

## National Songwriting prize to Saskatoon's Shock

Charlie Shock, a songwriter from Saskatoon was declared the winner of the \$10,000 grand prize at the 5th annual National Songwriting competition. Shock won for his entry Bound For Nowhere. He will also receive 30 hours of studio time from Metalworks Studios, 1,000 CDs manufactured by RDR, national distribution for the CD by Montreal-based Cargo Records, promotion by Joe Radio, promotion photos from Galbraith Reproductions and his own web site on the Music and Audio Connection.

The annual event is a promotion mounted by Standard Radio in association with the Songwriters Association of Canada and produced by ChartToppers.

There was a tie for the second place song between Signe Jakobson from Calgary for Sell My Soul, and Winnipeg's Christine Fellows for Anybody. Third place went to Cory Telford from St. John's for his entry of On The Other Side.

In making the above announcement, Gary Slaight, president and CEO of Standard Radio noted: "Without creative songwriters, there is no Canadian music industry. Standard Radio is pleased to be able to inspire and acknowledge the many talented songwriters in Canada."

It should also be noted that Standard continues to be a major contributor to FACTOR.

Major radio stations in ten key markets took part in the selection of regional semi-finalists. The stations and semi-finalists and their entries are as follows:

### Z95FM Vancouver

Darren Staten - Where Is Love

### CJAY-FM92 Calgary

Signe Jakobson - Sell My Soul

### The Bear 100.3 Edmonton

Dennis Feldman & Colin Geddes

### Right Or Wrong

### C95FM Saskatoon

Charlie Shock - Bound For Nowhere

### Q94.3FM Winnipeg

Christine Fellows - Anybody

### Magic 100 Ottawa

Terry Tufts - Sweet

### Mix 99.9FM Toronto

Sean McDermott, Don McKinnon,

Robert Weber

### I Believe

### Mix 96 Montreal

Rob Meyer, Dan Cinelli

### Faded

### 96.5 Sun FM Halifax

Jamie Sparks - Can I Get Your Number

### Magic 97 St. John's

Cory Telford - On The Other Side

Participating stations solicited demos of unpublished songs from their listeners. Station directors and industry figures selected the ten semi-finalists, basing their evaluation on lyrical content, music arrangement and the song's commercial potential.

Semi-finalists won an all expense paid weekend to the Westin Harbour Castle Hotel in Toronto, an Epiphone blues guitar, Tascam portastudio and a microphone from Sennheiser. As well the winners took part in a two-day songwriting workshop in Toronto, panelled by Alan Frew and Sam Reid (ex of Glass Tiger) courtesy of the Songwriters Association of Canada.



The Universal Music staff caught up to The Wallflowers after their recent show at the Molson Amphitheatre in Toronto and presented them with triple platinum for their album *Bringing Down The Horse*. Since the presentation, the album has gone four-times platinum, and continues to sell briskly at retail.



NSC winners (top) Colin Geddes, Dennis Feldman, Don McKinnon, Darren Staten, Sam Reid, Jamie Sparks, Alan Frew, Christine Fellows, Dan Cinelli, Rob Meyer, Signe Jakobson and Martin Cepicka and (front) Mix 99.9FM's Wayne Webster, Cory Telford, Sean McDermott, Rob Weber, Charlie Shock and Terry Tufts.

## NO. 1 ALBUM



### BACKSTREET BOYS

Backstreet's Back  
41617-2-N

## NO. 1 HIT



### BUILDING A MYSTERY

Sarah McLachlan  
Nettwerk-F

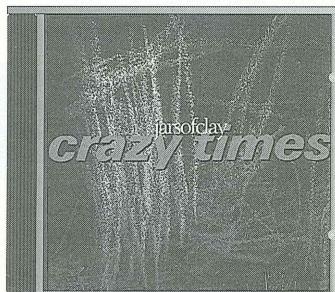
## ALBUM PICK



### OASIS

Be Here Now  
Epic - 68530-H

## HIT PICK



### JAR OF CLAY

Crazy Times  
Essential-N

## Sony favourites get into all that Fuzz

by Rod Gudino

One of the reasons the media here and abroad fell hard for Junkhouse when they first appeared on the scene was because the band was about as dependable as a clock set on his first day on the job. Junkhouse has since become a symbol for that dependability, dependability that isn't limited to the music found on their first two efforts -- 1994's *Strays* and 1995's *Birthday Boy* -- but that has been etched into the very fibre of this band; the unshorn

hair, the faded jeans and biker boots. All of which magnifies any deviation from the norm, however small or trite. Like, for example, a slew of brand new haircuts and something a little askew about a brand new collection of songs.

"I think it was the most easily executed recording," claims Junkhouse frontman Tom Wilson in talking about *Fuzz*, the band's third studio release. "I think that was because the year before

we all figured out that we wanted to be musicians again. It was a year of resisting the idea of being a product of the music industry, it's so easy to fall into that."

Being a musician meant especially to resist the expected, though Wilson and his Junkhouse clan insist the changes -- which includes the addition of producer/guitarist Colin Cripps and new bassist Grant Marshall -- weren't so deliberate. Even so, *Fuzz* is unlike any other Junkhouse album, a matter that is startlingly evident from the first drum roll intro and loitering guitar riff of *Joy Ride*, a song that seems to be stretched far beyond its four minute duration. The mood recurs throughout and revolves around the nucleus of the title track, on which the guitars of Cripps and Dan Achen dwindle to lingering fuzz as Wilson rolls a large mental projector on the screen of his lyrics.

"It was never something that the band wasn't doing," remarks Cripps, whose informal involvement with the band dates from before their first album. "Junkhouse always had that ability to do the landscape, more intimate setting type of song, but I don't think the public at large had perceived the band as having that ability."

Cripps' task came very much from having been noted for that sound, especially from his now-defunct Crash Vegas project, which took much of its inspiration from the sullen cinematic flourishes of visionary film directors like David Lynch.

"I love songs that create an environment whether they're heavy in your face or they're songs that are intimate," says Cripps. "I think it was really important to us as a group to be able to bring those feelings and those emotions in the songwriting to the front. Everyone was kind of tired of the notion that the only perception of this band was as a great rock'n'roll band, we all consciously wanted to explore that and push it a little more to make it an album that would be unexpected."

A little of the unexpected has not gone unnoticed, and though the boys in the band prefer to steer away from discussions that would take them outside their music, it is worth mentioning that Sony will have launched into a lengthy promotional campaign by the time you read this. In the meantime, a dependable first single from *Fuzz*, *Pearly White*, takes to radio with a some strong early support. The word in the air: if you think you knew and loved this band, check them out again, 'cause there has been a creative awakening. Wilson describes it best.

"When you've been locked in the back of a van or a tour bus or an airplane, you lose sight of who you are," he says. "You go home and you pat your kids on the head and you kick the dog and you hang around your backyard until it starts to come back again."

We're just glad it did.

## Michael McCarty to keynote NSAI's 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.



## Marquis Classics: A commitment to excellence

by Bill Watt

The announcement that EMI Music Canada will now distribute their label (RPM - June 23/97), promoted an RPM visit to Dinah Hoyle and Earl Rosen who founded and head up Marquis Classics.

What became abundantly clear during a comfortable conversation at their headquarters in Toronto's charming Beaches area is a commitment to excellence.

Both are well versed in music presentation, and since the formation of Marquis in 1981 as a boutique label, have overseen every aspect of every release from selection of artist, to production, to advertising and marketing. An artist on their label enjoys a cocoon of care that must surely allow for the greatest of artistic expression.

Rosen stresses that he is "very optimistic about the future of classical music, especially the kind of recordings Marquis releases, which are aimed at the general adult music fan rather than just classical collectors."

From the beginning the company has featured accessible music but has not eschewed challenge. The latter is evident in its championing of new Canadian composers and artists.

The importance of the Marquis tie-in with EMI goes without question. "We're thrilled to be distributed by EMI," says Hoyle. "Deane Cameron and the rest of the company are so committed to Canadian music. It's a great fit. Our classical/celtic crossover group like Puir a Baroque complements EMI's other celtic acts."

Those are the nuts and bolts of the operation. But what is even more important, we believe, is

the manner in which the two give themselves to their profession. The world of performing arts isn't always as pleasant as one might wish. But Dinah Hoyle and Earl Rosen exude kindness and care for the artists they present to the public. How refreshing that is to experience and what product it provides.



