

RPM

Volume 65 No. 24 - August 18, 1997

\$3.00 (\$2.80 plus .20 GST)

Mail Registration No. 1351



SOCAN #1 plaques to Amy Sky and Roch Voisine

Roch Voisine and Amy Sky were pleasantly surprised just prior to their Aug 1 performance at the Molson Amphitheatre (Toronto) when they were presented with SOCAN #1 plaques.

The plaques honoured the success of *Deliver Me*, a song written by Sky and Voisine which reached #1 on RPM's A/C chart (July 14/97). The song also gained prominence on the RPM Country 100, peaking at #45 (June 23/97).

Sky and Voisine have enjoyed international success as well. Their songs have appeared on charts worldwide. Sky's songs have been covered by

internationally-acclaimed recording stars, including Anne Murray, Melissa Manchester, Olivia Newton-John, Diana Ross, Reba McEntire and Heart. Sky is currently on release with her own debut album on the Iron Music label distributed by BMG.

Voisine's international success goes without question. Perfectly bilingual, he has sold millions of records and entertained huge audiences all over the world. *Deliver Me* is featured on his latest RV International/BMG release *Kissing Rain*, which is now close to double platinum in Canada (sales in excess of 200,000 units).

On hand for the presentation to Sky and Voisine were SOCAN's Victor Davies (board member), Lynne Foster and Marni Thornton, Warner/Chappell's Anne-Marie Smith and Don Grierson, the executive producer for Voisine's album.

Sarah McLachlan live at HMV's superstore

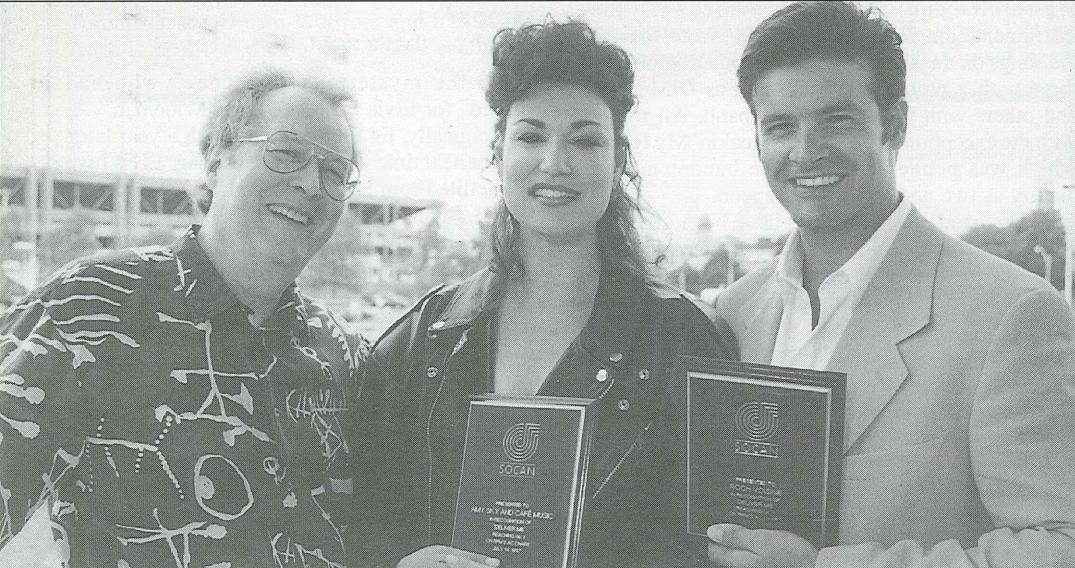
HMV's Toronto superstore (333 Yonge Street) will be the setting for a unique opportunity for fans to meet Sarah McLachlan on Aug. 16. McLachlan has agreed to an exclusive performance and autograph session, which was scheduled to take place from 11 am to 1 pm.

"We are thrilled to be able to provide a venue from which Sarah can perform live, and meet and greet her fans," says HMV's vice-president of marketing Laura Bartlett. "Lilith Fair is sold out, so her live appearance will allow Sarah to reach beyond the parameters of a live concert, and personally interact with her audience in a way that would otherwise just not be possible."

In addition to presenting McLachlan live at the Toronto superstore, HMV is also supporting all of the Lilith Festival tour performers as the official on-site music retailer for the cross-Canada tour.

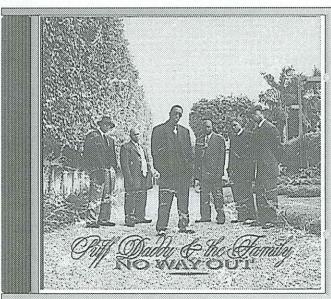
The 35-date Lilith Fair traveling concert caravan, conceived by McLachlan, is a festival to celebrate women. Among the roster of female artists included in the package are Indigo Girls, Shawn Colvin, Jewel, Meredith Brooks and more.

Lilith Fair is McLachlan's first opportunity to perform material from *Surfacing* her new Nettwerk album. The album made its debut at #1 in Canada, fueled by the radio play of the first single *Building A Mystery*, which hit #1 on both the RPM 100 Hit Tracks and A/C charts on Aug. 4/97.



SOCAN board member Victor Davies, presents #1 plaques to Roch Voisine and Amy Sky prior to their Molson Amphitheatre date. (photo by Tom Sandler)

NO. 1 ALBUM



PUFF DADDY & THE FAMILY

No Way Out

Bad Boy Records - 73012-N

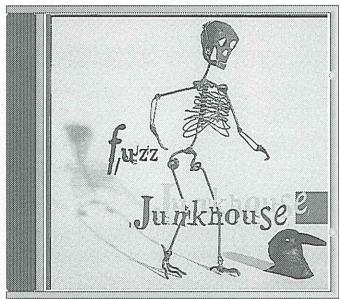
NO. 1 HIT



BUILDING A MYSTERY

Sarah McLachlan
Nettwerk-F

ALBUM PICK

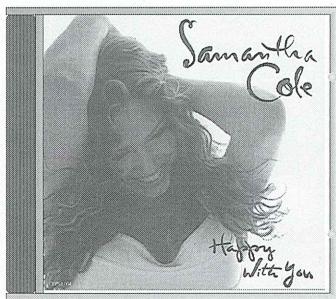


JUNKHOUSE

Fuzz

Columbia - 602 65-H

HIT PICK



HAPPY WITH YOU

Samantha Cole
Universal-J

The Elvis Canadian connection

by Warren Cosford

It was 1975. We had a week to produce the first hour of an Elvis Presley radio documentary and get it on the air.

While Bill McDonald was writing script at the Mount Soudan Hotel in Toronto, I was telephoning everyone that Jerry Hopkins mentioned in, what was at the time, the only book written about Elvis. We needed interviews. So, of course, I called RCA Records in Toronto.

A lot of people in Canada claimed to have a connection with Elvis . . . but the best connection had always been Barry Haugen (I'm sorry to blow your cover Barry . . . but hell, it's been 22 years!)

Barry told me that there was someone in Stouffville, Ontario "who had worked with Elvis." Barry didn't think he would talk to us. And, as it turned out, he wouldn't. But we went ahead and produced the only radio documentary about Elvis, that Elvis himself authorized, in his lifetime. It's still being syndicated to this day by a US company.

Two years later, when Elvis died, Canada AM asked me to come on their show to talk about Elvis. But I couldn't. I was going to be on CHUM-FM the

next morning with Pete Griffin and Dave Tollington, producing our own Elvis tribute. So I told the Canada AM producer to call Barry.

It wasn't until some years later that I found that the mysterious "someone", from Stouffville, who had worked with Elvis, consented to be interviewed by Canada AM. It was now 1978. I was programming CHUM-FM. A major promotion was The El Mocambo live concert broadcasts. In '78 alone, we produced 62 shows for radio. Frankly, we were the best. King Biscuit in New York may have had better distribution and the WMMS shows at The Agora in Cleveland better hype . . . but musicians and managers often told me that The El Mocambo had the best mix.

Our 'rep' was mostly because of the people we had hired to produce the shows. John Cordina, Ed Wideman and later, Mike Elder, were fabulous. It was a tough job. Often, they had to make it work without the benefit of a soundcheck.

One day I came in early for a Todd Rundgren show. Ed Wideman was setting up the board. For the first time I could remember, he wasn't wearing a T-shirt. It was an open-neck dress shirt. And I could see, around his neck, he was wearing The

Medallion.

The Medallion was solid gold, in the shape of a thunderbolt with the letters T.C.B. (Taking Care of Business) embedded in it. I'd never seen it before. But I'd heard of it.

The Medallion was copyrighted. No reputable jeweler could reproduce it. The copyright was owned by Elvis Presley. Legend has it that Elvis only gave it to people that mattered to him.

Ed Wideman, my recording engineer was wearing The Medallion.

Ed was always a man of few words.

W: Ed where did you get that Medallion?

E: From Elvis.

W: From Elvis Presley?

E: That's right!

W: Why did he give it to you?

E: I used to work for him.

W: Work? For Elvis Presley? What did you do . . . record his concerts?

E: No.

W: Well, what did you do?

E: I sang.

W: You sang?

E: Yeah.

W: You sang with Elvis Presley??

E: Yeah . . . for a while.

W: You were in J.D. Sumner and The Stamps?

E: Yeah . . . that's right.

So the mysterious "someone" who had "worked" for Elvis Presley was Ed Wideman.

Tragically, Ed died in a car crash a year later.

But next time you see the legendary Elvis Live By Satellite From Hawaii concert, check out stage left. J.D. Sumner is on one microphone, two other guys share another . . . and between them on his own mike is Ed Wideman from Stouffville, Ontario Canada.

