

35th Anniversary Collector's Edition
RPM

Volume 68 No. 19
March 1, 1999

\$10.00 (\$9.35 plus .65 GST)
Publication Mail Registration No. 08141

Crash Test Dummies

GIVE YOURSELF A HAND

74321-63822-2/4

In stores March 23

The new single

"KEEP A LID ON THINGS"

Top 20 CHR in 4 weeks (1,500+ spins)

Top 15 on the SoundScan Single Chart in 2 weeks

Heavy Rotation Video Top 25 in 3 weeks

Appearing live with Alanis Morissette

May 8, Winnipeg

May 10, Sudbury

May 11, Toronto

May 14, Ottawa

May 15, Montreal

May 17, St. John

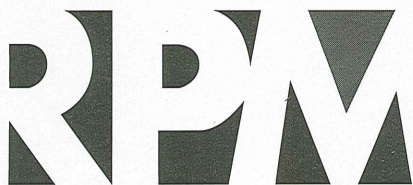
May 18, Halifax

Crash Test Dummies

*Give Yourself
a Hand*

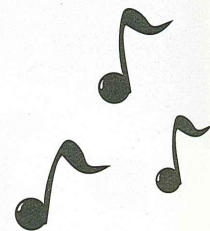
Vik.
recordings

vikrecordings.com



100 HIT TRACKS

& where to find them



Record Distributor Codes:

BMG - N EMI - F Universal - J
Polygram - O Sony - H Warner - P

indicates biggest mover

Canada's Only National 100 Hit Tracks Survey

TW LW WO MARCH 1, 1999

1	1	6	BELIEVE Cher - Believe WEA 25319 (pro single) - P
2	2	6	LOVE SONG Sky - Piece of Paradise EMI 58732 (pro single) - F
3	4	6	EVERY MORNING Sugar Ray - 14:59 Atlantic 83151 (promo CD) - P
4	3	20	SLIDE Goo Goo Dolls - Dizzy Up The Girl Warner Bros-47058- (pro single)-P
5	8	13	BABY ONE MORE TIME Britney Spears - Baby One More Time Jive 41651 (pro single)-N
6	6	17	IT'S ALL BEEN DONE The Barenaked Ladies - Stunt Reprise 46963 (pro single)-P
7	5	18	YOU GET WHAT YOU GIVE New Radicals - Maybe You've Been Brainwashed Too MCA 11858 (pro single)-J
8	9	19	HANDS Jewel - Spirit Atlantic 82950 (pro single)-P
9	7	13	ANGEL Sarah McLachlan - Surfacing Nettwerk 39708 (CD Track)-F
10	13	6	UNSENT Alanis Morissette - Supposed, Former ... Maverick 47094 (pro single) - P
11	20	8	BACK 2 GOOD Matchbox 20 - Yourself Or Someone Like You Lava-92721 (pro single)-P
12	16	16	WHAT IT'S LIKE Everlast - Whitey Ford Sings The Blues Tommy Boy 1236 (CD track)-J
13	31	6	RUN Collective Soul - Dosage Atlantic 83162 (pro single) - J
14	12	14	BELIEVE IN YOU Amanda Marshall - City Of Angels O.S.T. 530/Epic 68971 (pro single)-H
15	21	6	HOME ALONE R. Kelly - R. Jive/BMG 41625 (CD Track) - N
16	14	8	WHEN YOU'RE GONE Bryan Adams w/ M.C. - On A Day Like Today A&M/Universal-314 541 014 (pro single)-J
17	24	13	FIREWORKS Tragically Hip - Phantom Power Universal 80813 (pro single)-J
18	10	18	LULLABY Shawn Mullins - Soul's Core Columbia 69637 (CD track)-H
19	36	6	CHANGES 2 Pac - Greatest Hits Jive (CD Track) - N
20	15	5	HEAVY Collective Soul - Dosage Atlantic 83162 (CD track) - J
21	23	14	BETTER GET USED TO IT Big Sugar - Heated A&M/Universal-31454 (pro single)-J
22	17	51	HAVE YOU EVER ? Brandy - Never Say Never Atlantic 63039 (pro single)-P
23	22	5	WRITTEN IN THE STARS Elton John & Leanne Rimes - Adia Rocket (pro single) - J
24	30	5	FAITH OF THE HEART Rod Stewart - When We Were The New Boys Warner Bros. 46792 (comp 360) - P
25	28	4	KEEP A LID ON THINGS Crash Test Dummies - Give Yourself A Hand Vik 74321 - 65163 (pro single) - N
26	63	20	NOBODY'S SUPPOSED TO BE HERE Deborah Cox - One Wish Arista 07822 (pro single)-N
27	66	8	THERE GOES THE NEIGHBOURHOOD Sheryl Crow - The Globe Sessions A&M/Universal - 314 540 959 (pro single) - J
28	11	28	SAVE TONIGHT Eagle Eye Cherry - Desireless Work 69434 (comp 075)-H
29	18	14	MIAMI Will Smith - Big Willie Style Columbia 68683 (promo CD)-H
30	NEW		GIVE IT UP Jacythe w/K.C. - I Got What It Takes KLM 1104 (promo CD)
31	26	5	KICKIN' MY HEART AROUND Black Crowes - By Your Side Columbia 69361 (comp 081) - H
32	39	2	SILLY HO

35	44	3	I'M NOT RUNNING ANYMORE John Mellencamp - John Mellencamp Columbia 69602 (pro single) - H
36	27	6	JOINING YOU Alanis Morissette - Supposed Former ... Maverick 47094 - P
37	25	6	GOD MUST HAVE SPENT ... N Sync - N Sync RCA 74321 (pro single) - N
38	34	23	JUMPER Third Eye Blind - Self-titled Elektra-62012 (pro single)-P
39	35	13	I'M YOUR ANGEL R. Kelly & Celine Dion - R Jive/BMG 41625 - N
40	100	16	MALIBU Hole - Celebrity Skin Geffen 25164 (pro single)-J
41	19	17	PRETTY FLY (FOR A WHITE GUY) The Offspring - Americana Columbia 89661 (pro single)-H
42	32	6	GIRL OF MY DREAMS The Moffatts - Chapter 1: A New Beginning EMI 95169 (comp 31) - F
43	43	6	UP & DOWN Vengaboys - Danceexpress Vol.2 Isba/DEP (CD Track) - J
44	46	2	LOTUS R.E.M. - Up Warner 9482 (comp 385) - P
45	50	13	TAKE ME THERE Blackstreet & Maya - Rugrats O.S.T Interscope 6494 (pro single) - J
46	40	6	TRUE COLORS Phil Collins - Hits Atlantic - 83139 (pro single) - P
47	56	5	CONTACT Brooklyn Bounce - Re-Mixed Collection Attic EDL 60002 (promo CD) - J
48	NEW		ALL NIGHT LONG Faith Evans - Keep The Faith Bad Boy 73016 (comp 49) - N
49	73	14	HOMELESS Love Inc. - Self-titled Vik 59031 (pro single)-N
50	45	5	HOT SPOT Foxy Brown - Chyna Doll Def Jam 314 558 933 - 2 (comp 570) - J
51	88	6	FATHER OF MINE Everclear - So Much For The Afterglow Capitol - 7087 6 13514 2 2 (comp 30) - F
52	89	6	EVERYTHING IS BROKEN Kenny Wayne Shepherd - Trouble Is ... Revolution/WEA 24689 (CD Track) - P
53	33	18	GOT YOU (WHERE I WANT YOU) The Flys - Holiday Man Trauma 78864 (CD track)-N
54	57	13	GOODBYE Spice Girls - Goodbye Virgin (pro single)-F
55	53	4	ANGEL OF MINE Monica - The Boy Is Mine Arista 19011 (pro single) - N
56	54	6	ONE Creed - My Own Prison BMG (pro single) - N
57	67	3	I STILL BELIEVE Mariah Carey - #1's Columbia 69670 (pro single) - H
58	68	6	NO MERCY Khaleel - People Watching Hollywood HH6 2110-2 (comp 10) - J
59	51	13	WHEN YOU BELIEVE Mariah Carey & Whitney Houston - #1's Columbia 69670 (pro single)-H
60	59	3	WHY DON'T YOU GET A JOB The Offspring - Americana Sony 69661 (CD Track) - H
61	48	20	ON A DAY LIKE TODAY Bryan Adams - Title-track A&M/Universal 314 541 014 (promo CD)-J
62	NEW		SECRET SMILE Semisonic - Feeling Strangely Fine MCA 11733 (pro single) - J
63	49	6	LATELY Divine - Fairy Tales Red Ant 12325 (CD Track) - J
64	71	4	C'EST LA VIE B*Witched - B*Witched Epic 69751 (pro single) - H
65	41	15	UNDER THE LIGHHOUSE Big Wreck - In Loving Memory Of ... WEA 83032 (comp 364)-P
66	NEW		MY NAME IS

68	29	19	THE SWEETEST THING U2 - Best Of 1980-90 Mercury/Universal 314 534 613 (pro single)-J
69	55	16	FLY AWAY Lenny Kravitz - 5 Virgin 45605 (pro single)-F
70	62	6	AT THE STARS Better Than Ezra - How Does Your Garden Grow? EEG/Elektra (comp 384) - P
71	64	2	STAY THE SAME Joey McIntyre - Stay The Same C2/Columbia 79103 (pro single) - H
72	82	6	NEVER GONNA GIVE UP 3 Deep - Yes Yes Yes ... No No No Beat Factory 80012 (comp 30) - F
73	83	3	WOULD YOU ... ? Touch & Go - Would You ... Go To Bed With Me? V2 63881-27043-2 (promo CD) - N
74	37	14	STICK TO YOUR VISION Maestro - Built To Last Attic-1518 (pro single)-J
75	NEW		BOBCAYGEON The Tragically Hip - Phantom Power Universal 80813 (pro single) - J
76	86	2	THESE ARE THE TIMES Dru Hill - Enter The Dru Island Music 524542 (CD Track) - J
77	93	2	WAITING FOR THE TIDE Melanie Doane - Adam's Rib Columbia 80325 (CD Track) - H
78	79	6	DO YOU RIGHT Jocce - Truth Popular 3232 (pro single) - P
79	NEW		SHIMMER Shawn Mullins - Souls Core Columbia 69637 (CD Track) - H
80	97	6	SUREFIRE Econoline Crush - The Devil You Know EMI 38244 (CD Track) - N
81	65	6	I DON'T LIKE THE DRUGS ... Marilyn Manson - Mechanical Animals Nothing/Interscope 90273 (pro single) - J
82	70	2	FREAK OF THE WEEK Marvelous 3 - Hey! Album Elektra 62375 (promo CD) - P
83	74	3	HEART & SHOULDER Heather Nova - Siren Epic 67953 (CD Track) - H
84	91	19	CAN I GET A ... Jay-Z w. Armi - Hard Knock Life Vol 2 Def Jam/Universal-558902 (pro single)-J
85	96	3	SUCKS TO BE YOU Prozac - Hot Show Epic 80367 (comp 083) - H
86	72	25	FROM THIS MOMENT Shania Twain w/Bryan White - Come On Over Mercury/Universal-314 514 422 (promo CD)-J
87	60	13	SAY SOMETHING The Watchmen - Silent Radar EMI-590 312 (pro single)-F
88	85	2	THE ANIMAL SONG Savage Garden - The Other Sister O.S.T. Hollywood 621802 (pro single) - J
89	NEW		ONLY A FOOL The Black Crowes - By Your Side Columbia 69361 (pro single) - H
90	RE	3	MARIA Blondie - No Exit Beyond (pro single) - N
91	95	2	DIZZY Goo Goo Dolls - Dizzy Up The Girl Warner Bros. 47058 (pro single) - P
92	92	6	LOVE LIKE THIS Faith Evans - Keep The Faith Bad Boy 79117 (CD Track) - N
93	87	4	LIVING DEAD GIRL Rob Zombie - Hellbilly Deluxe Geffen 25212 (pro single) - J
94	77	16	TURN THE PAGE Metallica - Garage Inc. Elektra 12262 (pro single)-P
95	69	30	CRUSH Jenniffer Paige - Self-titled Hollywood/Universal-52171 (promo CD)-J
96	75	24	SOME KINDA WONDERFUL Sky - Piece Of Paradise EMI 58732 (pro single)-F
97	90	6	INSIDE OUT Eve 6 - Self Titled BMG 67617 (CD Track) - N
98	76	6	TOUCH IT Monifah - Mo hogany UPTSD/Universal 53155 (comp 10) - J
99	52	3	12 YEARS OLD

Robert Michaels sets out on unique promotion

Warner Music Canada is putting muscle behind what they are billing as a "unique marketing initiative", a campaign built around Toronto guitarist Robert Michaels, who, with his four-piece band will tour 50 malls in 21 Canadian cities over March and April.

Warner Music publicist Steve Waxman explains that the tour has been undertaken "due in part to the fact that commercial radio plays very little instrumental music." Michaels, who refers to his music as flamenco-jazz, will be promoting Utopia, his latest album as well as his two previous releases, Arizona and his first album, Paradiso which is now certified as platinum, having sold more than 100,000 copies in Canada.

Pointing up the importance of the mall traffic, Waxman reveals that at one mall appearance more than 300 records were sold, "which is remarkable for music of any genre," says Waxman.

Arizona, which was released in 1998, is now closing on gold in Canada. Michaels signed a worldwide record deal with Warner Music Canada

that same year.

Michaels will begin his tour in Vancouver on March 5 at A&B Seymour and HMV Metrotown, followed the next day at HMV Park Royal and Chapters Broadway. He moves over to Victoria for a performance at HMV Mayfair (7), followed by Kelowna's Orchard Park Mall (8), Chapters West and Chapters South in Calgary (10), HMV Lethbridge (11), HMV Edmonton Centre and A&B Downtown (12), A&B South and Chapters Whyte Ave. in Edmonton (13), in Calgary at Sam's Chinook store (14) and HMV Downtown (15), HMV Medicine Hat (16), HMV Cornwall in Regina (17), AVE Shoppers Mall in Brandon (18), Winnipeg's HMV Portage Place and Chapters Empress St. (19) and the next day at HMV St. Vitale Centre and HMV Polo Park, Thunder Bay's HMV Intercity (21), the HMV Devonshire Mall in Windsor (25), Sam's Masonville Mall in London and the HMV Stone Road Mall in Guelph (26), HMV Limeridge Mall in Hamilton and Indigo in Burlington (27), Music World in Pickering (28), Sam's Quinte Mall in Belleville and Indigo in Kingston (30), Chapter's

Juno Award creator recovering from surgery

RPM's Stan Klees, the creator of the Juno awards underwent open-heart surgery at Toronto's Sunnybrook Hospital on February 10th.

On an extended leave from RPM, Klees expects to resume his activities at RPM on February 24th on a part-time basis.

In 1964, Klees came up with the idea of the original RPM magazine poll that he eventually turned into the awards presentation that is now the Juno Awards.

In 1970, Klees single handedly put together the first awards presentation at Toronto's historic St. Lawrence Hall. For decades it became legend that the sandwiches for that evening were made by Klees' mother who passed away in August of 1998.

Klees brought the Juno Awards to television in 1975 and continued to be involved until October of 1977 when he helped form CARAS (The Canadian Academy of Recording Arts and Sciences) which now run the Juno Awards.

Klees' name along with RPM Magazine publisher Walt Grealis appears on every Juno Award.

As a further contribution to the Cancon explosion, Klees created the MAPL logo in 1970 and coined the acronym that is now recognized internationally. The MAPL logo is used extensively on Cancon recordings to define the portions that qualify as Cancon.

Rideau St. and Chapters Pinecrest Mall in Ottawa (31).

Mall dates in April continue in Ottawa at HMV Sparks St. (1), followed by appearances in Quebec City and Montreal at venues to be announced.

Junos are next target for CBC strikers

The Juno Awards, to be telecast by CBC from Hamilton, Ontario on March 7, will reportedly be the next target of striking CBC camera operators and technical staff.

Daisy Falle, president of CARAS however, was prepared for an onslaught from the media to get her comments and she had a surprise of her own.

"The 1999 Juno Awards is a production of CARAS Productions Inc.," says Falle, continuing with "There will be no CBC personnel working on the production. And we are exploring our options on how the show can be carried." That's it. No elaboration. So obviously there won't be any reason for the strikers to picket the show, if they're not involved. Stay tuned.



TOP TWENTY

1. Grammy Nominees - Various
2. Britney Spears - One More Time
3. Cher - Believe
4. Offspring - Americana
5. Grammy Nominees Rap - Various
6. Collective Soul - Dosage
7. Big Shiny Tunes 3 - Various
8. Everlast - Whitey Ford
9. Sky - Piece of Paradise
10. Much Dance 1999 - Various
11. Lauryn Hill - Miseducation Of
12. U2 - Best of 1980-1990
13. Shania Twain - Come On Over
14. WWF Music - Various
15. Mariah Carey - #1's
16. Sugar Ray - 14:59
17. New Radicals - Brainwashed
18. Sarah McLachlan - Surfacing
19. Goo Goo Dolls - Dizzy Up
20. 2 Pac - Greatest Hits



TOP TWENTY

1. Britney Spears - One More Time
2. Cher - Believe
3. Big Shiny Tunes 3 - Various
4. Offspring - Americana
5. Shania Twain - Come On Over
6. Women & Songs 2 - Various
7. Spice Girls - Goodbye
8. Much Dance 1999 - Various
9. Mariah Carey - #1's
10. Armageddon - Soundtrack
11. Southpark-Chef Aid - Soundtrack
12. Sabrina The Witch - Soundtrack
13. Jewel - Spirit
14. City Of Angels - Soundtrack
15. Sheryl Crow - Globe Sessions
16. Alanis Morissette - Supposed ...
17. Wedding Singer - Soundtrack
18. Phil Collins - Hits 1981-1998
19. Hope Floats - Soundtrack
20. U2 - Greatest Hits 1980-1990

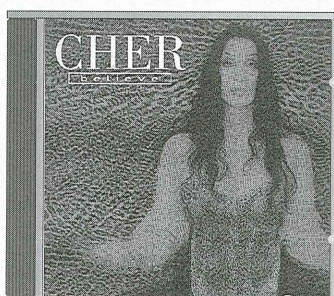
NO. 1 ALBUM



BRITNEY SPEARS

... baby one more time
Jive - 41651-N

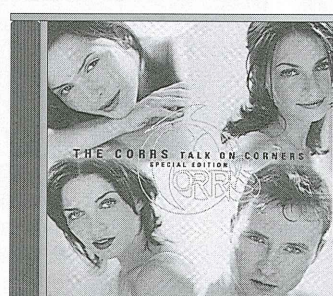
NO. 1 HIT



BELIEVE

Cher
WEA-P

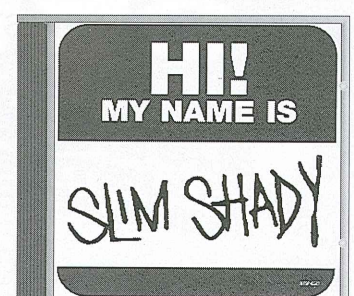
ALBUM PICK



THE CORRS

Talk On Corners
Atlantic - 80917-P

HIT PICK



MY NAME IS

Eminem
Aftermath/Interscope-J

WALT SAYS . . . !



with Elvira Caprese

Grammys...35 years ago!!! Looking at the nominations for the Grammy Awards 35 years ago, you will notice that we seemed to be a little shy of Canadian names on that list! One might ask what's made the difference? (EC: *Who would that ONE . . . be???*) It seems we have become more talented over those 35 years! More worldly! More accepted! (EC: *There are a lot of people to thank in the record business!!!*)

What good promotion!!! While CTV had the rights to the Grammys . . . every station and all the newspapers were going crazy about the number of Canadians who were nominated! When Global wasn't talking about Sports Illustrated, they were talking about the Grammy show! Could CTV have asked for more? CBC got excited about Sports Illustrated and the Grammys! Global even showed a copy of Sports Illustrated on camera! What good promotion! (EC: *Good you say???*)

Morning after!!! If you thought the U.S. stations were talking about the Canadians who won . . . you were wrong! They were talking about the Canadians who won as if they were Americans! (EC: *And how many of those are residents of Canada or signed to a Canadian label???*)

Just to be safe!!! You won't see me at the Juno awards unless I have a blue pass! I'm not taking a chance! (EC: *Come on now! Nobody would throw you out of the Junos!!!!*) Stranger things have happened! Besides, I want to be there when Allan Waters gets the Walt Grealis Special Achievement Award! (EC: *A historic event!!!*)

It ain't Code Red yet!!! While a lot of industry people are getting excited about what's happening on the Internet with regard to downloading CDs, there's one sane head, who has a very calm approach to the whole thing. Caution, not panic is his way of thinking about it. What percentage of those net nerds do you think are that interested in going to the expense and time and effort to get the music they want? No figures yet, but my guess is it's pretty small. People who want recorded music want to feel the actual product. Canadians are basically owners, and it'll take a long, very long time, for them to change their habits. The threat of the net shouldn't be ignored. Maybe they should be

spending their money on putting controls and safeguards in place. I wonder what the profit factor will be to IBM? (EC: *I hate to guess!!!*)

Speaking of the CD!!! A nice take on DVD Audio in the Feb. 13 issue of the Globe and Mail by well-versed audiophile Gerald Levitch, who is no admirer of the compact disc. He heads his piece "Better-than-CD sound makes quiet debut." He praises DVD Audio, which he subheads with "A new music-disc standard, dubbed 96/24, delivers superior sound, but will the difference be enough to win consumers?" He quotes a marketing executive for a major Japanese electronics company "who wishes to remain anonymous, and employed," who said "Everyone in the industry knew that the Red Book standard (the CD format invented by Sony and Philips) was insufficient and inadequate." Hot stuff! But get the article yourself. It's food for thought. (EC: *I'm getting too old for all this!!!*)

Have you noticed??? It's taking a little time, but isn't it encouraging to see how many of the people who found themselves among the "unwanted" have found their expertise is, in fact, "wanted"? (EC: *Yeah! We only have 89% to go!!!*)

Ban Alanis??? That was a lot of useless hot air expended by Howard Stern and Toronto's Q107. Their campaign to ban Alanis Morissette didn't cut it. The Morissette fan base is still intact and anyway, this is the demographic that won't listen to Howard Stern, and besides, if they tune out Q107, that's a major listener loss, and radio, particularly Toronto radio, can't afford to lose anymore listeners. You know what the old timers say, "It doesn't matter what they're saying as long as they spell my name right. She didn't do too badly at the Grammys, taking home the female rock vocal performance

award and the rock song of the year award, both for Uninvited. (EC: *Wanna bet that radio will support the next single from Alanis BIG TIME???*)

Speaking of the Grammys!!! Not to be too chauvinistic, didn't Shania Twain look HOT when she was performing her hit song on the Grammys? Is she about to make a big change in her career? With that shorter-than-ever skirt, hiding her now famous belly button, she looked every inch a rock star. And hubby Mutt ain't too shabby a writer of rock songs. Ask Bryan Adams. Shania did real well, snagging two Grammys; for female country vocal performance and country song, both for You're Still The One.

Celine just keeps going and going!!! There's no holding back Celine Dion. Although she looked a little tired, she still managed to ring up an emotional performance in accepting her two awards, winning the record of the year award for My Heart Will Go On and for best female pop vocal performance award for the same song. She handled herself like a really, really proud Canadian. (EC: *She is!!!*)

Who was that proof reader??? Thanks to that benevolent soul who pointed out a few typos in last week's issue. There were only five, which is pretty good, considering. (EC: *Considering what???*) Maybe it was GN, who reads the mag from cover to cover, not reading the news, just looking for typos. (EC: *He only found five typos? He wasn't looking too hard!!!*)

much more music

TOP 30

1. Gimme Shelter - Rolling Stones
2. Daysleeper - R.E.M.
3. I Still Believe - Mariah Carey
4. Believe - Cher
5. That Don't . . . - Shania Twain
6. Too Many Hands - Jim Cuddy
7. Hands - Jewel
8. Angel - Sarah McLachlan
9. Ex-Factor - Lauryn Hill
10. I'm Your Angel - Dion/Kelly
11. Only Lonely - Hootie & Blowfish
12. The Neighborhood - Sheryl Crow
13. Underneath - N'Dea Davenport
14. Written In The Stars - John/Rimes
15. Sweetest Thing - U2
16. When You Believe - Carey/Houston
17. I'm Losing You - John Lennon
18. Meet Me At Oasis - Lennie Gallant
19. Terre D'Oru - I Muvrini/Sting
20. Cry Ophelia - Adam Cohen
21. No Mercy - Khaleel
22. Bells - The Rankins
23. Fragile - Jesse Cook
24. What Can I Do - The Corrs
25. Maria - Blondie
26. You Stepped - Philosopher Kings
27. The Mighty - Sting
28. Break The Chain - Corey Hart
29. Tell Me Everything - Adam Cohen
30. Nobody's Here - Deborah Cox

DISCOVER CANCON'S
BRIGHTEST NEW STARS

THE
**BIG
COUNTRY
AWARDS**

VARIETY LUNCHEON - THURSDAY MAY 27TH
AWARDS BANQUET - FRIDAY MAY 28TH

CANADIAN BALLROOM
ROYAL YORK HOTEL - TORONTO
TICKET INFO IN RPM - MARCH 8TH

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MAPL Cancon

The MAPL logo was created by Stan Klees for RPM in 1970 and is available to 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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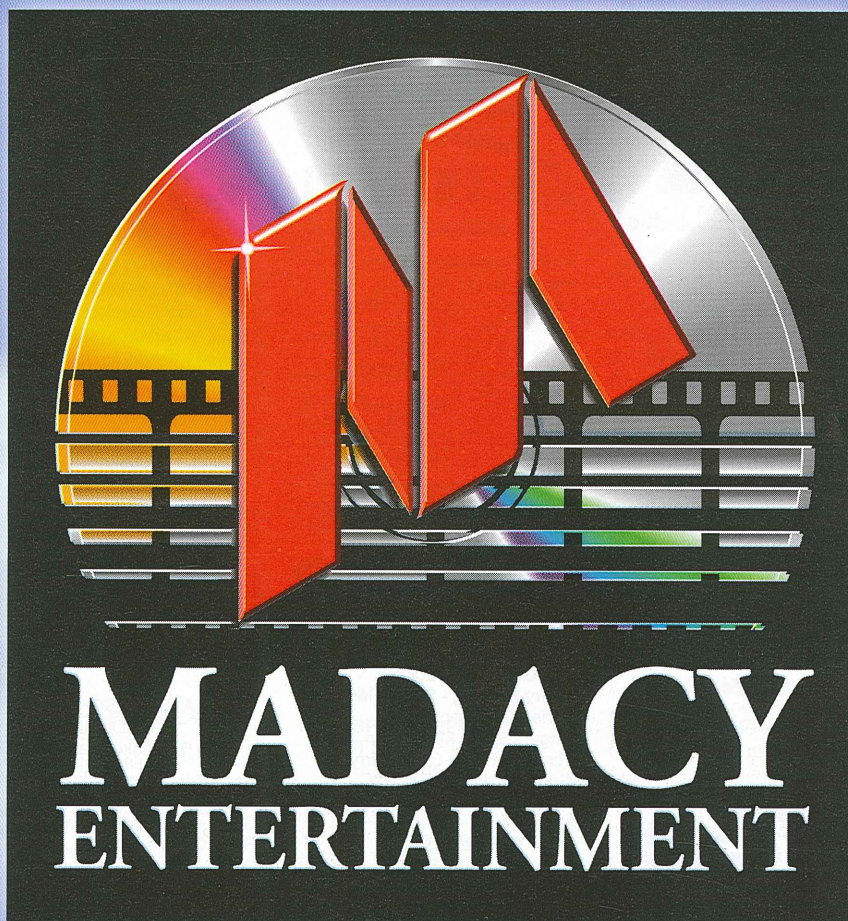
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NATIONAL RADIO REPORT



RED DEER

CASEY CUNNINGHAM
HEAVEN (Opened Up)
Amy Sky

Believe - Cher
You Get - New Radicals
Every Morning - Big Sugar
Gone - Adams/Melanie C
Run - Collective Soul
Faith - Rod Stewart
Unsent - Alanis Morissette
God Must Have Spent - 'N Sync
Love Song - Sky
One More Time - Britney Spears



CHARLOTTETOWN

RICK MACKINNON
SHIMMER
Shawn Mullins

One More Time - Britney Spears
Maria - Blondie
Believe - Cher
You Get - New Radicals
Father Of Mine - Everclear
Slide - Goo Goo Dolls
Angel - Sara McLachlan
Gone - Adams/Melanie C
Been Done - Barenaked Ladies
Every Morning - Sugar Ray



ST. JOHN'S

MIKE CAMPBELL
HARD TO SAY GOODBYE
Paul Anka/Celine Dion

Slide - Goo Goo Dolls
Believe - Cher
Hands - Jewel
One More Time - Britney Spears
No Mercy - Khaleel
You Get - New Radicals
Tear The House Down - Fables
Run - Collective Soul
Lullaby - Shawn Mullins
Second Chance - Damien Follett



