcohol advertising framework

The Canadian Radio-television and Telecommunications Commission (CRTC) has announced a new regulatory framework regarding the advertising of alcoholic beverages.

The new framework comes on the heels of an August '95 federal court ruling which invalidated the CRTC's regulation banning advertising of alcoholic beverages with more than 7% alcohol by volume. Following that ruling, the CRTC sought public advice on new rules for alcoholic advertising.

In making the new ruling, the CRTC took into consideration comments from broadcasters, representatives from government and the alcoholic beverage industry, interest groups and citizens.

Since, under the Broadcasting Act, broadcasters are required to air differing opinions on matters of public concern, the new framework will call for broadcasters to air educational messages about the negative aspects of alcoholic consumption. This would contrast with the alcohol advertising, which depict the positive aspects of alcohol consumption.

So that the CRTC can monitor broadcasters' compliance with this regulation, broadcasters will be required to file a yearly report on the initiatives they have undertaken to increase public awareness regarding the problems caused by alcohol abuse.

The CRTC also announced it will no longer accept alcoholic beverage advertisement scripts for pre-clearance. The Commission feels that broadcasters and advertisers are experienced enough to adhere to the Code for Broadcast Advertising of Alcoholic Beverages, and that it can no longer justify providing the pre-clearance service. It does however encourage the broadcast industry to proceed with its own proposed pre-clearance system.

Since it wishes to eliminate the restrictions on anyone seeking to advertise alcoholic beverages, the CRTC also proposes to amend the radio, television and specialty services regulations to allow anyone involved in the sale of alcoholic beverages to advertise on radio or television.

The CRTC is asking for comments on these proposed changes. Comments should be addressed to Allan J. Darling, Secretary General, CRTC, Ottawa, Ontario K1A 0N2.

Merenda and Mactavish named in Sony shuffle

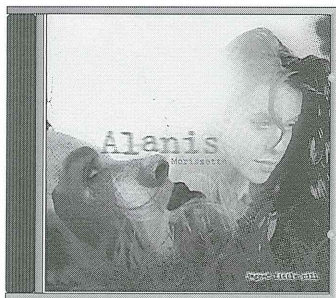
Nat Merenda and Bruce Mactavish have assumed major roles in the restructuring of Sony Music's marketing department.

Merenda moves over to Columbia Records as director. He has been with Sony Music Canada since 1985. Over that 11-year period, he has held the positions of promotion representative of Epic Records in Montreal, director of national promotion and, most recently, director of Epic Records.

Mactavish moves up to the position of director of Epic Records. He joined Sony Music in 1994 after an 11-year association with Warner Music where he held a variety of product management positions. Prior to this new appointment, Mactavish was manager of television and catalogue marketing for Sony Music.

Both Merenda and Mactavish will report directly to Bob Campbell, Sony Music's vice-president of marketing.

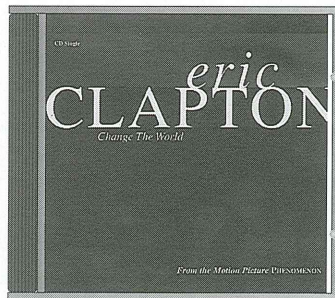
NO. 1 ALBUM



ALANIS MORISSETTE

Jagged Little pill
Maverick - 45901-P

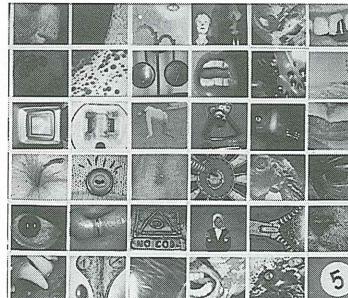
NO. 1 HIT



CHANGE THE WORLD

Eric Clapton
Reprise

ALBUM PICK



PEARL JAM

No Code
Epic - EK67500-H

HIT PICK



BEAUTIFUL GOODBYE

Amanda Marshall
Epic

concert assets, which include Concert Productions International in Toronto, Perryscope Concert Productions in Vancouver, and Donald K. Donald Productions in Montreal.

Tarlton, the founder of Donald K. Donald and former head of BCL, is a 30-year veteran of the concert business. He is one of the founding members and directors of the North American Concert Promoters Association, and represented BCL in the sale of its concert assets.

Simpson commented, "I'm looking forward to working closely with Donald Tarlton and building further on the successes that MCA Concerts Canada has achieved, including the extremely successful opening last year of the award-winning Molson

Amphitheatre in Toronto. For the company, this represents a very satisfying conclusion to a 10-year business plan which was accomplished in half that time."

For his part, Tarlton noted, "I'm thrilled to be part of this new organization, and will be spending the next several months bringing together this team of exceptional people to consolidate our Canadian concert and tour operations across the country. I certainly won't miss those weekly trips to Toronto - my flight mileage points will suffer, however, my golf game might return."

The company will now be structured into three distinct divisions, namely west, east and central. Simpson and Tarlton's first announcements were

to promote former vice-president of talent Steve Herman to senior VP, with responsibility for concert operations in the central division, including the Molson Amphitheatre. Mark Norman, the former head of Perryscope, has been appointed senior VP of the west division. Tarlton will continue to run the east division, under the name Donald K. Donald.

The senior management team of Simpson, Tarlton, Herman and Norman will report to Jay Marciano, and will work closely with the entire MCA Concerts organization.

Onrot has left his position as senior VP with MCA Concerts Canada to pursue other industry opportunities.

Hip and MacIsaac lead MuchMusic Video nominees

Ashley MacIsaac and The Tragically Hip are among the front-runners in the seventh annual MuchMusic Video Awards. The extremely laid-back awards show takes place in the halls and parking lot of the CHUM/City/Much headquarters (299 Queen St. E.) in Toronto on September 19.

The MuchMusic Awards honour the top Canadian video directors, cinematographers, editors and, of course, artists. Awards will be handed out in 19 separate categories, chosen from a list of 85 nominations.

For this year, Much has changed the eligibility criteria for the People's Choice Awards. All videos by Canadian artists now apply, as opposed to only Cancon certified videos. Fans can cast their votes

for the favourite male, female, group and video by calling 1-800-226-VOTE, or by visiting the Much web site at www.muchmusic.com.

Along with the various categories, Much will also present the MultiMedia Award during the show. This award, sponsored by Nintendo 64, is an expansion of last year's IPK (Interactive Press Kit) Award, to now include CD-Rom, Internet web sites, and other forms of new media.

The VideoFACT award will also be announced during the show. The MuchMusic Video Awards are co-sponsored by Nintendo 64 and Levi's SilverTab.

The complete list of nominees is as follows:

BEST EDITING

BRENDA STUBBERT
Ashley MacIsaac
Frederico/Javier (editors)

THUGS
The Tragically Hip
David Hicks (editor)

SISTER AWAKE
The Tea Party
Michelle Czakar (editor)

AHEAD BY A CENTURY
The Tragically Hip
David Hicks, Panic & Bob (editors)

BLEW IT AGAIN
Blue Rodeo
Richard Cooperman (editor)

CINEMATOGRAPHY

SLEEPY MAGGIE
Ashley MacIsaac
Frederico (director of photography)

BURNED OUT CAR
Junkhouse
Jeth Weinrich (D.O.P.)

BIRMINGHAM
Amanda Marshall
Jeth Weinrich (D.O.P.)

AHEAD BY A CENTURY
The Tragically Hip
Sean Valenti (D.O.P.)

SISTER AWAKE

The Tea Party
Miroslaw Baszak (D.O.P.)

VIDEO

BRENDA STUBBERT
Ashley MacIsaac
Eric Yealland (director)

MISOGYNY
Rusty
Bruce LaBruce (director)

ONE MORE ASTRONAUT
I Mother Earth
Tyran George (director)

AHEAD BY A CENTURY

The Tragically Hip

Eric Yealland (director)

SISTER AWAKE
The Tea Party
Curtis Wehrfritz (director)

DIRECTOR

JASON PRIESTLEY
The Old Apartment
Barenaked Ladies
BRUCE LABRUC
Misogyny
Rusty

VIDEO continued on page 5



Prior to her recent show at Molson Park in Barrie, Alanis Morissette and manager Scott Welsh received diamond awards for Jagged Little Pill from Warner Canada staffers Ken Green, Herb Forgie, Garry Newman, Roger Desjardins and Steve Waxman.



MCA Canada president Ross Reynolds and marketing VP Stephen Tennant present platinum awards to country Mavericks' Nick Kane, Robert Reynolds, Raul Malo, Paul Deakin and Jerry Dale McFadden following their recent Kingswood show.

WALT SAYS . . . !

BMG did it first!!! What a visionary that Paul Alofs is. Being the single advertiser in both trades a couple of weeks ago was a first for the industry. But, as it turns out, he just might have scored a first over Canadian business in general. Last Monday's Financial Post was a special edition, sporting a single advertiser, Bell Canada. This wasn't a quick-draw decision by Alofs and his BMG crew. The project took shape a few months ago, and the issues reserved weeks before the publishing date. Thousands of extra copies were taken on the BMG Sonic Boom tour bus, which is now heading across Canada. (EC: Every hook counts!!!)

Buzz Reynolds is hot!!! The MVP at the Mix 99.9 in Toronto this month is obviously Buzz Reynolds. He honed his "personalty" skills in Montreal, and got the right break, at the right time from the Standard people, who moved him to Toronto. He was first heard on the all-night show, and then he was doing afternoons, lots of remotes, and then he pops up in the mid-morning slot. And, just this morning, there he was taking Rob Christie's place, anchoring the morning show, the most important time slot of the day. (EC: Someone has an ear for talent!!!)

Speaking of talent!!! Lew, who's not known to spring too often, or for too much, threw a surprise birthday party for J.J. It was his 40th, but don't tell anyone. He's not too quick to accept the fact he's no longer in his twenties. (EC: What's he been doing for the past 11 years???)

Shopping spree for Michelle??? Armed with Brian's credit card, MW was seen shopping in Toronto's Bloor and Bay streets district for outfits for all the award shows that are coming up. Fashion has become a very important part of country music and, as Dolly Parton once said, "It costs a fortune to look this cheap!" (EC: Very funny! But clothes really are very important, and Canadian country singers are starting to look better and better!!!) Brian, get that credit card back as soon as you can. (EC: Too late!!!)



with Elvira Caprese

A REAL blind date!!! That most recent sudser's blind date that took centre stage at The Government in Toronto last week, was a little more than some of the mild beer drinkers were expecting. Just imagine, rushing out to buy a case of suds and finding you are a winner. You rush down to the Government expecting to see, maybe Hootie And The Blowfish, or maybe even Kiss. After all, we did see Soundgarden in Vancouver, Metallica in Toronto, the Tea Party and Our Lady Peace in Sudbury. But who lumbers out on stage? The residents of the Filthy Lucre Tour, no less. Johnny Rotten and his crew, Glen Matlock, Paul Cook and Steve Jones, collectively known as The Sex Pistols. The audience reacted by throwing a number of things at the band, including beer and lighted butts. Rotten wasn't phased, but he did tell the audience to stop throwing things, or they would get off "the fokking stage. We've already been paid." (EC: If you don't like the blind date, do you get a refund???)

Tried and tested??? Rumour has it that Toronto's Q107, having strayed a little to the left and a little to the right, are returning full blast to their classic rock format. Could there be some on-air changes coming as well? (EC: Not this year, I'll wager!!!)

Caught ya!!! Seen having an after-work drink at Ruby Beets, one of the bars down by Yonge and St. Clair, was GS and GV. Is it possible that GV is looking for another gig so soon? Or is GS shit-disturbing? Come to think of it, they were sitting at a table next to an open window, which was pretty open to whoever might be walking or driving by. By the way TR is on his way back to Toronto and may show up doing mornings with BC. Just what Toronto needs, a battle for mornings. Wakeup in the morning is what keeps the listeners for the whole day! (EC: Wakeup or shakeup in the morning???)

Sonic Boom tour heads west!!! Paul Alofs reports from Sudbury that outside of eating a lot of bad food, the tour is accomplishing more than had been expected. The Montreal stopover was another 16-hour day, highlighted by a crowd of 75,000 music lovers scrambling to get a closer look at the Backstreet Boys. In fact, when the band landed at the airport, the RCMP had to shut it down. The fan crush was too much. After wining and dining local radio and retail, it was off to Ottawa and then to North Bay, where there was a welcome home party for Jaymz Bee, which also served as the launch of Leisure Lab, his new Royal Jelly Orchestra album. After a stop in Sudbury, the next stop was Sault Ste Marie and then it was on to Winnipeg. Tim Williams will give us an update next week. (EC: I hear Tim likes bad food!!!)



BMG staffers from across Canada with Backstreet Boys Kevin, Nick and Brian, on the road during the Sonic Boom Tour.

How bad is business??? A few industry people are becoming a little pissed off at all the poor-mouthing and grumbling from an industry's leading grumbler who claims he's close to being financially strapped. What's the going rate for a summer cottage these days -- to buy -- not rent? (EC: In the long run, it will be cheaper than those long trips south!!!) And, about his ranch north of Toronto? (EC: Living high on the hog, I would say!!!)

A mini tour??? SK is on his way back home from the west, taking the scenic route by car. He does it every year, stopping in at retail stores and some radio stations. He gets a better fix on what's going on out there, and they get to know one of the success stories in the industry. He likes being on a first-name footing with the people who pushes his product to the public. Maybe that's why his company has the largest market share and a sale/marketing and promotion team who are known across the country. (EC: All it takes is a little initiative!!!)

