

THE WONDERFUL WORLD OF...
THE PURSUIT OF HAPPINESS

追求幸福的

THE PURSUIT
OF HAPPINESS

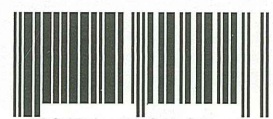
奇妙世界



THIS IS AN ENHANCED
CD PRODUCT

追求幸福的奇妙世界

the wonderful world of...



7 7876-51010-2 6

THE WONDERFUL WORLD OF THE PURSUIT OF HAPPINESS

CATALOGUE No. 77876 51010 2



NEW ALBUM IN-STORES OCTOBER 23

FEATURING THE SINGLE

SHE'S THE DEVIL

NOW PLAYING ON RADIO & MUCHMUSIC!

IronMusic

IRON MUSIC GROUP

DISTRIBUTED IN CANADA BY BMG MUSIC CANADA INC.

FACTOR announces revision in distribution criteria

In a move to keep a tighter rein on funding, FACTOR's Board of Directors recently announced a revision in their criteria for newly recognized distributors that will be effective for the current fiscal year (April 1, 1996 - March 31, 1997.)

Executive Director Heather Ostertag explains that when a distributor becomes newly recognized by FACTOR, they will be monitored for a period of one year "to try and ensure that they (distributors) are taking on projects that they truly believe in and not just taking on new projects and hoping for the best."

Juliette Powell to host Electric Circus

Former MusiquePlus VJ and host of Bouge de la Juliette Powell has been signed on as a VJ and new host of Electric Circus, MuchMusic's premiere signature dance show. The deal was inked last Thursday September 5th and will see the debut of the new VJ on the Friday September 13th edition of the show, to be aired a day later.

Powell began her entertainment career by working as press liaison for such prestigious companies as Revlon, Bulova, and GM which allowed her to work in places as geographically diverse as Tokyo, Paris and New York. She was the winner of the Miss Canada pageant in 1989 and was the first woman of mixed heritage to wear the crown. Powell replaces Monika Doel, who recently left the station, as host of Electric Circus.

PGS submits 3 point marketing initiative

Ending a period of speculation and rumour regarding across the board price increase, Polygram Group Sales (PGS) has announced they will undertake a three point marketing initiative effective Wednesday September 25, 1996. The initiative will in fact increase pricing on their product from a \$13.53 base price to \$14.85 as a result of consolidating two price points in the catalogue. It will also reduce 98 full price titles to mid price and thirdly, it aims to launch an Artist Development Series which will feature a low base price, marketing tools to support the series and an ongoing 5% sales programme for all accounts.

"The initiative marks an ongoing effort to consolidate product price codes, strengthen our Mid Price catalogue and provide the necessary tools to

This change, she explains, came about due to problems experienced in the past. "In the past, somebody could get recognition from FACTOR and then, before we know it, they have 20 projects they're distributing and we really don't know what their track record is like."

HMV makes tracks in Cambridge, Ontario, Thunder Bay

Canada's largest retail outlet continues expansion with a September 18 opening in the Cambridge Centre, Cambridge, Ontario, bringing the total number of HMV stores in Canada to 88. The opening is on the heels of the August 14 inauguration of the chain in Thunder Bay's Intercity Shopping Centre.

The Cambridge store is to follow in the footsteps of its sister outlets, providing an exhaustive selection of music and musical formats, imports and video and a line of audio and visual accessories. The 3,500 square foot store will also feature an independent music section for new artists to sell their music on consignment. The "international design" of the store will include a 100-CD listening station, three 5-CD listening stations, a single CD listening station and two counter music samplers.

HMV has a purported 20% share of the Canadian market with annual sales of \$225 million since the first Canadian HMV store opened in 1987.

our Retail Partners to help us develop New Artists," stated a PGS press release issued to the trade last Monday.

The base price increase represents approximately 25% of the catalogue and will not effect Jazz and Classics, or PolyTel titles in this price category. All current Volume Discounts are to remain in effect.

Among the 98 key titles to be reduced are U2, Sting, Bob Marley, Stevie Wonder, Barry White, Extreme, Joe Cocker, Johnny Gill, Marvin Gaye, PM Dawn and Robert Palmer.

The Artist development Series will allow pop labels to designate artists who will fall into the special price category, the base price of which has been moved to \$12.50.

"Now, when a distributor is recognized, they are limited to a maximum of three FACTOR loans and three FACTOR video grants in their first year," explains Ostertag. After a year of monitoring, the Board of Directors will then review the distributor's performance and make a decision regarding the level of support FACTOR will continue to provide. "We want to make sure that they're solid and are doing all the things they undertake to do."

Lewis and Gulka named in NewMusic shuffle

In further shuffling at MuchMusic, it was announced last Monday that Avi Lewis is to host the station's long running flagship program The NewMusic. Larissa Gulka will be taking over as videographer for the show.

Lewis' tenure with Citytv dates seven years and has seen him in the capacities of newswriter and reporter before joining MuchMusic and The NewMusic in 1993. Once there, he busied himself hosting TooMuchForMuch and embarking on a lengthy stint as one of MuchMusic's featured interviewers.

Gulka's presence at the station began five years ago as a production assistant on FAX. For the past two years she uncovered raves and underground culture as a videographer for the show.

Jennifer Morton and Kim Clarke Champriss will continue in their roles as featured contributors.

Holly Cole to release enhanced CD

Alert Music has announced they will be releasing an enhanced CD set for their feature artist Holly Cole, scheduled for wide release on October 29. It Happened One Night will encompass selections from three of Cole's previous Canadian releases; 1991's Blame It On My Youth, 1993's Don't Smoke In Bed and her acclaimed 1995 collection of Tom Waits interpretations titled Temptation.

The contemporary jazz/pop artist has chosen live material from a single concert in Montreal on June 28, 1995 at the St. Denis Theatre to render the audio portion of the CD. A multimedia track will accompany the audio as a springboard to create an interactive backdrop to the performance and will include four full length live performances, plus original videos for Calling You and I Can See you Clearly Now, two of Cole's popular singles.

NO. 1 ALBUM



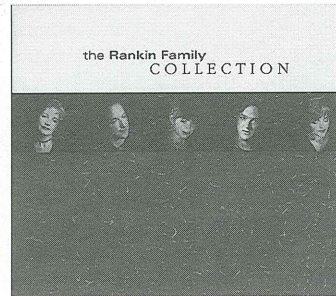
NEW EDITION
Home Again
MCA - 11480-N

NO. 1 HIT



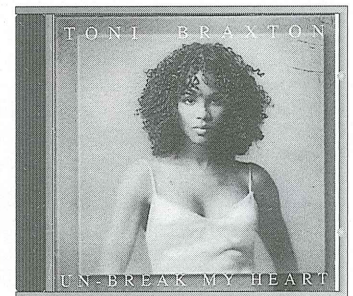
KEY WEST INTERMEZZO
John Mellencamp
Mercury

ALBUM PICK



THE RANKIN FAMILY
Collection
EMI - 72438 52969-F

HIT PICK



UN-BREAK MY HEART
Toni Braxton
LaFace

WALT SAYS . . . !

The time has come!!! We've been pretty lucky in the business over these past few years. The industry has stayed pretty intact. Well, come next year, we're going to shedding a few tears, or at least feel a sense of loss. It's only a rumour, mind you, but the talk is that GL, one of the rare gentle people in this business, is going to retire, most likely in the first quarter. This will be followed by another giant in the industry, who wants to leave room for someone younger to enjoy the life at the top. A couple of other legends, might also do the soft-shoe out of the industry. This is kind of stretching it but SS, who likes to work under pressure, but who has never experienced a demoralizing era like this ever, EVER before, just might opt for semi-retirement. And then there's KP, who said he would never quit. Well, like they say, in this business, you should never say NEVER. And, there's one other dinosaur of the business, but this one's too close, so I'll bite my computer chip and say enuff's enuff. (EC: *Don't you mean it's too close to HOME???*)



with Elvira Caprese

Paul Brandt made History!!! All that audio and video goings-on at the opening of the country music awards last week was great television. It sure kept my attention, and it brought more attention to Paul Brandt who was singing My Heart Has A History, his first hit, which was #1 on the Country 100 on April 29 of this year. The song's history, the award show is history, maybe even the technicians are history, but Paul Brandt has survived for another kick at the can. (EC: *It'll be more than one!!!*)

Those Rankins are good!!! With so much music coming through here, a lot of the good and great stuff is sometimes missed. I had a chance one night last week to sit on the beach in front of my home and listen to the Collections, the latest release from The Rankin Family. And that's when I realized I had never really listened to them properly, particularly Fare Thee Well Love. This is a grabber. What an emotional trip. Add a bagpipe and it could replace Amazing Grace. The CD has become a keepsake. (EC: *Sitting on the beach in front of your home???*)

We don't do birthdays!!! Last week, the day after the Festival of Festival circus left town, a bunch of radio and record company guys got together at the Rosewater Club to send Q107's affable, sometimes music director, sometimes assistant program director and sometimes on-air personality, Joey Vendetta, into the world of the '30s-plus. Yes, he's 31, or that's what he admits to. Anyway, no Joey Vendetta party would be complete without a star, and who comes walking in, but Billy Corgan, lead singer of the Smashing Pumpkins. He hung around, knocked back a few, maybe even did a little whatever, but what a nice gesture. (EC: *They remember, Joey the kingmaker!!!*)

Going! Going! GONE! The most memorable launch party at the Ultrasound for me was the Loggerhead party for Nicholson, which wasn't too many weeks ago. They cleaned the dump up so that it looked not too bad; white tablecloths, real food, and Moosehead beer, which adds class to any beer and/or wine party. They even hid the dirty windows behind black gauze, which gave the place

a certain air (EC: *That's going too far!!!*), and the help looked neat and scrubbed in white shirts and all. Well! It's all over. The landlord padlocked the place. No need to go into detail. It's gone, and there's a bunch of industry people crying in their beer over it. What is it about these sleeze joints with their surly door gorillas, servers and bartenders that attracts the industry? Name one hot-shot band or artist that grabbed the brass ring from playing one of these gross pits? (EC: *Give me a week on that one!!!*)

Initials to keep an eye on!!! Well, IH just might get his rewards yet. It was rumoured that he might succeed PA, and his name has popped up from time to time, always on the executive level. Rumour has it that he is in the lead, as a matter of fact, he's the only one being considered, to head up a Canadian-owned, American-based huge conglomerate. Can't even tell you what they specialize in, because you'd know right off. Let's wait for the official release. (EC: *Hmmmmn, IH, speciality conglomerate. It can only be . . . wait for the official notice!!!*)

A crazy bunch of guys!!! Al Dubin invited me to a meeting of The Sons Of The Desert over at the Granite Brewery last week, and I was so knocked out, I joined the club. These guys are wackos who have a love-on for Laurel & Hardy, who I remember as fat and skinny. And it's not just in Toronto. These guys have tents all over the world. Anyway, after knocking back a few ales and piggling out on the biggest pile of fish & chips I'd ever seen, we got into the minutes, or was it seconds, of the past get-together. Then we saw some of the funniest film footage on Laurel & Hardy imaginable. The place was rocking with laughter all night. The Sun's John Downie and Gary Dunford were killing themselves. If you want a good laugh, call Dubin about joining the club. It only costs 20 bucks, but it's well worth it. By the way, Laurel & Hardy were legend and, they were inseparable. Laurel survived Hardy, and he was at his bedside when the big guy passed away, and he never again did a picture. (EC: *That's real friendship!!!*)

Joanne the filmmaker!!! It doesn't seem that long ago when I first met Joanne Smale, who was doing pretty good on the club scene in London. Remember the Smale Club? Anyway, besides being one of the busiest publicists in the entertainment business, Joanne has made her move into the world of film making. She's one of the producers of The Un-Canadians. No, it's not about Bryan Adams, it's a documentary on "blacklisting", like the McCarthy thing that went on down in the good old USofA. Only this was Cancon. Joanne's film made its world premiere at the Montreal World Film Festival this past August, and she's having a private screening for friends and whatever in the next couple of weeks. From the reviews I've read already, this film packs a real punch and shows the horsemen at their worst. (EC: *It's a Disney film???*)

A prince of a guy!!! It was nice to see Paul Molitor reach his 3000th hit. It was only a few weeks ago when I had the pleasure of having drinks with him and his wife Linda and Chuck Knoblauch and his wife Lisa in one of Toronto's upscale

restaurants. So, it was a great thrill to watch Paul become even more of a legend of baseball. He has to be one of the nicest individuals I've ever met. Before he left Toronto for the Twins, he dropped by the office and had his picture taken with the RPM staffers and impressed everyone. Another highlight that was nearly overlooked by his 3000 hits, was the fact that Knoblauch scored his 1000th hit in the second inning of the same game. The two are close friends (EC: *And a year ago, you knew nothing about baseball and cared even less!!!*) Paul Molitor changed that.

Country music award revellers

1. Mercury/Polydor's Doug Chappell, CISS-FM's Cliff Dumas and Duane Steele.
2. The Farmer's Daughters with RPM's Sean LaRose.
3. The Cockrum Sisters, Lorraine, Laura, Bonnie and Carol, with Randall Prescott and Jim Witter.
4. Randall Prescott and Jimmy Rankin with Stephanie Beaumont.
5. Terri Clark and Sean LaRose.
6. Country music award host Paul Gross and Linette Dynes.
7. RPM's Stan Klees with Farmer's Daughter.
8. The Neilsons and Terri Clark.

RPM

published weekly since
February 24th, 1964, by
RPM Music Publications LTD.
6 Brentcliffe Road
Toronto, Ontario
M4G 3Y2

416-425-0257 FAX : 416-425-8629

E-MAIL ADDRESS

rpm@inforamp.net

Walt Grealis, O.C.
Publisher

Sean LaRose
Editor-in-Chief/Production Manager

Rod Gudino
News & Chart Editor

Lisa Trainor
General News & Research

Stan Klees
Movies, Theatre, Books
& Advertising

Bill Watt
Classical & Jazz

MAPL Cancon

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



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

Advertising rates supplied upon request.
Second class postage paid in Toronto.
Publications Mail Registration No. 1351

Printed by Hayes Printing Services
Richmond Hill, ON, L4C 3G4

PRINTED IN CANADA

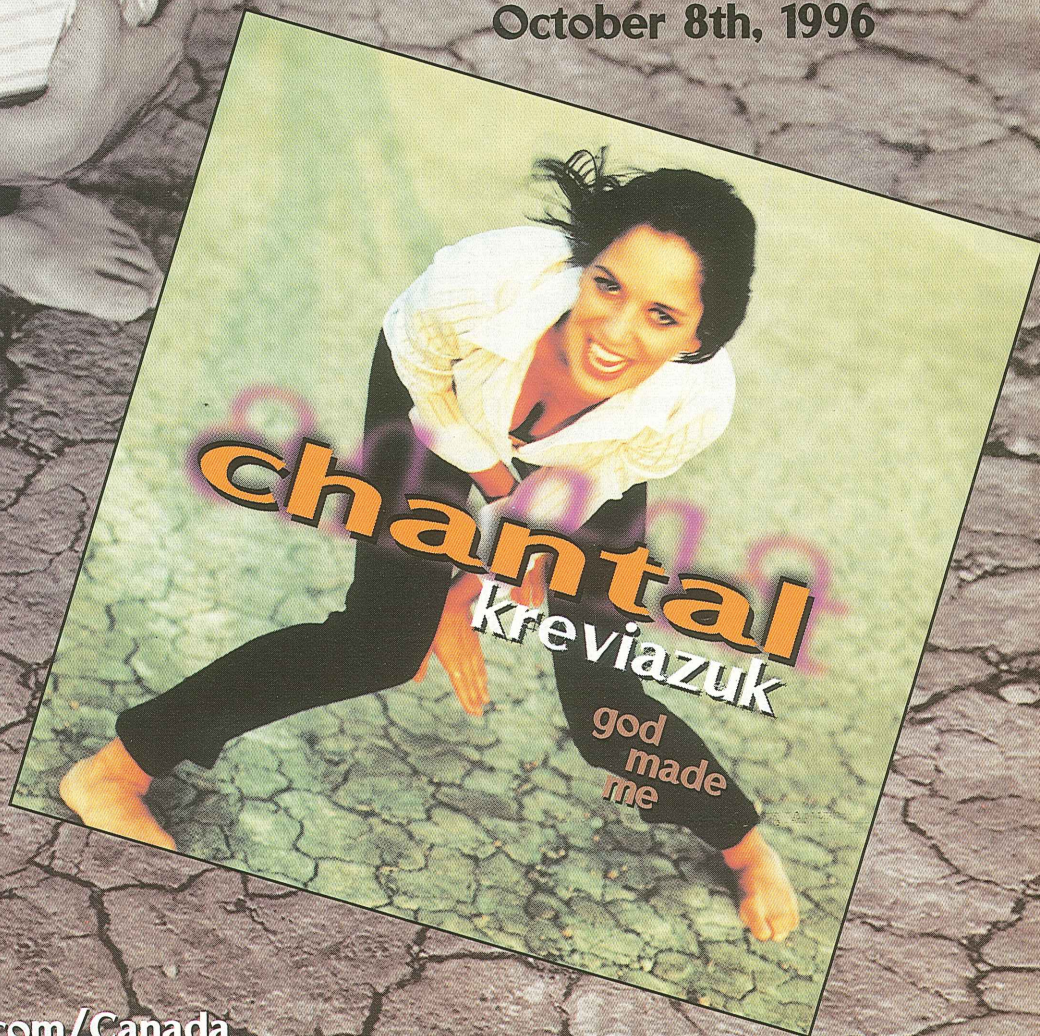
RPM

chantal

kreviazuk

debut single
"God Made Me"
at radio w/o
September 23rd, 1996

from the forthcoming
album
**"Under These Rocks
and Stones"**
in store
October 8th, 1996



