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Lilith Fair scores a first for Molson Amphitheatre

by Judith Fitzgerald

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

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

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

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

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

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

LILITH continued on page 2



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



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

NO. 1 ALBUM



BACKSTREET BOYS

Backstreet's Back
41617-2-N

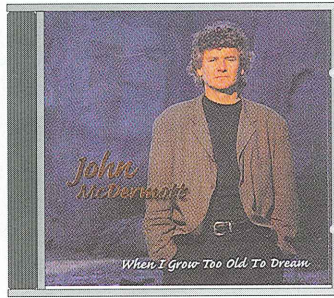
NO. 1 HIT



BUILDING A MYSTERY

Sarah McLachlan
Nettwerk-F

ALBUM PICK



JOHN McDERMOTT

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

HIT PICK



I AM THE MAN

The Philosopher kings
Columbia-H

LILITH continued from page 1

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

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

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

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

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

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

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

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

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

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

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

O'Brien resigns from BMG Music Publishing

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



Terry O'Brien

His resignation was effective July 25, 1997.

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

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

A&M and Alert pact distribution agreement

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

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

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

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

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

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

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



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



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

CBC charts new course for radio

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

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

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

CBC Radio Two is heavy on attention-getting

for classical buffs. Of particular note is former Morningside fill-in Shelagh Rogers who will host Take Five, a daily (weekdays - 10 to 3) closer-than-usual listen to favourite and new releases as well as a request segment.

After almost 20 years, Eric Friesen returns to CBC from Minnesota Public Radio where he will host a couple of Radio Two shows; The Music Room (9 to 10 am weekdays), In Performance (7 to 10 pm

Michael keynote NSAI's first fall meeting

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

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

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

ECMA kicks into gear for 10th Anniversary conference

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

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

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

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

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

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

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

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

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

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

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

Toronto's 1050 CHUM to rock around the clock

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

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

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

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

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



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



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

WALT SAYS....!



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

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

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

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

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

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

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

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

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

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

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

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

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

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M - Music was composed by a Canadian

A - Artist who is featured is a Canadian citizen

P - Production was wholly recorded in Canada

L - Lyrics were written by a Canadian

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RPM

URBAN MUSIC

by Rod Gudino

SPOTLIGHT
Part Two

Domestic urban music still in the tier building stages

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

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

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

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

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



Sol Guy

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

with what they knew."

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

Retail Fever

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

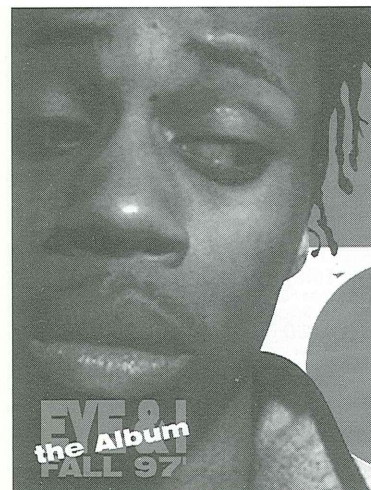
"I think retail has in the last few years really come up to speed," agrees Spencer Tatem, National Urban Music Sales and Promotions for EMI and Virgin. "A lot of the buyers especially in the Toronto area tend to be really up on what's going on and they know your artists and they know what's going on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

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

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

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

URBAN continued on page 7



KARDiNAL OFFiSHALL



100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Codes:

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

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

TW LW WO AUGUST 25, 1997

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

URBAN continued from page 5

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

Unfriendly Radio

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

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

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

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

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

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

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

Sound expectations

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

"I believe the foundation is set to take us to

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

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

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

Playing true with Spinner Records' Tru-G'z

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

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

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

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

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

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

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



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New Releases



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

-Rock

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

-RG

FINGER ELEVEN
Tip
Mercury PCD 501-Q

-Alternative

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



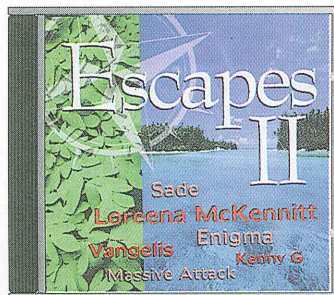
creative output, especially if that output has had substantial currency with the public. Such was and is the case with Rainbow Butt Monkeys, yesteryear's highschool cover band that broke through the seemingly insurmountable barriers of our industry to bless us with a fresh dose of riff-laden alternative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

-RG

ESCAPES II
Various Artists
WEA 35691-P

-Easy Listening

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



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

-RG



DANCE HITS SUPERMIX 2
Various Artists
Popular 3138-P

-Dance

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

-RG

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

-Classical

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



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

ALBUM PICK

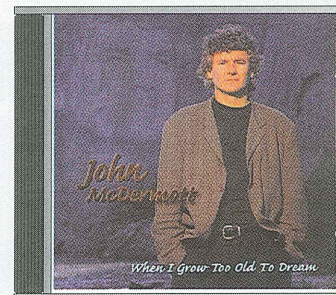
JOHN McDERMOTT
When I Grow To Old To Dream
EMI/Angel-54637-F

