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Lilith Fair scores a first for Molson Amphitheatre

by Judith Fitzgerald

Where else but at a festival aptly named Lilith Fair does one get an earful of Shawn Colvin, Indigo Girls, Jewel and Sarah McLachlan on top of an eye-ful of the way in which benevolent corporations sponsor music festivals?

After all, McLachlan and her people had pooh-pooed automakers, Vanity Fair and suchlike when hunting for acceptable patrons of the performing

arts (ubiquitously and annoyingly "present" throughout the carnival-like venue).

The amphitheatre, flanked with ginormous banners and a backdrop containing much in the line of loosely labelled art of the new-age aesthetic -- princes, vamps, steeds, demons cavorting with carnally mythic figures -- tended to interfere with the music presented, particularly since strategically placed video terminals additionally spewed endless repeats of three or four ads for booze and Bryan Adams.

The human view proved far more interesting, at least in demographic terms. Not surprisingly, single nubbie friskies from sandal-and-sneakerdom politely mingled with a representative raft of wallflowers and a high percentage of same-sex couples in a sea of white middle-class festival-flockers.

Given its advance billing among high-end hawkers the calibre of all the usual media suspects, the anti-climactic show, minimally marred by rivers of rain and muck, provided ticket holders with adequate and predictable second-stage performances from Lhasa and Wild Strawberries before Dayna

LILITH continued on page 2



Prior to Lilith Fair, a personable Sarah McLachlan was pictured signing an autograph at a recent HMV in-store downtown Toronto.



During her HMV in-store appearance, Nettwerk recording artist Sarah McLachlan performed four songs to a receptive audience.

NO. 1 ALBUM



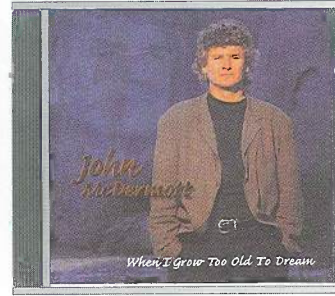
BACKSTREET BOYS
Backstreet's Back
41617-2-N

NO. 1 HIT



BUILDING A MYSTERY
Sarah McLachlan
Nettwerk-F

ALBUM PICK



JOHN McDERMOTT
When I Grow Too Old To Dream
EMI/Angel - 54637-F

HIT PICK



I AM THE MAN
The Philosopher kings
Columbia-H

LILITH continued from page 1

Manning managed to snag the audience's attention with her distinctive vocal attack.

Roots-oriented singer-songwriter Shawn Colvin came on with a vengeance and delivered a well-paced set of outstanding compositions topped off with an impeccable rendition of Sunny Came Home (A Few Small Repairs) while Indigo Girls Amy Ray and Emily Saliers captivated the crowd by doing fine justice to a variety of tunes culled from the duo's recent efforts, most noticeably Shamin Of The Sun.

Meredith Brooks? The Bitch? One can only speculate the rain dampened Brooks' edge-blurring spirit, especially during her alter-ego hit which, for a combination of (mostly) technical reasons, sounded eerie, but very effective.

In fact, throughout the afternoon and evening sets, the sound system inexplicably kicked into murk overdrive far too often for a show apparently building its rep on its sensitive-artist handling and top-flight entertainment values. Accordingly, techno-gremlins all but destroyed Jewel's Foolish Games, the heart-stopping acoustic ballad with No. 1 hit written all over it currently darting up the chart as I write this.

Jewel oozed music, spontaneously cutting loose with an electrifying lead-guitar solo while

her rivetting vocals soared along melismatic peaks and showcased an extraordinary instrument on a first-name basis with excellence. You Were Meant For Me, the cathartic highlight of the fair, carved sonic contours and dramatically created theatrical epiphanies reminiscent of Marlene Dietrich in her heyday.

Show-closer McLachlan did not, Saturday August 16, manage to turn her act into show-stopper stuff, at least not the way Indigo Girls, Colvin nor Jewel did. The regally-radiant vocalist got by on good enough (which still thrilled the transported audience eating out of her rather mannequined hands).

Clearly a little road-weary, McLachlan delivered competent versions of Hold On, Possession and Angel alongside a sampling of her trademark (and soon-to-be) hits including the countrified Building A Mystery from her fourth studio release in a decade. Throughout her set, she graciously thanked and re-thanked her adoring audience; but, she ultimately failed to connect with her fervent followers, most likely because the nature of her material almost demands a more intimate setting.

Still, despite both techno-glitches and the festival's stagey feel, the evening produced a series of memorable moments which culminated in Jewel's show-stealing appearance just prior to McLachlan's too-brief solo set which climaxed

with encores Ice Cream and a spirited full-chorus reinterpretation of Can-American Joni Mitchell's Big Yellow Taxi.

(Award-winning poet, literary journalist and music critic Judith Fitzgerald's *Building A Mystery: The Story of Sarah McLachlan and Lilith Fair* will be published later this year by Quarry Press.)

O'Brien resigns from BMG Music Publishing

Ron Solleveld, vice-president of BMG Music Publishing International, reports that Terry O'Brien, vice-president and general manager of BMG Music Publishing Canada, has resigned from his position.



Terry O'Brien

His resignation was effective July 25, 1997.

O'Brien joined BMG as professional manager in 1988. He was promoted to the position of general manager of creative in 1991, retaining this position until 1995 when he was appointed vice-president and general manager.

O'Brien will continue to have involvement with the BMG family as a consultant through Altus Communications, his own company which he will launch in Vancouver on November 1st.

A&M and Alert pact distribution agreement

John Reid, President of A&M/Island/Motown Records Canada, and Tom Berry, President of Alert Records, have jointly announced the signing of a distribution deal whereby A&M will distributed Alert product.

Alert's catalogue as well as new and active labels will begin distribution through PolyGram Group Distribution (PGD) beginning Sept. 1.

Alert, a highly successful Canadian independent, has accumulated an impressive catalogue of titles from Kim Mitchell, Universal Honey, The Breits and Piltch & Davis.

High on Berry's priority list is a new studio album from Holly Cole, her fifth to date. Entitled Dark, Dear Heart, the album was produced by Grammy-award winner Larry Klein and is

scheduled for an Oct. 7 release. Berry points out that the album "continues to evolve in the pop music direction", Cole took with Temptation, her last studio album.

Berry also reveals that "among the pop-inflected mix of 12 tracks," are new and never-recorded compositions by Sheryl Crow (You Want More), and Mary Margaret O'Hara (Brighter Lonely Day and the title track). The Lennon/McCartney penning of I've Just Seen A Face goes to radio Sept. 15.

Popcan will be Alert's only other release this fall. The CD compilation is described as "a cross-section of some of the best independent contemporary pop bands and their music Canada has to offer." The initial single will be Some Other Guy by Crimson, a Hamilton-based band.



Backstreet Boys in New York for a combined press conference/performance/autograph session to celebrate release of their second album, Backstreet's Back. (photo Paul Ducharme)



Sony Music Canada's Urban product manager Kevin Unger was on hand to present gold awards to Allure for Canadian sales of their self-titled album released on the Crave label which is distributed by Sony.

CBC charts new course for radio

Over the past several months CBC has made massive changes to its programming format and personnel at its English-language radio networks, CBC Radio and CBC Stereo. At a media scrum on Aug. 19, hosted by CBC radio personality Bill Richardson, Harold Redekopp, vice-president of CBC English Radio, revealed the final details of these changes. CBC Radio will now be known as Radio One "News and More" and CBC Stereo as Radio Two "Classics and Beyond."

Gone are Morningside, Sunday Morning, Gabereau, Gilmour's Albums, Royal Canadian Air Farce and Double Exposure, but the replacement shows, on the outside, are obviously designed to hold the old guard listeners and ferret out new ones.

One of the most anticipated changes is that for Morningside, which was earlier announced would be hosted by As It Happens hero Michael Enright and Avril Benoit, late of private radio in Montreal (RPM July 7/97). The new mid-morning show will be known as This Morning. Like its predecessor, the show will be heard again, evenings Monday to Friday at 8 pm as This Morning, Tonight.

CBC Radio Two is heavy on attention-getting

ECMA kicks into gear for 10th Anniversary conference

Nomination forms and showcase applications are now being distributed for the 10th Anniversary East Coast Music Awards and Conference. This year the conference will be held in Halifax from Jan. 29 through Feb. 1, earlier than in past years.

A deadline of Sept. 8 has been set for artists to apply for showcase performances during the four-day conference, and a deadline of Sept. 30 for nominations for the 25 awards to be presented as part of the televised awards gala which culminates the event-filled weekend. These awards are the industry's primary tool for recognizing excellence and promoting the best the region has to offer.

Artists born in the Atlantic region are eligible to apply, as are those who have lived in one of the four Atlantic provinces for the full 16 months prior to the application deadline.

Showcase applications and award submission forms are available from the ECMA office in Halifax, phone 902-423-6376. The application and

award submission forms must be submitted by an ECMA member in good standing. Annual memberships expire March 31 of each year and are renewable at \$25.00.

Among the many activities to take place in Halifax during the regional celebration, will be the Atlantic Lottery Commission's Community Stage, a series of free performances by up-and-coming east coast artists to be staged in a shopping mall. Deadline for artists to apply for a performance at this venue is Sept. 30. Applications are available from the ECMA office or by contacting Alison Stultz, Public Relations, Atlantic Lottery Commission in Moncton at 506-867-5830 within Moncton, or toll-free 1-800-561-3942 outside Moncton.

Michael keynote NSAI's first fall meeting

The Toronto Regional Workshop of the Nashville Songwriters Association International (NSAI) has announced its fall lineup which will begin in September. Top industry people have been invited as guest speakers.

Michael McCarty of EMI Music Publishing will be the guest speaker at the first meeting (Sept. 16) to be held at Lester B. Pearson Catholic School in Brampton, Ontario beginning at 7:30 pm.

For more information call Dan McVeigh at 905-453-6104 or Bruce Madole at 905-459-9753.

For more information on the ECMA or to volunteer to be involved in this year's conference and awards show, call the ECMA office at 902-423-6376.

Monday through Thursday), and On Stage At The Gould.

The architects of the changes were obviously under the gun with regard to controlling costs, which Redekopp referred to as "Our staff have risen magnificently to the challenge of doing more with less, and have turned a climate of uncertainty into one of creativity."

When the new season begins on Sept. 1 the two networks will offer 17 new national or regional programs. There will also be a number of shows returning.

With the expected CRTC approval, Redekopp also indicated that the AM problems in Toronto and Montreal will be solved this year when CBC Radio One moves to FM in both these cities. Digital Radio, which he refers to as "the future of radio", will also begin transmission in the not-too-distant future in Toronto, Montreal and Vancouver.

Toronto's 1050 CHUM to rock around the clock

CHUM 1050, Toronto's oldies station, is blowing apart the fallacy "that music programming doesn't work on the AM band," says CHUM's program director Brad Phillips.

Out the door goes Dr. Laura, who moves to AM 640, she, being one of the features of weeknight syndicated talk programming that CHUM got into more than two years ago.

Effective Aug. 25, CHUM listeners will now hear the best of oldies of the '50s, '60s, and '70s whenever they tune in the station, 24 hours a day, Monday to Friday. The evening programming will begin with The '70s at 7.

"One of the cornerstones of effective radio programming is to be unique," continues Phillips. The ratings have told us there is still an audience for it. And our audience has told us they would prefer the consistency of music programming around the clock. We are responding to the demand, and we are proud to be returning CHUM to its roots in music programming on our 40th anniversary as Canada's original Top 40 radio station."

The Dr. Laura Schlessinger Show is distributed in Canada by the CHUM Radio Network.



Hanson (Isaac, Zachary and Taylor) in Toronto for a Wonderland date, receive triple and double platinum for their album *Middle Of Nowhere* from Mercury/Polydor president Doug Chappell. (photo Barry Roden)



Members of Radiohead stopped by the EMI offices prior to their sold out show at Arrow Hall in Mississauga to pick up platinum awards for their album *O.K.Computer*. (photo Barry Roden)

WALT SAYS . . . !