NORTH BAY

MITCH BELANGER
I'M NOT RUNNING
John Mellencamp

Slide - Goo Goo Dolls
Got you - Flys
You Get - New Radicals
Tonight - Eagle-Eye Cherry
What It's Like - Everlast
Every Morning - Sugar Ray
Lullaby - Shawn Mullins
Fly Away - Lenny Kravitz
Run - Collective Soul
Fireworks - Tragically Hip



CORNWALL

DARRYL ADAMS
BABY ONE MORE TIME
Britney Spears

Hands - Jewel
Angel - Sarah McLachlan
Believe - Cher
Like Today - Bryan Adams
True Colours - Phil Collins
Stars - John/Rimes
Your Angel - Dion/Kelly
I Believe - Amanda Marshall
Lullaby - Shawn Mullins
Faith - Rod Stewart



BARRIE

DARREN STEVENS
KISS ME
Sixpence None The Richer

Believe - Cher
Crush - Jennifer Paige
Hands - Jewel
This Kiss - Faith Hill
Colors - Phil Collins
Stars - John/Rimes
Your Angel - Dion/Kelly
Been Done - Barenaked Ladies
One More Time - Britney Spears



SAULT STE. MARIE

TIM ELLIS
SPECIAL
Garbage

Have You Ever - Brandy
Tonight - Eagle-Eye Cherry
One More Time - Britney Spears
Slide - Goo Goo Dolls
Believe - Cher
Been Done - Barenaked Ladies
Lullaby - Shawn Mullins
Angel - Sarah McLachlan
God Must Have Spent - 'N Sync
Father Of Mine - Everclear



CHATHAM

WALTER PLOEGMAN
CRUSH
Dave Matthews Band

Hands - Jewel
Believe - Cher
Every Morning - Sugar Ray
Have You Ever - Brandy
Angel - Sarah McLachlan
Stars - John/Rimes
Back 2 Good - Matchbox 20
Faith - Rod Stewart
Lonely - Hootie/Blowfish
God Must Have Spent - 'N Sync



OSHAWA

SHAWN TURNER
KISS ME
Sixpence None The Richer
Slide - Goo Goo Dolls
You Get - New Radicals
Every Morning - Sugar Ray
Not Running - John Mellencamp
Neighborhood - Sheryl Crow
Shimmer - Shawn Mullins
Secret Smile - Semisonic
Run - Collective Soul
Kiss - Sixpence None Richer
Back 2 Good - Matchbox 20



MONCTON

MIKE SHANNON

Fireworks - Tragically Hip
Heart - Black Crowes
I Believe - Amanda Marshall
Angel - Sarah McLachlan
Back 2 Good - Matchbox 20
Get Used To It - Big Sugar
Hands - Jewel
Broken - Kenny Wayne
Unsent - Alanis Morissette
What It's Like - Everlast



TORONTO

WAYNE WEBSTER
REAL LIFE
Bon Jovi

Unsent - Alanis Morissette
You Get - New Radicals
Every Morning - Sugar Ray
Slide - Goo Goo Dolls
Angel - Sarah McLachlan
Tonight - Eagle-Eye Cherry
Gone - Adams/Melanie C
Lullaby - Shawn Mullins
Never There - Cake
Run - Collective Soul



NANCY HUNT
LOVE SONG
Sky

Tide - Melanie Doane
I Believe - Amanda Marshall
Back 2 Good - Matchbox 20
You Get - New Radicals
Run - Collective Soul
Pretty Fly - Offspring
Unsent - Alanis Morissette
Gone - Adams/Melanie C
Every Morning - Sugar Ray
Fireworks - Tragically Hip



PEACE RIVER

CHRIS MYERS
ANYTHING BUT DOWN
Sheryl Crow

Believe - Cher
Love Song - Sky
No Mercy - Khaleel
You Get - New Radicals
By My Side - Mia Minx
Every Morning - Sugar Ray
Been Done - Barenaked Ladies
12 Years Old - Kim Stockwood
Gone - Adams/Melanie C
Lid - Crash Test Dummies



CALGARY

ROB MISE
KISS ME
Sixpence None The Richer

Believe - Cher
Have You Ever - Brandy
Slide - Goo Goo Dolls
Love Song - Sky
Angel - Sarah McLachlan
One More Time - Britney Spears
Unsent - Alanis Morissette
Miami - Will Smith
Every Morning - Sugar Ray
God Must Have Spent - 'N Sync



BEN LUCAS
ONE HIT WONDER
Everclear

Thank U - Alanis Morissette
Jumper - Third Eye Blind
Lullaby - Shawn Mullins
Slide - Goo Goo Dolls
Hands - Jewel
Been Done - Barenaked Ladies
I Believe - Amanda Marshall
Like Today - Bryan Adams
Every Morning - Big Sugar
You Get - New Radicals



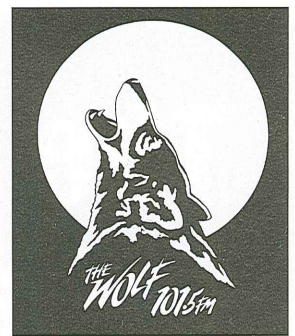
WAYNE DESCHOVER
ALCOHOL
Barenaked Ladies

Been Done - Barenaked Ladies
I Believe - Amanda Marshall
Gone - Adams/Melanie C
Run - Collective Soul
Stars - John/Rimes
Unsent - Alanis Morissette
Slide - Goo Goo Dolls
Every Morning - Sugar Ray
One More Time - Britney Spears
Believe - Cher



JULIE MAZZAFERRO
NO PICK

Say Something - Watchmen
Heavy - Collective Soul
Every Morning - Sugar Ray
Get Used To It - Big Sugar
Joining - Alanis Morissette
You're Gone - Bryan Adams
One - Creed
Back 2 Good - Matchbox 20
Got You - Flys
Malibu - Hole



PETERBOROUGH

BRIAN ELLIS
NOT RUNNING ANYMORE
John Mellencamp

Joining - Alanis Morissette
Heart - Black Crowes
Heavy - Collective Soul
Fireworks - Tragically Hip
What It's Like - Everlast
Pretty Fly - Offspring
Get Used To It - Big Sugar
You're Gone - Bryan Adams
Keep On Thinkin' - Sloan
Come Over - 54:40



OTTAWA

KATH THOMPSON
ANTHEM FOR THE YEAR 2000
Silverchair

What It's Like - Everlast
You Get - New Radicals
Heavy - Collective Soul
Heart - Black Crowes
Lotus - R.E.M.
Lullaby - Shawn Mullins
Still Rainin' - Jonny Lang
Pretty Fly - Offspring
Turn The Page - Metallica
Leech - Eve 6



PRINCE GEORGE

LOCHLIN CROSS
ALCOHOL
Barenaked Ladies

Lighthouse - Big Wreck
Get Used To It - Big Sugar
Every Morning - Sugar Ray
The Lid - Crash Test Dummies
Joining - Alanis Morissette
Willie Dixon - Tom Cochrane
Prophecy - Remy Zero
Heart - Black Crowes
Deep Six - Matthew Good Band
Sweetest Thing - U2



VANCOUVER

ROB ROBSON
WHY
Wide Mouth Mason

Pure Morning - Placebo
Slide - Goo Goo Dolls
What It's Like - Everlast
Leech - Eve 6
Willie Dixon - Tom Cochrane
Malibu - Hole
Fireworks - Tragically Hip
Joining - Alanis Morissette
Leader Of Men - Nickelback
Love Me - Noise Therapy



RED DEER

FRANK McGWIRE
ALL MY LIFE
Jim Witter

Beside Me - Jo Dee Messina
Don't Miss - Mark Chesnutt
Impress Me - Shania Twain
Little While - Tim McGraw
You Were Mine - Dixie Chicks
Wrong Night - Reba McEntire
Direction - Patricia Conroy
Powerful - Trisha Yearwood
No Place - Sara Evans



BRANDON

FRASER TUFF
ALL MY LIFE
Jim Witter

No Place - Sara Evans
Impress Me - Shania Twain
Fly - The Wilkinsons
Don't Miss - Mark Chesnutt
Unbelievable - Diamond Rio
Wrong Night - Reba McEntire
You Were Mine - Dixie Chicks
Powerful - Trisha Yearwood
Hold On - John M. Montgomery
Little While - Tim McGraw



LEAMINGTON

CHUCK REYNOLDS
DON'T COME CRYING TO ME
Vince Gill

Unbelievable - Diamond Rio
You Were Mine - Dixie Chicks
Impress Me - Shania Twain
Wrong Night - Reba McEntire
Busy Man - Billy Ray Cyrus
Hold On - John M. Montgomery
Powerful - Trisha Yearwood
Over You - Brooks & Dunn
Keepin' Up - Alabama
Meanwhile - George Strait



BRIDGEWATER

JOHN WILES

Impress Me - Shania Twain
Ivey's Wall - Bruce Guthro
Little While - Tim McGraw
Fly - The Wilkinsons
Love - Lisa Brokop
Unbelievable - Diamond Rio
Highwire - John Gracie
Reason - Lee Ann Womack
Going Going - Tracey Brown
Forever - Kenny Chesney



YORKTON

BLAISE MITCHELL
LET IT GO
The Rankins

Unbelievable - Diamond Rio
Somebody's - The Kinleys
Impress Me - Shania Twain
Forever - Kenny Chesney
No Place - Sara Evans
Fly - The Wilkinsons
Powerful - Trisha Yearwood
Don't Miss - Mark Chesnutt
Little While - Tim McGraw
Wrong Night - Reba McEntire



MEDICINE HAT

JAMES RICHARDS
HILLBILLY SHOES
Montgomery Gentry

Forever - Kenny Chesney
Reason - Lee Ann Womack
Mama - Tracy Byrd
Working Man - Ty Harnden
Over You - Brooks & Dunn
Memory - Gill Grand
Love - Faith Hill
Wish - Colin Amey
Blue - Farmer's Daughter
Enough - Patty Loveless



NORTH BAY

MITCH BELANGER
LET IT GO
The Rankins

Keepin' Up - Alabama
Wrong Night - Reba McEntire
Powerful - Trisha Yearwood
Reason - Lee Ann Womack
Unbelievable - Diamond Rio
Little While - Tim McGraw
Beside Me - Jo Dee Messina
Over You - Brooks & Dunn
Drifting - Peter Sabourin
You Were Mine - Dixie Chicks



THUNDER BAY

KIM LACROIX
ALL MY LIFE
Jim Witter

Little While - Tim McGraw
Beside Me - Jo Dee Messina
Wrong Night - Reba McEntire
Busy Man - Billy Ray Cyrus
Unbelievable - Diamond Rio
Don't Miss - Mark Chesnutt
There You Have It - Blackhawk
Meanwhile - George Strait
Book - Michael Peterson
No Place - Sara Evans



NORTH BATTLEFORD

DOUG HARRISON
OWN LITTLE CORNER
Blackhawk

What - Sons of the Desert
Meanwhile - George Strait
Keepin' Up - Alabama
Anyone Else - Colin Raye
Don't Need Me - Clint Black
Faith - Susan Ashton
Enough - Patty Loveless
Over You - Brooks & Dunn
If Man Answers - Toby Keith
Only Love - Mary C. Carpenter



REGINA

GARTH STONE
ALL MY LIFE
Jim Witter

Beside Me - Jo Dee Messina
Unbelievable - Diamond Rio
Powerful - Trisha Yearwood
Wrong Night - Reba McEntire
Reason - Lee Ann Womack
Don't Miss - Mark Chesnutt
No Place - Sara Evans
You Were Mine - Dixie Chicks
Over You - Brooks & Dunn
Forever - Kenny Chesney



DAUPHIN

BRUCE LEPPER
BETTER OFF BROKEN
Lisa Brokop

Unbelievable - Diamond Rio
Impress Me - Shania Twain
Direction - Patricia Conroy
No Place - Sara Evans
You Were Mine - Dixie Chicks
Hold On - John M. Montgomery
Busy Man - Billy Ray Cyrus
Beside Me - Jo Dee Messina
Ivey's Wall - Bruce Guthro
Powerful - Trisha Yearwood



PETE WALKER
WISH YOU WERE HER
Mark Wills

Beside Me - Jo Dee Messina
Don't Miss - Mark Chesnutt
No Place - Sara Evans
Little While - Tim McGraw
Unbelievable - Diamond Rio
Wrong Night - Reba McEntire
You Were Mine - Dixie Chicks
Hold On - John M. Montgomery
Direction - Patricia Conroy
There's More - Jason McCoy



MIDLAND

DERM CARNDUFF
HILLBILLY SHOES
Montgomery Gentry

Keepin' Up - Alabama
Drive Me Wild - Sawyer Brown
Something - David Kersh
Forever - Kenny Chesney
Take Me - Lari White
Matter - Claudia Church
Mama - Tracy Byrd
Stand - Suzy Bogguss
Somebody's - Kinleys
You Were Mine - Dixie Chicks



CHETWYND

DANIEL SAVOIE
ALL MY LIFE
Jim Witter

Drive Me Wild - Sawyer Brown
I Cry - Terri Clark
Lonely - Andy Griggs
Blue - Farmer's Daughter
Let It Go - The Rankins
Shake Me - Deana Carter
Wedding Day - Joel Feeney
Freeway - Farmer's Daughter
Looking - Travis Tritt
Whisper - Steve Wariner

What's Happening

Ceili, described as "an Irish cultural event," to be presented in conjunction with the annual Toronto St. Patrick's Day parade, will take place under a large heated tent at Metro Square which is right next door to Roy Thomson Hall. Headlining the show for Saturday, March 13 will be Ashley MacIsaac. The Celtic Dance Company will supply much of the music for the following day and following the parade on March 17, The Mahones will be featured at the St. Patrick's Day Pub. UMG's Paul Cormack made the rounds of Toronto and Hamilton delivering a copy of The Mahones' new single, When It Comes Around, which is included on their True North album, The Hellfire Club Sessions, now available at record retail stores. For more information on Ceili, call Duff Ryan of the St. Patrick's Day Parade Society at 905-737-8668.

Rufus Wainwright and Imogen Heap as special guest has a March 9 date at Toronto's Trinity St. Paul's Centre. Singer, songwriter, pianist, guitarist Wainwright is the son of Loudon Wainwright III and Kate McGarrigle.

David Gogo, well-known blues musician, has signed a recording and management deal with Victoria's Cordova Bay/ragged pup records. Initial release will be an acoustic blues album titled Bare Bones and the North American re-release of Dine Under The Stars. A new electric album is due in April. Gogo is currently touring Europe with his band where they will be appearing at the biggest blues festival in France the first week in May. They are also scheduled to showcase at South By South West in Austin, Texas (March 17-21). The above information was supplied by Doug Baxter, president of Cordova Bay/ragged pup.

Indigo has an exclusive interview with Island founder Chris Blackwell at 3 pm on Feb. 27. Unfortunately we didn't get much of a lead-in for the announcement, but those who get advance copies of RPM can catch the interview by Hedley Jones at Indigo's Bay and Bloor store in downtown Toronto.

Jesse Mackowycz has left Boundless to head up his own company, National Extreme Wrestling, the newest wrestling federation in North America. Matthew Wesley is taking his place at the Toronto-based Boundless, which is also welcoming back Laura Hopcroft, who will ease out of her promotions manager position at Eye Weekly over the next few weeks. Punjabi By Nature, Bran Van 3000 and Queens of the Stone Age are among the firm's clients.

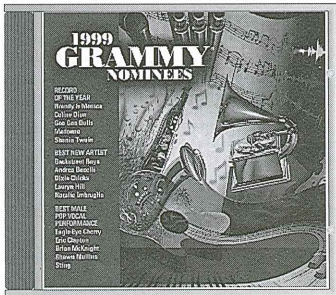
Tony Bennett has a March 9 date at Toronto's Roy Thomson Hall. The date is being sponsored by Fujitsu and Fujitsu Concord Jazz Festival. Bennett will be appearing with the Ralph Sharon Quartet, led by his long time pianist-arranger-conductor Ralph Sharon.

Brand New Waves is celebrating 15 years on the air at CBC Radio 2. BNW which airs weekdays from midnight to 4 am is one of only three radio programs (all on CBC Radio 2) to air the latest, independent and experimental music on a national level. The other two are RadioSonic and RadioEscapade. The program is taped daily at CBC Montreal. A March 26 open house date has been set at the Montreal studios.

Attention Programmers & Music Directors

Please submit all
Top 10 playlists and hit picks before noon on Wednesdays

Fax to: Rachel Buddel - 416-425-8629



GRAMMY NOMINEES
Various Artists
WEA-62381-P

By the time you read this, you'll know who the winners of the 40th Grammy Awards are with the Feb. 24 awards show. Through their Grammy Nominee album series, WEA has the cream of the crop here. Canadians Celine Dion and Shania Twain are included here with My Heart Will Go On and You're Still The One respectively. Twain however, has the added Cancon plus for writing half the lyrics and half the music. The other powerhouses include Brandy & Monica's The Boy Is Mine, Backstreet Boys' Everybody (Backstreet's Back), Sting's You Were Meant For Me, Eagle-Eye Cherry's Save Tonight, My Father's Eyes by Eric Clapton, Madonna's Ray Of Light, Lullaby by Shawn Mullins, Natalie Imbruglia's Torn, Brian McKnight's Anytime Lauryn Hill's Doo Wop (That Thing), Wide Open Spaces by Dixie Chicks and Andrea Bocelli's Amore ti vieta, which will be a big seller at retail. Sales can be boosted by in-store play of any of the above tracks, which have been made hits by radio.

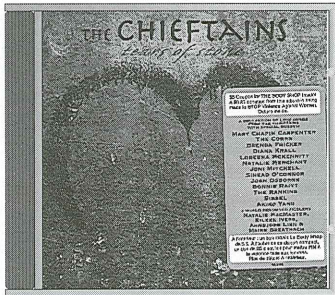
- Pop



COLLECTIVE SOUL
Dosage
Atlantic-83162-P

They've been referred to as "Canada's favourite American rock band," and over the past five years, they've included Canada on their tours, all of which have been sold-out in Canada, and they've got three multi-platinum albums to boot. Run, their current single, is running hell-bent up the RPM 100 Hit Tracks chart. This track is also included on the Varsity Blues soundtrack. Tom Lord-Alge, who produced the band's last album as well as Matchbox 20's debut, was once again in the producer's chair. There's no doubting their rock roots, kind of refreshing during these times of confusion and bands that are here today and gone today. It's been 22 months since the release of their last album, and on first listen, this one's in for the long haul as well. Also key are Heavy, Generate, Compliment and Slow. They seem to like short titles, as do chartmakers. But don't overlook No More No Less and Tremble For My Beloved, both of which fit nicely into the Soul mode. The album was produced by Ed Roland.

- Rock



THE CHIEFTAINS
Tears of Stone
RCA Victor-68968-N

Call them quaint, but be quick to tag The Chieftains dynamic, as they pour themselves into irrepressible song scenarios about women and love, love and women. Quite a precipitous direction for this sextet with chief Chieftain Paddy Moloney adding that extra Irish charm and producing as well. Alone, they are the best in their class, of which they are alone. This time however, the lineup of guests and the fact there are 14 tracks makes this a retailer's dream. There isn't an unfriendly radio track among the 14, considering all the formats they can ease into. It reads like a who's who of today's musical giants, and the Canadian connection is pretty awesome; with The Rankins on Jimmy M6 Mhile St6r, with Loreena McKennitt on Ye Rambling Boys Of Pleasure, with Diana Krall on the irresistible Danny Boy, with Joni Mitchell on The Magdalene Laundries, and among The Fiddling Ladies is Natalie MacMaster who is joined by Eileen Ivers, M6ire Breatnach and Annbj6rg Lien. Throw in The Corrs on I Know My Love, Joan Osborne on Raglan Road, Sissel on Si6il A R6n, Sinead O'Connor on Factory, Mary-Chapin Carpenter on Deserted Soldier, Natalie Merchant on Lowlands of Holland, Bonnie Raitt's A St6r Mo Chro6i and Brenda Fricker and Anuna on Never Give All The Heart and Akiko Yano on Sake In The Jar. Hello? Better put aside 65 minutes, because once you start listening, you'll go the distance.

- Women 'n Love



VARIOUS ARTISTS
A Winter Solstice Reunion
Windham Hill-01934-11369-N

As you read this, the winter solstice has passed and each day is becoming two minutes longer on grateful march to spring and the summer solstice. Yet, there's much to be said in favour of winter and much of it is offered here by a selection of artists playing in the distinctively gentle Windham Hill manner. A few of the songs are usually associated with Christmas but we've never understood why that should be so. A pretty melody is like a woman after all and certainly worthy of attention all year 'round. We can think of few better ways to dream away winter than to listen to gentle music of the sort offered here, especially on nights when snow whirls outside the windows of one's study and you're pouring a snifter of fine brandy. A pretty woman by your side doesn't harm either.

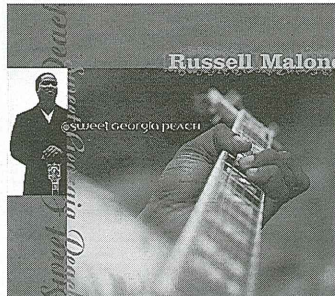
- Comfort Music

RUSSELL MALONE
Sweet Georgia Peach
Impulse/Universal-275-J

Guitarist Russell Malone doesn't lead but is the featured musician with bassist Ron Carter, pianist Kenny Barron and percussionists Lewis Nash and Steve Kroon on eleven tracks of tasteful jazz. The programme is a nice combination of originals by Mr. Malone such as the title tune and standards such as Someone's Rocking My Dreamboat. The

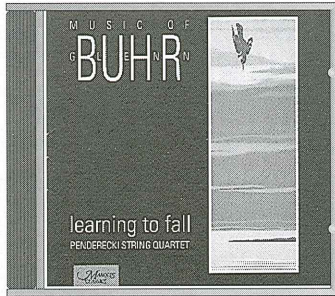
- Jazz

originals are pleasant and the standards are played with respect. In fact, the final cut, Swing



Low Sweet Chariot approaches reverence. Not perhaps an earth shattering album but a pleasant excursion into melody that deserves to become a longtime favourite.

-BW



PENDERECKI
Contemporary Classical
STRING QUARTET
The Music Of Glenn Buhr/
Learning To Fall
Marquis Classics-81237-F

The quartet is joined by mezzo-soprano Anne-Marie Donovan and the University of Manitoba Singers conducted by Henry Engbrecht in presenting compositions by Glenn Buhr. Frankly -- and it's only our opinion -- Mr. Buhr is not at his best with songs or probably, any programme music per se. They are too scholarly to be enjoyed by those who believe "ars longa, vita brevis". Miss Donovan, whose artistry is known to us, does her excellent best with three songs but en fin one enjoys only her voice, not the songs. The String Quartet #2 suffers much the same fate. Based on Charlie Mingus' Good Pork Pie Hat, it's rather like putting a straw hat on a race horse. He comes into his own however with the stately String Quartet #1 and the Ritchot Mass. All the ecclesiastical art from centuries of formalized worship pour forth in cascades of beautiful sound to make this a splendid album even with the few misses. Although not so stated -- possibly because of the Mingus

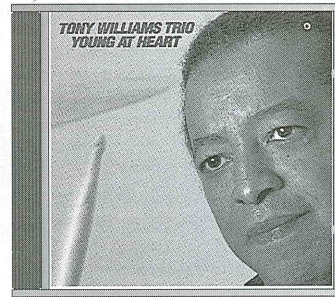
connection -- we consider it 100% MAPL and a fine addition to contemporary music.

-BW

ABBEY LINCOLN
Wholly Earth
Gitanes/Verve-559-538-J

Miss Lincoln would seem to be continuing homage to Billie Holiday. It no longer works if it ever did. Oh, her phrasing and attack might be similar but she doesn't have the sweet quality of Lady Day. In fact, her voice is not so much husky as raspy and her cause, what ever it might be, isn't served when she sings her own compositions which seem uniformly sopomoric and ultimately soporific. Possibly we're doing her an injustice in drawing comparisons with Billie Holiday, but it's almost impossible to avoid. Keep an open mind as well as ear when listening to this one.

-BW



TONY WILLIAMS TRIO
Young At Heart
Columbia-69107-H

On a first hearing one might think that the trio should be named after pianist Mulgrew Miller who is, after all, the lead musician of gentle strength. A second and subsequent hearing(s) however, allow one to feel the pervasive percussion work of Tony Williams. Rarely will one hear or sense such feather light brushwork. It's not contradictory to state that it's barely heard but the music wouldn't be the same without it. Reliable bassist Ira Coleman accompanies in the same understated manner as the trio plays a mixed bag of originals and standards. The latter includes the title tune, You And The Night And The Music, Body And Soul and a wonderfully poignant rendition of Legrand's Summer Me, Winter Me. An album of cool enchantment.

- BW



ALBUM PICK

THE CORRS
Talk On Corners
Atlantic/Lava-143-P

Jim (keyboards, guitars, vocals), Sharon (violin, vocals), Caroline (drums, bodhran, vocals) and Andrea (lead vocals, tin whistle) Corr, if you haven't guessed it, are The Corrs from Dundalk, Ireland, and you can't get anymore Irish than that. And their music is a gentle mix of contemporary and traditional Irish music, what other genre would feature the tin whistle and bodhran, and quite reflective of our own Cape Breton style of music. There is a Canadian connection however, with David Foster, producing most of this album, and in particular, the powerful ballad I Never Loved You Anyway, which gained him a Juno nomination this year in the Producer category. Also key is Don't Say You Love Me, another steamy ballad. Both of these tracks were written by the Corrs and Carole Bayer Sager, one of the best lyricists in the songwriting world. The Corrs also teamed up with other notable tunesmiths, including Glenn Ballard (Alanis Morissette), Billy Steinberg (Madonna) and Rick Nowels (Belinda Carlisle), and you can take your pick here; Intimacy produced by Nowels and Steinberg, and Queen of Hollywood produced by Ballard, Dane DeViller and Sean Hosien. The Band does an interesting spin on Jimi Hendrix's Little Wing, which might have gone astray if they hadn't hooked up with The Chieftains, whose Paddy Moloney created the neat arrangements. This track was produced by John Hughes. What would an Irish album be without an instrumental? They have one with Paddy McCarthy which you can toe-tap to for almost five minutes. Great stuff for in-store play.

-WG



- World 'n More

RPM 35th Anniversary Collector's Edition

coordinated
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written and
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&
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Additional research
Walt Grealis
&
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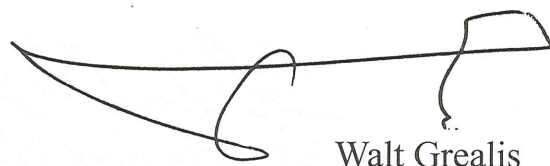
First it was ten, then 25 and then 30. Now it's 35 years later. And how opportune that at the time of our 35th anniversary, the world is acknowledging the success of the Canadian star system.

The number of nominees and eventual winners at the various American awards shows this year, including the Grammys, Oscars, American Music Awards and People's Choice Awards are a good indication that over the last 35 years Canada has come to be recognized as a world leader in popular music. And with the success of Canadian music, we have also been in the forefront of world class production of motion pictures, musical theatre and comedy.

Within the pages of RPM over those 35 years we have chronicled the highs, the lows, the successes and failures, the politics, the in-fighting, the regulations and the backbiting. How rewarding to now be able to sit back and see what we have been able to accomplish. It's been well worth the effort.

Within this anniversary edition we have compiled a scrapbook of some of the interesting milestones throughout the years and as you go through these pages you might ask yourself "where was I in 19??"

A big thank you to all the people and companies who have been working with us on this 35 year project, particularly those who made this collector's issue possible. Unfortunately, many of the early believers who led the fight to build a truly Canadian industry are no longer with us. It's only fitting that we dedicate this special issue to their memory.



Walt Grealis

RPM**RECORDS
PROMOTION
MUSIC****a weekly newsletter**

DEDICATED TO CANADIAN RECORDING ARTISTS

426 Merton Street, Toronto 7 - HU5-1679

With this letter and the enclosed issue of RPM we would like to introduce you to a weekly newsletter on the music industry of Canada.

To this time, we in Canada have not had a weekly report dedicated to Canadian Recording Artists. Possibly this will be the beginning of a new communication that will introduce the people who create the records to the people who create the hits. Each week we will endeavor to the best of our ability to inform you on new Canadian records and news from the radio industry across Canada. Your press releases and new Canadian recordings would be appreciated. Your support of RPM supports the new music industry that has in the last two years been advancing to the point where some common aims must be established.

Write to us. Inform us of your activities.

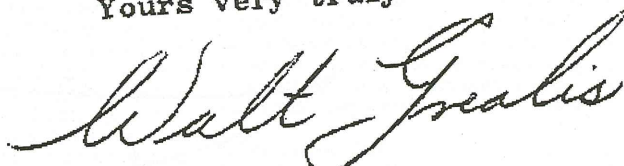
Our deadline is noon every Wednesday. Your comments are always appreciated.