-Celtic/pop

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

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

-WG



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

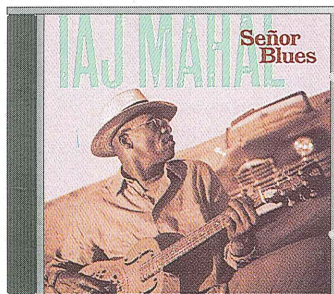
CANDICE CARNIE
Madd River
Neddy Boy-001

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



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

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



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

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

RPM ALTERNATIVE 30

Canada's only national weekly alternative chart

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

TW LW WO AUGUST 25, 1997

- | | | | | |
|----|-----|----|---|----------------|
| 1 | 7 | 5 | D'YOU KNOW WHAT I MEAN?
Oasis - D'You Know What I Mean?
Columbia 3269-H | |
| 2 | 2 | 8 | BUILDING A MYSTERY
Sarah McLachlan - Surfacing
Nettwerk (promo CD)-F | 100%
Cancon |
| 3 | 22 | 2 | WALKIN' ON THE SUN
Smash Mouth - Fush Yu Mang
INTD/C-90142 | 100%
Cancon |
| 4 | 29 | 2 | THE RASCAL KING
Mighty Mighty Bosstones
Polygram (promo CD) - Q | |
| 5 | 11 | 15 | PUSH
Matchbox 20 - Yourself Or Someone Like You
Lava/Atlantic (comp 97315 vol.315)-P | |
| 6 | 5 | 10 | LISTEN
Collective Soul - Disciplined Breakdown
Atlantic (comp 322)-P | |
| 7 | 28 | 2 | NUMB
Holly McNarland - Stuff
Universal 53075 (promo CD) - J | 100%
Cancon |
| 8 | 1 | 6 | FLY
Sugar Ray - Floored
Atlantic (comp 326)-P | |
| 9 | 4 | 15 | LAST NIGHT ON EARTH
U2 - Pop
Island 314 524 334-Q | |
| 10 | 21 | 3 | JACK-ASS
Beck - Odelay
Geffen 24823 (comp 11)-J | |
| 11 | 10 | 11 | TURN MY HEAD
Live - Secret Samadhi
Radioactive 11590-J | |
| 12 | 12 | 6 | SICK & BEAUTIFUL
Artificial Joy Club - Melt
Crunchy/Interscope 90125-J | |
| 13 | 8 | 14 | IF YOU COULD ONLY SEE
Tonic - The Lemon Parade
Polydor 31543 1042-Q | |
| 14 | 3 | 5 | LOVE IS THE LAW
The Seahorses - Do It Yourself
Universal 25134 (comp 8)-J | |
| 15 | 6 | 11 | CAROLINA BLUES
Blues Traveller - Straight On Till Morning
A&M 0750 (promo CD)-Q | |
| 16 | 18 | 4 | I WANT TO BE THERE (WHEN YOU COME)
Echo & The Bunnymen - EverGreen
London (comp 509)-Q | |
| 17 | 14 | 11 | TEMPTATION
The Tea Party - Transmission
EMI 55308 (promo CD)-F | 100%
Cancon |
| 18 | 23 | 4 | LAST CUP OF SORROW
Faith No More - Album of the Year
Slash/Reprise 46629-P | |
| 19 | 24 | 3 | CRIMINAL
Fiona Apple - Tidal
Clean Slate/ W/ork 67439 (comp 063) - H | |
| 20 | NEW | | TRANSISTOR
311 Transistor
Capricorn 515 (promo CD) - Q | |
| 21 | 13 | 9 | DON'T LOSE YOUR HEAD
INXS - Elegantly Wasted
Mercury (comp 505)-Q | |
| 22 | 9 | 10 | THE DIFFERENCE
The Wallflowers - Bringing Down The Horse
Interscope 90055 (comp 8)-J | |
| 23 | 20 | 3 | AUTOMATIC FLOWER
Our Lady Peace - Clumsy
Columbia 80242 (comp 063) - H | 100%
Cancon |
| 24 | 16 | 4 | WHAT DO YOU WANT FROM ME
Monaco - What Do You Want From Me?
Polydor (comp 500)-Q | |
| 25 | NEW | | EVERLONG
Foo Fighters - The Colour and the Shape
Capitol 55832 (promo CD) - F | |
| 26 | 15 | 7 | SOFT SERVE
Soul Coughing - Irresistible Bliss
Warner Bros. (comp 327)-P | |
| 27 | NEW | | FADE TO BLUE
38 Special - Resolution
Razor & Tie RT 2829 - 2 - P | |
| 28 | 19 | 4 | LAZY EYE
Goo Goo Dolls - Batman & Robin O.S.T.
Sunset/Warner Bros. (comp 328)-P | |
| 29 | 26 | 15 | SEMI-CHARMED LIFE
Third Eye Blind - Third Eye Blind
Elektra 62012-P | |
| 30 | 17 | 8 | MY OLD SELF
Wide Mouth Mason - Wide Mouth Mason
Warner Bros. (promo CD)-P | 100%
Cancon |