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Bill Watt
Classical & Jazz

MAPL Cancon

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



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

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VIDEO continued from page 3

JAVIER

Sleepy Maggie
Ashley MacIsaac
ERIC YEALLAND
Thugs
The Tragically Hip
CURTIS WEHRFRITZ
Sister Awake
The Tea Party

DANCE VIDEO

IN YOUR ARMS
Emjay
ASTROPLANE
BKS
GET AWAY
Shauna Davis
DON'T YOU WANT MY LOVE
JLM
GET IT ON
Lady Shelly

GLOBAL GROOVE AWARD

TRIBUTE TO THE KING
Friendlyman
DANCE WITH PBN
Punjabi By Nature
DARLING DON'T CRY
Buffy Sainte-Marie
SLEEPY MAGGIE
Ashley MacIsaac

GOIN' UP
Great Big Sea

RAP VIDEO

HOW IT GO
Cipher
THE LEGACY
UBAD
HATE RUNS DEEP
Saukrates
DO YOU UNDERSTAND
Thrust
RISE LIKE THE SUN
K-OS

ALTERNATIVE VIDEO

DADDY'S GETTING MARRIED
Bif Naked
THESE DAYS ARE OLD
Spookey Ruben
ANY SENSE OF TIME
The Inbreds
PLASTICITY
Frontline Assembly
SWEETIE SAID
Cool Blue Halo

SOUL/R&B VIDEO

I CRY
Bass Is Base
READY FA LUV
Mischke
CHARMS (Version 2)
The Philosopher Kings

DIAMOND DREAMS
Bass Is Base
(Do You) LIKE IT LIKE THAT
jackSOUL

INDEPENDENT VIDEO

ROCKIN' IN THE HENHOUSE
Huevos Rancheros
ESPECIALLY YOU
The Smugglers
PLASTICITY
Frontline Assembly
SWEETIE SAID
Cool Blue Halo
RISE LIKE THE SUN
K-OS

CONCEPT VIDEO

MISOGYNY
Rusty
MORALE
Treble Charger
BLEW IT AGAIN
Blue Rodeo
SWEETIE SAID
Cool Blue Halo
SISTER AWAKE
The Tea Party

INTERNATIONAL VIDEO

WONDERWALL
Oasis
SMASHING PUMPKINS
Bullet With Butterfly Wings

GANGSTA'S PARADISE
Coolio
IRONIC
Alanis Morissette
JUST
Radiohead

PEOPLE'S CHOICE AWARDS**FAVOURITE FEMALE**

Alanis Morissette
Amanda Marshall
Celine Dion
Jann Arden
Deborah Cox

FAVOURITE MALE

Bryan Adams
Tom Cochrane
Jim Carrey
Ashley MacIsaac
Neil Young

FAVOURITE GROUP

The Tragically Hip
Barenaked Ladies
Bass Is Base
I Mother Earth
Odds

FAVOURITE VIDEO

ONE MORE ASTRONAUT
I Mother Earth
IRONIC
Alanis Morissette
SLEEPY MAGGIE
Ashley MacIsaac
THE ONLY THING THAT LOOKS
GOOD ON ME IS YOU
Bryan Adams
AHEAD BY A CENTURY
The Tragically Hip

Eaglewood Folk Festival set for late August

The seventh annual Eaglewood Folk Festival makes a return trip to the community of Pefferlaw, Ontario on the weekend of August 23, 24 and 25. The festival, featuring top Canadian folk and blues talent, kicks off with a special opening ceremony on Friday evening (23) at 7:30 pm, followed by a concert running through until 1 am.

Both Saturday and Sunday will feature concert programming running from noon until 6 pm, with four different areas running full programming each day. Also featured at the festival is a children's area, featuring supervised crafting and concerts for the young.

Two different stages will be dedicated to workshops with diverse topics such as the art of Clawhammer banjo playing, to songwriting in all areas of music, particularly Celtic, blues and folk. The fourth area is strictly an acoustic platform, dedicated to intimate instrumental workshops and storytelling.

In addition to the musical events, Eaglewood attendees can take advantage of numerous back-to-nature activities, including swimming, trail hiking and horseback riding.

The Saturday and Sunday evening concerts begin at 6 pm, ending at 11 and 9 pm respectively. The talent lineup for the weekend includes Ana Coutinho, Rick Fielding, Jason Fowler, Mose Scarlet, Ian Tamblyn, Jackie Washington, Katherine Wheatley and Chris Whiteley, along with several others.

The Pefferlaw site, one hour north of Toronto, will offer full camping facilities. The entire site is also wheelchair accessible, and there are Braille programmes for the visually impaired. And advance full weekend pass is \$25, with a one-day pass \$10.

Further information can be obtained by calling 416-481-5506, by fax at 481-2863, or by E-mail at tim-eaglewood@myna.com

Mercury UK signs singer/songwriter Morrissey

Singer/songwriter Morrissey, formerly of The Smiths, has signed a long-term world-wide contract with Mercury Records. The announcement was made by Mercury president and CEO Danny Goldberg and Allison Hamamura, senior VP and GM, west coast, Mercury Records.

Morrissey is presently working on material for a new album, to be released in early 1997. Morrissey's band continues to consist of Alain Whyte, Boz Boorer, Spencer James Cobrin and Johnny Bridgewood. The artist had an amicable parting from his previous two labels, Reprise in the US, and Parlophone in the UK.

Prior to going solo, Smith the lead singer/songwriter for the UK band The Smiths, one of the more influential new wave bands of the '80s. The Smiths had two #1 albums in the UK, with five others reaching #2.

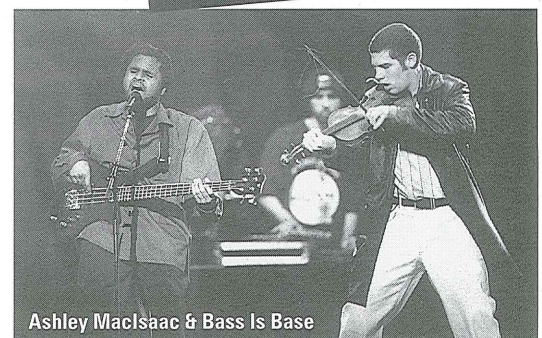
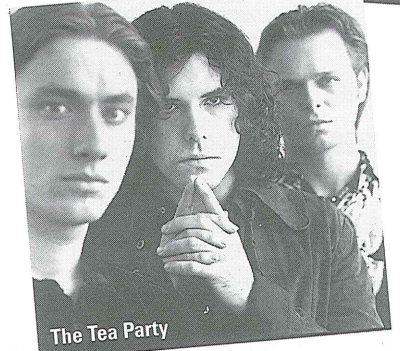
Morrissey's solo career began with 1987's

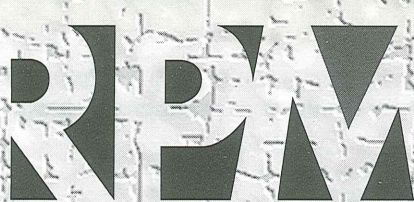
Viva Hate, which hit #1 in the UK. He has subsequently released eight solo efforts, including 1992's Grammy-nominated Your Arsenal (produced by Mick Ronson), which hit #4 in the UK. His 1994 release, Vauxhall & I, also topped the UK albums chart, and spawned a hit in the lead single, Th More You Ignore Me, The Closer I Get.

In the UK, Morrissey has totalled more charted hits (23), than his previous band, The Smiths (18). His songs have also been covered by David Bowie, The Pretenders, The Eurythmics, Natalie Merchant and other independent international artists.

Morrissey plans to conduct a lengthy tour of North America in 1997, as well as dates in Japan, Australia and Europe.

According to Goldberg, "There are very few chances to sign someone of Morrissey's stature. Allison, I and everyone at Mercury are thrilled beyond words."





100 HIT TRACKS

& where to find them



Record Distributor Codes:

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

Canada's Only National 100 Hit Tracks Survey

Quality - M
Koch - K

TW LW WO - AUGUST 26, 1996

1	1	12	CHANGE THE WORLD Eric Clapton - Phenomenon U.S.I. Reprise 46360 (promo CD)-P
2	4	8	FREE TO DECIDE The Cranberries - To The Faithful Departed Island 314 524 234-U
3	6	9	JERK Kim Stockwood - Bonavista EMI 32479 (promo CD)-P
4	3	25	YOU LEARN Alanis Morissette - Jagged Little Pill Maverick 45801-P
5	15	10	UNTIL IT SLEEPS Metallica - Load Elektra 61923 (promo CD)-P
6	2	8	TUCKER'S TOWN Hootie & The Blowfish - Fairweather Johnson Atlantic 82886 (promo CD)-P
7	7	10	ANGEL MINE Cowboy Junkies - Lay It Down Geffen 24952 (promo CD)-J
8	16	9	6TH AVE HEARTACHE The Wallflowers - Bringing Down The Horse Interscope 90055-J
9	9	9	LACK OF WATER The Why Store - The Why Store Way Cool Music 11420-J
10	5	19	GIVE ME ONE REASON Tracy Chapman - New Beginning Elektra 610850 (comp 280)-P
11	14	11	THE GOOD IN EVERYONE Sloan - One Chord To Another Socan MUHSD 23 (comp 10)-J
12	21	11	WHO WILL SAVE YOUR SOUL Jewel - Pieces Of You Atlantic 82700-P
13	20	13	LIKE A WOMAN The Tony Rich Project - Words LaFace 26022 (promo CD)-N
14	8	19	AHEAD BY A CENTURY The Tragically Hip - Trouble At The Henhouse MCA 81011 (promo CD)-J
15	10	13	JEALOUSY Natalie Merchant - Ligerlily Elektra 61743 (comp 283)-P
16	33	3	KEY WEST INTERMEZZO (I Saw You First) John Cougar Mellencamp - Mr. Happy Go Lucky Mercury (comp 468)-U
17	13	15	FLOOD Jars Of Clay - Jars Of Clay Brentwood Music 41580 (comp 2)-N
18	24	11	THE GOOD CATCHES UP Lawrence Gowan - The Good Catches Up Select 100 (promo CD)
19	12	14	LOOKING FOR IT Jann Arden - Living Under June A&M (promo CD)-U
20	26	10	BANDITOS The Hefreshments - Hizzy Fuzzy Big & Buzzy Mercury 314 528 999 (comp 447)-U
21	34	6	WALLS Tom Petty - She's The One U.S.I. Warner Bros. 46285 (promo CD)-P
22	41	7	GIFT SHOP The Tragically Hip - Trouble At The Henhouse MCA 81011-J
23	17	13	WRONG Everything But The Girl - Walking Wounded Atlantic 82912 (comp 287)-P
24	28	8	DON'T LOOK BACK IN ANGER Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H
25	19	15	I DON'T WANT TO THINK ABOUT IT Wild Strawberries - Heroine Nettwerk 3089 (comp 12)-P
26	38	7	BIG TIME Neil Young - Broken Arrow Reprise 46291 (comp 292)-P
27	11	17	THE ONLY THING THAT LOOKS... Bryan Adams - 18 I'll Die A&M 314 540 551 (promo CD)-U
28	30	6	WHAT WOULD IT TAKE Anne Murray - Anne Murray EMI 36501 (promo CD)-P
29	29	10	WHERE DO WE GO FROM HERE Vanessa Williams - Eraser U.S.I. Mercury (promo CD)-U
30	37	8	YOU'RE MAKIN ME HIGH Toni Braxton - Secrets LaFace 26020 (comp 6)-N
31	39	8	WAITING FOR WEDNESDAY Lisa Loeb & Nine Stories - Iails Geffen 24734-J
32	49	6	THAT GIRL Maxi Priest - Man With The Fun Virgin 42014 (comp 16)-P
33	18	17	KILLING ME SOFTLY The Fugees - The Score Columbia 67147 (promo CD)-H
34	27	12	COUNTING BLUE CARS Dishwalla - Pet Your Friends A&M 31454 0319 (comp 2)-U

35	22	14	THE OLD APARTMENT Barenaked Ladies - Born On A Pirate Ship Reprise 46128 (comp 286)-P
36	23	11	ASTROPLANE BKS - Astrolane Quality UCU 2119 (promo CD)-M
37	59	5	GOOD FRIDAY The Black Crowes - Three Snakes And One Charm American 43062 (comp 293)-P
38	32	13	CHILDREN Robert Miles - Dreamland Arista 74321 39126 (promo CD)-N
39	55	4	STANDING OUTSIDE... Primitive Radio Gods - Hocket Ergo/Columbia 67600-H
40	43	8	FOREVER Mariah Carey - Daydream Curb 66700 (promo CD)-H
41	47	9	I CAN HEAR YOU Carolyn Arends - I Can Hear You Heunion 83737 (promo CD)-N
42	46	8	WHATEVER YOU NEED Damhait Doyle - Shadows Wake Me Latitude 50422 (comp 13)-P
43	25	16	YOU STILL TOUCH ME Sting - Mercury Falling A&M 314 540 483 (comp 4)-U
44	45	9	THA CROSSROADS Bone Thugs 'n' Harmony - E 1999 Eternal Ruthless 5539-P
45	35	22	EVERYTHING FALLS APART Dog's Eye View - Happy Nowhere Columbia 66882-H
46	54	6	LITTLE SINS Wendy Lands - Angels And Ordinary Men EMI 37515 (promo CD)-P
47	31	11	INSIDE Patti Rothberg - Between The 1 And The 9 EMI 36834 (comp 9)-P
48	36	18	FASTLOVE George Michael - Ulder Dreamworks (promo CD)-P
49	64	4	I LOVE YOU ALWAYS FOREVER Donna Lewis - Now In A Minute Atlantic 82762 (comp 289)-P
50	56	7	WHERE IT'S AT Beck! - Udelay DGC 24823-J
51	40	18	FALL FROM GRACE Amanda Marshall - Amanda Marshall Epic 80229 (promo CD)-H
52	52	7	MORALE Ireble Charger - Self=Ile Smokin' Worm (promo CD)-N
53	63	3	WHO YOU ARE Pearl Jam - No Code Epic 67500 (promo CD)-H
54	44	18	THESE ARE THE DAYS Soul Attorneys - Soul Attorneys Epic 80234 (promo CD)-H
55	74	2	ALL I WANT IS EVERYTHING Def Leppard - Slang Mercury 314 532 486 (comp 468)-U
56	42	12	ONE BY ONE Cher - It's A Man's World WEA 12670-P
57	68	8	SOMEDAY All-4-One - The Hunchback Of Notre Dame U.S.I. Walt Disney/A&M 60893 (comp 5)-U
58	60	11	ALL ALONG Blessid Union Of Souls - Home Capitol 31836-P
59	48	20	OLD MAN & ME (When I Get...) Hootie & The Blowfish - Fairweather Johnson Atlantic 82886 (promo CD)-P
60	79	5	LIES TO ME 54.40 - Truusted By Millions Columbia 80231 (comp 52)-H
61	72	2	18 TIL I DIE Bryan Adams - 18 I'll Die A&M 314 540 552 (promo CD)-U
62	67	5	SYMBOLISTIC WHITE WALLS Matthew Good Band - Last Of The Ghetto Astronauts Dunharrow MGB290671-P
63	51	15	MERCY TO GO Odds - Good Weird Feeling WEA (comp 280)-P
64	70	5	SITTING ON TOP OF THE WORLD Amanda Marshall - In Cup U.S.I. Epic 67609-H
65	58	15	THE EARTH, THE SUN, THE RAIN Color Me Badd - Now And Forever 24622 (comp 282)-P
66	80	3	IT'S ALL COMING BACK TO ME NOW Celine Dion - Falling Into You 550 Music/Epic 67541 (promo CD)-H
67	57	26	BECAUSE YOU LOVED ME Celine Dion - Falling Into You Epic 67541 (promo CD)-H