DON'T FORGET -- OUR DEADLINE IS NOON WEDNESDAY.


BE A CONTRIBUTOR - BE A SUPPORTER.

Best Wishes

Yours very truly



Walt Grealis

	RECORDS PROMOTION MUSIC	a weekly newsletter
		DEDICATED TO CANADIAN RECORDING ARTISTS
426 Merton Street, Toronto 7 - HU5-1679		February 24th 1964
Vol 1 - No 1		

JERRY ROSS wrote a feature article in the Toronto Telegram recently titled "Canada Has A Booming Record Industry (But Only Because It's 95% American)" and the controversy began. Some of the notable quotes were "We have so many good records available to us from the States that there's really not much point in doing a great deal of recording up here. Remember that anything we put out is just added competition to the American stuff we have to promote" and a number of quotes like this one, which could only lead us to believe there isn't going to be much more of an industry here. The sad thing is that Mr. Ross set into print exactly the feeling that does exist in Canada. We can't agree with the people that have since tried to convince the public with letters to the Editor, that the record industry is everything it should be. Let us say it hasn't been good, but we are going to make it BETTER. Our thanks to JERRY ROSS for starting the industry thinking.

GARY FERRIER and the CHUMMINGBIRDS have just released through QUALITY a new single dedicated to the Brotherhood of Man (and that's the title). This one could, and should start showing chart action nationally. The recording was done in Toronto at HALLMARK STUDIOS. Both sides were inked by Gary. We feel that the spinners across Canada will overlook the origin being from another radio station, and give this single the spins it deserves.

PAT HERVEY is making it twice. Once with her chart-climber "Walking in Bonnie's Footsteps", and again in the Weekend Magazine with a feature story. Her CBC appearances are another feather in the cap of a real showman. Her latest single can only be the biggest hit she's had so far.

Nationally, BOBBY CURTOLA has come up with another winner for TARTAN RECORDS. "Little Girl Blue" showcases a newer Curtola sound, and already the record is chart-topping. The next thing for Bobby is a BIG hit in the US.

STAN JACOBSEN and the CBC's MUSIC HOP television show have opened the door for a great number of youthful Canadian artists. This program has turned out to be a very successful showcase of our newcomers. Stan and his staff are doing a great job, and again we can say it's a further step toward bringing our performers into the eyes of the international market.

CHRIS LAWRENCE of CHFI Toronto brought this to our mind some months ago, and we are presently working on a complete list of Canadian LPs for programming. When we print this list in the not too distant future, you'll be surprised how many Canadian Artists have cut LPs. This list will be an excellent programming aid, and additional copies will be available.

Congratulations to LAWSON COOK who originated the idea, produced, and placed the masters of two excellent Classical LPs of Margaret Ireland with Capital Records. These two LPs have already surpassed any early expectations of their sales potential. Lawson has since joined Tamarac Records, and is presently producing all classical masters for Tamarac.

Fort William (where a great deal of Canada's talent has originated) has produced another Canadian artist. JERRY PALMER has just cut a new LP in Nashville, which will be released shortly by Quality Records.

RITCHIE KNIGHT and the Midnights have just released their latest single on the ARC label "Homework". Eight months ago Ritchie's first record for Arc climbed to the number one spot on the charts across Ontario, "Charlena" recorded in Toronto.

Each week as the hitbreaking centres across Canada report, we will feature a breakdown of chart action from coast to coast of domestic origin. This week CHUM in Toronto lists the following Canadian singles:

# 7	Little Girl Blue	Bobby Curtola	Tartan
#10	Big Town Boy	Shirley Matthews	Tamarac
#39	Brotherhood of Man	Chummingbirds	Quality
#49	Bonnie's Footsteps	Pat Hervey	RCA

Subscription rates: \$10.00 per quarter. First Class Mail in Ontario. Air Mail elsewhere. For further information contact:
Walt Grealis - R.P.M. - 426 Merton Street, Toronto 7, Canada - (416) 485-1679



CANADA'S ONLY MUSIC INDUSTRY WEEKLY

Vol. 2 No.1

Week of SEPT. 1, 1964

THE BIRTH OF AN INDUSTRY VOICE

February 1964 saw Canada's first weekly trade publication come into being in the form of a newsletter to the music industry. Now after practically six months the NEW RPM becomes a part of the industry. Possibly this will be a landmark in the development of the music industry in Canada.

With the NEW RPM the industry has a sounding board for new ideas, a medium for promoting new names and new talent, and a market place to sell what may become a major export for Canada, music and talent. If there has ever been a time to introduce an industry trade weekly, this is it.

We have come this far with RPM to the surprise of many and now go into an even bigger publication with the NEW RPM. We believe we have analyzed fairly, our controversial stands and soapbox attitude have been the ingredients that have taken the industry to this point, and won over even the hardest of our early opposition.

In six months RPM has won the favour of the American industry and brought the spotlight on Canada's music. Many feel the last six months have been the most active in history.

STEP TWO. Now the NEW RPM is step two of the birth of an industry, and this is only the beginning. Every disc

jockey, program director, record dealer, promotion man, record producer, musician, sound engineer, songwriter and trade organizer will benefit from the growth of this industry.

THE NEW RPM will each week bring you news from all over North America as well as international charts and editorial comments on the Canadian and American scene. An artist will be spotlighted each week to make you aware of the newcomers and established artists. This week Montreal's Pierre Lalonde, next week Vancouver's Classics. Our "Man of the week" column will make you familiar with the people behind the scenes in the business. Our GMP column will keep you informed on Canadian LPs and "good music" activities. Country and Western news, On the Air, 'Cross Canada Here and There, International Report will keep you informed on all aspects of the trade. The editorial voice of RPM (Walt Grealis) will write Walt Says.... and Talk Back (written by you in the industry). We will maintain a policy of keeping an advanced eye on the international picture with our Top Forty-5s Chart. RPM is yours. Let us know what you want to see, and what you would like RPM to be.

This is the NEW RPM. We hope you like it.

CHART ACTION ACROSS CANADA

CHIQ	Hamilton	20 YOURS
CHSJ	Saint John	30 YOURS
		36 CHANTILLY LACE
		45 GIVE ME YOUR LOVE
CKPT	Peterboro	49 LIFE'S LITTLE TRAGEDIES
		19 BOOM BOOM
		30 JOLIE JACQUELINE
		37 COME HOME LITTLE GIRL
CJMS	Montreal	19 YOURS
		26 LOVE ME BABY
		32 GREAT BALLS OF FIRE
CKBB	Barrie	24 YOURS
		29 BOOM BOOM
		45 COME HOME LITTLE GIRL
CKOM	Saskatoon	17 SIDEWINDER
		45 STOP TEASING ME
CKWS	Kingston	21 YOURS (2)
		29 SIDEWINDER
		50 COME HOME LITTLE GIRL
MUSIC PREVUE	Ottawa	18 CHANTILLY LACE
		28 HEARTACHES
		31 SIDEWINDER
		38 SEA CRUISE
		47 LIFE'S LITTLE TRAGEDIES

COAST	1 COME HOME LITTLE GIRL	-	Bobby Curtola
TO	2 YOURS	-	Lucille Starr
COAST	3 CHANTILLY LACE	-	The Beavers
	4 SIDEWINDER	-	Wes Dakus

Lucille Starr	Barry
Lucille Starr	Barry
The Beavers	London
Andy Kim	20th
Maury Logan	Quality
David Clayton Thomas	Atca
Lucille Starr	Barry
Bobby Curtola	Tartan
Lucille Starr	Barry
The Beavers	London
The Rockatones	Melbourne
Lucille Starr	Barry
David Clayton Thomas	Atca
Bobby Curtola	Tartan
Wes Dakus	Quality
Chad Allen & Reflections	Quality
Lucille Starr	Barry
Wes Dakus	Quality
Bobby Curtola	Tartan
The Beavers	London
Jayson King	Tamarac
Wes Dakus	Quality
Little Caesar & Consuls	Arc
Maury Logan	Quality

UNIVERSAL SAYS...!



with Elvino Centrose

35 and Counting!!! Seems ST got a fax from WG about an ad for RPM's special edition so he called RL who said let's do it because "they deserve an applause for 35 years of supporting both Canadian talent and Centros' Restaurant" (EC: last count: 1800 dinners!) and suggested ST call SN and SK (EC: How many SK's are there?) for advertising money and they both said no problem what with the way W&S have been incredibly supportive of Universal (and Polygram!) artists ever since RR was in Yale and it seems that AR, BH, SC, LB and WH also agreed as did PE and PJ who said that W&S always had time to discuss NR's, while both DR and ER mentioned that W&S have been great to work with since Day 1 (EC: Day1? Just how old are these guys?). And so from everyone at Universal Music we

congratulate two individuals who have put their hearts and souls, their time and effort, their dollars (EC: Beaver Bucks?) and sense into the career development of a multitude of Canadian Artists and into what has been a vital communication centre for the music industry for 35 Years.

**CONGRATULATIONS TO
WALT GREALIS AND STAN KLEES
AND RPM STAFF MEMBERS PAST AND PRESENT**



UNIVERSAL MUSIC

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CANADA'S ONLY MUSIC

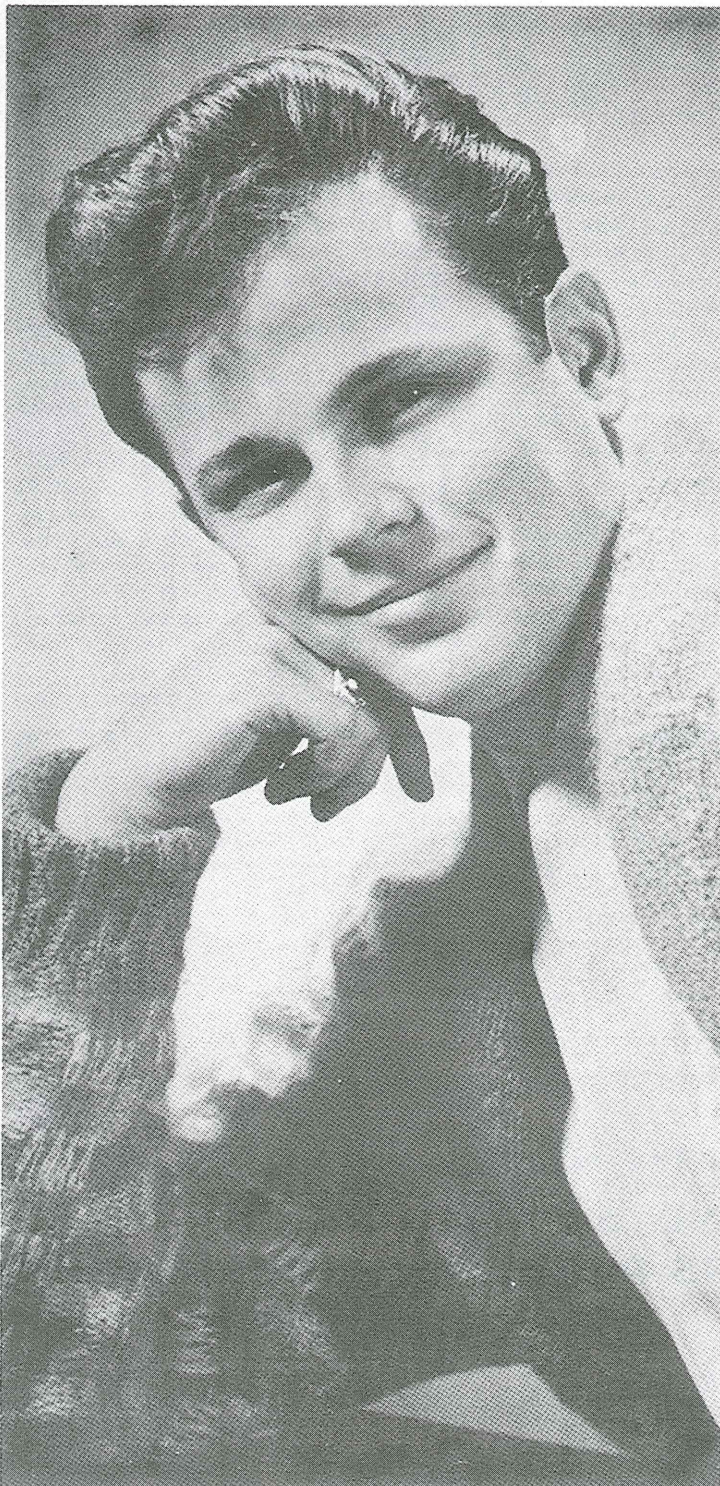
INDUSTRY WEEKLY

SINGLE
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Volume 2 - No. 24

Week of February 8th, 1965

BOBBY CURTOLA



R.P.M.
star
line

Things start to happen when people get mad. An artist manager started a Canadian trade when he got mad at the struggle Canadian artists were having (but that's another story). The Hurdon brothers, Basil and Dyer were songwriters in Canada for 30 years. They experienced what most composers in Canada come up against, Apathy. They got mad and decided to do something about it. The Curtola phenomenon resulted, in 1960.

Curtola was a high school student in Port Arthur. He had all the essentials of a star. He was young, good looking, talented, and anxious to start on a showbusiness career. Taking one of their own compositions "Hand In Hand With You", the Hurdons went into a studio and cut Bobby's first hit. They knew it was a hit, but the next step was to convince a market that to that time had been nothing but a clearing house for other countries' music and artists. Old pros in the music business would tell you that this was impossible and to forget it, but the Hurdons set out to pioneer in the music industry. In no time the country was Curtola conscious, and fan clubs were springing up coast to coast.

Sound studios even as recently as 1960 had not yet perfected the commercial recording sound in Canada, so the Hurdons quite justifiedly took Bobby to Nashville. This was one of the hitmaking centres of the world, and artists from everywhere were heading to Nashville to record.

It was here that Bobby recorded his international hit "Fortune Teller" that climbed the US charts, and established his name in the United States.

Probably one of Canada's greatest patriot artists, Curtola has remained in Canada to continue his career as a true Canadian. He tours Canada and appears before countless thousands. His following is unbelievably large and the memberships to his many fan clubs further prove that Bobby has established himself as an evergreen artist. His career has not experienced one "dip". He is consistently a hit maker.

His top sellers were "Indian Giver", "Fortune Teller", "Three Rows Over", "Hitchhiker", and "Don't You Sweetheart Me". This lists only a few.

As well as his personal appearances, Bobby appears regularly on national TV, and most recently on the "Miss Canada" spectacular. For this fantastic artist and this polished performer, the only thing left is an appearance on the Ed Sullivan show which might give the Sullivan show a greater international flavor. Canadians know and love Curtola, and he actually symbolizes young Canada as a clean cut energetic young man who might be the boy next door.

Currently he is climbing the charts with "It's About Time" and a recently completed session in Nashville will present a new Curtola doing a greatly diversified list of numbers, and further proving that Bobby is a showman, and CANADA'S NUMBER ONE POPULAR SINGING STAR.



Sam the Record Man
CONGRATULATES
WALT, STAN AND
EVERYONE AT RPM

ON

35

GREAT YEARS!

R.P.M.

records • promotion • music

CANADA'S ONLY MUSIC

INDUSTRY WEEKLY

30c

Vol. 3 - No. 2

Week of March 8th, 1965



The Guess Whos

There are three major ingredients in the formula that have made Canada's latest hit, "Shakin' All Over" and it's equally big flip "Til We Kissed" cause a big impact on Canadian DJs and record buyers. This record is currently on all the Canadian charts of any importance.

It was the genius of Quality Records that added the extra touch of imagination to the single that made it a hard item to ignore. Quality tagged the group on this single with the mysterious name "The Guess Whos". When the promotional copies of the record went out disc jockeys (who hadn't been supplied with advanced info) had to make a guess as to who it really was. The intrigue caused them to give the record a second and third listen, and while they had their thinking caps on, they were unconsciously putting on their "hitmaking" suits. The quality of arrangement, production and "sound" that Norman Petty (Buddy Holly's discoverer) in Clovis, New Mexico had put into this session was quickly discovered and it was "turntables here we come".

Initially it was the "Til We Kissed" side that was being reported to RPM, but eventually it was a toss up and finally "Shakin' All Over" took over to be the winning side.

Somewhere along the line DJs started to list the record as being by the Chad Allen group out of Winnipeg.

In the January issue of RPM we commented "disc jockeys playing the Chad Allen version . . . You're playing the wrong record. The hit is by the Guess Who Group." To the present time, the secret has been kept as to the real identity of the group (officially) and only now can it be told that the group is Chad Allen and the Expressions. Quality's very clever tag has not only given the boys a stand out Canadian hit, but the record is also being released in the US on Sceptre Records as (again) The Guess Whos.

Chad Allen, (real name Allan Kobel) is the leader and originator of the group. He sings and plays the rhythm guitar on both sides of their single. At 20, Chad is a music teacher in his spare time. That's Chad at the top of the picture on this page.

Other members are Randy Bachman, 19, who plays lead guitar and occasionally the harmonica and part of the vocal backing. Gary Peterson, 18, drums and sometimes sax, and has played with the Winnipeg Schools Symphony.

Jim Kale plays bass, also sings and plays drums. He's 19. Bob Ashley is on piano and is an accomplished classical artist. He's the oldest of the group, 21.

All the Expressions read music, and at one time the group used the name "The Reflections".

What's next for the Guess Whos . . . Expressions? More trips to Clovis and more HITS. The group seems to be well on their way to making our BREAKTHROUGH an actuality in 1965.

Thirty Five years young



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R.P.M.

records • promotion • music

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INDUSTRY WEEKLY30
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Volume 3, No. 15

Week of June 7th, 1965



Mention Orillia and the oldsters tell you about the lakes, the fishing and Couchiching Park but the hipsters call it Lightfoot country, and those in the industry refer to this phenomenon as "Country and Lightfoot".

Gordon was born in this holiday resort town 26 years ago and became interested in showbusiness while in high school. He took part in 3 operettas and the usual school plays. His popularity as a singer increased with his fronting of a local band and participation in a barbershop quartet. After graduation he was off to Westlake College in Los Angeles where he majored in music theory, voice, piano and orchestration. With this pack of knowledge under his belt he returned to Canada and was immediately hired by the CBC as a staff choral singer and wound up on Country Hoedown as a singer and dancer. He gradually became interested in folk music and took up guitar and became a student of traditional folk music but later turned to the contemporary end of folk music. He became more and more popular as he made the rounds of folk clubs and lounges throughout Upper Canada and also became a popular item for TV and radio shows.

With Canada as slow as it usually is in recognizing home grown talent Gordon left for the UK where he immediately became a success in the tight little Isle. He hosted eight one hour country TV specials for the BBC, and while rambling through the countryside on personal appearances he realized there was something missing in his make-up. He was borrowing tunes from other people so decided to try his hand at penning a few himself. The results were pretty fantastic.

Again he returned to Canada and found that he had reached yet another plateau. He was gaining recognition. Appearances on the CTV series "Let's Sing Out" and the Canadian Folk Festival gave his name more impact for club dates in and around Toronto.

His big year has to be 1965. This is the year he signed a recording contract with a major US recording company. This was the year Peter Paul and Mary recorded his "For Lovin' Me" and Marty Robbins made a hit out of his "Ribbon Of Darkness". The frosting on the cake of course was his own recording of "I'm Not Sayin'". This year will also see him as part of the Peter Paul and Mary package. He's skedded for top billing at the Newport Folk Festival July 22 to 25th.

The waiting game is finally paying off for Gordon. He credits a great deal of his success to the exposure given to him by

GORDON LIGHTFOOT

the CBC (250 shows) and to his close friendship with Ian & Sylvia, two equally famous young Canadians on their way up.

Six years and one single later has made the name Gordon Lightfoot a household word in Canadian homes from coast

to coast. Another single and then the LP "Lightfoot Sings Lightfoot" will hit the market. By this time the name Lightfoot will have an international ring to it. ■

NEXT WEEK - J.B. and THE PLAYBOYS

Congratulations *on your 35th Anniversary*

1st paper • clocks 2nd cotton • china 3rd leather • crystal
4th flowers • electric appliances 5th wood • silverware
6th candy, iron • wood 7th copper, wool • desk sets
8th bronze, pottery • linens 9th pottery, willow • leather
10th tin • diamond jewelry 15th crystal • watches
20th china • platinum 25th silver 30th pearl • diamond

35th coral • jade

35 years and still not jaded!

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CANADA'S ONLY MUSIC
INDUSTRY WEEKLY30
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Volume 3, No. 21

Week of July 19th, 1965

R.P.M.
star
line

It was many months ago when we were first introduced to a very talented group of musicians known as The Sparrows. They have the distinction of being the first Canadian group to offer up a sound comparable to the fast-moving English sound. It was for this reason that Beatle-eared Paul White of Capitol records hawked down on these Sparrows and confined their nesting grounds to the Capitol camp. The boys have contributed a great deal to the task of making the average Canadian aware of the fact that we in Canada have a music industry to be proud of.

The Sparrows are Canadian. Art Ayre is the lead. He is pianist, organist, melodicat, vocalist and composer. Art is a vigorously trained musician who stems from a jazz background. Besides looking after the business end of the group and keeping track of the instruments, he also manages to crack up the boys with his quick wit. He has owned and raced several modified sports cars and at the drop of a cab fare will show you his collection of trophies, his pride and joy.

Jerry Edmonton looks after the drums, blows a mean harmonica, is an important part of the harmony (vocal) of the group and also pens some mighty pretty tunes. Jerry hangs his hat in Oshawa (home) but has been so successful as a musician he now shares a dorm with the rest of The Sparrows. When he's not way out listening to a blues recording, he's way out in space by way of his telescope. He is somewhat of an expert on space. He can give you the name of every constellation in the sky and has followed every blast-off so closely he knows the space ships by their first name.

Dennis Edmonton, brother of Jerry, picks one of the prettiest sounding lead guitars in the business. His singing voice is the strongest and keeps the other voices well paced and in close harmony. Dennis is also the master when it comes to setting down a tune. His bush and specs (beard and glasses) give him that scholarly look which in effect he is. He spent three years studying psychology at university. Of the four he is the most even-tempered. Never angry, very patient, and always happy. His educational and musical achievements can best be described by one of his compositions:

*"If I had my way
It would be spring every day
And flowers would bloom along every
road way
And I would bring sunshine
Into each mind."*

Nick St. Nicholas, the clown of the group, keeps tab on the bass, gets into the act of singing and has a knack of putting the right notes in the right places and coming up with some pretty listenable compositions. Nick is a student of the Ontario College of Art, and if he can't make enough

at being a successful Sparrow (he also lives in the lap of luxury at the famous Sparrow dormitory) he can sell his paintings and move home to Scarborough, a suburb of Toronto.

The group is a foursome of not alikes which must be the reason they get along so well together. They have had an interesting trip through Music Canada and "Hard Times With The Law" is an example of their desire to make their talents acceptable and most important—listenable. Much more will be heard from THE SPARROWS.

THE SPARROWS



Congratulations

Walt & Stan

*For thirty five years of
tall stories, charts,
and fighting for World Class
Canadian Music.*



**Allan, Gary
and all your friends at
Standard Radio Inc.**

Week of July 11th, 1966

25 CENTS

RPM

music weekly

Volume 5, No. 20

Spasstiks Tour U.S.

Toronto: The Spasstiks, a local Toronto group, have just returned from a three day excitement packed tour of the U.S. Eastern Seaboard. The group is made up of Mike McQueen on lead, Pete Shield bass, Rob Mullen on rhythm, Vince Doyle on drums and Jim Campbell as lead singer. Their first appearance stateside was at the Wilton Community Hall which is just outside Norwalk Connecticut where they began their set at 2 AM and finished around dawn to an appreciative audience of over 1500. The boys then moved into Hartford where they replaced the Young Rascals at a street dance and gained many new fans, who were impressed with their "wierd Canadian accents" and their chalk white suits.

Next in line for the Spasstiks is a recording session. Their first release will probably be "I'm So Happy Now" and "Who's The Girl", their own original material and which they found good reaction to on their U.S. tour. The boys appear regularly in the Toronto area as well as Wasaga Beach, Cobourg, London and other Ontario centres.



Spasstiks, Mike McQueen and Rob Mullen load their limousine for trip through Connecticut.

CANADIANIZING WHITE PAPER HINTS AT CANADIAN CONTENT REGULATIONS

Ottawa: Miss. Judy LaMarsh, Secretary of State, has tabled a White Paper on Broadcasting that may well be the first step to Canadianizing radio and TV in Canada. The paper specifically refers to a "substantial Canadian content" in programming. It further states that "minimum standards" will be provided.

This is possibly the first major breakthrough for the Canadian music industry. Record companies in Canada have been itching to record Canadian talent in Canada. Moderate regulations will mean that record company investments in Canadian content will assure some promise of financial return. The recording of Canadian bands, and symphony orchestras as well as light entertainment and hit parade recording might well become a reality.

The world industry has always assured Canada that if we can prove the potential of our domestic talent in our own country, they will gladly accept Canada's music.

This could mean a new industry for Canada with songwriters, composers, arrangers, musicians and other creative people sharing in the rewards of a new export industry.

Many of our current talents will have the opportunity to be preserved for posterity.

Miss LaMarsh may well have supplied Canada's music industry with the guarantee of the future it needs to continue....and possibly JUST IN THE NICK OF TIME!

CKCK Curtails Survey

Regina: Terry David Mulligan, Musical Director at CKCK, announces the temporary curtailing of their "Dateline 40" survey. Doug Alexander, Program Director, has made an extensive study of the single buying market in this Western city and has found a general cooling off by the singles purchaser. Buyers are now concentrating on the LP market rather than singles. Although there has been a general improvement in the singles market across Canada, mainly because of the influx of the less expensive 45 record player, this is the first indication that Canadians are becoming more LP conscious. The reason given from Regina, is that buyers of the hit sounds would rather save their shekles for the ultimate album release, and depend on their local radio station for jukeboxing a record. CKCK will make available a limited number of mimeographed copies of their playlist and will incorporate many of the advantages of their now defunct survey by the addition of features to keep their listeners abreast of happenings in the hit market. CKCK is reported to be taking a long range view of "Request Radio".

SUBSCRIBE TO RPM

Busiest Gal In Showbiz

Kitchener: Pretty Lynda Layne has just completed one of the busiest and most exhaustive times of her career. On May 20 Lynda taped a "Teen '66" TVer in Montreal and flew back to Port Elgin in time for an appearance at the famous holiday resort, The Casino. Back to Montreal for the 21st. and a taping of Montreal's CBC "Music Hop". May 25th. saw Lynda in



Big Town Boy Jimmy Arndt gives Lynda Layne a helping hand with her makeup on their recent successful Maritime tour.

Toronto for the taping of The Juliette Show. Then off on the Maritime tour which took her into five of the most important Eastern Canadian markets on a series of one-niters. Lynda will be appearing every Saturday night throughout the summer at The Casino in Port Elgin, Ont. The Comets provide the musical backing for Lynda.

Congratulations

RPM

on your

35th

Anniversary!

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Sony Music Canada

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PUBLISHED WEEKLY SINCE FEBRUARY 24TH, 1964

Volume 10 No. 26

Week of February 24th, 1969

OUR 5TH YEAR



To say "Thank You" to the Canadian music industry will probably be taken by many to be facetious on the part of a magazine that has continually pointed up the inadequacies of the industry. But, we must insist, we are sincere in thanking those, who have been with us since the beginning, and to extend our thanks to those who have joined in our support over the past few months.

We at RPM can reflect with much satisfaction, the events of the past five years, and feel that we have contributed somewhat to the growing recognition of our industry by both the Canadian public and throughout the world.

Whether the going was rough is beside the point. Most important is the realization that we have been here for five years and the accomplishment, however slight, is still measurable.

There have been those who have fought our policy of "Buy and recognize Canadian talent". Fortunately the industry has now reached a point where these people can be pushed aside for the more healthy thinking of those who believe in the support of domestic product for the good of the national economy.

Fortunately, for our industry, the end has come to

the unfair concept of marketing whereby a record company would pick up a master and throw it out on the market with little or no respect for the time, effort or expense involved. Record company execs have also come to the realization that the old adage of "They'll play it if it's good" actually points up the inadequacy of the promotion man or A&R director responsible for the furthering of the product.

The struggle of the first five, and the reaching of this summit, is by no means an indication that the battle has been won. We are representatives of a very fast moving industry. Our very presence each week (we haven't missed a deadline since February 24th, 1964) is not sufficient. The behind the scenes effort of putting out our "funny looking paper" would be a very strong storyline for an interesting book — the non-support and avoiding by, both major and minor interests — the lack of communication — the complaints etc. etc. But, we have our happy moments — the growing circulation — the international recognition of RPM — and, of course, we sleep well at night, which is more important than profit or personal gain.

—Walt Grealis

RPM WEEKLY

TWENTY-FIVE CENTS

Volume 13 No. 3

March 7th, 1970



PM'S WALT GREALIS ACCEPTING AWARD FROM SAM SNIDERMAN

RPM's AWARD PRESENTATION

In 1950, the St. Lawrence Hall (then the town hall of Toronto) rang out with not much more than a jig, a reel or a polka. On February 23rd, 1970. The same town hall, now restored, was the meeting place of the music industry in Canada when young and old mingled together as part of the Annual Gold Leaf Awards presentation. The party, which was intended to honour the greats of Canada's music industry later became a tribute to RPM Weekly and RPM's Editor and publisher Walt Grealis.