Dinah Hoyle and Earl Rosen

# WALT SAYS . . . !



**Hold the bath water!!!** Good old EL, he's back on top again. Don't know for how long, but watch these developments very carefully. First of all, AY's contract doesn't run out until the end of the year, and secondly, EL has an offer on the table that's not too hard to take. On the other hand, he could still go to where he was going in the first place, which makes more sense. What's the old saying, "Once burned . . . " (EC: *He's been burned more than once!!!*)

**Litigation is costly!!!** There was news floating about a few weeks ago regarding a hot potato that has to do with New York and the Ontario court. There were some in the industry who wanted the lid blown off this hot HOT item. Checking the source in New York, I was asked who had tipped me. Of course, I wouldn't reveal my source, but I did get a promise of a copy of the statement of claim. It hasn't arrived, but there's a lot of information floating around the industry, but I'd rather stand down until there's something official. Even the U.S. trades have sidestepped the situation. Maybe they're waiting for National Enquirer to do a bit first. Being a third, fourth or even fifth party can be expensive and time consuming. I've even been threatened with legal action over using initials, and once by a lawyer. But then I found out he got his trip to the bar through a correspondence course. (EC: *We all know who you're talking about anyway!!!*)

**The industry tipster???** You know what they say, everything in moderation, particularly booze. Even the breweries have got on that bandwagon, with billboards across the country and posters hanging all over bars. There's nothing worse than a mouthy, fall-down drunk. And there's a message there. If our target recognizes the shoe, he should squeeze into it or if he has any REAL friends, they should counsel him a little. It could save his job. (EC: *Forewarned, or something like that!!!*)

**Hold the initials!!!** Rumour has it that THAT job in waiting will be filled by someone outside the country. And that's a smart move, don't you think. The noses that would have otherwise gotten out of joint, won't. Bringing someone in from another company always ends up with resentment, and then a new broom has to be brought in. Watch this development closely. It's going to be very interesting. (EC: *No doubt!!!*)

**Another shocker!!!** Nothing official yet, but there has been sad news circulating that Bob Campbell has left Sony Music for early retirement. Over the past few years I got to know him and his wife Betty, he on a business level and both socially. What a delightful couple. He's one of those old-time record people, totally dedicated to his company and the artists represented on the various labels. He had an enjoyable and very diplomatic manner about him, even when dealing with almost impossible situations. That demeanour gained him a lot of respect, not to mention admirers, on both sides of the border. He's a real gentleman and a real record guy, a combination that's disappearing too quickly. Bob has gone through a few personal problems of late and just decided to return home to New Jersey and take it easy. Not that he will. His hobbies of flying and boating will keep him busy. We wish him well. (EC: *A REAL gentleman!!!*)

**Good news for Variety!!!** Among the 12-person elected Crew for Variety this year is a solid representation of the record, radio and commercial/jingle fields. Elected were Heather Ostertag, Bill Bannon, Ted Southern, Don Shafir and Harvey Atkin. With these people on Crew, this will be a very exciting year for Variety, and their rewards are only the smiles they get from Variety's Kids. (EC: *That's all they need!!!*)

**Black Thursday???** As we go to press, there's news of a shake-out at a major that's happening as we write this. It all comes under the heading of "trimming the fat", or "getting rid of the deadwood." A meaner, leaner machine is in the offing. The tail is no longer going to wag the dog. (EC: *Best tell us, who's the tail, we know who the dog is!!!*)

**Manager problems???** When a manager and an artist start cutting one another up in public and let some secrets out of the bag, you can be sure the cut is deeper than what it looks like. Some artists demand too much attention, and some managers aren't prepared to give all that attention, particularly if his stable is full. There's been a problem here for sometime, and now it's about to surface. And even one of the newest stablemates is unhappy. So the empire might be downsized. (EC: *We've heard that story over and over again!!!*)

**Speaking of downsizing!!!** Gone are a couple of million dollar properties. Well, they were million dollar properties, and getting rid of them was a smart move. It will be interesting to see if the new owners with all their technology can make them million dollar properties again. (EC: *Technology and lots of money!!!*)

**Dealers in sleaze???** Down Nashville way, where artists are taken to the cleaners on a daily basis, there are moves to police the sleaze. Tom Rowland, who writes Music Row in The Tennessean, has broadsided the industry. It all has to do with fast-shuffling bandits offering wet-behind-the-ears young artists a deal to make them a star for a mere \$20,000, and you know the rest. The bus station is a favourite hangout for potential clients, many from Canada. To help spread the word

about these fast-buck Charlies, WSIX-FM is running public service announcements for Entertainers Foundation Inc (EFI). Unfortunately these bandits aren't just surfing the Nashville bus station, we've got them here as well. But who will take the time? (EC: *It doesn't hurt to ask!!!*)

**Things are looking good!!!** Taking a look at the CRIA stats for July, and we seem to be recovering. Not much of a gain, about 8 per cent overall, but at least it's a gain. CDs are, in fact, up 9 per cent. The cassette thing is down, at 6 per cent in shipments and 11 per cent in sales. Expect to see August even better. Remember, this is going to be a gangbuster holiday season. (EC: *Blind faith!!!*)

**Play ball!!!** The Ontario Music Industry Softball leaguers will start the semi-finals for both the CRIA and RPM trophy events just after Labour Day. Jim Agnew is hoping to get this season over by the end of September. Last year they went into October. Here's some scores from last week. The Sony Ballbusters busted PolyGram 26 to 11, and the Sony Wonders booted A&M 21 to 9. Mix 99.9 won over Universal 14 to 6, and the rest of the games were rained-out or whatever. Stay tuned. These guys should play ball or do something strenuous all year round. Talk about trimming the fat. Even GN is looking good, and he's not even playing. (EC: *It's all in the game!!!*)

# RPM

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

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

**E-MAIL ADDRESS**  
rpm@inforamp.net

**Walt Grealis, O.C.**  
Publisher

**Sean LaRose**  
Editor-in-Chief/Production Manager

**Rod Gudino**  
News Editor

**Stan Klees**  
Movies, Theatre, Books  
& Advertising

**Bill Watt**  
Classical & Jazz

**MAPL Cancon**

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

MAPL

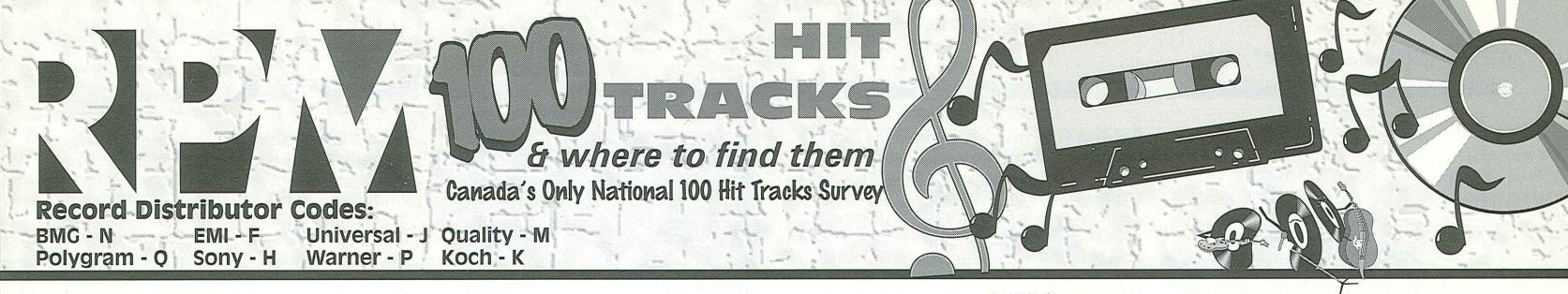
M - Music was composed by a Canadian  
A - Artist who is featured is a Canadian citizen  
P - Production was wholly recorded in Canada  
L - Lyrics were written by a Canadian

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

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

PRINTED IN CANADA

RPM



*& where to find them*  
Canada's Only National 100 Hit Tracks Survey

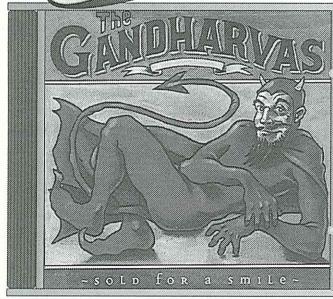
Canada's Only National 100 Hit Tracks Survey

## Record Distributor Codes:

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

TW LW WO SEPTEMBER 1, 1997

# New Releases



## THE GANDHARVAS -Pop/Alternative

Sold For A Smile  
Watch 89709-J

It's groups like The Gandharvas that make us realise that the Canadian music scene is exploding. The band enjoyed a significant yet quiet debut several years ago with Bubbles And Inertia and followed with an even quieter second album called Kicking In The Water. The current topic of discussion is, of course, their third effort which finds the group progressing into a more aggressive sound that is pop rock heavily painted with the strokes of experimentalism and coloured with commercial potential well beyond their previous work. Sold For A Smile is an eclectic album at heart, and blends the artistic interests of The Gandharvas into songs that are stable and palatable despite quirky song structures and genuinely oddball moments. But the creative palate-of-many-colours with which this band chooses to paint its little vignettes is probably their greatest asset, that and singer Paul Jago's Perry Farrell-like vocals on which the songs rely for government. Downtime is the single you should be looking for and, while the song is hardly representative of the places this album ends up in over ten songs, it is indicative of the kind of commercial potential we mentioned earlier. If the kind of break-out this band is obviously slated for has been a little long, Smile And Wave shows us that it hasn't been because of The Gandharvas ever lacked the goods. -RG