And now . . . you've read the rest of the story.

(Warren Cosford is a 32-year veteran of radio in both Canada and the U.S. For more radio stories check out 440 Satisfaction on the Internet: radio@mnsi.net)

Tru-G's gain stature on cross-Canada tour

When Vancouver's Z95 on-air personality Buzz Bishop introduced the Tru-G's to the Vancouver market, the day the band released their debut album From The Heart, retail requests almost immediately established the band in that market.

Since then and with a promotion push from Vancouver-based John Hamilton & Associates and the July 4 kick-off of their cross-Canada tour, Just To See You Again, the second release from their album, has caught fire at several radio stations.

Although from Gainesville, Florida, the Tru-G's, who are Eddie James, Jr., Leo Price III, and James Flowers, have gained an unusual niche in Canada. Their album was in fact recorded in Toronto at Studio Basso with the band receiving co-production credits with the Canadian production team of Jack Massarelli and Frank Stafferi.

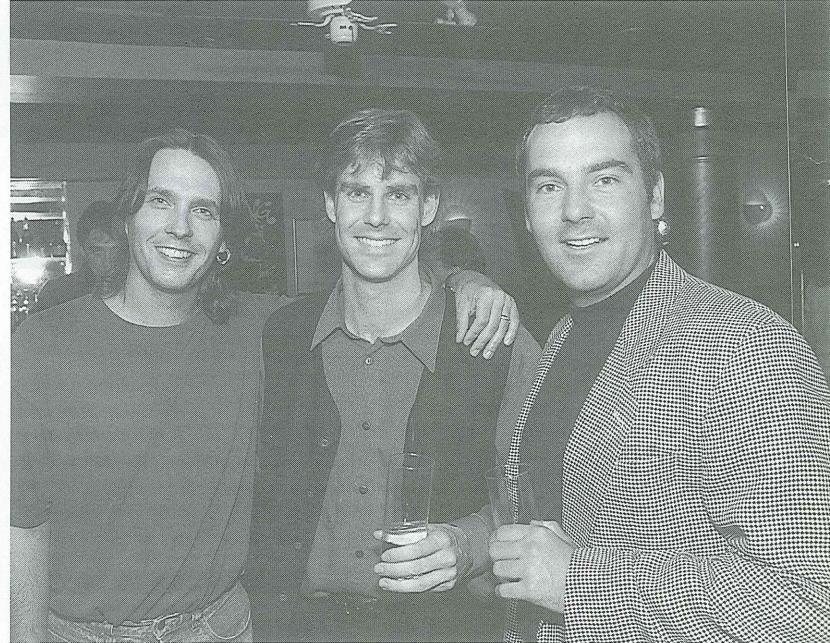
Massarelli and Stafferi provided all the instrumentation for the album and wrote four of the songs on the album with Domenic DiGironimo, three with a writer identified only as DiMuccio, and others with members of the band. All tracks with the exception of You Keep Breakin' My Heart, which was penned by the three bandmembers, qualify as two and three-part Cancon.

The band's concert dates have been given an extra boost through in-stores performances at HMV locations in Vancouver, Edmonton and Winnipeg as well as interviews at Edmonton's Power 92, Regina's CIZL, Winnipeg's CHIQ and CFMC in Saskatoon.

The band was in the Toronto area Aug 2 performing at Canada's Wonderland as part of EnergyFest.



Swedish artist Robyn, manager Alex Strehl with MuchMusic VJ Rick The Temp, receive BMG gold for her debut Robyn Is Here from BMG's Lisa Zbitnew, Cameron Carpenter and Alison Mercer.



Hourglass president Mike Donaldson (r) with Rod McGinness (centre) and SOCAN's Dave Betts at Centro (Toronto) launch of McGinness' debut, Best Kept Secret. (photos by Barry Roden)

URBAN MUSIC

by Rod Gudino

SPOTLIGHT

Part One

Urban music's outspoken mentor talks the Beat

Credited by and large for single-handedly developing urban music out of his basement in Pickering, Ontario, Beat Factory president Ivan Berry has a host of admirers. But it wasn't always that way. As of 1997, Berry's beat had been heard for sixteen long years, keeping the format's heart pumping despite blanket rejection from the majors for an overwhelming fourteen of those years. Along with partner Rupert Gayle, Berry functioned as manager, publisher, fan club, and record company for any and all domestic hip hop product. Not surprisingly, his Beat Factory label came to dominate the scene at a time when it was nevertheless comparatively dormant, reaping success on the simple fact that Beat Factory remained the only game in town.

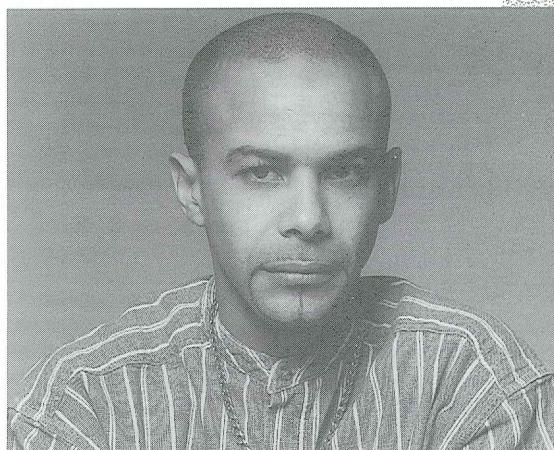
Disenchanted with Canada, Berry took his acts elsewhere, copping a Island UK deal for the Toronto-based Dream Warriors and a New York Atlantic deal for Michie Mee before catching the

interest of EMI at home, who firmed a distribution deal with Beat Factory last year. Since then, he has overseen the release of four compilations, RAP Essentials Vols. One and Two, Groove Essentials and Essential Caribana (since renamed Essential Caribbean). Understandably, he has gone on to be one of the highest -- if not *the* highest -- sought after minds behind the Canadian urban music scene in Canada. A professor of Harris Institute for three years, he has also served as the format's official mentor, enabling a surge of trained manpower to infiltrate the market with the kind of skills that can not only make differences, but make substantial ones. Berry spoke to RPM about the state of urban music in Canada today.

How far has urban music come in Canada?

I'd be lying if I didn't say it has a long way to go and that's inclusive of EMI and my deal also. I think we all have a long way to go for the simple fact that urban music as we know it is a young form of music,

especially hip hop, which is about fifteen years old. It took fifteen years for a rap artist to sell 8 million records and when they did -- like The Fugees did -- it was only one of them. But on a normal scale, rap records sell anywhere from half a million to 1.5 million. So we're still behind and we're still restructuring and we're still understanding the business of the music business.



Ivan Berry

Have your goals changed since your deal with EMI?

I think people are looking to Beat Factory to accomplish some type of financial success in the first year. That's not our goal at all; we're trying to gain a cultural success, a success where we build an infrastructure so that two, three, four, five years from now we have educated managers, lawyers, producers and artists. And we're not screwing ourselves and we're not just running an entire rap and R&B world from a creative mind and not thinking about what we're signing and what we're negotiating and what we're supposed to be getting, if and when we start selling gold and platinum records.

Would you say that the scene is entering a critical period as regards its place in the music industry?

No doubt, and that's the only thing that scares me about the entire thing. We're in a fickle stage where we're trying to get Canadian artists up to par and I don't mean up to creative par, there's no doubt in my mind that we're just as creative, our production is just as good and our artwork is just as good. But if these record companies are in for a short time and are in to make a quick buck and don't want to invest time, effort and money into the actual education and the infrastructure of the urban scene, then we're gonna be fucked. If we're just putting out records to sell records, then we're making wrong decisions.

You told Billboard Magazine that your success comes from hating record companies. What did you mean by that?

Back in the day I shopped everybody -- you know,

CANADIAN COUNTRY MUSIC SPECIAL EDITION

The September 8th issue of RPM will focus on the Canadian country music scene with its fifth Canadian Country Music Special Edition, published to coincide with Canadian Country Music Week.

As in the past RPM will be doing a double run of the issue to ensure that there are enough copies of the magazine to be available in all of the delegate bags as well at every venue and showcase in Hamilton.

The issue will feature updated bios on the nominees of the 1997 Canadian Country Music Awards and a detailed itinerary of the events taking place in Hamilton that weekend.

Also included in this issue will be a summary of the history of the CCMA in conjunction with their 20th Anniversary.

CANADIAN COUNTRY MUSIC WEEK SPECIAL EDITION

Street Date: September 5 - Issue Date: September 8
AD DEADLINE: Monday September 1

WALT SAYS . . . !