Is AY out and EL in??? Some wise guy must have been thinking about that old saying "Don't throw the baby out with the bath water." It could be that EL, who made the big BIG difference with the mop company, bringing back their status as music movers, will show up with a couple of his migrating ex-employees. This will all entail a move from down there to up here and the shedding of you know who, which was predicted some time ago. Watch for a lot of movement, not to mention success, over the next couple of months. Nice to see such a positive-plus move as we gear up for the biggest Christmas selling-season of all time. *(EC: Now that's positive-plus thinking!!!)*

Well endowed . . . with information!!! It can finally be told that SHE will be coming out with a new album maybe sometime near the end of September. A well-informed source tells me HE has personal knowledge of the alleged release. So watch for a new CD from Canada's country diva and rumours are it will be another hit filled album. *(EC: Alright!!! out with it!!! Who is so well endowed with this knowledge????) I'll never tell!!!*

Toronto radio is HOT!!! It's hard to believe that Howard Stern has been the chosen one to lead Toronto radio out of its doldrums. But that looks like the big scoop of the week and Q107 is about to do it. There's a whole lotta shakin' out going on at the station, and the bloodletting is causing screams that can be heard all the way down to St. Clair Avenue where the architect of this station's first success sits quietly knowing he could have done the same thing, but NOT JUST YET! I can see Stern in Montreal, and perhaps even in Vancouver, but Toronto? When his first salvo hits the fan, if he even does consider doing the odd focus on hogtown, the CRTC guys will get a quick lesson on broadcast morals and ethics. Will it work? It better. The bucks it's costing to bring the shock-jock show here is rumoured to be twice or more than what the big morning guys are getting. *(EC: If he gets ratings, who looks at the bottom line???)*

The Bird should be in a cage!!! An easy lesson on how to gain attention did just that for Sun columnist Heather Bird when she attacked the simple lyrics of Bob Carlisle's Butterfly Kisses in a recent column. A credit to the Sun, they let all the criticism hang out on the op/ed page and it was pretty stinging. The Sun even contacted Carlisle, who must have thought those rumours about Canadians being polar-arized are true. Pretty childish, but it worked for The Bird, who is known the length and breadth of North America for attacking a dad's caring sentiments to his daughter. *(EC: It can only be good for record sales!!!)*

Wholly produced in Canada??? Somehow, back in the days when the CRTC drafted up their Cancon regulations, they allowed that being as there weren't any mastering facilities in Canada, and I

don't even think they were needed back then, mastering wasn't a big deal. As the years progressed, mastering became important but still not in Canada, so the CRTC continued to look aside. Well, times have changed. We do have mastering facilities in this country, comparable to any anywhere. I recently checked out MusicLane up Markham way, a state-of-the-art facility run by Ted Carson and his wife Sheryl. Their business is good and increasing because of the quality work they do. But there's a lot of money going out of this country to foreign mastering facilities that could remain here. Perhaps it's time the CRTC took another look at the "wholly produced in Canada" requirement and made it "wholly" by including mastering. *(EC: All it would take is a few letters!!!)*

Time was not enough!!! Ed Mirvish, who was rewarded by Queen Elizabeth (Commander of the British Empire) for saving London's Old Vic, has now, 15 years later and a lot of pounds lighter, been forced to put the building up for sale. Interesting too, as pointed out in a Toronto Star article (Aug 19/97) in his book How To Build An Empire, published in 1993, Mirvish noted "I didn't feel we owned the theatre, we were only temporary caretakers." Mirvish reportedly bought the theatre for \$1 million, paid another \$4 million to restore it and are now asking somewhere around \$16 million. The Old Vic is in a seedy part of London, and the shrine image faded years ago, so it'll be tough to get out from under it with a profit. But he did make it live for another 15 years. Theatre today is not like theatre at the turn of the century. *(EC: I couldn't take the gas lights!!!)*

A sad year for goodbyes!!! Over the years you get to know the right-hand doers of the top honchos of companies and you expect them to be there forever. The first shock this year was Fran Robb who retired from Warner Bros after all those years looking after Stan Kulin's office procedures. And the Friday morning coffee cloches up there aren't the same. Now, I hear that Alice Barrett will be leaving PolyGram, well A&M really, where she has been doing the good phone relations thing for Joe Summers for 25 years. Alice, being Alice, and Joe, knowing Alice for being Alice, slipped the information out on E-mail, marked "PRIVATE AND CONFIDENTIAL." That's Alice. But all of us who have known her over the many years, would feel that something was missing if we couldn't say goodbye and wish her all the best. *(EC: I'm glad you did!!!)*

A/C sensibilities??? When PolyGram's Bill Ott sent me a copy of Andrea Bocelli's album Romanza and told me to check out the Time To Say Goodbye track with Sarah Brightman, I did and I was floored. What a voice and radio friendly on top of it, which is kinda rare in these times, for REAL music. Well, more than a few A/C programmers apparently agreed. Mr. Ott must have been kept busy writing all those notes, and it worked. There it is on the A/C chart. And isn't the A/C chart really designed for the easy listening audience? Maybe we can find a few more like that and get back to real easy listening. *(EC: Not a chance!!!)*

A time to celebrate??? Don't know what the occasion was, but a member of a humongously-successful Cancon rock band, sat at the next table to me at that upscale restaurant, you know the one. He was with his son and another guy, and it looked like some kind of celebration. He didn't know who I was . . . I don't think he ever did. This was the first time I had seen a successful name from the

rock 'n roll world breaking bread so close to me, and it was interesting to see his taste in wine. A bottle of Tuscany red for about \$425 was followed by another one and the food bill couldn't have been too shabby either. Our rock star felt pretty secure. This restaurant is known for attracting the big names from the sports and entertainment field, but, outside of myself and a couple of waiters, nobody recognized him, and I don't think he appreciated it. *(EC: The price of success???)*

He found another diva??? Well, DF isn't stopping the clock. He is rumoured to have signed or is about to sign another pop diva, and from Quebec yet. He apparently beat out a couple of contenders, and money wasn't the reason. He has a reputation for success, you know. *(EC: That's not all!!!)*

Steel town is buzzing!!! With all of the recent CCMA announcements about the upcoming Canadian Country Music Week, Hamilton must be quivering with anticipation considering the dollars that will be coming in. It's almost impossible to get a room in Steel Town during that weekend, and with the stellar line-up of artists penned in for this year's event, I'm sure their delegate registrations will reach an all time high. Canadian country is definitely making a name for itself. *(EC: We'll see you in Hamilton!!!)*

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E-MAIL ADDRESS

rpm@inforamp.net

Walt Grealis, O.C.

Publisher

Sean LaRose

Editor-in-Chief/Production Manager

Rod Gudino

News Editor

Stan Klees

Movies, Theatre, Books

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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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URBAN MUSIC

by Rod Gudino

SPOTLIGHT
Part Two

Domestic urban music still in the tier building stages

While domestic hip hop and R&B continues to flourish at an independent level, the major labels by and large persist in biding their time on the still developing format. Thankfully, there has been some pioneering work done from the majors, most substantially from the BMG and EMI camps, the only two labels taking an active interest in the urban music growing in our backyard. EMI is the leading aggressor, having taken on Ivan Berry's Beat Factory for distribution to complement the direct signing of Dream Warriors two years ago and interests in the format from Virgin Music Canada. EMI is flanked by BMG's aggressive marketing for big money hip hop product, most recently Wu-Tang Clan, Puff Daddy & The Family and Notorious B.I.G., all three of which have paved the way for 20,000 units and counting for Rascalz, the label's domestic hip hop priority.

Much of the commercial driving force behind the format can be credited to BMG's Sol Guy, who not only functions as the National Urban Music Rep for the label, but is also President and CEO of Figure IV Records, Rascalz' imprint label. Since his inception into BMG in April of '96, Guy has become urban music's renaissance man, spearheading much of the ground level work that has gone into taking the movement out of the basement and into the light of day. He has, most recently, organised the first annual Northern Exposure conference, aimed at bringing together some of North America's key names currently operating in the format -- executive and artists -- for a two day blitz of panel discussions and talks.

"The reason I came to BMG is that I believed they were ready to try to aggressively market and create not only international but domestic inroads and new opportunities for urban music," comments Guy, who cites GM Lisa Zbitnew, head A&R man Keith Porteus and Susan Desmarais for BMG's unwavering commitment to urban music and especially hip hop. It is a type of support that was virtually unheard of two years ago, around the time when Guy convinced Rascalz to leave Sony in

favour of their own label, because the group wasn't being looked after properly. The problem, he says, was that much of the industry has traditionally misunderstood what urban music was in the first place.

"I think it was real easy for a long time to say



Sol Guy

that urban music didn't have the demographic, because if you think in your head that urban music is for black people and there's not enough black people in Canada, you could justify that," he says. "But in reality urban music is pop music and pop music is for everybody. The majority of urban music that is bought in the States, for example, isn't bought by black people, it's bought by a cross of races and age groups 13-40 years old. Canada is a little conservative and it just took a while to realise that this music was viable and there was other music that was viable at the time, but they were sticking

with what they knew."

If there has been significant development of late, Guy is not calling on party favours from the industry. He joins a chorus of voices in emphasising that the scene built a foundation for itself in the ten years it was ignored by the majors, bringing it to a point where the big money could confidently step in and give it the commercial clout it required to gain momentum at retail.

Retail Fever

If some of the majors continue to limit the format's larger potential, retail hasn't let slip by the fact that Wu-Tang sold 45,000 in just one week or that Puff Daddy remains among the top three best selling albums in Canada right now, four weeks after its release. In stores, front racking and heavy poster campaigns have contributed to those numbers, and have steadily opened lines of communication between product managers and buyers, lines that were virtually non-existent two years ago.

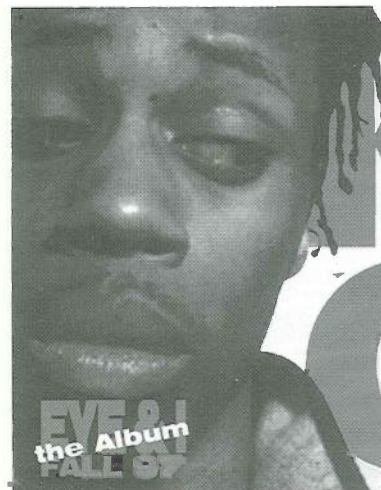
"I think retail has in the last few years really come up to speed," agrees Spencer Tatem, National Urban Music Sales and Promotions for EMI and Virgin. "A lot of the buyers especially in the Toronto area tend to be really up on what's going on and they know your artists and they know what's going on with the projects. I think it's still something that's growing but at the same time I feel good about it. When I walk into the stores with product, they know what I'm talking about."

Tatem puts the emphasis squarely at retail, alternating between trying to generate excitement at the clubs and reaping the fruits of his labour with strong interest from the stores.

"With hip hop it tends to something where if the street's not following it and campus radio is not following it then sometimes it's hard to get it to the next level," he says. "What I'm finding that's working out quite well is that retail is picking up on things right away and front racking releases and getting bigger numbers as a result."

His plan: to develop higher and more consistent sales which will map out a plan for the

URBAN continued on page 7



EVE & I
the Album
FALL 97

KARDINAL OFFSHALL



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RPM

RECORD DISTRIBUTOR CODES: 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Codes:

BMC - N EML - F Universal - J Quality - M
Polygram - O Sony - H Warner - P Koch - K