## STEPHEN FEARING -Pop

Industrial Lullaby  
True North 0151-J

"With bands like Wilco and Beck, the pop music barriers are off," says singer-songwriter Stephen Fearing as his new album -- fourth solo effort -- is released. Fearing, who has made a name for himself as a singer-songwriter with a broad musical range and unmatched talents as a guitarist, has nevertheless remained a muted affair in commercial radio since 1988's *Out To Sea* and last year's *Blackie & The Rodeo Kings* side project with Colin Linden and Junkhouse's Tom Wilson. True North records, the label to which

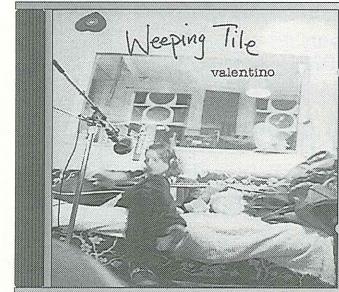


Fearing is signed, is joining the artist's expectations that that will change, however, after *Industrial Lullaby* gets its first round of spins with *Anything You Want*. The expectations aren't idle, nor is Fearing's album just another release. Besides boasting a veritable who's who of Canadian icons in the credits (including appearances by both Linden and Wilson, Bazil Donovan, Richard Bell, Margo Timmins and fellow True Norther Bruce Cockburn), Fearing's *Industrial Lullaby* breathes a meticulous, acoustically centred spell with folk and country music flourishes. The artists will be heading into a promotional junket right about now and A/C and country radio will do well to respond to the emphasis that will in all probability be placed on them. While four JUNO nominations are strong credentials on anyone's mantle, Fearing has proven here that he isn't thinking retrospectively when he sits down at the writing table. Beautiful and powerful. -RG

## WEEPING TILE -Pop/Alternative

Valentino  
WEA 19928-P

Stream-of-consciousness-pop-alternative-rock might not be the most expedient handle to describe Weeping Tile, but it's pretty accurate. At least, that's how Valentino plays out, the Kingston quartet's sophomore effort after the minor but not insignificant hubbub of 1995's *Cold Snap* and single *UFO Rosie*. The band then toured like rented mules in support of that album and, as is the custom with sophomore recordings, wrote much of Valentino's material while on the road. The situation is obvious from the subtle chaos that

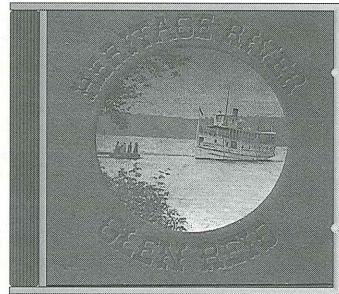


mutters between guitar chords and in the lyric sheet, a chaos nevertheless mitigated by Weeping Tile's hook-bound writing style that will make *South Of Me* a catch for alternative radio. Stubbornly recorded on analog, Valentino is frayed at the edges but warm in the middle and the off-tune tunes like *Through Yr Radio, Unshaven and 2'* will be enough to elevate the band beyond the cult status they currently enjoy. Clearly there is still artist development happening here, but the indications are promising if not imminent. Check out *Every Good Story* and *Chicken* for radio airwave inspiration or better yet, get thee to the next gig and see why and where WEA is seeing the full potential. Four parts *Cancon* and self-produced. -RG

## GLEN REID -Country/Folk

Heritage River  
Royston Road-96

Here's a veteran of the studio who has turned his Singalong Jubilee experience and his session work with Stompin' Tom Connors into an exceptional solo effort. There's a magic to Reid's vocal meandering down the folk and old time country trail which they call a "roots format". It's refreshing to trace Reid's love of the once environmentally friendly Canadian landscapes. Although Reid's subject matter is the Magnetawan River, where he lives near Burks Falls, Ontario, visions of once great rivers where riverboats played a part in "linking commerce and trade to the people of the time," come to mind. That's Reid's secret. His vocal frankness lends vision to his lyrics, as in *Hard Rock Miner*, *In My Father's Time*, *Lifeline To The Heartland* and the title track, all of which are Reid originals. Also key is *River Flow For Me*, written by a couple of musicians on the



session; Tony Quarrington (lead guitar, mandolin, dobro, bass, background vocals), and Tom Fielding (frailing banjo). Also check out the traditional *Mary Of The Wild Moor* and *If I Were A Blackbird*, both arranged by Reid. There's also a barnburner of an instrumental with *Black River Ramble*, and that's Reid on guitar, second guitar, fiddle and mandolin, and Eddie Baltimore on bass. Interesting too is the spin he gives on *Log Driver's Song* and *Little Shack Up The Pontiac*, written by the legendary Ottawa Valley's Mac Beattie. Produced by Reid and recorded at Toronto's Recording Studio. Available by contacting 705-382-5864. -WG

## LARRY FOLK -Country

Caught In The Light  
Margaree Sound-6397202

From the opening salvo of *Back To Paradise*, Folk leaves no doubt that his in-ye-face vocal methodology will connect, whether it be country blues, rock, waltz or even gospel. The crossover potential is obvious as well. Folk seems to be on a mission with a vocal intensity that's sometimes jolting, but always within the parameters of the comfort zone. *Right Beside Me*, a Folk original, has been taken as the first single, a radio friendly track that's perfect in winding down the memories of the summer. This track is designed to kick-start Folk's entry into the country mainstream. Producer Mike Francis has created an unusually beautiful balance between the vocals and the instruments. He used Toronto's Inception Sound to put this pristine production together. The session players are some of the best

pickers in the business; Francis on guitars, drummer Brian Leonard, Ray Parker and Lou Pamonti on keys, bassist Tom Szczesniak, who also doubles on accordion, steelman Steve Smith, Mike Holder on dobro, and Roly Platt on mouth harp. Neil Donnell, David Blamires and Debbie Fleming supplied background vocals. Also key is the Folk/Fleming penning of *Graceful Dancers* and *Only Make-Believe*, which Folk wrote with Francis. Folk's a capella delivery of *Gathering*



*Friends* is a Gospel shaker, and not in any way out of place. In fact his ability to communicate in this manner adds stature to his overall vocal capabilities. This track was recorded at mds recording in Ajax where it was produced by Folk. The album is available through Margaree Sound at tel/fax 905-683-5840. -WG

## THE CELTIC CONNECTION -Celtic

Self-titled

Popular-3141-P

The Celtic Connection is Barry Kenny (bass), Scott Graham (mandolin, bouzouki), Glen Harvey (guitar, tin whistle), and Jennifer Trainor (guitar), all who contribute vocals, and Shawn Sullivan on drums and bodhran. Talk about instrument impact, and with the added musicianship of guitarist Mike Francis, keyboardist Ray Parker, percussionist Brian Leonard and accordionist Tom Leighton, you can well imagine the Celtic treat that producers Bill Garrett and Paul Mills have squeezed into these 14 tracks. The music speaks for itself, but Pat Reid, who works for Warner Bros.

## ALBUM PICK

### -Pop/Rock

#### OASIS

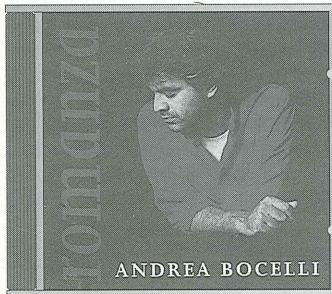
Be Here Now

Epic 68530-H

Even if pop music adheres to no territorial boundaries, something has got to be said for the kind of stuff that comes out of the United Kingdom -- historically and currently. The British, after all, are the ones who gave us rock's most defining moments; from The Rolling Stones to the Sex Pistols and Pink Floyd somewhere beyond the two. And over everything -- like a sun -- the inexhaustive, inescapable Beatles. That legacy, overwhelming in its repercussions and influences, was picked up several years ago by a quintet of Manchester based upstarts who called themselves Oasis. Now, two albums and 19 million units worldwide later, there is hardly a dissenting voice in the maelstrom of screaming fans and flabbergasted, adjective-destitute critics. All of which has made the arrival of *Be Here Now* -- the band's third effort -- one of the most highly anticipated events of this industry's calendar year. And just so we get this up front, *Be Here Now* is the major pop event of the year, delivering in twelve songs the kind of music that anyone even remotely related to the music biz has wet dreams about. As pop, the album doesn't miss a beat, tempering its aggressive pop interests with distinctive melodies, concise musical indulgence and a dash of experimentalism. Beyond that, of course, we have the simple fact that Liam Gallagher's vocals have all but ingrained themselves into the modern listenership with last year's *(What's The Story) Morning Glory?* The memory of that feat, still fresh in the public mind, will of itself account for the first 100,000 units of this album. *D'You Know What I Mean?* has already levelled a path at radio which will easily be maintained with whatever follow-up single the band and label choose to go with. Those kind of realities make us understand why the "who's better, Oasis or Beatles?" question continues and will continue to rage. It might be a pointless argument, but it sure helps us contextualise what this band has contributed and continues to contribute to the modern pop climate. -RG



distributors of the Popular label, and one who knows of down-east and/or Celtic music, has given a thumbs-up endorsement of the band. As Celtic bands go, and there have been more than a few do just that, the Celtic Connection will be a part of this music genre for some time to come. They're young and very aggressive and instrumentally-perfect. And they work as one with each other capturing the very essence of this music genre, which some artists have unfortunately worked to death. Key among the more contemporary songs are Trainor's penning of Time Stands Still, which also happens to be radio friendly, The Piccadilly Sand Farewell, written by Ron Hynes and Emile Benoit, and Kenny's penning of The Circle. But don't overlook Raise The Roof, which Kenny wrote with Paul Mills. Designed for the dyed-in-the-wool Celtic buff and to attract new fans. -WG