DC for president??? Whispered rumours are becoming louder which could result in DC becoming president of you know what. And, hey, that's a good choice. His background is steeped in the music business, the recording side of it, which should be the criteria for heading up this organization. Some are speculating that he could be making a move before the end of the year. So why not the just rewards of heading up an organization that will allow him to bow out of what he's doing now with dignity? (EC: *And he probably wouldn't demand that big a salary, if any!!!*)

Good news!!! The folks at a certain major are breathing a little easier. Instead of firing a bunch of people, they've actually hired a couple, which is a good sign. (EC: *You gotta be a believer!!!*)

A cute story!!! Tim Baker, who continues to amaze me with his knowledge of the arts, came up with this gem, related through a third party, Richard Flohil. A journalist met Leonard Bernstein in heaven and asked him who he thought was the world's best conductor. Bernstein said he was. Asked how he knew, he answered "God told me". The same journalist met with Herbert von Karajan and told him how Bernstein claimed he had been told he was the world's greatest conductor. Karajan asked, "Who told him that?" The journalist said, "He says God told him". Von Karajan thundered "I said no such thing." Cute eh? (EC: *Yeah! Cute!!!*)

Restructuring??? Oh! Oh! Are we going to see a humdinger of a dogfight over the spoils of a company that's close to biting the biscuit? At the time EL took over the company, it was in trouble, and not too many people wanted to deal with it. Through sheer genius moves, he was able to stabilize the company even accomplished the almost impossible, a bright new image. The success stories far outweighed the failures so that even a couple of time-worn enemies were willing to do business with them again. "It's all over," said one record guy, and well it might be. What a sad ending. (EC: *I didn't hear the fat lady sing!!!*)

More savings??? There was a time when middleman status made sense with an extra longer carrot from the majors. Now, it seems controlling inventory and trans-shipping has taken the shine off the profit. And, apparently it's hit home with one operation. Who needs a large building in a prime retail area with oodles and oodles of warehouse space and lots of empty shelves? So, the For Sale sign may go up shortly. Makes sense and it could catch on. A little less here could mean a little more there. (EC: *Are you talking semantics???*)

This just in!!! Apparently there's been some movement at Quality. Ray Kives has reportedly been replaced as president and CEO by Louis Kircos. Kives remains on the board, and there's no word on Ed LaBuick. Haven't been able to raise Kives or LaBuick, but I'm getting lots of calls from people in the industry. (EC: *Restructuring takes its toll!!!*)

Barenaked Ladies??? Our own Barenaked Ladies, who have never laid claim to being country, broke the all time record down Nashville way at Riverfront Park recently where they attracted a crowd of 16,500. Audiences usually range from 10,000 to 12,000. Nashville writer Brad Schmitt gave the Ladies some pretty good ink. It was lead singer Steven Page who came up with the Barenaked Ladies hook, and Americans didn't pick up on the Kraft dinner reference in If I Had A Million Dollars. Down there it's called macaroni and cheese. (EC: *Big deal!!!*)

Centro is magic!!! The Hourglass people, handlers of Rod McInnes, know how to pack a room for a record launch. They took over the wine bar at Centro, and what a class reception; champagne and an open bar and all the gourmet food that owner/Chef Marc Thuet is famous for. But you had to be quick, it was being inhaled as it came out of the kitchen. Owner/general manager Tony Longo had his troops marching double time, keeping the hungry crowd happy. It will be a night to remember for most of the crowd, and I could fill the page with some very important initials of people who were there. And now, McInnes' Best Kept Secret isn't a secret anymore. What a great showplace. (EC: *Enuff, already!!!*)

David Foster on the move!!! Things just get better and better for David Foster. From a VIP post at Atlantic Records, which didn't interrupt his production accomplishments, to the hallowed walls of Warner Music, same company really, and probably with a title of vice-president. At 47, Foster's signing is considered a major coup. The whisky people were apparently after him. Remember, he did write a couple or three songs with Junior. But Foster loves challenges, and what a challenge, to kick Warner Music out of its rut and find a Celine Dion or Sarah MacLachlan for them, and we know what he did for Celine, among others. B.J.Cook, Foster's first wife and the one who brought him out of his shell, back in the Skylark days of the late sixties, is overjoyed at the continuing success of Foster. B.J. is living back home in Victoria, where she is trying to eek out a living. It's pretty tough when you're all alone and living with memories of a once-upon-a-time. (EC: *She's a survivor!!!*)

What's a duck worth??? Not much, according to some pretty hostile responses from the last people in the world who should be hurt . . . the artists. The horsemen could be looking for the head duck, but you can only get water out of an iceberg. (EC: *How much is the tip of an iceberg???*)

It's corn season!!! And the Page Music Family are having a picnic. And what better place for corn than Puck's Farm, up near Schomberg, just a short drive from Toronto through some very pretty Ontario farmland. Besides the corn, which is free, Supertramp's Roger Hodgson will be there to launch Rites Of Passage, his solo album. Hodgson's free too, not the album . . . his performance. And the Page Family will also be launching Jazz Portraits from Bobbi Sherron, Gene Lees, Guido Bassi and Doug Riley. Sounds like a great outing, and it's all happening between noon and 4 pm on Sunday Aug. 24. I guess you better call someone to see if it's a you'all come party. Try calling 416-383-0808 ext. 225 or fax 416-3838-0303. Don't tell them you heard it from me. (EC: *Maybe they were just inviting you!!!*)

Oh! Oh! They're back!!! I got one of those dead-end faxes, you know the kind that taxes your patience, using ambiguous information (EC: Like

someone else we know!!!) reporting the return of Pete and Geets. The pair are apparently hitting Toronto's airwaves on Aug. 20, in the morning, where else? And then the guy who sent the fax had the nerve to supply only initials. So all I can pass on to you is CFNY. Don't go getting excited, they're only on for three mornings, and if it works, they could be on permanently. And watch for SC to make his debut on record. The guy is very funny, but he requires a keeper and a cage to keep him under control. (EC: *He's worth it over the ratings period!!!*)

Mr. Cinram's okay!!! The saga of Cinram keeps getting more interesting and more profitable. The world is now his oyster and his shopping list is far from complete. Sales for the second quarter ended June 30 of this year were \$112.3 million as opposed to the rather limp \$69.1 million over the same period last year. Share prices hit a 52-week high on the TSE (Aug. 12). And talk about the shopping list. Cinram is about to buy PolyGram Manufacturing & Distribution Centres B.V., which owns and operates a manufacturing plant in the Netherlands that produces VHS and music cassettes and which supplies PolyGram's needs worldwide. The Markham-based company is also buying the manufacturing assets of Sony's UK VHS video cassette duplication operations. Stay tuned. (EC: *And the beat goes on!!!*)

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
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& Advertising

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Classical & Jazz

MAPL Cancon

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



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

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

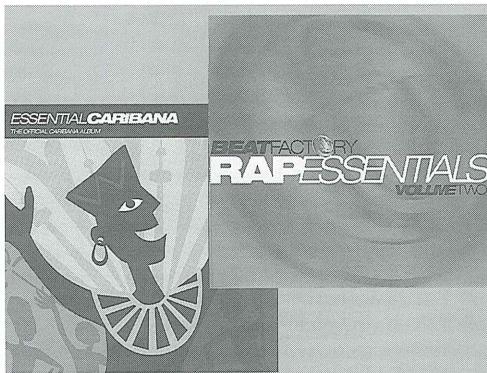
BERRY continued from page 3

Michie Mee, Dream Warriors -- everybody was shopped in the eighties to Canadian record companies and nobody wanted it or understood or gave a fuck about hip hop and R&B. So I went outside of Canada and Michie Mee got signed to Atlantic Records in New York while Dream Warriors got signed to Island records in England, etc. And the way the labels actually operated and treated our music and our culture where this record was great and it'd get a budget of ten dollars while the newest rock record got a budget of a million dollars, that was pure ignorance. Once again it was a lack of understanding of the culture of these records. And they didn't want to understand it, which is fine; if you don't want to understand or live the music, no one is forcing you to, but as a diversified major record company if you're not gonna take the opportunity to understand it and listen to it then you better hire somebody that will. The labels weren't willing to understand it and they weren't willing to hire anybody that did anyway so we were fucked no matter what. And I hated record companies for *that*, so I lashed out and made all sorts of derogatory statements to the international press. That's what I meant; my success in the early

days came from an I don't give a damn attitude, if I didn't hate record companies, maybe I wouldn't have done everything I did.

How big is your operation currently?

I currently have a staff of nine and a street team of another ten people out there in Canada that are on a project basis. In another two months I'm hiring another four or five people. Other labels are taking



their time getting into the scene and they should take their time; BMG for example, haven't started a label as yet but they're understanding the success of the Wu-Tang Clan and the Puff Daddies, etc.

and they're trying to make solid decisions around that and you know what, that's fine. There are only a few people out there who are versed in all aspects of a record company to run a label, so I have no problems with people taking their time doing it as long as we're progressing forward.

What kind of numbers are you moving?

My compilations sell about 10,000 units and that's fine with us because we're planning to grow into success so the gold and platinum albums I'm not so concerned about right now. If we can guarantee that every record we have sells 10,000 units and we budget ourselves so that we make \$20,000 then all we have to do is put out a lot of records a year and you still make the same million dollars. For me, I want a sure number, for many years nobody knew how many records we could actually sell, because Maestro did 185,000, Dream Warriors did 85,000 and everybody else did 2,000. So when we went in to negotiate with the record companies they said well, do you have a track record? And the answer was no because urban is so diverse. I want to be able to go into a record company and say, you know what? I can sell 10,000 records with my eyes closed based on factual figures that exist. That's what I'm concerned with now, then we'll concentrate on the gold and platinum.

Some words with the Kardinal Offishall

When urban music label heads talk about the vibrant, young talent that is literally pouring off the streets, they are referring to artists like Kardinal



Kardinal Offishall

Offishall, who was born Jason Harrow barely twenty one years ago, is currently labouring his vibes under a publishing deal from Warner-Chappell with the bonus assistance from Beat Factory/EMI and BMG, both of whom have included his songs in their compilations. Needless to say, he has generated a rare kind of wholesale excitement among the people currently pushing the buttons on the format.