Continuing to support
Canadian Country
for over 30 years

**CANADIAN COUNTRY MUSIC WEEK
SPECIAL EDITION**

Issue Date: September 8

AD DEADLINE - SEPTEMBER 2nd

Contact Stan Klees at 416-425-0257

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 25, 1997

1	NEW	BACKSTREET BOYS Backstreet's Back (Jive) 41617	35	30	6	BLUE RODEO Tremolo (WEA) 19253	68	65	7	ULTIMATE DANCE Various Artists (BMG) 49808	
2	2	5	SARAH McLACHLAN Surfacing (Nettwerk) 30116	36	35	17	VERVE PIPE Villains (BMG) 66809	69	74	17	GEORGE STRAIT Carrying Your Love (Universal) 11584
3	1	4	PUFF DADDY & THE FAMILY No Way Out (Bad Boy) 3012	37	41	14	TONIC Lemon Parade (PolyGram) 1042	70	NEW	MORRISSEY Maladjusted (Mercury) 536036	
4	4	7	MEN IN BLACK O.S.T. Various Artists (Columbia) 68169	38	42	13	NEW COUNTRY 4 Various Artists (Warner) 35328	71	67	6	RU RECEIVING Various Artists (PolyGram) 53736
5	3	16	NOW! 2 Various Artists (WEA) 35296	39	36	20	LEAHY Leahy (Virgin) 42955	72	63	24	U2 Pop (Island) 524334
6	5	36	SPICE GIRLS Spice (Virgin) 42174	40	37	46	SHERYL CROW Sheryl Crow (A&M) 314 540 587	73	80	26	BLUR Blur (EMI) 55562
7	6	7	PRODIGY The Fat Of The Land (XL Recordings/Koch) 40121	41	34	22	AEROSMITH Nine Lives (Columbia) 67547	74	75	4	MISSY ELLIOTT Supa Dupa Fly (Elektra) 62062
8	8	30	OUR LADY PEACE Clumsy (Columbia) 80242	42	39	46	TONI BRAXTON Secrets (La Face) 26020	75	NEW	STEVIE RAY VAUGHAN Live At Carnegie Hall (Epic) 68163	
9	7	3	SPAWN O.S.T. Various Artists (Epic) 68494	43	70	8	HOLLY McNARLAND Stuff (Universal) 53075	76	53	8	TOTAL DEF JAM Various Artists (PolyTel) 536 072
10	9	15	HANSON Middle Of Nowhere (Mercury) 34615	44	28	5	NOTHING TO LOSE O.S.T. Various Artists (Tommy Boy) 1169	77	62	3	PANTERA Official Live (EWA) 62068
11	11	18	SAVAGE GARDEN Savage Garden (Columbia) 67954	45	46	28	THE OFFSPRING Ixnay On The Hombre (Columbia) 67810	78	61	14	M.C. MARIO DAN Various Artists (Push The Label) 40096
12	13	7	ANDREA BOCELLI Romanza (Philips) 56456	46	40	13	BOB CARLISLE Butterfly Kisses (Jive) 39691	79	72	9	EN VOGUE EV3 (Ewa) 62057
13	20	46	JEWEL Pieces Of You (Atlantic) 82700	47	47	14	THIRD EYE BLIND Third Eye Blind (Elektra) 62012	80	69	9	BATMAN & ROBIN Various Artists (Warner Bros.) 46620
14	12	13	MEREDITH BROOKS Blurring The Edges (EMI) 36919	48	50	8	WYCLEF JEAN Presents... The Carnival (Columbia) 67974	81	85	37	MUCHMUSIC BIG SHINY TUNES Various Artists (MCA) 81026
15	16	37	WALLFLOWERS Bringing Down The... (MCA) 90055	49	44	40	SPACE JAM O.S.T. Various Artists (Atlantic) 82961	82	104	4	SUGAR RAY Floored (Atlantic) 83006
16	14	45	BACKSTREET BOYS Backstreet Boys (Jive/Zomba) 15981	50	43	9	JON BON JOVI Destination Anywhere (Mercury) 534903	83	64	3	COLIN JAMES National Steel (WEA) 19634
17	18	46	AMANDA MARSHALL Amanda Marshall (Columbia) 80229	51	49	17	BEE GEES Still Waters (PolyGram) 37302	84	93	28	SILVERCHAIR Freak Show (Epic) 67905
18	21	13	GREAT BIG SEA Play (Warner Bros.) 18592	52	57	9	ECONOLINE CRUSH The Devil You Know (EMI) 38244	85	84	8	BRAN VAN 3000 Glee (Select) 71105
19	NEW	SWV Release Some Tension (RCA) 67525	53	68	46	LEANN RIMES Blue (Curb) 77821	54	77	11	CHOOSE 80'S Various Artists (Mercury) 53535	
20	17	8	THE TEA PARTY Transmission (EMI) 55308	54	58	46	MOIST Creature (EMI) 7243 8 36188	87	82	45	MARILYN MANSON AntiChrist Superstar (Interscope) 90086
21	19	22	DAFT PUNK Homework (Virgin) 42609	55	66	42	ROMEO & JULIET O.S.T. Various Artists (EMI) 37715	88	80	13	KRS-ONE I Got Next (Jive) 41601
22	25	21	MATCHBOX 20 Yourself Or Someone Like You (Lava) 92721	56	71	39	ROCH VOISINE Kissing Rain (RV International) 51418	89	78	8	DANCE MACHINE - 4TH GEAR Various Artists (PolyTel) 40098
23	23	8	MY BEST FRIEND'S WEDDING O.S.T. Various Artists (Epic) 68166	57	52	24	JONNY LANG Lie To Me (A&M) 00640	90	116	44	COREY HART Corey Hart (Columbia) 80240
24	24	8	ROBYN Robyn Is Here (RCA) 67477	58	45	14	PURE ENERGY VOLUME 4 Various Artists (Quality) 81997	91	79	4	ARTIFICIAL JOY CLUB Melt (Interscope) 90125
25	22	9	RADIOHEAD OK Computer (EMI) 55229	59	56	23	COLLECTIVE SOUL Disciplined Breakdown (Atlantic) 82984	92	103	12	PAUL McCARTNEY Flaming Pie (EMI) 56500
26	15	13	TRAGICALLY HIP Live Between Us (Universal) 81055	60	51	21	HIT ZONE 3 Various Artists (Sony) 24032	93	83	19	SYLVAI COSSETTE Blanc (Victor) 70716
27	31	26	LIVE Secret Samadhi (Radioactive) 11590	61	59	42	DEANA CARTER Did I Shave My Legs (EMI) 96060	94	89	23	RICHARD Cap Enrage (EDT) 71093
28	26	11	WU-TANG CLAN Wu-Tang Forever (BMG) 66905	62	55	7	BLUES TRAVELLER Straight On Til Midnight (A&M) 40750	95	90	2	THREE-ELEVEN Transistor (Capitol) 536181
29	10	2	BONE THUGS-N-HARMONY Art Of War (Epic) 91164	63	60	13	CHICAGO Heart Of Chicago (Warner) 46554	96	87	45	GREAT BIG SEA Up (WEA) 12277
30	27	46	NO DOUBT Tragic Kingdom (Interscope) 90003	64	48	8	AWESOME SUMMER Various Artists (Telarc) 40100	97	88	46	KEVIN PARENT Pigeon D'Argile (EDT) 74507
31	33	21	NOTORIOUS B.I.G. Life After Death (Blues Boy) 073011	65	76	17	MARY J. BLIGE Share My World (Universal) 11619	98	98	45	112 112 (Arista) 73009
32	39	11	TIM McGRAW Everywhere (Curb) 77886	66	73	5	GRANDE SIESPA Various Artists (Dep) 11031	99	92	8	DJ LINE VOL. 27 Various Artists (PolyTel) 40099
33	38	13	FOO FIGHTERS Colour And The Shape (EMI) 55832	67	54	11	DANCE HITS SUPERSTARS Various Artists (Popular) 83138	100	97	42	JAMIROQUAI Travelling Without Moving (Columbia) 91109
34	32	46	CELINE DION Falling Into You (Columbia) 33068								