**ANDREA BOCELLI** - Classical Pop  
Rowanza  
Philips-456-456-Q

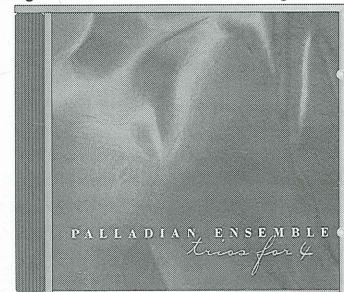
Since his 1993 album debut, this blind Italian tenor has been a sensation in Europe. He now bids fair to become the next North American recording and concert phenom. Good enough to substitute for his good friend Pavarotti, he has appeared with such disparate musical luminaries as Italian pop star Zucchero and classical diva Dame Kiri Te Kanawa. He's trained in the classics, but is equally at home with the pop genre which is what he explores on this album, already numero uno in six European countries. How to describe his voice? It's too easy to say that it's vibrant in tone and emotional in nuance. The best that this still aurally bedazzled reviewer can essay is that it has the intensity of a Caruso tempered and honed for popular consumption. On this album he sings songs that are, for the most part, unknown to most North Americans. Naturally, he sings in Italian. The album notes have English translations of the lyrics but they're not really needed; the man's emotionalism and vocal technique makes each selection a gem. The only possible cavil is that the songs have a certain lugubrious quality of tone about them. That same quality however, allows the auditor ample opportunity to realize just how much Bocelli is into his music. There's no phone in performance here; each song is from the heart. One imagines that he's emotionally drained at the end of a programme. We were, at the conclusion of Romanza. So too, will be most listeners. -BW

**PALLADIAN ENSEMBLE** - Baroque  
Trios For 4

**Honest Linn-5050**  
The title is equally as clever as the concept. The Palladian Ensemble is a quartet composed of recorder, viola da gamba, guitar archlute and violin. It plays music of the baroque written for trios but transcribed and arranged by them for quartet. The composers represented are Handel, Telemann, LeClair and Quantz. The musicians are respectively Pamela Thorby, Suzanne Heinrich, William Carter and Rachel Podger. Together they produce sounds of surpassing delight. It's truly quite remarkable the way in which the Palladian performs so seamlessly in such a difficult musical discipline. The compositions are short but one never feels that one is listening to bon bons, baroque or otherwise. Of the 33 our especial favourite is the Staccato, allegro from LeClair's Ouverture in G Major. Really good stuff. -BW

**GEORGETTE FRY**  
Georgette Fry Live  
CBC Radio-003

Georgette Fry has been hailed as "Canada's next big star, joining the ranks of k.d.lang and Anne Murray." After listening to here on this live performance album, there can be no doubt that she deserves to be. Do not however, try to compare her vocalizing with the country-kissed style of the latter nor the languorous (no pun intended) of the former. Fry is a blues singer who doubtless could sing in other



fashion but whose heart and soul belongs to the blues. And, she is unique in her delivery. Where others torch, she scorches; where others are smoky, she's smouldering. Here, to an appreciative audience, she delivers a programme nicely balanced between covers of her influences and original material of her own. Listening to her, one will sense a frisson of Etta James, Tracy Nelson, Ruth Brown and even Colleen Peterson among others. One will enjoy it but one will also be aware that Georgette Fry is very much her own stylist. It's true that blues follow a form or pattern of style and so does she in her delivery, but it's a pattern of her own making. She's given forcefully understated support by Dirt Clancy (drums), Zak Colbert (bass), Dean Harrison (piano and organ), and Pete Pereira with his honey gold tenor sax. All four also do backup vocals framing a fine blues portrait. -BW

**40 FINGERS**  
Blue Quilt  
Artifact-013

Duke Ellington was arguably among the first to push the parameters of popular music by the ingenious orchestration of reed instruments to achieve an ethereal sound. One thinks muchly and fondly of his Translucency. So too will listeners to this all SOCAN album (the use of the MAPL logo would have been of assistance to radio programmers). Full reed ensembles have not been unusual since they were pioneered by Shep Fields, but saxophone quartets are considered novel by some, including this auditor, so it's not for us to say whether or not what we've heard on the album represents full musical extension. We know only that it's interesting in the extreme. What stands out the most is the complete melding of the four saxophones voices. Soprano, tenor, alto and baritone each come together as streams of liquid sweetness folding into a totality of modality. Regular readers will have noted by now that we're floundering in attempting a viable description of the musical pleasure waiting for some here. We can only enjoy all to listen and some to enjoy music that approaches fantasy and certainly evokes Ellington. -BW



**-Blues**

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

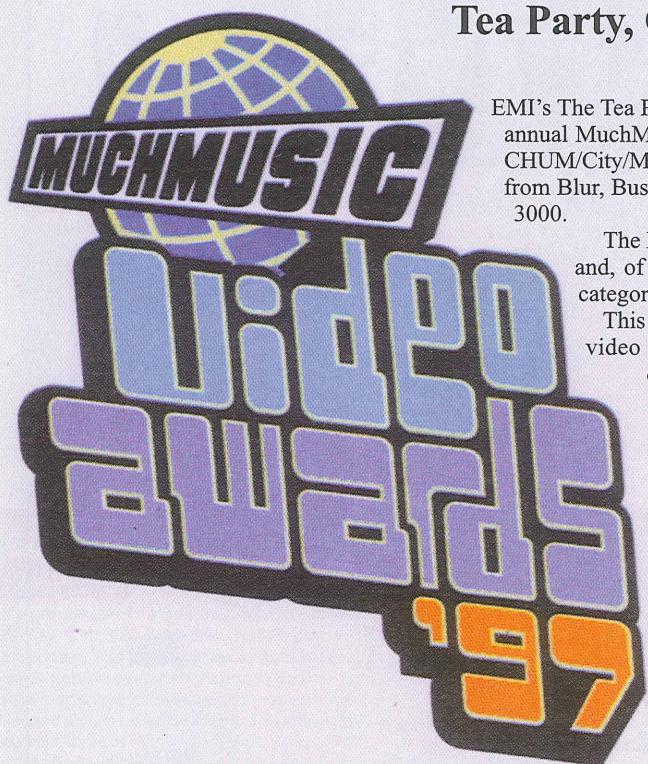
**Record Distributor Codes:**  
BMG - N EMI - F Universal - J Quality - M  
Polygram - Q Sony - H Warner - P Koch - K