Offishall has been pursuing a hip hop career for not less than half of his life, getting performances in as early as age 11 and sliding into some real winners -- among them a show in welcome of Nelson Mandela to Toronto -- by the time he hit his mid-teens. And although he claims he was still too young at that time to take advantage of the kind of offers that were finding their way to his door, Offishall took the opportunity to inform himself about the nature of the music industry and of hip hop's role within it. He linked up with an organisation called Fresh Art which dedicated itself to the preparation of Toronto based hip hop artists. Through them he met Saukrates, a fellow rapper with a big vision who was enlisting the aid of fellow artists to form a ten-member collective that

functioned under the name Figurez Ov Speech. Offishall received his break shortly afterwards, getting an independent single out with Knee Deep Records before signing with Capitol Hill, who have since commissioned an album from the young rapper, with the added assistance of Warner-Chappell.

"The album is called *Eye And I*," says the Offishall, warming to the topic. "And the meaning behind that is that there is a difference between the eye that you see and the I that I am. That's a theory that applies to the whole of rap music; people see videos on TV and they see people riding in limos with the guchi clothes on and this n' that but then they don't realise all the stuff has to go back to the person who sponsored them. Or they don't see that \$250,000 the person got in advance has to be recouped, you know."

Time spent learning indeed. Like many budding rappers, Offishall has a contextual understanding of his music, both in and outside of the studio, a fact which enables him to talk about the greater picture as it is being painted by people on all levels of the urban music.

"We have to do a lot of groundwork ourselves independently before the interest from the major

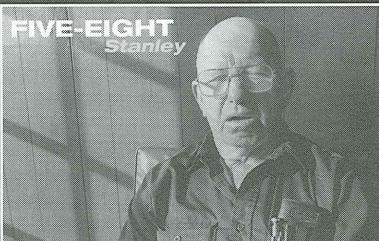
OFFISHALL continued on page 7

velvel haS Georgia on its Mind...

from Athens, Georgia

FIVE-EIGHT

single at radio now "Stanley" from the album *Gasolina!*



from Atlanta, Georgia
MICHELLE MALONE

single at radio now "Grace" from the album *Beneath The Devil Moon*



Velvel Records distributed by EMI Canada • for more information: Mira Laufer @ Velvel Records (905) 405-8800



Record Distributor Codes:

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

TW LW WO AUGUST 18, 1997

1 1 9 BUILDING A MYSTERY

Sarah McLachlan - Surfacing
 Nettwerk 39708 9pm (promo CD)-F

2 19 7 DO YOU KNOW WHAT IT TAKES

Robyn - Robyn Is Here
 RCA 64865-N

3 12 7 MEN IN BLACK THEME

Will Smith - Men In Black U.S.I.
 Columbia 681169 (promo CD)-H

4 14 5 I'LL BE MISSING YOU

Puff Daddy w/ Faith Evans - No Way Out
 Bad Boy 73012 (comp 19)-N

5 7 7 WHERE'S THE LOVE

Hanson - Middle Of Nowhere
 Mercury 534615-U

6 3 7 2 BECOME 1

Spice Girls - Spice
 Virgin 42174-F

7 2 13 ALL FOR YOU

Sister Hazel - Somewhere More Familiar
 Universal 53030-J

8 6 11 WHEN I'M UP (I CAN'T GET DOWN)

Great Big Sea - Play
 Warner 18592 (comp 323)-P

9 10 4 IT COULD HAPPEN TO YOU

Blue Rodeo - Tremolo
 WEA 19253 (promo CD)-P

10 4 18 CHANGE

Sheryl Crow - Sheryl Crow
 A&M 314 540 587-U

11 13 6 MORE THAN THIS

10,000 Maniacs - Love Among The Ruins
 Geffen 25009 (promo CD)-J

12 9 17 SUNNY CAME HOME

Shawn Colvin - A Few Small Repairs
 Columbia 67119 (comp 60)-H

13 5 17 SEMI-CHARMED LIFE

Third Eye Blind - Third Eye Blind
 Elektra 62012-P

14 21 8 NUMB

Holly McFarland - Stiff
 Universal 53075 (promo CD)-J

15 32 4 EVERYBODY

Backstreet Boys - Backstreet's Back
 Jive/Zomba 41617-N

16 11 18 BITCH

Meredith Brooks - Blurring The Edges
 Capitol 12014 (promo CD)-F

17 35 5 RETURN OF THE MACK

Mark Morrison - Mark Morrison
 WEA 17252-P

18 25 5 GOOD ENOUGH

U2 - Free Peace Sweet
 A&M (comp 5)-U

19 8 19 MMMBOP

Hanson - Middle Of Nowhere
 Mercury (comp 500)-U

20 16 10 WHATEVER

En Vogue - EV3
 EastWest America (comp 324)-P

21 18 10 LAST NIGHT ON EARTH

U2 - Pop

Island 524334 (comp 4)-U

22 17 8 NOT WHERE IT'S AT

Dee Amitri - Some Other Sucker's Parade
 A&M (comp 4)-U

23 28 6 GOTHAM CITY

H. Kelly - Batman & Robin U.S.I.
 Jive/Zomba (promo CD)-P

24 22 7 TO THE MOON AND BACK

Savage Garden - Savage Garden
 Columbia 67954 (promo CD)-H

25 15 16 SITTING ON TOP OF THE WORLD

Amanda Marshall - Amanda Marshall
 Epic 80229 (comp 61)-H

26 20 15 WAYNE

Chantal Kreviazuk - Under These Hocks And Stones
 Columbia 80246 (comp 61)-H

27 37 9 TEMPTATION

The Tea Party - Transmission

EMI 55308 (promo CD)-F

28 24 19 THE FRESHMEN

Verve Pipe - Villains

RCA 668092-N

29 27 8 THIRD OF JUNE

Corey Hart - Corey Hart

Columbia 80240 (comp 62)-H

30 23 13 I WANNA BE THERE

Blessid Union Of Souls - Blessid Union Of Souls

EMI 56716-H

31 29 15 HOLE IN MY SOUL

Aerosmith - Nine Lives

Columbia 87547-H

32 26 10 GO THE DISTANCE

Michel Bolton - Hercules U.S.I.

Walt Disney (comp 062)-H

33 30 13 MIDNIGHT IN CHELSEA

Jo Bon Jovi - Destination Anywhere

Mercury 314 534 903-U

34 42 3 MO MONEY MO PROBLEMS

The Notorious B.I.G. - Life After Death

Arista 79100 (comp 19)-N



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OFFSHALL continued from page 5

labels will flourish," he comments, "but that's the same reason that there's such a big buzz with independent labels in Canadian hip hop right now. As far as artists go, I guess you could say some people are starting to develop a sound but as a whole Canadian artists need to be more original and try to create their own sound. Slowly but surely it's coming but there's still a little while to go."

To that end, Offishall is pursuing a fastidiously independent voice in the rising wave of domestic hip hop, one that is not afraid to rap it like it is or mince words for the sake of effect. Unlike much of the hip hop culture which cloaks itself beneath a mantle of tough guy mannerisms, the Offishall proves that he can just as easily rap about his mother as he can about the gangsta violence that has traditionally plagued the format. True to form, that penetrating honesty is what stamps his beats with something a little different.

"In my music, whenever you listen to any of the bars you have to listen to the lyrics and see the twist," he says. "What I try to do is present one side of a situation and then present the other side of it as well. If you hear me talking about violence you always

hear me talking about the result, you know what I mean? If I have a song where I portray a violent person, there's always a flip side to it. If it needs to be mentioned at all, it needs to have a purpose, because if you just want to glorify it, you can leave that for the movies and the videos."

Videos of a different sort are what is planned for the near future, notably for *On With The Show* which will serve as the first single from Eye And I. Til then, Kardinal Offishall is maintaining a highly visible public profile with appearances at a Queen Street gala on the 22nd of this month and at the Acid Jazz Festival on the 23rd. He'll also be in Ottawa on the 25th, opening a show up there while a national tour in support of Eye And I gets underway around the time of the album's release next month.

NEXT WEEK!!

URBAN MUSIC

An industry perspective

Market share breakdown by genre

	Units	%
1997 1st Qtr.		
TOTAL ALBUMS	13,754,500	
Alternative	2,905,000	21%
Country	1,121,700	8.2%
R&B	928,900	6.8%
Rap	532,000	3.9%
Classical	442,800	3.2%
Metal	440,800	3.2%
Jazz	284,300	2.1%
1997 2nd Qtr.		
TOTAL ALBUMS	13,727,000	
Alternative	2,840,600	20.7%
Country	952,400	6.9%
R&B	886,800	6.3%
Rap	586,800	4.1%
Metal	480,600	3.5%
Classical	364,7000	2.7%
Jazz	286,100	2.1%
1997 Year To Date		
TOTAL ALBUMS	27,758,000	
Alternative	5,745,600	20.7%
Country	2,074,100	7.5%
R&B	1,795,700	6.5%
Rap	1,100,000	4.0%
Metal	921,400	3.3%
Classical	807,500	2.9%
Jazz	570,400	2.1%

functioned as a first text for domestic Hip Hop 101. Listen up, class isn't yet over and the lesson goes something like this: Infinite, Grimmy Grimmy, Down Ta Erf, Tara Chase, Madlocks, Asia, Arsenal, Marvel, Sic Sense, St80fmind, Furee, M.A.D., Motion, Illegal Justice, Crooks Of Da Round Table and the unforgettable Michie Mee. Perhaps you find yourself treading some water with that list of names, all the more reason why you should get acquainted -- intimately acquainted -- with the stuff that is being singled out as you are reading this. Perfect for still trying radio, RAPESENTIALS delivers just that, and a good dose of this brew that has got the majors looking out their doors. Remember what we said about faith, now it's the industry's turn to show a little. -RG