COUNTRY

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

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

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

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

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

COUNTRY continued on page 13

Special CCMA award for Shania Twain

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

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

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

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

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

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

COUNTRY PICKERS

RICK FLEMING

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

RAY BERGSTROM

CFMK-FM - Kingston
Diamond - Julian Austin

JANET TRECARTEN

CISS-FM - Toronto
Diamond - Julian Austin

BRUCE LEPERRE

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

STEVE JONES

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

RICK KELLY

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

JAMES RICHARDS

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

KELLEY RYDER

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

GARTH STONE

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

DAN MITCHELL

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

CHUCK REYNOLDS

CHYR - Leamington
Everywhere - Tim McGraw

CAL GRATTON

CJVR - Estevan
Everywhere - Tim McGraw

DAVE McLAUGHLIN

CKGB - Timmins
Love Is - Bryan White

DOUG ANDERSON

Y105 - Ottawa
Taillights - Clint Black

PETE WALKER

KX96FM - Durham
Please - The Kinleys

BILL MALCOLM

K1XX105 - Thunder Bay
Living In A House - Gary Allan

BRIAN YAREMUS

The Bullet - Kelowna
Today My World - George Strait

BRUCE ANDREI

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



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



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

REX

100 HIT TRACKS

& where to find them

Canada's Only National 100 Hit Tracks Survey



Record Distributor Codes:

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

TW LW WO AUGUST 25, 1997

- 1 1 10 **BUILDING A MYSTERY**
Sarah McLachlan - Surfacing
Nettwerk 39708 9promo (CU)-H
- 2 3 8 **MEN IN BLACK THEME**
Will Smith - Men In Black U.S.1.
Columbia 681169 (promo CU)-H
- 3 5 8 **WHERE'S THE LOVE**
Hanson - Middle Of Nowhere
Mercury 534615-U
- 4 9 5 **IT COULD HAPPEN TO YOU**
Blue Rodeo - Iremolo
WEA 19253 (promo CU)-P
- 5 2 8 **DO YOU KNOW WHAT IT TAKES**
Hobyn - Hobyn Is Here
HCA 64865-N
- 6 6 8 **2 BECOME 1**
Spice Girls - Spice
Virgin 42174-F
- 7 4 6 **I'LL BE MISSING YOU**
Puff Daddy w/ Faith Evans - No Way Out
Bad Boy 73012 (comp 19)-N
- 8 15 5 **EVERYBODY**
Backstreet Boys - Backstreet's Back
Jive/Zomba 41617-N
- 9 14 9 **NUMB**
Holly McNairland - Stuff
Universal 53075 (promo CU)-J
- 10 48 2 **HONEY**
Mariah Carey - Butterfly
Columbia 67835 (promo CU)-H
- 11 8 12 **WHEN I'M UP (I CAN'T GET DOWN)**
Great Big Sea - Play
Warner 18592 (comp 323)-P
- 12 7 14 **ALL FOR YOU**
Sister Hazel - Somewhere More Familiar
Universal 53030-J
- 13 11 7 **MORE THAN THIS**
10,000 Maniacs - Love Among The Ruins
Geffen 25009 (promo CU)-J
- 14 10 19 **CHANGE**
Sheryl Crow - Sheryl Crow
A&M 314 540 587-U
- 15 18 6 **GOOD ENOUGH**
Dodgy - Free Peace Sweet
A&M (comp 5)-U
- 16 28 20 **THE FRESHMEN**
Verve Pipe - Villains
HCA 668092-N
- 17 12 18 **SUNNY CAME HOME**
Shawn Colvin - A Few Small Repairs
Columbia 67119 (comp 60)-H
- 18 17 6 **RETURN OF THE MACK**
Mark Morrison - Mark Morrison
WEA 17252-P
- 19 37 5 **D'YOU KNOW WHAT I MEAN?**
Oasis - D'You Know What I Mean?
Columbia 3269-H
- 20 62 2 **TURN MY HEAD**
Live - Secret Samadhi
Radioactive 11590 (comp 10)-J
- 21 27 10 **TEMPTATION**
The Tea Party - Transmission
EMI 55308 (promo CU)-H
- 22 23 7 **GOTHAM CITY**
H. Kelly - Batman & Robin U.S.1.
Jive/Zomba (promo CU)-P
- 23 13 18 **SEMI-CHARMED LIFE**
Third Eye Blind - Third Eye Blind
Elektra 62012-P
- 24 40 4 **FLY**
Sugar Ray - Floored
Atlantic (comp 326)-P
- 25 21 11 **LAST NIGHT ON EARTH**
U2 - Pop
Island 524334 (comp 4)-U
- 26 16 19 **BITCH**
Meredith Brooks - Blurring The Edges
Capitol 12014 (promo CU)-H
- 27 41 5 **BREAK MY STRIDE**
Unique II - Level II
Columbia 91161 (comp 62)-H
- 28 24 8 **TO THE MOON AND BACK**
Savage Garden - Savage Garden
Columbia 67954 (promo CU)-H
- 29 20 11 **WHATEVER**
En Vogue - LV3
EastWest America (comp 324)-P
- 30 25 17 **SITTING ON TOP OF THE WORLD**
Amanda Marshall - Amanda Marshall
Epic 80229 (comp 61)-H
- 31 19 20 **MMMBOP**
Hanson - Middle Of Nowhere
Mercury (comp 500)-U
- 32 29 9 **THIRD OF JUNE**
Corey Hart - Corey Hart
Columbia 80240 (comp 62)-H
- 33 34 4 **NO MONEY NO PROBLEMS**
The Notorious B.I.G. - Life After Death
Arista 79100 (comp 19)-N
- 34 35 15 **QUIT PLAYIN' GAMES WITH...**
Backstreet Boys - Backstreet Boys
Jive/Zomba 15981-N