TW LW WO SEPTEMBER 1, 1997

1	8	7	<b>FLY</b> Sugar Ray - Floored Atlantic (comp 326)-P
2	3	3	<b>WALKIN' ON THE SUN</b> Smash Mouth - Fush Yu Mang INTD/C-90142
3	2	9	<b>BUILDING A MYSTERY</b> Sarah McLachlan - Surfacing Netwerk (promo CD)-F
4	4	3	<b>THE RASCAL KING</b> Mighty Mighty Bosstones Polygram (promo CD) - Q
5	1	6	<b>D'YOU KNOW WHAT I MEAN?</b> Oasis - D'You Know What I Mean? Columbia 3269-H
6	28	5	<b>LAZY EYE</b> Goo Goo Dolls - Batman & Robin O.S.T. Sunset/Warner Bros. (comp 328)-P
7	12	7	<b>SICK &amp; BEAUTIFUL</b> Artificial Joy Club - Melt Crunchy/Interscope 90125-J
8	23	4	<b>AUTOMATIC FLOWER</b> Our Lady Peace - Clumsy Columbia 80242 (comp 063) - H
9	19	4	<b>CRIMINAL</b> Fiona Apple - Tidal Clean Slate/ Work 67439 (comp 063) - H
10	17	12	<b>TEMPTATION</b> The Tea Party - Transmission EMI 55308 (promo CD)-F
11	10	4	<b>JACK-ASS</b> Beck - Odelay Geffen 24823 (comp 11)-J
12	NEW		<b>DELICIOUS</b> Catherine Wheel - Adam and Eve Mercury (comp 515) - Q
13	5	16	<b>PUSH</b> Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic (comp 97315 vol.315)-P
14	NEW		<b>MAKE MY MIND</b> Universal Honey - Earth Moon Transit Alert 81029
15	25	2	<b>EVERLONG</b> Foo Fighters - The Colour and the Shape Capitol 55832 (promo CD) - F
16	7	3	<b>NUMB</b> Holly McFarland - Stuff Universal 53075 (promo CD) - J
17	13	15	<b>IF YOU COULD ONLY SEE</b> Tonic - The Lemon Parade Polydor 31543 1042-Q
18	15	12	<b>CAROLINA BLUES</b> Blues Traveller - Straight On Till Morning A&M 0750 (promo CD)-Q
19	16	5	<b>I WANT TO BE THERE (WHEN YOU COME)</b> Echo & The Bunnymen - EverGreen London (comp 509)-Q
20	20	2	<b>TRANSISTOR</b> 311 Transistor Capricorn 515 (promo CD) - Q
21	9	16	<b>LAST NIGHT ON EARTH</b> U2 - Pop Island 314 524 334-Q
22	18	5	<b>LAST CUP OF SORROW</b> Faith No More - Album of the Year Slash/Reprise 46629-P
23	11	12	<b>TURN MY HEAD</b> Live - Secret Samadhi Radioactive 11590-J
24	6	11	<b>LISTEN</b> Collective Soul - Disciplined Breakdown Atlantic (comp 322)-P
25	24	5	<b>WHAT DO YOU WANT FROM ME</b> Monaco - What Do You Want From Me? Polydor (comp 500)-Q
26	26	8	<b>SOFT SERVE</b> Soul Coughing - Irresistible Bliss Warner Bros. (comp 327)-P
27	NEW		<b>PEARLY WHITE</b> Junk House - Fuzz Columbia 80285 - H
28	29	16	<b>SEMI-CHARMED LIFE</b> Third Eye Blind - Third Eye Blind Elektra 62012-P
29	NEW		<b>TO THE MOON AND BACK</b> Savage Garden - Savage Garden Columbia - 67954 (promo CD) - H
30	14	6	<b>LOVE IS THE LAW</b> The Seahorses - Do It Yourself Universal 25134 (comp 8)-J



## Tea Party, Our Lady Peace figure big for upcoming awards



EMI's The Tea Party and Sony Music's Our Lady Peace will be among the front-runners for this year's eighth annual MuchMusic VideoAwards. The informal gathering will take place in the halls and parking lot of the CHUM/City/Much headquarters (299 Queen St. East) in Toronto on September 18 and will feature performances from Blur, Bush, Our Lady Peace, The Tea Party, Amanda Marshall, Corey Hart, The Rascals and Bran Van 3000.

The MuchMusic VideoAwards honour the top Canadian video directors, editors, cinematographers and, of course, artists currently working in the industry. Awards will be handed out in 19 separate categories, chosen from a list of 85 nominations.

This year Much has incorporated nominees into a genderless roster with the hopes that the Canadian video will set a "non-standard" philosophy of the MMVA's. "Incorporating this new element demonstrates our commitment to keeping the broadcast and the message as fresh and straightforward as possible," said MuchMusic VP and general Manager, Denise Donlan.

A partial list of nominees is as follows:

**BEST EDITING**  
REMOTE CONTROL  
Age Of Electric  
Derek Horn (editor)  
**TANGERINE**  
Moist  
Richard Cooperman (editor)  
**LITTLE KINGDOMS**  
Change Of Heart  
Michelle Czukar (editor)  
**MIDNIGHT RAIN**  
Wide Mouth Mason  
Richard Cooperman (editor)

**BEST CINEMATOGRAPHY**  
GIFT SHOP  
The Tragically Hip  
Sean Valentini (DOP)  
**TANGERINE**  
Moist  
Jeff Cronenweth (DOP)  
BLACK CLOUD RAIN  
Corey Hart  
Federico  
TEMPTATION  
The Tea Party  
Tim Ives  
DRIVEN  
Rush  
Sean Valentini

**VIDEO**  
TANGERINE  
Moist  
Stephen Scott (director)  
GIFT SHOP  
The Tragically Hip  
Eric Yealand  
TEMPTATION  
The Tea Party  
Tryan George  
SUPERMAN'S DEAD  
Our Lady Peace  
George Vale/OLP  
RATIONAL  
King Cobb Steelie  
Eric Yealand

**DIRECTOR**  
STEPHEN SCOTT  
Tangerine/Moist  
ERIC YEALAND  
Gift Shop/The Tragically Hip  
TRYAN GEORGE  
Temptation/The Tea Party  
JAMES COOPER  
Synaptic response/The Legion Of Green  
Men  
JAVIER  
Black Cloud Rain/Corey Hart

**DANCE VIDEO**  
EUPHORIA (FIREFLY)  
Delerium  
INTO YOU  
Shauna Davis  
DRINKING IN L.A.  
Bran Van 3000  
BOOM BOOM BOOGIE  
Snow  
LOST IN LOVE  
Temperance

**GLOBAL GROOVE AWARD**  
BOG A LOCHAIN  
Mary Jane Lamond  
CALL TO DANCE  
Leahy  
IT'S YOU  
Messenjah  
FUNKY 10  
Toronto Tabla Ensemble  
TIC TIC TAC  
Fruit de La Passion

NOMINEES continued on page 19

*Alberta's Male Recording Artist Of The Year*

**Brent McAthey**

*Chevy Blue Eyes*

**AT RADIO NOW!** MA  
P  
L

**Tracking by**  
Debbie  
Drummond  
TRAX  
705-778-7059

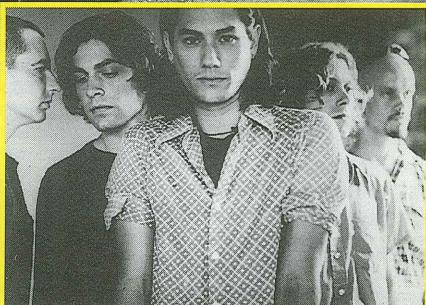
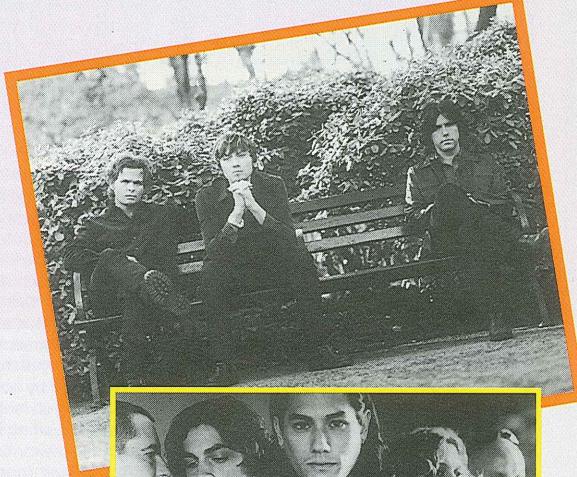
**Watch for**  
the  
supporting  
video  
on CMT

**The**  
**debut**  
**single from**  
**his upcoming CD**

**"Believe In Me"**

**Also includes**  
the power ballad **Slow Motion**

For interviews, further information & bookings contact:  
Tim Auvigne, ARIAL Records Box 831 Black Diamond, AB T0L 0H0  
Telephone/Fax: 403-933-2866 email: [mcatheyb@cadvision.com](mailto:mcatheyb@cadvision.com)  
[http://www.cadisc.com/brent\\_mcathey/](http://www.cadisc.com/brent_mcathey/)





# Latin Music

## feature section

### Bridging the gap with Puente Del Diablo

by Rod Gudino

If salsa and merengue are the defining terms for Latin music in Canada, then a band like Puente Del Diablo might have a tough time getting through to the general public. But that only holds true insofar as we are talking about Latin music, certainly not when we sit down -- or stand up -- to actually listen to it. A band that has been increasingly more visible on local stages in and around Toronto, PDD remain the epitome of the misunderstood Latin band. Certainly their preferred style, a spritely mix of flamenco rhumba rhythms in instrumental contexts -- complex but never complicated -- and their name (literally "Devil's Bridge"), has been the catalyst for much of that, but only before we get to the actual music.

"When you look at the band name, a lot of people get scared because they think we're devil

worshippers or something," says Stavo, the lead guitarist and songwriter for the Toronto based band. "That's not us whatsoever, it's just a name you know. But our thing is totally different from what most people consider to be Latin music anyway, that's why for me, it is very important that people identify us as Puente Del Diablo."