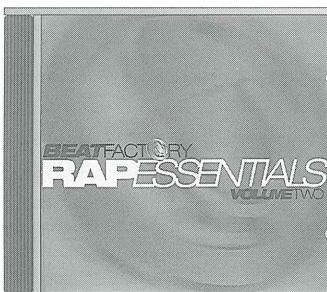


TRU-G'z
From The Heart
Spinner 611

Could this be the next big thing? A couple of well placed Canadians -- producers Jack Massarelli and Jack Staffieri -- apparently think so, and have gone and put their money in their mouths by importing this Florida raised trio for some Northern exposure. And early reports indicate they might have hit a goldmine after the huge radio success of *Out From The Rain* and the retail success -- 2000 units in one week -- of *From The Heart*, the Tru-G'z debut album. The CD has since blown the roof to hit #1 sales in Burnaby and #3 at a Richmond BC HMV store shortly after it hit the shelves. The trio is comprised of singers Eddie James Jr., Leo Price III and James Flowers, all of whom complement each others' natural vocal talents with soft, hit-based, soulful R&B music. A positive anti-drug, anti-alcohol and anti-violence message weaved into the vibe dares to re-define urban music's traditional points of reference; from a G that once stood for Gangsta music to a Tru-G of Goodness. Like Vancouver, Toronto has especially taken to the sound and has demanded extended performances from the group, who have responded by making the city their second home. They're here to stay and are extending their stay with *Just To See You Again*, which should be at your desk right about now. We have no doubt the rarefied strength of that song will cause that excitement all over again. A top rate product. Three parts CanCon. -RG

RAPESENTIALS Vol. Two
Various Artists
Beat Factory -F

Canada's Beat Factory continue a developing legacy of hip hop from Canadian soil that promises big things. And a good part of the reason it does so is because it has the audacity to believe itself to be a big thing. That consistent faith comes well placed behind a package that follows in the footsteps of last year's RAPESENTIALS One compilation, a selection of songs that served up a cross section of the scene and simultaneously



NEKO CASE -Country/Alternative
The Virginian
Mint MRD027-Outside Music

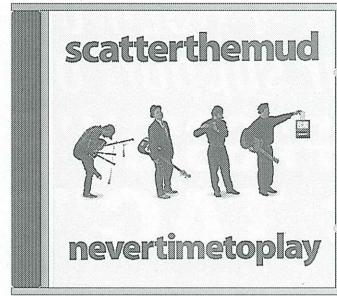
Someone over at Mint has got the right idea on modern rockabilly and the enduring fascination with Elvis Presley. Enter one Neko Case & Her Boyfriends, a cowboy hat sportin', pigtailed girl with loyalties in music from the goldrush. Now the truth is that a good deal of punk rock derivative has of late taken an interest in the format and, er, progressed it into somewhat cooler climes than it has been traditionally used to. But in this sense Case



stands apart from the rabble, bringing in a sobriety into the music that nevertheless doesn't spoil the fun which these songs have written into them. A good portion of this disk stands alone as country and probably that is where Neko Case & her Boyfriends will find the most support. We hope so, and feel that tunes like *High On Cruel* and *Lonely Old Lies* with violin and piano colouring will have a chance to do just that, while *Karoline* will best be kept a secret for the alternative crowd. Remember the splash that BR5-49 made when they blew through town last year? Well, those people who worked that project might do well to look here; Case is sparking a similar fire with *Karoline*, *Honky Tonk Hiccups* and a host of others. But if we're really going to push the point (and we are, because we really believe in this release) we just ask that you give the title track one spin. Just one. Produced by Darryl Neudorf, Brian Connolly and Case. -RG

SCATTER THE MUD -Celtic/Pop
Never Time To Play
BMG-76000-N

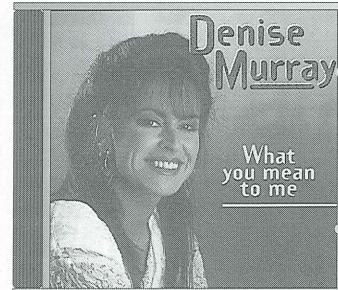
Here's a Celtic twist with a difference, and a perfect follow-up to the band's 1994 debut of *In The Mud*, which has sold more than 5,000 copies, an influencing factor that brought BMG on board as distributor. Not being from Canada's east coast (they are based in Calgary), they take a little more licence with this music form than some bands with a Celtic base. They turn out an interesting mix of the traditional with six originals by the band, all done up nicely with the traditional instruments, flute, whistles, pipes, accordion, plus the usual, drums, bass, guitars and mandolin. A pleasant package of entertainment, and they guest a couple of impressive guests; Prairie Oyster's Keith Glass on guitar on *Conan Daly's penning of Little Piece Of Me* and Ian Tyson/Amos Garrett's drummer Thom Moon on a number of tracks. Besides Daly, who plays bass and supplies harmony vocals, the band comprises Phil O'Flaherty (vocals, guitar, octave



scatterthemud
never timetoplay
mandolin), Greg Hooper (flute, whistle, bodhran, accordion), Cam Keating (Highland pipes, small pipes, whistle, harmony vocals), and Dave Horrocks (drums, percussion). Nice instrumental approach on the traditional *Gardens Of Skye/The Old Concertina, Jig The Gig* and *An Clar Scatula/Richard's Volvo*. Little Piece Of Me should be targeted to country radio. Produced by the band and Rob Bartlett and recorded at Calgary's Sundae Sound Studio. -WG

DENISE MURRAY -Country
What You Mean To Me
KBM (no number)

Another New Brunswicker who is bringing attention to her province, Murray has been charting on the RPM Country 100 with her initial single, *What's It Gonna Take*, since June 16/97. The song was written by Murray, along with producer William Szawłowski, and bandmembers, guitarist Jason Lang and drummer Claude Melanson. The other members of the band are Frank Gallant (bass, acoustic guitar, electric guitar), André McGraw (pedal steel) and Serge Sennécal (keys). Murray is also heard on acoustic guitar. The

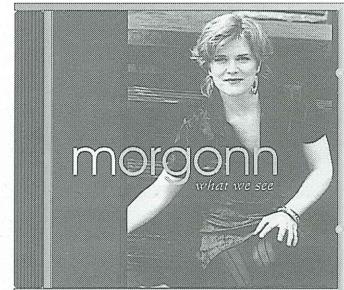


album was recorded at Moncton's CMS Studio and Montreal's Studio Concept. There are no Cancon logos, although it's assumed that all tracks are MAPL. Key besides the first single are the ballad *The Hurt I Can't Take* and *Hold On*, but don't overlook *Yesterday's Love*, which could be a left-fielder. Murray has a solid vocal projection with an obvious rootsy feel to the lyric interpretation that leaves no doubt who her target audience is. She should enjoy more than a few singles from this package. -WG

- Jazz

MORGONN
What We See
Modern Attitudes-001

Morgonn (Ewen) has an intriguing hunkerdown approach to jazz that melds articulately

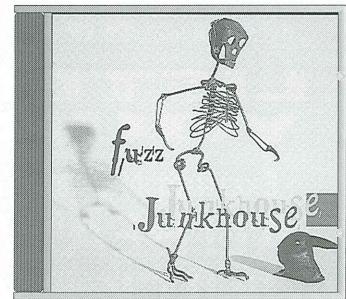


with her subject matter, most of which are Morgonn originals. Being a successful jazz vocalist requires much vocal creativity, not to mention stamina, and a good foundation in classical voice and musical theatre would also help. Morgonn's been there and done that and she puts it all to good use with this her debut release. Interesting too is her approach to three jazz standards; the Jerome Kern and Oscar Hammerstein penning of *Can't Help Lovin' That Man*, the Stephen Sondheim and Leonard Bernstein writing of *I Feel Pretty* and Johnny Mercer's *Laura*, where she displays a gentle vocal wrapping that creates the right ingredient of mystique. Whereas on her own material she lets fly with an approach that lends itself nicely to improvisation, with a classical jazz bite. Also key are *Crazy II* and *Photographs*. But don't overlook *What We See*, which Morgonn wrote with Tim Postgate. Session people are exceptional; David Restivo (keys), George Koller (bass), Great Bob Scott (drums), Joe Allen (trumpet) and Richard Underhill (alto sax), and producer Jono Grant (guitar).