- 35 44 4 **SOMEONE**
SWV - Can We
HCA 64926 (comp 20)-N
- 36 30 14 **I WANNA BE THERE**
Blessed Union Of Souls - Blessed Union Of Souls
EMI 56716-F
- 37 55 14 **OPEN YOUR EYES**
Ivan - The Spell
Fox 3021-Select
- 38 33 14 **MIDNIGHT IN CHELSEA**
Jon Bon Jovi - Destination Anywhere
Mercury 314 534 903-U
- 39 47 7 **AROUND THE WORLD**
Datt Punk - Homework
Virgin 42609 (comp 6)-F
- 40 22 9 **NOT WHERE IT'S AT**
Del Amint - Some Other Sucker's Parade
A&M (comp 4)-U
- 41 26 16 **WAYNE**
Chantal Kreviazuk - Under These Rocks And Stones
Columbia 80246 (comp 61)-H
- 42 45 23 **YOUR WOMAN**
White Town - Women In Technology
Chrysalis 1473 (promo CU)-F
- 43 58 5 **SAY WHAT YOU WANT**
Texas - White On Blonde
Mercury (comp 500)-U
- 44 42 9 **DRINKING IN L.A.**
Bran Van 3000 - Glee
AudioGram 10105-Select
- 45 54 2 **COCO JAMBOO**
Mr. President - Coco Jamboo
WEA (comp 326)-P
- 46 39 6 **FOUR LEAF CLOVER**
Abra Moore - Strangest Places
Arista 188392-N
- 47 38 10 **TRY**
Michael Penn - Resigned
Epic 67710 (comp 062)-H
- 48 31 16 **HOLE IN MY SOUL**
Aerosmith - Nine Lives
Columbia 67547-H
- 49 67 3 **CONGO**
Genesis - Calling All Stations
Atlantic (comp 330)-P
- 50 43 17 **THE DIFFERENCE**
The Wallflowers - Bringing Down The Horse
Interscope 90055-J
- 51 56 7 **THE TIDE IS HIGH**
Maxi Priest - The Man With The Fun
Virgin 420142-F
- 52 75 26 **SAY YOU'LL BE THERE**
Spice Girls - Spice
Virgin 7243 8 42174-F
- 53 59 5 **SICK & BEAUTIFUL**
Artificial Joy Club - Melt
Interscope 90125 (promo CU)-J
- 54 71 3 **NO TENGO DINERO**
Los Umbrelleros - Hed Hot Latin Hits
EMI 57390-F
- 55 36 17 **THE WORLD TONIGHT**
Paul McCartney - Haming Pie
Capitol 665002-F
- 56 46 21 **CLUMSY**
Our Lady Peace - Clumsy
Columbia 80242-H
- 57 49 17 **HARD TO SAY I'M SORRY**
Az Yet w/ Peter Cetera - Az Yet
BMG 26034 (comp 17)-N
- 58 32 11 **GO THE DISTANCE**
Michel Bolton - Hercules U.S.1.
Walt Disney (comp 062)-H
- 59 53 20 **PUSH**
Matchbox 20 - Yourself Or Someone Like You
Lava/Atlantic (comp 97315 Vol. 315)
- 60 50 7 **SLIP N SLIDE**
Ira - Ira
Isba 5042 (promo CU)-K
- 61 57 8 **GIMME SOME LOVE**
Gina G. - Fresh!
WEA 17840-P
- 62 52 12 **BUTTERFLY KISSES**
Bob Carlisle - Bob Carlisle
UMG/BMG 41613 (promo CU)-N
- 63 74 4 **NOT TONIGHT**
Lil' Kim - Not Tonight
Tommy Boy/Atlantic (comp 329)-P
- 64 NEW **MARCHING TO MARS**
Sammy Hagar - Marching 10 Mars
Track Factory 11627-J
- 65 69 3 **CAN YOU KEEP A SECRET**
First Base - Club Cuitz 8
Arista (comp 21)-N
- 66 92 17 **IF YOU COULD ONLY SEE**
Tonic - The Lemon Parade
Polydor 31543 1042-U
- 67 73 4 **WALKIN' ON THE SUN**
Smash Mouth - Fush Yu Mang
Interscope 90142 (promo CU)-J

- 68 65 3 **WE TRYING TO STAY ALIVE**
Wyclef Jean - The Carnival
Columbia 67974 (comp 063)-H
- 69 80 3 **CAROLINA BLUES**
Blues Traveller - Straight On 'Till Morning
A&M 314 540 750-U
- 70 89 2 **LUNATIC FRINGE**
Tom Cochrane - Songs Of A Circling Spirit
EMI -F
- 71 68 4 **LITTLE MORE TIME WITH YOU**
James Taylor - Hourglass
Columbia 67912 (comp 062)-H
- 72 NEW **JUST TO SEE YOU AGAIN**
THU-G2 - From The Heart
Spinner 611
- 73 87 2 **BREATHE**
Prodigy - The Fat Of The Land
XL Recordings 40121-Koch
- 74 84 3 **IF I WAIT THERE FOR YOU**
Bobby Cameron - Bobby Cameron
NAHU01 (promo CU)-SUCAN
- 75 51 12 **QUEEN OF NEW ORLEANS**
Jon Bon Jovi - Destination Anywhere
Mercury 314 534 903-U
- 76 64 24 **I WANT YOU**
Savage Garden - Savage Garden
Columbia 9435 (promo CU)-H
- 77 NEW **C U WHEN U GET THERE**
Coolio - Coolio My Soul
Tommy Boy 1180-N
- 78 60 9 **EUPHORIA (FIREFLY)**
Delerium - Karma
Nettwerk 30113-F
- 79 NEW **FADE TO BLUE**
38 Special - Resolution
Razor & Tie 2829
- 80 66 18 **TANGERINE**
Moist - Creature
EMI 36188 (promo CU)-F
- 81 91 2 **FOR YOU I WILL**
Monica - Space Jam U.S.1.
Atlantic (comp 310)-P
- 82 NEW **TRUST ME**
Amanda Marshall - Amanda Marshall
Columbia 80229-H
- 83 61 5 **GET IN THE CAR**
Moxy Fruvous - Bargainville
WEA 93134-P
- 84 93 19 **DAYLIGHT FADING**
Counting Crows - Recovering The Sattelites
UGG 24975 (promo CU)-J
- 85 NEW **SOMETIMES**
Brand New Heavies - Shelter
Delicious Vinyl
- 86 79 4 **I DONT WANT TO WAIT**
Paula Cole - This Fire
Warner Bros. 46424 (comp 329)-P
- 87 70 14 **I DON'T MIND**
The Age Of Electric - Make A Pest A Pet
Gods Leeth Ethel/Universal 9766 (promo CU)-J
- 88 72 13 **THE END IS THE BEGINNING IS THE END**
Smashing Pumpkins - Batman & Robin U.S.1.
Warner 92716 7927164
- 89 NEW **MAKE MY MIND**
Universal Honey - Earth Moon Transit
Alert 81029
- 90 63 21 **ALONE**
Bee Gees - Still Waters
Polydor 31453 7302 (promo CU)-U
- 91 78 16 **COME DOWN**
Load The Wet Sprocket - Coil
Columbia 67862-H
- 92 76 24 **ELEGANTLY WASTED**
INXS - Elegantly Wasted
Mercury 314 534 531-U
- 93 77 15 **SUNDAY MORNING**
No Doubt - Tragic Kingdom
Interscope 90003 (comp 7)-J
- 94 81 24 **MIDNIGHT RAIN**
Wide Mouth Mason - Wide Mouth Mason
Warner Bros. 17328-P
- 95 86 10 **SPY IN THE HOUSE OF LOVE**
Steve Winwood - Junction Seven
Virgin 44059-F
- 96 82 8 **VIRTUAL INSANITY**
Jamiroquai - Travelling Without Moving
Columbia 91109-H
- 97 88 34 **ONE HEADLIGHT**
The Wallflowers - Bringing Down The Horse
Interscope 90055-J
- 98 85 17 **CUBICALLY CONTAINED**
Headstones - Smile And Wave
Universal 81048-J
- 99 83 6 **HALF THE MAN**
Dayna Manning - Volume I
EMI 53635-F
- 100 97 10 **TRIPPING BILLIES**
Dave Matthews Band - Crash
HCA (promo CU)-N