Puente Del Diablo was conceived in Spain, around the place where the actual Devil's Bridge can still be seen today. Having travelled there for an extended visit, Stavo rediscovered the wealth of guitar driven Latin music that had coloured his youth in Canada, even while he was developing a love for home-grown hard rock along the lines of Rush. Returning to Toronto, he decided to make a dramatic adjustment in the music he was playing and listening to, and thereafter drew a lot of momentum from the classic Spanish guitarists and performers, notably Al Di Meola, Paco de Lucia

and the Gipsy Kings.

"There's something about flamenco music," notes Stavo, "my mother always had these recordings of Paco de Lucia, Carlos Montoyes and I would listen to it and I would say 'holy smokes man!' Growing up I always tried to play it and listen to it but I was always playing hard rock and heavy metal, even if it didn't move me as much. When I was younger it was just Rush and that was it, I wouldn't listen to anything else. I guess Spain had a lot to do with it."

When a band eventually formed in 1995, the group set about to oil the machine and write enough original material to foster an EP. The results of their labour were finalised earlier this year with a self-titled album of powerfully rendered tracks that has made its impact well heard in the clubs and at Latin music festivals that double as retail outlets for the band. Still, if the climb up the mountain has been steady and hopeful, it has also been painstaking, something that has made manager Mike Skellas accept difficulties as part of the day to day.

"Most of the clubs now -- any one which has a Latin theme -- we're pretty successful, but to go anywhere else, that's a little more difficult," he says. "It's easy to book the small venues like a C'est What and things like that only because they don't guarantee you anything, they say ok, you bring the people in, you charge them at the door and you collect the money. Which is ok once in a while but when you start doing it on a weekly basis, your crowd will slowly diminish because how many times can someone see you in a month?"

Puente Del Diablo's self-titled debut CD is currently being remixed and remastered and is scheduled for a re-release in late September. In the meantime, they are gigging in as many clubs as possible and promise to continue that particular philosophy well into next year.

"My personal goal is to play in front of as many people we can play," says Stavo. "I just love playing live."



# 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®**



## Latin music 101 with Radamés Nieves

by Rod Gudino

While the Latin music community is not short of outspoken voices, few can boast the experience, the encyclopedic knowledge and the cutting criticism -- both of the Latin music industry itself and the Canadian music industry at large -- of one Radamés Nieves. A Toronto native, Nieves has spent the past twenty years developing, progressing and arguing out a place for Latin music in Canada and within the bigger picture of the Canadian music industry.

Nieves' contributions to Latin music have been wide and varied; he has worked and continues to work as a mixer, producer and DJ and also functions as Sunrise Records' Latin music buyer while doing time in the trenches of promotions. As such, he has earned a place as one of the chief Latin music consultants to the majors, ending up as the driving force behind BMG's Club Rumba Latina series,

### What is currently the greatest obstacle for the greater diffusion of Latin music?

The Latin music industry is acknowledged as one format which seems to be salsa/meringue and cumbia whereas it has to be seen as an industry; Latin music is an industry, it is not a format. It's not necessarily the industry that is to blame, it's also the [Latin] community itself, simply because most of the Latin communities in North America seem to come from Caribbean countries and salsa and meringue is their predominant format. There seems to have been a focus on those formats and yet they're not the highest selling formats which is really bizarre. If you ask the average non-hispanic person on the streets what they think Latin music is and they'll tell you it's the Gipsy Kings and when you ask them what kind of music the Gipsy Kings do they'll tell you it's salsa. Yet the Gipsy Kings don't do salsa. The reason why all this has taken place is very simple and that's because Latin America itself didn't have an industry until the last ten years. Pretty much Latin America used to consume Anglo music and European music until recently.

### How new is Latin music to the Canadian industry?

Latin music industry from the roots up, from their native countries to their export and their consumption overseas or outside of Latin America is all very new, only ten or fifteen years old. What is very peculiar is that in the very first few years the stuff boomed, it just went through the roof and then it kind of evened off and now there is a new take-off. Sony was one of the companies that was aggressive and anything they would put out the public would buy, so they rode the wave for quite some time. What happened with the other major labels, they woke up and they started promoting their artists. But then outside of that, the big Latino labels the ethnics woke up and what happened is that it created a very competitive situation and that's why there's been such enormous restructures in Latin music in the US and towards Latin America.

### What about Canada?

In Canada, we're not even at the stage of being in diapers, we're barely born. And the reason Latin music in Canada is so fresh is because we're just moving into the second generation now whereas in the States they have fourth and fifth generation Latinos. The Latinos have always tried to be Anglo,

Sony's Solo Latino and Quality's Club Sueño Latino, as well as helping EMI out with their recent Red Hot Latin Hits and PolyGram with their Oro Latino. His Cool Trip radio show is an original on CIUT and explores the cool side of Latin music via a "salsa meets jazz through the bridge of acid jazz." Ironically, the mix caters predominantly to a non-Latino audience.

"Telling Latinos to go listen to a jazz concert is like telling them to go to church," says Nieves, "they're reluctant and they're not into it. And it's not for lack of intellect, it's for lack of interest because they're used to dancing to everything. Latin audiences have an extremely commercial ear."

In the following interview, Nieves demonstrates why he continues to be one of the most controversial and necessary figures currently operating within Latin music today.

now they are taking back their culture.

### What defines Latin music?

That's a good question. Let's take pop and rock for example. An artist like Carlos Santana sometimes sings in Spanish but for the most part he sings in English. But his music is Latin rock. Why is it Latin rock? Because it is based around Latin formats, whether they are cha-chas, mozambique, whatever, all those formats are there and they're platforming rock music. Then you have for example Charlie Garcia from Argentina. This guy does rock en español; that's not Latin rock. It might have some elements of Latin music in it, but they are rock en español; that means that they are doing rock music in Spanish. Because they are doing their music in Spanish, it falls under the category of Latin music, but in reality the music isn't really Latin. The real Latin music is from cultures that have been developing for 500 years and in that time-frame, every single musical format that is heard by Latinos has been assimilated and given a dance expression. Latin music is really quite broad because the culture is very wide in its acceptance of different musical formats.

### Perhaps the single most popular representative of Latin music to North Americans is The Macarena. Where does a song like that fit into the scheme?

Songs like Lambada, Macarena and Tic Tic Tac have been formulated for commercial consumption from origin to death, that's why they are overkilled and that's why they're so meaningless; they are conceived, created and formulated for mass public consumption. It is for consumption primarily for the non-Latino, but when the non-Latinos consume it, then the Latinos get interested and consume it back. It's still Latin music but more than that it's a gimmick.

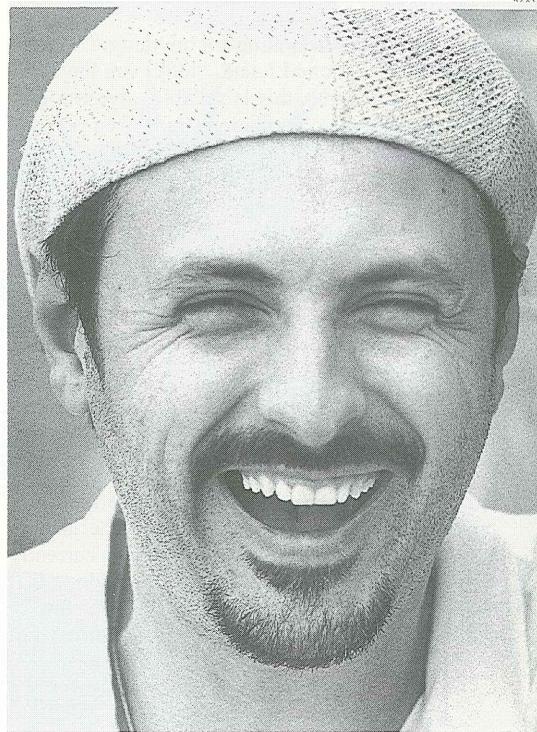
### Commercially, are these songs the top strata of Latin music?

The top strata belongs to artists like Julio Iglesias and Luis Miguel; these are worldwide calibre artists, major pop artists who have crossed over and who are identified as Latino and heard as Latino.

### Do these artists get significant airplay on mainstream radio?

One of the big issues right now is whether mainstream radio wants to play Latin artists in Spanish and that seems to be a very selfish kind of

question. Latin America has had to play English speaking music for fifteen years, ever since rock and roll arrived there. Now the mainstream Canadian radio is saying, "oh, we don't know if we're going to play Julio in Spanish." Julio had to bastardise himself and make poorly pronounced English music so that el white-boy would consume it, even after Latinos had been consuming white-



boy music all along. And yet, that should be a natural exchange, that the Luis Miguels and the Gloria Estefans get played in Spanish on mainstream radio back to back with other artists.

### What about non-mainstream radio?

Unfortunately, Latin music does not have a vehicle right now; the radio programs which exist are extraordinarily mediocre. They're below low and unfortunately they don't even have the time, so they cannot put in the effort to getting better because no one is giving them the time. TeleLatino as an entity, they leave a lot to be desired, they are definitely not the outfit that comes out of the States or elsewhere.