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



TW LW WO AUGUST 25, 1997

Rank	Artist/Album Title	Label	Rank	Artist/Album Title	Label	Rank	Artist/Album Title	Label
1	1 11 STILL HOLDING ON Clint Black w/Martina McBride/Nothin' ... / CD track-N (C.Black/M.Berg/M.Stuart) J.Stroud/C.Black (RCA)		35	36 15 THE LAST TIME The Cruzeros/Self-titled/CD track (B.Mathers/C.Tulman) B/Buckingham (Spinner)		68	RE 7 HOW DO I LIVE LeAnn Rimes/No album/pro single-F (D.Warren) W.C.Rimes/C.Howard (Curb)	
2	2 13 DRINK, SWEAR, STEAL & LIE Michael Peterson/Self-titled/comp 323-P (M.Peterson/P.Carpenter) R.E.Orra/J.Lee (Reprise)		36	27 23 FAR CRY FROM LEAVIN' Terry Kelly/Title track/comp 7-F (T.Kelly/Hynes) F.King (Gun)		69	79 6 THAT'S THE KINDA LOVE ... Mia Mason/That's Enough ... / comp 327-P (L.Bakey) B.Mevis (Atlantic)	
3	4 17 COME CRYIN' TO ME Lonestar/Self-titled/comp 44-N (J.Roch/W.Wilson/M.D.Sanders) D.Cook/M.Wilson (BNA)		37	38 14 CAN'T GET THE HANG OF ... Desert Dolphins/Hang On ... /CD track (B.Brown/E.Schwartz) R.Prescott (Quality)		70	78 4 WHAT'S A GIRL GONNA DO? Danny Hooper/He's Buying Roses ... /pro single (D.Hooper) R.Volkart/D.Hooper (Royalty)	MA PL
4	6 17 ALL THE GOOD ONES ARE GONE Pam Tillis/Greatest Hits/comp 48-N (D.Dillon/McDill) B.J.Walker Jr./P.Tillis (Arista)		38	47 11 WHAT'S IT GONNA TAKE Denise Murray/What You Mean ... /pro single (Murray/Melanson/Long/Szawlowski) Szaulowski/Murray (KBM)		71	87 2 WICHITA LINEMAN Wade Hayes/Title track/comp 347-H (J.Webb) D.Cook (Columbia)	
5	11 12 HOW A COWGIRL SAYS GOODBYE Tracy Lawrence/The Coast Is Clear/comp 323-P (L.Boone/T.Nelson/T.Lawrence) D.Cook (Atlantic)		39	41 8 THE FOOL Lee Ann Womack/Self-titled/comp 4-J (M.Cannon/C.Steff/G.Ellsworth) M.Wright (Decca)		72	82 2 DIAMOND Julian Austin/What My Heart ... /pro single-N (J.Austin/S.Robichaud) D.Lebianc (Vik/BMG)	100% Country
6	3 18 LET IT RAIN Shirley Myers/New Country 4/comp 319-P (S.Myers/R.Nicholson/R.Scott) R.Scott (WEA)	MA PL	40	48 9 IT'S ALL THE SAME TO ME Billy Ray Cyrus/Cover To Cover/pro single-Q (K.K.Phillips/J.Laseter) K.Stegall/J.Keiton (Mercury)		73	58 20 THE SWING James Bonamy/What I Live To Do/comp 345-H (R.E.Orra/B.Regan) D.Johnson (Epic)	
7	9 10 BORN AGAIN IN DIXIELAND Jason McCoy/Playin' For Keeps (J.McCoy/N.Sheridan/D.Carr) S.Baggett (Universal)	MA PL	41	49 10 THIS NIGHT WON'T LAST FOREVER Sawyer Brown/Six Days On The Road/pro single-F (B.LaBounty/R.Freeland) M.Millar/M.McAnally (Curb)		74	76 5 FLUTTER Jack Ingram/Livin' Or Dyin'/CD track-J (C.Boyd) S.Earle/R.Kennedy (Rising Tide)	
8	25 11 HOW DO I LIVE Trisha Yearwood/ConAir OST/pro single-J (D.Warren) T.Brown/T.Yearwood (MCA)		42	44 12 THE SHAKE Neal McCoy/Greatest Hits/comp 324-P (J.McElroy/B.Carr) K.Lehning (Atlantic)		75	63 19 I WILL, IF YOU WILL John Berry/Faces/pro single-F (J.B.Jarvis/R.Goodrum) C.Howard (Capitol)	MA PL
9	8 15 CARRYING YOUR LOVE WITH ME George Strait/Title track/pro single-J (J.Stevens/S.Bogard) T.Brown/G.Strait (MCA)		43	43 16 HEARTS WERE BOUND KC Jones/Title track/CD track (S.Schoenoff) R.Prescott/J.P.Wheeler (Paradise)	100% Country	76	81 5 SOMETHIN' LIKE THIS Joe Diffie/Twice Upon A Time/pro single-H (M.Higgins/R.Williams) J.Slate/J.Diffie (Epic)	
10	12 13 SHE'S GETTING SERIOUS Thomas Wade/Wayward/Self-titled/CD track-K (T.Wade/T.Taylor) J.May/T.Wade (Fog)	100% Country	44	51 7 SOMEBODY SLAP ME John Anderson/Takin' The Country Back/pro single-Q (B.McDill/R.Murray) K.Stegall (Mercury)		77	90 3 LOVE IS THE RIGHT PLACE Bryan White/Self-titled/pro single-P (M.Hummon/T.Sims) B.J.Walker Jr./K.Lehning (Asylum)	100% Country
11	7 16 I'D RATHER RIDE AROUND WITH YOU Reba McEntire/What If It's You/pro single-J (M.D.Sanders/T.Nichols) R.McEntire/J.Guess (MCA)		45	31 14 LUCKY IN LOVE Sherie Austin/Words/pro single-N (S.Austin/B.Daly/W.Rambeau) E.Seay/W.Rambeau (Arista)		78	60 14 JUST THE SAME Terri Clark/Title track/CD track-Q (Shapiro/Clark/Waters) Bowles/Clark/Waters (Mercury)	
12	17 10 WHAT THE HEART WANTS Colin Raye/Best of Direct Hits/pro single-H (M.Dulaney) J.Hobbs/E.Seay/P.Worley (Epic)		46	54 5 THE REAL THING Rick Tippe/Get Hot ... /CD track (P.J.Russell/R.Tippe) D.Pomeroy (Moon Tan)	MA PL	79	68 23 PLACES I'VE NEVER BEEN Mark Wills/Self-titled/comp 487-Q (T.Martin/R.Wilson/A.Mayo) C.Chamberlain/K.Stegall (Mercury)	
13	5 18 I LEFT SOMETHING TURNED ON Trace Adkins/Dreamin' Out Loud/pro single-F (B.Lawson/J.Schwerts) S.Hendricks (Capitol)		47	56 8 ALL LIT UP IN LOVE David Lee Murphy/We Can't All Be ... /comp 4-J (D.L.Murphy) T.Brown (MCA)		80	97 2 PLEASE The Kinleys/Just Between You ... /comp 347-H (J.Haseiden) R.Zavitsen/T.Haseiden/P.Greene (Epic)	
14	15 18 HE LEFT A LOT TO BE DESIRED Ricochet/Blink Of An Eye/pro single-H (R.Bowles/L.Boone) R/Chancey/E.Seay (Columbia)		48	57 8 DOWN CAME A BLACKBIRD Lila McCann/Lila/comp 235-P (M.Spiro/M.Smotherman) M.Spiro (Asylum)		81	99 2 THE WAY SHE'S LOOKING Raybon Bros/Self-titled/comp 5-J (D.Cook/B.Lawson) D.Cook/T.Brown (MCA)	
15	16 13 SHE'S GOT IT ALL Kenny Chesney/I Will Stand/pro single-N (D.Womack/C.Wiseman) B.Cannon/N.Wilson (BNA)		49	37 22 THE SECRET Jamie Warren/Fallen Angel/comp 487-Q (J.Warren) J.R.Huff/H.Hill (River North)	100% Country	82	93 2 WATCH THIS Clay Walker/Rumor Has It/comp 331-P (A.Smith/A.Barker/R.Harbin) J.Stroud/C.Walker (Giant)	
16	18 10 DANCIN', SHAGGIN' ON THE BOULEVARD Alabama/Title track/comp 49-N (R.Owens/T.Gentry/G.Fowler) D.Cook/Alabama (RCA)		50	55 7 HEAT OF THE NIGHT Montana Sky/Self-titled/CD track (Montana Sky) R.Prescott/J.P.Wheeler (MS)	100% Country	83	89 4 RIDIN' OUT THE HEARTACHE Tanya Tucker/Complicated/CD track-F (S.Russ/S.Smith/G.Majeski) G.Brown (Capitol)	
17	22 9 WHAT LOVE LOOKS LIKE Michelle Wright/For Me It's You/comp 49-N (C.Dannemiller/S.Drew/M.Wright) J.Scherer (Arista)	MA PL	51	59 5 CLAUDETTE Dwight Yoakam/Under The Covers/comp 328-P (R.O'Connell) P.Anderson (Reprise)		84	86 2 SOUTHERN STREAMLINE John Fogerty/Blue Moon Swamp/comp 329-P (J.Fogerty) J.Fogerty (Warner Bros)	
18	27 11 HOW YOUR LOVE MAKES ME FEEL Diamond Rio/Greatest Hits/CD single-N (M.T.Barnes/T.Bruce) M.D.Clute/Diamond Rio (Arista)		52	39 21 COUNT ME IN Deana Carter/Did I Shave ... /comp 2-F (D.Carter/C.Jones) C.Farren (Capitol)		85	88 3 HIGH AND OUTSIDE Don Neilson/Or Is It Just Me/comp 347-H (D.Neilson) D.Neilson (Epic)	100% Country
19	19 14 WILD ROSE Sean Hogan/Self-titled/CD track (S.Hogan) S.Hogan/R.Erickson (Barnstorm)	100% Country	53	61 4 HOW DO I GET THERE Deana Carter/Did I Shave My Legs ... /pro single-F (D.Carter/C.Farren) C.Farren (Capitol)		86	94 2 TODAY MY WORLD SLIPPED AWAY George Strait/Carrying Your Love ... /comp 5-J (M.Wright/V.Gosdin) T.Brown/G.Strait (MCA)	
20	13 15 DON'T LOVE MAKE A DIAMOND SHINE Tracy Byrd/Big Love/pro single-J (C.Wiseman/M.DeKie) T.Brown (MCA)		54	62 14 NOTHIN' LESS THAN LOVE The Buffalo Club/Self-titled/CD track-J (W.Tester/R.Young) B.Beckett (Rising Tide)		87	98 2 NAKED TO THE PAIN James Bonamy/Roots And Wings/comp 347-H (D.Primmer/R.Woid) D.Johnson (Epic)	
21	10 22 ALMOST ALWAYS Chris Cummings/Somewhere Inside/comp 316-P (C.A.T.Cummings/R.Lewis) R.Scott/J.E.Norman (Warner Bros)	MA PL	55	66 4 SHUT UP AND DRIVE Chely Wright/Let Me In/comp 5-J (S.State/A.Late/R.Rutherford) T.Brown (MCA)		88	92 5 IF YOU'RE GONNA GO Scott Kyle King/No album/pro single (J.Douglas/C.Rawson)	MA PL
22	14 16 IT'S YOUR LOVE Tim McGraw/w/Faith Hill/Everywhere/pro single-F (S.Smith) J.Stroud/B.Gallimore/T.McGraw (Curb)		56	67 3 HELPING ME GET OVER YOU Travis Tritt w/Lari White/Restless Kind/comp 329-P (T.Tritt/L.White) D.Was/T.Tritt (Warner Bros)		89	74 21 THE LIGHT IN YOUR EYES LeAnn Rimes/Blue/pro single-F (D.Tyler) W.C.Rimes/C.Howard (Curb)	
23	28 10 HOW WAS I TO KNOW John Michael Montgomery/What I Do/CD track-P (B.Daly/W.Rambeau) C.Petocz (Atlantic)		57	84 3 THE NIGHT THE BARN BURNED DOWN George Fox/Greatest Hits/comp 330-P (G.Fox/K.Tribble) K.Tribble (WEA)	MA PL	90	83 7 TAKE ME IN YOUR HEART TONIGHT Lauren Cook/No album/Roto Note comp (R.Cousins/W.Gamache) W.Gamache/J.D'Amato (Roto Note)	MA PL
24	32 9 WE WERE IN LOVE Toby Keith/Dream Walkin/pro single-Q (C.Cannon/A.Shamblin) J.Stroud/T.Keith (Mercury)		58	65 8 GO AWAY Lorrie Morgan/Shakin' Things Up/pro single-N (S.Smith/C.Majeski/S.Russ) J.Stroud/L.Morgan (BNA)		91	96 3 I'M YOUR MAN Jason Sellers/Title track/pro single-N (A.Cunningham/M.D.Sanders) C.Farren (BNA)	
25	30 6 THERE GOES Alan Jackson/Everything I Love/DC track-N (A.Jackson) K.Stegall (Arista)		59	71 4 IF YOU LOVE SOMEBODY Kevin Sharp/Measure Of A Man/comp 30-P (C.Farren/J.Steele) C.Farren (Asylum)		92	85 4 A LITTLE THING CALLED LOVE Beverly Mahood/No album/pro single Mahood/Millar/Hiller) R.Hutt (Spin)	100% Country
26	26 21 I ONLY GET THIS WAY WITH YOU Rick Trevino/Learning As You Go/comp 344-H (D.Loggins/A.Ray) S.Buckingham/D.Johnson (Columbia)		60	42 17 LOVED TOO MUCH Ty Herndon/Living In A Moment/comp 345-H (D.Schlitz/D.Johnson) D.Johnson (Epic)		93	NEW IN ANOTHER'S EYES Garth Brooks w/Trisha Yearwood/Songbook/pro single (B.Wood/J.Peppard/G.Brooks) A.Reynolds (MCA)	
27	33 12 DAY IN DAY OUT David Kersh/Goodnight Sweetheart/CD track-F (M.Green/I.McHugh) P.McMakin (Curb)		61	53 9 TALK OF THE TOWN Suzanne Gitz/Self-titled/CD track-Y (A.Rodger) A.Rodger (Page)	100% Country	94	80 7 LOVE LOVE LOVE Stephanie Thomson/Almost Blue/CD track (T.L.McKillop/G.Maxwell) T.McKillop (RDR)	100% Country
28	29 10 THE CALL TO DANCE Leahy/Self-titled/CD track-F (G.Duncan) L.Anderson (Virgin)	100% Country	62	64 10 SOLE IN MY HEART Blackhawk/Love & Gravity/pro single-J (Child/Robbins/Stephens) Bright/Clute (Arista)		95	RE 6 COOL WATER Tammy Graham/Self-titled/pro single-J (B.D.Piero/W.Mobley) B.Beckett (Career)	
29	34 5 YOU AND YOU ALONE Vince Gill/High Lonesome Sound/comp 5-H (V.Gill) T.Brown (MCA Nashville)		63	45 15 ONE, TWO, I LOVE YOU Clay Walker/Rumor Has It/comp 321-P (B.Jones/E.Hill) J.Stroud/C.Walker (Giant)		96	77 11 HONKY TONK LIGHTS Eli Barks/Unmarked Trail/pro single (R.Ruddy/E.Hill) J.Binet/E.Bars (No label)	
30	20 23 INDIAN WOMAN Montgomery Steele/In This Heart Of Mine/CD track (M.Petrick) B.Steward/G.Dere (Steele)	100% Country	64	40 17 THE TROUBLE WITH THE TRUTH Patty Loveless/Title track/pro single-H (G.Nicholson) E.Gordy Jr. (Epic)		97	72 16 A DOZEN RED ROSES Joan Kennedy/Title track/CD track (J.Greenbaum/A.Jordan/T.Folks) J.Morgan (JKP)	MA PL
31	35 6 EVERYWHERE Tim McGraw/Title track/pro single-F (C.Wiseman/M.Reid) B/Gallimore/J.Stroud/T.McGraw (Curb)		65	50 18 TOO BUSY LOVIN' YOU Graham Bleasdale/Lookin' For Love/CD track (G.Bleasdale) D.Thompson/D.Bleasdale (Everyman)	100% Country	98	91 12 SEE YOU ON THE OTHER SIDE Lisa Erskine/Self-titled/CD track (L.Erskine/D.McTaggart) J.Douglas (HVG)	MA PL
32	46 7 IT COULD HAPPEN TO YOU Blue Rodeo/Tremolo/comp 327-P (J.Cuddy/G.Keeler) Blue Rodeo/J.Whynt (WEA)	100% Country	66	73 4 THANK GOD FOR BELIEVERS Mark Chesnutt/Title track/comp 5-J (R.Springer/M.A.Springer/T.Johnson) M.Wright (Decca)		99	NEW HOLD ON HEART Ilona Paul/No album/CD single (I.Pal/J.Nystrom) J.Nystrom (No label)	100% Country
33	24 25 WHATEVER COMES FIRST Sons of the Desert/Self-titled/pro single-H (W.Aldridge/B.Crisler/D.Womack) J.Slate/D.Johnson (Epic)		67	75 5 AIN'T NO JUSTICE Greg Hanna/No album/pro single (K.Tribble/G.Hanna/C.Rawson) K.Tribble (Psychabilly)	MA PL	100	95 7 A LITTLE TOO LATE The Johnner Brothers/Ten More Miles/comp 325-P (B.Johner/K.Johner) Johnner Bros/B.McKay (WEA)	100% Country
34	23 22 LITTLE OL' KISSES Julian Austin/What My Heart ... /comp 48-N (J.Austin) D.Lebianc (Vik/BMG)	100% Country						

URBAN continued from page 5

format in the immediate and long term future. It's crucial to ramming home the fact that R&B and especially hip hop is not the faddish phenom it is sometimes perceived to be, but that it has long artistic aspirations and lasting cultural significance that can only increase its performance at retail.