ALBUM PICK

JUNKHOUSE
Columbia 80285-H

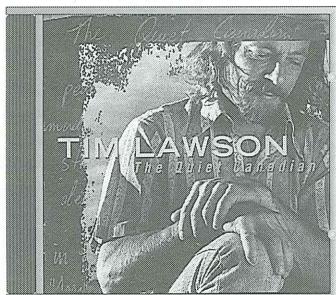
If you've been following Tom Wilson and his Junkhouse clan for the past five years, you'll know that this band has expended a good deal of blood, sweat and more sweat to lay the groundwork for themselves as a strong Canadian act. To that end, Junkhouse has been forging ahead on a staple diet of dirty riffs, reliable beats and an enviable back support from one of the MAJOR major labels. Now we are introduced to a third release from the group and are surprised to see bassist Russ Wilson gone from the credits to be replaced by Grant Marshall and second guitarist Colin Cripps (ex of Crash Vegas). No new development there, insist this band, apparently Cripps had been jamming with Junkhouse before there even was a Junkhouse. But try as they might, the band can't overlook a slight leaning to the left, immediately evident from the moody cinematic opening of *Joy Ride* which serves as the introductory song for Fuzz. *Joy Ride* is all David Lynchean archetype, with soft black wind a blowing in the background as junky guitars lull effervescently over a rolling, velvety bottom end, repeated to greater effect on the title track. Because rock and roll manages to poke its head on a good half of this album, Fuzz ends up shifting dramatically between the two poles of expression, all the while showcasing Wilson's impressive word portraits and larger than life voice. With that kind of kick to it, Fuzz comes out sounding like the Junkhouse album we thought we'd never hear. Chalk one up for the guys who have conjured up nothing less than a classic rock album. Amazing. -RG



Recorded at Lydian Sound in Richmond Hill, Ontario and Toronto's Victory Drive Recording. Available by calling 416-538-1206. -WG

TIM LAWSON - Folk/Pop
The Quiet Canadian
Timberholme-45001

An emotion-packed release that goes straight to the heart. The rootsy/folk properties spring to life on ear contact and Lawson's rich tonal quality creates a florid ambience that fits today with yesteryear. There's a heavy, although gentle guitar influence, acoustic, classical, electric and slide. These instruments gain even



greater respectability with the cello inserts provided by Harold Briston and some pretty impressive keyboard work. Richard Sera produced the album with Lawson, using Timberholme Sound in Langley, BC to record the project. Falling Water has been taken as the first single, a radio friendly track made perfect for the A/C, new and contemporary country formats. A music historian, Lawson credits Sir William Stephenson (The Man From Intrepid), as being his inspiration and the title track is a fitting tribute to this great Canadian. Lawson's writing and his vocal projection demand attention. There's an immediacy here with Lawson taking his listener on his soul searching trips into the songwriting field, providing warmth, anxiety and fulfilment. A master story teller. Also key is Wartime Letters, On The Mountain, A Thousand Leaves and We All Change. -WG

flavoured and delightfully so. They include Stars And Stripes Forever, De Falla's Ritual Fire Dance, the polonaise from Tchaikovsky's Eugene Onegin and even Gershwin's rarely heard Promenade. Surprisingly, the S&S Forever isn't the final selection as is so frequently the case, especially in Boston. No, the final selection is an achingly beautiful reading of the Londonderry Air. Anyone who doesn't swallow hard listening to it must have a heart of stone. We should offer a few words about the sound reproduction. It's literally thrilling, but be careful with the bass response. The liner notes remind us that Slatkin's first conducting teachers were Walter Susskind and his father Felix Slatkin. We all remember how the former dynamized the Toronto Symphony Orchestra when he succeeded Sir Ernest MacMillian. And, of course, one can't forget the dynamics of the Capitol Symphony under the direction of Felix Slatkin in the early days of high fidelity. Apparently, neither can his son, Leonard. -BW

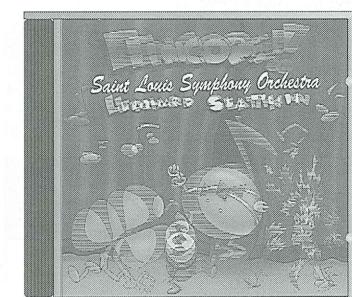
SUSAN GRAHAM - Classical
Orchestra of The Royal Opera House

John Nelson
Berlioz les nuits d'été
Sony Classical-62730-H

The album cover shows an exquisite beauty in serene profile. Open up the programme notes and the same beauty is seen with the most mischievous of grins. Put on the album itself and Susan Graham reveals herself as a fine soprano with the feel of an actress for lyrics. Les nuits d'été (Summer Nights) is a series of poems by Théophile Gauthier which



were set to music by Berlioz. They are almost evenly divided between the sprightly and the serene. Miss Graham (remember the photographs) does full justice to them all. Her voice is quite simply a delight to the ear. Also on the album are arias from the Berlioz operas La Damnation de Faust, Benvenuto Cellini, Les Troyes and Béatrice et Bénédict. It is in the arias where Miss Graham comes fully into her own. Clearly she loves singing but, equally clearly, she realizes that joy in melody isn't the be all and end all. There must be attention given to the lyrics and, by heaven, she delivers their meanings in full measure. Rarely will one experience such intensity on record; it's usually reserved for the stage. For sheer emotion, one is hard pressed to remember a better rendition of Dido's Farewell from Les Troyens than her's. Gut wrenching in emotion, ethereally uplifting in voice, it will linger in your memory. Let's have more of Miss Graham, and soon please. -BW



ENCORE - Classical

Saint Louis Symphony Orchestra

Leonard Slatkin, Conductor

RCA Victor Red Seal-68551-N

Orchestral encores needn't be exclusively lollipops. Ask Leonard Slatkin. Here, conducting the St. Louis Symphony Orchestra through 17 tracks, he includes Barber's Adagio For Strings. The rest though, are candy

UPCOMING **RPM** SPECIAL ISSUE

LATIN MUSIC SPECIAL ISSUE

Street Date: August 29

Issue Date: September 1

AD DEADLINE: Wednesday August 27

RPM ALTERNATIVE
Canada's only national weekly alternative chart
30

TW LW WO AUGUST 18, 1997

1	3	5	FLY	Sugar Ray - Floored Atlantic (comp 326)-P
2	1	7	BUILDING A MYSTERY	Sarah McLachlan - Surfacing Nettwerk (promo CD)-F
3	18	4	LOVE IS THE LAW	The Seahorses - Do It Yourself Universal 25134 (comp 8)-J
4	5	14	LAST NIGHT ON EARTH	U2 - Pop Island 314 524 334-0
5	2	9	LISTEN	Collective Soul - Disciplined Breakdown Atlantic (comp 322)-P
6	16	10	CAROLINA BLUES	Blues Traveller - Straight On Till Morning AGM 0750 (promo CD)-Q
7	6	4	D'YOU KNOW WHAT I MEAN?	Oasis - D'You Know What I Mean? Columbia 3269-H
8	9	13	IF YOU COULD ONLY SEE	Tonic - The Lemon Parade Polydor 31543 1042-Q
9	8	9	THE DIFFERENCE	The Wallflowers - Bringing Down The Horse Interscope 90055 (comp 8)-J
10	7	10	TURN MY HEAD	Live - Secret Samadhi Radioactive 11590-J
11	15	14	PUSH	Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic (comp 97315 vol.315)-P
12	10	5	SICK & BEAUTIFUL	Artificial Joy Club - Melt Crunchy/Interscope 90125-J
13	12	8	DON'T LOSE YOUR HEAD	INXS - Elegantly Wasted Mercury (comp 505)-Q
14	4	10	TEMPTATION	The Tea Party - Transmission EMI 55308 (promo CD)-F
15	17	6	SOFT SERVE	Soul Coughing - Irresistible Bliss Warner Bros. (comp 327)-P
16	14	3	WHAT DO YOU WANT FROM ME	Monaco - What Do You Want From Me? Polydor (comp 500)-Q
17	11	7	MY OLD SELF	Wide Mouth Mason - Wide Mouth Mason Warner Bros. (promo CD)-P
18	22	3	I WANT TO BE THERE (WHEN YOU COME)	Echo & The Bunnymen - EverGreen London (comp 509)-Q
19	21	3	LAZY EYE	Goo Goo Dolls - Batman & Robin O.S.T. Sunset/Warner Bros. (comp 328)-P
20	19	2	AUTOMATIC FLOWER	Our Lady Peace - Clumsy Columbia 80242 (comp 063) - H
21	23	2	JACK-ASS	Beck - Odelay Geffen 24823 (comp 11)-J
22	NEW		WALKIN' ON THE SUN	Smash Mouth - Fush Yu Mang INTD/C-90142
23	24	3	LAST CUP OF SORROW	Faith No More - Album of the Year Slash/Reprise 46629-P
24	26	2	CRIMINAL	Fiona Apple - Tidal Clean Slate/Work 67439 (comp 063) - H
25	13	4	TRY	Michael Penn - Resigned Epic 67710 (comp 62)-H
26	25	14	SEMI-CHARMED LIFE	Third Eye Blind - Third Eye Blind Elektra 62012-P
27	20	12	THE END IS THE BEGINNING IS THE END	Smashing Pumpkins - Batman & Robin O.S.T. Warner 92716 927164-P
28	NEW		NUMB	Holly McNearland Universal 53075 (promo CD) - J
29	NEW		THE RASCAL KING	Mighty Mighty Bosstones Polygram (promo CD) - Q
30	28	18	SONG 2	Blur - Blur EMI 5562-F

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Cancer

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RPM

Top Selling Albums

The top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled and provided by **SoundScan®** 



TW LW WO - AUGUST 18, 1997

COUNTRY

Clint Black and Martina McBride top the chart this week with Still Holding On, their duet which is included on Black's new release Nothin' But The Taillights (RPM Album Pick - Aug 11/97) and McBride's upcoming release Evolution, which will be stores on Aug. 29. This is the second duet in the past few weeks to hit #1, the other being the Tim McGraw and Faith Hill pairing on It's Your Love which went to #1 on June 23, holding on for four consecutive weeks. A major push by RCA/BMG on both Black and McBride should keep the pair in chart prominence for a number of weeks.

Travis Tritt and Lari White are another duo with a hot summer hit. Helping Me Get Over You, which Tritt wrote with White, is the biggest gainer this week, jumping up to #67 from #80 after only its second week on the chart.

Julian Austin who made #1 (July 21/97) with Little 'Ol Kisses, his debut for Vik/BMG, is back on the chart once again. His follow-up single, Diamond, which he wrote with Stephen Robichaud, is the most added single this week, entering the chart at #82.

Rick Fleming, music director at CKQM-FM Peterborough has discovered more "hidden Cancon", a follow-up to our report last week from Sony's Dave Deeley revealing that the new single from Sons Of The Desert mentions "a drifter from Toronto heading for Sault Ste. Marie." Says Fleming, Neal McCoy's Shake "also has a touch of Cancon". The lyric reads, "Eve first said to Adam, which outfit do you like, the MAPLE or the fig leaf?