"... although there are industry people interested they want to sell Oasis before they sell Ricky Martin but you know what, Ricky Martin will outsell Oasis, hands down. But who knows this? Once again, it's the imperial factor."

### Would you say then, that the heart of Latin music is still the clubs?

Yes, definitely. Mind you, the clubs are always on a rollercoaster, sometimes they're packed and sometimes they're not packed. Why? Because the community, which is enormous, doesn't consume that club format and unfortunately, Latino DJs misdirect the public because all they play is salsa, meringue and cumbia. You're very rarely going to hear them playing rock tracks, or pop tracks or anything else. And the funny part is that they go from salsa and meringue to playing anglo R&B and

anglo dance music even though there's Latin R&B and there's Latin dance and so on. But they won't do that because they are so extraordinarily commercial; Latin DJs are desperate to please the dance crowd, they're not out there to break a format.

**Let's talk about the compilations you have been involved with. What were the labels looking for when they asked you to put them together?**

The labels weren't looking for anything, I went to each one of them and I said, "look, you have this kind of a catalogue, this is sellable, give it a go." They did. All the compilations have been pop and dance and the reason is because we want to sell numbers and wanting to sell numbers you gotta apply yourself to the non-ethnic consumer who doesn't understand salsa even though they think that everything they hear is salsa.

**What sort of response is Latin music getting from the labels?**

The Latin consumer is not just the Latino, there's a great amount of non-Latinos consuming the music,

it is also very infectious music but it's just that the labels don't see it that way. To them, it's perhaps not viable to have a department and it's tough because it's like an infectious sell that works on a cycle; if you don't put into it you're not going to get anything out and it's not going to happen. And you know that happens with all formats because we've got the most anal music industry in the world run by old time executives that don't have a perspective and are not looking at the horizon; they're still stuck on selling The Guess Who! C'mon, give it a break!

**But there seems to be a tide of change, certainly the MIDEM Latin in Florida and CMW's Latin emphasis at home are two examples.**

This thing going down in Miami is extraordinarily important because of the fact that it's going to focus on Latin artists and it's going to focus on the Latin music industry. Nonetheless, I should tell the music industry in general 'hey, open up your eyes; this is an industry!' And let's put it into perspective, I've heard such ridiculous comments from label executives saying that they're waiting for the Latin

explosion to happen. What do you mean, waiting? Look what's happening in the States, look at what's happening in South America and Europe, it just happens to be that [the Canadian industry] is so lame and slow and late. It's never going to blow up if they don't light up the fuse, and here in Canada these guys haven't even taken the matches out of their pockets. They gotta do it and it's gonna happen. Right now the rules are changing. For many years the Latin music was consuming Anglo music, now the Anglos are consuming Latin music as well, and it's just a transition and if they can't realise that then they're going to be in for a surprise because it's happening. It just happens to be that when Latin music hits the bulls-eye, they're enormous hits. They're not just a Toni Braxton, they're monster hits worldwide, they're Michael Jackson levels. But here, why doesn't it go anywhere? Because, once again, there's no one out there lighting the fuse.

Although there are industry people interested they want to sell Oasis before they sell Ricky Martin but you know what, Ricky Martin will outsell Oasis, hands down. But who knows this? Once again, it's the imperial factor.

## Latin music and its growing pains

Part of the problem with Latin music's soft industry presence in Canada is clearly due to the lack of consolidation from the part of the players currently working the scene. The fact was evident last Tuesday at the Docks when Latin music representatives from Toronto and Montreal got

**"Everyone has to speak up and the ones that are going to speak up first are the radio personalities . . . "**

together for a first-ever meeting of its type. Their agenda: to discuss the possibility of a Latin music consortium which would amalgamate, prioritise and represent the interests of the Latin music industry as a whole.

The attenders, mostly club and radio DJs and some publishers, sat politely through the initial address from ? before breaking out into a cacophony of dissenting views. Not surprisingly, much of the initial contention revolved around the place and mandate of Latin music DJs and what responsibilities they have to the bulk of Latin music material -- material largely unrepresented by the majors -- to which they have access but seldom play.

"Everyone has to speak up and the ones that

are going to speak up first are the radio personalities," organiser Magda de la Torre told RPM following the conference. "Those voices make the other people come up and speak; it's as simple as that. This is like a growing pain but a very good growing pain."

de la Torre -- whose Super Latin Hits show on Energy 108 is one of the leading proponents of Latin music on radio -- put a strong emphasis on the appearance at the meeting of representatives from Sony Music, Virgin Music and KOCH International. Their interest, she said, was indicative of the kind of changes that Latin music has achieved over the past year.

"We have proven, for the first time in Canada, that we do have a voice, a music voice, a Latin voice," she said. "We haven't proven anything else."

Kevin Unger, Sony's marketing/dance pool and urban music manager, agreed with de La Torre that the labels are interested in the greater possibilities for Latin music, but he also mentioned that a lot of structuring work had to be done prior to any significant interest from the majors.

"The record labels are not coming to the table on this music at least not long enough in support of Latin music and I think there's a reason for that," Unger told RPM. "There's a lot of ignorance out

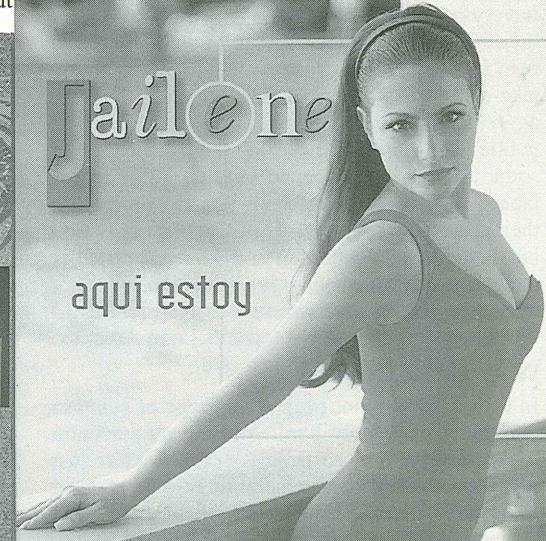
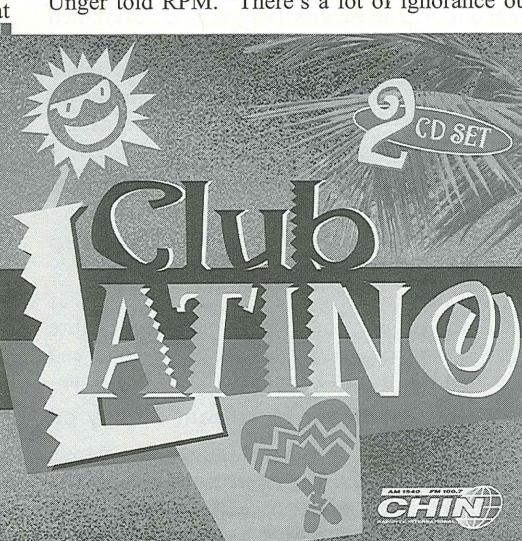
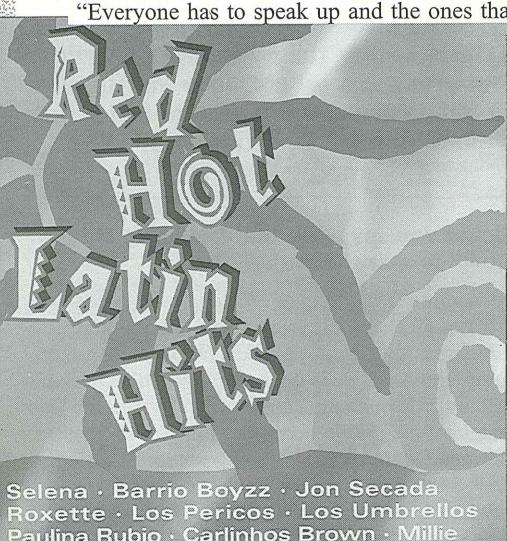
there and lack of communication. Forming an organisation for the Latin community -- an organisation made up of DJs who have radio shows and who play in clubs -- to unite and educate the industry is definitely the right move. Only then will Latin music can come to the forefront, if and when the industry and DJs and promoters unite."

While the initial steps were made on Tuesday's occasion, there was an inescapable sense that the bulk of the work still had to be done before the community could make any significant headway as an entity. The optimism was not quelled by that reality, however, but was fuelled by the possibilities of next year's Canadian Music Week focus on Latin music.