68	82	7	SHUT UP The Watchmen - Brand New Day MCA 81009-J
69	76	6	WHY DOES IT HURT SO MUCH Whitney Houston - Waiting To Exhale U.S.I. Arista 07822 (promo CD)-N
70	50	12	JUST SCREAM Tom Cochrane - Haggad Ass Road EMI 7243 8 32951-P
71	78	4	STUPID GIRL Garbage - Garbage Almo Sounds 80004 (comp 12)-J
72	75	5	INSTINCT Crowded House - Recurring Dream: The Very Best Of... Capitol 38250 (comp 16)-P
73	73	6	YOUR LOVE AMAZES ME Michael English - Freedom Curb 77847 (promo CD)-P
74	NEW		LET'S MAKE A NIGHT TO REMEMBER Bryan Adams - 18 I'll Die A&M 314 540 551 (promo CD)-U
75	61	14	SWEET DREAMS La Bouche - Sweet Dreams HCA 66759 (comp 3)-N
76	83	4	I NEVER LIKED YOU Doughboys - Turn Me On A&M 314 540 576 (promo CD)-U
77	NEW		E-BOW THE LETTER H.E.M. - New Adventures In Hi-Fi Warner Bros. 46320 (promo CD)-P
78	66	6	DID U MEAN WHAT U SAID Sovory - Sovory Atlas/Polydor 314 527 7512 (comp 465)-U
79	81	4	BETWEEN HEAVEN AND HELL Zakk Wylde - Book Of Shadows Geffen 67452 24965-J
80	85	3	CRAWL Tom Cochrane - Haggad Ass Road EMI 7243 8 32951 (promo CD)-P
81	89	3	HIT ME OFF New Edition - Home Again Miam 11480 (comp 13)-J
82	87	3	BURDEN IN MY HAND Soundgarden - Down On The Upside A&M 31454 0526 (promo CD)-U
83	86	3	NOWHERE TO GO Melissa Etheridge - Your Little Secret Island (comp 6)-U
84	88	4	FORGIVEN, NOT FORGOTTEN The Corrs - Forgiveness Lava/Atlantic (comp 294)-P
85	65	10	YOU'RE THE ONE SWV - New Beginning HCA 66487 (promo CD)-N
86	91	3	SO MUCH TO SAY Dave Matthews Band - Crash HCA 66904 (comp 8)-N
87	97	2	I WILL TAKE CARE OF YOU Amy Sky - Cool Hair Iron Music 77876 51005 (promo CD)-N
88	92	2	WHY Bass Is Base - Memories Of The Soulshack... A&M 314 540 398-U
89	NEW		EVERYTHING YOU'VE DONE WRONG Sloan - One Chord To Another Murdercords 23 (comp 14)-J
90	NEW		SPEAKING CONFIDENTIALLY Cowboy Junkies - Lay It Down Geffen 24952 (comp 13)-J
91	99	2	ONE MORE TRY Kirstine W. - Land Of The Living HCA 66842-N
92	53	10	TWISTED Stevie Nicks & Lindsay Buckingham - Iwister U.S.I. Warner Bros. 46254 (comp 288)-P
93	98	2	YOU AND I Scorpions - Pure Instinct EastWest 43524 (comp 295)-P
94	NEW		BEAUTIFUL GOODBYE Amanda Marshall - Amanda Marshall Columbia 80229 (promo CD)-H
95	62	7	DON'T YOU GET IT Mark Knopfler - Golden Heart Mercury 314 514 732-U
96	69	7	ST. TERESA Joan Osborne - Helish Mercury 314 526 699-U
97	NEW		SOAKED Kiljoys - Gimme Five WEA 13450 (comp 293)-P
98	NEW		MISSING YOU Ina Turner - Wildest Dreams Virgin 41920 (comp 17)-P
99	71	17	MISSION: IMPOSSIBLE A. Clayton & L. Mullen - Mission: Impossible Mother/Island (promo CD)-U
100	94	13	TONIGHT TONIGHT Smashing Pumpkins - Mellon Collie and... Virgin 40861-P

BMG band back with Blue Plate Special

Prairie Oyster: serving up scrumptious new fare

by Ron Rogers

For the likes of Toronto band Prairie Oyster, there is no such thing as old or new country - there's only country, period. The band has earned its marks by writing and performing a style of country music that is, for the lack of a better term, uniquely Oyster.

Never ones to simply repackage the music of the past, or latch on to a current trend by wearing big hats and singing about malfunctioning trucks, the Oysters have existed via the oft-lost art of pure songwriting - writing by Russell deCarle, Keith Glass and Joan Besen that has merged into that one, signature Oyster sound.

Those writing forays have found their merger this time out in the form of Blue Plate Special, the band's latest record on BMG which is perhaps the most definitive Oyster record yet, the one that encapsulates all the myriad of influences that have earned the band a special place in the Canadian country field.

Blue Plate Special is special because of its diversity. The album is truly a mixed offering of country styles from the past and present, from the country shuffle of *She Won't Be Lonely Long*, to the blues-ish *If My Broken Heart Would Ever Mend*, the Tejano tinged *Tonight There's A Blue Moon*, and the R&B-like lead single, *Unbelievable Love*. All of the songs are Glass, deCarle or Besen originals, with the peculiar exception of the Roger Miller classic, *In The Summertime*.

The Oysters' popularity in Canada has never been questioned. The band's total catalogue has topped sales of half a million units in Canada, with their last two albums, *Everybody Knows* and *Only One Moon*, both topping the platinum sales mark. At the 1996 Big Country Awards in May, the band won their sixth consecutive group of the year nod, which go along quite nicely with five Juno wins for top group.

But always, in the back of the minds of every Canadian artist, there is that monster record market to the south. Despite their enduring popularity in their homeland, the Oysters have yet to crack the seal on the US market. Keith Glass is hopeful that a new record deal (they were signed, then quickly released, by Zoo) will help make that possible.

"There was some major changes at Zoo, I guess the guy who brought us to the label got fired, and that always puts a damper on things. I think part of the change in their structure was that they became less eclectic, and became more of a dance

kind of label. The new label we're on, which is brand new, is headed up by Bob Frank (former Mercury Nashville VP) and is being run out of New York. I don't even know what the label's focus is going to be, since we're their first signing.

"As far as how tough it's going to be to break it in the states, that remains to be seen. I could say right now 'gee, everything looks rosy', but we all know the reality of it, things tend to change. I'm confident, I'll say that, and I'm really pleased the way things are going on. We'll just have to wait and see."

But if the American expansion doesn't happen, there's always Europe. The band played several dates in Europe to promote the last record (*Only One Moon*), and they will head there again for this new project. Glass believes that Europeans are only now starting to gain a perspective on what country music is all about.

"It's really hard to gauge how things are there. I'm not really sure how many records we've sold over there. I do know that we're looking at some distribution deals in both the UK and Europe. But we're mainly going over to play some festivals. We played at a festival last year over in Cologne, and it was all dance stuff. Everything I heard except for us and The Tractors was dance. I'm not sure that they really understand all that well what the music's about."

Glass says the band began rehearsing and narrowing down the album's final cuts in November and December of '95. That was followed by a month or two of serious rehearsing with the full band to get all the parts and arrangements right. A quick trip down to Nashville in late February to record, and a month later the album was in the can.

Although it has been over three years since the release of *Only One Moon*, Glass doesn't see his band as being unusual in taking its time to make the new record.

"I think you tend to find that people are taking more time between records. Where it used to be a record every year, now it's every two to three years. And a record used to yield two or three singles, and now it's five or six, which is giving the record the legs."

As noted, one of the things that has made the Oysters so successful in Canada is their uniqueness. The band really doesn't sound like any other in the country field, or any field for that matter. The combination of the three different writers is the

main reason for that solidarity, but Glass also feels the band's longevity has something to do with it as well.

"The record has three of Russell's, three of Joan's and three of mine, and they're all different in their own way, but they all sound like us. We may not all listen to the same stuff, but we all enjoyed similar musical backgrounds. I think one of the advantages we have is that we've been together for so long. We don't really have to think too hard about what we want to sound like, how we're going to make something sound like us. We don't have to go through that process. We just start playing and it ends up sounding like us."

The release of the new album also marks the debut of the band's new drummer, their third in their long history. Veteran session player and producer (David Wilcox, Wild Strawberries) Bohdan Hluszko replaced Bruce Moffett, with the change happening very smoothly, according to Glass.

"Bruce just wanted a change, he wanted to spend more time with his family, not be on the road so much. But I think Bo has certainly done a good job filling his shoes. We've known him for so long that it was a pretty smooth transition, he's a great player."

With the album set for an August 28 release, the band will likely be already touring in Europe



at the time of its Canadian release. But following a few European dates, the Oysters will return home for a few stops, including the Canadian Country Music Awards, and hopefully, in the not-too-distant future, some American tour dates as well.

"We're taping the Rita MacNeil show in September, followed by the CCMA's. If all goes according to plan we're going to do a cross-Canada tour starting the end of October. And then we're just going to have to wait and see what happens as far as the American situation is concerned. Obviously if the record comes out down there and gets some airplay, it will be time to go out and shake the trees a bit."

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Latin Music Feature Section

Radio, retail and labels agree: Latin's here to stay

Latin music: it's not just for dancing anymore

by Ron Rogers

By now, we all know all the moves to the Macarena. Heck, even your 65 year-old mother-in-law knows the moves to the Macarena, maybe learning the dance in some class on her latest senior's Caribbean cruise. The Macarena is one of the biggest dance crazes since the Hustle, and everybody's doing it. But is that the extent of the current Latin music craze? - nope, not even close.

Latin music is invading the retail and radio environs in ways that even the labels themselves might not have imagined five years ago. And it's not just in the dance venues. Latin music has as many varied forms as English-language music, maybe more, and the labels are scurrying to release

product that taps into this latest 'discovery'.

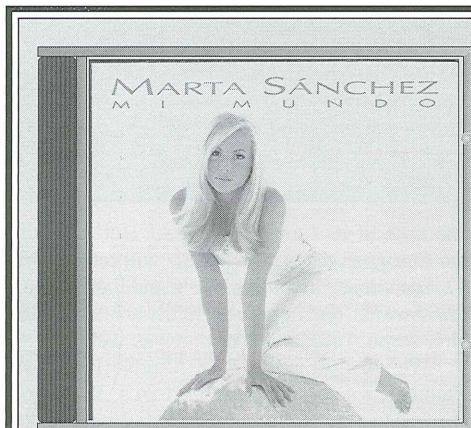
It's hard, at this juncture, to pinpoint when or why Latin music took off. It's likely due to a number of reasons, including the Macarena explosion, the on-going popularity of more mainstream artists like Gloria Estefan, or perhaps the sudden and shocking death of Tejano idol Selena. In one of those ironic twists, Selena's music has achieved in more widespread, mainstream acceptance, since her death.

But really, when looking at it closely, it appears that Latin music, much like country music before it, exploded in popularity largely because the labels finally deemed that it was time. At the urging of major retailers, particularly Sunrise in Canada, the labels finally threw their unwarranted

caution aside and began releasing more and more Latin product, including some specifically earmarked for domestic release.

Much like the Canadian east coast music sweep that occurred two or three years ago, it was essentially a case of the labels finally 'discovering' a genre that had been a basement and club success for years. Once the labels saw the mass-market potential of the Latin genre, they jumped in head first.

As indicated, Sunrise Records was probably



MARTA SANCHEZ
Mi Mundo
Mercury 314 528 140-Q

-Pop

This Latin pop singer from Polygram Iberica finds echoes in the English artists along the line of Madonna, Paula Abdul and Janet Jackson. A strong emphasis on production values and decided American front aspect would make her a Latin version of the above in her native land but will keep her from English speaking audiences.



Tim Baker

the leading retailer in bringing Latin music to the forefront. According to Sunrise head buyer Tim Baker, it was his company that pushed and prodded the majors to make Latin a greater priority.

*Wil
Veloz*

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**Mundo
Latino**

Wil Veloz's Debut Album QCD 2135

LATIN continued from page 8

"We saw a niche and went after it, and got the labels to bring more product in for us. At the time it was strictly Sony who was really bringing it in. But eventually we realized that we had to have more product, rather than just bringing it in on import. So we started working on the other labels here. They had access to Latin product via their own parent companies in the US, which had separate Latin labels. But we tried to make believers out of the labels here, aside from their import departments, that this was a viable form of music and that we could sell some product."

That initial impetus from Sunrise, some two or three years ago, has generated considerable movement at the majors. Virtually all of the six majors now have a vested interest in Latin music, including domestic releases, and not just imports. And their own ambitions in the field have led to other outside ventures for Sunrise in the Latin field.

"We signed exclusive deals with El Populaire (the Toronto Spanish-language daily newspaper), we have two radio shows now, we went out and found Ratames Nieves, who works very closely with me. He's a DJ, he does radio shows, a tremendous amount of club stuff, and he helped put together BMG's Club Rumba Latina and, together with John Thompson, Sony's Solo Latino.

"It took a long time to convince the labels, and rightfully so, everyone was cautious at first. But this is a viable form of music. And you have

to remember, Latin music is not just dance. You're looking at everything from salsa, meringue, vayanadas, pop, Latin rock, Latin punk, Latin jazz - I mean there's more forms of Latin music than there is in English."

On the radio side of things, it's clear that only the dance and multicultural stations are investing in Latin music. But those that are investing in it are doing so in a major way.

Magda De La Torre is the program director of Energy 108's Super Latin Hits program. The show features, quite obviously, Latin dance hits, with the occasional ballads thrown in. De La Torre says the original plan was to syndicate the show, before Energy stepped in to take it on.

"We were planning to syndicate, so when we started working on this project (and when I say we I mean the general manager of 108 Manuel Canales), we were working on this when Energy approached him to be the general manager and he took the position. So then I was left with everything. Then at that time we approached Kahn Chung, who was the station manager, and Scot Turner. We told them and they said yea definitely, Latin music is coming about especially in dance music. Remember that Energy was the one that started Macarena and the one that started Oye Como Va and El Tiburon, because they were leaders there and they realised that something was happening. So when we approached them they said 'yea, go right ahead'. They were very excited."