Unfriendly Radio

Among the chief obstacles for the growth of urban music, however, is the virtually non-existent representation the format gets at radio, a fact that seemed determined to persist after the CRTC awarded the last extant FM band to the CBC despite aggressive balloting for an urban music station. The question -- whether a young urban market could contribute enough advertising dollars to become a viable commercial entity -- is frequently tackled from within urban music circles with reference to WBLK, Buffalo's urban music station which soaks up millions of Canadian dollars per year from advertisers who have no place else to put their money. Over Caribanna weekend alone, WBLK pulled in an estimated million in advertising from Canada, a figure made more alarming because, as Tatem points out, it represented a partial count of potential Canadian advertisers since it did not include those who do not advertise as far as Buffalo.

"It has a lot to do with not recognising how profitable the product is," he says. "The whole scene has changed, a lot more kids are listening to Puff Daddy and Wu-Tang and those products are shipping platinum, they're shipping gold and SoundScanning gold. If you have a market of that size buying your product, then it's comparable to any rock act out there and I just think there's a space

on the dial for it, I think it will help. It's really a matter of the first person to try it will be the first person who will be rewarded."

"People listen to WBLK on static because they're so desperate to hear something," adds Guy, who believes that the urban licence is a shoo-in for Toronto and Montreal.

Consequently, urban music still gets most of its airwave momentum from college and campus radio and commercial stations which have shown an interest in the format, notably K103 in Montreal, Toronto's Energy 108, and Z-95 in Vancouver.

"We make radio promotion a part of our street promotion and we have our street teams out there promoting that people can listen to these stations at these times and hear music," says Guy.

"It's still really a street driven artform," adds Tatem, "word of mouth is still the strongest word on hip hop products. Urban music is the backbone of what's going on in the clubs; if radio was behind it these could be massive commercially explosive situations."

Sound expectations

With an infrastructure coming closer to realisation and an urban community of artists with full label support including managers, producers, promoters and engineers, Canadian hip hop and r&b seems to be in good hands indeed. The work has not gone without notice and has even attracted international product for development in Canada (see interview with Tru-G'z below). For Tatem and Guy, as well as Beat Factory's Ivan Berry (RPM 08/97), it is a matter of performing as efficiently as possible under eyes of the industry expectant to see what urban music can do.

"I believe the foundation is set to take us to

the next level," comments Guy; "I think that more domestic signings and more aggressive marketing and campaigns and projects have to come out to get it to the next level, but the foundation is there. Now the big boys have to step up and more groups like the Rascalz have to be signed, some R&B groups have to be signed; not just put out like a token, they have to be pushed like the Rascalz were pushed because selling 20,000 in Canada for a domestic artist -- any domestic artist -- is a feat."

"Right now I think it's the times where we have a lot of artists in Canada that are ready for the taking," agrees Tatem, citing Mach 10, Loonies and Scarface as some of the standouts in independent hip hop. "Around the world people are recognising Toronto hip hop as the next big scene. I think that has to start happening here, where people start to realise that hey, we've got artists that are getting respect around the world, we need to sign them here. We have to prevent the situation where labels come in from the states and harvest our crops. It's really about time that all the labels step up to bat and really take on what they've got."

Upcoming releases from EMI include new albums from West Side Connection and AZ, the latter which will benefit from priority status, both for release in mid-September. BMG will wrap up the third quarter with releases from SWV and Alcoholics, while Guy concentrates his efforts on a hip hop compilation featuring a Canadian all-star track that includes Rascalz, Choclair, Thrust, Checkmate and Kardinal Offishall. The compilation, which is titled Northern Touch, is the first of its type for Canadian hip hop and for the participating labels of Sony, Universal and BMG, all of which have banded together for a joint venture, tentatively slated for an October release.

Playing true with Spinner Records' Tru-G'z

If you think there's something brewing at the labels as regards urban music, truth is, we're just seeing the tip of the iceberg. The independent scene in Canada has been germinating for a good ten years and has made it possible for pioneering executives to take their place within the rapidly growing infrastructure. The word out is that we have a domestic hotbed, signs of which have trickled down into New York where Canadian R&B and hip hop is being taken as the beginnings of a wave from the North. It has even attracted a flock of American birds to Canadian soil, most significantly a trio of a cappella singers who have lent their voices to the supple grooves of adult contemporary R&B. Tru-G'z is their name, originally from Gainesville

Florida but discovered here in Canada by the songwriting team of Massarelli, Staffieri and DiGironimo, who have since made a second home for the band in Toronto and secured three parts Cancon for their debut album titled From The Heart (RPM 08/97).

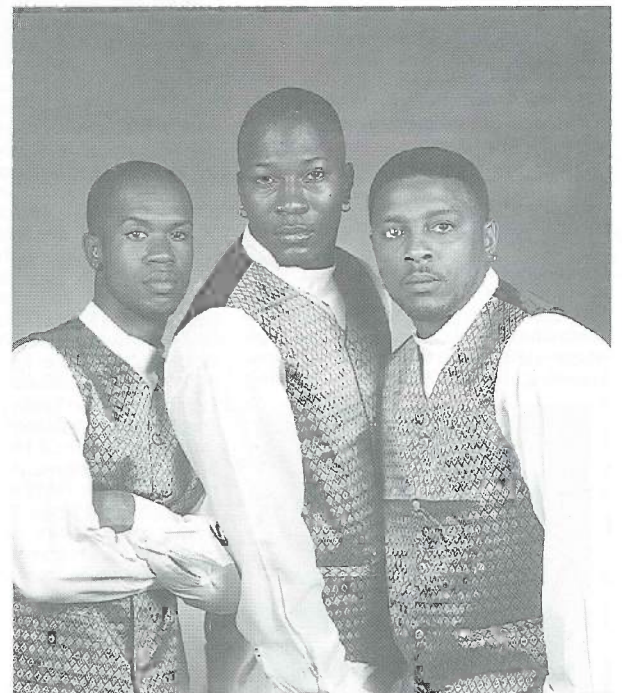
The response has been tremendous since single Just To See You Again hit radio several months ago, causing some 2,000 units of the record to be sold out of the box and generating the kind of excitement that is a once-in-a-year occurrence in the independent market. Tru-G'z are JayFlo, Eshay and Lo also known as James Flowers, Eddie James, and Leo Price at the time when they were first spotted by Thomas Broiles, who was so impressed with their singing, that he quickly became the band's manager. It is not surprising to hear Flowers put the group's musical motivations squarely on the vocals.

"We consider ourselves to be singers," he says when asked to classify Tru-G'z specific brand of music. "We lay it on a Christmas song, country or pop; it doesn't matter as long as we're singing."

Singing is, in fact, what they do on the album, seamlessly stitching together a cross section of ballads and funky radio hits with a vocal smoothness that can only be described as tru-ly beautiful and tru-ly impressive.

That cross selection of warm R&B has also brought Tru-G'z significant

airplay in the US, but it is the Northern connection that is getting them the biggest draw, a fact that has the group returning to key spots in Canada as they continue to promote From The Heart. The sound is unmistakable, even for the mainstream music market which Tru-G'z have obviously levelled their Cupid's arrows. Look out for this magically voiced trio, as they continue to seduce North American audiences throughout the remainder of the year.



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New Releases



BARNEY BENTALL & THE LEGENDARY HEARTS
Till Tomorrow
Columbia 80292-H

-Rock

This album has one of the most interesting stories behind it that we've heard in a while. Who better to tell it than Barney Bentall, a ten-year rock and roll veteran who has made his name synonymous with some of the best talent currently in the field. Here's what we mean: the story tells of Bentall falling hard for Canadian author Guy Vanderhaeghe's *The Englishman's Boy*, a book which secured itself on the best seller list and garnered Vanderhaeghe the Governor General's award. The thought of Bentall phoning up the heavyweight author to see if he wanted to collaborate on a few rock songs seems almost funny and by Bentall's own estimation, "not the most rational idea I'd ever had." But that's what happened and the added bonus was that Vanderhaeghe agreed (!). Till Tomorrow offers only one of the three songs that resulted from that collaboration, (a number called My Shadow And Me) shuffled amidst the melody moulded full-bodied rock and roll songs which The Legendary Hearts have made legendary. There are a lot of musical wreaths and laurels decorating this album, clearly Bentall's most ambitious and sophisticated work yet. And although sophistication is a word that Bentall's fireside manner seems to resist, it is the only word we can think of that fully incorporates this album's comprehensive immersion into heartland rock and roll. You Should Be Having Fun is being put to radio as a natural first single among the many that can be found on Till Tomorrow. Bentall obviously knows the value of a good song and a good story, two traits which will bring him that much closer to being one of this country's unparalleled rock and roll craftsmen. -RG

FINGER ELEVEN
Tip
Mercury PCD 501-Q

-Alternative

Most people keep a record of their adolescence in high school year books and photo albums. Only the seldom few -- those whose talents shone early in life -- can claim to keeping a record of their early years in their



creative output, especially if that output has had substantial currency with the public. Such was and is the case with Rainbow Butt Monkeys, yesteryear's highschool cover band that broke through the seemingly insurmountable barriers of our industry to bless us with a fresh dose of riff-laden alternative rock pop. The name of the album was Letters From Chutney, the breakthrough single was Circles; and while the style of music had a wild rash of peach fuzz all over it, it kept these young guys extremely employed while they simultaneously wrapped up their highschool careers. But back to the growth thing; it's been two years almost to the day since Letters From Chutney that we are re-introduced to the same five guys under a new name and my, how they've grown. Granted, Tip doesn't progress wildly beyond the Butt Monkey's hard guitar centred sound, though the added years have given them a lot more credence in the aggression department. While there are instances where the fuzz of guitar seems to condense into a wall of sound which even Arnold Lanni (Our Lady Peace) cannot readily undo, Tip remains a significantly improved album -- if a relatively conservative one -- from Finger Eleven's Butt Monkey days. PolyGram will be putting the pressure on alt rock radio for this (alongside with the newest from brother act Barstool Prophets) and you can expect the onslaught to lead off with a few quick singles, the first one being the title track. Full CanCon. -RG

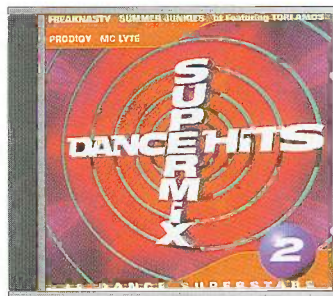
ESCAPES II
Various Artists
WEA 35691-P

-Easy Listening

Al Fletcher and Warner Bros. Canada continue to follow the demographic swell into middle age by releasing carefully mapped easy listening compilations. The theory that there was a significant market here was confirmed last year with substantial sales of Escapes which brought songs from Enya and Art Of Noise under one cover. Higher ground is expected for the second instalment, partially as a result of the success of the first try and partly as a result of some aggressive market-specific



promotion with which Warner is supporting the release. But most of all because Escapes II is a well crafted compilation, not only because it boasts a selection of apropos tracks, but because the album has been seamed together with strong consideration for songs which complement one another and fluidity in their arrangement. But the clincher is that Escapes II benefits from names which will readily be recognised by the target audience alongside a good number of songs they probably haven't heard before. Loreena McKennitt leads off with The Bonny Swans and is followed by Enigma's Return To Innocence, Kenny G.'s Songbird, Willie And Lobo's Wellentanz, Julee Cruise's Falling (from Twin Peaks), Michael Nyman's The Promise (theme from The Piano), Mike Oldfield's Women Of Ireland and Vangelis' Song From The Seas. Also included in the package: songs from Adiemus, Paradise, Mythos, Massive Attack, Sacred Spirit, Allegri, B-Tribe and Scripture, who handle the title track. Late night radio will be all over this and retail is best advised to some prominent front-racking. -RG



DANCE HITS SUPERMIX 2
Various Artists
Popular 3138-P

-Dance

If ever there was an aptly titled compilation, this would be it. No surprises here, just an eighteen song compendium of dance hits supermixed to all hell and aimed at dance club central. The album comes reviewed a little late (it was initially released several months ago), but good momentum and extended support from Popular warrant this mention. Much of this material (Robyn's Show Me Love, Freaknasty's Da' Dip, Lina Santiago's Feels So Good, Intonation's Get To The Heart Of It and Angelina's I Don't Need Your Love) is a match for the target audience, but there are a few clever twists thrown into the bargain via Prodigy's Firestarter, Samantha Fox's Let Me Be Free and BT's Blue Skies which features some incredibly well-placed vocal work by one Tori Amos. Popular's continued interest centres around the inclusion of three of their domestic acts, Indecision (their introductory track, called Tonight, is included here), Solina (with a bang-on dance song called Come Back To My Heart) and Joee (whose Holdin' On stands out as one of the jewels of the compilation). UK priority R&B act Damage also get showcased with their huge break-out hit called Love II Love, which rounds out the compilation with some R&B sobriety for the late nighters. -RG