REMI

100

HIT TRACKS

& where to find them

Record Distributor Codes:

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

Canada's Only National 100 Hit Tracks Survey

Quality - M
Koch - K

TW LW WO SEPTEMBER 23, 1996

- 1 1 7 **KEY WEST INTERMEZZO (I Saw You First)**
John Cougar Mellencamp - Mr. Happy Go Lucky
Mercury (comp 468)-Q
- 2 3 16 **CHANGE THE WORLD**
Eric Clapton - Phenomenon U.S.I.
Reprise 46360 (promo CU)-P
- 3 13 8 **I LOVE YOU ALWAYS FOREVER**
Donna Lewis - Now In A Minute
Atlantic 82762 (comp 289)-P
- 4 5 8 **STANDING OUTSIDE...**
Primitive Radio Gods - Rocket
Ergo/Columbia 67600-H
- 5 9 12 **YOU'RE MAKIN ME HIGH**
Ioni Braxton - Secrets
La Face 26020 (comp 6)-N
- 6 2 10 **WALLS**
Iom Petty - She's The One U.S.I.
Warner Bros. 46285 (promo CU)-P
- 7 4 10 **THAT GIRL**
Maxi Priest - Man With The Fun
Virgin 42014 (comp 16)-F
- 8 10 9 **GOOD FRIDAY**
The Black Crowes - Three Snakes And One Charm
American 43062 (comp 293)-P
- 9 7 12 **TUCKER'S TOWN**
Hootie & The Blowfish - Fairweather Johnson
Atlantic 82886 (promo CU)-P
- 10 6 11 **GIFT SHOP**
The Irregularly Hip - Irouble At The Henhouse
MCA 81011-J
- 11 8 13 **JERK**
Kim Stockwood - Bonavista
EMI 32479 (promo CU)-F
- 12 17 12 **FOREVER**
Manah Carey - Daydream
Columbia 66700 (promo CU)-H
- 13 26 5 **LET'S MAKE A NIGHT TO REMEMBER**
Bryan Adams - 18 Ill I Die
A&M 314 540 551 (promo CU)-Q
- 14 20 6 **ALL I WANT IS EVERYTHING**
Def Leppard - Slang
Mercury 314 532 486 (comp 468)-Q
- 15 11 12 **FREE TO DECIDE**
The Cranberries - To The Faithful Departed
Island 314 524 234-Q
- 16 12 29 **YOU LEARN**
Alanis Morissette - Jagged Little Pill
Maverick 45901-P
- 17 29 7 **IT'S ALL COMING BACK TO ME NOW**
Celine Dion - Falling Into You
550 Music/Epic 67541 (promo CU)-H
- 18 32 13 **I CAN HEAR YOU**
Carolyn Arends - I Can Hear You
Heunion 83737 (promo CU)-N
- 19 22 7 **WHO YOU ARE**
Pearl Jam - No Code
Epic 67500 (promo CU)-H
- 20 38 5 **E-BOW THE LETTER**
R.E.M. - New Adventures In Hi-Fi
Warner Bros. 46320 (promo CU)-P
- 21 34 6 **18 TIL I DIE**
Bryan Adams - 18 Ill I Die
A&M 314 540 552 (promo CU)-Q
- 22 39 7 **CRAWL**
Iom Cochran - Ragged Ass Road
EMI 7243 8 32951 (promo CU)-F
- 23 21 15 **WHO WILL SAVE YOUR SOUL**
Jewel - Pieces Of You
Atlantic 82700-P
- 24 33 17 **LIKE A WOMAN**
The Tony Rich Project - Words
LaFace 26022 (promo CU)-N
- 25 37 4 **IF IT MAKES YOU HAPPY**
Sheryl Crow - Sheryl Crow
A&M 314 540 587-Q
- 26 19 17 **JEALOUSY**
Natalie Merchant - Igerillity
Elektra 61743 (comp 283)-P
- 27 27 10 **LITTLE SINS**
Wendy Lands - Angels And Ordinary Men
EMI 37515 (promo CU)-F
- 28 31 9 **LIES TO ME**
54.40 - I Trused By Millions
Columbia 80231 (comp 52)-H
- 29 15 11 **BIG TIME**
Neil Young - Broken Arrow
Reprise 46291 (comp 292)-P
- 30 25 23 **GIVE ME ONE REASON**
Ircy Chapman - New Beginning
Elektra 610850 (comp 280)-P
- 31 44 7 **NOWHERE TO GO**
Melissa Etheridge - Your Little Secret
Island (comp 6)-Q
- 32 18 13 **6TH AVE HEARTACHE**
The Wallflowers - Bringing Down The Horse
Interscope 90055-J
- 33 40 4 **TEST FOR ECHO**
Rush - Test For Echo
Anthem ANSU 1073-J
- 34 30 13 **THA CROSSROADS**
Bone Thugs N' Harmony - E 1999 Eternal
Ruthless 5539-P

- 35 14 14 **UNTIL IT SLEEPS**
Metallica - Load
Elektra 61923 (promo CU)-P
- 36 16 15 **THE GOOD IN EVERYONE**
Sloan - One Chord To Another
Socan MUHSU 23 (comp 10)-J
- 37 24 14 **ANGEL MINE**
Cowboy Junkies - Lay It Down
Geffen 24952 (promo CU)-J
- 38 23 12 **WAITING FOR WEDNESDAY**
Lisa Loeb & Nine Stories - Tails
Geffen 24734-J
- 39 53 7 **SO MUCH TO SAY**
Dave Matthews Band - Crash
RCA 66904 (comp 8)-N
- 40 28 15 **THE GOOD CATCHES UP**
Lawrence Gowan - The Good Catches Up
Select 100 (promo CU)
- 41 46 5 **SPEAKING CONFIDENTIALLY**
Cowboy Junkies - Lay It Down
Geffen 24952 (comp 13)-J
- 42 47 8 **FORGIVEN, NOT FORGOTTEN**
The Corrs - Forgiven, Not Forgotten
Lava/Atlantic (comp 294)-P
- 43 36 23 **AHEAD BY A CENTURY**
The Irregularly Hip - Irouble At The Henhouse
MCA 81011 (promo CU)-J
- 44 52 7 **BURDEN IN MY HAND**
Soundgarden - Down On The Upside
A&M 31454 0526 (promo CU)-Q
- 45 45 10 **WHY DOES IT HURT SO BAD**
Whitney Houston - Waiting To Exhale U.S.I.
Arista 07822 (promo CU)-N
- 46 35 12 **DON'T LOOK BACK IN ANGER**
Oasis - (What's The Story) Morning Glory?
Epic 67351 (promo CU)-H
- 47 55 5 **BEAUTIFUL GOODBYE**
Amanda Marshall - Amanda Marshall
Columbia 80229 (promo CU)-H
- 48 51 8 **STUPID GIRL**
Garbage - Garbage
Almo Sounds 80004 (comp 12)-J
- 49 54 4 **NEW BEGINNING**
Tracy Chapman - New Beginning
Elektra 610850 (comp 295)-P
- 50 57 5 **MISSING YOU**
Ina Turner - Wildest Dreams
Virgin 41920 (comp 17)-F
- 51 70 4 **HEAD OVER FEET**
Alanis Morissette - Jagged Little Pill
Maverick 45901-P
- 52 41 11 **MORALE**
Ireble Charger - Self=Iitle
Smokin' Worm (promo CU)-N
- 53 68 5 **SOAKED**
Kiljoys - Gimme Five
WEA 13450 (comp 293)-P
- 54 42 13 **LACK OF WATER**
The Why Store - The Why Store
Way Cool Music 11420-J
- 55 43 12 **WHATEVER YOU NEED**
Damhail Doyle - Shadows Wake Me
Latitude 50422 (comp 13)-F
- 56 58 8 **I NEVER LIKED YOU**
Doughboys - Turn Me On
A&M 314 540 576 (promo CU)-Q
- 57 60 6 **I WILL TAKE CARE OF YOU**
Amy Sky - Cool Hain
Iron Music 77876 51005 (promo CU)-N
- 58 78 3 **WHAT'S UP WITH THAT**
ZZ Top - Rhythmteen
RCA 66956 (promo CU)-N
- 59 69 4 **AS LONG AS IT MATTERS**
Gin Blossoms - Congratulations, I'm Sorry
A&M 314 540 470 (comp 6)-Q
- 60 67 5 **EVERYTHING YOU'VE DONE WRONG**
Sloan - One Chord To Another
Murderrecords 23 (comp 14)-J
- 61 48 11 **SHUT UP**
The Watchmen - Brand New Day
MCA 81009-J
- 62 74 3 **WHERE DO YOU GO**
No Mercy - no album
Ariola (comp 7)-N
- 63 61 16 **COUNTING BLUE CARS**
Uishwalla - Pet Your Friends
A&M 31454 0319 (comp 2)-Q
- 64 72 6 **WHY**
Bass Is Base - Memories Of The Soulshack...
A&M 314 540 398-Q
- 65 49 19 **FLOOD**
Jars Of Clay - Jars Of Clay
Brentwood Music 41580 (comp 2)-N
- 66 76 2 **SPIDERWEBS**
No Doubt - Iragic Kingdom
Interscope 90003 (comp 10)-J
- 67 73 7 **HIT ME OFF**
New Edition - Home Again
Misam 11480 (comp 13)-J

- 68 83 2 **HE LIKED TO FEEL IT**
Crash Test Dummies - A Worm's Life
Arista 39779 (promo CU)-N
- 69 56 10 **WHAT WOULD IT TAKE**
Anne Murray - Anne Murray
EMI 36501 (promo CU)-F
- 70 50 18 **LOOKING FOR IT**
Jann Arden - Living Under June
A&M (promo CU)-Q
- 71 59 14 **BANDITOS**
The Hefreshments - Hizzy Huzzy Big & Buzzy
Mercury 314 528 999 (comp 447)-Q
- 72 81 4 **LIQUID**
Jars Of Clay - Jars Of Clay
Brentwood Music 41580-N
- 73 77 4 **WRAPPED AROUND YOUR FINGER**
Dan Hill - I'm Doing Fine
MCA 81012 (promo CU)-J
- 74 82 3 **DOWN**
311 - 311
Capricorn 42041 (comp 465)-Q
- 75 71 17 **WRONG**
Everything But The Girl - Walking Wounded
Atlantic 82912 (comp 287)-P
- 76 86 3 **DIGGIN' A HOLE**
Big Sugar - Hemi Vision
A&M 314 540 600 (promo CU)-Q
- 77 80 3 **WAX ECSTATIC**
Sponge - Wax Ecstatic
Columbia 67578 (promo CU)-H
- 78 85 2 **LEAVE IT ALONE**
Moist - Creature
EMI 36188 (promo CU)-F
- 79 93 2 **WHERE DO WE GO FROM HERE**
Deborah Cox - Deborah Cox
Arista 18781 (comp 8)-N
- 80 89 3 **WHEN SHE WAS HAPPY**
Pluto - Pluto
Virgin 36883-F
- 81 63 14 **WHERE DO WE GO FROM HERE**
Vanessa Williams - traser U.S.I.
Mercury (promo CU)-Q
- 82 91 3 **NOVOCAINE FOR THE SOUL**
Eels - Beautiful Freak
DreamWorks 50001 (comp 13)-J
- 83 90 2 **ALL I KNOW**
Screaming Trees - Dust
Epic 64178 (promo CU)-H
- 84 66 19 **I DON'T WANT TO THINK ABOUT IT**
Wild Strawberries - Heroine
Nettwerk 3099 (comp 12)-F
- 85 94 2 **THE ONE**
Ircy Bonham - The Burdens Of Being Upright
Island 314 524 187-Q
- 86 75 21 **KILLING ME SOFTLY**
The Fugees - The Score
Columbia 67147 (promo CU)-H
- 87 64 21 **THE ONLY THING THAT LOOKS...**
Bryan Adams - 18 Ill I Die
A&M 314 540 551 (promo CU)-Q
- 88 96 2 **GOIN' UP**
Great Big Sea - Up
WEA (comp 290)-P
- 89 95 2 **SHE'S THE DEVIL**
The Pursuit Of Happiness - Where's The Bone
Iron Music 51003-N
- 90 NEW **BUT ANYWAY**
Blues Traveller - Live From The Hall
A&M (comp 5)-Q
- 91 97 2 **BEFORE**
Pet Shop Boys - Bilingual
Parlophone (promo CU)-F
- 92 NEW **WALKING IN MEMPHIS**
Cher - It's A Man's World
WEA 12670 (comp 296)-P
- 93 65 15 **ASTROPLANE**
BKS - Astroplane
Quality UCU 2119 (promo CU)-M
- 94 62 9 **SITTING ON TOP OF THE WORLD**
Amanda Marshall - In Cup U.S.I.
Epic 67609-H
- 95 NEW **KING OF NEW ORLEANS**
Better Than Ezra - Fiction, Baby
Elektra 61944-P
- 96 NEW **HOW BIZARRE**
UMC - How Bizarre
Polydor (comp 458)-Q
- 97 NEW **UNDER THE BIRDBATH**
Big Picture - Big Picture
Ground Swell (comp 296)-P
- 98 NEW **OVER NOW**
Alice In Chains - MIV Unplugged
Columbia 67703-H
- 99 NEW **DO YA OWN THING**
Camille - no album
Epic (promo CU)-H
- 100 79 18 **THE OLD APARTMENT**
Barenaked Ladies - Born On A Pirate Ship
Reprise 46128 (comp 286)-P



Dalbello: Across territories of dark emotion

Toronto visionary returns from nine year hiatus

by Rod Gudino

There are few bona fide innovators in the music industry. Among all of the producers, writers, lyricists and musicians, originality is too often compromised with clever imitation. And little wonder; the sheer bulk of the material that infiltrates the market on any given week is considerable to say the least. To find an authentic original is as difficult as extracting a teardrop from the ocean, but it has been done.

In the case of Lisa Dalbello, it is a process made less miraculous because of the seeming ease and regularity with which she has accomplished it. A brilliant, overlooked, much sought after songwriter with a resume as varied as the day is long, Dalbello has done it all. From her early stints helping out a young pockmarked faced kid by the name of Bryan Adams to lending vocal haunts for one of Alice Cooper's nightmares, Dalbello's curriculum causally vitae cites names as diverse as Alex Lifeson, Patti Labelle, Heart, John Taylor, Queensryche, Thinkman, Mia Gundersen and The Fixx.

The reason? Fellow artists and record execs recognized early on that Dalbello's uncanniness and unpredictability as an artist were highly prized qualities within the community. But their eagerness in acquiring her positively unique vocal skills to further their own ends eventually constrained her into the nebulous realm of a 'for-hire' artist. The original albums that came out over that time; 1984's *Whomanfoursays* and *She* some three years later, were both released to high critical acclaim, though their public impact was muted.

Still, Dalbello made her mark with those albums that few artists can duplicate as quickly. The music's vocabulary was one of experimentalism and chaos; music that evoked thunder and lightning in one sentence and all of a sudden fell into an immediate calm. That duality, long after explored by the singer, was the only element that consistently threaded her works together - that and a remarkable voice.

Then turbulence seemed to break out of its creative element and follow the singer into her material career. In an unexpected decision (made more surprising still because she did not formally announce it), Dalbello chose to discontinue her career as an original artist and concentrate on studio work for other people's projects.

That the album announcing her return is titled *Whore* might give rise to some hasty conclusions regarding that decision, but the singer insists that is not the case. The music, now as always, are drawn from and refer to a deeply personal place.

"I really think it was only when I finished the song that I first realized that what it may be saying to me and what I may be inevitably saying to myself," she says. "And in the attempt [in the past] to be perceived as someone I wasn't, I submerged crucial parts of myself and sold myself short by doing that. And in doing so, in that act, I did become a whore; it was a reflection of my lack of self-worth."



"The word whore is not a noun, I'm not saying it's about a prostitute or that I am a prostitute; I am not calling myself a whore or anybody else a whore. It is a verb as in to whore one's ethical core, as in to prostitute one's ethics, to cross that line that we all draw and say this is what we are. The moment that we step over it is the moment that we've said we're worth less because we wanted someone else to tell us how much we were worth."

Whore, just out, marks the culmination of a career dating thirteen years with extended stopovers all over the globe and settling, for a time, in the City of Angels. For the release, the artist signed to EMI Europe (adding to a list of signings which include MCA and EMI in LA), but even so there was a concentrated effort to make the album as Canadian as circumstances would allow.

"My return to Toronto from LA was the result of finally coming to the conclusion, based on these three songs that had already been written, that there was an emotional opening up," she says. The songs, by the way, were *Yippie*, *Eleven* and *The Revenge Of Sleeping Beauty*, all of which insinuated a heavier, darker approach that marked virgin terrain for the elastic singer songwriter.

"I really loved where we were going with these songs and I was really learning a lot about myself that there was absolutely no way that I would be able to continue to do that in a city like LA, which

almost promoted isolation or shutting down," she says. "To survive in those four years of flood, riots, fire, earthquake, the car chases, whatever, a lot of social unrest, a lot of chaos that surrounded everybody, I thought the logical conclusion was home. And home is Toronto."

Home too is where the family is. And that has been the single most important aspect about the new album, as it stands as the first collaborative effort between the music veteran and her younger brother Stefano. The story is an incidental and whimsical one:

"Fairly soon after I had started to accumulate equipment and I started definitely making music for a living, Stefano could pick up an instrument in my studio and pretty much figure out how to play it and express himself on it. It came pretty natural to him, but I don't remember Stefano ever saying he was doing it or exploring it because he wanted to write songs. I do remember him being really involved with sound design, with rhythm. It wasn't until he came to visit me in Los Angeles in the middle of 1994, not long after the earthquake [that I heard his music]."