Beginning at 6 p.m., the crowd started to pour into the hall. By 7 p.m., when the presentations were made, an estimated 250 music industry figures were on hand to witness the first Awards Presentation. Amid the clinking of glasses and the laughter, the band brought the attention of the audience to the stage. John Watts, Assistant to the Editor of RPM greeted the crowd and introduced George Wilson who acted as master of ceremonies for the occasion. As the band played "Canada", Wilson introduced Walt Grealis who made a short statement about the reason for the Awards and acknowledged his appreciation for the attendance of so many in the industry.

RPM

published weekly since
February 24th, 1964, by

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PRINTED IN CANADA



By John Watts

The Award Presentation began: the first honoured guest was George Offer of Apex Records, who represented Compo Records at the Awards. Offer was introduced as "one of the pioneers of the record business in Canada". The crowd greeted his remarks with a round of applause as he introduced the winner of the Top Country Singer Female Award. The winner, Dianne Leigh was late in getting to the stage, as she took time to regain her composure. Dianne's latest Chart recording, "I'm A One Man Woman", was the music the band played as she made her way to the stage. As she accepted, a battery of photographers flashed pictures of the event.

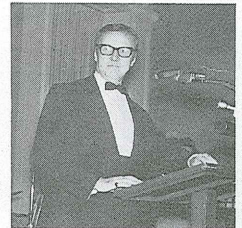
Fred Wilmut, Vice-President and General Manager of Columbia Records of Canada, made the next presentation to the Top Canadian Content Record Company. The Award went to Quality Records and was accepted by George Struth who acknowledged the Award and thanked the industry for their vote of confidence.

Wilson then introduced Jack Richardson of Nimbus 9 whom he referred to as "pioneering the Canadian breakthrough". Richardson presented the Top Male Vocalist Award to Andy Kim, Steed Recording Artist. As the band played "Go Good Together", Kim made his way to the stage where he thanked the industry and reminisced about his early days in Canada and his

"A LANDMARK IN THE CANADIAN MUSIC INDUSTRY"

association with Walt Grealis prior to RPM and what RPM had accomplished since.

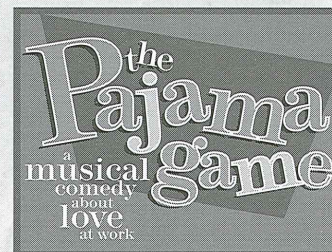
Jack Boswell was the next honoured guest. He made the Award to Canada's Top Company in Promotional Activities. Taylor Campbell, Capitol's Vice President in Charge of Marketing accepted the Award on behalf of Capitol and acknowledged the moves that Capitol had made in 1969.



George Wilson

Wilson introduced Ken Middleton of Warner Brothers next. Wilson referred to Warner Brothers as "one of Canada's truly great record companies". Middleton made the Award for Top Canadian Vocalist Female which was accepted on behalf of Ginette Reno by Gilles Talbot of Grand Prix Records. Miss Reno is currently appearing in London, England. Talbot honoured Miss Reno by making the point that her work in both our languages could bring the nation closer together.

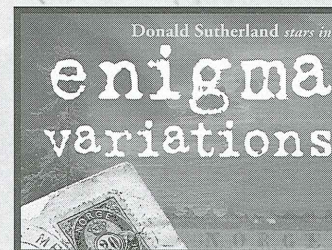
The next honoured guest was introduced as the head of a company that had "excelled in sound for years" and had recently entered the tape cartridge and disc field. Joe Pariselli of Ampex made the Special Award to the Canadian Music Industry Man of the Year, Saul Holiff. Pariselli told how Holiff had managed the affairs of Johnny Cash from his offices in London, Ontario, and of his work on behalf of Canadian artists. Tommy Hunter accepted the Award for Holiff.



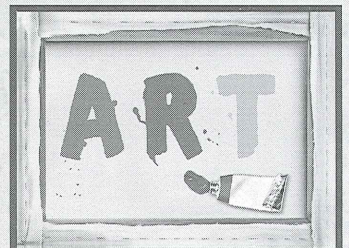
JUNE TO JULY, 1999
THE PRINCESS OF WALES THEATRE



SEPTEMBER TO OCTOBER, 1999
THE PRINCESS OF WALES THEATRE



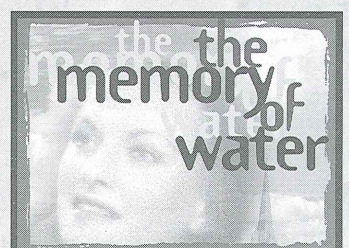
SEPTEMBER TO OCTOBER, 1999
THE ROYAL ALEXANDRA THEATRE



NOVEMBER TO DECEMBER, 1999
THE ROYAL ALEXANDRA THEATRE



JANUARY TO FEBRUARY, 2000
THE ROYAL ALEXANDRA THEATRE



FEBRUARY TO MARCH, 2000
THE ROYAL ALEXANDRA THEATRE

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RPM

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WEEKLY

Volume 40 No. 22

ARTIST OF THE WEEK

New Longfellow single launched by PolyGram

Brian Longfellow is on release with his new PolyGram single, *I'm Gonna Need A Minute Tonight*, a project that is being given special attention by the label's Karen Gordon (PolyGram's Central Region Promotion Manager). An album, *Passion By*



Design, is slated for a late summer release. The single has a contemporary feel to which should gain attention at the club level.

Longfellow began writing for the project almost two years ago, and produced *Roots* in Montreal. He went to New York at an early age, releasing a string of internationally successful records under the name of Andy Kim. In 1974 he moved to Los Angeles, intent on determining in which

direction his music was going, and where his career was taking him. In 1980, still based in Los Angeles, Longfellow released *Amour*, a single aimed at the adult-contemporary market.

Amour created a strong profile for him in Europe, to the extent that a German TV crew flew to Los Angeles to film him on the beach near his home, as well as in the recording studio.

Longfellow recently returned from a tour of South Korea and Hong Kong where he did dates in front of a 15-piece orchestra. In September he is off to Europe, a trip that will include an appearance on a German TV program.

In commenting on the forthcoming album, Longfellow says: "There's a sound to this record unlike anything I've done before. I took my time. I didn't want to come up with any rascals. Whatever emotion I've felt in making the music, are represented on the record."

CRTC/broadcasters talk about Cancon

Ottawa/Hull: Many of Canada's major private TV broadcasters met with the CRTC recently for informal discussions on Canadian content. This unusual meeting was the beginning of a long-term approach to ensure the production of distinctive Canadian programming.

The initial meeting was to be followed later in July by another session between the CRTC and leading Canadian program producers.

Cancon/country featured in CBS Video release

Toronto: The latest Promotional Video from CBS (Compilation No. 16) features videos by three Cancon acts, Harlequin, Bruce Cockburn, and the Pinks Orchestra.

The complete list is as follows:

HARLEQUIN

Take This Heart

BRUCE COCKBURN

Lovers In A Dangerous Time

STEVE PERCY

On Sherrie

FURKA ORCHESTRA

Listen To The Radio

DENISE WILLIAMS

Let's Hear It For The Boy

FACE TO FACE

1984

EDDY GRANT

Romantic The Stone

SHALAKAR

Dancing In The Streets

TIME BANDITS

I'm Only Showing Love

PSYCHEDELIC FURS

Haven't

"WEIRD AL" YANKOVIC

I Lost On Jeopardy

ROGER WATERS

The Pro And Cons Of Being Bored

MIKE BUNDY & JOE STAMPEY

Where's The Dress

STEVEN TRACEY

A Woman Like That

The Cockburn video has already had an effect across the country with its single, under the same title enjoying action on the RPM 100 single chart.



PICK SINGLE
THE BODY ELECTRIC
RCA - ANS-059



ALBUM PICKS
BILLY SOULER
Sign Of Life - Capitol JS-12301



DIO
Sign Of Life - Capitol JS-12301

We've Come a Long Way in 15 Years

Congratulations on your 35th Anniversary!!

... Sean

RPM

Volume 68 No. 18
February 22, 1999

\$3.00 (GST 20% plus 20% GST)
Publication Mail Registration No. 06141

TOP 100 CD'S
TOP 100 HIT TRACIS
TOP 100 COUNTRY TRACIS
AC & DANCE CHART

The SKY is the limit for Montreal based pop duo

by Sean LaRose

James and Antoine, the unlikely duo who are Sky, single, *Love Song*, from their debut EMI album, *Piece Of Paradise*. Both titles are making a real rush to the top of their respective charts at lightning speed. In addition to their groundbreaking retail in the middle of a major label bidding war for American signing. They stopped. By the RPM the public at Toronto's new club Money. They talked

about their success and how *Piece Of Paradise* came to be.

The personal duo were obviously excited about the attention the album and their two singles garnered. But Antoine asserted, "We are really in front of the public. We have done media shows of our fans. It's going to be cool to see the reaction and feel the vibe."

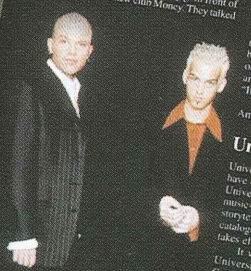
The response to the album and the reception duo "basically shocked but they admit they were belief in our songs because we worked really hard on them. We were hoping for the best and things are really looking great." James, the quiet one, adds "It happened a lot quicker than we expected."

With their current appeal internationally an American signing was only a matter of time. But

they are in a unique position on that issue because all the majors are in the table. At situation. There is a bidding war going on now in America between Warner Bros. and Sony. We have met with them and they both were very nice. If I win I could be."

When you have all the players at the table and why you are going to sign with respect to determined to shop for the label that will represent them. "It's all going to come down to put in our pockets, it's about whether they are going to put us on the shelf for two-and-a-half years or they are going to get us out there?" Antoine budgets and permission are the important things."

SKY continued on page 14



Universal and Disney sign distribution agreement

Universal Music (Canada) and Walt Disney Records have entered into a long-term agreement whereby Universal will market and distribute all Disney music-related products including soundtracks, full storybooks, (Read-Along and Sing-Along). The catalog includes all Disney titles. The agreement takes effect March 1.

It was pointed out that the agreement gives Canada the product line which includes full from Tazman, the upcoming Disney animated feature *Home Alone* has a May 18 street date. Also benefiting from the new arrangement is Mannheim Steamroller with the March 16 release of *Mannheim*

Steamroller Meets The Mouse, billed as "a unique interpretation" of classic Disney songs.

Besides representation through traditional music retailers, Universal Music (Canada) views the agreement with Penguin Canada for Penguin to distribute to non-traditional accounts.

In commenting on the new relationship with Disney, Universal and Penguin, Randy Lennov, president of Universal Music (Canada) views the we take Disney music to a new level in Canada.

Joe Eiter, director of sales for Walt Disney Records, says the agreement is "unique in its structure, incorporating the varied talents of both companies and lays the groundwork for an even stronger presence for Disney music at retail."

NO. 1 ALBUM



BRITNEY SPEARS
... baby one more time
Jive - 41651-N

NO. 1 HIT



BEHAVE
Cher
WEA-P

ALBUM PICK



CRASH TEST DUMMIES
Give Yourself A Hand
Vik - 63822-2N

HIT PICK



ALCOHOL
Barenaked Ladies
Reprise-P

RPM WEEKLY

Volume 15 No. 10

TWENTY FIVE CENTS

April 24, 1971



Lighthouse beams again

B --- RPM 24/4/71

GRT re-kindles the Lighthouse flame

Billed as the "World's Largest Rock and Roll Band", Lighthouse, have made an amazing comeback against great odds. After leaving RCA, through which they had received simultaneous Canadian/U.S. releases, they shopped for a new label but met with little success. Many of their critics were convinced that this was the end of the dream conjured up by Skip Prokop and Paul Hoffer.

Lighthouse had been through worse situations however and it was just a matter of time before they landed another label. The combined talents of this large group was held in high esteem by the group itself resulting in their negotiating price a little too rich for Canadian record companies and Lighthouse wasn't about to sell themselves short.

A short romance took shape with GRT of Canada and finally blossomed into a successful marriage. No sooner had the ink dried on the contract when Lighthouse took over Toronto's newest sixteen track studio, Thunder Sculpture, and set about the taping of enough material for an album and initial single release.

The charts are now proof of the sustaining power of Lighthouse. As large as the group is (now trimmed to eleven members) they have managed to hit most of the major centres across Canada. They will probably have covered the length and breadth of the country before winter sets in. "Hats Off (To The Stranger)", penned by Skip Prokop and Bob McBride, has now jumped to the

No. 58 position on the RPM 100 Singles chart with indications of even stronger chart action to follow.

Lighthouse is comprised of: Peter Pantoluk/trumpet Don DiNovo/violin Keith Jollimore/sax & flute Ralph Cole/guitar Skip Prokop/drums Larry Smith/trombone Bob McBride/lead singer Howard Shore/sax & flute Dick Armin/cello Paul Hoffer/keyboard & vibes Louis Yackniw/bass

Yaryan named to head Fantasy creative dep't

Bill Yaryan, former director of west coast publicity for Atlantic Records, has joined Berkeley-based Fantasy Records as creative services director. In his new post, Yaryan will be responsible for publicity, print and radio advertising and promotion in counter-culture media and merchandising. Prior to his association with Atlantic, Yaryan was a writer for such publications as the San Francisco Chronicle, TV World and the Los Angeles Free Press.

Yaryan will headquarter in Fantasy's new Berkeley offices where he will co-ordinate campaigns for Cal Tjader, Redwing, Abel and Clover, Duke Ellington, Charlie Mingus and Creedence Clearwater Revival.

EVERYBODY RECORDS BEECHWOOD

OCEAN - Yorkville YV 45033
Put Your Hand In The Hand

ANNE MURRAY - Capitol 72642
It Takes Time

RUSSELL THORNBERRY - MCA 2009
Roseline f/s Eulogy To Mother Earth

JIM ROBERTS - Capitol 72636
It Seems f/s Sounds Of Living

GORDIE TAPP - Columbia C4 2865
Nobody's Singing Them Cowboy Songs No More f/s Takin' City Ways

PEPPER TREE - Capitol 72640
Try f/s How Many Times

DICK DAMRON - MCA 2011
Rise 'N' Shine f/s When Our Love Was Young

RPM SINGLES ALPHABETICALLY

A Country Boy Named Willy (56)
Another Day (77)
Bird On A Wire (79)
Broken (34)
Bury My Love (33)
Cory (33)
Cello Of The Seals (41)
Children Of The Beach (57)
Chick-A-Boom (42)
Cried Like A Baby (65)
Doesn't Somebody Want To Be Wanted (12)
Do Me Right (100)
Dream Baby (20)
Eighteen (6)
For All We Know (46)
Free (67)
Freedom (70)
Freedom Train (86)
Friends (71)
Fuddle Duddle (82)
Garden Of Ursh (77)
Going To The Country (80)
Gotta Get Up (22)
Goi To Find Someone To Love (68)
Hate Off (To The Stranger) (53)
Heavy Makes You Happy (64)
Help Me Make It Through The Night (11)
Here Comes The Sun (51)
I Am (52)
I Said (2)
If I Stay Without You (97)
I Play And Sing (31)
I Think Of You (36)
It's Been A Long Time (66)
I've Been (49)
I Was Wondering (27)
I Wish I Were (26)
Jodie (5)
Joy To The World (1)
Just My Imagination (92)
L.A. Goodbye (73)
Live Till You Die (81)
Love Her Madly (77)
Love's Lines, Angles & Rhymes (19)
Lucky Man (60)
Man From The City (43)
Men In Black (38)
Me And My Arrow (55)
Me And You And A Dog Named Boo (50)
Melting Pot (78)
Nevada Nights (83)
Never Can Say Goodbye (32)
No Love At All (16)
Oh Singer (99)
Oh What A Feeling (23)
One Step (71)
One Take Over The Line (6)
Oye Come Yo (29)
Petrolia (64)
Power To The People (17)
Proud Mary (25)
Punkin' Song (35)
Put Your Hand In The Hand (15)
Rock 'N' Roll Lover Man (99)
Roseline (44)
Rose Garden (59)
Sail On (88)
She's A Lady (10)
Sh' Yourself Down (62)
Snow Blind Friend (52)
So Let Our Love Begin (76)
Someone Who Cares (58)
Stay Awake (13)
Sweet And Innocent (72)
Temple Eyes (45)
The Animal Trainer And The Teard (93)
Theme From Love Story (4)
The Way I Feel (71)
13 Questions (47)
Timothy (30)
Tongue In Cheek (40)
Train (87)
Try (89)
20 Years (88)
Uncle Wiggley (90)
Wicked, Wicked Jones (85)
Way Down Deep (74)
We Can Rock It Out (74)
What Is Life (5)
What's Going On (78)
When There's No You (51)
When You Dance I Can Really Love (54)
Where Did They Go Lord (35)
Whistling Away The Dark (96)
Wild World (14)
Woodstock (24)

RPM 6/3/71 --- 7



(l to r) Cathy Johnson, Stan Kloss and Pamela Fernie get set for Awards Presentation.



Reverend Bill Fritz (centre) flanked by Warner Bros' promo men, Bruce Bissell (l) and John Hotta.



RCA's new Vice-President Robert F. Cook receives buss from Anne Murray while Brian Ahern looks on.



(l to r) Chuck McCoy (CHUM) Tom Williams (Warner Bros) Lyn Rice (CHUM) Doug Rawlinson (CHUM).



Juno Award winners (l to r) Tom Connors, Pierre Juneau, Anne Murray, The Mercey Brothers and Myrna Lorrie.



Capitol's Tommy Graham (second from left) with Capitol's Hal Schatz (r) and Jim Armstrong of McManus John and Adams.

RPM MUSIC TELEVISION RADIO

FILM RECORDS THEATRE

Weekly

Volume 11 No. 5
Week of March 31st, 1969

20 cents

PUBLISHED WEEKLY SINCE FEBRUARY 24TH, 1964

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Polydor's managing director, Mr. Fred Exon (l) with Neil Sheppard, noted New York arranger/producer after completion of production agreement signing. Initial release

"Hands Of The Clock" by Life expected shortly. Miss Lori Bruner, Polydor's new national promotion manager looks on.

Congratulations!

Walt & Stan
on

35

great
years

We know how long
that is!

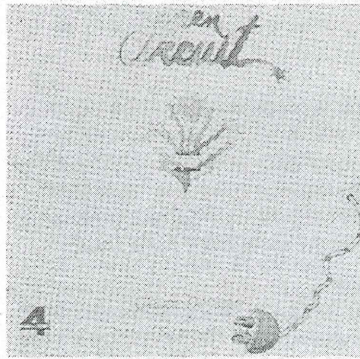
Your friends at
True North Records



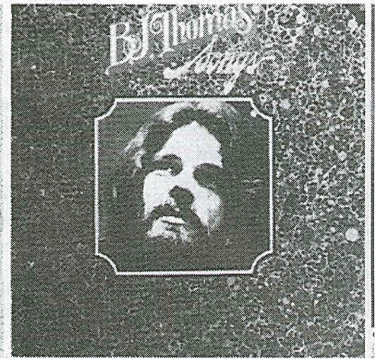
TRUE NORTH

12 --- RPM 23/6/73

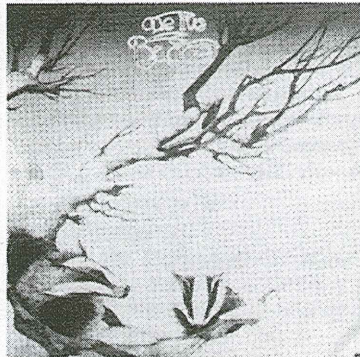
New Albums



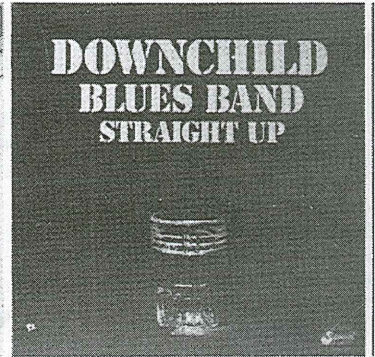
OPEN CIRCUIT
Claude Denjean & Synthesizer
London Phase 4 SP 44196/K



SONGS
B.J. Thomas
Paramount PAS 6052/M



ONE LIVE BADGER
Atco SD 7022/P



STRAIGHT UP
Downchild Blues Band
Special 9230-1029/T



THE LION AND THE LADY
Joe Probst
Daffodil SBA 16018/F



SWEET DADDY SIKI
Periwinkle PER 7302

Country Albums



IN SONG
Allan Sisters
Arpeggio ARPS 10006/N



LORD MR. FORD
Jerry Reed
RCA APL1-0238/N

A&M red carpets Vannelli

The setting was Toronto's Colonial Tavern (Aug 26) and the stage was set for A&M's showcasing of one of their hottest items, Gino Vannelli. Gerry Lacoursiere, managing director of A&M's Canadian operation, his director of national sales, Joe Summers and their national and regional promotion departments had pulled all stops in their effort to introduce Montreal's Vannelli to the plums of the market. Toronto. This was the first time a record company had arranged a champagne party for an act's Toronto opener and a particularly unique happening for a Canadian act. It was A&M's party and with an audience draw of almost three hundred retail, racker, press and radio people as well as representatives from other record companies, it was obvious that A&M had taken over the complete club for their "bubbly" evening. Vannelli's single, "People Gotta Move" is currently making good gains on the RPM Top Singles chart (#32) and is showing indications of breaking in the U.S., with picks by Gavin and Cash Box as starters. Martin Melhuish, freelance music writer (Billboard, Performance, That's Showbusiness and others) had come across the Vannelli sound in its early stages and RPM asked him to do a piece on his findings which follows:

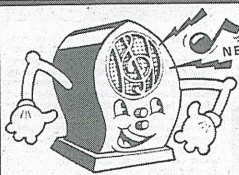
SPECIAL TO RPM

It's funny how things develop in the music industry. A record company promotion man can hop up and down in front of you for months expounding the merits of this

VANNELLI continued on page 3



A&M's Managing Director, Gerry Lacoursiere (l) and the label's Director of National Sales, Joe Summers, flank Gino Vannelli at recent "champagne party" - Colonial (Toronto).



SCRUBBALOE CAINE

'I'M A DREAMER LIKE YOU'

PB 10041

PRODUCED BY JACK RICHARDSON

VANNELLI continued from page 1

record or that and more often than not you have to conclude that the man's ears must have slipped around to the back end of his anatomy.

And then I think of my chance encounter with the music of Gino Vannelli. I first heard Vannelli's debut single for A&M "Crazy Life" on an old stereo set at the quaint offices of CHRC in Quebec City — the station at which you have to walk through the washrooms to get to the P.D.'s office — last winter. I had been in Quebec to see Shawn Phillips' concert at the Capitole Theatre there and had spent the better part of the day visiting some of the radio stations in that city with Charley Prevost, who was at that time the Quebec promotion man for A&M before leaving to take up an on-air spot on CHOM-FM in Montreal and then return to A&M, this time at their Toronto offices, as national press officer.

I remember that Prevost and the P.D. only spoke French to each other and because of my lack of expertise at the language, I contented myself with sitting off to one side smiling and nodding at regular intervals to indicate that I was still very much involved in the conversation as each record on Prevost's schedule was played and commented on.

And then they played Vannelli's "Crazy Life." "Au bout" I uttered, drawing on some French slang that I had been practicing for the few days previous. It was the most novel sound that I had ever heard and Canadian to boot. You see Vannelli and his cohorts Graham Lear, Richard Baker, Anthony Gilla, John Mandell and his brother Joe Vannelli had been kicking around Montreal for quite a few years beforehand and I am told that he even had a contract with RCA in Canada previously under the name Vannelli. Needless to say, it was a less than auspicious association.

After leaving RCA, Gino and Joe began looking for other opportunities and soon realized that nobody was paying much attention in this country. They did a demo tape in their own basement and then geared their thinking towards the U.S.

Their break came when a friend of the family offered to go to the U.S. with them — specifically Los Angeles — to make a deal for them and off they went, Gino and Joe and their newly found and more than optimistic mentor.

There had been previous contact with Trini Lopez who was very interested in Gino's music but they wanted to try a few other alternatives to just see what they could come up with. Feeling that they might find sympathetic ears with a person of their own nationality, they took the tapes to Frank Sinatra's office. The problem is they had to get passed the secretary first and she was not at all helpful with their cause in fact she only assisted them in pointing out the door that they had entered the office by.

Undaunted, their next stop was the A&M headquarters in Los Angeles where they left the tapes with Lou Mancuso — another Irishman — the A&M director of A&M. Mancuso found time to listen to the material and within a few songs he knew he was interested. He took the tapes into Herb Alpert and so taken was he with what he heard that he called the Vannelli's, who had since returned to Montreal, and told them to fly back down to talk to him as soon as possible. Alpert actually produced the first Vannelli album "Crazy Life."

As it turned out, "Crazy Life" didn't make any great impact on the market but there was new material and this time instead of Gino and Joe virtually playing all the instruments on the session, they had returned to Montreal and picked up four other musicians: Richard Baker on organ and keyboard who had just played local Montreal clubs in the past; Graham Lear who had played with the semi-successful Canadian band Natural Gas; Anthony Gilla on congas and John Mandell on percussion also from Montreal.

With these new musicians the band went into the studio again and put together another album "Powerful People" that did justice to its title. It was powerful alright and driving and in spots, even intense. Though Gino has said many times that he would rather not button hole his style — he writes all the material by the way — let me just say that to this writer's ears anyway, he has managed a perfect blend of bossa nova, rock, jazz and r&b that emerges sounding as fresh as anything to come along in the last ten years. No doubt about it, Vannelli is the father of "honorjaro."

It became more and more obvious that they had a unique talent on their hands. Richard Burkhardt, who is Herb Alpert's as well as Vannelli's manager began lining up club and concert dates. He made his official American debut playing second on the bill to Liza Minnelli for two nights and then was booked for a couple of weeks into Lake Tahoe and Las Vegas.

It was while he was in Las Vegas that I first spoke to Vannelli and was surprised by his very quiet and polite manner which seemed to contradict his recorded performance. It was just about the time that C&GM in Montreal had started to play the cut "People Gotta Move" from the album and was not long after that on the basis of the excitement that the album cut was generating that A&M decided to release it as a single in Canada.

Soon other stations across Canada started to go on it and chart positions became plentiful as playlists. As the action continued to grow, Burkhardt decided that it was time to look into some bookings in the Canadian market. The Colonial in Toronto was the first club to confirm a week's engagement for him and then the Kego Club in Vancouver. At his Vancouver opening A&M invited all of the local press and radio people in the area and Rick Davis, the manager of the Kego Club reports that everyone was thoroughly impressed by what they saw and heard.

The past week Vannelli was at the Colonial in Toronto and A&M pulled all the stops to make sure his debut in that city was a success. According to A&M's national press officer Charley Prevost, it was a champagne party and all of the club's 250 seats were bought up by the record company for the opening night. Some prominent journalists were flown in from the U.S. and other parts of Canada for the affair including Arthur Levy one of the editors of the Ft. Lauderdale, Florida-based music paper Zoot World which has in the past been a great booster of Canadian talent in the U.S.

In October, Vannelli will play the In Concert club and a venue yet to be announced in Ottawa. A North American tour is also being discussed, the magnitude of which will likely depend on the reaction that Vannelli gets in Canada in the next month.

At the moment Gino Vannelli stands a good chance of being the next Canadian artist to make a significant impact on the international charts. He is very high on my list of pros-

pects anyway. There are very few others on the roster that are making gains as Vannelli at the moment and that certainly has to make him an even-money favourite. At any rate make that \$10, to show Mr. Bookmaker, Martin Melhuish/Billboard

VANNELLI CAPTURES VANCOUVER MARKET

Aug. 25/74

Just finished working with Gino Vannelli and can honestly say he's one of the most talented artists in the music business today. He played one week at the Kego Club here in Vancouver. Being a promotion man, it's so easy to get biased towards many artists -



A&M's Bruce Bissell and Gino Vannelli, backstage at Vancouver's Kego Club.

especially when the artist isn't an established act. Gino Vannelli, at the present time, isn't a household word, but I predict he'll be a very major, major act worldwide before the year is out.

Gino is like a breath of fresh air - his music and vocal style are truly unique and fresh. He has put together a band that doesn't have a guitar and bass etc. etc. and they are all excellent musicians. They've also



Vannelli's Vancouver appearance brought out local VIPs (l to r): Bruce Bissell, Sherry Kahway (Pro Sound), Simon Ginsberg, Carol Ouellet, Vannelli, Rick Davis (Kego Club), Christine Pullwoda (House of Stein), Joyce Falkowski (C-FUN), Peter Benson (C-FUN), Judi Sulley (Vancouver Week Magazine - kneeling in front).