ROBERT SILVERMAN
The Parlour Grand Volume 2
Marquis Classics-201-F

-Classical

The pleasure of listening to Robert Silverman playing old popular favourites on a restored parlour grand in this reprise album is fourfold. First and foremost, there's appreciation for his playing. Parlour grands are wonderful instruments but can't compare with a concert grand. For one thing they require a strong attack and less skilled players can sound almost as they're playing barrel house. Mr. Silverman is in complete command however, and makes each of the 14 tracks stoutly exquisite. The second pleasure is the recognition of the songs even after, as in our case, many years. And, of course, there's the



special moment of realization when one reads a particular title and can say with wonderment, "So that's what it's called." We suspect though, that for most listeners the chief pleasure will lie in associating time and place with individual pieces. Among the 14 are Schubert's Serenade, Godard's Au Matin and Grainger's Country Gardens. There are other favourites including Narcissus, Albeniz's Tango and Mendelssohn's Spring Song. But it's the first three that meant the most to this auditor. The Serenade reminded us of when we were a chorus boy in a travelling production of Blossom Time. Au Matin was used as the

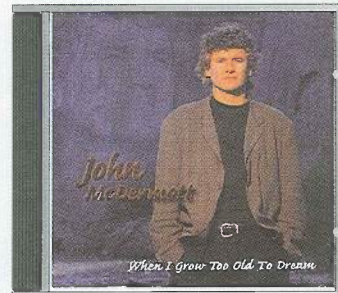
ALBUM PICK

JOHN McDERMOTT
When I Grow To Old To Dream
EMI/Angel-54637-F

-Celtic/pop

With this his fifth album for EMI/Angel, John McDermott just keeps getting better and better. This self-produced project is vintage McDermott. He called in the heavy guns for this one from arrangers like Eric Robertson to some of the best classical and pop pickers in the business. There are really no surprises here. McDermott does what he does best with that God-given tenor voice and puts his own spin on some of the most beautiful music ever written, some of which can be traced back more than 400 years. Well, there is one surprise, a pleasant one at that. The Barbara Allen you hear is not the Barbara Allen you sang or heard at school. This is the real thing. Although every track is key, there are some that twig the ear more than others. The Fields Of Athenry, a duet with Allison Girvan with a violin solo by Anne Lindsay is one, as is The Harp That Once with an awesome violin solo by Lenny Solomon with haunting harp inserts by Erica Goodman. Another gem is the Sigmund Romberg and Oscar Hammerstein's penning of the title track, which was written in the mid-thirties, and also in the newer frame of writing, Kathleen, written by Keith Potger, an original member of The Seekers, an Australian group. The song was inspired by Elizabeth Browning's poem My Kate. He also does a pristine duet with Briar Booke on My Bonnie, a classic. And don't overlook Sir Henry Moore's Believe Me If All Those Endearing Young Charms. In fact, this is a consumer friendly package that should be front-racked.

In-store play will attract on impact. By the way check out Wild Mountain Thyme, and if you stretch your imagination you can pick up a faint bluegrass connection, thanks to the mandolin artistry of Ray Legere. Oh yes, if you like the leader stuff, try The Spinningwheel, and that's a surprise as well. Sound and very solid instrumental support is also supplied by McDermott's longtime travelling musicians guitarist Bill Bridges and Brigham Phillips on keys. The session people are all stars in their own right; multi-instrumentalist Jack Zaza (flute, mandolin, oboe, English horn, penny whistle, spoons, accordion), violinist Jonathon Moorman, fiddlers Ray Legere, Hugh Marsh, Jonathon Moorman, keyboardist Eric Robertson, cellists Jose Shapero and Wendy Tummon, bassist Dave Young, flautist Laura Nashman, Claudia Vena on viola, and Jim Tait and Mike "Pepe" Francis on guitars. Quite a lineup and it all came together at Toronto's Intersound Studios. McDermott has thoughtfully included the lyrics to all the songs. -WG



theme of a soap opera; we'd hear at luncheon as a young child. The tune is familiar of course, but we simply can't recall the name of the program. It might have been Our Gal Sunday or Young Widder Brown. Which ever, we could recall Mater reminding us that we'd be late returning to school where we marched in -- children actually marched in those days -- to Country Gardens played on a shiny upright situate on the first floor. The sound carried to the third. This is a splendid album with or without memories but they do indeed give an extra dimension of pleasure. **-BW**

CANDICE CARNIE - Potpourri
Madd River
Neddy Boy-001

Latch on to this as a collector's item. Readers will have noted that there's no descriptive cut line. That's because the album is in the nature of a sampler. Ms. Carnie is a multi-talented artist and all of her strengths are on display here. Carnie com; poses, arranges, sings and plays virtually all types of music. The 17 tracks include pop style ballads, classical, Celtic, folk, Oriental and even country musuc. She excels



on all of them; so much so that it's hard to say what is her principal strength. Her pianistics are beyond criticism and one could listen to an entire album of her simply -- simply -- playing. As a singer she's capable of great emotion but not the in-your-face style. Perhaps we're going too far out here, but to us she sounds like a comfortable cross between Joni Mitchell and Rita MacNeill with a touch of Jerri

Sothern thrown in for good measure. And we should add that she's lovely to look at as well. If there's any justice at all Candace Carnie (please don't change her name to Candy) should be the next big star of pop music. Produced by Jerr Tupis and recorded at SoundAround in Etobicoke, Ontario. All tracks are full MAPL. Call 205-828-9425. **-BW**



TAJ MAHAL - Club Music
Senior Blues
Private Music/Windham Hill-82151-N

By Club Music we don't mean the kind that clubs one over the head with its intensity. We mean what you hear in a good jazz oriented club on a Saturday night. There has to be a first for everything and this is the first time your correspondent has heard Taj Mahal. So, you'll have to bear with our gee whiz reaction. Taj Mahal is just a great tonic to a mind or soul burdened with life's difficulties. Oh, there are some blues numbers here, but when listening to them, you just know that Taj's innate good humour is bursting to break out. His voice is smokily robust, his musicianship sophisticated but with just enough of a raw edge to give it true grit and character. His sextet is backed up by vocalists and the Texacali Horns, who add a Tex-Mex feeling to the proceedings. Best of the 13 tracks? For us, they're Think, Irresistible You, Sophisticated Mama on which the lowly kazoo achieves new heights of artistry, and Oh Lord Things Are Gettin' Crazy Up In Here... just the way this auditor likes it on a Saturday Night. **-BW**

RPM ALTERNATIVE
Canada's only national weekly alternative chart **30**

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

TW LW WO AUGUST 25, 1997

Rank	TW	LW	WO	Artist	Title	Label
1	7	5		Oasis	D'YOU KNOW WHAT I MEAN?	Columbia 3269-H
2	2	8		Sarah McLachlan	BUILDING A MYSTERY	Nettwerk (promo CD)-F
3	22	2		Smash Mouth	WALKIN' ON THE SUN	INTO/C-90142
4	29	2		Mighty Mighty Bosstones	THE RASCAL KING	Polygram (promo CD) - Q
5	11	15		Matchbox 20	PUSH	Yourselves Or Someone Like You Lava/Atlantic (comp 97315 vol.315)-P
6	5	10		Collective Soul	LISTEN	Disciplined Breakdown Atlantic (comp 322)-P
7	28	2		Holly McNairland	NUMB	Stuff Universal 53075 (promo CD) - J
8	1	6		Sugar Ray	FLY	Floored Atlantic (comp 326)-P
9	4	15		U2	LAST NIGHT ON EARTH	Pop Island 314 524 334-Q
10	21	3		Beck	JACK-ASS	Odelay Geffen 24823 (comp 11)-J
11	10	11		Live	TURN MY HEAD	Secret Samadhi Radioactive 11590-J
12	12	6		Artificial Joy Club	SICK & BEAUTIFUL	Melt Crunchy/Interscope 90125-J
13	8	14		Tonic	IF YOU COULD ONLY SEE	The Lemon Parade Polydor 31543 1042-Q
14	3	5		The Seahorses	LOVE IS THE LAW	Do It Yourself Universal 25134 (comp 8)-J
15	6	11		Blues Traveller	CAROLINA BLUES	Straight On Till Morning A&M 0750 (promo CD)-Q
16	18	4		Echo & The Bunnymen	I WANT TO BE THERE (WHEN YOU COME)	EverGreen London (comp 509)-Q
17	14	11		The Tea Party	TEMPTATION	Transmission EMI 55308 (promo CD)-F
18	23	4		Faith No More	LAST CUP OF SORROW	Album of the Year Slash/Reprise 46629-P
19	24	3		Fiona Apple	CRIMINAL	Tidal Clean Slate/ Work 67439 (comp 063) -H
20	NEW			311	TRANSISTOR	Capricorn 515 (promo CD) - Q
21	13	9		INXS	DON'T LOSE YOUR HEAD	Elegantly Wasted Mercury (comp 505)-Q
22	9	10		The Wallflowers	THE DIFFERENCE	Bringing Down The Horse Interscope 90055 (comp 8)-J
23	20	3		Our Lady Peace	AUTOMATIC FLOWER	Clumsy Columbia 80242 (comp 063) - H
24	16	4		Monaco	WHAT DO YOU WANT FROM ME	What Do You Want From Me? Polydor (comp 500)-Q
25	NEW			Foo Fighters	EVERLONG	The Colour and the Shape Capitol 55832 (promo CD) - F
26	15	7		Soul Coughing	SOFT SERVE	Irresistible Bliss Warner Bros. (comp 327)-P
27	NEW			38 Special	FADE TO BLUE	Resolution Razor & Tie RT 2829 - 2 - P
28	19	4		Go Go Dolls	LAZY EYE	Batman & Robin O.S.T. Sunset/Warner Bros. (comp 328)-P
29	26	15		Third Eye Blind	SEMI-CHARMED LIFE	Third Eye Blind Elektra 62012-P
30	17	8		Wide Mouth Mason	MY OLD SELF	Wide Mouth Mason Warner Bros. (promo CD)-P



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**CANADIAN COUNTRY MUSIC WEEK
SPECIAL EDITION**

Issue Date: September 8

AD DEADLINE - SEPTEMBER 2nd

Contact Stan Klees at 416-425-0257

COUNTRY

CKQM-FM's Rick Fleming gives the nod to the new James Owen Bush single *A Far Cry*, adding, "Double CCMA Award nominee James Owen Bush shows outstanding ability to turn a lyric into a feeling that resonates with a listener. *A Far Cry* is a powerful country-soul ballad. Give this independent artist a spot on the playlist."

Larry Berrio, a new artist from Azilda, Ontario, is ready to make his presence known. He has just released his debut CD, *Living A Dream*, and is already planning a cross-Canada tour early next year in his newly renovated Greyhound touring coach. The album, produced by Daniel Bedard and recorded at Mission Studios in Sudbury features the All Nation's Church Worship Team choir and some of the best pickers in the business. These include Paul Chapman the lead guitarist for George Fox and Dwight Yoakam's fiddler Don Reed. Also

in for the session were Paul Chapman (lead and acoustic guitar), Bob Chalifoux (drums), Robin Desbien (piano), Shawn Pitzel (keyboards, Hammond B3), Al Lamothe (steel), Jeep Bedard (mouth harp), Paul Dunn (dobro, steel and acoustic guitar), Kevin and Ken Tellier and Angie Clement (background vocals), and producer Bedard who doubles on bass and mandolin. Nothing I Won't Do, a Berrio original, has been taken as the first single. A video release is scheduled for the fall. Dana MacLean of RDR Promotions will be tracking the single.

Suzanne Gitzi, currently charting with *Talk Of The Town* (#61), now has the added benefit of a publicist, namely April Lebedoff, who heads up her own promotion firm.

Montgomery Steele, one of the most aggressive self-promoters in country music, has successfully tapped the European country market. He broke the ice with *Indian Woman*, his debut single that enjoyed 23 weeks on the RPM Country 100 (#30) and which crossed over into the A/C market. His follow-up single, *In This Heart Of Mine*, which he is now promoting at Canadian radio, has already been given the nod by the European Country Music Association on the Radio Chart Top 50 (#49), one of four adds, behind Trisha Yearwood's *How Do I Live* (#41), Alabama's *Dancin' Shaggin' On The*

COUNTRY continued on page 13

Special CCMA award for Shania Twain

Shania Twain will receive a special award during the live CTV network telecast of the Canadian Country Music Awards show (Sept. 8).

The award, marking Twain's achievement in selling more than 11 million copies of her Mercury album *The Woman In Me*, was created for the CCMA by sculptor Alex Demkiw. The album is the best-selling in history by a female country artist. Canadian sales of the album are close to two million copies. The album has been on the RPM Country Album chart for a record 130 weeks.

"Shania has been a member of our organization for many years," reflects CCMA president Tom Tompkins, "long before her current success, and we are naturally proud of her significant achievement."

The sculpture features a loon, made from pewter, mounted on a piece of rock indigenous to Twain's home town of Timmins, Ontario. Ironically, Twain and her husband Mutt Lange, now work in a home studio they have named *Loon Echo*.

Twain is also one of five Canadian artists nominated for the CMT Maple Leaf Foods Fan's Choice Award. The other nominees are Paul Brandt, Terri Clark, Prairie Oyster, and Michelle Wright.

Country fans from across Canada are now calling a special number (1-900-561-CCMA) to register their votes for the Fans' Choice Award. Each vote costs the caller 99 cents. Long distance charges do not apply.