"While I was down there he played me a piece of music and I said 'well who wrote that, it's amazing.' And he said, 'well, I wrote that.' I said, 'you wrote that? You're a songwriter now!' 'No I'm not!' 'Yes you are!' 'I just wanted you to tell me what you think I should do.' 'Well, the only thing I'm going to ask of you is to let me be part of it.' So that it really is what happened, that is what sparked my re-interest in wanting to explore music on behalf of myself."

Not the least surprised was Dalbello herself, who became immediately engrossed in the creative possibilities proposed by her brother's musical ideas. The influences, which are more along a lighter *Nine Inch Nails* or a darker more introspective *Garbage*, provided both with the necessary palate with which to truly explore different sounds.

"It was amazing because I would never have expected that Stefano had evolved so much as a writer who had melodic sensibilities, who understood song structure and whose melodies were conjuring up such strong emotions," says Dalbello. "The first melody I heard was what ended up to be the chorus of the song that was called *The Revenge Of Sleeping Beauty*. And it was definite middle eastern, it was an expression of that scale. What really pulled me towards it was the melancholy, the darkness, the passion about it. And that's what pulled me towards thinking that there was a possibility that there was territory that I hadn't worked in before and here it was - I had an invitation to do it together with Stefano."

The union came at an opportune time, when Dalbello's name retained enough influence to be recognized and welcomed again. The daring singer entertains few pretensions about the albums' success, however, and she knows that the album's strange musical vistas might run affront of conservative radio programming.

"My job is done," she says. "All I have to know is that I have written the album from an honest place and that at least the public be given access to it to make a decision on their own behalf. I have to hope that where radio is today, they will not underestimate the intelligence of their audience and that in fact they will say 'alright, we'll let you decide, give us the feedback.' So I have to put it out there and allow it to happen as it may."

interactive press kits

design & film cd plus

web site & multimedia production

one off cd

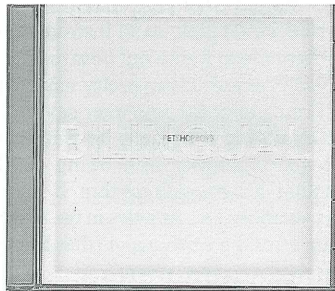


**MUSIC
MANUFACTURING
SERVICES**

RIDE THE HIGHWAY!

25 DEFRIES STREET, TORONTO, ONTARIO, CANADA M5A 3R4
TEL: (416) 364-1943 FAX: (416) 364-3616
1-800-MMS-4-CDS E-MAIL: MMS@INTERACTIVITY.COM

New Releases

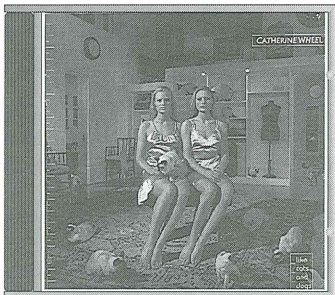


PET SHOP BOYS
Bilingual
Parlophone 53102-Q

-Dance

While certain forms of modern rock have had, in some instances, an exclusive North American clout, it has always been known that dance has unremittably maintained a strong international appeal. For that reason especially Pet Shop Boys ought to be commended for thinking of the obvious, namely, a dance record with equal English and Spanish speaking parts. Yup, the Bilingual referred to by the title is not only in name, but alludes to a serious attempt to make a record in two languages. Pet Shop Boys remain a synth-driven disco outfit with crossover potential but a release like this will stave off the recycling which will inevitably start happening at some point. A strong release with definite adult contemporary pull (It Always Comes As A Surprise) while maintaining the strong dance tracks (Discoteca, Single, Electricity, Red Letter Day). Radio has chosen a cool medium and gone with Before, the first single off the album which is already getting some charting action. Follow-ups in the same vein include To Step Aside and Metamorphosis. There is always the fear that the format's tin quality will give it little staying power but Pet Shop Boys have made a career shattering the myth, little doubt their newest will continue that legacy.

-RG



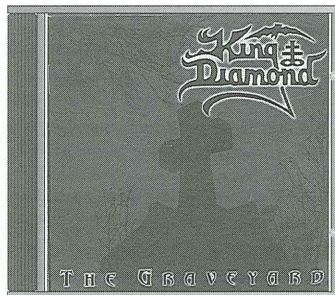
CATHERINE WHEEL
Like Cats And Dogs
Mercury 314 532 456-Q

-Alternative

England's Catherine Wheel made their third entrance with last year's big budget big venue rock album that broke them big in the Americas. The irony was that Happy Days

(and to a lesser extent Chrome before it) pretty much severed their far right alternative stance from their cooky cutter days. Like Cats And Dogs aims to reclaim some of that lost territory and re-emphasise the material that inspired them prior to the huge success of Crank and last year's top ten MuchMusic hit Waydown. The interest in sleepy Pink Floyd type tunes that of late only jokingly made their presence known (ie. Eat My Dust You Insensitive Fuck). An interesting cover of Wish You Were Here is the obvious mention though a good half of these songs including Cars, Girl Stand Still and Saccharine rarely see the wild drum kick that gave most of their popular tracks horsepower. The softening is as effective as it is welcome, however, and will cause North American audiences and industry folk to take a second look. We think Like Cats and Dogs has the goods to give English alternative a new style of expression and to take singles like Tongue Twisted, Heal 2 and High Heels to radio and keep them there. Mercury have kept these guys very busy over here on promo and concert runs, compilation appearances and a lot of hype over their material and undoubtedly they have plans to double their efforts with this release. The product is certainly deserving of it.

-RG



KING DIAMOND
The Graveyard
Metal Blade/Attic 50587-J

-Metal

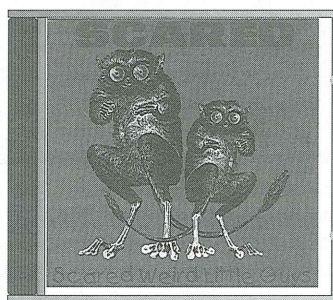
The man who swore that all of the Satanic overtones in heavy metal were no joke returns with a new macabre opera with the twin themes of death and lunacy. The combination has found root with fans of heavy metal and devil worship with a penchant for heady concept albums that succeed more on a lyrical than musical level. King Diamond has changed very little as far as the latter is concerned, staying the left hand path of Slayer and Venom while enjoying the advantage of some uncanny vocal characterizations. One of the big acts of Metal Blade Records, Diamond is expected to make up for his limited musical vision with a strong draw at retail for The Graveyard. A close to Halloween release and the promise of a tour will cause expectations to be approached if not met, though how long Diamond will be able to keep up this bub without even slight fluctuations might be a question worth pondering. Strong production values and a slick package will help the sales though not as much as a CD-ROM addendum which would have been the logical move for a release like this.

-RG

SCARED WEIRD LITTLE GUYS -Pop/Folk
Scared

Zoe Stotland Productions SWLG0002

This Australian duo of comedic purpose has found a strong receptive audience in Canada during some 60 gigs across the country. John Flemming and Rusty Berther originated and operate out of Australia (they have also



opened shop in Canada to handle affairs here), though they mine the newspapers of the world for laughs with international appeal. The Scared Weird Little Guys are not so weird as clever (there's a track called UNILBOKNLA which translated to You And I Will Be OK In LA - get it?) and not so scared as innovative, changing styles as easily as they change accents. The strength of the material is undoubtedly live on the floor, making this release more of a promotional vehicle. But with an performance that has garnered them awards as Best Variety Act '96 (Canada) and Best Comedy Act '96 (USA), the future looks promising. A publishing deal with Polygram/Black Pig is indicative that while the industry hasn't accepted them with open arms, nevertheless they are keeping an eye out for further developments.

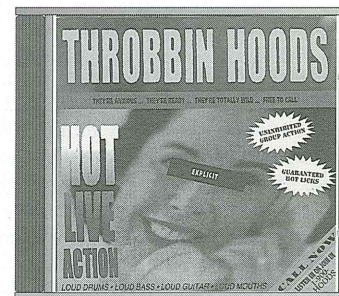
-RG

THROBBIN HOODS -Punk Rock
Hot Live Action
Raw Energy 1057

Thin production values badger this release from an exceptionally vibrant Toronto based live act. But with a name like Cecil English behind the console (Daglo Abortions, Jello Biafra, DOA), it seems that the deficiency is wholly intentional. It's too bad, because we feel that some of the group's strongest points (ie. dual vocals, remarkable drumming, loudness) have been downplayed in the end. That quibble aside (and it could be justified by an over-zealous desire to keep the product's raunch level at a credible high), the Hoods present a strong dose of the best of

the worst punk rock available. A sturdy hold on chunky riffs and tight delivery despite an inflection of speed and tobacco rolled sarcasm make Hot Live Action a punk rock album with some serious musical muscle. Witty enough to keep itself afloat on the sea of noise and crazy enough to blow it all for the sheer fuck of it, the Hoods command and retain a degree of respect. If nothing else, they have proven here that their philosophy of getting in a band, getting good and getting better has serviced them generously. Strong hard-core culture and campus potential will be maintained with this move in the right direction from their previous Ambush. NB: Hidden tracks where phone sex gag is pushed for all it's worth work well.

-RG



NEUROTIC OUTSIDERS -Rock
Neurotic Outsiders
Maverick 15536-P

In terms of supergroups, this is definitely a combination that nobody would have expected 10 years ago. Formed when they started jamming together at Johnny Depp's now infamous ViperRoom in Hollywood, these former members of Duran Duran, the Sex Pistols and Guns N' Roses have put together 12 tracks of some high energy rock&roll (with a few power ballads thrown in for good measure.) Produced by Jerry Harrison (of Talking Heads fame), this is an album with a unique sound, to say the least. Several of the songs deal with today's popular love gone to hell theme; Nasty Ho, Always Wrong and Jerk (not to be confused

ALBUM PICK

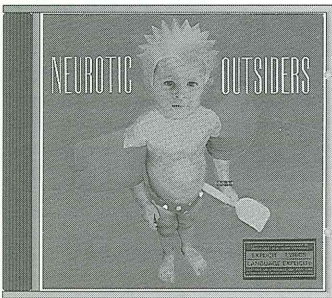
THE RANKIN FAMILY
The Rankin Family Collection
EMI 52969-F

-Folk

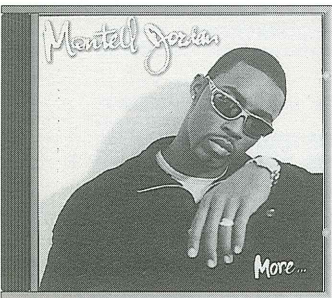
It is a refreshing surprise to see that the Rankins have finally broken into the big time as one of Canada's strongest east coast offerings. The past two years have been exceptional for the group, making several appearances on television, and sweeping up a few Junos and Canadian Country Music awards while they were at it. The justice in the story is the great music that has come from this family, without the aid of wailing guitars, x-rated lyrics or computer enhancement. The Rankins have always gone the way of pure music done traditional and done right. As a celebration of that work and of the band's many accomplishments, EMI Canada have settled on a 'best of' compilation with a couple of well placed hooks. Aside from the hits (which include Fare Thee Well Love to Orangedale Whistle and You Feel The Same Way Too), there are a few new leftover tracks from the Endless Seasons sessions and, of course, an interactive CD portion. Biography, discography, music video clips, new live footage soundbites from all five releases and Gaelic/English translations for some of the Rankin's most popular traditional songs will give the package a lot of weight at retail. A timely release. Produced by Chad Irschik, John Jennings and The Rankins.

-RG





with the current Kim Stockwood single, although the lyrics are in the same vein) convey these sentiments effectively. While Jones, Sorum and McKagan all take a turn on vocals, John Taylor's Bowie-esque voice works especially nice on the power ballad Better Way (which, written by Taylor and Steve Jones, is not what you would expect Duran Duran meets the Sex Pistols to sound like.) With the first single, Angelina, already receiving quite a bit of air play, the success of this album may make the Neurotic Outsiders a permanent arrangement. **-LT**



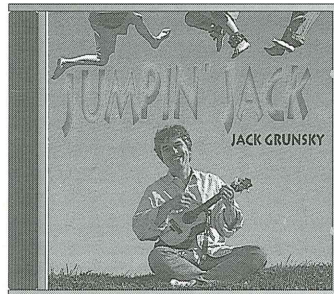
MONTELL JORDAN
More...
DefJam 314533191-Q

Get out your incense, wine and candles, and get ready for More...Montell Jordan's latest release. With a voice like warm honey, Jordan works his seductive magic with 13 new, sure-to-be, R&B classics. Produced by Jordan, James Earl Jones and Derrick "D-Man" McElveen, this offering is sure to equal, if not surpass, sales of last year's This Is How We Do It. Jordan seems to have grown past the party atmosphere feel of his debut album and has put forth a more reflective collection of sexy, soulful ballads and up-tempo grooves. His lyrics effectively set him apart from most in his peer group by dealing with love and relationships in a mature manner rather than with a misogynistic attitude. One track, Never Alone, actually addresses men and tells them to make the extra effort in their relationships...or someone else will. I Like, a single released from the successful Nutty Professor soundtrack, features a melodious collaboration with hip-hop pioneer Slick Rick, while Devante Swing (of Jodeci fame) helps out with another track, What's On Tonight. Jordan proves himself a versatile artist with his sophomore release. **-LT**

JACK GRUNSKY
Jumpin' Jack
BMG 74321-40092-N

Celebrated Canadian children's performer Jack Grunsky is sure to delight his numerous fans with this 20-song repertoire that includes Cuban, Brazilian, African, Quebecois, Mexican, Middle Eastern, Caribbean and New Orleans styles and arrangements. This is the award-winning-artist's sixth release and it seems destined to garner as much attention as last year's

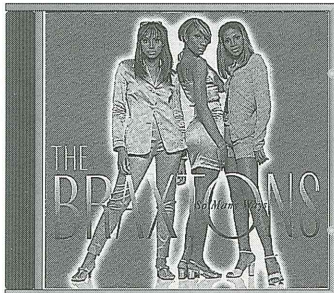
Juno-nominated Dream Catcher. In addition to production and writing duties, Krunsky also plays numerous instruments on this, sure-to-be, children's classic (the CD's main graphic is also taken from an original painting of his.) In addition to his Chigo Chigo band regulars, Manteca Art Avalos, bassist Henry Heilig, drummer Lorne Nehring, Boss Bass trumpeter Arnie Chycoski, accordionist Tom Szczeniak, fiddler Oliver Schroer, harpist Deborah Auslander and the children of



Oakville's Abbey Lane School lend a helping hand on this charming collection. From the title track to Krunsky's version of Iko Iko (for which he has written new lyrics), this CD is one for anybody who has children who like music. **-LT**

THE BRAXTONS
So Many Ways
Atlantic 82875-P

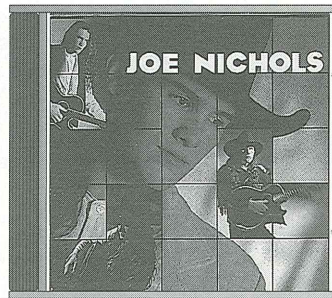
Following in the talented footsteps of big sister Toni Braxton might seem a lofty goal to shoot for. But not for Trina, Towanda and Tamar - better known to there growing legions of fans as the Braxtons. Apparently there's no shortage of talent in this Georgia-



based family. The relatively young (18, 21 and 22) sisters show an incredible grace and sophistication with So Many Ways, their debut CD. The group's gospel influences can be heard in their rich three-part vocal harmonies. And their Motown influences can be heard in their up-tempo rendition of Diana Ross' The Boss. With an adult contemporary/R&B/pop style, the Braxtons also manage to breathe new life into the Klymaxx top-10 hit I'd Still Say Yes. The sultry debut single, the CD's title track, was produced by Jermaine Dupri and also appears on the soundtrack of the forthcoming movie High School High. With production help from "Tricky" Stewart, Sean "Sep" Hall, John Howcott, Emanuel Officer, Donald K. Parks, "Little" Louie Vega, Kenny "Dope" Gonzalez of Masters At Work and Allen "AllStar" Gordon, the Braxtons are bound to burn up the charts right alongside big sister Toni. **-LT**

JOE NICHOLS
Self-titled
Intersound-9197

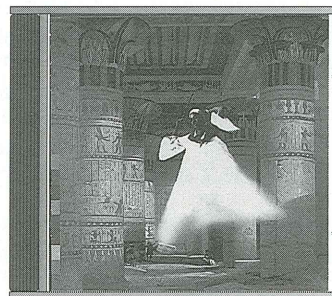
The country youth brigade gets even stronger with this release from Joe Nichols, a 19-year old, part-Cherokee native of Rogers, Arkansas. Six Of One, Half A Dozen



(Of The Other), taken as the first single from his Intersound debut, is beginning to form a pattern of acceptance with country programmers, and is now making its way up the RPM Country 100. The song was written by Keith Follesé and Doug DeJoe, who also wrote In Spite Of Myself. Nichols was discovered by Shenandoah's Randy Edwards, who produced this album with Todd Wilkes and Lee Ogle. Edwards describes Nichols as "one of the best all-round performers", he's ever seen, and Intersound has spared "no expense" on his live shows, which are now underway, and which should bring this album home. Although the first single is key, it's only the door-opener. He's got a full house of great material here. His laid-back vocals reveal a unique raw energy that cuts to the ear immediately. He scores big with ballads, particularly with I Hate The Way I Love You, Old Cheyenne and I'm Not That Kind Of Guy. But don't overlook Independent Girl, which he co-wrote with Edwards -- an obvious left-fielder. A little touring up Canada way would capture this market quickly. **-WG**