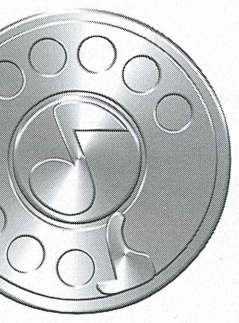
worked on their stage presence - lighting - sound and it's all very tight and truly professional.

I can't say enough in regard to Vannelli's music. He's a well-rounded entertainer who's taken the time to really learn the business. Bruce Bissell A&M Records

SEE YOU AT C9 - VANCOUVER

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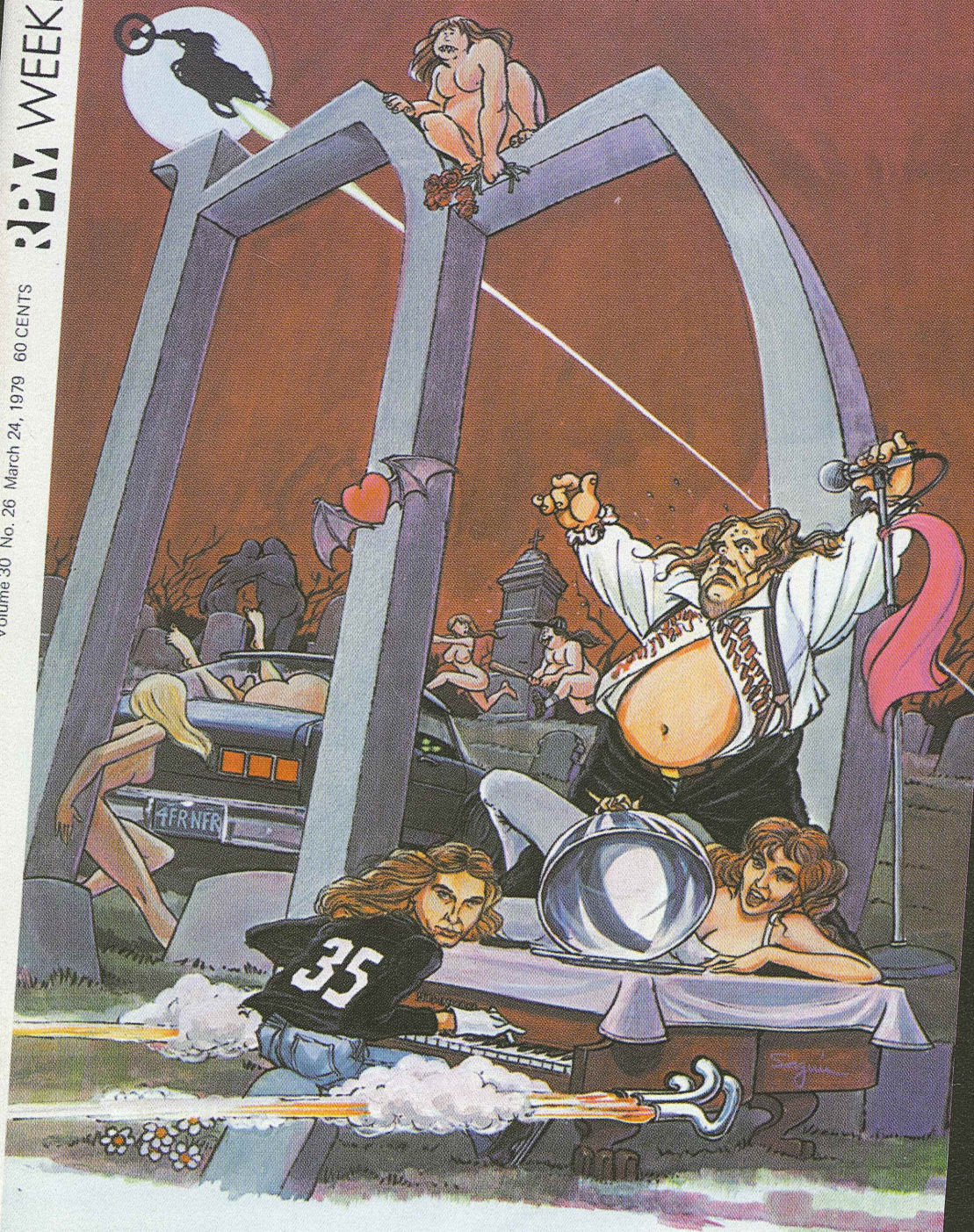
SL FELDMAN & ASSOCIATES



RPM WEEKLY

Volume 30 No. 26 March 24, 1979 60 CENTS

Cover story: Meat Loaf - over a million served



Northern Town Sky

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ponto

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GRT - A new outlook

GRT's Ross Reynolds, Jim Corbett and Jeff Burns.

6 - RPM 181175

COVER STORY GRT - A NEW OUTLOOK

If you were to ask GRT Canada's president Ross Reynolds the usual staid old question - "Where did it all begin?" he would have to take you back to 1969 when as General Recorded Tape (GRT) they were doing just that - manufacturing and distributing tape product. Reynolds had come to Canada from the parent U.S. company to establish an operation in a country "with enormous potential".

The tape business however, was in its infancy and Reynolds was chafing at the bit to become involved in a business that was literally strewn with broken bodies and minds - the record business. His first subject was Ronnie Hawkins who, even at that time, was a legend in Canada. A taste of success and Reynolds steamed ahead putting all his eggs in the Cancon basket. He gambled - he won some he lost some but he did establish GRT as a foreign-owned record company that was willing to go out on a limb with domestic product first, to establish an image of a good corporate citizen. The impending CRIC regulations were no doubt an influencing factor but nevertheless, armed only with Canadian content, Reynolds spanked life into his newborn and the company edged ahead. It was the year of the "CRIC regulations" - 1971 when GRT was recognized by the industry as Canadian Content Company of the Year, for which Reynolds was presented with a Juno. In 1973 GRT was again honoured with a Juno - same category. It's now five years later and GRT still maintains as what some refer to as a top heavy Canadian roster of talent although the company has now been substantially fortified with its prime U.S. labels, namely 20th Century. But basically, GRT is still synonymous with Cancon. They have shown a great deal of faith in their anchor group, Lighthouse, which attracted other names to the fold. As their roster stands now they represent, Moe Koffman, Ian Thomas, Tony Krolnes, James Leroy and others. Through label deals they release product by Downchild Blues Band on their own Special label as well as Axe product including chart habits, Gary and Dave, and just recently pacted with the Montreal-based Hardcore label.

Chart action is tough, but important for a record company to impress foreign associates and their own artists. Crying "Oul" or "lack of credibility" is often used by record companies who are in fear of losing a foothold in the international market because of lack of chart action in their own country. GRT, for the most part, has worked diligently in maintaining chart positions on RPM's singles and albums charts. Whether it be James Leroy, Lighthouse or Ian Thomas or even Barry White or the DeFranco Family, the label has

always maintained a national chart image. Gold Leaf and Platinum certifications are not too easy to come by but GRT has chalked up an impressive score with both Gold Leaf and Platinum for all Lighthouse albums releases as well as Gold for foreign releases including those from the DeFranco Family, Barry White, Ray Stevens, Maureen McGovern, Ray Stevens, and their own "American Graffiti" album.

With all this activity on the homefront it's only natural that international attention is now turning toward GRT. Reynolds has concentrated on international distribution as well as sub-publishing deals with firms in Germany, South Africa, Australia, New Zealand, Brazil and others. He recently formed a deal with DJM Records of the U.K. for distribution of Ian Thomas product and with MAM for U.K. distribution of James Leroy's newest single, "Lady Ellen". Moe Koffman is also now part of the international set with releases by CBS in Italy, Japan and the U.K.

It's been five years in the making for GRT and Reynolds can now look back at that time: "When, initially, 100% of our product was distributed by other firms". He can now boast: "We now sell direct to 70% of the market, encompassing Ontario, Quebec and the Maritimes". GRT product is distributed by Laurel, Manitoba; Taylor, Pearson and Curson, Saskatchewan and Alberta; and Emerson Sales in B.C.

Five years of growth has also enlarged the GRT family to the point where it was necessary to find a bigger house. Now settled into their new quarters on Victoria Park Avenue, and getting used to having their complete operation under one roof, GRT is gearing up for their biggest year. Says Reynolds: "We are pleased that we're now going to be able to give a lot better service regarding order turnaround. To date we've always been under the handicap of being in two separate locations in the city, which only increased the inevitable communications problems between office and warehouse". Also new for 1975 is the company's new graphic image and closer scrutiny of the national and international scene. "We are currently negotiating for additional international product", says Reynolds, adding: "and will be extending our activities in both publishing divisions, Tarana and Cornith. And, on a very selective basis, we intend to expand our artist roster".

What's in store for GRT is anyone's guess. They're entering the year of "the crunch" with an incredible optimistic view shared by their complete staff from the Quebec sales veteran Jim Corbett, their Seasoned Sales Manager, Ken Dion through to new names further the building process including: national promotion manager, Jeff Burns, promotion and sales people, Shan Kelly, Dave Page, Bruce Hogan and Karen Bander.

NEW MEMBER IN ERNIE CASTLE FOUR

Calgary's Ernie Castle Four has lost one member and gained a new one. Elaine Terzi has left the group, following a hectic string of personal appearances. She is being replaced by Claire Flynn, a singer with experience in local theatre groups.

The re-organized Ernie Castle Four continue their steady pace of bookings with dates upcoming in Calgary, Regina, Moose Jaw and Moosemin. The group's current album on Dycast Records is reportedly selling strongly via mail order and personal appearance sales. A second album is expected to be released early in the new year.

CAN BASE STUDIO ACTIVE WITH VALDY/JACKS/STAYMER

Vancouver's sixteen-track Can Base Studios have been fully booked lately with sessions by a wide variety of independent producers. Work was recently completed by Valdy on the soundtrack for an upcoming movie, "Sallyfieldgood" with producer Keith Stein. Hans Stayer Band are currently working on an album for RCA with producer, Don Hamilton.

Terry Jacks' Goldfish label has brought the studio work recently in the form of sessions by Mya Lange and Susan Jacks. An album is expected shortly from Lange and a single from Susan Jacks.

MUSHROOM SIGNS HEART TO DEAL

Shelly Siegel of Vancouver-based Mushroom Records has announced the signing of Heart to a recording contract. The Seattle natives are a three piece group and have met with considerable success on the west coast of Canada and the United States over the past three years. The three group members, Nancy Wilson, Ann Wilson and Roger Fisher, are all now landed immigrants and make their home just south of Vancouver.

First product to issue will be an as-yet unnamed single currently being produced at Can Base Studios with producer, Mike Filador. Release date for the self-composition will be Valentine's Day, February 14th.

GOLD RECORDS SIGNS SHOLY

Winnipeg-based Gold Records has announced the signing of Peggy Sholy to a long term recording contract. Sessions with Ms. Sholy are expected to begin in January with debut release scheduled for early March. Contributing material will be Chad Allen. Production and arrangements are being handled by Victor Davies. All recording will take place at Winnipeg's Century 21 Studios. Ms. Sholy is currently touring the country with her group.

QUICK ACTION ON HOOVER SINGLE

Major radio stations were quick to pick up on the latest Jayson Hoover single, "She's My Lady". In the first week of release CHED, CKCK, CFQC, CFGO and CKGM were among the majors playlisting the Mushroom disc. "She's My Lady" is scheduled for release in the United States on the Island Records label, February 1st. Jayson Hoover is currently playing Toronto's Seaway Towers Hotel after completing a cross-Canada tour with stops in Winnipeg, Montreal, Quebec City, Ottawa, London, Niagara Falls, Thunder Bay and Sudbury.

DOWNCHILD WINDS UP WESTERN TOUR

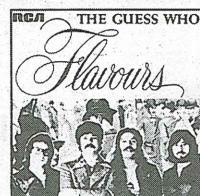
Downchild Blues Band, GRT recording artists, completed a successful tour of the province of British Columbia in December. The group opened December 1st in Kelowna at a gig set up by Doug Pigott of Concert Caravans. Emerson Sales, distributors of GRT product in B.C. supplied CKIQ, Kelowna with copies of the group's "Dancin'" album for giveaways.

December 2-7, Downchild played the Zodiac Cabaret in New Westminster. The Cabaret ran their own spots over various radio stations while Emerson Sales set up an interview with Rick Dennis of CFVR, Abbotsford with resultant coverage on CFVR, CBC and in the local weekly.

December 8th, the group moved to Victoria for a one-night at the McPherson Playhouse, set up by Doug Pigott. Emerson's Monica Netupsky arranged for spots over CKLG AM promoting the appearance and the "Dancin'" album. The result was a sell out of Downchild's first Victoria appearance.

Following the Victoria gig the group returned to Vancouver for an engagement at the Body Shop. While in town, the group gave interviews to representatives of the Georgia Straight, CKLG FM, CFUN, CTR, Terry David Mulligan of CBC's "Goldrush" and CKLG.

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February 8, 1995

EXCLUSIVE INTERVIEW

Juneau talks about FM regs

After almost two years in the making, the Canadian Radio-Television Commission finally handed down their FM regulations - a 15,000 word episode that will obviously take some time for the industry to interpret and digest thoroughly. Some members of the press have already created a bit of confusion with their interpretation of the ruling - some even before the regulations were released.

RPM's publisher, Walt Grealis, had the unique opportunity of tapping an interview with Pierre Juneau, Chairman of the CRTC (January 30), resulting in a candid discussion of the new regulations, and some of the philosophy behind the ruling and the spirit in which they were laid down. Mr. Juneau was asked:

After many months, the FM regulations have been released. Did the Commission take extra time to assure that the regulations would be as fair as possible?

Yes, but when dealing with regulations and very precise matters like application forms, you can still make mistakes and we take into account the fact that there will be a public hearing and that adjustments in the precise wording of regulations and forms can still take place. We don't think that we have been sloppy in our work, but we take into account that there will be a public discussion on the vocabulary and the precise requirement of the regulation.

There is speculation among broadcasters that a great deal of what the regulations define will eventually apply to AM programming, and that the FM regulations are a prototype for AM programming. How valid is this?

I'll answer your question as candidly as I can and I wouldn't want you to read more into this - I'm just thinking out loud, so to speak. The first thing that is that the categories will apply to AM as they will to FM. So, right now, the part of the FM policy will apply right away to AM. There are many other things in the FM policy which, for sheer consistency, would have to apply to AM. For instance, the insistence in the FM policy on the seriousness of the Promise of Performance, as expressed by the new form - that sort of thing would have to apply to AM, obviously. It's fundamental - it's not a thing that is related to some very specific aspect of FM, but it's really related to an overall concept of radio and radio licensing, so to speak. So I would think that certainly, that sort of thing would apply. It would be the intention of the Commission for that to apply to AM. One of the most serious complaints expressed to the Commission over the years is that we have not been more forceful in the administration of the Promise of Performance. People say 'the Promise of Performance is meaningless, and broadcasters say one thing and they can do exactly the opposite. The

Commission doesn't do anything about it'. Has the Promise of Performance section of the regulations been written in more legal terms within the regulations to give this area strength?

The obvious answer is yes.

Foreground format programming will require accomplished people to prepare programming submissions. Do you think FM is ready with these qualified people?

That's a very good question. I think that's one of the sensible things of the whole policy, in that it allows for the Commission to be very demanding but also very flexible. Obviously you couldn't expect the same level of performance from all

amateurs and the people from the community will be left out on the groups that they're not professional. I think that would be a misunderstanding on the intention of the Commission. You would have to recognize the quality of the effort made by some community people, even if they're not "professionals". That's not what we mean. We mean professionalism in the management of the station and in the production of the station. You can have a very professional amateur and yet very good professionals are very smart at making room for non-professionals. That's a very important element in broadcasting, generally.

Does the Commission feel that outside experts could assist in helping to program and format the new FM programming?

Well, helping to program - but I would be careful because I don't want to get down to too many details which would be wrong on my part - but let me say anyway, they could take part in programming. We want to avoid giving the impression that we have rigid ideas. I think that it would be very smart for some stations, if they want to develop along that line, to make it part of their policy to help non-professionals to use the airwaves - like some community stations - like the one in Vancouver. They've developed a formula for that. They want to work a lot with the community so it means most of the time, non-professionals, but then they've got very precise formulas for bringing those people along. It's a matter of flexibility, I think.

Will jointly owned stations eventually trade ownership to become independent, and is this the aim of the Commission in allowing less criteria to independents?

No - I think the Commission had to make a very important decision - mainly whether it would discourage joint ownership and whether it would, in this policy, take the line that Canadian FM broadcasting would only develop successfully in the long run, if all stations or most stations are independent. We did not take that line. We took the line that joint ownership can work in the public interest; but then we said, the only valid motive for taking this policy attitude must be that, in such a situation, the second license must be a very distinct service and that we shouldn't be as highly concerned if it's not as profitable as the other station, provided, of course, that the overall operation is reasonably profitable. On the other hand, we don't want to be prejudiced against independent FM stations, if people come up with applications. We'll see in each case what's the best offer for the public.

Will the new regulations open the door to vast syndication of foreground programming from one station to another or from production houses geared to producing quality programming?

Well, we'll see about that. I think that if all the 15-16 was filled with syndicated programming it would be against the spirit of the policy. But a certain amount, particularly for a smaller station, might be a good idea. Also, these programs would likely be more professional. They might make it possible for some radio broadcasters to make a living producing programs of that kind which would be a good thing. You could develop an industry of radio production. It would also allow for the circulation of certain, hopefully good, programs throughout the country, and that's

[JUNEAU continued on page 12]

12 - RPM 8/2/75

JUNEAU continued from page 1

a good thing. If you have good programs about the Maritimes which people in the west want to use and vice versa, that's a good thing from the national interest point of view.

I'm glad you mentioned the spirit in which the regulations were handed down.

Yes - I think as an eminent broadcaster once said "If you don't understand it, it's because you don't read - or because you can't read".

How sympathetic would the Commission be with stations that experience hardship because of the new regulations?

I think that the Commission has always had the built-in factor for hardship. The door is always open for that kind of thing. It's only in the case of definite incompetence where we wouldn't accept hardship as an excuse. But then it has to be pretty obvious that there is incompetence, and that that has happened.

Do you feel that the regulations are somewhat complicated and will need time and interpretation to be fully understood by broadcasters and programmers?

Yes, but not that much time because they're not that complicated, but I agree that a full reading of the policy is not sufficient. You've got to think it over and re-read it. Sometimes the policies that are easy to understand are the rigid policies. This policy is demanding but not rigid. So, it requires more careful study.

Will paperwork to ensuring compliance be a problem to smaller or under-financed stations?

There's hardly any paperwork. We're not asking for reports. We are asking for an audit - like in the case of AM radio. Of course, the application requires a certain amount of paperwork. It has been brought to our attention already that perhaps the application is too complicated in some parts. We're willing to look into that. We're always very understanding about excessive paperwork, and if there's any way we can reduce it, without reducing the effect of the policy, we're quite open to that.

Do you feel now that the March 11th hearing will reveal any unforeseen problems?

I don't think so, but I may be wrong.

What about the ethnic area - do you think there might be a problem there?

I don't think there is a problem there. I think that the policy and the rules of the Commission in that area are so permissive that they're not even used, and we have never turned down an application to increase the ethnic programming. In the case of the 30% Canadian content for music, we had some complaints, but I don't think we get anymore. In every case, it turned out that they didn't understand the flexibility of the policy and that there was a way of meeting the demands of the Commission without any excessive hardship for the station.

So they're living with the ruling and getting along with it?

Yes, and there again, if there had been real cases of hardship, we would have dealt with them.

How opposed to photograph formats and rolling formats is the Commission?

On FM - very much opposed.

How about AM?

We don't have any policy on AM, yet.

Do you feel that the CRTC has come up with a prototype that will spread internationally, as far as FM regulations are concerned. I know you watch the world scene very closely.

Well, the situation in the rest of the world is so different, except that, in the United States, in Europe, Japan, under a cross-corporation of some kind or a state-supported body like in France and Italy and usually these operations are even more liberal than the CRTC. So it doesn't compare very much. In Great Britain, there's some basis for comparison because they've now introduced commercial radio. I listened to it when I was in England this summer and it seems to me that it is comparable to our FM policy, in the sense that they have a lot of freedom in the way they do things, but I think about the situation I wouldn't dare to express an opinion on that.

Is there a new philosophy within the Commission regarding Canadian content that might be reflected in these new regulations?

You mean, in the case of these new regulations, we establish a low level, except for the middle of the road stations - and for classical music and specialized music, we established a low level of 35% and then we say we expect the broadcasters to come up with their own Promise of Performance in that field. Whether we would do that in AM? Well, I don't know. We'll see. I don't mind saying again that we would entertain different proposals for AM if people came up with a system that is better than the one we have now. We have never boasted that this is the best system in the world and the only one that can be imagined. But I'm not aware of any definite proposal to replace the 30% rule.

I think you answered this part, but don't you think, in the case of smaller stations, that the regulations ask for additional creative and bookkeeping expenses while limiting the amount of commercial time they can sell - or should I ask if this could be an argument?

Well, of course, it will be. But we've done our homework in that area very carefully and the maximum that we've established is not unreasonable in relation to what happens at the moment. In other words, the sales on FM are not much higher than what we're proposing now and in most cases are lower. And there are some very successful stations that are not doing as much advertising as we're allowing in the regulations.

And in the case of one independent station, I think it's doing less than we're proposing and it's doing very well, commercially. And some very capable private broadcasters have supported the idea at the hearings, that they can do very well under a low ceiling and that gradually the value of FM advertising would increase. Now, you can overdo that, you know - if you put the ceiling too low. You can't carry that too far, but I don't think we've carried it too far. That may be one of the most important rules in the whole policy, because one great thing about FM, at the moment, is that there is less clutter than on AM. I think that we should preserve that. Maybe what we're doing is nothing but preserving the present character of FM in that respect - and also getting the stations that are not doing a great deal more advertising on FM - but there's a tendency of some FM stations right now, to be less careful about the type of advertising and to have very loud advertising on FM. I think we should resist that tendency and even roll it back very definitely, because that's a good

thing about Canadian FM, that it has had a much more subdued tone. I think that there was a very great danger that that would be lost.

Tell me, what's the next order of priority for the CRTC in radio programming, after the FM regulations have been released? AM, of course. The way the renewals take place - I think we should become able to handle the renewals much more seriously than they have been handled - and that's not because of a lack of intention on the part of the Commission - it's just because of all the work we have. And the policies concerning certain popular types of programming - like open line - the abuses in the field open line, I'm not suggesting that all open line programs are abusive by any means, but some of them definitely are. We're also interested in further improvements in the promotion of Canadian talent and that's a matter that would have to be developed with the government, but I think if we could be helpful ourselves in the development of a record industry, that would be very important in relation to both AM and FM.

Are you fairly satisfied that the AM regulations have worked so far?

Well, I never like to say we're satisfied. There doesn't seem to be any dramatic problems. I think that one thing that would be very nice, and I've mentioned it before, but it's not a matter of regulation, it's a matter of persuasion, on our part, and the broadcasters, I think that some effort to reflect the Quebec music in the rest of the country would be a good idea. I know it's difficult, it's not just a matter of playing the record, it's a problem of production because you've got to choose the music and probably start with instrumental records, maybe some vocal records, but very carefully chosen. It's a matter of programming and all programming is complicated and sometimes when I talk about that, people think I have a simplistic idea about that. Well, nothing is simplistic in that. But it is a technique when you don't want to make any effort to give a simplistic interpretation to what people are talking about. Obviously the launching of any programming idea is difficult and it requires creativity and imagination and that sort of thing would certainly require creativity and imagination. It's a case of production, marketing, and programming problems.

CRACK OF DAWN MEMBER SHOT UP AT TORONTO CLUB

Trevor Daley, a member of Columbia's latest signing, Crack of Dawn, and Carli Bennett, a musician friend, were wounded by a gunman as they entered the Generator - a well-known disco tavern at Yonge and Eglinton Sts. in Toronto. Daley, shot in the right hip, and Bennett, who was wounded in the right shoulder and abdomen, were rushed to hospital but are now reported to be in satisfactory condition.

There was no apparent explanation for the shooting of the two Trinidadians by a white man, however police have indicated there may be "racial overtones" to the incident.

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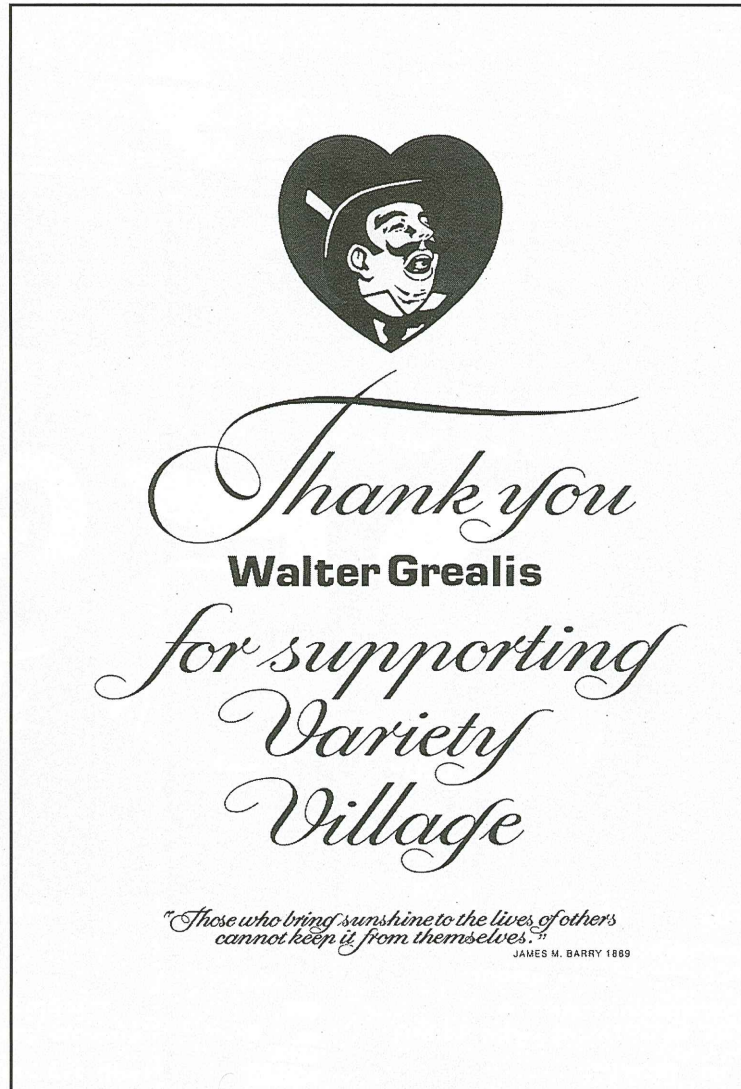
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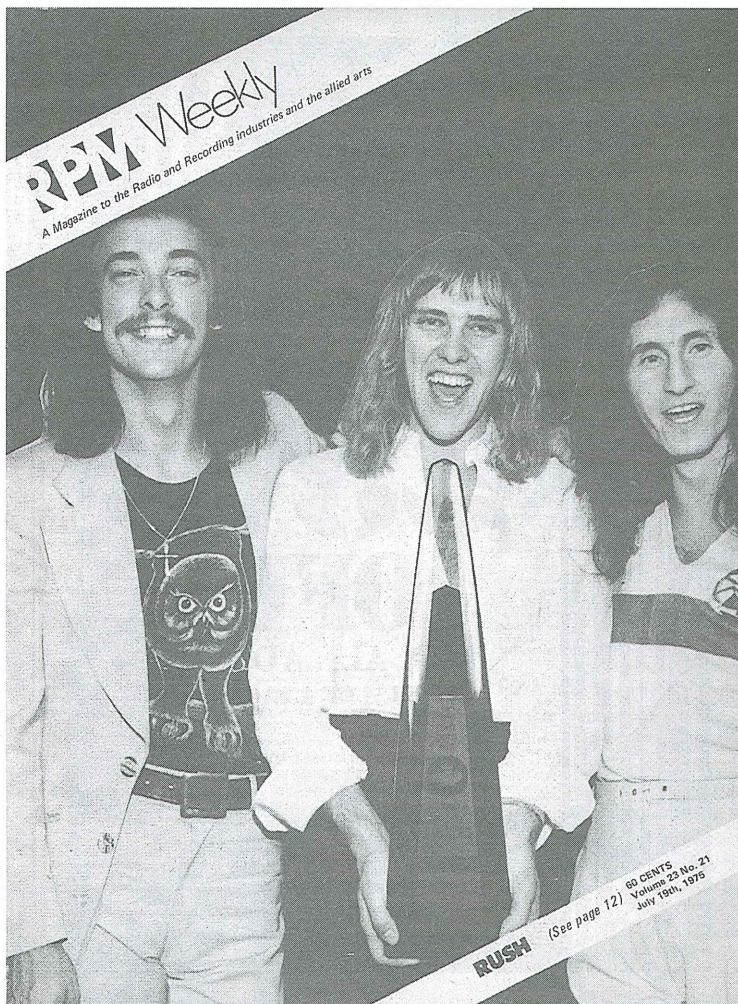
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RPM MAGAZINE - July 19th, 1975 - 12

Canada's Rock 'n Roll Rush

by Michael Dolgy

The year 1968, culled together a group of guys from the Toronto-suburbia "Willowdale scene", who decided to pact together in order to combat the mediocrity of their high-school course curriculum. Geddy Lee was a thin bassman of sorts, possessing a shrill vocal style that could cut through any 13th-grader. His buddy Alex Lifeson was bent on lead-guitar, nurturing-hone to his craft... hoping to score as axe-murderer. John Rutsey rounded the trio with driving talents of percussion... a man truly infatuated with the pound of drum be-bop.