COUNTRY PICKERS

RICK FLEMING

CKQM-FM - Peterborough
A Far Cry - James Owen Bush

RAY BERGSTROM

CFMK-FM - Kingston
Diamond - Julian Austin

JANET TRECARTEN

CISS-FM - Toronto
Diamond - Julian Austin

BRUCE LEPERRE

CKDM - Dauphin
In Another's Eyes - Brooks/Yearwood

STEVE JONES

CFQM-FM - Moncton
In Another's Eyes - Brooks/Yearwood

RICK KELLY

CKKM-FM - Prince George
In Another's Eyes - Brooks/Yearwood

JAMES RICHARDS

CHAT - Medicine Hat
In Another's Eyes - Brooks/Yearwood

KELLEY RYDER

CHFX-FM - Halifax
In Another's Eyes - Brooks/Yearwood

GARTH STONE

MX92.1FM - Regina
In Another's Eyes - Brooks/Yearwood

DAN MITCHELL

CKCQ/Cariboo Radio - Quesnel
You Said - Farmer's Daughter

CHUCK REYNOLDS

CHYR - Leamington
Everywhere - Tim McGraw

CAL GRATTON

CJVR - Estevan
Everywhere - Tim McGraw

DAVE McLAUGHLIN

CKGB - Timmins
Love Is - Bryan White

DOUG ANDERSON

Y105 - Ottawa
Taillights - Clint Black

PETE WALKER

KX96FM - Durham
Please - The Kinleys

BILL MALCOLM

K1XX105 - Thunder Bay
Living In A House - Gary Allan

BRIAN YAREMUS

The Bullet - Kelowna
Today My World - George Strait

BRUCE ANDREI

Country 95.5FM - Lethbridge
Land Of The Living - Pam Tillis



CHAM's Country Showdown host Vickie van Dyke, congratulates Beverly Mahood on the five-time win of *A Little Thing Called Love*, which was then retired to the Showdown Hall of Fame.



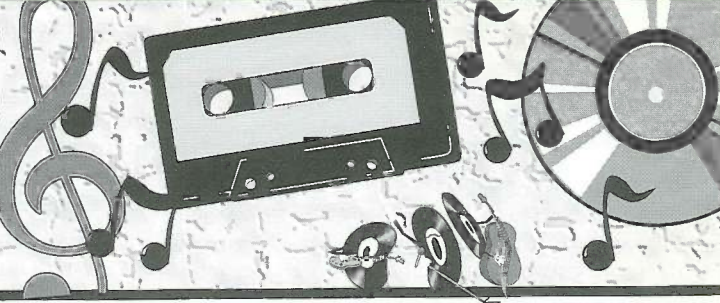
Denise Murray takes to the water in Halifax with director Charlie Cahill for the video shoot of *What's It Gonna Take*. The single continues to move up the RPM Country 100 (#38*)

REVEAL

100 HIT TRACKS

& where to find them

Canada's Only National 100 Hit Tracks Survey



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

TW LW WO AUGUST 25, 1997

Rank	TW	LW	WO	Artist	Title	Label	Code
1	1	10	10	Sarah McLachlan - Surfacing Nettwerk 39708 (promo CD)-F	BUILDING A MYSTERY		
2	3	8	8	Will Smith - Men In Black U.S. I. Columbia 681169 (promo CD)-H	MEN IN BLACK THEME		
3	5	8	8	Hanson - Middle Of Nowhere Mercury 534615-U	WHERE'S THE LOVE		
4	9	5	5	Blue Hecode - Tremolo WEA 19253 (promo CD)-P	IT COULD HAPPEN TO YOU		
5	2	8	8	Hobyn - Hobyn Is Here HCA 64865-N	DO YOU KNOW WHAT IT TAKES		
6	6	8	8	Spice Girls - Spice Virgin 42174-F	2 BECOME 1		
7	4	6	6	Puff Daddy w/ Faith Evans - No Way Out Bad Boy 73012 (comp 19)-N	I'LL BE MISSING YOU		
8	15	5	5	Backstreet Boys - Backstreet's Back Jive/Zomba 41617-N	EVERYBODY		
9	14	9	9	Holly McNairland - Stuff Universal 53075 (promo CD)-J	NUMB		
10	48	2	2	Mariah Carey - Butterfly Columbia 67835 (promo CD)-H	HONEY		
11	8	12	12	Great Big Sea - Play Warner 18592 (comp 323)-P	WHEN I'M UP (I CAN'T GET DOWN)		
12	7	14	14	Sister Hazel - Somewhere More Familiar Universal 53030-J	ALL FOR YOU		
13	11	7	7	10,000 Maniacs - Love Among The Ruins. Geffen 25009 (promo CD)-J	MORE THAN THIS		
14	10	19	19	Sheryl Crow - Sheryl Crow A&M 314 540 587-U	CHANGE		
15	18	6	6	Dodgy - Free Peace Sweet A&M (comp 5)-J	GOOD ENOUGH		
16	28	20	20	Verve Pipe - Villains HCA 668092-N	THE FRESHMEN		
17	12	18	18	Shawn Colvin - A Few Small Repairs Columbia 67119 (comp 60)-H	SUNNY CAME HOME		
18	17	6	6	Mark Morrison - Mark Morrison WEA 17252-P	RETURN OF THE MACK		
19	37	5	5	Oasis - D'You Know What I Mean? Columbia 3269-H	D'YOU KNOW WHAT I MEAN?		
20	62	2	2	Lve - Secret Samadhi Radioactive 11590 (comp 10)-J	TURN MY HEAD		
21	27	10	10	The Tea Party - Transmission EMI 55308 (promo CD)-F	TEMPTATION		
22	23	7	7	H. Kelly - Batman & Robin U.S. I. Jive/Zomba (promo CD)-P	GOTHAM CITY		
23	13	18	18	Third Eye Blind - Third Eye Blind Elektra 62012-P	SEMI-CHARMED LIFE		
24	40	4	4	Sugar Ray - Floored Atlantic (comp 326)-P	FLY		
25	21	11	11	U2 - Pop Island 524334 (comp 4)-U	LAST NIGHT ON EARTH		
26	16	19	19	Meredith Brooks - Blurring The Edges Capitol 12014 (promo CD)-F	BITCH		
27	41	5	5	Unique II - Level II Columbia 91161 (comp 62)-H	BREAK MY STRIDE		
28	24	8	8	Savage Garden - Savage Garden Columbia 67954 (promo CD)-H	TO THE MOON AND BACK		
29	20	11	11	En Vogue - EV3 EastWest America (comp 324)-P	WHATEVER		
30	25	17	17	Amanda Marshall - Amanda Marshall Epic 80229 (comp 61)-H	SITTING ON TOP OF THE WORLD		
31	19	20	20	Hanson - Middle Of Nowhere Mercury (comp 500)-U	MMMBOP		
32	29	9	9	Corey Hart - Corey Hart Columbia 80240 (comp 62)-H	THIRD OF JUNE		
33	34	4	4	The Notorious B.I.G. - Lite After Death Arista 79100 (comp 19)-N	MO MONEY MO PROBLEMS		
34	35	15	15	Backstreet Boys - Backstreet Boys Jive/Zomba 15981-N	QUIT PLAYIN' GAMES WITH...		
35	44	4	4	SWV - Can We HCA 64926 (comp 20)-N	SOMEONE		
36	30	14	14	Blessid Union Of Souls - Blessid Union Of Souls EMI 56716-F	I WANNA BE THERE		
37	55	14	14	Ivan - The Spell Tox 3021-Select	OPEN YOUR EYES		
38	33	14	14	Jon Bon Jovi - Destination Anywhere Mercury 314 534 903-U	MIDNIGHT IN CHELSEA		
39	47	7	7	Datt Punk - Homework Virgin 42609 (comp 6)-F	AROUND THE WORLD		
40	22	9	9	Del Amatri - Some Other Sucker's Parade A&M (comp 4)-U	NOT WHERE IT'S AT		
41	26	16	16	Chantal Kreviazuk - Under These Hooks And Stones Columbia 80246 (comp 61)-H	WAYNE		
42	45	23	23	White Town - Women In Technology Chrysalis 1473 (promo CD)-F	YOUR WOMAN		
43	58	5	5	Texas - White On Blonde Mercury (comp 500)-U	SAY WHAT YOU WANT		
44	42	9	9	Bran Van 3000 - Glee AudioGram 10105-Select	DRINKING IN L.A.		
45	54	2	2	Mr. President - Coco Jambo WEA (comp 326)-P	COCO JAMBOO		
46	39	6	6	Abra Moore - Strangest Places Arista 188392-N	FOUR LEAF CLOVER		
47	38	10	10	Michael Penn - Resigned Epic 67710 (comp 062)-H	TRY		
48	31	16	16	Aerosmith - Nine Lives Columbia 67547-H	HOLE IN MY SOUL		
49	67	3	3	Genesis - Calling All Stations Atlantic (comp 330)-P	CONGO		
50	43	17	17	The Wallflowers - Bringing Down The Horse Interscope 90055-J	THE DIFFERENCE		
51	56	7	7	Maxi Priest - The Man With The Fun Virgin 420142-F	THE TIDE IS HIGH		
52	75	26	26	Spice Girls - Spice Virgin 7243 8 421 74-F	SAY YOU'LL BE THERE		
53	59	5	5	Artificial Joy Club - Melt Interscope 90125 (promo CD)-J	SICK & BEAUTIFUL		
54	71	3	3	Los Umbrellos - Red Hot Latin Hits EMI 57390-F	NO TENGO DINERO		
55	36	17	17	Paul McCartney - Flaming Pie Capitol 665002-F	THE WORLD TONIGHT		
56	46	21	21	Uur Lady Peace - Clumsy Columbia 80242-H	CLUMSY		
57	49	17	17	Az Yet w/ Peter Detera - Az Yet BMG 26034 (comp 17)-N	HARD TO SAY I'M SORRY		
58	32	11	11	Michel Bolton - Hercules U.S. I. Walt Disney (comp 062)-H	GO THE DISTANCE		
59	53	20	20	Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic (comp 97315 Vol. 315)	PUSH		
60	50	7	7	Ira - Ira Isba 5042 (promo CD)-K	SLIP N SLIDE		
61	57	8	8	Gina G. - Fresh! WEA 17840-P	GIMME SOME LOVE		
62	52	12	12	Hob Carlisle - Hob Carlisle UMG/BMG 41613 (promo CD)-N	BUTTERFLY KISSES		
63	74	4	4	Lil' Kim - Not Tonight Tommy Boy/Atlantic (comp 329)-P	NOT TONIGHT		
64	NEW			Sammy Hagar - Marching To Mars Track Factory 11627 - J	MARCHING TO MARS		
65	69	3	3	First Base - Club Cuitz 8 Arista (comp 21)-N	CAN YOU KEEP A SECRET		
66	92	17	17	Tonic - The Lemon Parade Polydor 31543 1042-U	IF YOU COULD ONLY SEE		
67	73	4	4	Smash Mouth - Fush Yu Mang Interscope 90142 (promo CD)-J	WALKIN' ON THE SUN		
68	65	3	3	Wyclef Jean - The Carnival Columbia 67974 (comp 063)-H	WE TRYING TO STAY ALIVE		
69	80	3	3	Blues Traveller - Straight On 'Till Morning A&M 314 540 750-U	CAROLINA BLUES		
70	89	2	2	Tom Cochrane - Songs Of A Circling Spirit EMI - F	LUNATIC FRINGE		
71	68	4	4	James Taylor - Hourglass Columbia 67912 (comp 062)-H	LITTLE MORE TIME WITH YOU		
72	NEW			TRU-G2 - From The Heart Spinner 611	JUST TO SEE YOU AGAIN		
73	87	2	2	Prodigy - The Fat Of The Land XL Recordings 40121-Koch	BREATHE		
74	84	3	3	Bobby Cameron - Bobby Cameron NAR001 (promo CD) - SUCAN	IF I WAIT THERE FOR YOU		
75	51	12	12	Jon Bon Jovi - Destination Anywhere Mercury 314 534 903-U	QUEEN OF NEW ORLEANS		
76	64	24	24	Savage Garden - Savage Garden Columbia 9435 (promo CD)-H	I WANT YOU		
77	NEW			Coolio - Coolio My Soul Tommy Boy 1180 - N	C U WHEN U GET THERE		
78	60	9	9	Delerium - Karma Nettwerk 30113-F	EUPHORIA (FIREFLY)		
79	NEW			38 Special - Resolution Hazor & The 2829	FADE TO BLUE		
80	66	18	18	Moist - Creature EMI 36188 (promo CD)-F	TANGERINE		
81	91	2	2	Monica - Space Jam U.S. I. Atlantic (comp 310)-P	FOR YOU I WILL		
82	NEW			Amanda Marshall - Amanda Marshall Columbia 80229 - H	TRUST ME		
83	61	5	5	Moxy Fruvous - Bargainville WEA 93134-P	GET IN THE CAR		
84	93	19	19	Counting Crows - Recovering The Sattelites UCB 24975 (promo CD)-J	DAYLIGHT FADING		
85	NEW			Brand New Heavies - Shelter Delicious Vinyl	SOMETIMES		
86	79	4	4	Paula Cole - This Fire Warner Bros. 46424 (comp 329)-P	I DONT WANT TO WAIT		
87	70	14	14	The Age Of Electric - Make A Pest A Pet Gods Teeth/Ethel/Universal 9766 (promo CD)-J	I DON'T MIND		
88	72	13	13	Smashing Pumpkins - Batman & Robin U.S. I. Warner 92716 /927164	THE END IS THE BEGINNING IS THE END		
89	NEW			Universal Honey - Earth Moon Transit Alert 81029	MAKE MY MIND		
90	63	21	21	Bee Gees - Still Waters Polydor 31453 7302 (promo CD)-U	ALONE		
91	78	16	16	Load - The Wet Sprocket - Coil Columbia 67862-H	COME DOWN		
92	76	24	24	INXS - Elegantly Wasted Mercury 314 534 531-U	ELEGANTLY WASTED		
93	77	15	15	No Doubt - Tragic Kingdom Interscope 90003 (comp 7)-J	SUNDAY MORNING		
94	81	24	24	Wide Mouth Mason - Wide Mouth Mason Warner Bros. 17328-P	MIDNIGHT RAIN		
95	86	10	10	Steve Winwood - Junction Seven Virgin 44059-F	SPY IN THE HOUSE OF LOVE		
96	82	8	8	Jamiroquai - Travelling Without Moving Columbia 91109-H	VIRTUAL INSANITY		
97	88	34	34	The Wallflowers - Bringing Down The Horse Interscope 90055-J	ONE HEADLIGHT		
98	85	17	17	Headstones - Smile And Wave Universal 81048-J	CUBICALLY CONTAINED		
99	83	6	6	Dayna Manning - Volume 1 EMI 53635-F	HALF THE MAN		
100	97	10	10	Dave Matthews Band - Crash HCA (promo CD)-N	TRIPPING BILLIES		



COUNTRY continued from page 11

Boulevard (#42), and Crawford & West's Summertime Girls (#46).