COUNTRY continued from page 11

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

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

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

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

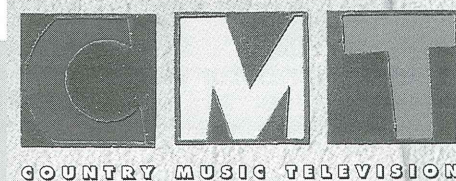
Universal's Paul Cormack dropped by with the new Trisha Yearwood/Garth Brooks single, In Another's Eyes, the most added single this week, entering the chart at #93. Brooks wrote the song with Bobby Wood and John Peppard, and he appears courtesy of Capitol Nashville. The track is included on Yearwood's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

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

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

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

COUNTRY continued on page 15



from
Casey Clarke - Music Director

VIDEO & INSTANT TOP FIVE

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

BREAKOUT VIDEO

Drink, Swear - Michael Peterson

PICK HIT

The Fool - Lee Ann Womack



COUNTRY ALBUMS



TW LW WO AUGUST 125, 1997

1	2	12	BOB CARLISLE Butterfly Kisses (Shades Of Grace) DMG/BMG-41613-N		21	21	16	CLAY WALKER Humor Has It Giant-24674-P	
2	4	9	LEAHY Self-titled Virgin-42955-P	MA PL	22	24	40	ALAN JACKSON Everything I Love Arista-18812-N	
3	3	6	BLUE RODEO Iremolo WEA-19253-P	MA PL	23	19	37	FARMER'S DAUGHTER Makin' Hay MCA-81029-J	MA PL
4	1	11	TIM MCGRAW Everywhere Curb-77886-P		24	27	40	KEVIN SHARP Measure Up A Man Asylum-61930-P	
5	7	40	DEANA CARTER Did I Shave My Legs For This Capitol-37514-P		25	32	33	TRAVIS TRITT The Restless Kind Warner Bros-46304-P	
6	5	11	VARIOUS ARTISTS New Country 4 WEA-35328-P	MA PL	26	25	19	MILA MASON That's Enough Of That Atlantic-82923-P	
7	6	16	GEORGE STRAIT Carrying Your Love With Me MCA Nashville-15842-J		27	22	13	WYNNONNA Collection Curb-11583-J	
8	10	4	BILLY RAY CYRUS The Best Of: Cover To Cover Mercury-53483-J		28	29	43	CLINT BLACK The Greatest Hits HCA-66671-N	
9	8	4	DWIGHT YOAKAM Under The Covers Heprise-46690-P		29	23	33	JOHN MICHAEL MONTGOMERY What I Do The Best Atlantic-82947-P	
10	9	55	LEANN RIMES Blue Curb/EMI 77821-P		30	28	19	TRACY LAWRENCE The Coast Is Clear Atlantic-82985-P	
11	12	41	THE RANKIN FAMILY The Rankin Family Collection EMI-52969-P	MA PL	31	30	68	PAUL BRANDT Calm Before The Storm Heprise-46180-P	MA PL
12	14	16	ALABAMA Dancin' On The Boulevard HCA-67426-N		32	35	36	VARIOUS ARTISTS Country Heat 5 HCA-298032-N	MA PL
13	15	25	LEANN RIMES Unchained Melody/The Early Years Curb-77856-P		33	31	39	TERRI CLARK Just The Same Mercury-314-532-879-J	MA PL
14	11	14	TANYA TUCKER Complicated Capitol Nashville-36885-P		34	36	27	MARK CHESNUTT Greatest Hits Decca-11529-J	
15	13	53	MICHELLE WRIGHT For Me It's You Arista-18815-N	MA PL	35	33	50	PRAIRIE OYSTER Blue Plate Special Arista-74321-40042-N	MA PL
16	20	50	ANNE MURRAY Self-titled EMI-36501-P	MA PL	36	34	40	TRACY BYRD Big Love MCA-11485-J	
17	17	14	BRYAN WHITE Between Now And Forever Asylum-61880-P		37	39	42	VARIOUS ARTISTS Untamed And True 3 MCA-81022	MA PL
18	16	20	TRACE ADKINS Dreamin' Out Loud Capitol-37222-P		38	38	130	SHANIA TWAIN The Woman In Me Mercury-314-522-886-J	MA PL
18	18	28	COLLIN RAYE I Think About You Epic-67033-H		39	40	45	VARIOUS ARTISTS EMI Canada '96 BMG/EMI-74321-40603-P/N	MA PL
20	26	39	REBA MCENTIRE What If It's You MCA-11500-J		40	37	66	BROOKS & DUNN Borderline Arista/BMG-18819-N	



REM

Adult Contemporary TRACKS



Record Distributor Codes:

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

TW LW WO AUGUST 25, 1997

1	2	22	SUNNY CAME HOME Shawn Colvin - A Few Small Repairs Columbia-67119 (pro single)-H		21	17	11	LITTLE MORE TIME WITH ME James Taylor - Hourglass Columbia-67912 (pro single)-H		41	57	3	IF MY HEART HAD WINGS Amy Sky - Cool Rain IronMusic-51005 (CD track)-N	
2	1	9	BUILDING A MYSTERY Sarah McLachlan - Surfacing Network-30116 (pro single)-P		22	18	31	YOU WERE MEANT FOR ME Jewel - Pieces Of Your Soul Atlantic-82700 (CD track)-P		42	42	2	MOST PRECARIOUS Blues Traveler - Straight On I'll Morning A&M-0750 (comp 6)-U	
3	3	16	GO THE DISTANCE Michael Bolton - Disney's Hercules US1 Columbia-9996 (pro single)-H		23	27	6	SHED A LIGHT Hoch Voisine - Kissing Ham H.V. International/BMG-43978 (pro single)-N		43	47	4	IF I WAIT THERE FOR YOU Bobby Cameron - Self-titled Nar/Page-001 (CD track)	
4	4	23	ALONE Bee Gees - Still Waters Polydor-31453-7302 (pro single)-U		24	21	9	HALF THE MAN Dayna Manning - Vol. 1 EMI-5365 (CD track)-P		44	45	3	TIC TIC TAC fruit de la passion w/ Joe Puga - No album KLM/ Pindoff (pro single)	
5	5	10	FOR YOU I WILL Monica - Space Jam US1 Atlantic-82961 (comp 309)-P		25	20	23	IT'S A PERSONAL THING Laura Smith - Little track Universal-81033 (pro single)-J		45	51	2	HONEY Mariah Carey - Butterfly Columbia-67835 (pro single)-H	
6	8	13	BUTTERFLY KISSES Bob Carlisle - Little track UMG/BMG-41613 (pro single)-N		26	30	4	GOOD MAN, FEELING BAD Tom Cochrane - Songs Of A Circling Spirit EMI-37239 (pro single)-P		46	37	16	WHY MUST I FALL earthtones - Blindfolded and Heady earthtone-76127-0282 (CD track)	
7	11	13	A CHANGE WOULD YOU GOOD Sheryl Crow - Self-titled A&M-314-540-587 (comp 3)-U		27	32	5	THE FRESHMEN Verve Pipe - Villains HCA-668092 (CD track)-N		47	49	6	GOTHAM CITY H. Kelly - Batman & Robin US1 Jive/WEA-46220 (pro single)-P	
8	6	10	THIRD OF JUNE Corey Hart - Self-titled Columbia-80240 (comp 062)-H		28	38	4	EVERYBODY Backstreet Boys - Backstreet's Back Jive/Zomba-41617 (pro single)-N		48	50	6	NOTHING BEAUTIFUL Odds - Nest WEA-96303 (comp 322)-P	
9	9	8	DO YOU LOVE ME THAT MUCH Peter Cetera - You're The Inspiration Hiver North-768-74-2131 (CD track)-U		29	26	25	UNTIL I FIND YOU AGAIN Richard Marx - Flesh And Bone Capitol-31528 (comp 4)-P		49	39	26	DELIVER ME Hoch Voisine - Kissing Ham HV International-43978 (pro single)-N	
10	10	12	ALL FOR YOU Sister Hazel - Somewhere More Familiar Universal-53030 (pro single)-J		30	28	8	BELIEVE Jon Secada - Secada SBK/EMI-55897 (CD track)-P		50	55	16	MMMMBOP Hanson - Middle Of Nowhere Mercury-314 534 6152 (comp 500)-U	
11	12	7	TRUST ME (This Is Love) Amanda Marshall - Self-titled Epic-80229 (CD track)-H		31	31	9	THE CALL TO DANCE Leahy - Self-titled Virgin-42955 (CD track)-P		51	43	20	WHERE HAVE ALL THE COWBOYS GONE Paula Cole - This Fire Warner Bros-16424 (comp 317)-P	
12	13	7	MORE THAN THIS 10,000 Maniacs - Love Among The Hums Geffen-25009 (comp 10)-J	32	46	2	2 BECOME 1 Spice Girls - Spice Virgin-2174 (pro single)-P		52	54	3	I AM NOT HIDING Kenny Loggins - The Unimaginable Life Columbia-67865 (pro single)-H		
13	7	18	I DON'T WANT TO Ioni Braxton - Secrets Laface/BMG-4200 (pro single)-N		33	34	26	I'LL ALWAYS BE RIGHT THERE Bryan Adams - 18 til I Die A&M-05521 (CD track)-U		53	NEW		TIME TO SAY GOODBYE Andrea Bocelli w/ Sarah Brightman - Romanza Phillips-56456 (CD track)-U	
14	14	13	SITTING ON TOP OF THE WORLD Amanda Marshall - Self-titled Epic-80229 (comp 061)-H		34	40	4	TAKES A LITTLE TIME Amy Grant - Behind The Eyes A&M-31454 (pro single)-U		54	58	13	HARD TO SAY I'M SORRY Az Yet w/ Peter Cetera - Self-titled BMG-26034 (comp 17)-N	
15	15	7	WHEN I'M UP (I Can't Get Down) Great Big Sea - Play WEA-18592 (comp 323)-P		35	25	12	MIDNIGHT IN CHELSEA Jon Bon Jovi - Destination Anywhere Mercury-314-534-903 (pro single)-U		55	59	2	NO TENGO DINERO Los Umbrellos - Hed Hot Latin Hits EMI-57390 (pro single)-P	
16	16	13	I WANNA BE THERE Blessid Union Of Soul - Self-titled EMI-56716 (CD track)-P		36	41	5	WHERE'S THE LOVE Hanson - Middle Of Nowhere Mercury-314-534-6152 (comp 509)-U		56	60	2	I DON'T WANT TO WAIT Paula Cole - This Fire Warner Bros-46424 (comp 329)-P	
17	24	7	TO THE MOON AND BACK Savage Garden - Self-titled Columbia-67954 (comp 063)-H		37	23	31	TOO LATE TOO SOON Jon Secada - Self-titled EMI-55897 (pro single)-P		57	NEW		A SMILE LIKE YOURS Natalie Cole - Little track US1 Warner Bros-62093 (comp 328)-P	
18	19	16	HERE IN MY HEART Chicago - The Heart Of Chicago 1967-1997 WEA-46554 (CD track)-P		38	56	3	FOOLISH GAMES Jewel - Pieces Of Your Soul Atlantic-82700 (comp 330)-P		58	36	15	THE WORLD TONIGHT Paul McCartney - Harming Pie Capitol-565002 (CD track)-P	
19	22	4	IT COULD HAPPEN TO YOU Blue Rodeo - Iremolo WEA-19253 (comp 327)-P		39	44	2	TO MAKE YOU FEEL MY LOVE Billy Joel - Greatest Hits Vol. III Columbia-67347 (pro single)-H		59	NEW		SILVER SPRINGS Heelwood Mac - The Dance Reprise-46702 (comp 331)-P	
20	NEW		HOW DO I LIVE LeAnn Rimes - You Light Up My Life Curb-77885 (pro single)		40	35	25	ALL BY MYSELF Celine Dion - Falling Into You Columbia-80230 (comp 059)-H		60	48	8	INDIAN WOMAN Montgomery Steele - In This Heart Of Mine Steele/HDH-3378 - (EP track)	

REM

Dance



TW LW WO AUGUST 25, 1997

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

COUNTRY continued from page 13

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

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

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

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

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.