The two-hour show, which airs on a weekly

basis, began in the late fall of 1995. Coincidentally, the show began virtually at the same time that the Macarena craze was hitting big time throughout Canada and North America. But De La Torre believes that the Macarena movement was more of an aberration than anything else.

"Macarena is like an abortion. Macarena started being #1 in Latin America and Miami. It was #1 for two years then it sort of blew away, disappeared. Then it was #1 in Canada about a year and a half ago, now it's #1 in the States and Europe. So Macarena did it wrong, did it the other way around, because usually the States or Europe are the ones that come out with the new stuff and this is the other way around."

And although Quality Music sold more than a million copies of the Wil Veloz record, with Macarena being the principle selling point, De La Torre believes that Quality was merely jumping on the bandwagon.

"Los Del Rio started Macarena. So Quality heard it and Quality bought the rights for Canada and that's how Wil Veloz started with Macarena. I find with Los Del Rio that they have been a little jealous with Wil's success."

De La Torre feels that the dance segment of Latin music is becoming something of a hybrid, with North American producers mixing Latin melodies with urban/Euro dance rhythms. She feels that the Latin dance styles are simply falling in line with other modes of dance music played in the clubs.

"What is happening now in Latin music is that they're mixing the rhythms, they're mixing the American, Canadian and European rhythms with the Latino and they're getting a mixture. We tried it in Barrie, Ontario with the poeple from El Tiburon [bandname]. We put a normal dance song and all of a sudden we put a Latino song and nobody sat down, everybody kept going, because the rhythm was so similar. That's what I find in the Latin House at any rate; it follows what's happening now with dance rhythms all over the world."

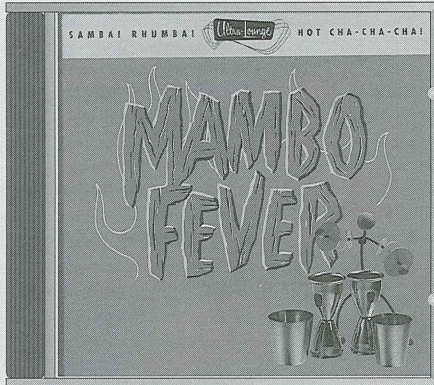
There are those on the label side of the business who feel that the language barrier may eventually cause a problem in terms of increasing overall sales and expanding demographics. But De La Torre feels that, on the dance side of Latin at least, the language isn't a concern.

"I think everything, but especially this, has an enormous growth potential. Because what you have to look for is the crossover. I look for things that are acceptable to everybody. And I mean everybody - it could be somebody from Germany who does not speak Spanish, or somebody from

MAMBO FEVER Various Artists Capitol 32564-F

-Mambo

Highly stylised mambo music from the ultra lounge school, Mambo Fever presents a selection from the format that had success in the United States in the 50s and 60s. Populated with Latinos, broke jazzbos, beatniks and gossip columnists, mambo became a pop art that briefly took over the charts at that time. The mambos, rhumbas, sambas and cha cha chas are all here from Jackie Davis to Don Swan & His Orchestra - American artists who took to and translated one of the Latin world's staple musical inventions.



Super Latin Hits

Quality
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Latin Releases for Fall 1996

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Canada who does not speak Spanish. But they just feel it, you know. And that's a good feeling to see people dancing to a rhythm, not a voice or a song or the lyrics of a song. They dance to the rhythm.

Cranwell says the toughest thing when he first started venturing into the Latin field was just getting clearance to release international product here.

"There was nothing ever done, especially from the Americans, in regards to Canada. So what we did, starting last year, was set up good communication with PolyGram Latino's Miami office. We said 'look, we know we're not a player like a couple of the other Canadian companies, but

we want to start getting involved, we want you to start clearing stuff, and we want to know what is really good'. I mean, looking at this '97 schedule, I clocked in around 190 Latino releases for next year. So I'm trying to build it incrementally, pick the best out of a myriad of stuff."

Cranwell noted that PolyGram took a major step towards becoming this country's major Latin player last year, with the purchase of Latin American independent label Rodven for \$57



Steve Cranwell

That's what, I think, we have proved more than anything, that people dance to rhythm, people don't dance to know what is being said."

Steve Cranwell handles Latin product for Mercury/Polydor, who have emerged as one of the leading Canadian players in the burgeoning field.

KETAMA

De Aki A Ketama

Mercury 314 528 183-Q

Live album from well known quintet of musicians who have established a name for themselves for their highly functional mix of flamenco, Latin salsa and pop. Recorded live last March in Madrid and in collaboration with several well-known Spanish artists, it includes their greatest hits from a career spanning fifteen years. The album has already reached platinum sales in Spain, only three months after the record's release, indicating that combinations such as "fusion-mestizaje" are highly prized by natives and are largely alien to English speaking audiences.

-Pop



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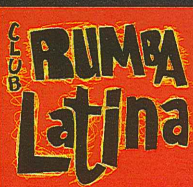
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CORAZON GITANO PASEO LATINO

Paseo Latino is an unusual blend of their distinctive flamenco style with rhythms such as bachata, charanga, salsa, merengue and samba. Corazon Gitano is comprised of Lito, formerly of the Gypsy Kings, and Manolo, the protege of the famous flamenco player "Manitas de Plata" (Silver Hands). With their superb guitar playing and beautiful melodies, they have toured the world to great acclaim.

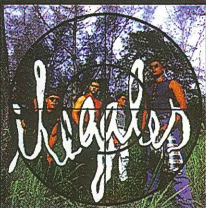
Corazon Gitano



Paseo Latino

ILEGALES ILEGALES

Four young men between the ages of 17 and 20, have created a buzz by introducing a style that combines house, techno and tumbé (a Caribbean sound). With songs composed by band member Vladimir Dotel and produced by Pavel, Ilegales have launched their first single "La Morena" worldwide. Hits in both the Dominican Republic and the U.S. it is already making an impact in the Canadian dance clubs.



KING AFRICA AL PALO

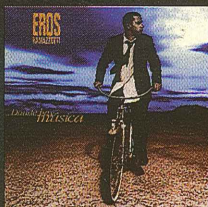
Born in Argentina of African and French decent, King Africa's varied cultural background gives him unique artistic expression. His singular rap style made him a star from the very beginning when his single "E-O-E" was part of the DJ Dero's Volume I. His album "El Africano" went platinum in Argentina and Chile. His second album "Al Palo" was simultaneously released throughout South/Central America and the U.S., garnering gold and platinum awards.



**EROS RAMAZZOTTI
DONDE HAY MUSICA**

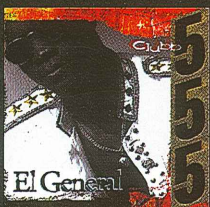
Eros is Europe's second best-selling vocalist (to Phil Collins), nearly 15 million albums sold worldwide and his tours attract more than 1 million spectators. In any language, Eros' third Canadian domestic release, demonstrates the accessible nature of his strong contemporary melodic pop sensibilities.

A world tour is scheduled to begin in September.



EL GENERAL CLUBB 555

El General (Edgardo Franco) is a platinum-selling sensation fusing rap, dancehall, reggae, salsa, merengue, house, jazz, R&B and calypso. He has come a long way from his youth, selling sodas for pennies at Panama City concerts. He has subsequently won the Billboard Best Latin Rap Artist Award four times, and his smash hit "Muevelo" earned MTV International's Video of the Year Award.



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**BMG
BURNS
UP THE
CLUBS
WITH A
NEW
KIND OF
HEAT**

LATIN continued from page 10

million. Now the problem is getting clearance to release the literally thousands of Rodven titles, and to find out what's good, and what ain't.

"I think Rodven has about 3,000 titles, and it's been very slow to clear titles, and change them over to PolyGram. Rodven Records was Latin America's largest independent operation. So with that acquisition, PolyGram's share of the market rose from 13.5% to 16%. So that shows how serious PolyGram is about increasing its Latin market share."

Experimenting with something new has always been one of the music listener's greatest fears. Thirty-plus yuppies who still covet their Pink Floyd and Joni Mitchell records are always going to have considerable trepidation when it comes to delving into something completely new.

The encroachment of Latin music then, would seem to be bucking some trends. People who never wavered past '70s classic rock are finding themselves dancing the meringue at the local dance clubs, or even slipping on some softer Latin romance music at night. It's still a trickle, when seen in relation to the entire music scene, but Cranwell says experimentation is the key to the genre's current success.

"I think people are more experimental these days. I think people are getting fed up with doing the white man's overbite on the dance floor to '80s alternative music, and wanted to experiment more. I think with Latino music, you get to be a lot closer with your dance partner. Human beings were made

to dance, and Latino music has always been a natural.

"I think it's like classical music. Once you've got the Beethoven Symphony and Mozart's 21st, you tend to feel more comfortable and see what else is out there. Before you know it you're listening to Chopin and Wagner, and you become a bit more experimental. And I think that's the beauty of people discovering world music. It only takes a few strong people who are willing to delve into it to show it to people who would otherwise still be listening to their Eagles records."

Like many on the label side of the business, Cranwell offers much of the credit for the current Canadian Latin success to Baker. He says that it was Baker who really prodded the majors into seeing Latin music as something more than just a goofy dance trend.

"I think Tim Baker did push the majors into acting on this genre of music that basically we ignored. He really spearheaded a lot of companies to get their butts moving and to take a look at it. And he really put his butt on the line by saying if you bring these titles in, I'll guarantee you I'll buy some. And to this day, a year later, he's still doing it. And I think HMV perked their ears up to what he's been able to do, and now they've started to take a serious look at it as well."

For most, if not all of the majors, as with most of the people at retail and radio, this Latin thing is still a foundling child. Many of the domestic labels are still trying to come to grips with it, still trying to determine whether it's fad or fact.

And now that they are giving more

consideration to the genre, the true learning process has begun. Most of the product managers at the majors who handle Latin music don't really understand what it's about. It's a pure case of the record companies learning from the public what to sell and what not to sell.

"When I'm looking at the stuff coming out of our PolyGram Latino office," adds Cranwell, "I won't put out anything until I see it go top 30 as a Billboard 100 Latino track or album. Because then I know that X-number of millions have been sold in the states, therefore I can sell between 500-1000. It's a learning process, and it's still in its infancy. I don't want to be stupid and send out a pile of stuff that's substandard. I want to send out the best stuff we have. And slowly but surely, we're beginning to see who the burgeoning artists are across the world."

And as Cranwell points out, the Latin music world is still a fairly small piece in a very large pie. All the labels are willing to dive into the genre, but most are doing so with a life preserver strapped on their back.

"I'm still convinced that it's a very small market," Cranwell concludes, "and I question anyone who says this thing's ready to explode."

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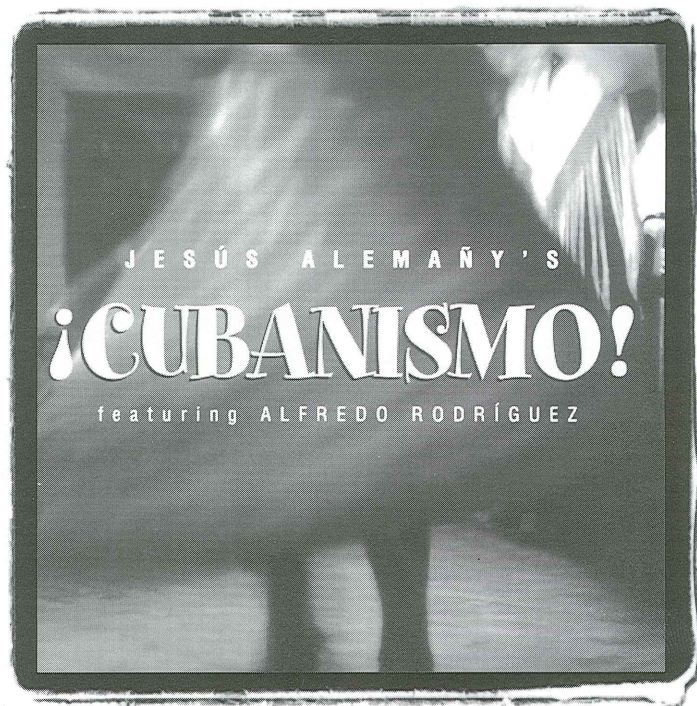


THE DANCE MUSIC STATION

Syndication info (416) 531-4401

JESÚS ALEMAÑY'S ¡CUBANISMO!

featuring ALFREDO RODRIGUEZ



¡CUBANISMO! is a journey to the dancing heart of Latin Music, featuring Cuba's finest players. Jesús Alemañy spent a decade as lead trumpet player for the top Cuban *son* orchestra, Sierra Maestra, prior to moving to London in 1994. Renowned Latin jazz pianist Alfredo Rodríguez left Cuba in 1962 and lived for 20 years in New York before moving to Paris. Hannibal label chief Joe Boyd took them both back to Havana in 1995, recruited percussion legend Tata Güines and an all-star ensemble of local musicians from Irakere and other great Cuban bands. Together, they recorded an album that he calls "a real antidote to all the sterile and intellectual Latin jazz of recent years."

Son montunos, guaguancos, cha-chas, descargas, and danzons will capture the hearts, ears and feet of lovers of Latin music everywhere. **¡CUBANISMO!** taps the pure source—the real stuff, played by its best living exponents. There hasn't been a record like this since Machito left Havana in the 50's. And despite what you might hear in the pass these days, you can't blockade the cha-cha!



Making Our Mark

Zucchero
Carlos Vives
Marta Sánchez
Mestizzo
Mercedes Sosa
Spanish Fly
Calo

Various - Stars in Spanish
Caetano Veloso
Garibaldi
Ketama
Gala
Los Toros Band

Coming Soon

Gianluca Grignani "La Fabbrica Di Plastica" October 9

Various "The Latin Queen Tribute Album" October 9

José Feliciano "Americano"

PolyGram
LATINO

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Canadians discover Latin star Wil Veloz

From Macarena to Mundo Latino

by Rod Gudino

Strange how one song has the power to sum up an entire musical movement in the eyes of the general public. The movement in Latin dance, the tune, Macarena; and on the crest of its incredibly lucrative wave is one Wil Veloz, who became the voice and the face of Macarena once Quality Music had bought the rights to the song in Canada.