Stephanie Thomson has her follow-up to Love Love Love (#94), Rockit Scientist, now at radio. Deborah Wood Publicity is doing the tracking and Wood predicts the new single "will verify the fact that Stephanie is an artist to watch for." The new single was taken from Thomson's debut CD, Almost Blue. Thomson will be in Toronto Aug. 27 to shoot her new video with director Terrence O'Dette, the genius behind Thomas Wade & Wayward's video.

Lorrie Morgan is set to shake things up at Casinorama, Ontario's newest gambling pit up Orillia way. The popular BNA artist is now charting with Go Away (#58*).

Dale Peters, BMG's country promo guy on the move, says "This is the best country record I've heard in two years." And he's talking about Martina McBride's new RCA release, entitled evolution. The album includes her duet with Clint Black of Still Holding On, which continues to hold on at #1 on the RPM Country 100 for the second consecutive week. Black wrote this song with Matraca Berg and Marty Stuart, and it's also included on his RCA album, Nothin' But The Taillights, expected to be a barn burner at retail on its release. McBride produced most of the album with Paul Worley, with the exception of Still Holding On, which was produced by Black and James Stroud, and Valentine, an A/C hit for McBride, which featured Jim Brickman as guest artist. This track was produced by Dan Shea. Also in Peter's bag of goodies was the new Brooks & Dunn single, Honky Tonk Truth, the follow-up to Why Would I Say Goodbye, which had a chart run of 23 weeks. The new single is included on their upcoming Arista release, The Greatest Hits Collection.

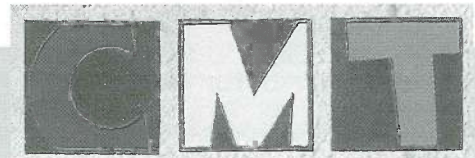
Universal's Paul Cormack dropped by with the new Trisha Yearwood/Garth Brooks single, In Another's Eyes, the most added single this week, entering the chart at #93. Brooks wrote the song with Bobby Wood and John Peppard, and he appears courtesy of Capitol Nashville. The track is included on Yearwood's MCA Nashville album, Songbook - A Collection of Hits. The album was produced by Allen Reynolds. Cormack also dropped off Yearwood's 2-CD Songbook, a radio special with local spots which includes an open-ended interview and vignettes of Yearwood. The album will be in stores on August 26. Cormack was also promoting Matraca Berg's single, That Train Don't Run, a song written by Berg and Gary Harrison that was taken from her upcoming Rising Tide album Sunday Morning To Saturday Night which was produced by Emory Gordy, Jr., Reba McEntire's new single, What If It's You, a song written by Cathy Majeski and Robert Ellis Orrall and taken from her MCA album What If It's You, which she produced with John Guess, and Gary Allan's single, Living In A House Full Of Love, written by Glenn Sutton and Billy Sherrill and taken from his Decca album, Used Heart For Sale, produced by Mark Wright and Byron Hill. Cormack sees great potential in all the above releases and predicts all will be charted within weeks.

Tammy Graham re-enters the chart with her Cool Water single, that chalked up five weeks on the chart, but fell off suddenly. Canadian country programmers were early on this release, but now the rest of the country has caught up and she re-

enters the chart at #95. The song was written by Bob DiPiero and Wendell Mobley and is included on her self-titled Career Records' (Universal) release, which was produced by Barry Beckett.

EMI's Roger Bartell reminds us that Anne Murray's follow-up to her self-titled album is titled Annie. Actually, this release is the second in a series of releases on EMI Music Canada's Northern Heritage music series, the first being Lonesome River by Gene MacLellan (RPM New Releases - July 14/97). The album is a reissue of Murray's 1972 release, but it's the first time the recording is available on CD. The album features original album cover artwork and notes, with the added notes by Murray herself, letting her fans know why this album has remained her favourite recording. All the music has been transferred from its original source and restored using sonic solution's no-noise system. Included on the album are Robbie's Song For Jesus, Falling Into Rhyme, Everything's Been Changed, and I Like Your Music. The album is now at retail.

COUNTRY continued on page 15



COUNTRY MUSIC TELEVISION

from

Casey Clarke - Music Director

VIDEO & INSTANT TOP FIVE

- #1. How Do I Live - Trisha Yearwood
- #2. I'd Rather Ride - Reba McEntire
- #3. Little Ol' Kisses - Julian Austin
- #4. Carrying Your Love - George Strait
- #5. How A Cowgirl - Tracy Lawrence

BREAKOUT VIDEO

Drink, Swear - Michael Peterson

PICK HIT

The Fool - Lee Ann Womack

RPM COUNTRY ALBUMS			
TW	LW	WO	AUGUST 125, 1997
1	2	12	BOB CARLISLE Butterfly Kisses (Shades Of Grace) UMG/BMG-41613-N
2	4	9	LEAHY Self-titled Virgin-42955-F
3	3	6	BLUE RODEO Tremolo WEA-19253-P
4	1	11	TIM MCGRAW Everywhere Curb-71886-F
5	7	40	DEANA CARTER Did I Shave My Legs For This Capitol-37514-F
6	5	11	VARIOUS ARTISTS New Country 4 WEA-35328-P
7	6	16	GEORGE STRAIT Carrying Your Love With Me MCA Nashville-15842-J
8	10	4	BILLY RAY CYRUS The Best Of: Cover To Cover Mercury-534837-U
9	8	4	DWIGHT YOAKAM Under The Covers Heprise-46690-P
10	9	55	LEANN RIMES Blue Curb/EMI-77821-F
11	12	41	THE RANKIN FAMILY The Hankin Family Collection EMI-52959-F
12	14	16	ALABAMA Dancin' On The Boulevard MCA-67426-N
13	15	25	LEANN RIMES Unchained Melody/The Early Years Curb-77856-F
14	11	14	TANYA TUCKER Complicated Capitol Nashville-36885-F
15	13	53	MICHELLE WRIGHT For Me It's You Arista-18815-N
16	20	50	ANNE MURRAY Self-titled EMI-38501-F
17	17	14	BRYAN WHITE Between Now And Forever Asylum-61880-P
18	16	20	TRACE ADKINS Dreamin' Out Loud Capitol-37222-F
18	18	28	COLLIN RAYE I Think About You Epic-67033-H
20	26	39	REBA MCENTIRE What If It's You MCA-11500-J
21	21	16	CLAY WALKER Humor Has It Giant-24674-P
22	24	40	ALAN JACKSON Everything I Love Arista-18812-N
23	19	37	FARMER'S DAUGHTER Makin' Hay MCA-61029-J
24	27	40	KEVIN SHARP Measure Of A Man Asylum-61930-P
25	32	33	TRAVIS TRITT The Restless Kind Warner Bros-46304-P
26	25	19	MILA MASON That's Enough Of That Atlantic-82923-P
27	22	13	WYNONNA Collection Curb-11583-J
28	29	43	CLINT BLACK The Greatest Hits MCA-66671-N
29	23	33	JOHN MICHAEL MONTGOMERY What I Do The Best Atlantic-82941-P
30	28	19	TRACY LAWRENCE The Coast Is Clear Atlantic-82985-P
31	30	68	PAUL BRANDT Calm Before The Storm Heprise-46180-P
32	35	36	VARIOUS ARTISTS Country Heat 5 MCA-298032-N
33	31	39	TERRI CLARK Just The Same Mercury-314-532-879-U
34	36	27	MARK CHESNUTT Greatest Hits Decca-11529-J
35	33	50	PRAIRIE OYSTER Blue Plate Special Arista-74321-40042-N
36	34	40	TRACY BYRD Big Love MCA-11485-J
37	39	42	VARIOUS ARTISTS Untamed And True 3 MCA-81022
38	38	130	SHANIA TWAIN The Woman In Me Mercury-314-522-886-U
39	40	45	VARIOUS ARTISTS EMI Canada 96 BMG/EMI-74321-40603-F/N
40	37	66	BROOKS & DUNN Borderline Arista/BMG-18819-N

RPM

Adult Contemporary TRACKS



Record Distributor Codes:

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

TW LW WO AUGUST 25, 1997

1	2	22	SUNNY CAME HOME Shawn Colvin - A Few Small Heaps Columbia-67119 (pro single)-H	21	17	11	LITTLE MORE TIME WITH ME James Taylor - Hourglass Columbia-67912 (pro single)-H	41	57	3	IF MY HEART HAD WINGS Amy Sky - Cool Ham IronMusic-51005 (CD track)-N			
2	1	9	BUILDING A MYSTERY Sarah McLachlan - Surfacing Netwerk-30116 (pro single)-F		22	18	31	YOU WERE MEANT FOR ME Jewel - Pieces Of Your Soul Atlantic-82700 (CD track)-P	42	42	2	MOST PRECARIOUS Blues Traveler - Straight On I'll Morning A&M-0750 (comp 6)-U		
3	3	16	GO THE DISTANCE Michael Bolton - Disney's Hercules US1 Columbia-9996 (pro single)-H	23	27	6	SHED A LIGHT Roch Voisine - Kissing Hain H.V. International/BMG-43978 (pro single)-N		43	47	4	IF I WAIT THERE FOR YOU Bobby Cameron - Self-titled Nar/Page-001 (CD track)		
4	4	23	ALONE Bee Gees - Still Waters Polydor-31453-7302 (pro single)-U	24	21	9	HALF THE MAN Dayna Manning - Vol. 1 EMI-5365 (CD track)-F		44	45	3	TIC TIC TAC fruit de la passion w/Joe Puga - No album KLM/ Pindoff (pro single)		
5	5	10	FOR YOU I WILL Monica - Space Jam US1 Atlantic-82961 (comp 309)-P	25	20	23	IT'S A PERSONAL THING Laura Smith - Little track Universal-81033 (pro single)-J		45	51	2	HONEY Manah Carey - Butterfly Columbia-67835 (pro single)-H		
6	8	13	BUTTERFLY KISSES Bob Carlisle - Little track DMG/BMG-41613 (pro single)-N	26	30	4	GOOD MAN, FEELING BAD Tom Cochrane - Songs Of A Circling Spirit EMI-37239 (pro single)-F		46	37	16	WHY MUST I FALL earthtones - Blindfolded and Ready earthtone-76127-0282 (CD track)		
7	11	13	A CHANGE WOULD DO YOU GOOD Sheryl Crow - Self-titled A&M-314-540-587 (comp 3)-U	27	32	5	THE FRESHMEN Verve Pipe - Villians RCA-668092 (CD track)-N		47	49	6	GOTHAM CITY H. Kelly - Batman & Robin US1 Jive/WEA-46220 (pro single)-P		
8	6	10	THIRD OF JUNE Corey Hart - Self-titled Columbia-80240 (comp 052)-H		28	38	4	EVERYBODY Backstreet Boys - Backstreet's Back Jive/Zomba-41617 (pro single)-N		48	50	6	NOTHING BEAUTIFUL Udds - Nest WEA-96303 (comp 322)-P	
9	9	8	DO YOU LOVE ME THAT MUCH Peter Cetera - You're The Inspiration Hiver North-768-74-2131 (CD track)-U	29	26	25	UNTIL I FIND YOU AGAIN Richard Marx - Flesh And Bone Capitol-31528 (comp 4)-F		49	39	26	DELIVER ME Hoch Voisine - Kissing Hain H.V. International-43978 (pro single)-N		
10	10	12	ALL FOR YOU Sister Hazel - Somewhere More Familiar Universal-53030 (pro single)-J	30	28	8	BELIEVE Jon Secada - Secada S&K/EMI-55897 (CD track)-F		50	55	16	MMMMBOP Hanson - Middle Of Nowhere Mercury-314 534 6152 (comp 500)-U		
11	12	7	TRUST ME (This Is Love) Amanda Marshall - Self-titled Epic-80229 (CD track)-H		31	31	9	THE CALL TO DANCE Leahy - Self-titled Virgin-42955 (CD track)-F		51	43	20	WHERE HAVE ALL THE COWBOYS GONE Paula Cole - This Fire Warner Bros-16424 (comp 317)-P	
12	13	7	MORE THAN THIS 10,000 Maniacs - Love Among The Hums Geffen-25009 (comp 10)-J	32	46	2	2 BECOME 1 Spice Girls - Spice Virgin-2174 (pro single)-F		52	54	3	I AM NOT HIDING Kenny Loggins - The Unimaginable Luke Columbia-67865 (pro single)-H		
13	7	18	I DON'T WANT TO Ioni Braxton - Secrets LaFace/BMG-4200 (pro single)-N	33	34	26	I'LL ALWAYS BE RIGHT THERE Bryan Adams - 18 til I Die A&M-05521 (CD track)-U		53	NEW		TIME TO SAY GOODBYE Andrea Bocelli w/Sarah Brightman - Homanza Philips-56456 (CD track)-U		
14	14	13	SITTING ON TOP OF THE WORLD Amanda Marshall - Self-titled Epic-80229 (comp 061)-H		34	40	4	TAKES A LITTLE TIME Amy Grant - Behind The Eyes A&M-31454 (pro single)-U		54	58	13	HARD TO SAY I'M SORRY Az Yet w/Peter Cetera - Self-titled BMG-26034 (comp 17)-N	
15	15	7	WHEN I'M UP (I Can't Get Down) Great Big Sea - Play WEA-18592 (comp 323)-P		35	25	12	MIDNIGHT IN CHELSEA Jon Bon Jovi - Destination Anywhere Mercury-314-534-903 (pro single)-U		55	59	2	NO TENGO DINERO Los Umbrellos - Hed Hot Latin Hits EMI-57390 (pro single)-F	
16	16	13	I WANNA BE THERE Blessid Union Of Soul - Self-titled EMI-56716 (CD track)-F	36	41	5	WHERE'S THE LOVE Hanson - Middle Of Nowhere Mercury-314-534-6152 (comp 509)-U		56	60	2	I DON'T WANT TO WAIT Paula Cole - This Fire Warner Bros-46424 (comp 329)-P		
17	24	7	TO THE MOON AND BACK Savage Garden - Self-titled Columbia-67954 (comp 063)-H	37	23	31	TOO LATE TOO SOON Jon Secada - Self-titled EMI-55897 (pro single)-F		57	NEW		A SMILE LIKE YOURS Natalie Cole - Little track US1 Warner Bros-62093 (comp 328)-P		
18	19	16	HERE IN MY HEART Chicago - The Heart Of Chicago 1967-1997 WEA-46554 (CD track)-P	38	56	3	FOOLISH GAMES Jewel - Pieces Of Your Soul Atlantic-82700 (comp 330)-P		58	36	15	THE WORLD TONIGHT Paul McCartney - Haming Pie Capitol-555002 (CD track)-F		
19	22	4	IT COULD HAPPEN TO YOU Blue Hodeo - Iremolo WEA-19253 (comp 327)-P		39	44	2	TO MAKE YOU FEEL MY LOVE Billy Joel - Greatest Hits Vol. III Columbia-67347 (pro single)-H		59	NEW		SILVER SPRINGS Heewood Mac - The Dance Reprise-46702 (comp 331)-P	
20	NEW		HOW DO I LIVE LeAnn Himes - You Light Up My Life Curb-77885 (pro single)	40	35	25	ALL BY MYSELF Celine Dion - Falling Into You Columbia-80230 (comp 059)-H		60	48	8	INDIAN WOMAN Montgomery Steele - In His Heart Of Mine Steele/HDR-3378 - (EP track)		