MUSICIANS OF THE NILE
Charcoal Gypsies
Real World/Virgin-41842-F

Though it's exotic in a broader sense of the word, the music here is also esoteric. The Musicians of the Nile play music of upper Egypt blended with that of traditional gypsies and touched with modernity. Melodically, the tunes are not for the uninitiated, but the musicianship and instrumentation that produce them are appreciated and ultimately

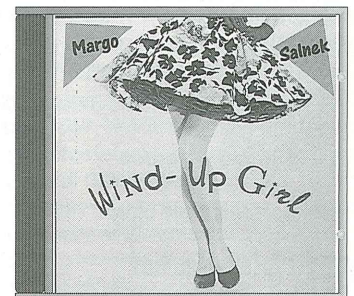


enjoyable. Among the instruments used are the rababah, suffara, arghul (Egyptian double clarinet), mizmar and tablah. We don't know all of them either, but appreciate the skill in playing them. One is reluctant to say that Charcoal Gypsies isn't for everyone since appreciation of music is universal, but we repeat our opinion that it's esoteric. **-BW**

MARGO SALNEK
Wind-Up Girl
Pelican-1404 (Select)

That cutesy, teeny-weeny, vocal charm is the icing on the cake for this enchanting talent that goes much deeper. The vocal methodology is that of a seasoned performer, who knows where she is going. At a time when setting trends is the norm,

Salnek is on the threshold of the newest trend, lounge music. Not that Salnek is restricted to this format, but it's a hook. This new trend is beginning to capture the attention of the 30-plus age group, which isn't too shabby when it comes to "disposable income". Salnek's treatment of Louis Jourdan's Is You Is Or Is You Ain't My Baby, sets the stage for an outpouring of delectable song material she wrote and co-wrote. This is the stuff that lights up



switchboards. A/C programmers, light and easy, will find Salnek made for any time of day. Exceptional tracks are Corner Cafe, Waiting For You and Face Of A Clown, all Salnek originals, and Heart Knows No Colours, which she co-wrote with Loui Pomanti. But don't overlook Tuff Boy, which she wrote with Peter Mann. Instrumental backing is exceptional; keyboardist Dave McMorro, drummer Rick Gratton, bassist Lionel Williams and guitarist David Gray. Guest musicians also served to make the back-up more palatable; Colleen Allen on sax and flute, pedalsteel man Mike Holder and mouth harpist Carlos del Junco, plus vocal back-up by Maddie Willis and David Sereda. In-store play will attract customers. Recorded at producer Peter Moore's Beaconsfield Studios. **-WG**

CMT Canada '96
Various Artists
BMG/EMI-74321-40603-F-N

A package of country entertainment that should create a high degree of interest at retail. Through the combined efforts of BMG Music Canada and EMI Music Canada, and as a salute to the re-launch of Country Music Television in Canada, several of country music's top names have been conveniently packaged here. These are the artists who have contributed greatly to the spreading of the word of New Country music. In fact, it's been estimated that more than 2.1 billion dollars was realized in country music sales in North America last year. This is the first of what should be a successful series of releases featuring the top names in country music. And these are their hits: Heads Carolina, Tails California, by JoDee Messina; Lonestar's No News; Martina McBride's Wild Angels; Charlie Major's (I Do It) For The Money; Terri Clark's If I Were You; Clint Black's Summer's Comin'; The Rankin Family's You Feel The Same Way Too; Susan Aglukark's O Siem; Almost A Memory Now, by Blackhawk; Lisa Brokop's She Can't Save Him; and Alan Jackson's I'll Try, and much more. Five great Canadian country stars, cleverly integrated with 11 of the best in country from south of the border. Lots of in-store material here, and an effective cover will attract customers if front-racked. The sales potential is pretty high, considering more than 5 million people watch CMT weekly. **-WG**



100 ALBUMS

(CD's & Cassettes)



Record Distributor Codes:

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

TW LW WO - SEPTEMBER 23, 1996

- | | | | | | |
|-----------------|--|-----------------|--|-----------------|---|
| 1 NEW | NEW EDITION
Home Again (MCA) 11480-J | 35 33 3 | AALIYAH
One In A Million (Blackground/Atlantic) 92715-P | 68 67 26 | "WEIRD AL" YANKOVIC
Bad Hair Day (Hock 'n' Holl/Scotti Bros.) 75500-P |
| 2 NEW | R.E.M.
New Adventures In Hi-Fi (Warner Bros.) 46320-P | 36 NEW | BIG SUGAR
Hemi-Vision (A&M) 314 540 600-U | 69 59 3 | LINA SANTIAGO
Feels So Good (Universal) 53008-J |
| 3 NEW | RUSH
Test For Echo (Anthem) 1073-J | 37 23 11 | PHENOMENON O.S.T.
Various Artists (Heprise) 46360-P | 70 60 25 | NOW!
Various Artists (EMI) 37637-F |
| 4 1 9 | MUCHMUSIC DANCE MIX '96
Various Artists (Quality) UHSPU 1255-M | 38 32 15 | BONE THUGS N' HARMONY
E1999 Eternal (Sony) ZP91060-H | 71 61 12 | CHRIS SHEPPARD
Pirate Radio Vol. 5 (Pirate) 7005-M |
| 5 2 4 | PEARL JAM
No Code (Epic) 67500-H | 39 28 12 | SARAH MCLACHLAN
Rarities, B-Sides And Other Stuff (Nettwerk) 30105-F | 72 62 14 | SLOAN
One Chord I o Another (Murderecords) 023-J |
| 6 6 27 | CELINE DION
Falling Into You (Columbia) 33068-H | 40 36 45 | AMANDA MARSHALL
Amanda Marshall (Columbia) 80229-H | 73 64 13 | DEAD CAN DANCE
Spiritchaser (4AU) 76974 2089-U |
| 7 9 16 | NO DOUBT
Ironic Kingdom (Interscope) 90003-J | 41 31 6 | TOM PETTY
She's The One U.S.I. (Warner Bros.) 46285-P | 74 65 26 | GROOVE STATION 2
Various Artists (Ariola) 29887-N |
| 8 3 29 | THE FUGEES
The Score (Columbia) 67147-H | 42 40 7 | DONNA LEWIS
Now In A Minute (Atlantic) 82762-P | 75 63 3 | RONNY JORDAN
Light I o Dark (4th & BWAY/Island) 162 531 060-U |
| 9 4 12 | TONI BRAXTON
Secrets (La Face) 26020-N | 43 42 6 | JEWEL
Pieces Of You (Atlantic) 82700-P | 76 68 7 | SOCA CARNAVAL '96
Various Artists (Iattoo) 96010-Denon |
| 10 5 61 | ALANIS MORISSETTE
Jagged Little Pill (Maverick) 45901-P | 44 29 2 | TINA TURNER
Wildest Dreams (Virgin) 41920-F | 77 82 11 | KISS
You Want The Best... (Mercury) 314532741-U |
| 11 8 7 | A TRIBE CALLED QUEST
Beats, Rhymes And Life (Jive) 41587-N | 45 NEW | CATHERINE WHEEL
Like Cats And Dogs (Mercury) 314 532 456-U | 78 69 25 | STONE TEMPLE PILOTS
Inly Music... Songs From... (Atlantic) 82871-P |
| 12 14 10 | TRAINSPOTTING O.S.T.
Various Artists (Premiere) 37190-F | 46 30 18 | GEORGE MICHAEL
Older (Dreamworks) 50000-J | 79 78 8 | PRIMITIVE RADIO GODS
Hocket (Ergo/Columbia) 67600-H |
| 13 7 21 | TRACY CHAPMAN
New Beginning (Elektra) 610850-P | 47 39 41 | GARTH BROOKS
The Hits (Liberty) 29689-F | 80 66 14 | THE NUTTY PROFESSOR O.S.T.
Various Artists (Def Jam) 314 531 911-U |
| 14 NEW | BLACK STREET
Another Level (Interscope) INISU 90071-J | 48 48 23 | GIPSY KINGS
Estrellas (Columbia) 91084-H | 81 70 48 | MUCHMUSIC DANCE MIX '95
Various Artists (Quality) 1234-M |
| 15 11 19 | THE TRAGICALLY HIP
Trouble At The Henhouse (MCA) 81011-J | 49 NEW | KATE & ANNA McGARRINGLE
Matapedia (Hannibal) 1394-Denon | 82 72 20 | HIT ZONE
Various Artists (Polytel) 535 483-U |
| 16 10 15 | METALLICA
Load (Elektra) 61923-P | 50 43 11 | KEITH SWEAT
Keith Sweat (Elektra) 61707-P | 83 74 10 | HORACE BROWN
Horace Brown (Motown) 314 530 625-U |
| 17 13 9 | MAXI PRIEST
Man With The Fun (Virgin) 42014-F | 51 38 3 | MONTELL JORDAN
More... (Def Jam) 314 533 191-U | 84 73 6 | ANNE MURRAY
Anne Murray (EMI) 36501-F |
| 18 NEW | JOHN MELLENCAMP
Mr. Happy Go Lucky (Mercury) 314 532 896-U | 52 41 12 | CROWDED HOUSE
Recurring Dream: The Very Best Of... (Capitol) 38250-F | 85 83 24 | JANN ARDEN
Living Under June (A&M) 314 540 248-U |
| 19 20 4 | DANCE HITS ALL STARS '96
Various Artists (Popular) 23063-P | 53 44 43 | ASHLEY MacISAAC
Hi How Are You Today? (A&M) 79602 2001-U | 86 84 23 | RAGE AGAINST THE MACHINE
Evil Empire (Epic) 662990-H |
| 20 24 78 | SHANIA TWAIN
The Woman In Me (Mercury) 314 522 886-U | 54 46 3 | NEARLY GOD
Nearly God (Island) 162 531 064-U | 87 75 11 | NEIL YOUNG & CRAZY HORSE
Broken Arrow (Heprise) 46291-P |
| 21 12 21 | THE CRANBERRIES
No The Faithful Departed (Island) 314524234-U | 55 50 2 | TRISHA YEARWOOD
Everybody Knows (MCA) 11477-J | 88 86 28 | STING
Mercury Falling (A&M) 31454 0483-U |
| 22 15 46 | THE SMASHING PUMPKINS
Mellon Collie And The Infinite... (Virgin) 40861-F | 56 47 17 | EVERYTHING BUT THE GIRL
Walking Wounded (Atlantic) 82912-P | 89 76 24 | NEW COUNTRY 3
Various Artists (WEA) 34222-P |
| 23 19 10 | NAS
It Was Written (Columbia) 746467015-H | 57 51 3 | SEBADOH
Harmacy (Sub Pop) 370-P | 90 89 31 | DEBORAH COX
Deborah Cox (Arista) 18781-N |
| 24 16 47 | OASIS
(What's The Story) Morning Glory (Epic) 7361-H | 58 52 10 | THE REFRESHMENTS
Hizzy Fuzzy Big & Buzzy (Mercury) 314 528 999-U | 91 77 20 | 54.40
Trusted By Millions (Columbia) 80231-H |
| 25 22 36 | BUSH X
Sixteen Stone (Interscope) 90000-J | 59 45 6 | A TRIBUTE TO STEVIE RAY VAUGHAN
Various Artists (Epic) 67599-H | 92 79 12 | ITALO MAGIC DANCE HITS
Various Artists (Popular) 23017-P |
| 26 34 15 | BRYAN ADAMS
18 I'll Die (A&M) 314 54 05521-U | 60 53 2 | KIM STOCKWOOD
Bonavista (EMI) 32479-F | 93 99 13 | ALAN JACKSON
Greatest Hits (Arista) 6602-N |
| 27 17 5 | WHITE ZOMBIE
Supersixy Swingin' Sounds (Geffen) 24976-J | 61 71 3 | THE BRAXTONS
So Many Ways (Atlantic) 82875-P | 94 94 21 | HOOTIE & THE BLOWFISH
Fairweather Johnson (Atlantic) 82886-P |
| 28 18 7 | THE CROW O.S.T.
Various Artists (Hollywood/A&M) 62047-U | 62 54 9 | LEANN RIMES
Blue (Curb) 77821-F | 95 80 25 | MARK KNOPFLER
Golden Heart (Mercury) 314 514 732-U |
| 29 37 4 | BOB MARLEY
Soul Almighty (Jad Records) ANA CD 001-K | 63 55 20 | SISTERS WITH VOICES
New Beginning (HCA) 66487-N | 96 81 51 | MARIAH CAREY
Daydream (Sony) 66700-H |
| 30 25 33 | GARBAGE
Garbage (Almo Sounds) 80004-J | 64 56 8 | EROS RAMAZZOTTI
Dove C'e Musica (Arista) 35441-N | 97 85 5 | SOLO LATINO
Various Artists (Sony Direct) 81027-H |
| 31 26 7 | ALICE IN CHAINS
MTV Unplugged (Columbia) 67703-H | 65 57 21 | I MOTHER EARTH
Scenery And Fish (Capitol) 32919-F | 98 87 10 | DE LA SOUL
Stakes Is High (Tommy Boy) PGS 1249-U |
| 32 21 12 | ROBERT MILES
Dreamland (Arista) 74321 39126-N | 66 58 8 | THE BLACK CROWES
Three Snakes And One Charm (American) 43062-P | 99 91 21 | BROOKS & DUNN
Borderline (Arista) 18810-N |
| 33 35 17 | SOUNDGARDEN
Down On The Upside (A&M) 314 540 526-U | 67 49 5 | CYPRESS HILL
Unreleased & Revamped (Columbia) 67780-H | 100 90 6 | IRISH DESCENDANTS
Livin' On The Edge (WEA) 14857-P |
| 34 27 13 | BECK!
Odelay (DGC) 24823-J | | | | |

RPM

Canada's only
national weekly
alternative chart

30

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

TW LW WO - SEPTEMBER 23, 1996

- | | | | | |
|----|-----|----|--|----------------|
| 1 | 2 | 5 | E-BOW THE LETTER
R.E.M. - New Adventures In Hi-Fi
Warner Bros. 46320 (promo CD)-P | |
| 2 | 6 | 6 | ANOTHER SUNDAY
Mother Earth - Scenery And Fish
EMI 329199 (comp 16)-F | 100%
Canada |
| 3 | 3 | 8 | WHO YOU ARE
Pearl Jam - No Code
Epic 67500 (promo CD)-H | |
| 4 | 4 | 11 | BURDEN IN MY HAND
Soundgarden - Down On The Upside
A&M 31454 0526 (promo CD)-Q | |
| 5 | 1 | 9 | STANDING OUTSIDE...
Primitive Radio Gods - Rocket
Ergo/Columbia 67600 (comp 51)-H | |
| 6 | 7 | 6 | KING OF NEW ORLEANS
Better Than Ezra - Friction, Baby
Elektra 61944-P | |
| 7 | 11 | 3 | IF IT MAKES YOU HAPPY
Sheryl Crow - Sheryl Crow
A&M 314 540 587-Q | 100%
Canada |
| 8 | 5 | 9 | LIES TO ME
54.40 - Trusted By Millions
Columbia 80231 (comp 52)-H | 100%
Canada |
| 9 | 8 | 10 | DOWN
311-311
Capricorn 42041 (comp 465)-Q | |
| 10 | 10 | 8 | SOAKED
Kiljoys - Gimme Five
WEA 13450 (comp 293)-P | MA
FC |
| 11 | 9 | 14 | GOLD DUST WOMAN
Hole - The Crow: City Of Angels O.S.T.
Miramax/Hollywood/A&M 62047 (promo CD)-Q | |
| 12 | 14 | 4 | TEST FOR ECHO
Rush - Test For Echo
Anthem ANSD 1073-J | 100%
Canada |
| 13 | 12 | 16 | STUPID GIRL
Garbage - Garbage
Almo Sounds 80004-J | |
| 14 | 13 | 7 | AIN'T MY BITCH
Metallica - Load
Elektra 61923 (comp 292)-P | |
| 15 | 17 | 5 | PEOPLE OF THE SUN
Rage Against The Machine - Evil Empire
Epic 662990 (promo CD)-H | |
| 16 | 23 | 3 | NOVOCAINE FOR THE SOUL
Eels - Beautiful Freak
DreamWorks 50001 (comp 13)-J | |
| 17 | 22 | 4 | WHEN SHE WAS HAPPY
Pluto - Pluto
Virgin 36883-F | 100%
Canada |
| 18 | 16 | 14 | FREE TO DECIDE
The Cranberries - To The Faithful Departed
Island 314 524 234-Q | |
| 19 | 15 | 14 | WAX ECSTATIC
Sponge - Wax Ecstatic
Columbia 67578 (promo CD)-H | |
| 20 | 26 | 2 | LEAVE IT ALONE
Moist - Creature
EMI (promo CD)-F | 100%
Canada |
| 21 | 28 | 2 | ROLL WITH IT
Oasis - (What's The Story) Morning Glory?
Epic 67351-H | |
| 22 | 18 | 7 | SHAME
Stabbing Westward - Wither Blister Burn + Peel
Columbia 66152-H | |
| 23 | 19 | 11 | DON'T LOOK BACK IN ANGER
Oasis - (What's The Story) Morning Glory?
Epic 67351 (promo CD)-H | |
| 24 | NEW | | MUZZLE
The Smashing Pumpkins - Mellon Collie And The Infinite...
Virgin 40861-F | |
| 25 | 29 | 2 | THE ONE
Tracy Bonham - The Burdens Of Being Upright
Island 314 524 187-Q | |
| 26 | 20 | 10 | I NEVER LIKED YOU
Doughboys - Turn Me On
A&M 314 540 576 (promo CD)-Q | 100%
Canada |
| 27 | 21 | 10 | GET UP
Starkicker - Beach Music
Epic 080237 (promo CD)-H | 100%
Canada |
| 28 | NEW | | WHAT I GOT
Sublime - Sublime
Geffen 11413 (comp 14)-J | |
| 29 | NEW | | STINKFIST
Tool - Aenima
Zoo Ent. 17209 (promo CD)-N | |
| 30 | 24 | 4 | HIGH FIVING MF
Local H - As Good As Dead
Island (comp 5)-Q | |

A revealing study on the broadcast sector - by George Pollard

Radio announcer profile

(The following is a summary of the preliminary results of a study of radio announcers in Canada drawn from a paper by George Pollard and Peter Johansen. The paper was presented to the combined Popular Culture Association and American Culture Association Convention at the Riviera Hotel in Las Vegas, Nevada on March 23, 1996).