To be sure, Veloz' initial encounter with that song came with Los Del Mar, a group signed on Lime Inc. whose opportune rendition of the track made the single gold in Canada, and sold another 50,000 units once the album was released. Veloz' subsequent departure from the group and from Lime led him to Quality, who shared Veloz' vision that he pursue a solo career.

The decision was an artistic one for Veloz, though Manager Manfredo Torres believed that the decision also gave the singer an advantage in the format.

"I think with a solo artist there is more of a chance," says Torres. "It's very hard for a Latin group to become big. I think that Latin audiences are very picky and critical of performers. With a group it's harder to say ok, they're all great or they all perform great, but when it's a solo artist, you can showcase, you are able to show everyone what you can do."

Though Torres believes that the Latin music

phenomenon is still very green in the country, he admits that Canada's acceptance of Veloz, without prior acceptance in the US, is indicative of a booming national trend.

"In Canada, Canadians are beginning to see now that [Latin dance music] is something that is big. The thing about Wil is that he's one of the first ones to make it so big as a Latin artist in Canada."

Born in Cuba and raised in New York, Wil Veloz grew up among diverse races and cultures, speaking a variegated form of his two languages (variously referred to as Spanglish or Espangles). Despite the clash of cultures, Veloz' musical sensibilities remained steadfastly in Cuba, where his uncle Ramon Veloz and cousin Ramoncito Veloz had already achieved success.

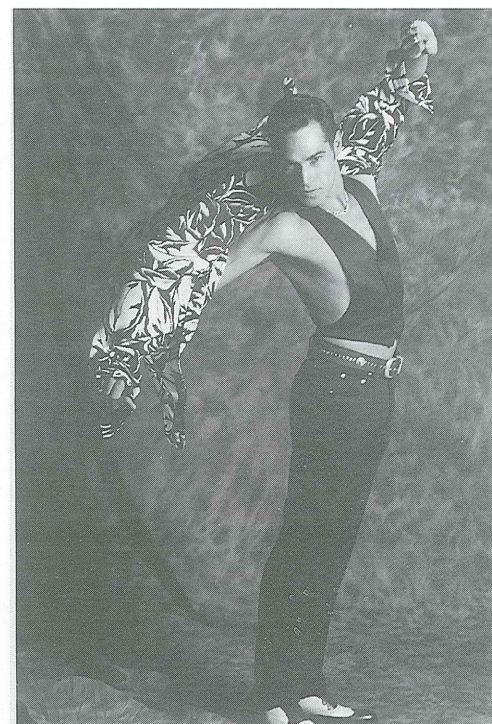
Being naturally inclined to a sense of full bodied entertainment, Veloz pursued equally the careers of dance, acting and singing, gaining admittance into the prestigious Dance Theatre of Harlem, Harlem School of the Arts and Havana University, the latter under the tutelage of Hilda Ruiz Casteñada, whose former pupils included Jon Secada.

That particular stint was, according to Veloz, the moment when everything started. Not long thereafter, a roving talent scout from Lime Inc. in Canada spotted Veloz in a bar, singing without a microphone and dancing at the same time. He was

thoroughly impressed.

Despite the monetary differences which would later sour their relationship, Lime's Los Del Mar with Wil Veloz produced what was easily one of the greatest Latin dance fads to hit the country and the crossover hit that put Latin music on the map. Reaching and maintaining #1 status in industry charts with strong sales to back it kept Macarena and Los Del Mar at the top of CAR and dance playlists across the nation.

Veloz has re-released that track on his debut solo effort titled *Mundo Latino* (Latin World). With it, the artist has expanded his repertoire to include a host of Latin pieces in contemporary dance



flavours. Currently he is packing concert dates in North America to promote the album. RPM spoke to Wil Veloz on Monday, August 16, 1996.

RG: It Lime's idea in the first place to get you out as a Latinartist to do this song called the Macarena, is that right?

WV: Right. They presented me the song, and I said I've heard this song before, I want to do original material. I thought it was going to be a compilation, kind of album with other artists on the album, so at first I wasn't too interested in that. Then they said we'll set you up with an album and I said well, that's what I want to go into, but I didn't want to be under Los Del Mar, I wanted to be Wil Veloz. Then one thing led to another and I said well, I'll give it a shot and do the Los Del Mar thing. But things didn't go too well with the company and myself. Not only did I want to pursue my career as a solo artist but there was also some other involvement that I wasn't too happy with.

Can you be specific?

I've never seen a penny from the Los Del Mar albums. Not only as a mechanical royalty but also for writing music and lyrics which is a separate identity completely. If they spent money on promotions, fine, but this is something completely different and I should have been receiving some monies.

LUIS MIGUEL Nada Es Igual WEA-15947-P

If Jon Secada could sing in Spanish... (no wait, he does sing some tunes in Spanish) ...well, if he sang everything in Spanish, then he might sound a lot like Luis Miguel. Miguel is the definition of latino heartthrob, and the music is what one might expect, plenty of lush keyboards, soft percussion, all providing ample AC-type support for Miguel's often impassioned vocals. Should be a strong seller in the latin community. If Miguel ever decided to do a couple tunes in English, he might have some crossover success as well.



CARLOS VIVES La Tierra Del Olvido Mercury 314 528 531-Q

-Native

Rural Latin American music propelled by accordion and stomping feet and strong vocal work from Carlos Vives. Appeal is reserved for lovers of folkly original music who approve of occasional lapses into modern variations. Select tracks like Rosa, Diosa Coronada and the title track seamlessly consolidate influences and innovation without losing the crucial campfire feel.



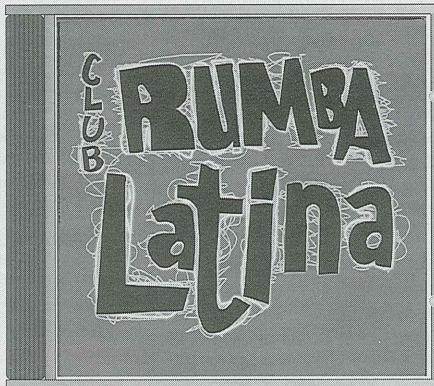
VELOZ continued on page 23

MESTIZO**El Tongoneo****Mercury 314 532 314-Q**

Surprisingly agile sextet of Mexicans who contribute to their own cult of personality along the line of a grown up Parchis and Timbiriche. Highly flammable percussion oriented dance music with male/female choruses and brass that saturates with a lot of colour. Extremely promising original material with strong transnational potential. Single El Tongoneo is already causing Macarena size sensation.

**-Dance****CLUB RUMBA LATINA****Various Artists****Ariola 37556-N**

This shot at the technoised club Latino world has taken a tip from last year's Macarena and has proven to be hugely successful at Canadian retail. Compilers have chosen judiciously, amassing a substantial collectible tailor-made for club culture. The selection includes La Morena (Ilegales), Mama Yo Quiero (King Africa), A Mover La Colita (Chazz), Scatman (Gemini), Funkete (El General), Chiquita Corazon (Gitano) and others.

**-Dance****HASTA LA VISTA Vol. 2****Various Artists****TJSB 013-Koch**

A compilation of more Latino rhythms with an emphasis on unhampered, authentic songs. The compilation's appeal is on its softer, classically arranged renditions of contemporary tunes that have of late saturated Latin dance radio. Several techno club tracks also available here. Includes La Rumba de Nicholas (Los Fernandos), El Tiburon (Los Locos), A Mover La Colita (Wil Veloz), Abriendo Puertas (Susana Montes), Mambo Grooves (Natural Born Mambo) and many more, topped by a Latino rendition of Bryan Adams' Have You Ever Really Loved... by the aptly named DJ Don Juan.

**-Dance**

RPM

ALTERNATIVE

Canada's only national weekly alternative chart

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

TW LW WO - AUGUST 26, 1996

- | | | | |
|----|-----|----|--|
| 1 | 1 | 7 | BURDEN IN MY HAND
Soundgarden - Down On The Upside
A&M 31454 0526 (promo CD)-Q |
| 2 | 9 | 5 | STANDING OUTSIDE...
Primitive Radio Gods - Rocket
Ergo/Columbia 67600 (comp 51)-H |
| 3 | 10 | 4 | WHO YOU ARE
Pearl Jam - No Code
Epic 67500 (promo CD)-H |
| 4 | 5 | 10 | WAX ECSTATIC
Sponge - Wax Ecstatic
Columbia 67578 (promo CD)-H |
| 5 | 6 | 6 | DOWN
311-311
Capricorn 42041 (comp 465)-Q |
| 6 | 2 | 7 | DON'T LOOK BACK IN ANGER
Oasis - (What's The Story) Morning Glory?
Epic 67351 (promo CD)-H |
| 7 | 4 | 10 | GOLD DUST WOMAN
Hole - The Crow: City Of Angels O.S.T.
Miramax/Hollywood/A&M 62047 (promo CD)-Q |
| 8 | 7 | 12 | STUPID GIRL
Garbage - Garbage
Almo Sounds 80004-J |
| 9 | 3 | 10 | FREE TO DECIDE
The Cranberries - To The Faithful Departed
Island 314 524 234-Q |
| 10 | 14 | 6 | GET UP
Starkicker - Beach Music
Epic 080237 (promo CD)-H |
| 11 | 8 | 10 | THE GOOD IN EVERYONE
Sloan - One Chord To Another
Murdererrecords MURSD 023-J |
| 12 | 17 | 6 | I NEVER LIKED YOU
Doughboys - Turn Me On
A&M 314 540 576 (promo CD)-Q |
| 13 | 11 | 9 | WHERE IT'S AT
Beck - Odelay
DGC 24823-J |
| 14 | 21 | 4 | SOAKED
Killing Joke - Gimme Five
VWEA 13450 (comp 293)-P |
| 15 | 15 | 11 | ALL I KNOW
Screaming Trees - Dust
Epic 64178 (promo CD)-H |
| 16 | 20 | 3 | SHAME
Stabbing Westward - Wither Blister Burn + Peel
Columbia 66152-H |
| 17 | 19 | 5 | LIES TO ME
54.40 - Trusted By Millions
Columbia 80231 (comp 52)-H |
| 18 | 12 | 14 | TRIPPIN' ON A HOLE...
Stone Temple Pilots - Tiny Music... Songs From...
Atlantic 82871-P |
| 19 | 13 | 8 | POPULAR
Nada Surf - high/low
Elektra (comp 290)-P |
| 20 | 22 | 5 | GOOD FRIDAY
The Black Crowes - Three Snakes And One Charm
American 43082 (comp 293)-P |
| 21 | 24 | 3 | AIN'T MY BITCH
Metallica - Load
Elektra 61923 (comp 292)-P |
| 22 | 26 | 3 | ANGRY JOHNNY
Poe - Hello
Modern/Atlantic 92605 (comp 294)-P |
| 23 | 28 | 2 | ANOTHER SUNDAY
I Mother Earth - Scenery And Fish
EMI 329199 (comp 16)-F |
| 24 | 27 | 2 | KING OF NEW ORLEANS
Better Than Ezra - Friction, Baby
Elektra 61944-P |
| 25 | 16 | 13 | TONIGHT TONIGHT
Smashing Pumpkins - Mellon Collie And The Infinite...
Virgin 40861-F |
| 26 | 29 | 2 | YOU'RE THE ONE
Imperial Teen - Seasick
Slash/London (comp 468)-Q |
| 27 | 18 | 12 | SPIDERWEBS
No Doubt - Tragic Kingdom
Interscope 90003-J |
| 28 | 23 | 4 | JURASSITOL
Filter - The Crow: City Of Angels O.S.T.
Miramax/Hollywood/A&M 62047 (comp 6)-Q |
| 29 | NEW | | E-BOW THE LETTER
R.E.M. - New Adventures In Hi-Fi
Warner Bros. 46320 (promo CD)-P |
| 30 | NEW | | PEOPLE OF THE SUN
Rage Against The Machine - Evil Empire
Epic 662990 (promo CD)-H |



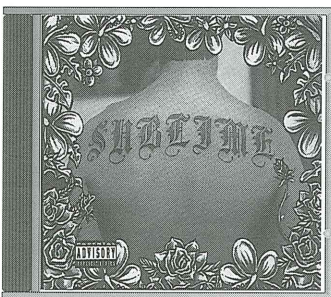
New Releases



PRAIRIE OYSTER
Blue Plate Special
Arista-74321-40042-N

-Country

Pretty incredible for "a bar band", as this polished gang of professionals was once tagged by a "where is he now" expert from a US label. This award-winning band (Big Country, CCMA, Juno), have exceeded all expectations with this package of entertainment which they produced with Mike Poole. The Joan Besen penning of Unbelievable Love, the first single taken from the album, has literally exploded at country radio. There's a new soulful sound to Oyster, although very subtle, it's there, particularly with Unbelievable Love, and it's there again with There She Goes (that's Ben Mink on fiddle and viola and John Friesen on cello), which is another Besen original. There's also a more defined rootsy or traditional sound as well, and that's evident on the Keith Glass writings of Whatcha Gonna Do? and Long Gone Daddy and on Russell deCarle's The Water's Deep and Tonight There's A Blue Moon (that's Denis Keldie on accordion). And what can you say about their cover of Roger Miller's In The Summertime (that's Jo-El Sonnier on accordion), and see if you can pick out Willie P. Bennett. Vocally, the band couldn't be tighter. There's a lot of real excitement here, punched home by a rejuvenated youthful projection. -WG

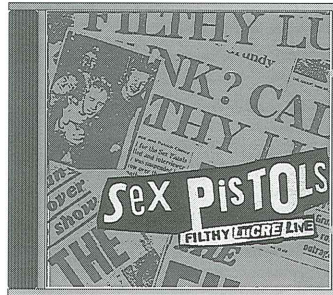


SUBLIME
Sublime
MCA GASD 11413-J

-Alternative

Sublime was one of those bands that snuck around the backyard of the alternative mainstream, occasionally drawing attention to itself by producing the musical equivalent of kicking a can or skinning a live cat. And when they caught the attention of the collective eye (as in yesteryear's controversial Date Rape which earned the band not a little notoriety), there was a lot of profanity and a hearty middle finger waved at the crowds to explain their conduct, a conduct that, despite its almost childish stance, could not downplay the impressiveness of the music. Most of that