RPM Dance



TW LW WO AUGUST 25, 1997

1	3	5	MEN IN BLACK Will Smith Columbia-H	11	20	4	COME GIVE ME YOUR LOVE Fitchie Stevens Ariola-N	21	NEW		NOT TONIGHT Lil' Kim Warner - P	
2	22	3	DO YOU KNOW IT TAKES Robyn RCA - N	12	9	7	TIC TIC TAC Los Locos EMI-F	22	10	10	TIC TIC TAC Fruit De La Passion KLM-DEP	
3	4	5	MO MONEY MO PROBLEMS Notorious B.I.G. BMG - N	13	7	6	NIGHTMARE Brainbug Grooval-M	23	8	8	SPIN SPIN SUGAR Sneaker Pimps Virgin-F	
4	11	5	WHATEVER En Vogue Elektra-P	14	16	2	TONIGHT Indecision Popular - P	24	19	11	DISCO BLUE TJ5B Koch - P	
5	1	8	AROUND THE WORLD Daft Punk Virgin-F	15	17	4	CAN YOU FEEL IT 3rd Party A&M-Q	25	12	7	SLIP N SLIDE Tia Isba-K	
6	2	7	I'LL BE MISSING YOU Puff Daddy Bad Boy-N	16	5	6	WE TRYING TO STAY ALIVE Wyckliff Jean Columbia-H	26	NEW		BREAK MY STRIDE Unique II Sony - H	
7	NEW		GET READY TO BOUNCE Brooklyn Bounce Attic - G	17	15	4	DON'T LEAVE ME Blackstreet Interscope-J	27	NEW		FIX Blackstreet Universal - J	
8	25	2	WHEN DOVES CRY Ginuwine Sony - H	18	14	5	CAN YOU KEEP A SECRET First Base Ariola-N	28	18	3	2 BECOME 1 Spice Girls Virgin - F	
9	27	2	SOMETHING GOING ON Todd Terry RCA - N	19	6	6	REMEMBER ME Blue Boy TJ5B-Koch	29	21	13	CALL ME Le Click BMG-N	
10	13	5	IN A DREAM Rockell Robbins-N	20	29	2	THE WAY Funky Green Dog Twisted - J	30	24	9	GIMME SOME LOVE Gina G. Reprise-P	

COUNTRY continued from page 13

Royalty Records is currently promoting a couple of artists with the release of their CD singles. Claudia Payne, a writer/performer from Edmonton, makes her debut with *Let The Heartaches Begin*, a ballady end-of-summer release that she wrote. The track was taken from her upcoming album which was produced by Barry Allen at Edmonton's Homestead Recorders. The track is four parts Cancon. Richard Hamilton is in with *Raisin Cain*, the follow-up to his release last year of *Campfire* which garnered him two Alberta Recording Industry Association nominations for his writing and singing talents. Born in Peers, Alberta, Hamilton now lives in Spruce Grove, an Edmonton satellite community. A Hamilton original, the track was produced by R. Harlan Smith and recorded in Nashville and qualifies as three-parts Cancon.

George Fox is making good chart gains with his latest WEA release *The Night The Barn Burned Down*. Written by Fox and Kim Tribble, the track is the biggest mover this week, jumping up to #57 from #84 in its third week of charting. Fox has been pulling good crowds on his summer tour and even has dates into next year. He takes August out with a date at the Wood Mountain Regional Park in Saskatchewan (Aug. 23). Some of the dates pencilled in for the fall are the Norfolk County Fair in Simcoe, Ontario (Oct. 9), the Chester, Nova Scotia Playhouse (26), the Decoste Centre in Pictou (28), Summerside's Jubilee Theatre (29), the James.M. Hill Theatre in Chatham, New Brunswick (30), Fredericton's Playhouse (Nov. 1), and Saint John's Imperial Theatre (2).

The power of CMT was recently demonstrated to Lisa Erskine, who's video, *See You On The Other Side*, enjoyed rotation status on the speciality

channel. A viewer was so taken by the video that she left the channel on for 12 hours waiting for it to come on again so she could find out who the artist was, the name of the song and record company, so she could buy the record. It did come on again and listed **JOE Radio** as the record company. She called **JOE Radio**, but no one had heard of Erskine. She called **CMT** and they gave her a number out west, again to no avail. This viewer drove to downtown

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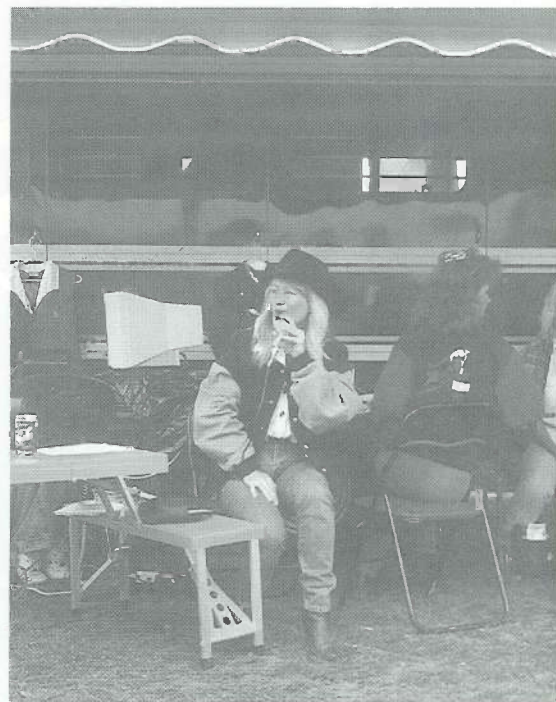
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Lisa Erskine lends her talent to raise funds for the Ontario Reining Horse Association at the Circle L Speed Show in Thamesford, Ontario.

Toronto to check out Sam's store, again, nothing. She returned home and began phoning again and somehow got Erskine's record company, HVG, which she operates out of her home in Komoko, Ontario, a small farming community near London. Finally this viewer made contact on Erskine's voice mail. When Erskine called back and told her it was Lisa Erskine calling, "It sounded like she had won a million dollars," says Erskine. "She couldn't believe it was me calling her. When she finally stopped crying and screaming I had a heart-warming conversation with a wonderfully nice woman in Toronto who's day I had made by calling." Erskine is now working on her follow-up and has just completed two videos, which were shot in Mexico City by director Keith Harrick.

LeAnn Rimes has discovered there's still life in her single *How Do I Live*, which may have suffered through the success of Trisha Yearwood's version which is included on the *ConAir Soundtrack*. Rimes had a short run up the *RPM Country 100* but unfortunately fell off. The Warren-penned song returns to the chart this week at #68, and makes its debut on the *A/C* chart at #20. Yearwood's version is still very hot with country programmers and moves up to #2 from #25 this week.

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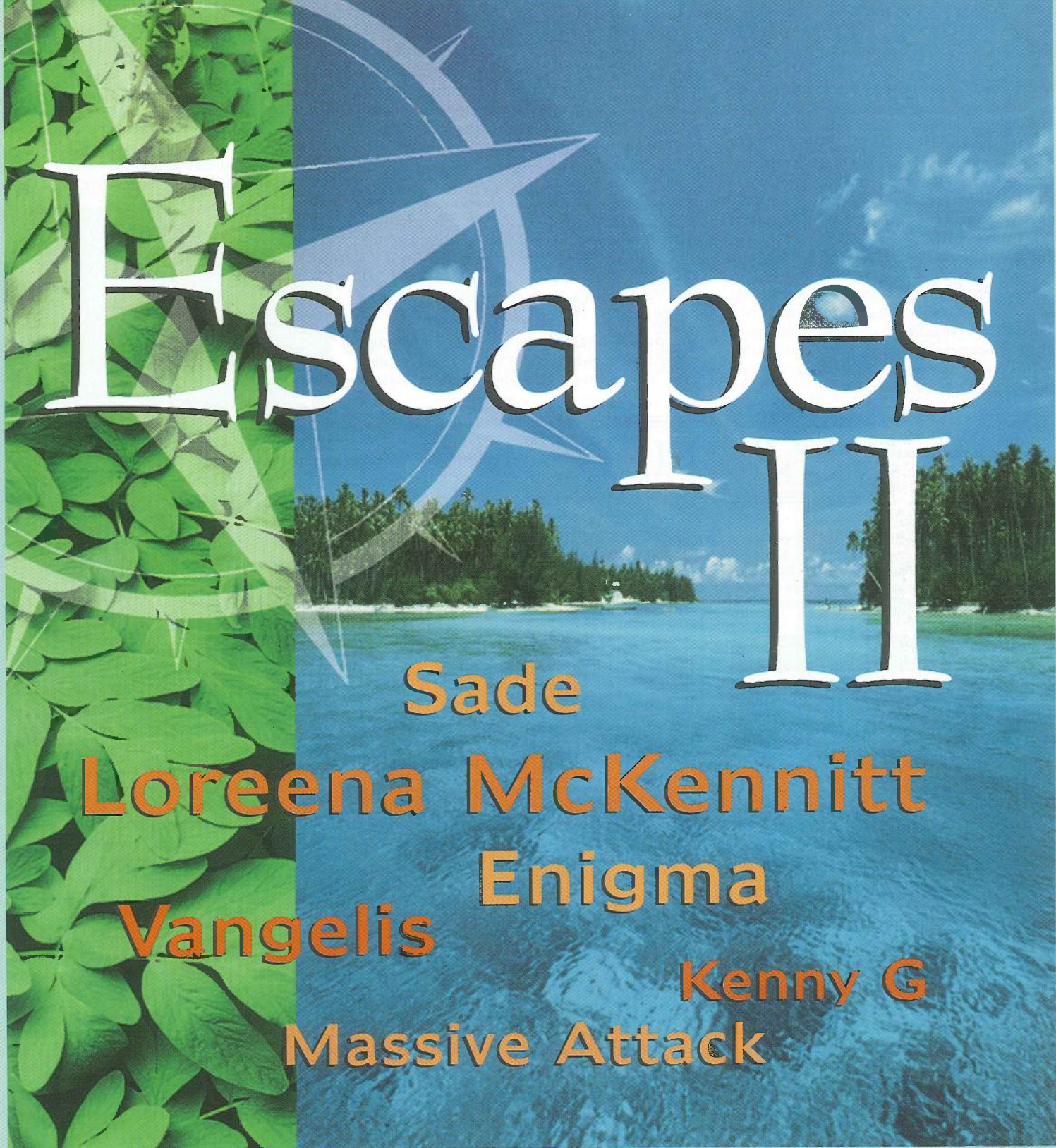
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LATIN MUSIC

SPECIAL ISSUE

AD DEADLINE:

**Wednesday
AUGUST 27**



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