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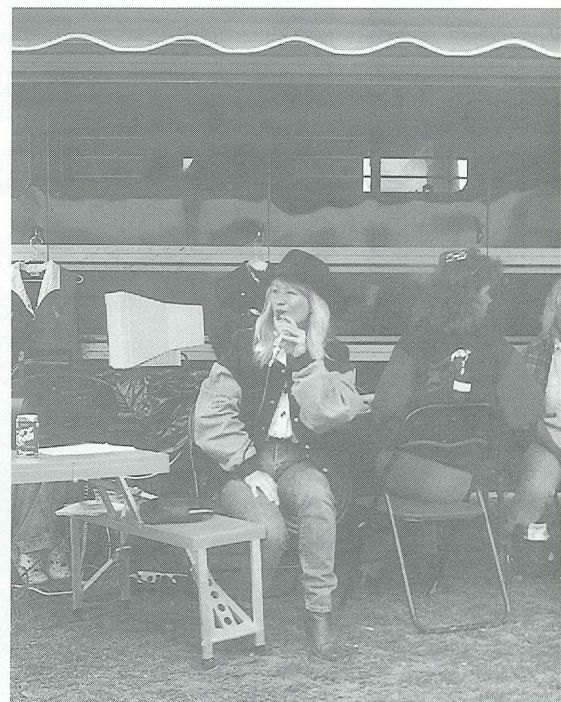
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RPM MAGAZINE
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Lisa Erskine lends her talent to raise funds for the Ontario Reining Horse Association at the Circle L Speed Show in Thamesford, Ontario.

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

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

LATIN MUSIC SPECIAL ISSUE

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**Wednesday
AUGUST 27**

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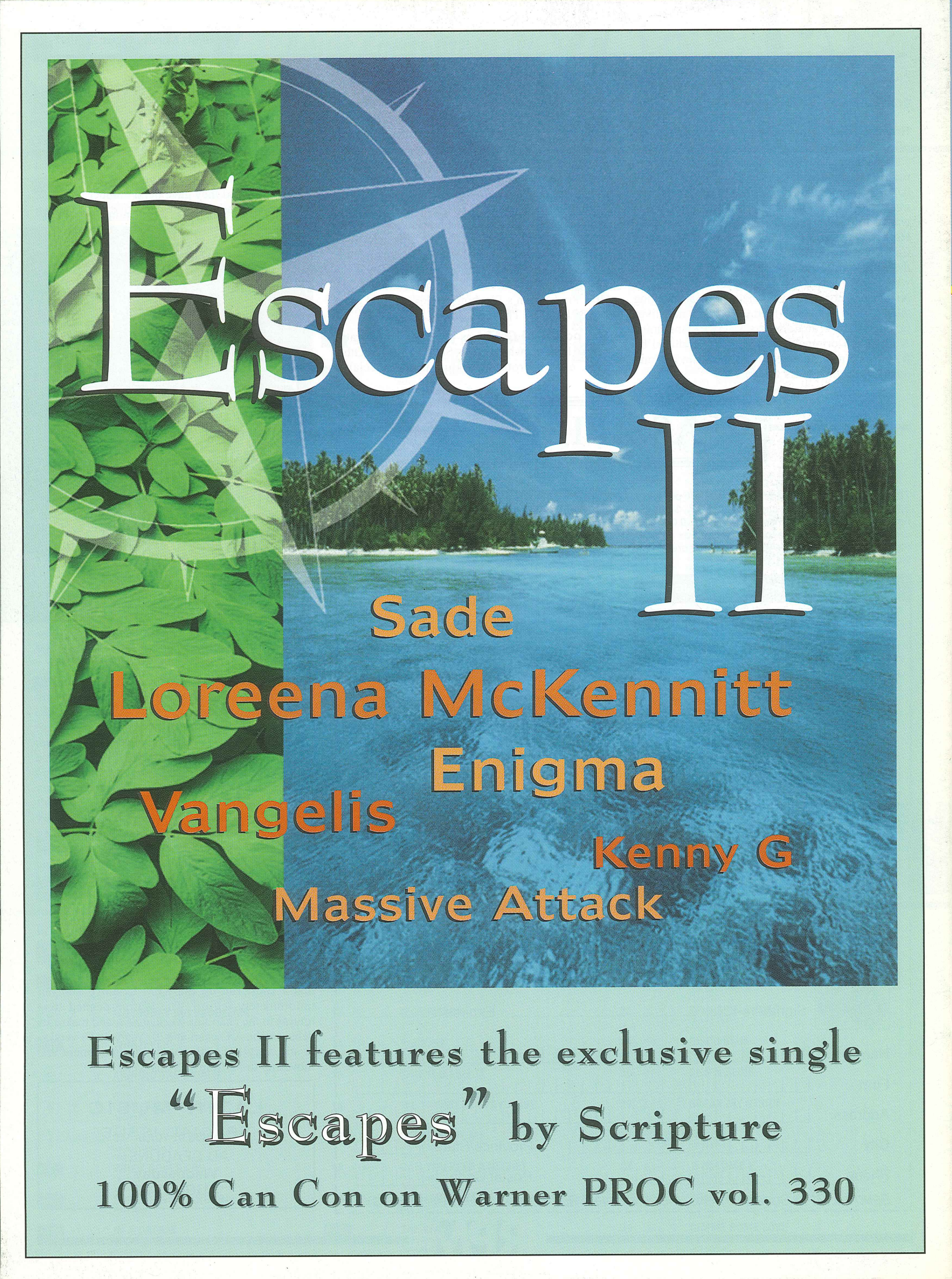
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