RPM's Sammy Jo re-presents Mercury's Rush with their coveted Juno Award (Most Promising New Group).

They hammered out their music, with lotsa' sweat and hard-grind... music which smacked similar to the Zeppelin book of "Rock-Whine."

Ray Daniels, a young and clever promoter, sold off his booking agency "Music Shoppe" to a Mr. Ron Scribner, in order to concentrate all of his efforts, which would eventually take Rush out of the high school-gymnasiums and platform them into the public eye.

The boys toured and jammed, mostly Toronto bar-scenes... with audiences, ear-ringing and glitter-greaser "every one drinking for rock's-dream." In 1973, Vic Wilson, (involved with his Concept Productions) combined forces with Ray Daniels whose SRO Productions was beginning to make head-way.

The Rush was ready for extensive promotion and the combo of two managerial talents insured Canada's new glitter-rock outfit.

In the haze of "Live-Sex Show" at Toronto's Victory Theatre, Rush co-billed with the New York Dolls for a slightly wiped-out crowd... but cornas fluttered life after Rush came out front, and they scored with an audience that were so stoned they could only listen... and that was enough for the talk of Rush to begin.

In 1974, Moon Records under the Mercury label, launched Rush on vinyl with an album entitled "Rush." The trades acknowledged a Canadian glitter-rock band, Variety, RPM and Cashbox knew that the boys would score successful. But after the release and

for a number of reasons, drummer John Rutsey made his split from the band, owing to the factors of "ill-health and sound-reasons." A friend referred a guy who was pounding in St. Catharines with the band "Hush", and so Neil Peart came to join up with Rush.

Exposure was secured in almost every major Toronto bar... the "Piccadilly Tube", the "Colonial"... everybody was gleaming a bit off this Rush. With an original-writ sound that sparkle-shimmered all involved coupled to Geddy's humble-pied intonations all Toronto felt a kinship with the boys... everybody knew they would make good.

California was the next stop for ABC's "In Concert", and all crowding around their teeves that night couldn't believe that Canada was being represented finally by a glitter-rock outfit.

And now "Fly By Night" a smash selling album... a loud but sensitive excursion into ball-blasted rock/roll. The tour just completed saw Rush through 70 American cities... bringing all audience to their feet, thinking smugly they were American.

But... they are ours. All-Canadian and home-grown.

When they finally came back to Toronto's Massey Hall the crowd was a sell-out and if I may quote...

"Geddy watched beaming, 'It's so good to be home', and the band picked-up screaming warping-time for all-stoned."

CBC Transcription service bows several new efforts

The CBC has released its latest Broadcast Recording Album (LH418) featuring Al Matthews, Duane Davis, Al Bachulis, and Ron Bagnato and His Queen City Six.

Al Matthews who made his professional debut on CBC's Music Hop, is also a classical pianist who now plays the guitar, organ and drums. Matthews sings three of his own songs, "Captain Of Fate", "Don't Turn Your Back", and "Time Is Time" on the record.

Duane Davis of Edmonton, has been recording for the last ten years and has head-lined on many CBC radio and television shows. He is the son of singer Stu Davis.

The use of synthesizers gives the Al Bachulis Quintet the sound of a small orchestra. The quintet's instruments include a clarinet, electric piano, guitar, bass, and drums. Bachulis wrote "Blues 75" and "Soul Search" especially for the session.

The Queen City Six have played the Toronto area regularly since 1963. On the album the group salutes the Big Band Era with songs like "Indiana" and "Tin Roof Blues." The band enjoys this music in particular, because they all grew up with it, in the 30's and 40's.

The sound was toned-nuclear but all weathered the storm and they loved this band's output... for it's glitter... our norm."

Rush have been awarded Canada's prestigious Juno Award as the most promising of all bands, as they continually prove their worth (if all their fans are any indication.)

"What can you say 'bout a band on the way... They're a sound, they're a Rush... They're a band that can play."



Rush's Alex Lifeson, Neil Peart and Geddy Lee with CKOC Hamilton's Rich Elwood and Nevin Grant - taken at Polydor reception for Rush.

Dominic Postorino upped at MCA promo

MCA Records have announced the appointment of Dominic Postorino, as promotion man for Northern and Eastern Ontario.

Postorino started with MCA after graduating from Scarborough College, where he was also manager of Radio Scarborough. In addition his background includes experience in retail display, campus mailing coordination, and art layouts.

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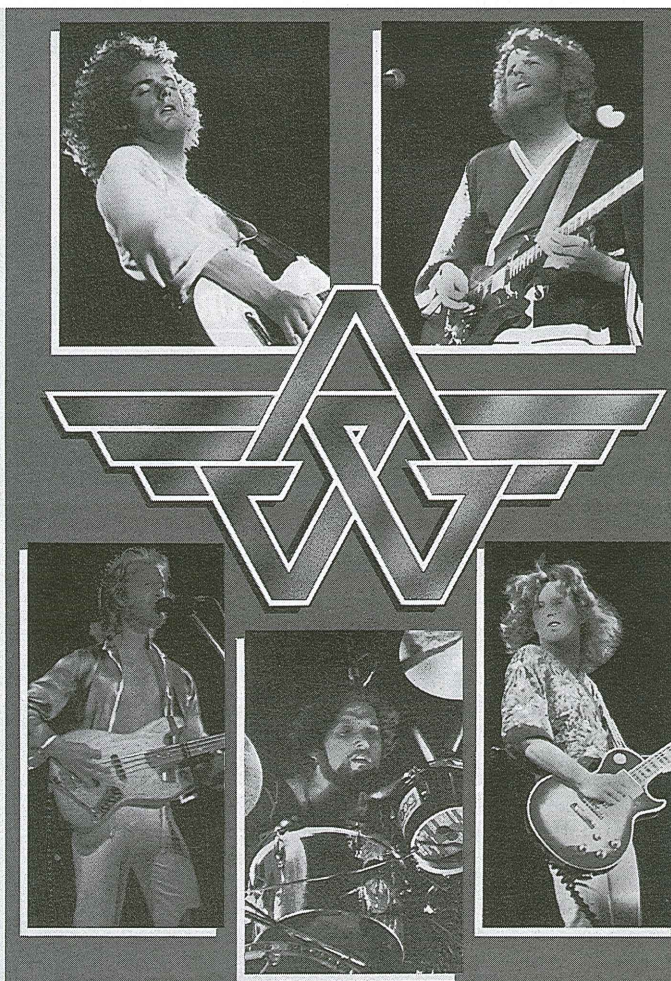
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APRIL WINE continued from page 6

who also pens most of their material. Le Studio's Nick Blaguna engineers their sessions. "Apart from his experience, Nick is one of those unique individuals who can work for fourteen hours of recording and still be 'up,'" says drummer Jerry Mercer. "He gives us very 'up' feedback which, in turn, makes us perform with an 'up' attitude."

Goodwyn, who was dubbed 'one of Canada's premier, all-around musical talents' by one critic, is the leader and spokesman for the five-piece group. "Somebody has to have the last word," says Moffet, "and he's it." Goodwyn has continued to produce the group since his first production venture, Stand Back, was such a huge success. Self-production can sometimes be hazardous to a band's health, but the group has managed to accept Goodwyn's direction with a minimum of conflict and a maximum of support and encouragement. "You're sometimes too lenient when you shouldn't be, or too self-critical when you needn't be," says Goodwyn of his role as producer. "But we're pretty lucky in that we don't have any major conflicts among ourselves," adds Moffet. "I think we operate on a common sense basis," comments Mercer. "If someone makes a suggestion or has an idea about how to do something, if it's a good idea, it will make sense to all of us. The occasional difference of opinion is inevitable, but the group doesn't necessarily see that as a problem. 'There's a lot to be said for conflicts, disagreements,'" explains Moffet. "Sometimes it's conflict that produces the best recordings. We're all going in the same direction musically which is the important thing. Otherwise, it wouldn't work out; we wouldn't last."

The individual talents who make up April Wine include Goodwyn (guitar, piano, mood), Moffet (guitar) and Mercer (drums) as well as bassist Steve Land and guitarist Brian Greenway, 'the new kid' who joined the band a year ago. Goodwyn sings lead vocals while the other group members all supply background harmonies. The group members come from diverse musical backgrounds. Mercer is into R&B, while Moffet and Greenway describe themselves as 'Beetle Babies', part of the generation that grew up with the British sound popularized in the 60's. "A group is like a marriage," says Mercer. "You come into it with your different influences and a personality has to evolve out of the combination. It takes time for that personality to develop its own sound, its own definite style, but it's those original influences that eventually bring it about. The instrument you play has a lot to do with what influences you. As a drummer, there's a lot of percussion things in African and Latin music that I get into." Guitarist Greenway leans towards guitar tunes, things by B.B. King, Clapton, Frampton. "Brian really likes songs that aren't too hard after a few beers," jokes Moffet.

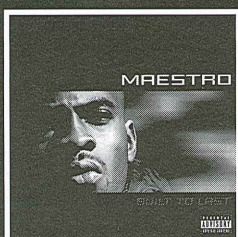
The group has become more and more selective over the years, and have developed the skill of being able to accurately evaluate their material to their best advantage. "We do tours, we determine what goes over,

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RECORDS, PROMOTION - 13

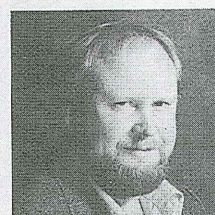
Music Shoppe International enters ninth year

COVER STORY

by Nancy Gaffe

Now entering its ninth year of operation, Music Shoppe International has evolved into one of the country's leading booking agencies and has established itself as an integral part of the Canadian music industry. The company's growth has been rapid, and its success long lasting in providing national and international exposure for Canadian talent.

"In Canada, there are about a half-dozen agencies that are working on a national or semi-national basis," says MSI President Ron Scribner. "We consider Music Shoppe



Ron Scribner

to be one of the very foremost in that group. We have grown and developed in the past few years to the point where we now represent major attractions regionally, nationally, and to some degree, internationally. With offices in two Canadian cities, MSI currently represents approximately five dozen acts out of their Toronto office, and another three dozen out of the Halifax branch, most of which are represented nationally in Canada.

MSI's roster includes performing attractions which represent a wide range of musical styles, and encompasses recording acts and potential recording artists, as well as the club-oriented, commercial Top 40 acts. "We differ from many other agencies in that we have a desire to represent some of the softer rock attractions as well as the hybrids of hard rock," explains Scribner.

"As a company, we believe that acts like The Raes and Geraldine Hunt have an important place in the Canadian music industry, and as an agency that can book colleges, concerts, fairs and exhibitions, as well as clubs, this makes us unique."

NEW GOALS SET WITH RESTRUCTURING OF COMPANY

"A prime objective that we are, to date, doing very well on is transcending the old

style situation of acts signing with U.S. agencies for representation in all of North America, which is not really in the best interest of the act," Scribner points out that it is advantageous for an act, especially a developing act, to be represented in Canada by a Canadian agency, in that the Canadian agent has an intimate knowledge of his own market which enables him to co-ordinate dates in key clubs, colleges and concert halls to give an act maximum exposure. "An agent in Canada will also be totally aware of the best situation in each area of the country, and will be familiar with laws that will affect a performing act, such as taxes, immigration and customs regulations."

MSI is also hoping to negotiate deals with U.S. agencies in the near future, whereby Music Shoppe would retain rights to acts represented internationally. In this way, MSI would retain a portion of commission for supervising and co-ordinating tours on behalf of management. "A small number of management companies in Canada have expertise in dealing with U.S. agencies and obtaining U.S. tours, but other managers don't have experience, as yet, in this area," explains Scribner. "Also, management companies with a large roster are often overloaded with handling other aspects of an artist's career, and welcome the opportunity for someone else to handle touring arrangements on their behalf."

This past September, a proposed merger between MSI and another Canadian agency failed to become a reality, resulting in a restructuring of the company. Veteran MSI agents Ralph Jolivet, Mike Gregg and Joe Bamford, with Marilyn Harris and Vince Macarone of the administrative staff, formed the foundation upon which Scribner began



Ralph Jolivet



Mike Gregg

to rebuild the organization. Jolivet, Gregg and Bamford became shareholders in MSI, and with Scribner, re-evaluated goals and set MSI continued on page 14

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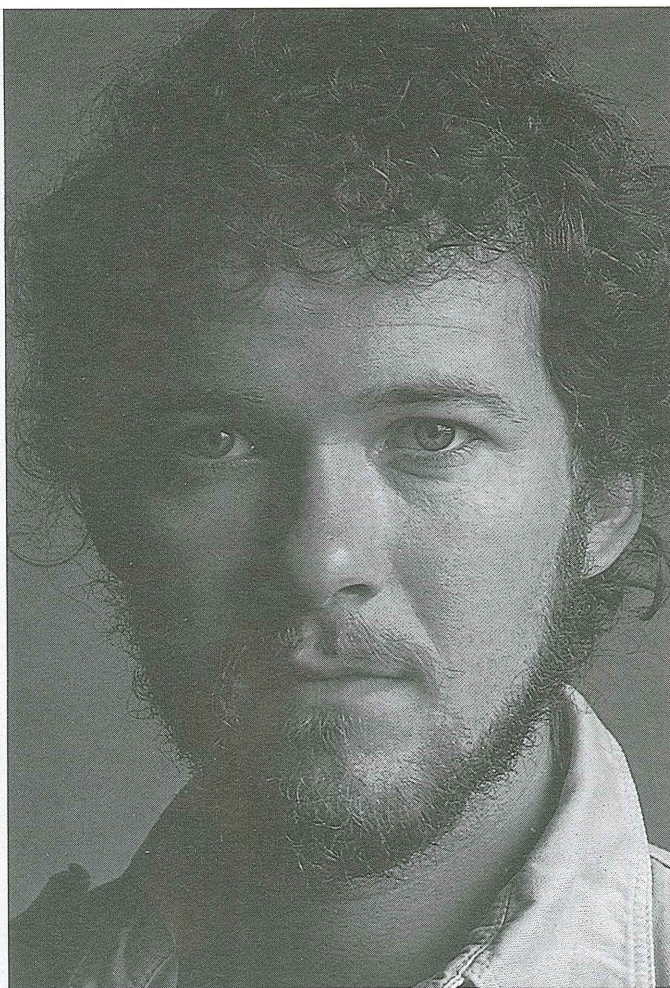
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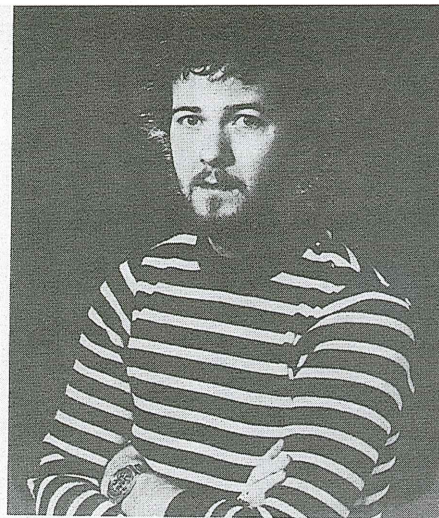
WHO'DA THUNK IT.

BRUCE ALLEN



12 • RECORDS, PROMOTION

Murray McLauchlan back in the groove



Shortly after his seventh album, *Hard Rock Town*, had finished running its course, True North recording artist Murray McLauchlan suddenly went into semi-retirement, declining to perform, record or write songs for

COVER STORY by J.J. Linden

over a year. Following months of meditation, living and avoiding the music business, McLauchlan has returned with a vengeance, producing a greatest hits album and a new studio LP, doing an intensive cross-Canada promo tour and readying for a major national concert tour in support of the new album.

For veteran singer-songwriter McLauchlan, the new album, *Whispering Rain*, marks a return, to a certain extent, to the softer, folk and country-inspired songs that marked his first live albums, prior to forming his band, the Silver Tractors, and recording two more rock-oriented projects. *Whispering Rain* also marks McLauchlan's first self-produced effort, the past few albums having been co-produced with manager Bernie Finkelstein.

"It was shocking how easy it was, how much fun it was," notes McLauchlan. "It

was really uncanny, going into the studio with a bunch of musicians I hadn't worked with all that much, and getting it on two takes from the first day. We never really looked back from that point. It went phenomenally easily."

The album took about a month and a half to complete, and was recorded at Toronto's Eastern Sound and mastered at J&K. Session musicians included McLauchlan's long-time bassist Dennis Pendrith and Ben Mink on fiddle and mandolin, noted Toronto guitarist David Wilcox, Eric Robertson on keyboards and string arrangements (strings by the Armin Electric Strings), and drummer Barry Keane. McLauchlan also conducted sessions at Nashville's Woodland Studios, using the famed Jordanaires on vocals, Lloyd Green on steel and a major Nashville horn section.

"The reason I went to Nashville," explains McLauchlan, "was for simple convenience. It's a lot easier to haul me and an engineer and the tapes down there than it is to bring everyone up here. I enjoyed working down there, but I was interested to note that the studios down there, although they were good, were really primitive compared to what we've got up here. If you wanted an Eventide Delay or something, they had to pull it in on a trolley from some back room and patch it in on a switchboard. The monitors were archaic, and it took a little getting used to."

McLauchlan worked with a new, more varied set of musicians than in the past. "It's a solo effort, not an album that's associated with a particular band. The band that did the past two albums is no more, and I finally had the opportunity to draw from a much larger pool of musicians. I had wanted to work with David Wilcox for a very long time, and I finally got to do it on the Greatest Hits album when I recorded *Honky Red*. It was a lot of fun. I've always really liked his playing, because he's a very eccentric stylist. He's unpredictable, and when it works, it really works well."

"The Nashville experience, aside from the historical aspect of Gee, these guys actually worked with Elvis Presley, was something. The level of professionalism of the Jordanaires and Lloyd Green was just uncanny. The Jordanaires were capable of hearing a song once, writing a chart on it, talking over your ideas with what they wanted to do, having a brief huddle, running through it once, and the next one was a take. That was it. They work in an old style of recording. They haven't changed. That's how they get their sound."

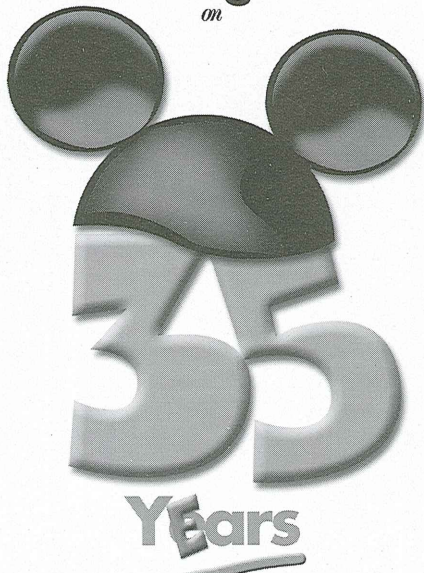
"Lloyd was just great. I'm just delighted with the work he did. But what was really unique was the horn section. You just don't find guys who play like that north of the South. They really cook."

McLAUCHLAN continued on page 14



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September 8, 1979.



Sharon, Lois & Bram - Elephant debut strikes gold

Sharon, Lois & Bram are at it again! The popular folk trio, who specialize in children's music for the family, have just reached the gold mark of 50,000 non-returnable units on their first album, *One Elephant, Deux Elephants*, on their own independent label, Elephant Records. Aside from the album's significance as one of the

considered going anywhere else with it. We just decided to do it ourselves. One of the consequences of that was that we had to form a company to do it," Usher explains. "I'd had a lot of experience playing on a lot of the home-grown albums - people who couldn't get record deals and decided the only way they could get on record was to do it themselves. I came into this situation with an understanding that nobody would touch us anyway, that it would take a certain amount of money to do the album, that there were certain distributors around, like Almadra, that would take it if it was good enough, and that there would be no problem." "So," laughs Morrison, "we didn't waste any energy at all."

That was the Elephant label born, and Usher and the trio set out to record the debut album. Usher, who has done a lot of CBC Radio production as well as hundreds of record sessions as drummer and percussionist, took Sharon, Lois & Bram into Toronto's Kensington Sound. Unusually, for a label debut, for a kids' album, for a fledgling self-owned label, *One Elephant, Deux Elephants* features a full range of highly accredited session talent from a wide variety of fields, brought together by Usher's own experience.

The material was then chosen. Unlike other novices to the realm of children's recordings, Sharon, Lois & Bram had a combined four decades of experience in singing for young people, and each had a fully developed repertoire of children's material and knew which songs went over well. So the three brought their songs into the meetings. Usher recalls, "The process was one of getting some games, some rhyming things, some participation things, action songs, and so on. So we came up with songs

that we liked and we knew that the kids liked." "This was 90% proven material," Bram Morrison adds. "We threw in a couple of new things, just as an experiment." The singers' vast experience in singing for kids, coupled with Usher's knowledge of how to compensate for the difference between recording and performing, were aspects the four participants felt very strongly about.

"...I think this was Almadra's first sort of hit record..."

One Elephant, Deux Elephants was released last September 1 and immediately took off, much to everyone's surprise. Boosted early by a very favourable column from the Toronto Star's Michele Landsberg, the album earned instant retail requests from parents who had read the column. Usher recalls, "It just started to rocket, through a lot of hard work from Almadra and Jonathon Lippin, their Ontario representative. Jonathon went to all the major distributors and racks, knocking on doors and telling people the album was going to be really big. At first, he just made small sales, and then things started to snowball from there." Morrison points out, "I don't think they had ever had anything like this in their catalogue. I think this was their first sort of hit record. They really went all out."

At that point began one of the most successful grass roots marketing campaigns ever undertaken on a record in Canada. Blessed with radio profiles from the CBC and a few other adult-oriented sources, and spread further by word of mouth in parents' groups and from children who had heard the record at school, sales continued to grow through the year. In addition to

COVER STORY

by J.J. Linden

rare children's records ever to achieve gold status, the LP is equally significant for the label's distributor, Almadra Corp., a Montreal-based firm which specializes in a huge catalogue of basically low-selling individual titles. The Elephant release is Almadra's first gold in many years, since scoring with a Living Languages release.

The label was started by three Toronto-based folksingers, Sharon Hampson, Lois Lilienstein and Bram Morrison, plus one producer/percussionist, Bill Usher. The three singers had been performing in the Mariposa in The Schools program, a program started by the Mariposa Folk Festival to bring folk music to the Toronto area school children. Although they had never worked together, the three were old friends, and they decided to collaborate on a children's project.

"...we never even considered going anywhere else with it..."

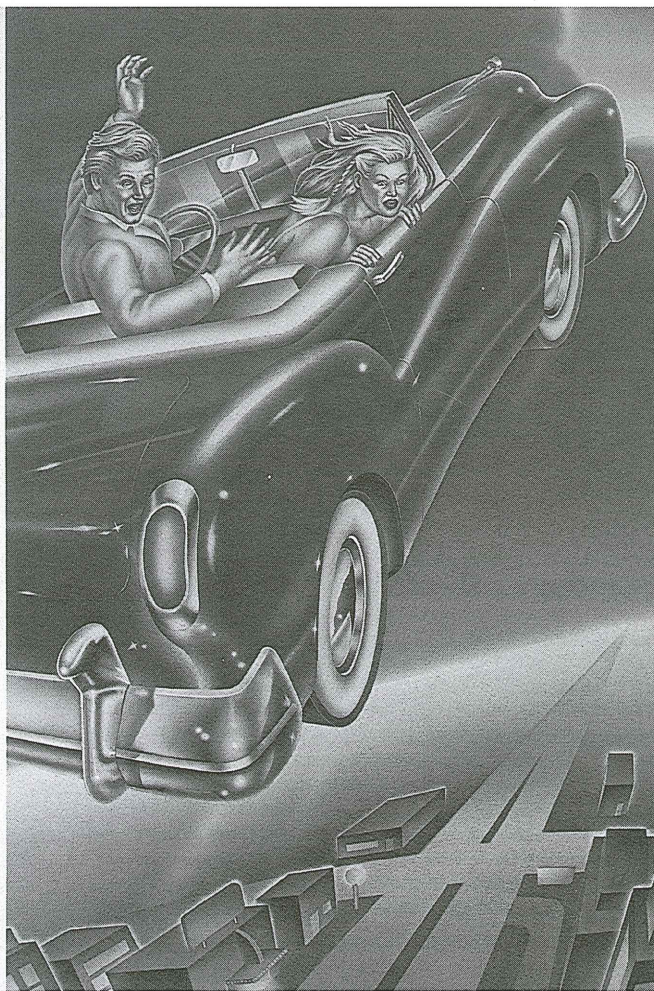
"Our initial impulse was to make a record," Morrison notes, "and we never even con-



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March 8, 1980.

Strong push by Capitol for Red Rider

COVER STORY

by Terry Burman

Capitol Records is going all out on the debut effort, *Don't Fight It*, by Red Rider. A single titled *White Hot* was released February 5, followed by the album, released on February 11. The single was packaged in a new format. The sleeve opens to a poster of the album cover. 11,000 including promo copies were released, and 10,000 were packaged in groups of 25 in counter merchandising boxes which were placed in stores belonging to the major chains across Canada. Advance promotional copies were sent to all Capitol sales and promotion personnel. Red Rider was top priority in the Capitol promotion department.

The merchandising approach is twofold in regards to marketing and radio promotion. The initial marketing was done through specified key accounts, and included special cut-out display pieces and front rack exposure. As airplay gained momentum, the campaign was expanded into a general display campaign for which posters and flats became available. Radio ads are being developed for both AM and FM use, and J. Murphy Music Marketing have been commissioned for display work on the project. As well, Capitol is giving incentive to its internal branches through the chance to win a major prize for the best overall performance, which includes sales, airplay, merchandising, follow-up, etc. *White Hot* has been playlisted on stations across the country, and the LP has been receiving heavy airplay in Vancouver, with light to medium rotation in Edmonton, Winnipeg and Toronto, and medium rotation in Montreal.

"... We're basically a 1980's rock and roll band..."

Formed in Toronto in 1976, Red Rider initially were a trio comprised of keyboardist/singer/songwriter Peter Boynton, guitarist/singer/songwriter Ken Greer and drummer Rob Baker. They toured in 1977 with Pure Prairie League, and followed with an appearance backing up veteran rocker Bo Diddley. In November of the same year, guitarist/vocalist Tom Cochrane joined Red Rider. Cochrane, now the group's main writer, had written

and recorded several singles and a fairly successful album, *Hang On To Your Resistance* for Daffodil Records, plus the original soundtrack for Al Waxman's film *My Business Is My Business*. Bassist Jeff Jones joined the act shortly after Cochrane, and with drummer Rob Baker, forms the backbone of Red Rider.

Although *Don't Fight It* has an L.A.-influenced sound, Tom Cochrane insists, "We're basically a 1980's rock and roll band. We're no more a country rock band than Tom Petty is." Red Rider's music is a blend of rock and roll, R&B and new wave. About the band's sound, bassist Jones said, "The new wave influence doesn't really show through, as it's somewhat masked in the production. And although we tried to stay as far away from the country feel as we could, it still leaked through." *Don't Fight It* was recorded in Toronto at Manta Sound and Eastern Sound and in Los Angeles with producer Michael Jackson, known for his work with Pablo Cruise and Tom Snow. Prior to that, the band had done some demo recordings at Master's Workshop and Sounds Interchange in Toronto.

Red Rider and Bruce Allen - a mail-order marriage

Red Rider are out in Vancouver at the present with manager Bruce Allen, who also handles Prism, Bryan Adams and the Powder Blues. Tom Cochrane was quite positive about signing with Allen. "We chose Bruce Allen because it was like a mail-order marriage. It was a situation where we'd gotten so far with the record company, and we needed a manager fairly quickly. He was one of the best people available at the time, and he also showed the most interest." Cochrane also said that Allen could help the band better and work with them more closely in his own environment. Economically, it was more effective using Allen's sound crew and equipment. Jeff Jones expanded

RECORDS, PROMOTION - 17



on the move to the West Coast. "His (Allen's) base of operation is out here (Vancouver), and we decided that we should come and check it out. There is a better working situation happening out here than we had in Toronto. It gives us the chance to get the show tight before we go on tour." Cochrane said that Red Rider could move to B.C. permanently, although he still regards the Toronto music scene as vital and enjoys the grittiness of the bar band scene. Red Rider will play the Savoy in B.C. shortly, and will do a radio broadcast there. There is a possible spring tour with FM in the works; the tour would take in western Canada from Winnipeg back to Vancouver. Cochrane hinted at a possible Toronto showcase for Red Rider as well. But not the El Mocambo; said Cochrane, "We don't play beer halls!"