The social role of radio is satisfying listener needs. Announcers are the key to successful fulfilment of listener needs. Yet, little is known about the men and women who are the linchpins of radio's success.

To fill the knowledge gap, a national study was conducted to find out about the personal characteristics, perceptions and ideas of announcers. Questionnaires were sent to a random sample of full-time announcers throughout Canada. More than half (52%) of those who received a questionnaire completed and returned it. The 384 responses means that 19 out of 20 times, findings based on the whole sample will have a maximum error rate of +5%.

Announcers tend to be young, more educated males who have brief careers -- less than 10 years on average. The high turnover rate suggests a workforce of many apprentices and few journeymen. Most announcers leave the occupation before their knowledge and skills are fully developed and, hence, their ability to contribute to community and employer alike. This trend is also evident among radio newsmen.

Participation by women is increasing, but remains low -- about 20%. So, there are few viable on-air role models for women. The clear message is that it's more difficult for women than men to become successful announcers. Few women, as a result, decide to pursue announcing careers. A similar, but less widespread trend exists in the radio news workforce.

Middle-aged and older listeners also hear few of their own age group on radio.

This is remarkable, considering Canada's aging population. By 2001, half of all Canadians will be at least 36 years of age and more will be over 50 than under 20.

Most older Canadians will choose not to retire, and thus maintain their social roles and status into their '70s, '80s or beyond. They'll continue to spend as much as they do today, but on different products and services. They'll also use radio as they have in the past and want announcers to be friends, opinion leaders, role-models and confidants. But can an aging population bond with youthful announcers whose brief careers mean the process needs to be repeated every few years? More opportunities will emerge for older announcers to remain on-air and, perhaps, for many who left the occupation, to return. A similar, if less, acute situation exists in the radio news workforce.

Announcers report that radio stations are generally good places to work. Stations aren't seen as overly bureaucratic or concerned with enforcing rules. There's an acceptable level of involvement in decision making and enough freedom for announcers to do their jobs as they see fit. These findings contradict the occupational folklore that suggests strong management control makes radio stations difficult, often demoralizing, places to work.

Professionalism among announcers is high. Creativity, competence and effective application of that competence are most important. This suggests a strong sense of social responsibility exists among announcers. Also important are job security, earnings and an exciting job with a variety of duties, which may be expected among employees generally.

Interestingly, Francophone announcers without a professional education display the most professionalism. Whereas, Anglophone announcers with an announcing-related professional education,

POLLARD continued on page 19

Navigator fragrance and CD for the techno-hip man

Houbigant, a division of Renaissance Cosmetics, packed Toronto's Dotcom Cafe (Sept. 18) with techies, ravers and the press, for the launch of an interactive digital CD, and the perfumer's newest fragrance, carrying the same name.

The CD, a Canadian premiere, features tracks from some of the world's most popular TechnoRave bands, including New Order, Prodigy, Orbital, Goldie and more. The CD also includes an original mystery game designed specifically to support the launch of Navigator, which is available in cologne, cologne spray, after shave and clear deodorant stick.

The major music tie-in is with Sam the Record Man, whose stores from coast to coast are carrying the CD. As well, in cooperation with the Sam stores, MuchMusic and MusiquePlus will be

involved in what is described as "an unprecedented huge" nationwide contest. The lucky grand prize winners will win the chance to tour with their favourite band, anywhere in the world. Contest details are available on TV commercials, MuchMusic and MusiquePlus websites.

Margareth Konopacki, publicist for Parfums Houbigant, also points out that "for the true digiterati," Navigator has an internet site (chartyourcourse.com) "allowing young cybernauts to surf through all kinds of cool websites."

Konopacki goes on to explain that Navigator "is a natural choice for young men who like to walk off the beaten path, yet remain fully wired-in people. And this is precisely the feeling of the CD and the promotional concept we invited people to explore."

Media interest key to CMW success says Tompkins

by Rod Gudino

This year's Country Music Week and televised awards show finale set a few records for Canadian country. Firstly, the number of full paid registrants was unequalled in the history of the event, and secondly, the ratings for the show reached a number just shy of two million viewers.

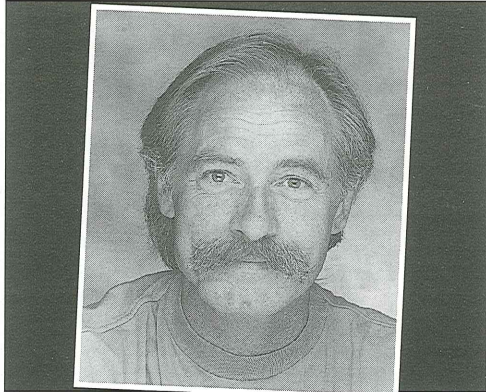
"We were all kind of talking that two million would be a real nice number," says CCMA President Tommy Tompkins, "it was just a goal that we set. But to go a million seven is the highest we ever had. I'm kind of glad that we didn't hit the two [million viewer mark] because when you hit two you know there is only one way to go from there and, nine times out of ten, it's down. But I still believe that with a million seven we have room to go even bigger."

Though Tompkins believes that the huge figures were due to an improvement in talent and an unprecedented number of artists at the show, he cites the event's critical success with having to do with its acceptance by a previously uninterested media.

"The media was extremely positive this year in absolutely every single area; leading up to it, during it and all that; it just helped enormously," he says. "The positiveness of it just fed throughout the ranks, it was unbelievable. When you get the Globe and Mail writing a positive story about country music you know something is right."

The general news and entertainment media having finally caught up with a format was probably the great victory for the popularity of country music this year, says Tompkins, and the recognition was a direct result of the format's dominance at retail. Shania Twain's *The Woman In Me*, remains the top grossing Canadian retail album of the year.

"It's now that country is a legitimate format, a legitimate kind of music and they put it across in that manner and that it looks like it's here to stay



it's not just another urban cowboy fad," he says. "I think [the media] has been sold on that now and they understand it and they realize it. Even the CBC were extremely positive. I was on CBC for an hour

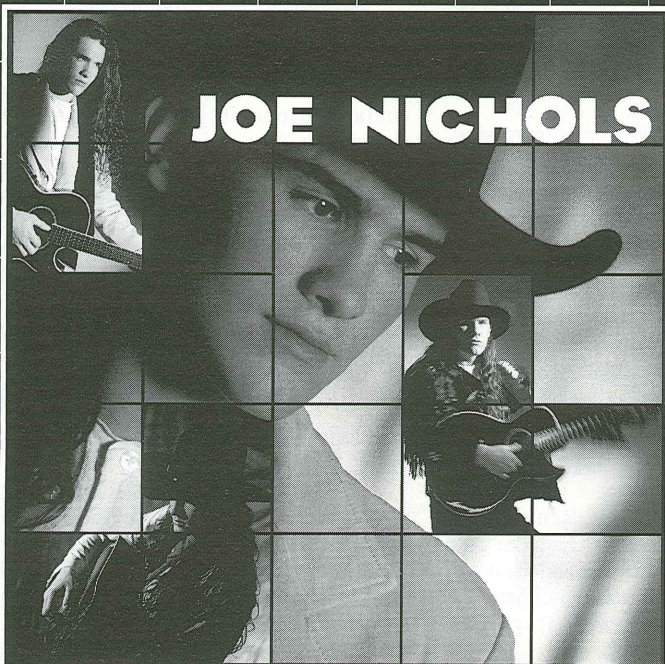
one day answering calls from viewers on CBC Newsworld. They would never do anything like that in the past."

Tompkins recognizes that the rise in popularity will inevitably lead to a more lucrative Country Music Week in the future. As yet, however, there are no fixed plans, though the pressure to take the CCMA show to a larger venue is something that will see serious consideration before plans for next years' show are underway.

"We have to talk to television, we have to talk to the host committee, we have to find out what venues are available and then discuss the feasibility of it from then on," he says. "But we do have to think of ways to generate more revenue into the CCMA and that is one obvious source of revenue that is available."

Nevertheless the general strategy for future CMWs, insists Tompkins, is to go bigger and project further into the future, that much is sure. The success of this year's CMW event has led to general agreement among the CCMA Board of Directors that plans will start extra early and project twice as far.

"We have committed to Hamilton for next year and we have committed to Calgary again the year after that but we have not committed further after that," says Tompkins. "I think we would like to commit three or four or five years down the road from there so that we can get the planning in the works right now. We worked real hard on improving the event this year; we think we are definitely going in the right direction."



JOE NICHOLS

JOE NICHOLS

THE SINGLE:
**SIX OF ONE,
HALF A DOZEN
(OF THE OTHER)**

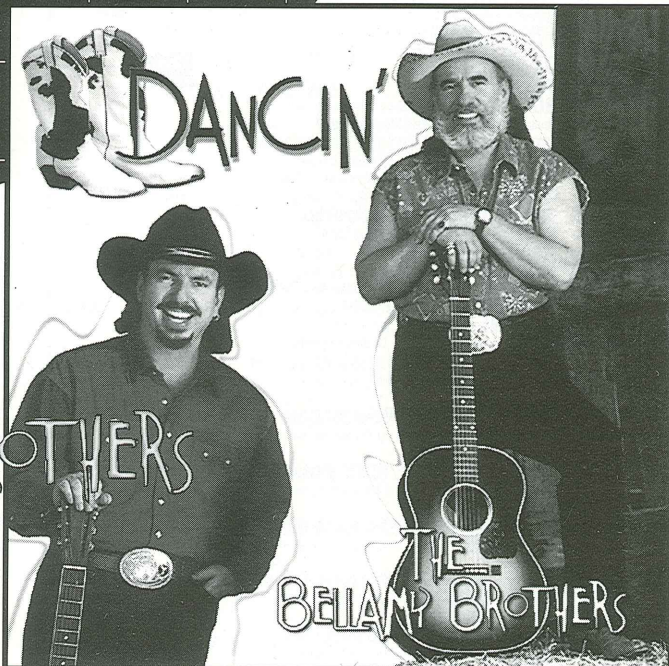
9186

9197

• At radio Now!
• In Stores August 20th
Promotion: Mira Laufer

THE BELLAMY BROTHERS

- Featuring 11 dance-club mixes of their greatest hits
- Includes the new single, "Shine Them Buckles"
- At Radio and Clubs now!
- In Stores August 16th



Intersound®

COUNTRY

KX96FM's Gerry Archer is perched away up there on the roof of a Whitby Volkswagen dealership. The morning host of Durham's popular country station, located in Ajax, Ontario, is boosting ticket sales for the Oshawa/Whitby/Clarington United Way's Home Free Raffle. He's camping out in a 1966 VW camper that sits atop Owasco Volkswagen. He took his position at 7:30 am on Sept. 9 and will remain there until all 6500 tickets are sold, or until Sept. 27, whichever comes first. The draw date is Sept. 29. The station's program director Steve Kassay, reports that "Despite suffering through the remnants of hurricanes Fran and Hortense, Jerry's spirits, as well as his body, remain high."

Bryan White hits #1 with his Asylum release, *So Much For Pretending*, which bullets into the top spot from #7 after only 11 weeks on the chart. The track is included on his album, *Between Now And Forever*.

Ricochet has the big mover with their latest Columbia release, *Love Is Stronger Than Pride*, bulleting up to #63 from #77 after only three weeks of charting. Written by Rick Bowles and Doug Johnson, the song is included on the band's self-titled CD release.

John Michael Montgomery is not only back on the chart, he has the most added single this week. *Ain't Got Nothin' On Us*, written by Wendell Mobley and Jim Robinson, enters the chart at #75. The single was taken from his brand new Atlantic CD, *What I Do The Best*, which was produced by Csaba Petocz.

The Rankins have a charted single once again. The Jimmy Rankin original, *Roving Gypsy Boy*, registers a #84 entry. The track was taken from *The Rankin Family Collection*, their new EMI CD, which they produced with Chad Irschick and John Jennings. A video of the new single is also available. By the way, that's Jimmy up on lead vocals. The popular Cape Breton family are scheduled for *Backstage Pass*, a national CBC-TV special, which airs at 8 pm on Sunday Oct. 8.

The Poverty Plainsmen make a return to the chart with *Old Man*. The single charted on the RPM Country 100 last month, but failed to kick in. However, after the exceptional performance by this Regina-based band on the Canadian Country Music Awards show, which was televised nationally on the CTV Network, the single had a rebirth and enters the chart this week at #85. The song was

COUNTRY continued on page 17

COUNTRY PICKERS

CAL GRATTON

CJVR - Melfort

Mama Don't Get Dressed Up - Brooks & Dunn

BRUCE LEPPER

CKDM - Dauphin

Mama Don't Get Dressed Up - Brooks & Dunn

PETER WALKER

KX96 CJKX-FM - Durham

Mama Don't Get Dressed Up - Brooks & Dunn

CHUCK REYNOLDS

CJYR - Leamington

Mama Don't Get Dressed Up - Brooks & Dunn

JANET TRECARTEN

CISS-FM - Toronto

That Ol' Wind - Garth Brooks

MARK GOODFELLOW

Y105 Young Country - Ottawa

Ain't Got ... - J. Michael Montgomery

RAY BERGSTROM

CFMK-FM - Kingston

Ain't Got ... - J. Michael Montgomery

WADE WILLEY - CKRM Regina

The Roving Gypsy Boy - The Rankin Family

"SHOTGUN" FRANK McGWIRE

KIX - Brandon

Lonely Too Long - Patty Loveless

RICK KELLY

CKKN-FM - Prince George

The Craziest Thing - Rick Tippe

BRUCE ANDREI

NorNet - Alberta/BC

No Way Out - Suzy Bogguss

COLIN McAULAY

CFCY - Charlottetown

Sadies Kitchen - Don Neilson

PHIL KALLSEN

CKRY-FM Country 105 - Calgary

Fear Of Being Alone - Reba McEntire

KENT MATHESON

CFQM-FM - Moncton

The Strong One - Kelita

RICK FLEMING

CKQM-FM - Peterborough

Strawberry Wine - Deana Carter

DAN MITCHELL

CKCQ - Quesnel

Strawberry Wine - Deana Carter

JAY HITCHEN

CHAT - Medicine Hat

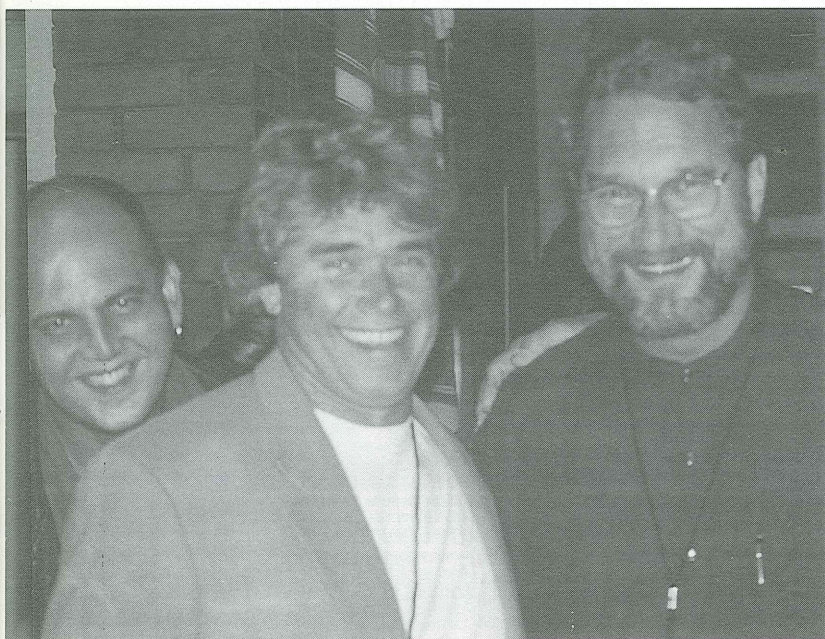
Fear Of Being Alone - Reba McEntire

Brooks' Toronto SkyDome date scores a first

The Garth Brooks concert at Toronto's SkyDome (Sept. 6/96), with ticket sales of 29,000, was the biggest draw on his '96 tour of North America.

Jamie MacArthur, vice-president of SkyDome, puts it in official language with the date "exceeded the ticket sales of all major touring venues in North America," continuing with "This concert was definitely the highlight of the year for SkyDome."

Brooks, whose most recent Capitol/Nashville single *It's Midnight Cinderella* is in the Top 5 on the RPM Country 100, was also front and centre to a packed media conference, held prior to his performance. During the press conference, MacArthur presented Brooks with a SkyDome jacket.



Canadian Music Week's Neill Dixon chats it up with Shorewood Packaging's Ted Southam at BMG's bash in Calgary. Cam Carpenter sneaks in the shot.



Garth Brooks is presented with a SkyDome jacket by SkyDome's Jamie MacArthur at Toronto press conference.