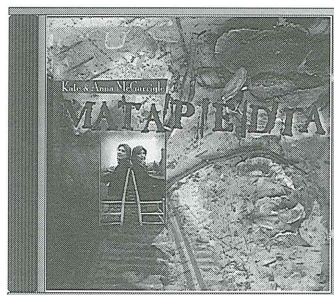
came in variations of Date Rape, a rapidly paced mix of ska, rap and punk, with all of the heartbeat of the former and the lyrical and musical witticisms of the latter two. This self-titled release (their second in Canada) is Sublime's last record after the passing away of mainman Bradley from a drug overdose about a month ago. The posthumous release, which attracted the production expertise of Butthole Surfer's Paul Leary, is the new album just finished which showcases the basement encased acumen of Bradley and company, cut too short by a long while. The real tragedy is that Sublime will remain largely undiscovered and overlooked in the history of modern music, and that tunes like In The End, April 29, 1992 (Miami), Santeria and Seed will never see the push which would have allowed their commercial viability to flourish. -RG



SEX PISTOLS
Filthy Lucre Live
Virgin 41926-F

-Punk

Despite the dud that was last week's Blind Date with the Sex Pistols, the band has managed to draw in enough filthy lucre at their publicised gigs to keep them filthy rich for a long while. Last week's fracas merely proved that after all these years the Sex Pistols, undoubtedly a classic if classless act, are still an acquired taste for the general public. Along with the show, the band have decided to release this largely useless record, namely, a live outtake from the current tour. As far as we can tell, Filthy Lucre Live is the show in its entirety, fifteen songs that capture the memorable event in all of its fifty four minute glory. Despite the obvious problems with the release (ie. that it will appeal only to a minority) it also suffers from a few practical infelicities, the most obtuse of which is the lamentable decision to release the album early as opposed to late (it might have afforded Johnny Rotten the time to get his vocals de-PILified enough to sound remotely like the insufferable adolescent we remember him as). Purely a collectible then, that might be part of the joke which finds found Rotten and co. boasting about their trips to the bank and promptly delivering on that boast. A second great rock'n'roll swindle? You bet. -RG



KATE & ANNA MCGARRIGLE - Folk 'n Pop
Matapedia
Rykodisc/Hannibal-1934 (Denon)

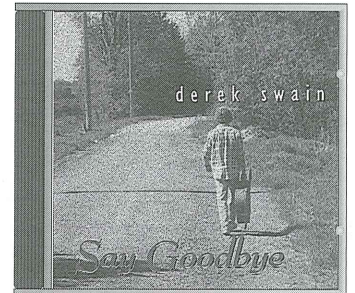
Les soeurs McGarrigle, legendary folkies from the '70s, have returned, and in fact, have returned to their folk roots with this classic acoustic recording that's almost too sacrosanct for a critique. These stoutly loyal Quebecers with an even greater loyalty to Canada, have created their own resurrection

here with ballsy lyrics and music forged to shape a unique code, which is simply a love of life and "a state of mind." The title track flows like its namesake, allowing the listener to conjure up visions of a raging Matapedia River or the calmness of its lake. The McGarrigles are storytellers from the past with a today's bent, key being Why Must We Die? The Bike Song and Hang Out Your Heart. Also key is Jacques Et Gilles and the French-language Arbore, a bit piercing, but nonetheless reflective, spread out in beautiful patterns through the McGarrigles ease of the language which is as natural as English to them. The songwriting talent and mastering of various instruments by both Kate and Anna goes without saying. Besides the title track, priority tracks are Hang Out Your Heart (taken as the first single). Goin' Back To Harlan, I Don't Know and Song For Gaby complete the picture, which doesn't leave too much out. A keepsake, not just for the nostalgic magic of Les soeurs McGarrigle, but for the sheer enjoyment of hearing music that's pure and lyrics that are meaningful. No Cancon logos, but with the exception of two, all tracks qualify as four-part. -WG



VARIOUS ARTISTS - Jazz
CBC's After Hours Blue Note Collection
EMI/Blue Note-72438-38260-F
One of CBC Radio's best jazz programs is After Hours hosted by Ross Porter, heard Monday through Thursday emanating from, of all places, Winnipeg. This is Mr. Porter's second volume in the Blue Note Collection of popular favourites. There was a time when after hours jazz was usually hot, but now cool is the rule and that's what's presented on

these 14 tracks, sort of. The album begins with Julie London singing Cry Me A River and featuring Barney Kessel on guitar. Then you hear Miles Davis on It Never Entered My Mind, Cassandra Wilson's Moon River, John Coltrane's I'm Old Fashioned, Route 66 by the King Cole Trio from 1946, and the list goes on. But by now, you've got the idea. It might not be after hours music by our definition, but it's most decidedly late night listening and eminently enjoyable. As always, the best cut is a personal choice, but we plump for the lush piano of Gonzalo Rubalcaba on John Lennon's Imagine. It's almost sensual in texture. -BW



DEREK SWAIN
Say Goodbye
Shaggy Mane Music-9401 (Holborne)

-Pop 'n Country

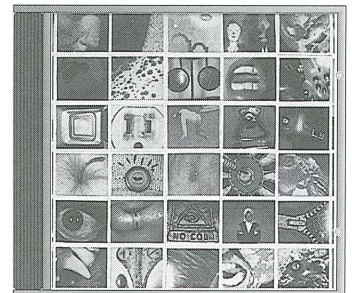
This Mount Albert, Ontario singer/songwriter has a definite "alternative" approach to pop, country and country rock. He's not a smooth vocalist, nor is his song material patterned along the lines of the traditionalists. Swain is a rebel of sorts, and he can build a very strong fan base with his unique freedom of vocal styling and take-it-or-leave-it projection. Swain is obviously performing to please himself, and that perhaps, is his key to success. He takes that attitude one step further, by writing all the material here and having a say in the production of the album, which are pretty good signs of a performer who knows where he's going. His song material ranges from sheer craftiness to some which border on melancholia, again, whether by design or accident, raising listener attention. Among the key tracks are the title track, Holding Back The Tears, and Heart Like An Angel. -WG

ALBUM PICK

PEARL JAM
No Code
Epic-67500-H

-Rock/Alternative

If, as they say, imitation is the sincerest form of flattery, than Pearl Jam should be exuding a great deal of smugness these days. Aside from Nirvana, whose impact may have been artificially expanded because of Kurt Cobain's suicide, there isn't a single band on the planet that's influenced as many as young grungy/alternative bands as Mr. Vedder et al. These guys have written the book, and since they started it, there's been a boatload of others trying to trace their steps. But take that imitation and flattery thing one step further. Because when you listen to this new record, maybe the best thing the band has ever done, you can't help but notice the estimable influence of the man they call The Godfather, who shall remain nameless here. Let's put it this way - if you can't figure it out, then you've missed a lot of great rock over the past, oh, 25-30 years. But comparisons and idle (or idol) worship aside, there's no denying the fact that No Code is a great rock record, probably the best to come out this year. The moody, ethereal first single (Who You Are), may have left the fans a trifle wanting - but once they step into the creatively-designed folds of this new record (the artwork and packaging alone are quite impressive), they'll see one of the more multi-layered, textured albums the band has yet put out. That moodiness prevails in a number of the tracks, particularly Smile, Off He Goes and Red Mosquito. But when needed, the gang can get on with it, on meatier cuts like Hail, Hail, Habit, Lukin and Mankind. This is grunge par excellence, and it's too bad so many other bands are trying to find the mark, and just missing. But back to that imitation/flattery thing again - at this point in their careers, just who is imitating who? -RR



A collage of music-related icons including a cassette tape, a CD, musical notes, and a treble clef on a cracked background.

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

100 94 10 **ASHLEY MacISAAC**
Fine, Thank You Very Much (A&M)796022002-0

COUNTRY

Paul Brandt has another #1 with his latest Reprise single *I Do*, bulleting into the top of the chart. The new release, a Brandt original, is the follow-up to *My Heart Has A History*, which topped the chart on April 29/96. Both tracks are included on his debut album, *Calm Before The Storm*, which has become a hot seller at retail. Brandt is scheduled to appear at Toronto's Molson Amphitheatre on Aug. 24 with Wynonna and Blackhawk.

Duane Steele has the most added single this week. The *Trouble With Love*, his latest Mercury release, has caught fire at country radio and makes an incredible jump up to #23 from #71 in only its second week of charting. The track was taken from his Mercury debut, P.O. Box 423. Produced by Michael D. Clute and Steve Bogard, the album was recorded at Studio Morin Heights in Quebec's Laurentian Mountains.

Prairie Oyster have a barnburner of a release with *Unbelievable Love*, this week's most added single, which enters the chart at #63. Written by Joan Besen, this is the first track taken from their soon-to-be-released Arista album, *Blue Plate Special*. The album was produced by the band with

Mike Poole and recorded in Nashville.

Terry Kelly has a new album, *Far Cry From Leaving*, released on the Halifax-based Gun label, which is distributed in Canada by Atlantica Music and EMI Music Canada. *Don't Take Me Home*, a duet with Laura Smith, has been taken as the first focus track. Written by Kelly and Creighton Doane, the track was produced by Declan O'Doherty, who also produced one other track on the album, *The Lucky Ones*, which he wrote with Kelly, Doane and Floyd King. The latter produced seven of the 12 tracks on the album which was recorded at Toronto's Inception Studios. Paul Mills produced three of the tracks. This is Kelly's fourth album and the first where he has co-written all the tracks.

Stephanie Beaumont, a down-easter (Halifax) now living in Thornhill, Ontario, has signed a label deal with the Iron Music Group. Beaumont gained national recognition with her own high-powered promotion for her previously released independent singles, the most recent, *Lover's Lullaby*, a duet with James Owen Bush, is now descending the chart (#67) after 16 weeks of

charting. Beaumont will be performing this song, which is nominated for a CCMA award in the best single category, at this year's awards show in Calgary (Sept. 9). She has also been nominated in the Vista (Rising Star) category. Beaumont's album debut for Iron Music is titled *Love And Dreams*. *Tearing At The Heart Of Me*, which Beaumont co-wrote with Stewart Harris, has been taken as the next single and goes to radio the end of August. The album was produced by Randall Prescott and recorded at his Lakeview Studios in Clayton, Ontario. Randall is credited as having "discovered" Beaumont.

Charlie Major, who recently signed with Nashville's Imprint label (RPM - Aug 19/96), received quite an endorsement from Music Row writer Robert K. Oermann, a highly respected observer of the country music industry. Writing in his Aug. 23/96 Disclaimer column, Oermann, not one to mince words, had this to say about Major's US debut single, *Tell Me Something I Don't Know*. "I really dig this guy. He has a tremendous gift for catching the ear and holding it. Cool guitars and moderne hillbilly vocal are both just perfect. Loved *I Do It For The Money*, which radio foolishly missed the boat on. Love this, too. Already a star in Canada, Charlie deserves superduper stardom down here. The unholy cabal that forces indies off to the radio sidelines in this field of music is a stinking, rotting pile of manure that should be cleaned up before somebody goes to the Feds with a restraint-of-trade complaint. This is as good a single as has been released by any major label this year. Better, in fact." Major is currently bulleting up the RPM Country 100 with *Waiting On You* (#45), the latest single from his *Lucky Man* album.

Calvin Wiggett's new single is titled *I Know What It's Not*. This is the follow-up to *Loves Music Loves To Dance*, which is now descending the chart (#61) after 19 weeks. The new single, taken from his *Royalty* album *Made For Each Other*, was produced, remixed and remastered especially for radio by Ron Getman, Jamie Oldaker and R.Harlan Smith. The new single ships to radio shortly.

Today's Country will feature Jason McCoy on the August 24th edition, which will be an encore airing of his MCA self-titled album premiere. McCoy, who won a Big Country award earlier this year as outstanding new artist, is nominated in the upcoming CCMA awards in the male vocalist and Vista (Rising Star) categories. He is currently charting with *All The Way* (#5). Doug Supernaw's performance on the Craven A Today's Country stage, is recaptured for the Summer Series. Sammy Kershaw talks about his new single *Vidalia* on the Exclusive Interview segment. The single bullets into the #58 slot this week on the RPM Country 100. The August 31 edition will feature a live performance by JoDee Messina of *Heads Carolina, Tails California*, the song that started it all for her. As well, BC's perennial country music award winner Rick Tippe, takes centre stage with the Hot House Band for a sampling of tracks from his *Moon Tan* album *Should'a Seen Her Comin'*. Nashville's Ricochet also appears on this segment where they will talk about their big hit, *Daddy's Money*, and the follow-up *Love Is Stronger Than Pride*.

Albertan Brent McAthey took a trip east for a concert in the grand hall of the Canadian Museum

CMT (Canada) replaces NCN on Sept. 13

Country Music Television (CMT), which is part of Gaylord Entertainment Company of Oklahoma City and Group W Satellite Communications of Westinghouse Broadcasting Company of New York, will be back on Canada's national cable system on Sept. 13, sporting the new handle, Country Music Television (Canada).

CMT was bounced from Canadian airwaves on Dec. 31, 1994, after operating for ten years. The station was removed in favour of the New Country Network under a CRTC policy allowing foreign-owned stations to be pushed out in favour of Canadian-owned alternatives.

CMT's protest over the eviction fell on deaf ears until the US government brought its NAFTA bullies into the fray. After prolonged attacks and intimidation, which included letters of protest from the Canadian country music community, pressure

was brought to bear on RAWLCO Communications, who were then majority shareholders in NCN, and the CRTC, resulting in CRTC approval of the final authorization of the new country music network last week.

It should be pointed out that Shaw Communications of Calgary acquired 51 per cent of NCN last month (RPM - July 22/96).

Initially, the deal gave CMT owners a 20 per cent stake in the Canadian operation, at no charge. However, CMT owners now have the option under the agreement to increase their ownership share to 33.33 per cent.

The new channel will reportedly be available to six million Canadian homes, which is almost triple the potential audience CMT had when it was replaced by NCN.