It will be the title cut. In mid-March, the album will be released in the U.S., but with some changes. The liner notes will differ, as will the order of the tracks. Also, the Peter Boynton composition *Talkin' To Myself* will not be on the American release. There are already some songs in the can for the next album, which will be different than the first effort. In terms of writing, Cochrane claims there will be more teamwork. The newer tunes that Red Rider already have down are bluesier and harder-edged than the material on *Don't Fight It*. Although the band won't be going back into the studio until at least the end of the summer, Cochrane said that the arrangements will be more direct and the approach will be away from the slick West Coast production and towards a rawer sound. Cochrane is very happy about the situation concerning Red Rider. "The company up here (Capitol) has been good to us. We can't complain about not getting record company support, that's for sure."

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12 - RECORDS, PROMOTION

The Family Brown keeping busy with tours and recording

COVER STORY

by Terry Burman

The Family Brown, one of Canada's mainstays in country music, are working hard at their busy schedule of concert appearances, TV taping sessions and recording dates. Recently, the act toured England successfully, returned to Canada briefly, then headed back to the U.K. for two BBC specials, one of which was their own, Family Brown Sings. The other was an appearance on a Ronnie Prophet special. Back in Ontario, the Family Brown taped shows for their series, Family Brown Country, at CJOH TV in Ottawa. And already, a commitment has been made for the show to run next season.

RCA Records, Canada, has released a new greatest hits package by the group, Best Of The Family Brown, produced by Jack Feeney. The material on the album was culled from four of the act's albums, the most recent being Familiar Faces Familiar Places, along with Family Portrait, Believe In Us, and the gospel album, The Best Of Country Gospel, which has sold over 35,000 copies. The gospel cuts on the Best Of album are Amazing Grace and How Great Thou Art. This, the Family Brown's eighth overall disc, has also been released in England by RCA under the title Family Brown Favourites, and is their second English release. The first was Familiar Faces Familiar Places, which was issued in England late last summer. The current single from that album is Love Was On Our Side, which was number one on the RPM country chart the week of March 1st, and still remains in a healthy position on the chart. The Family Brown have been in the studio very recently, and have recorded three songs for an upcoming album, as yet untitled. It is tentatively slated for release in August. One of those songs will also be a single, but no decision has been made yet as to which cut it will be.

The Ottawa-based Family Brown have been together as a group for the last decade, and have lost no members. In fact, they gained one with the addition of pedal steel player/fiddler Gary Spicer from Nova Scotia. Formed by bassist/vocalist Joe Brown, the band is comprised of son Barry on acoustic guitar/vocals, daughters Lawanda and Tracey doing vocals,



guitarist David Dennison and drummer Ron Sparling who doubles as business manager. Quite active on the Ottawa music scene, Sparling runs a major booking agency, and has in the past handled the business end of the record store the group owned. He also chaired the host committee for Ottawa's Country Music Week in conjunction with Big Country in 1976.

The Family Brown have a string of hit singles to their credit, the most recent being Love Was On Our Side. They have received (including this year for Country Group of the Year), Juno nominations and three Big Country Awards including Best Country Group, Best Country Single and Best Country Album. The act has been a priority at RCA for seven years, and has received intensive national airplay. The Family Brown, according to Sparling, are trying to spread out more internationally. After the successful British dates, Sparling says the next goal is to break in the United States. "Our hopes are always that we can improve on last year. We feel that with our success in England, we should try to become more of an international group, although our hearts are in Canada. We're trying to break into the U.S. We're not saying that we're going to have a million-selling record in the States or anything like that; we're

just trying to break into that market in a slow way, and have made some moves in that direction, including concert dates." The first U.S. concert will be in Pittsburgh, May 7. Sparling feels that they shouldn't have trouble winning the Americans over, as the latest English concert dates took in three air bases with largely American audiences. One air base concert was taped by the BBC, as the aforementioned Family Brown special.

After the appearance at Quarterama '80 on March 8 with George Hamilton IV, the Family Brown will begin a busy summer touring schedule on March 19, starting with a concert at the Nepean Sportsplex in Ottawa. The next day, they're off to Brandon, Manitoba for three days, kicking off a small western tour which takes in Winnipeg, Saskatoon and Medicine Hat. The group will be in Toronto for the Juno Awards, before embarking for England in April. May holds more dates in western Canada for the Family Brown, and they will be on the East Coast with a gig in Woodstock, New Brunswick for Old Home Week, July 24. August will find them opening for country star Freddie Fender. Hard work, healthy attitudes and togetherness have earned the Family Brown an important place in Canada's country music scene.

SO CAN

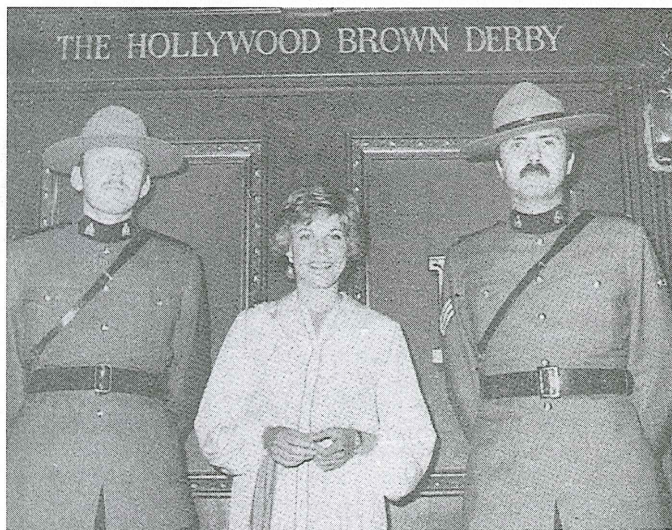
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Following her star interstion in the Hollywood Walkway Of Fame, Anne Murray was hosted at a Capitol Records reception held at the Brown Derby. RCMP Cpl. Peter Dnistrianskyj and Sgt. Sandy Glenn provided Murray with an official escort throughout the day.



Los Angeles Mayor Tom Bradley, proclaimed June 25, Anne Murray Day in Los Angeles. On hand were members of the Hollywood Chamber of Commerce, the Canadian Consul General, R.C. Anderson and Don Zimmerman, President of Capitol Records Inc.

July 19, 1980.



While in Los Angeles and prior to her four day sellout engagement at the Greek Theatre, Murray appeared on the Tonight Show with guest host Burt Reynolds. This was her third T.V. appearance with Reynolds during the last five months.



London-based Philip Rambow and the Debonaires, Capitol group, after their CHUM-FM Edge taping with Capitol crew Dave Munns, Deane Cameron and the label's new PR person Jane Hodgson and Ross Davies and Rick Ringer of CHUM-FM.



Prism celebrates news of Armageddon going double platinum (l to r) Rocket Norton, Ron Tabak, Alison Glass, Bruce Allen, Allen Harlow, Dave Evans (Capitol Pres), Lindsay Mitchell, John Hall.



4 - RECORDS, PROMOTION

COVER STORY

by J.J. Linden

Toronto: It's been a typical month for Capitol recording artist Anne Murray. The Toronto-based chanteuse has just come off highly successful dates in the U.S. and stopped back in Toronto to pick up a few awards - namely, double platinum for her Let's Keep It That Way album, gold on the new Somebody's Waiting, a CARAS award as Female Artist of the Decade and four Junos. Murray also gave another in a nearly endless series of interviews, this time in preparation for her already sold-out six days at the O'Keefe Centre in Toronto. The dates, August 26-31, have been sold out for over two months, making them the quickest sellout dates in 20 years at the O'Keefe.

For Murray, the O'Keefe dates will be her first at the prestigious hall. She has played every other major Toronto venue, from Massey Hall to the CNE, the Ontario Place Forum, the Imperial Room and even the Royal Alex, a stage not normally used for music concerts. All of her Toronto dates, like most of her appearances around the world, have sold out with an alacrity that has become predictable for Murray.

One unusual twist to the O'Keefe dates is that all net proceeds from the opening night show will go to the Canadian Save The Children Fund. Murray has been Honorary Chairman of Cansave for two years, an important involvement for her. "I'd always thought of getting involved in something like Save The Children. I used to see the ads on television all the time for those things, and I'd always write down the address and then lose it. Then in the Year of the Child, I got twiggled. So I started making noises about getting involved in the Year of the Child. Canada Save The Children called. It's great. They're tremendous people, and they're very professional. It's been a good association."

Capitol releases a "bona fide greatest hits album"

Capitol is releasing a greatest hits package from Murray in the next few weeks. It marks her first hits set in over a decade of recording with the label. One reason it has taken so long is that Murray didn't want a hits package unless the songs were genuine hits. And they are, beginning with Snowbird, going through such early hits as Danny's Song and Love Song, and culminating in the recent flow of chart toppers, like You Needed Me, I Just Fall In Love Again and Shadows In The Moonlight. The final cut is

Anne Murray - - hanging on to superstardom



Anne Murray receives the first new CANSAVE logo pin from CANSAVE Special Activities Director Peter Gorman (right) as Director of Development and Promotion Alistair M. Fraser looks on. The presentation, in Toronto on August 12, followed the announcement that Murray's opening night proceeds would be donated to the organization. Murray is Honorary Chairman of Canada Save The Children.

Murray's new contribution to the Urban Cowboy soundtrack, Could I Have This Dance, which will be released as a single from the hits album. That song should be another hit, and indeed, Murray is confident. "It sounds like it should do well - it feels good to me. It's one of those things you feel every now and then about a song."

"It's really nice to be able to have a bona fide greatest hits album. We've talked about a greatest hits album in the past, but with fillers in it here and there. I've always said that I'd never allow it to happen unless it was real. It's a real milestone for me."

"It's funny," Murray continues. "I listened to the album the other night for the first time. It's in chronological order, and my whole life passed in front of my eyes - the images that were conjured up, and the road and all. To have all those songs together on one album was just mind-boggling to me."

Sustained momentum makes Murray a superstar

Anne Murray is indeed a superstar worldwide. Any doubts of that were certainly erased when she was awarded a star on the Walkway Of Fame in Hollywood. Although she has had

hit records off and on throughout her career, the momentum needed to make a superstar has been evident mostly in the last two to three years.

Those years have been very good ones for Murray. "The momentum has been there, the kind of momentum that's required. I never did have it before. I had big hits, but they weren't consecutive big hits. There'd be a year, maybe two years in between. That's not the way it works." Of course, it is a relative statement - many artists wait all their lives hoping for a hit the size of one of Murray's more modest successes. But it can still be discouraging. Murray recalls, "I had so many people saying to me, it's just a matter of time - you know, that old intangible talk. I got sick of hearing it - it was don't tell me about that, do something about it."

"But I guess timing has a lot to do with those things too. When the time was right, I was ready. In '77, it had been three years since I had had a hit. All of a sudden, You Needed Me came along. It was a shock, because I couldn't imagine why anyone would send it to me!" Written by Randy Goodman, You Needed Me is generally hailed as one of the best songs ever written. Although it wasn't the first single released off Let's Keep



Denise Murray

Winner of the 1999 ECMA

COUNTRY ARTIST OF THE YEAR AWARD!

Capping a year of *Top 40* national radio airplay, and steady plays on *CMT* with the three hot singles:

- * Love You Too Much
- * Has Anybody Seen My Angel
- * What's It Gonna Take?

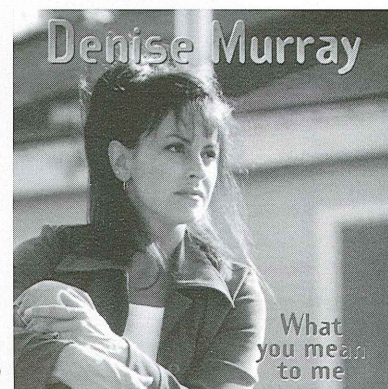
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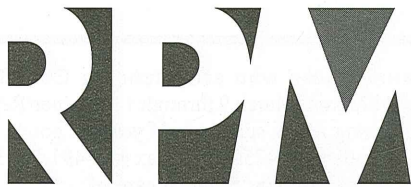


RPM MAGAZINE

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Cover story: The Carlton Showband - 13 glorious years





Record Distributor Codes:

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



Top 100 CDs

Compiled from retail and radio station reports.



indicates biggest mover

TW LW WO MARCH 1, 1999

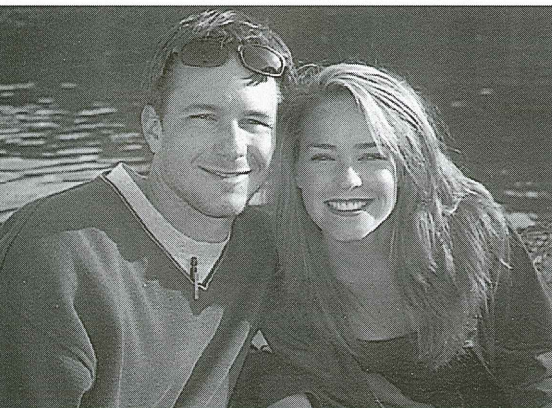
MAPL: Indicates album has some Cancon

1	1	5	BRITNEY SPEARS Baby One More Time (Jive) 41651 - N		35	26	37	BRANDY Never Say Never (Atlantic) 63039-P		68	62	20	98 DEGREES 98 Degrees And Rising (Motown/Universal) 530 956~
2	47	2	1999 GRAMMY NOMINEES Various (Grammy Recordings) 00021	MA PL	36	30	32	THE TRAGICALLY HIP Phantom Power (Universal) 81083-J	MA PL	69	64	59	SPICE GIRLS Spice World (Virgin) 45111-F
3	2	8	CHER Believe (Warner Bros) 47121-P		37	33	15	GARTH BROOKS Double Live (Capitol) 97424 - F		70	63	19	MC MARIO : DANCE 2001 Various Artists (Sony) 1387 - H
4	4	17	OFFSPRING Americana (Sony) 69661 - H		38	38	52	MADONNA Ray Of Light (Maverick) 46847-P		71	61	16	PURE DANCE 3 Various (Universal) 565 687-J
5	48	2	COLLECTIVE SOUL Dosage (Atlantic) 83162) - P		39	36	32	MONICA The Boy Is Mine (Arista) 19011-N		72	59	32	BEASTIE BOYS Hello Nasty (Capitol) 37166-F
6	3	3	SKY Piece Of Paradise (EMI) 94210 - F	MA PL	40	39	13	CHEF AID; THE SOUTH PARK ALBUM O.S.T. (Columbia) 69377 - H		73	78	5	EVE 6 Eve 6 (BMG) 67617 - N
7	49	2	1999 GRAMMY RAP NOMINEES Various (Grammy Nominees) 00022		41	40	26	ROB ZOMBIE Hellbilly Deluxe (Geffen) 25212-J		74	80	4	THE BEE GEES One Night Only (Universal) 559 220 - J
8	5	11	BIG SHINY TUNES 3 Various Artists (EMI/Universal/Warner) - F	MA PL	42	35	4	VARSITY BLUES O.S.T. Soundtrack (Hollywood) 62177-2 - J		75	81	3	ISABELLE BOULAY Etats D'Amour (Sideral/Gam) 2701
9	6	15	MUCH DANCE 1999 Various Artists (BMG) 74321-N	MA PL	43	56	3	PROZZACK Hot Show (Epic) 80367 - H	MA PL	76	69	50	NATALIE IMBRUGLIA Left Of The Middle (RCA) 67634-N
10	7	8	WOMEN & SONGS 2 Various Artists/Collections (WEA) 37040-P	MA PL	44	42	33	BARENAKED LADIES Stunt (Reprise) 46963-P	MA PL	77	83	9	NOTRE DAME DE PARIS Various Artists (Select) 807
11	10	6	EVERLAST Whitey Ford Sings The Blues (Tommy Boy) 1236-J		45	NEW		LIMP BIZKIT Three Dollar Bill (Interscope) 90124 - J		78	NEW		MESSAGE IN A BOTTLE O.S.T. Various Artists (Atlantic) 83163 - P
12	9	21	LAURYN HILL Miseducation Of Lauryn Hill (Columbia) 69035-H		46	37	47	CITY OF ANGELS O.S.T Various Artists (Warner Bros.) 46867-P	MA PL	79	76	2	ORGY Candyass (Reprise) 46923 - P
13	8	5	W.W.F. MUSIC VOL. 3 Various Artists (Koch) 8803		47	51	6	DMX Flesh Of My Flesh - DefJam/Universal-314 538 640-J		80	73	56	SAVAGE GARDEN Savage Garden (Columbia) 67954 - H
14	11	59	SHANIA TWAIN Come On Over (Mercury/Universal) 536003-J	MA PL	48	53	3	MATTHEWS/REYNOLDS Live At Luther College (RCA) 67755 - N		81	77	59	CELINE DION Let's Talk About Love (Columbia) 68861-H
15	13	19	U2 Best Of 1980-1990 (Island/Universal) 314 524 612 - J		49	44	3	LYNDA LEMAY Live Au Capitol De Quebec (WEA/Warner) 2 26387 - P	MA PL	82	88	32	LENNY KRAVITZ 5 (Virgin) 45605-F
16	15	15	MARIAH CAREY #1's (Columbia) 69670 - H		50	41	48	N SYNC N Sync (RCA) 57189-N		83	86	8	REDMAN Doc's Da Name (Def Jam/Universal) 314-558-945-J
17	21	56	SARAH McLACHLAN Surfacing (Nettwerk) 30116-F	MA PL	51	45	5	EAGLE EYE CHERRY Desireless (Epic) 69434 - H		84	99	19	R.E.M. Up (Warner Bros) 47112 - P
18	14	6	SUGAR RAY 14:59 - (Lava/Atlantic) 83151-P		52	50	15	CMT CANADA 99 Various Artists (BMG) 62708-N	MA PL	85	95	49	BACKSTREET BOYS Backstreet's Back (Jive) 41617-N
19	16	19	PHIL COLLINS Hits (Atlantic) 83139 - P		53	43	8	BUSTA RHYMES E.L.E. (Elektra) - P		86	NEW		PHILOSOPHER KINGS Famous, Rich and Beautiful (Columbia) 80291 - H
20	18	8	NEW RADICALS Maybe You've Been Brain Washed (Universal) 11858-J		54	NEW		SEXUALE Various Artists (Universal) 584 127 - J		87	70	24	HOLE Celebrity Skin (Geffen) 25164-J
21	12	18	SABRINA THE TEENAGE WITCH Soundtrack (Viacom) 25220-J		55	68	46	THE WEDDING SINGER O.S.T. Various Artists (Maverick) 46840-P		88	85	18	CELINE DION These Are Special Times (Columbia) 69523 - H
22	20	25	DIXIE CHICKS Wide Open Spaces (Epic) 68195-H		56	58	17	GEORGE MICHAEL Ladies And Gentlemen (Epic) 69635 - H		89	74	14	BACK IN THA DAY Various Artists (Universal) 657 682-J
23	24	8	JAY-Z Vol 2 - Hard Knock Life (Def Jam/Universal) 314-558-9		57	NEW		FAT BOY SLIM You've Come A Long Way, Baby (Skint/EMI) 66247 - F		90	92	3	MONIFAH Mo' Hogany (Universal) 53153 - J
24	19	8	WILL SMITH Big Willie Style (Columbia) 68683-H		58	46	6	THE RUGRATS MOVIE Soundtrack (Interscope) 90181-J		91	84	44	FAITH HILL Faith (Warner Bros.) 46790-P
25	23	22	GOO GOO DOLLS Dizzy Up the Girl (Warner Bros) 47058 - P		59	71	26	FROSH Various Artists (Universal) - J		92	72	3	ANI DI FRANCO Up Up Up Up Up Up (Righteous Babe) RBK 013
26	27	59	ANDREA BOCELLI Romanza (Phillips/Universal) 56456-J		60	60	5	SHAWN MULLINS Soul's Core (Columbia) 69637 - H		93	91	4	JEAN LELOUP Fournis (Select) 10118
27	31	18	ALANIS MORISSETTE Supposed Former Infatuation Junkie (Maverick) 47094 - J	MA PL	61	57	21	SHERYL CROW The Globe Sessions (A&M/Universal) 540959-J		94	82	13	PEARL JAM Live (Epic) 69752 - H
28	34	13	2 PAC Greatest Hits (Jive) 41667 - N		62	67	14	WHITNEY HOUSTON My Love Is Your Love (Arista) 19037 - N		95	93	42	NOW! 3 Various Artists (Universal) 81072-J
29	29	17	METALLICA Garage Inc. (Elektra) 12262 - P		63	55	5	THE BLACK CROWES By Your Side (Columbia) 69361 - H		96	96	18	R.KELLY R. (Jive) 01241-N
30	28	16	BRYAN ADAMS On A Day Like Today (A & M/Universal) 314 541 014-J	MA PL	64	66	20	DRU HILL Enter The Dru (Island/Universal) 524 542-J		97	75	2	SILKK THE SHOCKER Made Man (Virgin) 47090 - F
31	32	3	B*WITCHED B*Witched (Epic) 69751-73 - H		65	65	27	KORN Follow The Leader (Epic) 69001-H		98	89	3	FUN LOVING CRIMINALS 100% Colombian (Virgin) - F

COUNTRY

Rick Ringer, Director of Programming for Peterborough's Country 105 is handling the music responsibilities for the station temporarily. He has taken over from Rick Fleming who is no longer music director. For information on spin totals call 705-742-8844, ext. 442 or Ringer at extension 448.

Stephanie Beaumont has gone bi-coastal with her current single/video titled *It's Not A Matter Of*



Stephanie Beaumont and video director Istan Rozumny on video shoot in Tofino B.C.

Love. The video was shot in Cape Spear, on the rugged coast of Newfoundland, and is considered "the perfect" follow-up to *Already In Way Over My Heart* which was filmed last summer at Long Beach on the west coast of Vancouver Island. Both videos were directed by Istan Rozumny from Toronto's Mad Films and shot by DOP Shawn Lawless.

Tim McGraw moves into the #1 slot with *For A Little While*, the latest single taken from *Everywhere*, his Arista album.

Warner Music's Randy Stark sends news of three new Cancon singles he'll be tracking shortly. George Fox's new single, *How Do I Get There From Her*, is scheduled to be at radio on March 15. This is Fox's fourth single from his *Survivor* album. Now at radio is *The Perfect Life*, the new single and album title track from The Johnner Brothers, Brad and Ken. And finally, a new single from Paul Brandt titled *That's The Truth*. The song was written by Brandt and Chris Farren, so qualifies as two-parts Cancon. "It has one of the catchiest hooks I've heard in a long time," says Stark. "and *That's The Truth*." The single will be at radio on March 30. Stark also

reminds those who are attending CRS 30 in Nashville from March 9 through 14, Warner/Reprise is planning a few surprises. If you are going, give Stark a call at 416-758-1109, fax 416-491-8203 and he'll make sure you're taken care of.

Wendell Ferguson is getting a promo boost from Deborah Wood Publicity on his new single, *I Pick*, the first from his new album *I Pick Therefore I Jam*. "It's a great foot-stomper," says Wood, "Your listeners deserve to be amused."

Alan Jackson is charting with *Gone Crazy*, the latest release from his Arista album *High Mileage*. The single is the most added this week and enters the chart at #64.

Reese Klaiber has the second most added single this week with *She's Sittin' Pretty* entering the chart at #79. The track is included on his *Wolfe Lake* album, *Where I Come From* and is three-parts Cancon (MAL) The song was written by Cyril Rawson, Dean McTaggart and Terry Brown.

CMT is offering a radio simulcast free of charge for a live performance special, *CMT All Access: Girls' Night Out*, which will be telecast March 3 beginning at 9 pm (ET). The special stars four of

RPM COUNTRY ALBUMS

TW LW WO MARCH 1, 1999 MAPL: Indicates album has some Cancon

- | | | | | |
|----|-----|----|---|--|
| 1 | 3 | 65 | SHANIA TWAIN
Come On Over
Mercury/Universal-314-536-003-J | |
| 2 | 1 | 53 | DIXIE CHICKS
Wide Open Spaces
Monument-68195-H | |
| 3 | 4 | 14 | GARTH BROOKS
Double Live
Capitol 97424 - F | |
| 4 | 8 | 42 | FAITH HILL
Faith
Warner Bros.-46790-P | |
| 5 | 12 | 13 | VARIOUS ARTISTS
CMT Canada 99
BMG 62708 - N | |
| 6 | 5 | 26 | THE WILKINSONS
Nothing But Love
Giant-24699-P | |
| 7 | 9 | 38 | HOPE FLOATS O.S.T
Various Artists
EMI-93402-F | |
| 8 | 2 | 17 | DIAMOND RIO
Unbelievable
Arista-07822 - N | |
| 9 | 11 | 23 | ALAN JACKSON
High Mileage
Arista-18877-N | |
| 10 | 7 | 7 | SARA EVANS
No Place That Far
RCA-67653-N | |
| 11 | 10 | 16 | VARIOUS
Touched By An Angel O.S.T.
Sony 68971 - H | |
| 12 | NEW | | HARRIS/PARTON/RONSTADT
Trio II
Elektra-62775-P | |
| 13 | 6 | 24 | ALABAMA
For The Record: 41 Number One Hits
RCA-76332-N | |
| 14 | 15 | 14 | DEANA CARTER
Everything's Gonna Be Alright
Capitol 211429 - F | |
| 15 | 16 | 62 | GARTH BROOKS
Sevens
Capitol-7243-86599-F | |
| 16 | 14 | 12 | BILLY RAY CYRUS
Shot Full Of Love
Mercury/Universal- 558 347-J | |
| 17 | 13 | 12 | PRINCE OF EGYPT O.S.T.
Various Artists
Dreamworks 50045 - J | |
| 18 | 18 | 4 | MAVERICKS
Trampoline
MCA-70018-J | |
| 19 | 27 | 42 | GEORGE STRAIT
One Step At A Time
MCA-70020-J | |
| 20 | 20 | 30 | TRISHA YEARWOOD
Where Your Road Leads
MCA-70023-J | |



- | | | | | |
|----|----|----|---|--|
| 21 | 17 | 6 | PRAIRIE OYSTER
What Is This Country
Vik-74321-62408-N | |
| 22 | 25 | 37 | GARTH BROOKS
Limited Series Box Set
Capitol-94572-F | |
| 23 | 30 | 92 | SHANIA TWAIN
The Woman In Me
Mercury/Universal-314-522-886-J | |
| 24 | 26 | 47 | JO DEE MESSINA
I'm Alright
Curb-77904-F | |
| 25 | 21 | 40 | LEANN RIMES
Sittin' On Top Of The World
Curb-77901-F | |
| 26 | 22 | 23 | TRACY LAWRENCE
The Best Of Tracy Lawrence
Atlantic-83137-P | |
| 27 | 23 | 18 | BLACKHAWK
The Sky's The Limit
Arista Nashville-07822-18872 | |
| 28 | 24 | 36 | BROOKS & DUNN
If Your See Her
Arista-18865-N | |
| 29 | 29 | 38 | TERRI CLARK
How I Feel
Mercury/Universal-314 558 211-J | |
| 30 | 19 | 7 | T.GRAHAM BROWN
Wine Into Water
Platinum-9346 | |
| 31 | 35 | 30 | COLLIN RAYE
Walls Came Down
Epic-68876-H | |
| 32 | 28 | 26 | VINCE GILL
The Key
MCA Nashville-70017-J | |
| 33 | 32 | 36 | REBA MCENTIRE
If You See Him
MCA Nashville-70019-J | |
| 34 | 34 | 53 | BRUCE GUTHRO
Of Your Son
EMI-57175-F | |
| 35 | 37 | 35 | GIL GRAND
Famous First Words
Monument-68853-H | |
| 36 | 36 | 21 | TAMMY WYNETTE - REMEMBERED
Various Artists
Elektra-62277-P | |
| 37 | 31 | 42 | STEVE WARINER
Burnin' The Roadhouse Down
Capitol-94482-F | |
| 38 | 39 | 23 | WILLIE NELSON
Teatro
Island/Universal-314 524 548-J | |
| 39 | 33 | 73 | PAUL BRANDT
Outside The Frame
Reprise-46635-P | |
| 40 | 38 | 35 | NEW COUNTRY 5
Various Artists
Warner Bros.-36524-P | |