REX

100

COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Codes:

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

Quality - M Artist/Album Title/Where to find it
Koch - K (Songwriter) Producer (Label)

TW LW WO - SEPTEMBER 23, 1996

1	7	11	SO MUCH FOR PRETENDING Bryan White/Between Now And Forever/CD track-P (White/George/Tirra) Walker Jr. Lehnig (Asylum)	35	37	10	BARREL RACING ANGEL Ian Tyson/All The Good 'Uns/comp 291-P (I. Tyson) Doug Riley (Stony Plain)	68	68	8	RIGHT WHERE I WANT TO BE Brad Hewy/Title track/CD track (B.Hewy) B.Hewy (Ardenne)
2	5	9	LIVING IN A MOMENT Ty Herndon/Title Track/comp 349-H (P.Bunch/D.Johnson) D.Johnson (Epic)	36	39	13	A FINE LINE Lawnie Wallace/Thought I Was .../comp 4-J (Wallace/Wilkinson/Huissier/Gulley) Gulley (MCA)	69	73	5	STRAWBERRY WINE Deana Carter/Did I Shave My .../comp 19-F (M.Berg/G.Harrison) C.Farren (Capitol)
3	1	12	GUYS DO IT ALL THE TIME Mindy McCready/Ten Thousand Angels/pro single-N (B.White/G.Harrison) D.Malloy/N.Wilson (BNA)	37	33	14	SURE ENOUGH Chris Cummings/Somewhere Inside/comp 288-P (Scott/Dyck/Cummings) (Scott/Barnhill) (Warner Bros)	70	74	4	DON'T TAKE ME HOME Terry Kelly w/Laura Smith/Far Cry .../comp 17-F (T.Kelly/C.Dane) D.O'Doherty (Gun)
4	2	11	IT'S MIDNIGHT CINDERELLA Garth Brooks/Fresh Horses/pro single-F (K.Williams/K.Blazy/G.Brooks) A.Reynolds (Capitol)	38	31	17	RUNNIN' AWAY WITH MY HEART Lonestar/Self-titled/CD track-N (M.Brit. S.Hogin/M.D.Sanders) D.Cook/M.Wilson (BNA)	71	72	7	WHY CAN'T YOU Larry Stewart/No album/comp 340-H (L.Stewart/R.C.Banneh) E.Gordy Jr. (Columbia)
5	11	10	YOU CAN'T LOSE ME Faith Hill/It Matters To Me/comp 292-P (T.Bruce/T.McHugh) S.Hendricks/F.Hill (Warner Bros)	39	48	7	MORE THAN YOU'LL EVER KNOW Travis Tritt/The Restless Kind/comp 293-P (T.Tritt) T.Tritt/D.Was (Warner Bros)-	72	60	16	WALKIN' AWAY Kelly Randall/Smokin' Gun/CD track (K.Randall) B.Buckingham (Golden Eye)
6	6	14	JACOB'S LADDER Mark Willis/Self-titled/pro single-Q (T.Martin/C.B.Sweet) C.Chamberlain/K.Stegall (Mercury)	40	52	5	HURT ME LeAnn Rimes/Blue/pro single-F (D.Allen/R.VanHoy/B.Braddock) W.C.Rimes (Curb)	73	65	21	DADDY'S MONEY Ricochet/Self-titled/CD track-H (DiPiero/Seskin/Sanders) Chancey/Seay (Columbia)
7	8	6	THE TROUBLE WITH LOVE Duane Steele/P.O. Box 423/pro single-Q (H.Ketchum/B.Berg) M.D.Clute/S.Bogard (Mercury)	41	44	7	THE MAKER SAID TAKE HER Alabama/In Pictures/CD track-N (R.Rogers/M.Wright) E.Gordy Jr./Alabama (RCA)	74	82	3	WHAT WILL YOU DO WITH M-E Western Flyer/Back In America/pro single (L.Martine/L.Anderson) R.Pennington/Western Flyer (Step One)
8	9	14	THAT GIRLS BEEN SPYIN' ON ME Billy Dean/It's What I Do/pro single-F (M.T.Barnes/T.Shapiro) T.Shapiro (Capitol)	42	45	13	I LOVE YOU The Cleaning Lady/No album/pro single (G.Williams) G.Williams/N.Richardson (TM)	75	NEW		AIN'T GOT NOTHIN' ON US John Michael Montgomery/What I Do ... /comp 291-I (WmMobley/J.Robinson) C.Petocz (Atlantic)
9	4	13	I DO Paul Brandt/Calm Before The Storm/pro single-P (P.Brandt) J.Leo (Reprise)	43	50	4	LITTLE DEUCE COUPE James House w/Beach Boys/Stars & Stripes/pro single (B.Wilson/R.Christian) B.Wilson/J.Thomas (River North)	76	83	2	WILD AND FREE Joan Kennedy/A Dozen Red Roses/pro single (J.Leary/J.A.Sweet) J.Kennedy (J&P)
10	10	16	I DON'T THINK I WILL James Bonamy/What I Live To Do/pro single-H (B.Johnson) B.Johnson (Epic)	44	51	9	BILLY WALKER Suzanne Gitz/Dressed In Black/CD track (D.Bennett) S.Kendall/C.Naima (Tom Cat)	77	85	3	I KNOW WHAT IT'S NOT Calvin Wiggert/Made For Each Other/pro single (T.Bruce/J.Jarard) Smith/Getman/Oldaker (Royalty)
11	12	11	SUDDENLY SINGLE Terri Clark/Self-titled/CD track-Q (T.Shapiro/T.Clark/C.Waters) K.Stegall/C.Waters (Mercury)	45	54	7	CHANGE MY MIND John Berry/Faces/pro single-F (J.Blume/A.J.Masters) C.Howard (Capitol)	78	86	3	LOVE YOU BACK Rhett Akins/Somewhere New/pro single-J (B.DiPiero/C.Wiseman) M.Wright (Decca/MCA)
12	15	7	WAITING ON YOU Charlie Major/Lucky Man/pro single-N (C.Major) S.Fishell (Arista)	46	47	11	LACE & PRETTY FLOWERS Blackie/Rodeo Kings/High .../comp 4-J (W.R.Bennett) C.Linden (True North)	79	79	4	FEEL SO BAD Johnner Brothers/Ten More Miles/comp 289-P (J.Johnner) Johnner Bros/B.McCay (WEA)
13	14	16	TAKE YOU BY THE HEART The Cruzeros/Self-titled/CD track (B.Mathers/C.Tulman/B.Buckingham) B.Buckingham	47	46	18	THAT BRIDGE Doc Walker Band/Good Day .../CD track (C.Thorsteinson) D.Schur (Agaesea)	80	93	2	WHY COWBOYS DIDN'T DANCE Lonestar/Self-titled/pro single-N (R.McDonald/T.K.Green) D.Cook/W.Wilson (BNA)
14	13	9	WORLDS APART Vince Gill/High Lonesome Sound/pro single-J (V.Gill/B.DiPiero) T.Brown (MCA)	48	53	4	MY ANGEL IS HERE Wynonna/Revelations/pro single-J (Lulu.B.Lawrie/M.S.Cawley) T.Brown (MCA)	81	81	4	LAST TIME AGAIN Susan Graham/Somewhere In Between/CD track (M.McAfee/L.Cowan) B.Cullock/J.Klee (BGE)
15	19	6	HOMIE AIN'T WHERE HIS HEART ... Shania Twain/The Woman In Me/pro single-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)	49	49	5	WHAT WOULD IT TAKE Anne Murray/Self-titled/pro single-F (B.Adams/G.Peters) E.Cherney (EMI)	82	92	2	SWINGIN' DOORS Martina McBride/Wild Angels/pro single-N (Hartford/Boyd/Foster) McBride/Worley/Seay (RCA)
16	3	13	I AM THAT MAN Brooks & Dunn/Borderline/pro single-N (T.McBride/M.Powell) D.Book/R.Brooks/R.Dunn (Arista)	50	56	15	WHOLE LOTTA GONE Joe Diffie/Life's So Funny/pro single-H (M.J.Oliverus/B.K.Burns) J.Slate/J.Diffie (Epic)	83	71	19	NO ONE NEEDS TO KNOW Shania Twain/The Woman In Me/pro single (S.Twain/R.J.Lange) (Mercury)
17	17	9	BELIEVE ME BABY (I Lied) Trisha Yearwood/Everybody Knows/pro single-J (K.Richie/Angelo/L.Gottlieb) G.Fundis (MCA)	51	63	3	LIKE THE RAIN Clint Black/Greatest Hits/pro single-N (C.Black/H.Nicholas) J.Stroud/C.Black (RCA)	84	NEW		ROVING GYPSY BOY The Rankin Family/Collections/pro single-F (J.Rankin) C.Irshick (EMI)
18	20	9	WATCHING HER SLEEP Jamie Warren/Fallen Angel/pro single-Q (J.Warren) J.R.Hutt/F.Hill (River North)	52	58	6	ZERO TO SIXTY Thomas Wade & Wayward/Self-titled/CD track (T.Wade/C.Rawson) J.May/T.Wade (JMR)	85	RE	7	OLD MAN The Povey Plainmen/Gotta Be A ... /CD track (M.Smith) L.Sedmak (Poverty)
19	21	9	ME AND YOU Kenny Chesney/Title track/pro single-N (S.Ewing/R.Herndon) B.Beckett (BNA)	53	34	15	IT'S LONELY OUT THERE Pam Tillis/All Of This Love/pro single-N (B.DiPiero/P.Tillis) P.Tillis/M.Poole (Arista)	86	87	9	YOU HAD ME BY A HEARTBEAT Joanne Rowe/No album/pro single (R.Murphy/I.Tyson) J.B.Power (No label)
20	25	8	A WOMAN'S TOUCH Toby Keith/Blue Moon/CD track-Q (T.Keith/W.Perry) N.Larkin/T.Keith (Mercury)	54	36	21	ALL THE WAY Jason McCoy/Self-titled/comp 3-J (J.McCoy/C.Lindsey) S.Baggott (MCA)	87	96	2	WHERE DO I GO TO START ... Wade Hayes/On A Good Night/pro single-H (W.Hayes/C.Rains) D.Cook/C.Rains (Columbia)
21	28	5	UNBELIEVABLE LOVE Prairie Oyster/Blue Plate Special/pro single-N (J.Beeson) Prairie Oyster/M.Poole (Arista)	55	62	5	IRRESISTIBLE YOU Ty England/Self-titled/comp 41-N (B.Lawrence) J.Stroud/B.Gallimore (RCA)	88	97	2	SIX OF ONE, HALF A DOZEN ... Joe Nichols/Self-titled/CD track (K.Folles/D.DeJoe) T.Wilkes/R.Edwards/L.Ogle (Intersound)
22	29	13	FOOLPROOF The Desert Dolphins/Hang Of The .../CD track (R.Fagan/K.Williams/R.Harbin) R.Prescott (Quality)	56	64	3	CORNFIELDS OR CADILLACS Farmer's Daughter/Makin'Hay/pro single (M.Hummon/M.Powell/M.Noble) M.Jones (Stubble Jumper)	89	98	2	I CAN STILL MAKE CHEYENNE George Strait/Blue Clear Sky/pro single-J (A.Barker/E.Woolsey) T.Brown/G.Strait (MCA)
23	24	8	VIDALIA Sammy Kershaw/Politics, Religion & Her/CD track-Q (T.Nichols/M.D.Sanders) S.Stegall (Mercury)	57	69	5	IT'S ALL IN YOUR HEAD Diamond Rio/W/comp 41-N (Martin/Stephenson/Wilson) Clute/DuBois/Diamond Rio (Arista)	90	90	4	FEAR OF A BROKEN HEART Paul Jefferson/Self-titled/pro single-J (P.Jefferson/B.Spencer/S.McClintock) G.Fundis (Almo)
24	27	9	LOVE REMAINS Collin Raye/I Think About You/pro single-H (T.Douglas/J.Daddario) J.Hobbs.E.Seay/P.Worley (Epic)	58	57	8	EVEN GOD MUST GET THE BLUES Trina/A Woman's Work/pro single (J.S.Sherrill/D.Anton) M.Francis (Carina)	91	80	4	WALK AWAY Linda Davis/Some Things ... /comp 41-N (M.Beesen/R.Byrne) J.Guess (RCA)
25	22	13	NOBODY'S GIRL Michelle Wright/For Me It's You/pro single-N (G.Peters) J.Scherer (Arista)	59	43	12	ARE WE IN TROUBLE NOW Randy Travis/Full Circle/comp 289-P (M.Knopfler) K.Lehning (Warner Bros)	92	78	24	DON'T GET ME STARTED Rhett Akins/Somewhere New/pro single-J (R.Akins/S.Hogin/M.D.Sanders) M.Wright (Decca)
26	26	13	BEG, BORROW AND STEAL THE WORLD Sean Hogan/Self-titled/CD track (S.Hogan) S.Hogan/R.Erickson (Barnstorm)	60	42	18	THEN YOU CAN TELL ME GOODBYE Neal McCoy/Self-titled/comp 285-P (J.D.Loudermilk) B.Beckett (Atlantic)	93	NEW		LOVELY, TOO LONG Patty Loveless/The Trouble ... /pro single-H (M.Lawler/B.Rice/S.Rice) E.Gordy Jr. (Epic)
27	16	12	SHE NEVER LETS IT GO TO HER HEART Tim McGraw/All I Want/comp 14-F (T.Shapiro/C.Waters) J.Stroud/B.Gallimore (Curb)	61	61	5	TRAIL OF TEARS Billy Ray Cyrus/Title track/pro single-Q (B.R.Cyrus) T.Shelton/B.R.Cyrus (Mercury)	94	88	14	TREAT HER RIGHT Sawyer Brown/This Thing Called .../CD track-F (L.Blanco/Aldridge) M.A.Miller/McAnally (Curb)
28	38	6	THE ROAD YOU LEAVE BEHIND David Lee Murphy/Gettin' Out .../comp 5-J (D.L.Murphy) T.Brown (MCA)	62	41	19	ON A GOOD NIGHT Wade Hayes/Title track/pro single-H (P.Nelson/D.Cook/L.Boone) D.Cook (Columbia)	95	84	17	BLUE LeAnn Rimes/pro single-F (B.Mack) W.Rimes (Curb)
29	18	15	BIG GUITAR Blackhawk/Strange Enough/pro single-N (H.Paul/H.Gross) M.Clute (Arista)	63	77	3	LOVE IS STRONGER THAN PRIDE Ricochet/Self-titled/pro single-H (R.Bowles/D.Johnson) R.Chancey/E.Seay (Columbia)	96	NEW		SILVER TONGUE AND ... K.T.Oslin/My Roots Are Showing/pro single-N (J.D.Hutchinson) K.T.Oslin/R.Will (BNA)
30	30	11	YOU'RE NOT IN KANSAS ANYMORE JoDee Messina/Self-titled/CD track-F (J.Turner/T.Nichols) B.Gallimore/T.McGraw (Curb)	64	66	6	NATURAL BORN THRILLER Greg Hanna/No album/pro single (L.R.Parnell/C.Moore) J.Richardson (HMP)	97	89	18	4 TO 1 IN ATLANTA Tracy Byrd/Love Lessons/pro single-J (B.Kenner/L.R.Brown) T.Brown (MCA)
31	32	15	WE'LL HOLD ON The Neilsens/Self-titled/CD track (Neilsen/Neilsen) Neilsen/Vandrotgt (Platter Matter)	65	55	16	ONLY ON DAYS THAT END IN "Y" Clay Walker/Hypnotize The Moon/CD track-P (R.Fagan) J.Stroud (Giant)	98	91	20	WRONG PLACE WRONG TIME Mark Chesnutt/Wings/comp 3-J (J.A.Stewart/S.Will) T.Brown (MCA)
32	35	16	LEARNING AS YOU GO Rick Trevino/Title track/pro single-H (L.Boone/B.Lawson) S.Buckingham/D.Johnson (Columbia)	66	59	18	GIVIN' WATER TO A DROWNING MAN Lee Roy Parnell/W/All Get Lucky .../CD track-N (G.Nicholson/L.R.Parnell) S.Hendricks/L.R.Parnell (Arista)	99	95	17	EVERY TIME SHE PASSES BY George Ducaas/Where I Stand/pro single-F (G.Ducaas/M.P.Heaney) R.Bennett (Capitol)
33	23	14	CARRIED AWAY George Strait/Blue Clear Sky/pro single-J (S.Bogard/J.Stevens) T.Brown/G.Strait (MCA)	67	75	5	I JUST MIGHT BE Lorrie Morgan/Greater Need/comp 41-N (J.Moffat) J.Stroud (BNA)	100	94	24	HOMIE Alan Jackson/Greatest Hits/pro single-N (A.Jackson) K.Stegall/S.Hendricks (Arista)
34	40	13	THE GOOD OL' DAYS Brent Howard/Self-titled/comp 14-F (L.Cameron) T.Rudner (Fre)								

Canada's country stars parade for re-launch of CMT

September '96 will probably go down in Canadian country music history as the most partied month ever. Country stars and industry people, fresh from a madhouse week in Calgary, were still rolling off the planes in Toronto and hopping limos and cabs to get them to The Docks on time for the re-launch of Country Music Television (CMT).

The NCN and CMT people kept things pretty well on schedule, opening the doors to the rush of invited guests, numbering somewhere around 2,000, at 6:30 pm on Sept. 11.

This was still NCN's night. Their last public showing. The switch to fade out NCN and bring on CMT wasn't made until the following Saturday (14) at 7 pm. And it was Shania Twain who pulled the switch.

Back to the party. It was one of the more memorable evenings in country socializing. Outside of a handful of Canada's best, who were on the road, like Paul Brandt and Prairie Oyster, the partygoers who belied up to the bars, read like the who's who of country music.

Gord James, beaming from producing another successful country music awards show for the CTV

Network, which drew an audience of more than 1.6 million viewers, the highest ratings ever, was busy moving his camera guys around the floor interviewing many of the big names and industry VIPs. He was putting together a one-hour special for the CMT switch-on.