COUNTRY PICKERS

BRUCE LEPPERRE

CKDM - Dauphin
Unbelievable Love - Prairie Oyster

GARTH STONE

MX 92.1FM - Regina
Unbelievable Love - Prairie Oyster

RAY BERGSTROM

CFMK-FM - Kingston
Unbelievable Love - Prairie Oyster

KENT MATHESON

CFMQ-FM - Moncton
Unbelievable Love - Prairie Oyster

WADE WILLEY

CKRM - Regina
Unbelievable Love - Prairie Oyster

JOEL CHRISTIE

CHAM - Hamilton
Unbelievable Love - Prairie Oyster

CHUCK REYNOLDS

CHYR - Leamington
Unbelievable Love - Prairie Oyster

BRUCE ANDREI

NorNet - BC/Alberta
Unbelievable Love - Prairie Oyster

"SHOTGUN" FRANK McGWIRE

1150 KIX - Brandon
It's All In Your Head - Diamond Rio

JAY HITCHEN

CHAT - Medicine Hat
Love Is Stronger Than Pride - Ricochet

JANET TRECARTEN

CISS-FM - Toronto
My Angel Is Here - Wynonna

JASON MANN

CKIQ The Bullet - Kelowna
My Angel Is Here - Wynonna

DAN MITCHELL

CKCQ - Quesnel
Home Ain't Where His Heart Is - Shania Twain

COLIN McAULAY

CFCY - Charlottetown
The Road You Leave - David Lee Murphy

RICK KELLY

CKKN-FM - Prince George
That Bridge - Doc Walker

COUNTRY continued from page 19

of Civilization in Hull, Quebec on August 18. The Ariel recording artist also took the opportunity to promote his album, *Waitin' For The Sun*, which spawned a hit with *Wait For The Sun*, which charted on the RPM Country 100 and was on medium rotation on NCN.

Blue Rodeo, now picking up impressive spins on *Blew It Again*, their latest WEA release (comp 294), have several important concert dates coming up that should gain them even more radio play. Included is an August 11 date at Vancouver's General Motors Place, followed by Sault College in Sault Ste. Marie (Sept. 7), Toronto's Maple Leaf Gardens (17), and the Quinte Sports Centre in Belleville, Ontario (Oct. 16). Written by Greg Keelor and Jim Cuddy, the new single was taken from their *Nowhere To Here* album, which continues to chart on the RPM Country Album chart after 32 weeks.

Ian Tyson is on a roll with his latest release, *Barrel Racing Angel* which bullets up to #42 from #50. The radio play on the single has fueled sales of his new *Stony Plain* album, *All The Good 'Uns* (The Best of Ian Tyson), the best seller at retail this week, moving up to #27 from #36.

Loma Lyns has relocated to Nashville, where she can be contacted at 615-228-2606. Lyns is still maintaining her Sudbury, Ontario office where she can be reached by fax at 705-524-3990. She is currently charting with *Who's The Stranger* (#85), a song she co-wrote with Bob Doidge.

BMG Canada and Imprint pact licensing deal

BMG Music Canada and Nashville-based Imprint Records, have signed a licensing agreement for the distribution of Imprint product in Canada.

Roy Wunsch, Chairman and CEO of Imprint, points out that the signing was the "first phase of our goal to have products released in the major territories of the world."

The agreement was negotiated by Imprint CFO/vice-president of business development Wayne Halper, and signed in early August while Paul Alofs, BMG Music Canada president and general manager and his senior staff, were in Nashville.

The Canadian group was in Nashville for Imprint's showcase of Charlie Major at the Exit Inn (RPM - August 19/96). Major will make his US debut on the Imprint label with the October release of his album, *Here And Now*.

Halper admits to checking out the Canadian market before making their decision. "We talked early on with three different companies. BMG was a top choice, both because they have the largest country music market share in Canada and because they were the most aggressive in pursuing us. They wanted us as part of their family, which was exactly the kind of relationship we desired."

RPM

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for over 3 decades!!

Doc Walker is making gains up the chart once again, after a bit of a slowdown. The Westbourne, Manitoba band bullets up to #56 this week from #63. Betty Thorsteinson has been tracking the release for the Agasea label. Written by the band's lead vocalist Chris Thorsteinson, the track was taken from *Good Day To Ride*, their debut for the label. The album was produced by Thorsteinson and Danny Schur and recorded at Winnipeg's Sunshine Studios.

Susan Graham has released her first music video, *Last Time Again*, which was made possible through funding from Alberta's Westcom Music Group. The video, which portrays family violence, both physically and verbally abusive, was shot in 35 mm film with transitions from black and white to colour. Released as a single as well, the song was written by Nashville writers Irene Kelly, Dave Robbins and Van Stephenson. The track is included on Graham's BGE album, *Somewhere In Between*, which was produced by Bob Bullock and Jamie Klee. The album was recorded at Toronto's Metal Works and Nashville's Battery Studio.

NEW COUNTRY
NCN
NETWORK

VIDEO & INSTANT TOP FIVE

- #1. On A Good Night - Wade Hayes
- #2. Nobody's Girl - Michelle Wright
- #3. Blue - LeAnn Rimes
- #4. I Do - Paul Brandt
- #5. Give Me One Reason - Tracy Chapman

BREAKOUT VIDEO

Home Ain't Where ... - Shania Twain

PICK HIT

World's Apart - Vince Gill

RPM COUNTRY ALBUMS

TW LW WO AUGUST 26, 1996

- | | | | | |
|----|----|----|---|----------|
| 1 | 1 | 18 | PAUL BRANDT
Calm Before The Storm
Heprise-46180-P | MA
PL |
| 2 | 2 | 80 | SHANIA TWAIN
The Woman In Me
Mercury-314-522-886-U | MA
PL |
| 3 | 4 | 16 | BROOKS & DUNN
Borderline
Arista/BMG-18819-N | |
| 4 | 5 | 39 | GARTH BROOKS
Fresh Horses
Capitol-32080-I | |
| 5 | 3 | 5 | LEANN RIMES
Blue
Curb/EMI 77821-I | |
| 6 | 9 | 5 | WILLIE NELSON
Spirit
Island-524242-U | |
| 7 | 7 | 16 | BRYAN WHITE
Between Now And Forever
Asylum-61880-P | |
| 8 | 6 | 11 | VINCE GILL
High Lonesome Sound
MCA-11422-J | |
| 9 | 12 | 9 | LORRIE MORGAN
Greater Need
BNA-68847-N | |
| 10 | 8 | 20 | NEW COUNTRY 3
Various Artists
WEA-34222-P | MA
PL |
| 11 | 17 | 3 | MICHELLE WRIGHT
For Me It's You
Arista-18815-N | MA
PL |
| 12 | 10 | 10 | DAVID LEE MURPHY
Gettin' Out The Good Stuff
MCA-11423-J | |
| 13 | 11 | 41 | ALAN JACKSON
The Greatest Hits Collection
Arista-07822-18001-N | |
| 14 | 16 | 20 | DIAMOND RIO
IV
Arista-18812-N | |
| 15 | 13 | 15 | GEORGE STRAIT
Blue Clear Sky
MCA-11428-J | |
| 16 | 14 | 45 | BLACKHAWK
Strong Enough
Arista-07822-18792-N | |
| 17 | 15 | 27 | LONESTAR
Lonestar
BNA/BMG-66642-N | |
| 18 | 22 | 46 | CHARLIE MAJOR
Lucky Man
Arista-74321-30728-N | MA
PL |
| 19 | 19 | 14 | CALVIN WIGGETT
Made For Each Other
Hoyalty-300-9545 | MA
PL |
| 20 | 18 | 27 | WYONNNA
Revelations
MCA-11090-J | |

- | | | | | |
|----|-----|----|---|----------|
| 21 | 20 | 27 | TRACY LAWRENCE
Time Marches On
Atlantic-82866-P | |
| 22 | 21 | 6 | MARTY STUART
Honky Tonkin's What I Do Best
MCA-11429-J | |
| 23 | 26 | 3 | NEAL MCCOY
Self-titled
Atlantic-82907-P | |
| 24 | 24 | 53 | TERRI CLARK
Terri Clark
Mercury Nashville-26991-U | MA
PL |
| 25 | 28 | 3 | CHRIS CUMMINGS
Somewhere Inside
Warner Bros-46313-P | MA
PL |
| 26 | 23 | 52 | THE RANKIN FAMILY
Endless Seasons
EMI-7243-832348-I | MA
PL |
| 27 | 36 | 2 | IAN TYSON
All The Good 'Uns (The Best of Ian Tyson)
Stony Plain-1234-P | MA
PL |
| 28 | 27 | 16 | JO DEE MESSINA
Jo Dee Messina
Curb-77820-I | |
| 29 | 29 | 32 | BLUE RODEO
Nowhere To Here
WEA-10817-P | MA
PL |
| 30 | 25 | 26 | PATTY LOVELESS
The Trouble With The Truth
Epic-67269-H | |
| 31 | 30 | 13 | FARMER'S DAUGHTER
Girls Will Be Girls
Stubble Jumper-632 (HUK) | MA
PL |
| 32 | 31 | 34 | JOE DIFFIE
Life's So Funny
Epic-67405-H | |
| 33 | NEW | | BILLY RAY CYRUS
Trail Of Tears
Mercury-314-532-829-U | |
| 34 | 33 | 20 | STEPPIN' COUNTRY 2
Various Artists
Columbia-67453-H | |
| 35 | 32 | 7 | PATSY CLINE
The Birth Of A Star
Hazor & Lie/Koch-2108 | |
| 36 | 34 | 24 | RICKY SKAGGS
Solid Ground
Atlantic-82823-P | |
| 37 | NEW | | RICOCHE
Self-titled
Columbia-67223-H | |
| 38 | 39 | 44 | REBA McENTIRE
Starting Over
MCA-11264-J | MA
PL |
| 39 | NEW | | RANDY TRAVIS
Full Circle
Warner Bros-46328-P | MA
PL |
| 40 | 38 | 33 | PAM TILLIS
All Of This Love
Arista-07822-18799-N | |

RPM

REPM

Adult Contemporary TRACKS

Record Distributor Codes:

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

TW LW WO AUGUST 26, 1996

1	19	19	GIVE ME ONE REASON Tracy Chapman - New Beginning Elektra-61850 (comp 289)-P
2	4	10	ONE BY ONE Cher - It's A Man's World WEA UK-12670 (comp 285)-P
3	1	14	LOOKING FOR IT Janni Arden - Living Under June A&M-314-540248 (CU track)-U
4	5	11	I WILL TAKE CARE OF YOU Amy Sky - Cool Hair Iron Music-77876-51005 (pro single)-N
5	6	9	WRAPPED AROUND YOUR FINGER Dan Hill - I'm Doing Fine MCA-81012 (pro single)-J
6	3	8	CHANGE THE WORLD Eric Clapton - Phenomenon US1 Heprise-46360 (comp 290)-P
7	15	6	WHAT WOULD IT TAKE Anne Murray - Self-titled EMI-36501 (pro single)-t
8	8	11	WHERE DO WE GO FROM HERE Vanessa Williams - Eraser Soundtrack Mercury-No album (pro single)-U
9	9	8	I CAN HEAR YOU Carolyn Arends - Little track Reunion/Arista-08068-83737 (pro single)-N
10	16	9	KILLING ME SOFTLY The Fugees - The Score Ruffhouse/Columbia-67147 (comp 050)-H
11	2	29	BECAUSE YOU LOVED ME Celine Dion - Falling Into You 550 Music/Epic-7692 (pro single)-H
12	13	9	JEALOUSY Natalie Merchant - Ligerilly Elektra-61743 (comp 283)-P
13	14	11	LIKE A WOMAN Tony Rich Project - Words Laface-26022 (pro single)-N
14	12	10	YOU LEARN Alanis Morissette - Jagged Little Pill Maverick/Heprise-45901 (comp 286)-P
15	18	7	FOREVER Mariah Carey - Daydream Columbia-66700 (pro single)-H
16	17	9	JERK Kim Stockwood - Bonavista EMI-32479 (pro single)-t
17	7	12	WRONG Everything But The Girl - Walking Wounded Atlantic-82912 (comp 287)-P
18	24	7	WHERE DO WE GO FROM HERE Deborah Cox - Self-titled Arista-07822-18781 (pro single)-N
19	23	7	ANGEL MINE Cowboy Junkies - Lay It Down Geffen-24952 (comp 19)-J
20	10	11	LET IT FLOW Ioni Braxton - Secrets La Face-26020 (comp 6)-N

21	22	12	THE GOOD CATCHES UP Lawrence Gowan - The Good Catches Up Select-100 (pro single)
22	11	15	FALL FROM GRACE Amanda Marshall - Self-titled Columbia-80299 (comp 049)-H
23	27	6	WHY DOES IT HURT SO BAD Whitney Houston - Waiting To Exhale US1 Arista-07822-18796 (pro single)-N
24	29	4	IT'S ALL COMING BACK TO ME NOW Celine Dion - Falling Into You 550 Music/Epic-67541 (pro single)-H
25	25	9	ALL ALONG Blessid Union Of Souls - Home EMI-31836 (pro single)-t
26	26	7	SOMEDAY All-4-One - Hunchback Of Notre Dame US1 Disney/A&M-80893 (comp 5)-U
27	32	6	I DON'T WANT TO THINK ABOUT IT Wild Strawberries - Heroine Netwerk-3099 (comp 12)-t
28	30	5	INSTINCT Crowded House - Recurring Dream: The Very Best Of Capitol-38250 (comp 16)-t
29	40	4	TUCKER'S TOWN Hootie & The Blowfish - Fairweather Johnson Atlantic-82885 (comp 292)-P
30	31	8	WHATEVER YOU NEED Damharr Doyle - Shadows Wake Me Latitude-50422 (comp 13)-t
31	37	4	BEAUTIFUL DISGUISE Marc Jordan - Cool Jam Black Earth Peg-876 (pro single)-H
32	38	2	YOU'RE MAKING ME HIGH Ioni Braxton - Secrets Laface-26021 (pro single)-N
33	20	17	THE ONLY THING THAT LOOKS GOOD Bryan Adams - 18 I'll Die A&M-31454-0551 (pro single)-U
34	39	2	SEXUALITY k.d.lang - All You Can Eat Elektra-46034 (comp 295)-P
35	36	7	YOUR LOVE AMAZES ME Michael English - Freedom Curb-77847 (pro single)-t
36	42	5	THAT GIRL Maxi Priest - Man With The Fun Virgin-42014 (CU track)-t
37	21	13	THESE ARE THE DAYS Soul Attorneys - Self-titled Epic-80234 (pro single)-H
38	46	2	BEAUTIFUL GOODBYE Amanda Marshall - Self-titled Columbia-80299 (pro single)-H
39	28	13	THE EARTH, THE SUN, THE RAIN Color Me Badd - Now And Forever Giant-24622 (comp 282)-P
40	47	4	ONE CLEAR VOICE Peter Cetera - Little track Hiver North-769-942-0682 (CU track)-U