CASEY CLARKE VIDEO & INSTANT TOP FORTY

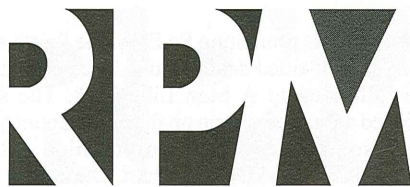
1. Fly - The Wilkinsons
2. You Were Mine - Dixie Chicks
3. Bells - The Rankins
4. No Place That Far - Sara Evans
5. Any One Else - Collin Raye
6. Everytime I Cry - Terri Clark
7. Drive Me Wild - Sawyer Brown
8. Can't Get Enough - Patty Loveless
9. How Forever Feels - Kenny Chesney
10. It's Your Song - Garth Brooks
11. For You I Will - Aaron Tippin
12. Hands Of A Working Man - Ty Herndon
13. There You Have It - Blackhawk
14. Tore Up From The Floor - Wade Hayes
15. Blue Horizon - Farmer's Daughter
16. A Bitter End - Deryl Dodd
17. Not A Matter Of Love - Stephanie Beaumont
18. 29 Nights - Dannie Leigh
19. Better Man - Warren Brothers
20. With You - Lila McCann
21. Spirit Of A Boy - Randy Travis
22. You Still Shake Me - Deana Carter
23. Bang A Drum - LeDoux/Bon Jovi
24. That Don't Impress Me - Shania Twain
25. No More Looking Over - Travis Tritt
26. Written In The Stars - John/Rimes
27. She'll Find Someone - Jamie Warren
28. Take Me - Lari White
29. Somebody's Watching - The Kinleys
30. Love Enough To Know - Deana Carter
31. Ordinary Life - Chad Brock
32. Stand Beside Me - Jo Dee Messina
33. Triple Threat - Rick Tippe
34. Too Many Hands - Jim Cuddy
35. Canadian Sunrise - Prairie Oyster
36. It's About Time - Julie Reeves
37. Tearin' It Up - Garth Brooks
38. What's The Matter - Claudia Church
39. Let Me Let Go - Faith Hill
40. I Was - Neal McCoy

BREAKOUT VIDEO

Blue Horizon - Farmer's Daughter

PICK HIT

You Still Shake Me - Deana Carter



COUNTRY 100

Canada's Only National 100 Country Survey

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

Record Distributor Codes:

BMG - N

EMI - F

Universal - J

Polygram - O

Sony - H

Warner - P

indicates biggest mover

TW LW WO March 1, 1999

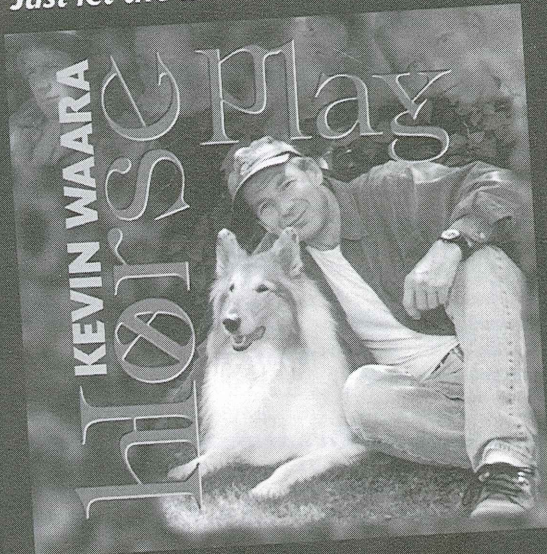
1	2	14	FOR A LITTLE WHILE Tim McGraw/Everywhere/pro single-F (Vassar/Mandle/Vandiver) Gallimore/Stroud/McGraw (Curb)	35	27	16	RIGHT ON THE MONEY Alan Jackson/High Mileage/pro single-H (C.Black/P.Vassar) K.Stegall (Arista)	68	52	7	I'M YOURS Linda Davis/Title Track/CD track-J (O.Coleman/C.J.Johnson J.Stroud/J.King (Dreamworks)
2	9	13	POWERFUL THING Trisha Yearwood/Where Your Road Leads/pro single-J (A.Anderson.S.Vaughn) T.Brown/T.Yearwood (MCA)	36	36	16	A LITTLE MORE Derek Swain/Simple Things/pro single (D.Swain/J.K.Gulley) J.K.Gulley (Shaggy Mane)	69	58	25	FOR YOU I WILL Aaron Tippin/What This Country Needs/pro single-N (T.Martin/M.Nesler) P.McMakin/A.Tippin (Lyric Street)
3	1	15	UNBELIEVABLE Diamond Rio/Title track/CD track-N (A.Anderson/J.Steele) M.D.Clute/Diamond Rio (Arista)	37	40	6	I CAN'T PUT YOUR MEMORY TO BED Gil Grand/Famous First Words/CD track (G.Grand/B.Hill) B.Hill (Monument)	70	71	4	SAY ANYTHING Shane McAnally/Self-titled/pro single-F (S.McAnally/R.Herring) R.Herring/M.Bright (MCC)
4	4	7	YOU WERE MINE Dixie Chicks/Wide Open Spaces/pro single-H (E.Ervin/M.Seidel) P.Worley/B.Chancey (Monument)	38	32	20	BY THE BOOK Michael Peterson/Self-titled/CD track-P (M.Peterson.R.E.Orrall) R.E.Orrall/J.Lee (Reprise)	71	59	26	YOU'RE EASY ON THE EYES Terri Clark/How I Feel/pro single-J (T.Shapiro/C.Waters/T.Clark) K.Stegall (Universal)
5	5	13	I DON'T WANT TO MISS A THING Mark Chesnutt/Wherever You Are/CD track-J (D.Warren) M.Wright (Decca)	39	35	21	WRONG AGAIN Martina McBride/Evolution/comp 57-N (T.L.James/C.Weil) P.McBride/P.Worley (RCA)	72	54	26	OUTSIDE THE FRAME Paul Brandt/Title track/comp 371-P (P.Brandt/S.Rosen) J.Lee (Reprise)
6	6	20	HOLD ON TO ME John Michael Montgomery/Leave A Mark/CD track-P (B.Daly/V.W.Rambeau) C.Petocz/J.M.Montgomery (Atlantic)	40	41	6	NO MORE LOOKING OVER MY SHOULDER Travis Tritt/Title track/pro single-P (M.Peterson/C.Wiseman) B.J.Walker Jr./T.Tritt (Warner Bros)	73	77	3	ONE AND ONLY Hawg Wyde/Wildest Dreams/CD track (N.Clemis/D.Hopwood) H.Klopak (HWR)
7	3	12	THAT DON'T IMPRESS ME MUCH Shania Twain/Come On Over/pro single-J (S.Twain/R.J.Lange) R.J.Lange (Universal)	41	44	12	GOING GOING GONE Tracey Brown/Woman's Work/CD track-F (R.Prescott) R.Prescott/J.Park-wheeler (Popular)	74	63	14	IT'S YOUR SONG Garth Brooks/Garth Double Live/pro single-F (B.Hill/P.Wolfe) A.Reynolds (Capitol)
8	10	15	NO PLACE THAT FAR Sara Evans/Self-titled/pro single-N (S.Evans/T.Shapiro/T.Martin) N.Wilson/B.Cannon (RCA)	42	50	7	LET IT GO The Rankins/Uprooted/comp 30-F (J.Rankin) G.Messenburg (EMI)	75	79	3	I'D LOVE TO SEE YOU TRY Amanda Lee/Upcoming/pro single (A.Sain/F.Highland) D.J.Hopson/G.Godard (Wellcraft)
9	13	14	WRONG NIGHT Reba/If You See Him/pro single-J (J.Leo/R.Bowles) D.Malloy/R.McEntire (MCA)	43	45	12	LONG HARD RIDE Montana Sky/Underneath The Moon/comp 376-F (MacDonald/Wheeler) Prescott/Wheeler (Popular)	76	78	3	FAITH OF THE HEART Susan Ashton/Title track/pro single-F (D.Warren) E.Gordy Jr. (Capitol)
10	11	12	KEEPIN' UP Alabama/For The Record/CD track (Owen/Gentry/Fowler/Rogers) Cook/Alabama (RCA)	44	46	12	HIGHWIRE John Gracie/Title track/pro single (J.A.Ross) J.Gracie (Grey-Sea)	77	80	3	TROUBLE IS A WOMAN Jennifer Johnston/Self-titled/pro single (Williams/Malloy/Johnson) Prescott/Rogers (Wolfe Lakt)
11	8	14	BUSY MAN Billy Ray Cyrus/Shot Full Of Love/pro single-J (B.Regan/G.Teren) J.Kelton/K.Stegall (Universal)	45	38	25	THERE YOU HAVE IT Blackhawk/Sky's The Limit/pro single-N (S.Bogard/R.Giles) M.Bright/T.DuBois (Arista)	78	70	27	HONEY I'M HOME Shania Twain/Come On Over /CD track-J (S.Twain/R.J.Lange) R.J.Lange (Universal)
12	12	16	IVEY'S WALL Bruce Guthrie/Of Your Son/pro single-F (B.Guthrie) C.Irshick (EMI)	46	55	6	I LOVE HOW YOU LISTEN TO ME Beverly Mahood/Girl Out Of ... /pro single (Mahood/Hiller/Millar) R.J.Hutt (Spin)	79	NEW		SHE'S SITTING PRETTY Reese Klaiber/Where I Come From/CD track (C.Rawson/D.McTaggart/T.Brown) D.Pomeroy (Wolfe Lakt)
13	7	16	STAND BESIDE ME Jo Dee Messina/Im Alright/pro single-F (S.A.Davis) B.Gallimore/T.McClure (Curb)	47	51	20	A BITTER END Deryl Dodd/Self-titled/pro single-H (D.Dodd/K.Beard) B.Chancey/C.Young (Columbia)	80	81	6	CHASE THE MOON Maddie Willis/Title track/CD track (M.Willis/J.Douglas) M.Willis/J.Douglas (Funhouse)
14	16	7	DRIVE ME WILD Sawyer Brown/Upcoming/pro single-F (Miller/Hubbard/Lawlor) Miller/McAnally (Curb)	48	42	18	SURVIVOR George Fox/Title track/comp 377-P (G.Fox/K.Tribble) K.Tribble (WEA)	81	82	2	I'M LEAVING Aaron Tippin/What This Country Needs/pro single-N (Barker/Harbin/Lewis) McMakin/Tippin (Lyric Street)
15	17	7	HOW FOREVER FEELS Kenny Chesney/Will Stand/pro single-N (W.Mobley/T.Mullins) B.Cannon/N.Wilson (BNA)	49	53	7	TEXAS TWO STEP Kevin Waara/Horseplay/CD track (K.Warra/G.Neimi/K.Moore) K.Moore (Rhythm Cats)	82	84	3	RUN AWAY Suzanne Graton/Title track/pro single (C.Gratton/F.Petersen) F.Petersen (AME)
16	19	7	I'LL THINK OF A REASON LATER Lee Ann Womack/Some Things/CD track-J (F.Martin/T.Nicholls) M.Wright (Decca)	50	73	3	YOU DON'T NEED ME NOW Clint Black/Nothin' But The Tailgates/pro single-N (C.Black/S.Nicholls) C.Black/J.Stroud (RCA)	83	87	2	EASY 1,2,3 The Spins/Upcoming/pro single (P.Holmes) J.Dooher/P.Holmes (Golden Eagle)
17	26	6	BLUE HORIZON Farmer's Daughter/This Is The Life/pro single (Meissner/Leiske/Kelman/Samograd) Ramaer/Daughters	51	43	18	TAKE ME Lari White/Stepping Stone/CD Track (B.Cryner) C.Crider/S.Bogguss (Lyric Street)	84	88	2	DRIFTIN' COWBOY BAND Peter Sabourin/Tall Bourbon/pro single (P.Sabourin) M.Fanfara (Rodeo Intl)
18	22	5	I CAN'T GET OVER YOU Brooks & Dunn/If You See Her/pro single-N (R.Dunn/T.McBride) D.Cook/K.Brooks/R.Dunn (Arista)	52	60	5	BETTER MAN Warren Brothers/Beautiful Day In The ... /comp 60-N (B.Warren/B.Warren/G.Nicholson) C.Farren (BNA)	85	69	26	SOMEONE YOU USED TO KNOW Collin Ray/The Walls Came Down/comp 351-H (R.Lee/T.Johnson) C.Raye/P.Worley/B.J.Walker Jr. (Epic)
19	28	5	MEANWHILE George Strait/One Step At A Time/CD track-J (J.F.Knoblock/W.Holyfield) T.Brown/G.Strait (MCA)	53	56	4	I DON'T WANT TO CRY Quartette/In The Beauty Of ... /CD track (C.Church) D.Greenspoon (Outside)	86	67	26	YOU'RE BEGINNING TO GET TO ME Clay Walker/Greatest Hits/comp 370-P (T.Shapiro/A.Barker) J.Stroud/C.Walker (Giant)
20	25	13	I WISH SHE WAS MINE Colin Amey/Self-titled/pro single (C.Amey) J.O'Sullivan/S.Ball-C.Amey (AEI)	54	47	13	THESE ARMS OF MINE LeAnn Rimes/Sittin' On Top Of The World/pro single-F (J.Tweel/G.Thompson) W.C.Rimes (Curb)	87	NEW		YOUR OWN LITTLE CORNER OF ... Blackhawk/The Sky's The Limit/pro single-N (W.Aldridge/B.Crisler) M.Bright/T.DuBois (Arista)
21	14	17	DIRECTION OF LOVE Patricia Conroy/Wild As The Wind/pro single (P.Conroy) R.Schnaars/B.Frank (Shoreline)	55	61	4	SHE'LL FIND SOMEONE TO ... Jamie Warren/Just Not The Same/pro single (J.Warren/M.Dineen) J.R.Hutt (Too Hip)	88	NEW		I WAS Neal McCoy/The Life Of The Party/comp 388-P (C.Black/P.Vassar) K.Lehning (Atlantic)
22	20	17	FLY (The Angel Song) The Wilkinsons/Nothing But Love (Wilkinson/Bourke) Hazelden/Zavitson/Johnson (Giant)	56	76	3	EVERYTIME I CRY Irris Clark/How I Feel/pro single-J (B.Regan/K.Stegall) K.Stegall (Mercury/Universal)	89	90	2	HORSE TO MEXICO Irris Triggs/Upcoming/pro single-F (P.Sebert/J.McElroy) C.Howard/A.Smith (Curb)
23	23	12	LESLIE'S WEDDING DAY Joel Feeney/A Little Bit Of Your Love/ (J.Feeney/S.Smith) C.Farren (Universal)	57	65	5	ORDINARY LIFE Chad Brock/Self-titled/comp 384-P (B.Baker/C.Harrington) N.Wilson/B.Cannon (Warner Bros)	90	72	12	CAN'T STOP THINK' 'BOUT THAT Ricochet/What A Ride/pro single-H (Dodson/Drake/Mullins) Chancey & Chancey (Columbia)
24	24	22	RED WINE KISSES Montgomery Steele/First Time Out/CD track (M.Steele) G.Dere/M.Steele (MSI)	58	57	12	WHEN YOU GET TO BE YOU Lisa Brokop/Title track/pro single-H (Wright/Robbins/M.D.Ehmg) P.Worley/D.Huff (Columbia)	91	NEW		HIGH SIERRA Trio/Trio II/pro single-P (H.Allen) G.Massenburg (Asylum)
25	29	7	WHEN MAMA AIN'T HAPPY Tracy Byrd/I'm From The Country/pro single-J (R.Giles/G.Godard/T.Michaels) T.Brown (MCA)	59	49	16	EVERY LITTLE WHISPER Steve Wariner/Burnin' The Roadhouse Down/pro single (B.Kirsch/S.Warner) S.Warner (Capitol)	92	NEW		NOW YOU'RE GONE Jeanette O'Keefe/Self-titled/CD track (J.O'Keefe/A.Schuld) A.Schuld (JO)
26	31	6	YOU STILL SHAKE ME Deana Carter/Everything's Gonna Be.../CD track-F (L.Satcher/T.Roullier) C.Farren/D.Carter (Capitol)	60	68	4	THERE YOU WERE John Landry/Upcoming/Spin comp (J.Landry/F.Hale) J.R.Hutt (Spin)	93	89	12	SLOW DOWN Mark Nesler/Im Just That Way/comp 375-P (M.Nesler/T.Martin) J.Crutchfield/K.Lehning (Asylum)
27	34	3	CAN'T GET ENOUGH Patty Loveless/Self-titled/pro single-F (Dey/Rambeau/Glaz) E.Gordy Jr. (Epic)	61	85	2	ALL MY LIFE Jim Witter/Upcoming/pro single-F (J.Witter/S.Warner) C.Howard (Curb)	94	86	21	HUSBANDS AND WIVES Brooks & Dunn/If You See Her/CD track-N (R.Miller) D.Cook/R.Brooks/R.Dunn (Arista)
28	33	7	HANDS OF A WORKING MAN Ty Herndon/Big Hope/pro single-H (D.W.Williams/J.Collins) B.Gallimore (Epic)	62	64	5	WHAT'S THE MATTER WITH ... Claudia Church/Small Town Girl/comp 384-P (B.N.Chapman/R.Roboff) R.Crowell (Reprise)	95	91	23	THE WAY LOVE GOES Jamie Warren/Just Not The Same/pro single (J.Warren/M.Dineen/J.Barry) J.R.Hutt (Too Hip)
29	30	17	SOMEBODY'S OUT THERE WATCHING The Kinleys/Touched By An Angel/pro single-H (Lerner/Golde/Booker) Haselden/Zavitson (Epic)	63	62	5	YOU WON'T EVER BE LONELY Andy Griggs/Self-titled/comp 60-N (A.Griggs/B.Jones) D.Malloy/J.G.Smith (RCA)	96	92	6	WINE INTO WATER T.Graham Brown/Title track/CD track (Brown/Burch/Hewitt) Nicholson/Brown (Intersound)
30	18	17	THERE'S MORE WHERE THAT ... Jason McCoy/Playin' For Keeps/comp 6-J (McCoy/Blackman) S.Baggett (Universal)	64	NEW		GONE CRAZY Alan Jackson/High Mileage/pro single-N (A.Jackson) K.Stegall (Arista)	97	97	24	YOU MOVE ME Garth Brooks/Sevens/comp 22-F (G.Kennedy/P.Pettis) A.Reynolds (Capitol)
31	21	19	CANADIAN SUNRISE Prairie Oyster - What Is This Country (J.Besen) Prairie Oyster/M.Pooler (pro single)-N	65	66	3	WISH YOU WERE HERE Mark Willis/Title track/pro single-J (Ewing/Anderson/Moore) Chamberlain (Mercury/Universal)	98	95	12	I'LL TAKE TODAY Gary Allan/It Would Be You/comp 7-J (K.M.Robbins/V.Robinson) M.Wright/B.Hill (Decca)
32	15	21	SPIRIT OF A BOY - WISDOM OF ... Randy Travis/You And You Alone/pro single-J (T.Bruce/G.Burtnik) Stroud/Gallimore/Travis (Dreamworks)	66	74	2	DON'T COME CRYING TO ME Vince Gill/The Key/pro single-J (V.Gill/R.Nielsen) T.Brown (MCA)	99	98	25	IF I LOST YOU Travis Tritt/No More Looking.../comp 372-P (T.Tritt/S.Harris) B.J.Walker Jr./T.Tritt (Warner Bros.)
33	37	4	LOVE AIN'T LIKE THAT Faith Hill/Faith/CD track-P (T.Gaetano/J.Masters) B/Gallimore/F.Hill (Warner Bros)	67	48	24	LET ME LET GO Faith Hill/Faith/comp 371-P (Diamond/Morgan) Gallimore/Hill (Warner Bros.)	100	97	6	THESE ARMS Ty Herndon/Big Hopes/comp 351-H (C.Bickhardt/J.Sundrud) D.Johnson (Epic)
34	39	13	TOO MANY HANDS Jim Cuddy/All In Time/comp 378-P (J.Cuddy) J.Whyntot/J.Cuddy (WEA)								

country music's top female performers: Mindy McCready, Martina McBride, Lorrie Morgan and Sara Evans, all of whom will perform songs from their brand new companion CD on the special. The album is scheduled for a March 2 release. CMT's program manager Ted Kennedy points out that the four stars "have released a combined total of 43 music videos, many of which have become major

hits on CMT. The additional element of a special album release is a real bonus for country music lovers." The program will contain six commercial breaks with 3.5 minutes inventory available per break. The other 21 minutes can be filled with local commercials. Those wishing to take advantage of this offer should contact Sean Libin at 403-716-6591.

Dan Nash is promoting *So Easy*, the fourth single from his self-titled debut album. The new single is the follow-up to *A Man Like That*. The single enjoyed a four month run up the RPM Country 100, and also experienced crossover action with the single charting on the A/C chart. During his radio tour in December Nash renewed friendships with a number of country radio programmers and met a lot of new friends. He took several photographs with some important country radio people from western Canada, two of which were in RPM (February 22th) and others will run next week..

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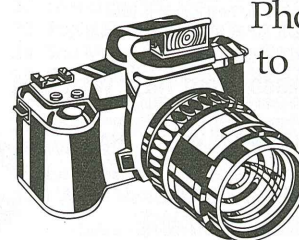
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EMI - F

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Polygram - Q

Sony - H

Warner - P

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1	3	6	WRITTEN IN THE STARS Elton John w/Leann Rimes - John/Rice's Aida Rocket/Island-314 524 628 (pro single)-J
2	2	17	BELIEVE Cher - Believe Warner Bros 25319-P
3	1	21	HANDS Jewel - Spirit Atlantic-82950 (pro single)-F
4	4	15	BELIEVE IN YOU Amanda Marshall - Touched By An Angel O.S.T. 530/Epic - 68971-H
5	5	23	TRUE COLOURS Phil Collins - Hits Atlantic-83139 (pro single)-P
6	6	19	I'M YOUR ANGEL R.Kelly w/Celine Dion - R/Special Times Jive-41625-J/559 Music-69523-H (pro single)-H&J
7	7	24	ANGEL Sarah McLachlan - Surfacing Nettwerk 39708 (pro single)-F
8	8	6	WHEN YOU'RE GONE Bryan Adams w/Melanie C. - On A Day Like Today A&M-314 541 014 (comp 120798)-J
9	9	15	IT'S ALL BEEN DONE Barenaked Ladies - Stunt Reprise-46963 (pro single)-P
10	10	5	LOVE SONG Sky - Piece Of Paradise EMI-94210 (pro single)-F
11	13	7	UNSENT Alanis Morissette - Supposed Former Infatuation ... Maverick-47094 (CD track)-P
12	14	6	FAITH OF THE HEART Rod Stewart - When We Were The New Boys Warner Bros.-46792 (comp 360)-P
13	11	24	ON A DAY LIKE TODAY Bryan Adams - Title-track A&M/Universal-314 541 014 (promo CD)-J
14	29	6	EVERY MORNING Sugar Ray - 14:59 Lava/Atlantic-83151 (comp-383)-P
15	19	6	GIRL OF MY DREAMS The Moffatts - Chapter 1: A New Beginning EMI-95169 (CD track)-F
16	16	12	LET IT GO Rankins - Uprooted EMI-21203 (pro single)-F
17	18	36	FROM THIS MOMENT ON Shania Twain w/Bryan White - Come On Over Mercury/Universal-314-536-003 (pro single)-J
18	28	16	BABY ONE MORE TIME Britney Spears S/T Jive 41651-P
19	24	6	HAVE YOU EVER Brandy - Never Say Never Atlantic-83039 (comp 384)-P
20	20	13	BECAUSE OF YOU 98 Degrees - 98 Degrees And Rising Motown/Universal-314 530 956 (pro single)-J

21	12	12	GOODBYE Spice Girls - Goodbye Virgin-45111 (pro single)-F
22	22	13	SLIDE Goo Goo Dolls - Dizzy Up The Girl Warner Bros.-47058-P
23	25	4	SAVE TONIGHT Eagle-Eye Cherry - Desireless Work-69434 (comp 075)-H
24	15	21	ADAM'S RIB Melanie Doane - Title track Columbia-80315 (pro single)-H
25	26	4	12 YEARS OLD Kim Stockwood - Title track EMI-57177 (pro single)-F
26	17	12	YOU GET WHAT YOU GIVE New Radicals - Maybe You've Been Brainwashed Too MCA-11858 (comp 10)-J
27	35	5	GOD MUST HAVE SPENT A LITTLE ... N Sync - Self-titled RCA-57189 (CD track)-N
28	33	2	DESTINY Jim Brickman - Title track BMG-11430 (pro single)-N
29	21	19	TOO MANY HANDS Jim Cuddy - All In Time WEA-23107 (pro single)-P
30	23	30	CRUSH Jennifer Paige - Self-titled Hollywood/Universal-62171 (pro single)-J
31	27	20	THE SWEETEST THING U2 - Best Of 1980 - 90 Mercury/Universal - 314 534 613-J
32	32	19	LULLABY Shawn Mullins - Soul's Core Columbia-69637 (CD track)-H
33	39	4	KEEP A LID ON THINGS Crash Test Dummies - Give Yourself A Hand Vik-BMG-74321-65163 (pro single)-ON
34	31	23	I'LL NEVER BREAK YOUR HEART Backstreet Boys - Backstreet's Back BMG-41617 (comp 41)-N
35	49	3	BREAK THE CHAIN Corey Hart - Jade Columbia-80387 (pro single)-H
36	56	3	HEAVEN (Opened Up Its Doors) Amy Sky - Burnt By The Sun Iron Music-51027 (CD track)-N
37	30	17	WHEN YOU BELIEVE Mariah Carey/Whitney Houston - Prince ...Egypt O.S.T. Dreamworks 50041 - J
38	37	19	FRAGILE Jesse Cook w/Holly Cole - Vertigo Virgin-45988 (comp 24)-F
39	40	7	ALL I NEED Dorian Sherwood - Self-titled Tandem-98-03
40	58	2	RUN Collective Soul - Dosage Atlantic-83162 (pro single)-P

41	41	31	THIS KISS Faith Hill - Faith Warner Bros.-46790 (pro single)-P
42	55	3	NO MERCY Khaleel - People Watching Hollywood-2110 (comp 10)-J
43	43	15	HOME Ponto - Self-titled Orbit-801 (CD track)
44	46	5	LATELY Garrity - Carve A Hole In The Mud Garrity/Indie-001 (pro single)-H
45	NEW		I STILL BELIEVE Mariah Carey - #1's Columbia-69670 (pro single)-H
46	34	5	ONLY LONELY Hootie & The Blowfish - Musical Chairs Atlantic-83136 (CD track)-P
47	48	23	THE POWER OF GOODBYE Madonna - Ray Of Light Maverick-46847 (pro single)-F
48	47	5	LET ME LET GO Faith Hill - Message In A Bottle OST Atlantic-83163 (pro single)-P
49	36	5	THAT DON'T IMPRESS ME MUCH Shania Twain - Come On Over Mercury/Universal-536003 (pro single)-J
50	50	3	WILLIE DIXON SAID Tom Cochrane - XRay Sierra EMI-93924 (pro single)-F
51	51	6	TWO STORY HOUSE Bruce Guthro w/Amy Sky - Of Your Son EMI-57175 (comp 30)-F
52	60	6	BACK 2 GOOD Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic-92721 (comp 384)-P
53	42	6	TELL ME EVERYTHING Adam Cohen - Self-titled Columbia-67597 (pro single)-H
54	57	26	MY FAVORITE MISTAKE Sheryl Crow - The Globe Sessions A&M/Mercury 314 540 959 (comp 7)-J
55	54	23	THANK U Alanis Morissette - Supposed Former Infatuation... Maverick-47094 (pro single)-P
56	38	15	ODE TO A FRIEND Jann Arden - Happy? A&M/Universal-314-540-7892 (comp 092198)-J
57	NEW		WAITING FOR THE TIDE Melanie Doane - Adam's Rib Columbia-80315 (CD track)-H
58	59	2	THE ANIMAL SONG Garbage - The Other Sister OST Hollywood/Universal-621802 (pro single)-J
59	45	6	BIG BIG WORLD Emilia - Title track Universal-53238 (pro single)-J
60	53	7	I WISH YOU WERE HERE The Collins/Pickell Project w/Cam Grant - N/A Popular (comp 381)-F

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1	2	6	HOME ALONE R. Kelly Jive/BMG - N
2	1	6	BELIEVE Cher WEA - P
3	3	5	CHANGES 2 Pac Jive - N
4	5	6	BABY ONE MORE TIME Britney Spears Jive - N
5	4	6	UP & DOWN Vengaboys Isba/DEP - J
6	6	6	GO ON JK Popular - P
7	13	6	NOBODY'S SUPPOSED... Deborah Cox Arista - N
8	11	6	DANCING IN THE KEY OF LOVE I emperance Hi Bias
9	NEW		FEEL ALRIGHT Iroy Brown Stickman
10	7	2	SILLY HO TLC BMG - N

11	8	6	CONTACT Brooklyn Bounce Attic/Universal - J
12	21	3	POPCORN Boombang Boys EMI - F
13	12	6	MIAMI Will Smith Columbia - H
14	14	2	ALL NIGHT LONG Faith Evans Bad Boy - N
15	22	14	HOMELESS Love Inc. BMG - N
16	15	4	ROSA PARKS Outkast BMG - N
17	26	6	HARD KNOCK LIFE Jay Z Def Jam - J
18	17	3	THE FUTURE OF THE FUTURE Deep Dish Arista/BMG - N
19	10	5	HOT SPOT Foxy Brown Def Jam - J
20	NEW		NOW THAT I FOUND YOU YBZ Hi Bias

21	20	6	
22	23	6	
23	RE	2	
24	25	5	
25	9	13	
26	28	3	
27	NEW		
28	27	5	
29	16	6	
30	NEW		

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