Now honey they both look nice." Fleming was stretching it a bit, but he does suggest "Perhaps it should be spelled MAPL." Shake moves up to #44 this week and Hand Of Fate, the new single from Sons Of The Desert, is expected to chart shortly. The Epic band is now descending the chart with Whatever Comes First (#24).

Ed Preston continues to keep a close eye on country goings on and sends in information on the Seventh Annual Hank Snow Tribute. The two-day event is scheduled for Caledonia, Nova Scotia (Aug. 15-16) at the Queens Country Fair Grounds and will include the grand opening of the Hank Snow Country Music Centre in his hometown of Liverpool. The opening will be highlighted by the performance of another Nova Scotia legend, Carroll Baker, who was born in Port Medway, just a few miles from Liverpool. Snow and the late Wilf Carter,

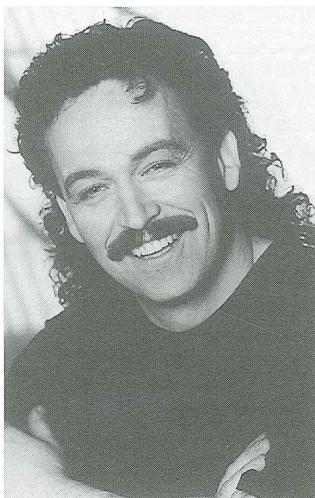
COUNTRY continued on page 13

COUNTRY PICKERS

BRUCE LEPERRE
CKDM - Dauphin
Diamond - Julian Austin
DEAN MOLBERG
1150 KIX - Brandon
Diamond - Julian Austin
CAL GRATTON
CJVR - Melfort
Slow Down - Jami Hunter
JANET TRECARTEN
CISS-FM - Toronto
How Do I - Deana Carter
DAVE McLAUGHLIN
CKGB - Timmins
Blink Of An Eye - Ricochet
JAMES RICHARDS
CHAT - Medicine Hat
Today My World - George Strait
WADE WILEY
980 CKRM - Regina
Today My World - George Strait
DAN MITCHELL
CKCQ/Cariboo Radio - Quesnel
Watch This - Clay Walker

PETE WALKER
KX96FM - Durham
Love Is - Bryan White
RICK FLEMING
CKQM-FM - Peterborough
Thank God - Mark Chesnutt
GARTH STONE
MX92.1FM - Regina
Everywhere - Tim McGraw
DOUG ANDERSON
Y105 - Ottawa
You Said - Farmer's Daughter
BILL MALCOLM
KIXX 105 - Thunder Bay
You Said - Farmer's Daughter
RAY BERGSTROM
CFMK-FM - Kingston
Love Travels - Kathy Mattea
COLIN McAULAY
CFCY - Charlottetown
Wichita Lineman - Wade Hayes
BRUCE ANDREI
Country 95.5FM - Lethbridge
Hand Of Fate - Sons Of The Desert

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COUNTRY MUSIC
SPECIAL EDITION**

Street Date: September 5
Issue Date: September 8

**AD DEADLINE:
Monday September 1**

Record Distributor Codes:

BMG - N
Polygram -

EMI - F
Sony - H

ersal - J Quality - M
ner - P Koch - K

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

TW LW WO AUGUST 18, 1997

COUNTRY continued from page 11

will be the first inductees into the Nova Scotia Country Music Hall Of Fame, which will take place in Caledonia on the 16th. Snow's son, Jimmie Rodgers Snow and Carter's nephew, Glenn Marritt, will be presented with induction certificates on behalf of the Hall Of Fame immediately following the special hour-long program.

Bruce Leperre, music director at CKDM, sends news of two new staff members joining the Dauphin, Manitoba station; Joe Leary, previously with Star 103 in Winnipeg and Bill Knyte from CKVH 1020 in High Prairie, Alberta. Leperre's "pick" this week is Diamond by Julian Austin.

Ian Tyson will be performing at Ottawa's National Arts Centre on Nov. 8 as part of the Gordon Lightfoot Tribute. His summer has kept him off the range. He continues with dates in Nevada, California, Texas, New Mexico, Colorado, Oregon, Wyoming, Montana, Idaho and Michigan. He is also squeezing in a Calgary date (Sept. 5), but it's a private party.

Leahy, now charting with The Call To Dance on the RPM Country 100 (29) and the A/C chart (#32), have been firmed to open for The Chieftains for their Sept. 26 date at Toronto's Massey Hall. Leahy's self-titled album, released on the Virgin label, continues to maintain its Top 5 status on the

Celebrity car race to aid Variety Village

An impressive lineup of Canada's most famous entertainers and sports stars will strap themselves into a field of ultra-fast Legends Cars and race for charity as part of EX-treme Motorsports at the Canadian National Exhibition on Aug. 17.

The race will benefit Variety Village's world class athletic facility for children with special needs.

The country music delegation will comprise Michelle Wright, Jason McCoy, Julian Austin, Jamie Warren, Beverley Mahood and Joan Kennedy as well as members of Sundance Cafe and Outdoor Journal's Angelo Viola. Also competing will be singers Alan Frew, Michael Burgess and Lawrence Gowan, along with Mike Pinball Clemens, running back of the Toronto Argonauts, and Toronto Maple Leaf players Tie Domi and Nick Kypreos.

Each celebrity will receive personal racing lessons from the regular Legends Cars' drivers who donated the use of their cars for the event. The cars are five-eighths scale replicas of American 1930s and '40s coupes and sedans powered by a 1200 cc motorcycle engines. They are capable of more than 100 miles per hour.

Legends Cars race weekly at short oval tracks throughout southern Ontario.

Inspired by a similar celebrity event organized in Nashville for the past three years by country singer Mark Collie for diabetes research, the Toronto race is sponsored by CISS-FM, Midas Canada, cellular Concepts, and Bell Mobility. Associate sponsors are Molson Breweries, McDonald's Mercury Outboards, D'Angelo Foods, Planter's Peanuts and The Docks.

Two dollars from every ticket sold will be donated to Variety Village with the proceeds earmarked for a new running track at its sports complex in Scarborough, Ontario.

For more information or tickets call Lorrie Locke at 416-504-0933 or fax 416-504-0934.

Country Album chart (#2). The album topped the chart on July 21, holding for two consecutive weeks.

The Cruzeros will be performing at the Songwriters Cafe during Canadian Country Music Week in Hamilton on Sept. 7. The band has been nominated for three CCMA Citation Awards; Independent Group, and Independent Song and Single for Take You By The Heart. Currently charting with The Last Time (#36*) which is also on heavy rotation on CMT, the band has just completed their spring/summer '97 tour and are heading back into the studio with producer Bill Buckingham to record demos for their next album.

James Owen Bush has attracted a number of entertainment celebrities to his annual Celebrity Golf Classic, to be held at Oliver's Nest Golf and Country Club in Lindsay on Aug. 22 (RPM - July 28/97). The tournament is presented in support of the Children's Wish Foundation of Canada. Among the country music celebrities are Lawnie Wallace, Duane Steele, Jamie Warren, Beverley Mahood,

COUNTRY continued on page 15



COUNTRY MUSIC TELEVISION

from

Casey Clarke - Music Director

VIDEO & INSTANT TOP FIVE

- #1. I'd Rather Ride - Reba McEntire
- #2. Little Ol' Kisses - Julian Austin
- #3. How Do I - Trisha Yearwood
- #4. On My Own - Farmer's Daughter
- #5. All The Good - Pam Tillis

BREAKOUT VIDEO

We Were In Love - Toby Keith

PICK HIT

Go Away - Lorrie Morgan

RPM COUNTRY ALBUMS			
TW	LW	WO	AUGUST 18, 1997
1	3	10	TIM McGRAW Everywhere Curb-77886-P
2	6	11	BOB CARLISLE Butterfly Kisses (Shades Of Grace) DMG/BMG-41613-N
3	1	5	BLUE RODEO Iremolo WEA-19253-P
4	2	8	LEAHY Self-titled Virgin-42955-P
5	5	10	VARIOUS ARTISTS New Country 4 WEA-35328-P
6	4	15	GEORGE STRAIT Carrying Your Love With Me MCA Nashville-15842-J
7	7	39	DEANA CARTER Did I Shave My Legs For This Capitol-37514-P
8	8	3	DWIGHT YOKAM Under The Covers Reprise-46690-P
9	9	54	LEANN RIMES Blue Curb/BMI 77821-P
10	15	3	BILLY RAY CYRUS The Best Of: Cover To Cover Mercury-534837-U
11	11	13	TANYA TUCKER Complicated Capitol Nashville-36885-P
12	12	40	THE RANKIN FAMILY The Rankin Family Collection EMI-529869-P
13	13	52	MICHELLE WRIGHT For Me It's You Arista-18815-N
14	14	15	ALABAMA Dancin' On The Boulevard HCA-67426-N
15	10	24	LEANN RIMES Unchained Melody/The Early Years Curb-77856-P
16	16	19	TRACE ADKINS Dreamin' Out Loud Capitol-37222-P
17	17	13	BRYAN WHITE Between Now And Forever Asylum-61980-P
18	19	27	COLLIN RAYE I Think About You Epic-67033-H
19	21	36	FARMER'S DAUGHTER Makin' Hay MCA-81029-J
20	22	49	ANNE MURRAY Self-titled EMI-36501-P
21	20	15	CLAY WALKER Humor Has It Giant-24674-P
22	18	12	WYNONNA Collection Curb-11583-J
23	24	32	JOHN MICHAEL MONTGOMERY What I Do The Best Atlantic-82947-P
24	30	39	ALAN JACKSON Everything I Love Arista-18812-N
25	27	18	MILA MASON That's Enough Of That Atlantic-82923-P
26	29	38	REBA McENTIRE What If It's You MCA-11500-J
27	35	39	KEVIN SHARP Measure Of A Man Asylum-61930-P
28	28	18	TRACY LAWRENCE The Coast Is Clear Atlantic-82985-P
29	23	42	CLINT BLACK The Greatest Hits HCA-66671-N
30	25	67	MARK BRANDT Calm Before The Storm Reprise-46180-P
31	26	38	TERRI CLARK Just The Same Mercury-314-532-879-U
32	34	32	TRAVIS TRITT The Hottest Kind Warner Bros-46304-P
33	32	49	PRALIE OYSTER Blue Plate Special Arista-74321-40042-N
34	31	39	TRACY BYRD Big Love MCA-11485-J
35	36	35	VARIOUS ARTISTS Country Heat 5 HCA-298032-N
36	33	26	MARK CHESNUTT Greatest Hits Decca-11529-J
37	39	65	BROOKS & DUNN Borderline Arista/BMG-18819-N
38	38	129	SHANIA TWAIN The Woman In Me Mercury-314-522-886-U
39	40	41	VARIOUS ARTISTS Untamed And True 3 MCA-81022
40	37	44	VARIOUS ARTISTS CMT Canada '96 BMG/EMI-74321-40603-P