41	41	8	TWISTED Stevie Nicks & Lindsey Buckingham - Iwister US1 Warner Sunset-46254 (comp 288)-P
42	43	6	DID U MEAN WHAT U SAID Sovory - Self-titled Atlas/Polydor-314 527 7512 (comp 465)-U
43	35	15	AHEAD BY A CENTURY The Tragically Hip - Trouble At The Henhouse MCA-81011 (pro single)-J
44	45	5	WHO WILL SAVE YOUR SOUL Jewel - Pieces Of You Atlantic-82700 (CU track)-P
45	33	17	YOU STILL TOUCH ME Sting - Mercury Falling A&M-31454-0483 (CU track)-U
46	34	19	FAST LOVE George Michael - Ulder Dreamworks (pro single)-P
47	48	3	FORGIVEN, NOT FORGOTTEN The Corrs - Little track Lava/Atlantic-92612 (comp 294)-P
48	50	2	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams - 18 I'll Die A&M-314-54-0551 (pro single)-U
49	49	7	HEAR ME IN THE HARMONY Harry Connick Jr. - Star Turtle Epic-67575 (pro single)-H
50	51	2	WHY Bass Is Base - Memories Of The Soulshack ... A&M-314-54-0398 (CU track)-U
51	52	2	OH BELINDA Stampede - Sure Beats Working Mangold/Koch-No number (pro single)
52	58	2	ORDINARY GIRL Lionel Richie - Louder Than Words Mercury-314-532-2403 (comp 468)-U
53	NEW		NOWHERE TO GO Melissa Etheridge - Your Little Secret Island-314-524-154 (comp 6)-U
54	55	3	WILD HONEY Hemingway Corner - Under The Big Sky Epic-80218 (comp 051)-H
55	56	2	TRUEHEARTS Megan Metcalfe - Self-titled EMI-36900 (pro single)-t
56	59	2	KEY WEST INTERMEZZO John Cougar - Mr. Happy Go Lucky Mercury-314-532-896 (comp 468)-U
57	57	4	BREATHE Midge Ure - Little track RCA-74321-34629 (comp 8)-N
58	NEW		NEVER GONNA SAY I'M SORRY Ace Of Base - The Bridge Arista-07822-18806 (comp 8)-N
59	NEW		I'LL JUST SAY GOODNIGHT Carol Medina - I'm Coming Out Quality-2139 (CU track)
60	NEW		I CAN HEAR MUSIC Kathy Irocoli/Beach Boys - Stars And Stripes Hiver North-76974-2096 (CU track)-U

REPM Dance

TW LW WO - AUGUST 26, 1996

1	3	10	ONE MORE TRY Kristine W. RCA-N
2	1	8	I'LL BE ALRIGHT MTS Popular-P
3	5	7	CHIBILI BEN BEN Los Reyes Isba-Koch
4	4	5	DON'T STOP MOVIN' Livin' Joy MCA-J
5	2	11	YOU DON'T HAVE TO WORRY Rhythm/Centric TJSB-Koch
6	6	10	WRONG Everything But The Girl Atlantic-P
7	12	4	ASTROPLANE BKS Pirate-M
8	7	7	SAY UP & DOWN Echo Bass SPG-P
9	9	13	CHILDREN Robert Miles Arista-N
10	14	4	ARE YOU READY FOR SOME MORE Reel 2 Reel Quality-M

11	17	9	FRESH Beat System Virgin-F
12	8	12	ALL OF MY DREAMS Laya Awesome-N
13	13	6	EVERYBODY NEEDS LOVE Select All Ariola-N
14	10	10	STOMP BG Prince Of Rap Dance Pool-H
15	16	6	DON'T YOU WANT MY LOVE JLM Dance Pool-H
16	20	5	DIRTY LOVE Lonnie Gordon Quality-M
17	19	3	IF I RULED THE WORLD Nas Columbia-H
18	22	2	WHERE DO YOU GO No Mercy BMG-N
19	11	8	STOMP FU Popular-P
20	30	2	YOU'RE MAKIN ME HIGH Toni Braxton La Face-N

21	15	9	FASTLOVE George Michael Dreamworks-P
22	26	2	THAT GIRL Maxi Priest Virgin-F
23	23	8	WONDERWALL Jackie "O" Quality-M
24	25	3	THE GENERAL Captain Jack EMI-F
25	29	2	OOH, AAH... JUST A LITTLE BIT Gina G. WMC-P
26	18	5	SHAKALAKA Sweetbox SPG-P
27	NEW		ONE OF US Outta Control SPG-P
28	NEW		SUNSHINE Umboza Popular-P
29	21	11	YOU'RE THE ONE SWV RCA-N
30	24	17	KILLING ME SOFTLY The Fugees Columbia-H

VELOZ continued from page 15

Was that when you decided to leave Lime?

I'm very sad to say it, but it didn't work out [with Lime Inc.] and to me. It's like, if your parents are treating you well, you don't go ahead and steal money from them, you know? Or you don't steal candy from a baby or they'll end up crying. And that was the whole thing; I wasn't being treated properly. So I decided to leave Lime and I was searching for other record labels and Quality gave me an opportunity to pursue my career as Wil Veloz. I had worked with Quality in the past and I [was worried about] getting into another record label which I didn't know anything about, how they would have treated me as an artist and so forth. And I knew how Quality would treat me so I said this is the best company to go with right now, and I'm glad I did.

Were they immediately interested in you?

Yes they were, which is a plus for me because Quality has treated me very fair with everything.

Let's get on to the music a little bit. Do you feel a need to represent the Latin culture by covering its musical tradition?

I'm glad you asked me that. The whole thing with this album is that since any other world besides the Latin world itself, a lot of people are scared of Latin music. The hardcore like a salsa or meringue, etcetera. So what I said there are these great tunes that haven't been done years like for example Guantanamera, a world renown song, has never been done, at least for a dance oriented Anglo Saxon audiences. I said, this would be a perfect time to throw a

Guantanamera into radio stations. It's not a heavy song, people know it so this would be a perfect opportunity. So people could recognise and understand a little bit more about Latin music. So that is why I chose all these covers that haven't been done. For example the ballad La Rondalla; it's a really nice ballad which hasn't been done in years. So I just wanted to familiarise the public about Latin music without getting too heavy or too soft.

In one way at any rate, it is like you are representing Latin music and not only the specific music of Wil Veloz.

Right. And it's interesting because I've had Latin people say, well why don't you do a heavy salsa? Because you already know what a heavy salsa sounds like and I have to not only please you but I have to please other people so they can understand why you want a heavy salsa.

You mentioned that a lot of people are afraid of Latin music. Why is that so?

Because when people are not familiar with certain things they tend to shy back and go back to bed and say 'either I like it or I don't like it.' First of all it's Spanish, and they have all this percussion going on and the Spanish comes in and there and then [that is when] they say 'I don't like it.'

Does Latin music appeal mainly to Latin audiences, then?

It's really funny, [Latin music audiences] are a mixture of everything. Latin, Anglo Saxon, Portuguese, Italian, everything. And I'm really happy that I've been able to record something that a lot of people can relate to. And I'm not saying everybody does, but the majority of the people enjoy it, even though it's in Spanish.

Is Latin music necessarily geared to smaller venues?

I've performed from clubs to big places like the Molson Amphitheatre, from small to big. I want to expand more towards big venues, I think all performers have a goal to go into bigger venues. But it doesn't bother me to do smaller clubs because I get more people in the smaller venues that are pleasantly surprised. So little by little I grab a few people.

But you believe, and have proved to a certain extent, that Latin music is suited to the bigger venue and that it can draw large crowds.

Yes.

Is that pretty much across the country or do you find that there is more interest in Toronto and Vancouver than in the other parts of Canada?

It's funny because I was just in Calgary a week ago at a club called Cowboys. The place holds 1,700 people, I believe, and I didn't expect the turnout that we got. I said to myself, well, this is a new place. I went in there, there was another group performing and the place was packed, packed so you couldn't walk.

What distinguishes the Latin artist?

It's not only that he goes up and sings. I sing and I dance and it's a whole performance. A performer should be pretty well rounded, not only just sing and the dancers dance in the background, no. He sings, he dances, he puts on an act. I change my shirt, I throw my guayavera shirt and the Panama hat so it's like I take someone through a little journey... through my cultural journey... through my culture.

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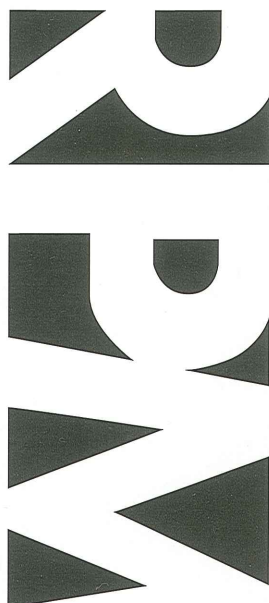
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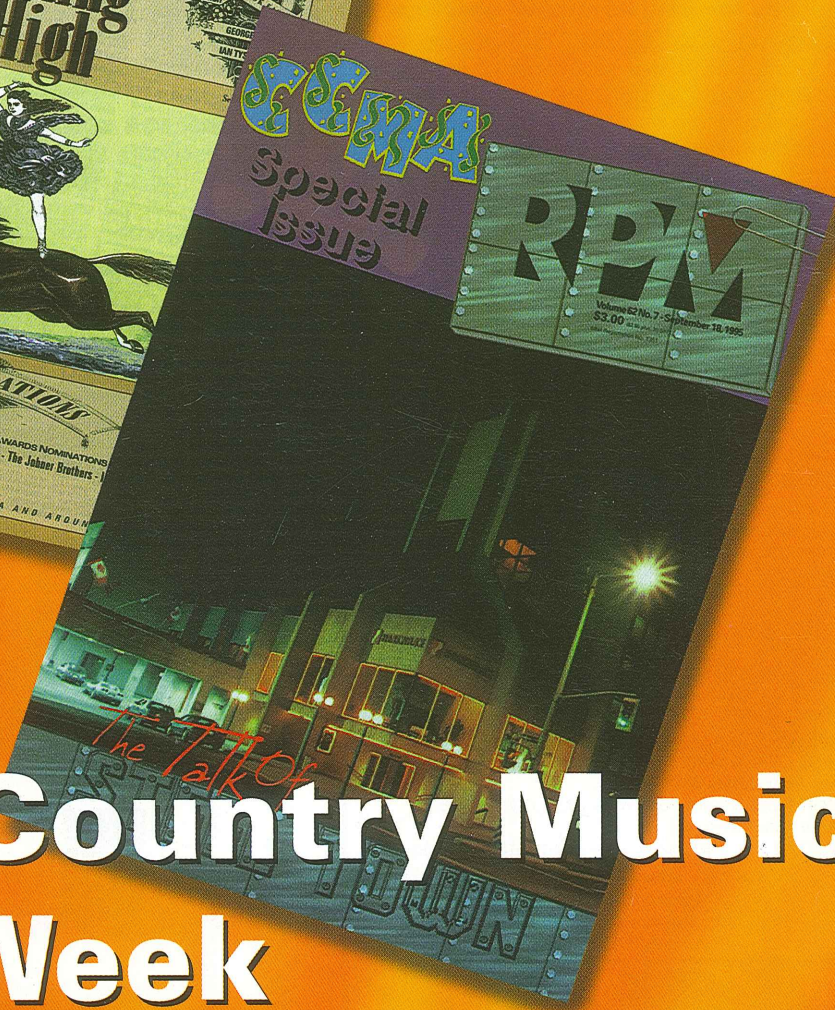
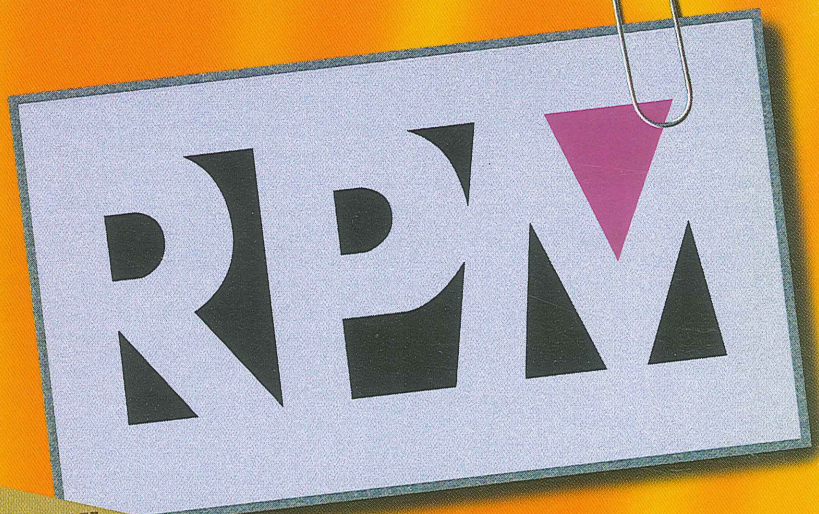
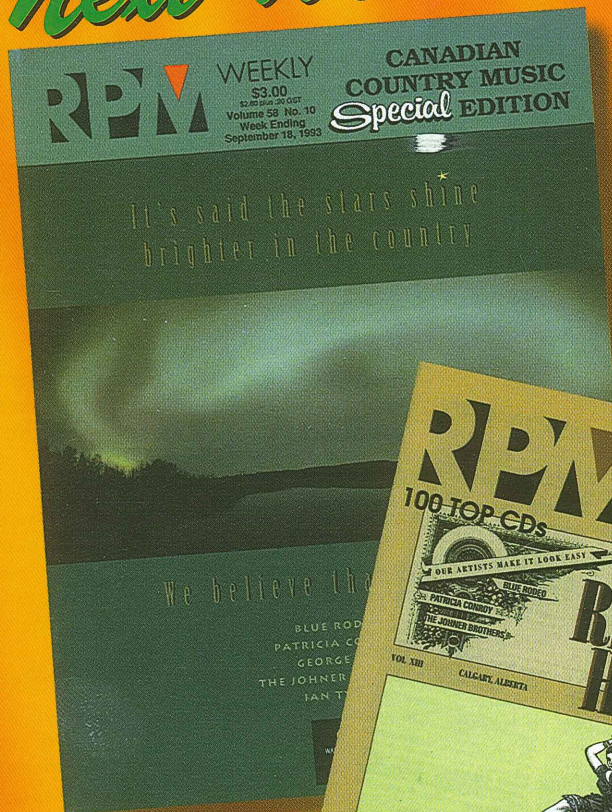
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