It was a bizarre setting, almost unbelievable watching Shania Twain, Terri Clark, Charlie Major, Jimmy Rankin, Lawnie Wallace, Jake Lieske of Farmer's Daughter, Lisa Brokop, Duane Steele, and Jason McCoy, strolling among the multitude with ease, being illuminated by what seemed like hundreds of flash cameras. It was a fan's paradise, and many of the industry people were quick to show their fan side.

During the evening Shania Twain was called on stage where CMT president John Wright presented her with a wildlife oil painting, and then he was joined by BMG Music Canada president Paul Alofs and EMI Music Canada president Deane Cameron, for the unveiling of a plaque of the CMT/BMG/EMI CD compilation of CMT Canada '96.

The Gaylord executives from Nashville were also on hand, grinning from ear to ear like expectant

parents. Included were David Hall, E.W. (Bud) Wendell, Paul Corbin and Paul Hastaba.

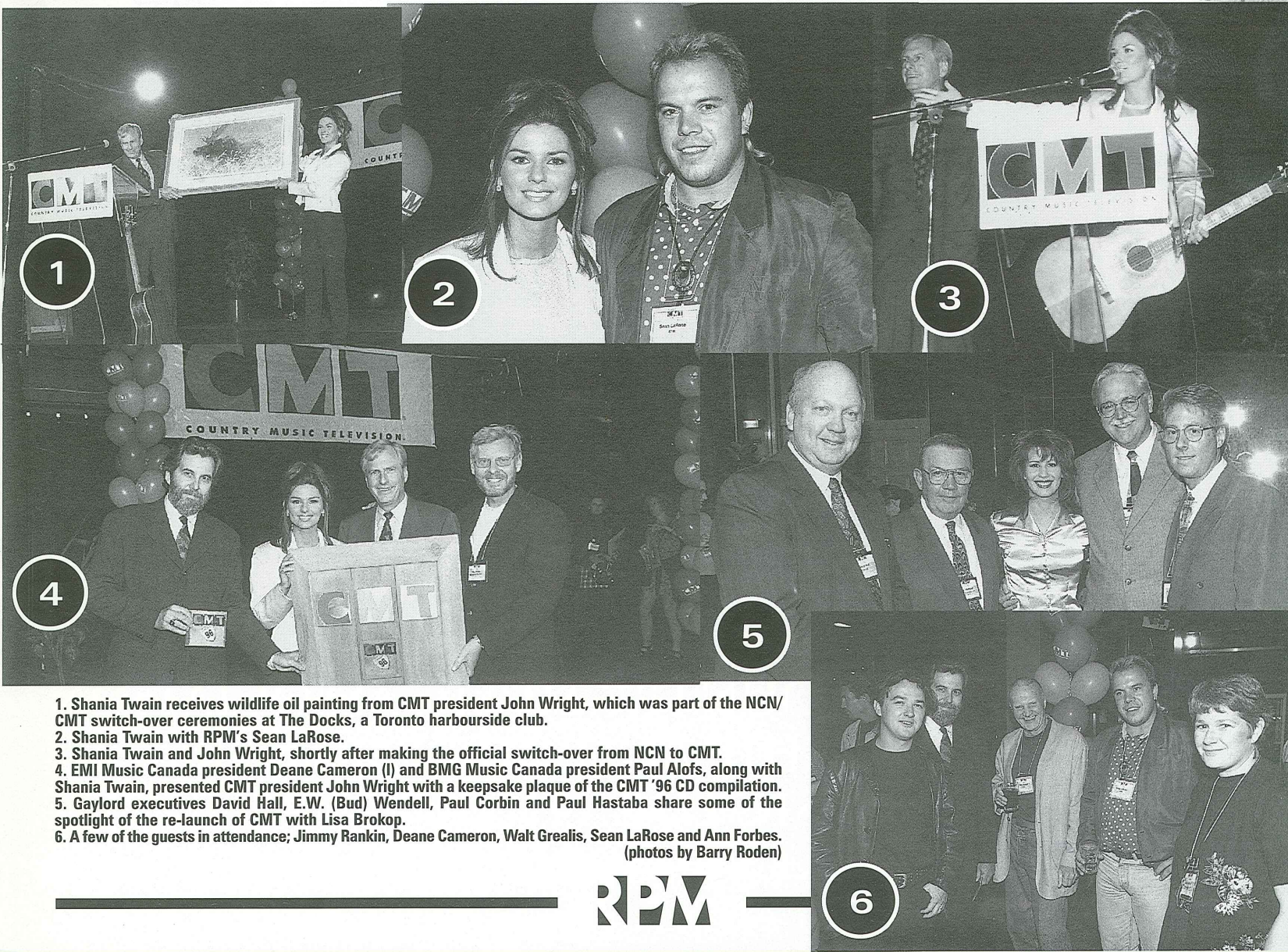
NCN people in attendance were John Wright, Doug Pringle and Janet Trecarten, headed up, of course by Doug Rawlinson, president of Rawlco Communications, and consultant J. Kenner Arrell, who heads up his own Montreal-based JKA Communications. Also watching the proceedings with keen interest was James Shaw Jr., who is president and COO of Shaw Communications.

The NCN people should be very proud of their accomplishments over the 20 months of their operation. Over that period of time, 351 different Canadian videos were aired, and under NCN's Video Incentive Program, \$4,000,000 was paid for the airing of the videos. There were 179 different videos of Canadian artists or groups aired. Of that number 67 reached NCN's Top 20, 30 topped the chart at #1, 29 were Breakout videos, and 39 were Pick Hit videos. Seven Canadian artists were Artists of the Month. The minimum percentage of Canadian videos aired was 34 per cent, which is to increase by 2 per cent each year until it reaches 40 per cent in 1999.

NCN and the Rawlco people obviously left a neat and tidy property for the new tenants.

NEW COUNTRY
NCN
NETWORK

CMT
COUNTRY MUSIC TELEVISION



1. Shania Twain receives wildlife oil painting from CMT president John Wright, which was part of the NCN/CMT switch-over ceremonies at The Docks, a Toronto harbourside club.
2. Shania Twain with RPM's Sean LaRose.
3. Shania Twain and John Wright, shortly after making the official switch-over from NCN to CMT.
4. EMI Music Canada president Deane Cameron (l) and BMG Music Canada president Paul Alofs, along with Shania Twain, presented CMT president John Wright with a keepsake plaque of the CMT '96 CD compilation.
5. Gaylord executives David Hall, E.W. (Bud) Wendell, Paul Corbin and Paul Hastaba share some of the spotlight of the re-launch of CMT with Lisa Brokop.
6. A few of the guests in attendance; Jimmy Rankin, Deane Cameron, Walt Grealis, Sean LaRose and Ann Forbes.

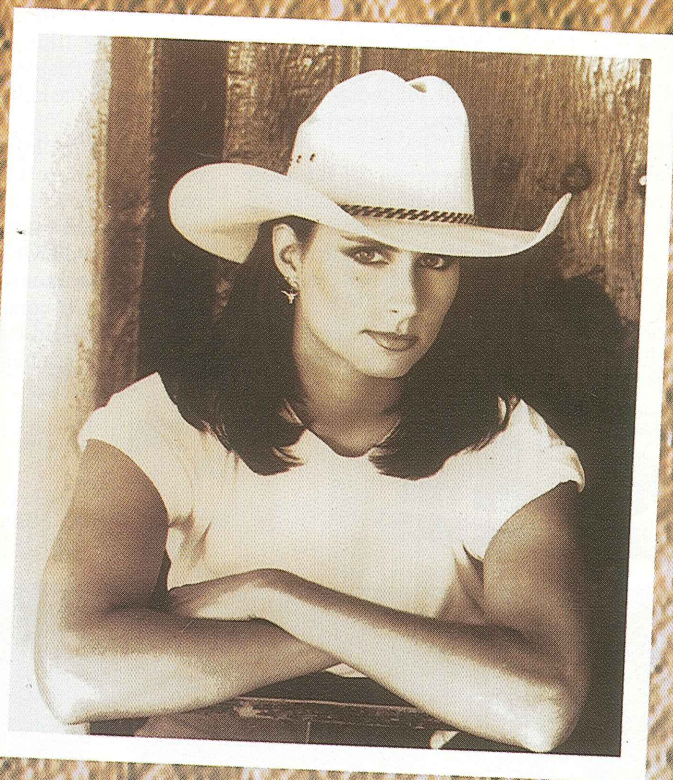
(photos by Barry Roden)

RPM

CONGRATULATIONS TO ALL CCMA
NOMINEES AND AWARD WINNERS FOR
MAKING THIS PAST YEAR SO EXCITING
FOR CANADIAN COUNTRY MUSIC



SHANIA TWAIN
NCN FANS' CHOICE
ENTERTAINER OF THE YEAR
FEMALE VOCALIST OF THE YEAR
VIDEO OF THE YEAR
"IF YOU'RE NOT IN IT FOR LOVE
(I'M OUTTA HERE)"



TERRI CLARK
SINGLE OF THE YEAR
"BETTER THINGS TO DO"
ALBUM OF THE YEAR
"TERRI CLARK"
VISTA RISING STAR



SINCERE THANKS TO
THE CANADIAN COUNTRY MUSIC ASSOCIATION,
ITS MEMBERSHIP AND OUR PARTNERS
IN COUNTRY MUSIC FOR THEIR TREMENDOUS
SUPPORT OF OUR EFFORTS
...WE'LL SEE YOU NEXT YEAR IN HAMILTON

COUNTRY continued from page 13

written by the band's lead singer and acoustic guitarist. The track is included on their CD, *Gotta Be A Believer*, released on the Poverty label. The CD was produced by Louis Sedmak and recorded at Louis Sedmak Productions in Edmonton.

Terri Clark's new single is the old Linda Ronstadt release, *Poor, Poor Pitiful Me*, which was written by Warren Zevon. Ronstadt's original version hit the Top 30 (#26) on the RPM Country 100 on April 1, 1978. In the meantime, influenced by Clark's three wins at the CCMA awards show last week (best single for *Better Things to Do*, best album for her self-titled Mercury debut, and *Vista* rising star), her current single, *Suddenly Single*, moves up to #11 this week. The new single is included on Clark's upcoming CD release, which is as yet untitled. The new CD was produced by Keith Stegall and Chris Waters, the same team who produced her award-winning self-titled CD.

Joe Nichols continues to move up the chart with *Six Of One, Half A Dozen (Of The Other)*, which bullets into the #88 position. The discovery of this youngster, a 19-year old part Cherokee from Rogers, Arkansas, is a somewhat bizarre story. Randy Edwards, who is a seven-year veteran of Shenandoah, ran into Nichols by accident in May of 1995. Apparently Edwards was getting his car serviced in Rogers, when he overheard garage attendant Nichols singing as he was changing the oil in a car. A seasoned songwriter himself, Edwards easily recognized the potential of this young crooner, and a relationship began that led Nichols into the Intersound camp, and his debut CD. His first live appearance was before 2,000 people at an Anderson Merchandising/Wal-Mart convention, which led to invitations to appear on TNN's *Prime Time Country* and *Live at the Wildhorse Saloon*. Interesting enough, one track on his CD is titled *Wal-Mart Parking Lot*, which was written by Troy Seals, Marty Raybon and Bud McGuire. Apparently, no expense has been spared on Nichols' live shows. Lee Ogle, who is president of the Joe Nichols Corporation, explains that they have "a 32-channel Soundcraft board for mains, a Soundcraft board for monitors, all QSC power amps, matching EV cabinets, everything you can think of in the way of processing gear -- gates, compressors, Lexicon reverbs, and on and on." For lighting, Ogle boasts "Genie lifts, Thompson and Tomcat trusses, 70 par 64 cans, 32 ACLS and special effects like crystals, fog machines and lasers. We'll be rolling one tractor trailer and two Eagle four buses, one sleeping nine and one 12, and we're carrying about 14 people on the road." He describes his marketing strategy for Nichols as "bringing the circus to town. This won't be just a concert. This will be a show. We carry seven pieces which allows us to do things musically that a four-piece band can't do."

CJVR's Cal Gratton is our new Hit Picker this week. The music director from this year's #1 CCMA secondary market station, gives the nod to *Mama Don't Get Dressed Up For Nothing* by Brooks & Dunn.

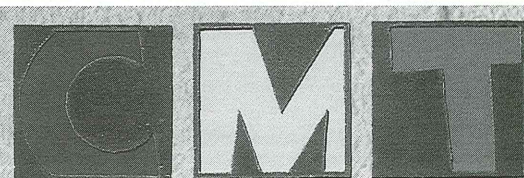
Judith Fitzgerald is back on the country scene as editor of *Country Wave*. Fitz can be reached at Box 876, Sundridge, Ontario P0A 1Z0, or call her at 705-386-2771 or fax 705-386-2772.

Prairie Oyster continues to bullet up the chart with *Unbelievable Love* (#21*), their latest Arista/BMG release. There's some obvious crossover

action on this single as well. They score a #52 on the RPM A/C chart this week.

Farmer's Daughter, the Vancouver-based trio, whose recent release, *Cornfields Or Cadillacs* is making good gains up the chart (#56*), are turning heads in Nashville as well. The song was written by popular Music Row regular Marcus Hummon. He has an impressive list of recording artists he wrote material for, including Wynonna, Alabama, Suzy Bogguss, Hal Ketchum, Nitty Gritty Dirt Band, and Patty Loveless, and more. *Makin' Hay*, the Farmer's Daughter's new album released on the Stubble Jumper Music label, goes to stores on Sept. 30. The girls will head out on a cross-Canada tour in October.

Mary Chapin Carpenter looks good for the charts with her new Columbia release, *Let Me Into Your Heart*. The single shipped to radio on Sept. 9, followed by a video of the track. The album, *A Place In The World*, is scheduled for an Oct. 22 release. This will be Carpenter's sixth album release for Columbia.



COUNTRY MUSIC TELEVISION

VIDEO & INSTANT TOP FIVE

- #1. Sure Enough - Chris Cummings
- #2. Give Me One Reason - Tracy Chapman
- #3. Guys Do It . . . - Mindy McCready
- #4. I Do - Paul Brandt
- #5. So Much For Pretending - Bryan White

BREAKOUT VIDEO

The Road You Leave - David L. Murphy

PICK HIT

Ain't Got Nothin' On Us - J.M. Montgomer

RPM COUNTRY ALBUMS			
TW	LW	WO	SEPTEMBER 23, 1996
1	1	84	SHANIA TWAIN The Woman In Me Mercury-314-522-886-U
2	3	43	GARTH BROOKS Fresh Horses Capitol-32080-U
3	4	9	LEANN RIMES Blue Curb/EMI 77821-U
4	2	22	PAUL BRANDT Calm Before The Storm Heprise-46180-U
5	5	57	TERRI CLARK Terri Clark Mercury Nashville-26991-U
6	9	4	MINDY MCCREADY Ten Thousand Angels BNA-66806-N
7	7	7	MICHELLE WRIGHT For Me It's You Arista-18815-N
8	6	9	WILLIE NELSON Spirit Island-524242-U
9	8	20	BROOKS & DUNN Borderline Arista/BMG-18819-N
10	12	31	LONESTAR Lonestar BNA/BMG-66642-N
11	11	49	BLACKHAWK Strong Enough Arista-07822-18792-N
12	13	7	NEAL MCCOY Self-titled Atlantic-82907-P
13	14	50	CHARLIE MAJOR Lucky Man Arista-74321-30728-N
14	17	20	BRYAN WHITE Between Now And Forever Asylum-61880-P
15	19	4	PRAIRIE OYSTER Blue Plate Special Arista-74321-40042-N
16	16	24	NEW COUNTRY 3 Various Artists WLA-34222-P
17	10	13	LORRIE MORGAN Greater Need BNA-66847-N
18	22	5	BILLY RAY CYRUS I'll Be There Mercury-314-532-829-U
19	24	4	ANNE MURRAY Self-titled EMI-36501-U
20	20	15	VINCE GILL High Lonesome Sound MCA-11422-J
21	25	5	RICOCHET Self-titled Columbia-67223-H
22	18	31	WYNNONA Revelations MCA-11090-J
23	21	6	IAN TYSON All The Good 'Uns (The Best of Ian Tyson) Story Plain-1234-P
24	15	19	GEORGE STRAIT Blue Clear Sky MCA-11428-J
25	31	4	FRIENDS & LOVERS Various Artists Sony Music Direct-24024-H
26	23	14	DAVID LEE MURPHY Gettin' Out The Good Stuff MCA-11423-J
27	27	24	DIAMOND RIO IV Arista-18812-N
28	34	31	TRACY LAWRENCE Time Marches On Atlantic-82866-P
29	28	7	CHRIS CUMMINGS Somewhere Inside Warner Bros-46313-P
30	32	2	TRISHA YEARWOOD Everybody Knows MCA-11477-J
31	26	5	RANDY TRAVIS Full Circle Warner Bros-46328-P
32	29	45	ALAN JACKSON The Greatest Hits Collection Arista-07822-18001-N
33	30	18	CALVIN WIGGETT Made For Each Other Hoyalty-300-9545
34	NEW		THE BEACH BOYS Stars And Strips Vol. 1 River North-161205-U
35	33	3	TY HERNDON Epic-67564-H MCA-11264-J
36	38	3	AN EAST COAST TRIBUTE II Remembering Stan Rogers - Various Artists Atlantic-50561-U
37	35	10	MARTY STUART Honky Tonk's What I Do Best MCA-11429-J
38	36	36	BLUE RODEO Nowhere To Here WLA-10617-P
39	37	30	PATTY LOVELESS The Trouble With The Truth Epic-67269-H
40	40	24	STEPPIN' COUNTRY 2 Various Artists Columbia-67453-H