Adult Contemporary TRACKS

Record Distributor Codes:

BMC - N

EMI - F

Universal - J M - Quality

Polygram - Q

Sony - H

Warner - P

Koch - K

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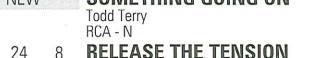
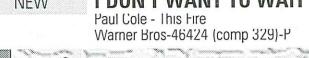
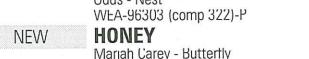
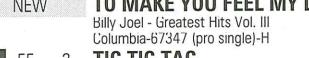
1	1	8	BUILDING A MYSTERY
Sarah McLachlan - Surfacing			Nettwerk-30116 (pro single)-P
2	9	21	SUNNY CAME HOME
Shawn Colvin - A Few Small Repairs			Columbia-67119 (pro single)-H
3	3	15	GO THE DISTANCE
Michael Bolton - Disney's Hercules US1			Columbia-9996 (pro single)-H
4	4	22	ALONE
Bee Gees - Still Waters			Polydor-31453-7302 (pro single)-U
5	7	9	FOR YOU I WILL
Monica - Space Jam US1			Atlantic-82961 (comp 309)-P
6	6	9	THIRD OF JUNE
Corey Hart - Self-titled			Columbia-80240 (comp 062)-H
7	5	17	I DON'T WANT TO
Ioni Braxton - Secrets			LaFace/BMG-41613 (pro single)-N
8	10	12	BUTTERFLY KISSES
Bob Carlisle - Little track			UMG/BMG-41613 (pro single)-N
9	12	7	DO YOU LOVE ME THAT MUCH
Peter Cetera - You're the Inspiration			River North-768-74-2131 (CD track)-U
10	11	11	ALL FOR YOU
Sister Hazel - Somewhere More Familiar			Universal-53030 (pro single)-J
11	8	12	A CHANGE WOULD DO YOU GOOD
Sheryl Crow - Self-titled			ASG-314-540-587 (comp 3)-U
12	16	6	TRUST ME (This Is Love)
Amanda Marshall - Self-titled			Epic-80229 (CD track)-H
13	28	6	MORE THAN THIS
10,000 Maniacs - Love Among The Ruins			Geffen-25009 (comp 10)-J
14	2	12	SITTING ON TOP OF THE WORLD
Amanda Marshall - Self-titled			Epic-80229 (comp 061)-H
15	20	6	WHEN I'M UP (I Can't Get Down)
Great Big Sea - Play			WEA-18592 (comp 323)-P
16	23	12	I WANNA BE THERE
Blessed Union Of Soul - Self-titled			EMI-56716 (CD track)-P
17	13	10	LITTLE MORE TIME WITH ME
James Taylor - Hourglass			Columbia-67912 (pro single)-H
18	14	30	YOU WERE MEANT FOR ME
Jewel - Pieces Of Your Soul			Atlantic-82700 (CD track)-P
19	15	15	HERE IN MY HEART
Chicago - The Heart Of Chicago 1967-1997			WEA-46554 (CD track)-P
20	17	22	IT'S A PERSONAL THING
Laura Smith - Little track			Universal-81033 (pro single)-J



21	21	8	HALF THE MAN
Dayna Manning - Vol. 1			EMI-5365 (CD track)-P
22	31	3	IT COULD HAPPEN TO YOU
Blue Hodeo - Tremolo			WEA-19253 (comp 327)-P
23	18	30	TOO LATE TOO SOON
Jon Secada - Self-titled			EMI-55897 (pro single)-P
24	29	6	TO THE MOON AND BACK
Savage Garden - Self-titled			Columbia-67954 (comp 063)-H
25	25	11	MIDNIGHT IN CHELSEA
Jon Bon Jovi - Destination Anywhere			Mercury-314-534-903 (pro single)-U
26	24	24	UNTIL I FIND YOU AGAIN
Richard Marx - Flesh And Bone			Capitol-31528 (comp 4)-P
27	32	5	SHED A LIGHT
Roch Voisine - Kissing Rain			H.R. International-43978 (pro single)-N
28	30	7	BELIEVE
Jon Secada - Secada			SBK/EMI-55897 (CD track)-P
29	27	4	I'LL BE MISSING YOU
Puff Daddy & Faith Evans - No Way Out			Bad Boy/BMG-3012 (Comp 19)-N
30	35	3	GOOD MAN, FEELING BAD
Tom Cochrane - Songs Of A Circling Spirit			EMI-37239 (pro single)-P
31	37	8	THE CALL TO DANCE
Leahy - Self-titled			Virgin-42955 (CD track)-P
32	39	4	THE FRESHMEN
Verve Pipe - Villians			HCA-668092 (CD track)-N
33	19	8	MY HEART IS CALLING
Whitney Houston - The Preacher's Wife US1			Arista-18951 (pro single)-N
34	40	25	I'LL ALWAYS BE RIGHT THERE
Bryan Adams - 18 Til I Die			A&M-0521 (CD track)-U
35	26	24	ALL BY MYSELF
Celine Dion - Falling Into You			Columbia-68230 (comp 059)-H
36	38	14	THE WORLD TONIGHT
Paul McCartney - Flaming Pie			Capitol-665002 (CD track)-P
37	33	15	WHY MUST I FALL
Earthtones - Blindsight and Heady			Earthtones-6127-0282 (CD track)
38	46	3	EVERYBODY
Backstreet Boys - Backstreet's Back			Jive/Zomba-41611 (pro single)-N
39	22	25	DELIVER ME
Hoch Voisine - Kissing Rain			H.R. International-43978 (pro single)-N
40	48	3	TAKES A LITTLE TIME
Amy Grant - Behind The Eyes			A&M-31454 (pro single)-U



11	17	4	WHATEVER
En Vogue			Elektra-P
12	8	6	SLIP N SLIDE
Tia			Isba-K
13	14	4	IN A DREAM
Rockell			Robbins-N
14	13	4	CAN YOU KEEP A SECRET
First Base			Ariola-N
15	20	3	DON'T LEAVE ME
Blackstreet			Interscope-J
16	NEW		TONIGHT
Indecision			Popular - P
17	23	3	CAN YOU FEEL IT
3rd Party			A&M-Q
18	28	2	2 BECOME 1
Spice Girls			Virgin - F
19	11	10	DISCO BLUE
TJSB			Koch-K
20	22	3	COME GIVE ME YOUR LOVE
Ritchie Stevens			Ariola-N



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1	3	7	AROUND THE WORLD
Daft Punk			Virgin-F
2	1	6	I'LL BE MISSING YOU
Puff Daddy			Bad Boy-N
3	2	4	MEN IN BLACK
Will Smith			Columbia-H
4	5	4	MO MONEY MO PROBLEMS
Notorious B.I.G.			BMG-N
5	12	5	WE TRYING TO STAY ALIVE
Wyclef Jean			Columbia-H
6	6	5	REMEMBER ME
Blue Boy			TJSB-Koch
7	9	5	NIGHTMARE
Brainbug			Grooval-M
8	4	7	SPIN SPIN SUGAR
Sneaker Pimps			Virgin-F
9	7	6	TIC TIC TAC
Los Locos			EML-F
10	10	9	TIC TIC TAC
Fruit De La Passion			KLM-DEP



11	17	4	WHATEVER
En Vogue			Elektra-P
12	8	6	SLIP N SLIDE
Tia			Isba-K
13	14	4	IN A DREAM
Rockell			Robbins-N
14	13	4	CAN YOU KEEP A SECRET
First Base			Ariola-N
15	20	3	DON'T LEAVE ME
Blackstreet			Interscope-J
16	NEW		TONIGHT
Indecision			Popular - P
17	23	3	CAN YOU FEEL IT
3rd Party			A&M-Q
18	28	2	2 BECOME 1
Spice Girls			Virgin - F
19	11	10	DISCO BLUE
TJSB			Koch-K
20	22	3	COME GIVE ME YOUR LOVE
Ritchie Stevens			Ariola-N



21	15	12	**CALL ME**

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