RPM

Adult Contemporary TRACKS

Record Distributor Codes:

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

TW LW WO SEPTEMBER 23, 1996

- 1 5 8 **IT'S ALL COMING BACK TO ME NOW**
Celine Dion - Falling Into You
550 Music/Epic-67541 (pro single)-H
- 2 2 11 **FOREVER**
Mariah Carey - Daydream
Columbia-66700 (pro single)-H
- 3 3 13 **WRAPPED AROUND YOUR FINGER**
Dan Hill - I'm Doing Fine
MCA-81012 (pro single)-J
- 4 10 6 **KEY WEST INTERMEZZO**
John Cougar - Mr. Happy Go Lucky
Mercury-314-532-896 (comp 468)-U
- 5 1 4 **I LOVE YOU ALWAYS FOREVER**
Donna Lewis - Now In A Minute
Atlantic-82762 (comp 289)-P
- 6 9 10 **WHAT WOULD IT TAKE**
Anne Murray - Self-titled
EMI-36501 (pro single)-F
- 7 6 13 **JEALOUSY**
Natalie Merchant - Tigerlily
Elektra-61743 (comp 283)-P
- 8 8 12 **CHANGE THE WORLD**
Eric Clapton - Phenomenon US1
Reprise-46360 (pro single)-P
- 9 4 15 **I WILL TAKE CARE OF YOU**
Amy Sky - Cool Hain
Iron Music-77876-51005 (pro single)-N
- 10 13 11 **WHERE DO WE GO FROM HERE**
Deborah Cox - Self-titled
Arista-07822-18781 (pro single)-N
- 11 11 23 **GIVE ME ONE REASON**
Tracy Chapman - New Beginning
Elektra-61850 (comp 289)-P
- 12 12 10 **WHY DOES IT HURT SO BAD**
Whitney Houston - Waiting To Exhale US1
Arista-07822-18796 (pro single)-N
- 13 14 8 **TUCKER'S TOWN**
Hootie & The Blowfish - Fairweather Johnson
Atlantic-82885 (comp 292)-P
- 14 15 5 **NOWHERE TO GO**
Melissa Etheridge - Your Little Secret
Island-314-524-154 (comp 6)-U
- 15 18 8 **BEAUTIFUL DISGUISE**
Marc Jordan - Cool Jam Black Earth
Peg-876 (pro single)-H
- 16 19 6 **BEAUTIFUL GOODBYE**
Amanda Marshall - Self-titled
Columbia-80299 (pro single)-H
- 17 17 6 **YOU'RE MAKING ME HIGH**
Ioni Braxton - Secrets
LaFace-26021 (pro single)-N
- 18 22 6 **LET'S MAKE A NIGHT TO REMEMBER**
Bryan Adams - 18 I'll Die
A&M-314-54-0551 (pro single)-U
- 19 7 13 **KILLING ME SOFTLY**
The Fugees - The Score
Ruffhouse/Columbia-67147 (comp 050)-H
- 20 21 15 **LIKE A WOMAN**
Tony Rich Project - Words
LaFace-26022 (pro single)-N

- 21 27 6 **ORDINARY GIRL**
Lionel Richie - Louder Than Words
Mercury-314-532-2403 (comp 468)-U
- 22 16 13 **JERK**
Kim Stockwood - Bonavista
EMI-32479 (pro single)-F
- 23 36 4 **AS LONG AS IT MATTERS**
Gin Blossoms - Congratulations, I'm Sorry
A&M-314 540 470 (comp 6)-U
- 24 35 9 **THAT GIRL**
Maxi Priest - Man With The Fun
Virgin-42014 (CD track)-F
- 25 30 9 **WHO WILL SAVE YOUR SOUL**
Jewel - Pieces Of You
Atlantic-82760 (CD track)-P
- 26 26 11 **YOUR LOVE AMAZES ME**
Michael English - Freedom
Curb-77847 (pro single)-F
- 27 20 12 **I CAN HEAR YOU**
Carolyn Arends - Little track
Heunion/Arista-08068-83737 (pro single)-N
- 28 28 9 **INSTINCT**
Crowded House - Recurring Dream: The Very Best Of
Capitol-82650 (comp 16)-F
- 29 23 10 **I DON'T WANT TO THINK ABOUT IT**
Wild Strawberries - Heroine
Nettwerk-3099 (comp 12)-F
- 30 37 4 **NEW BEGINNING**
Tracy Chapman - New Beginning
Elektra-61850 (comp 285)-P
- 31 25 15 **WHERE DO WE GO FROM HERE**
Vanessa Williams - Eraser Soundtrack
Mercury-No album (pro single)-U
- 32 24 14 **ONE BY ONE**
Cher - It's A Man's World
W&A UK-12670 (comp 285)-P
- 33 29 16 **THE GOOD CATCHES UP**
Lawrence Gowan - The Good Catches Up
Select-100 (pro single)
- 34 32 11 **ANGEL MINE**
Cowboy Junkies - Lay It Down
Geffen-24952 (comp 19)-J
- 35 41 3 **I FEEL A CHANGE COMING**
The Boomers - 25,000 Days
Alma/Polydor-7697-2103 (pro single)-U
- 36 42 5 **I CAN HEAR MUSIC**
Kathy Iroccoli/Beach Boys - Stars And Stripes
River North-76974-2096 (CD track)-U
- 37 31 6 **SEXUALITY**
K.d. Lang - All You Can Eat
Elektra-46034 (comp 295)-P
- 38 46 3 **CRAWL**
Tom Cochrane - Haggad Ass Road
EMI-32951 (pro single)-F
- 39 39 6 **WHY**
Bass Is Base - Memories Of The Soulshack ...
A&M-314-54-0398 (CD track)-U
- 40 33 13 **ALL ALONG**
Blessid Union Of Souls - Home
EMI-31836 (pro single)-F

- 41 43 7 **WILD HONEY**
Hemingway Corner - Under The Big Sky
Epic-80218 (comp 051)-H
- 42 40 5 **NEVER GONNA SAY I'M SORRY**
Ace Of Base - The Bridge
Arista-07822-18806 (comp 8)-N
- 43 53 3 **SO THEY SAY**
Soul Attorneys - Little track
Epic-80234 (pro single)-H
- 44 50 2 **SHADOWBOXER**
Fiona Apple - Iribal
CleanSlate/Sony-67439 (pro single)-H
- 45 54 4 **FREE TO DECIDE**
The Cranberries - 10 The Faithful Departed
Island-314 524 234 (comp 6)-U
- 46 58 2 **I'M SO HAPPY I CAN'T STOP CRYING**
Sting - Mercury Falling
A&M-31454-0483 (pro single)-U
- 47 47 6 **OH BELINDA**
Stampede - Sure Beats Working
Marigold/Koch-No number (pro single)
- 48 55 2 **YOU'LL BE MINE (Party Time)**
Gloria Estefan - Destiny
Epic-67283 (pro single)-H
- 49 34 12 **WHATEVER YOU NEED**
Darnhart Doyle - Shadows Wake Me
Latitude-50422 (comp 13)-F
- 50 NEW **YOU CAN MAKE HISTORY**
Eton John - Love Songs
MCA-No Number (pro single)-J
- 51 59 2 **REMEMBER THE TIMES**
Lighthouse - Song Of The Ages
Breaking Records-9026 (CD track)
- 52 NEW **UNBELIEVABLE LOVE**
Prairie Oyster - Blue Plate Special
Arista/BMG-74321-40042 (pro single)-N
- 53 48 14 **YOU LEARN**
Alanis Morissette - Jagged Little Pill
Maverick/Reprise-45901 (comp 286)-P
- 54 57 7 **FORGIVEN, NOT FORGOTTEN**
The Corrs - Little track
Lava/Atlantic-92612 (comp 294)-P
- 55 52 6 **TRUEHEARTS**
Megan Metcalfe - Self-titled
EMI-36900 (pro single)-F
- 56 NEW **HE LIKED TO FEEL IT**
Crash Test Dummies - A Woman's Life
Arista/BMG-74321-39779 (pro single)-N
- 57 NEW **THE MOMENT**
Kenny G - Little track
Arista/BMG-No number (pro single)-N
- 58 NEW **ROVING GYPSY BOY**
The Hankin Family - Collection
EMI-52969 (pro single)-F
- 59 45 15 **LET IT FLOW**
Ioni Braxton - Secrets
LaFace-26020 (comp 6)-N
- 60 49 4 **STANDING OUTSIDE A BROKEN ...**
Primitive Radio Gods - Cable Guy US1
Columbia-67654 (comp 051)-H

RPM

Dance

TW LW WO SEPTEMBER 16, 1996

- 1 2 6 **YOU'RE MAKIN ME HIGH**
Toni Braxton
LaFace-N
- 2 1 6 **THAT GIRL**
Maxi Priest
Virgin-F
- 3 3 6 **WHERE DO YOU GO**
No Mercy
BMG-N
- 4 4 5 **SUNSHINE**
Umboza
Popular-P
- 5 6 6 **OOH, AAH... JUST A LITTLE BIT**
Gina G.
WMC-P
- 6 5 8 **ARE YOU READY FOR SOME MORE**
Reel 2 Reel
Quality-M
- 7 11 4 **TI AMO**
Paul London
Popular-P
- 8 7 9 **DON'T STOP MOVIN'**
Livin' Joy
MCA-J
- 9 13 5 **ONE OF US**
Outta Control
SPG-P
- 10 8 12 **I'LL BE ALRIGHT**
MTS
Popular-P

- 11 27 2 **HIT ME OFF**
New Edition
MCA-J
- 12 17 3 **THIS IS OUR NIGHT**
Amber
Tommy Boy-Denon
- 13 14 15 **YOU DON'T HAVE TO WORRY**
RhythmCentric
TJSB-Koch
- 14 9 14 **ONE MORE TRY**
Kristine W.
RCA-N
- 15 15 7 **IF I RULED THE WORLD**
Nas
Columbia-H
- 16 10 11 **CHIBILI BEN BEN**
Los Reyes
Isba-Koch
- 17 16 4 **ESPUMA (Aha Aha)**
Espuma
Sony-H
- 18 12 14 **WRONG**
Everything But The Girl
Atlantic-P
- 19 21 3 **BEFORE**
Pet Shop Boys
EMI-F
- 20 22 3 **SHOCK DA HOUSE**
Face The Bass
Popular-P

- 21 18 8 **ASTROPLANE**
BKS
Pirate-M
- 22 23 4 **JUMP FOR JOY**
2 Unlimited
Warner-P
- 23 19 17 **CHILDREN**
Robert Miles
Arista-N
- 24 20 13 **FRESH**
Beat System
Virgin-F
- 25 NEW **MOVIN' ON**
Ce Ce Peniston
A&M-Q
- 26 NEW **IF MADONNA CALLS**
Junior Vasquez
Quality-M
- 27 NEW **TWISTED**
Keith Sweat
Elektra-P
- 28 24 9 **DIRTY LOVE**
Lonnie Gordon
Quality-M
- 29 29 2 **TREAT ME RIGHT**
Kim Richardson
TJSB-Koch
- 30 26 16 **ALL OF MY DREAMS**
Laya
Awesome-N

POLLARD continued from page 11

unfortunately display the least. A professional education should promote professionalism, but clearly doesn't. Social and cultural differences, which are unrelated to education, may be at work.

The nature of Francophone culture means Francophone audiences prefer interpretation and opinion over the impartial presentation of factual information. This preference encourages a view of announcers as engaged in a calling with the higher purpose of promoting cultural solidarity, integrity and change. It also denies the validity of the media-is-just-a-business ethos that is dominant elsewhere in Canada.

Francophone announcers, as a result, are culturally predisposed to professionalism. Anglophone announcers, on the other hand, contend with far more diverse audience preferences and expectations. So, professionalism among Anglophone announcers likely reflects a personal predisposition rather than a core cultural component.

Alternatively, these differences may expose

shortfalls in announcer education. For example, at the time these data were gathered in 1991, an announcing-related professional education was available at only two or three Francophone post-secondary institutions. There were at least 25 sources of an announcing-related education at Anglophone schools.

The impact of a professional education on professionalism may be also linked to the fact that community colleges are the main source of a professional education for announcers in Canada. A conventional, university-based professional education combines practical and intellectual skills -- you learn to do the work and think about its impact. Many respondents with a relevant professional education thought the course-work "didn't effectively promote" professionalism. "My education at a community college," reported one respondent, "stressed trade-tool skills and little else . . . there was no chance to think about what we were learning to do or its impact. We could be critical on our own time, if we wanted, but not in

the classroom."

Although not part of the presentation, job satisfaction offers general, if indirect, support for the findings related to education. Job satisfaction is high and only those announcers subject to strong management control, report less job satisfaction. The perplexing relationship again emerges -- announcers with a professional education report less job satisfaction.

That's it for now. Work continues. We've just scratched the surface. Comments or questions are appreciated. A copy of the full report is yours for the asking. You're welcome to e-mail (gpollard@ccs.carleton.ca), or if you prefer fax us at 613-520-4062 or call 613-731-8029.

Special thanks to Chuck Azzarello, president of CHEZ-FM Inc. Ottawa, for arranging project funding; Gene Costin of York University in Toronto, for bailing us out in Las Vegas; and, as always, John Chekierda and Iain Barrie. (George Pollard teaches Social Sciences at Ottawa's Carleton University where Peter Johansen is director of the School of Journalism & Mass Communications.)

CLASSIFIEDS

The charge for classified ads in RPM is \$1.00 per word, \$2.00 per word for upper case or bold copy, \$3.00 per headline word. Minimum charge for an ad is \$20.00. There is a \$10.00 service charge for reserving a box number. Please add 7% to the total. Ads containing more than 50 words will run as display ads.

MORNING SHOW CO-HOST

London's best rock, FM 96, is looking for a dynamic, witty female, to join our two man morning show.

If you have an engaging personality, a great laugh, play well with others and love new rock, we want to talk to you now.

Send tapes and resume to:

Derek Aubrey
Program Director
FM 96
369 York St.
London, ON
N6A 4H3

Or call 519-433-3696 to arrange an audition.

RPM

ENHANCE YOUR SOUND WITH VOICE IMAGING

Summer, time to relax and time to play, but come the fall book . . . it's time to **PLAY FOR KEEPS**.

Enhance your sound with voice imaging from **Norm Foster**. Great pipes. Solid references. On time. Major Market Talent at a price that you can afford. Splitters, ID's, Liners, Spots.

Call **Norm Foster** 204-475-8524 for your demo.

RADIO PERSONALITIES

Monarch Broadcasting Ltd., with stations in Alberta and B.C. is updating our Talent Bank. We want people who do shows not shifts, news personalities, not readers and creative writers, not copiers.

Is this you? How would you like to work for a competitive company in a market that offers terrific quality of life?

Send your tape and resume to:

Human Resources
Monarch Broadcasting Ltd.
361 1st S.E.
Medicine Hat, Alberta
T1A 0A5

FREELANCE BROADCASTER AVAILABLE

Twenty-eight years experience in all formats, including major market morning and afternoon drive, programming, play-by-play, marketing, etc.

Available for any market size in central or southern Ontario.

Call: 905-387-6315 and leave message.

PIPES AVAILABLE

20 years in radio: mornings, drive, programming, promotions, music - variety of formats - music and talk - looking for full time.

Tapes and resume: AI 613-729-1856.

HOW TO SUBSCRIBE TO RPM

Send us your name, address (with postal code) and a cheque payable to RPM Weekly. The rates for Canada are as follows.

One Year Subscription (50 issues)

FIRST CLASS MAIL \$195.33 (+13.67 GST) = 160.00

Two Year Subscription

FIRST CLASS MAIL \$350.47(+24.53 GST) = 375.00

Three Year Subscription

FIRST CLASS MAIL \$403.74(+26.26 GST) = 432.00

RPM Weekly
6 Brentcliffe Road,
Toronto, Ontario
M4G 3Y2

Does your passion run from Ella Fitzgerald to Beethoven?

If the answer is yes, HMV, Canada's largest music retailer is looking for a Classical and Jazz Department Manager who is a team player committed to excellence in customer service, product selection, staff development and profitability. We require 2 - 3 years Manager experience. We are willing to relocate the successful candidate to Toronto.

To apply send resume to:

Lorie Slater, General Manager
HMV Toronto Superstore
333 Yonge Street,
Toronto, ON M5B 1R7
Fax: (416) 586-0819
No phone calls please.

Hear **HMV** Here

The attractive affordable alternative SHRINK WRAP FRAMING

FOR:
POSTERS
PRINTS
PHOTOS
MAPS...



MOUNT 'N SEAL
10 BRENTCLIFFE ROAD TORONTO M4G 3Y2



416 423-9975

Your
music industry
news source...

RPM

...for more than
30 years!!

RPM

John Alcorn

Simply The Standards

*"Making the do that much cooler were the
jazzy vocal and keyboard stylings of John Alcorn,
one of the city's best cabaret performers."*

—The Globe and Mail



The Composer Series:

	The Music of:
Thurs. October 3	Harold Arlen
Thurs. October 17	Rodgers and Hart
Thurs. October 24	The Gershwins
Thurs. October 31	Cole Porter (Special Halloween Times: Dinner: 9:00 pm • performance 11:00 pm • Costume Optional)

With a different sumptuous feast each night by

Chef Jamie Kennedy

at

JK ROM

ROYAL ONTARIO MUSEUM

100 QUEENS PARK

\$85 per person dinner and show.

Please reserve early as seating is limited

Call: (416) 586-5578

(416) 586-5577

Time: Cocktails 6:30 - 7:30

Dinner 7:30

Performance 9:00

Vocals: **John Alcorn**

Piano: **Richard Whiteman**

Bass: **Mike Downes**

Hosted by: **Salah Bachir**