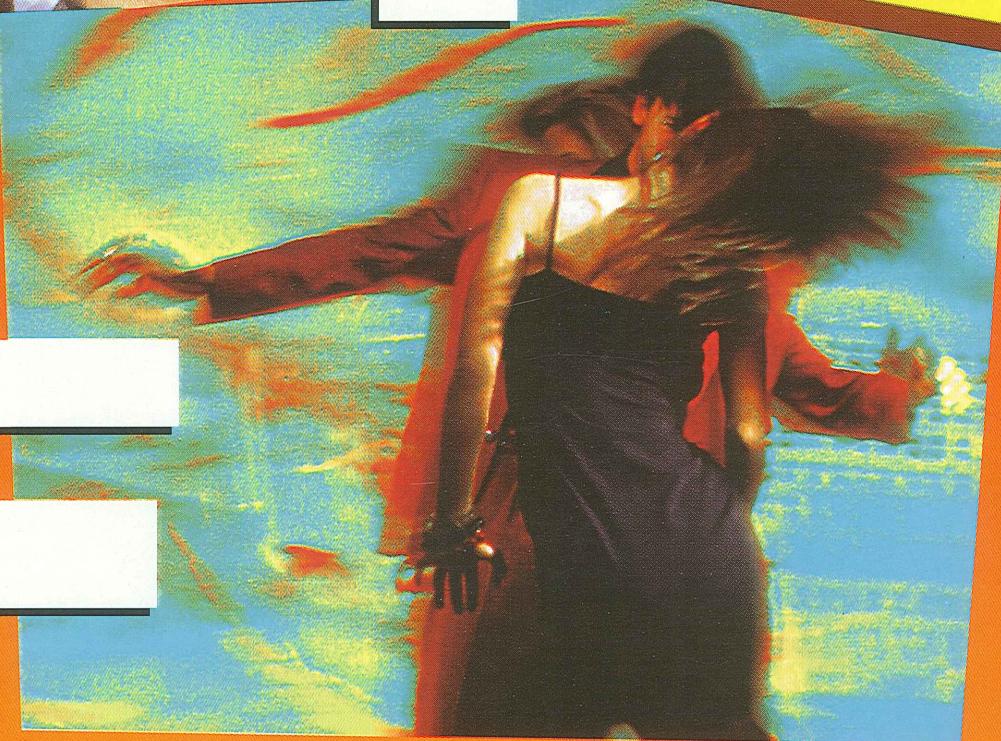
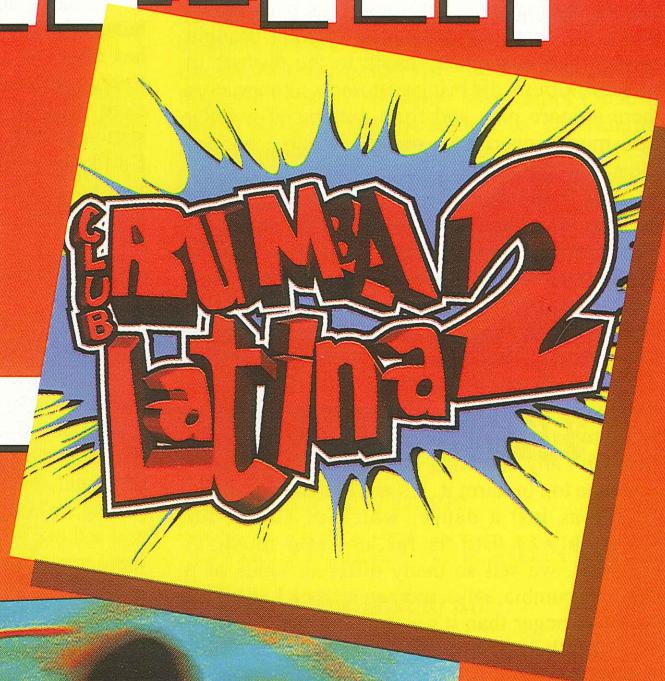
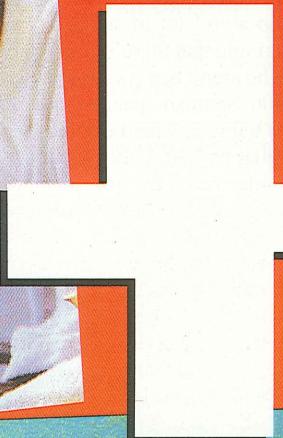
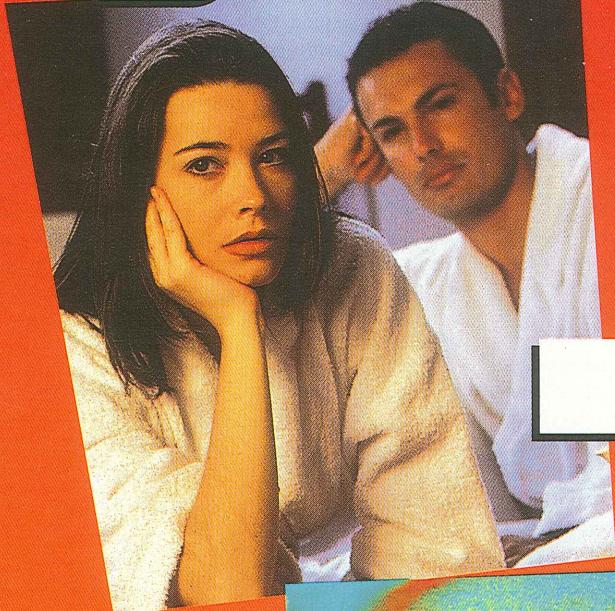
"I think the more you put behind the word Latin, the bigger and stronger we become," commented de la Torre. "The more you put into the Latin word, the more it will be for everybody."

The question will remain; how much is the Latin community itself willing to put into Latin music to provoke the kind of response from the majors that is warranted?

"I hope we do form an association," says de la Torre. "If it's a record pool or a Latin music association I don't know, but I do hope we get together and prove a point because that's the only way we're going to prove a point."



# DO THE MATH!



## IT'S A PARTY - NEED WE SAY MORE?

CARRAPICHO TIC, TIC TAC • KING AFRICA FEATURING RUBEN RADA BLUMANA (CANDOMBE MIX) • SERGIO "EL LOBIZÓN DEL OESTE" MARTA  
LATIN THING LATIN THING (LATIN INTRUDER MIX) • NO MERCY WHERE DO YOU GO (SPANISH VERSION) • BOY TE EXTRAÑO (DANCE EXTENDED)  
MACHITO PONCE SOUL DRUMMER • LA BANDA DEL SWING QUE BUENA ESTA • ILEGALES A QUE TE PONGO (ROSABEL CLUB MIX)  
SERGIO VARGAS ME DEJASTES SOLO • KING AFRICA CACHETE, PECHITO Y OMBLIGO (MERENGUE REMIX)  
DJ DERÓ LA CAMPANA (X-BASS MIX) • SEÑOR CARLOS LA CASA LATINA (EXTENDED CLUB MIX) • FACTOR X SABROSURA

**BMG**  
BMG MUSIC CANADA INC.  
MUSIQUE BMG DU CANADA INC.

SELECTION NUMBER 74321-46687-2/4

**Vik.**  
recordings

## Popularizing Latin music left to retailers

by Walt Grealis

The major thrust in bringing Latin music to the attention of the general public has been left up to a few retailers. With little or no radio play, very little touring action, and, with a ho-hum attitude from some of the majors, Latin music has been left in the wings. Last year Macarena hysteria brought attention to Latin music, much to the distaste of Latin buffs, but it did bring customers into the store where in-store play and front-racking of popular Latin music recordings, mostly imports, bonded with a new customer.

Tim Baker, head buyer for Sunrise Records, has been keeping close tabs on Latin music for several years. It was Baker who lobbied heavily with the multinationals to bring more Latin product into the country. Those who did, experienced success. Dance packages created a whole new excitement at retail.

Baker remembers well the "Macarena craze" of last year. "It was one of those little fad things. There are so many different kinds of Latino music. There isn't any one thing that's going to either put it over the top or harm it. It's not like the Lambada, which was just a dance, which of course the Macarena was. But as far as Latin music is concerned, we sell so many different kinds of it from pop, cumbia, salsa, merengue, rock Latin jazz, and it's stronger than it's ever been."

Baker believed so much in Latin music that he formulated a weekly chart; the Sunrise Top 20 Latin, an important list of available titles that has become widely respected in the Latin community as well as with the dance clubs. Baker's Top 5 for August 28 - September 11, includes the Greatest Hits of the Gipsy Kings at #1, followed by Club Latino '97 (#2), Club Rumba Latino 2 (#3), Luis Miguel's Romances (#4), and Compas by Gipsy Kings (#5). The chart also lists Tango by Julio Iglesias (#6), Jon Secada's self-titled release (#11), New Era by Proyecto Uno (#14), Gloria Estefan's Abriendo Puertas (#17), and Ricky Martin's A Medio Vivir (#20).

Latin rock has also shown an increase in popularity. "Rock acts as well as the usual pop acts like Luis Miguel, and Talia is probably going to be rather large, and Shakira, rock-wise has really taken hold here."

"We now see Sony releasing more product domestically; the Ricky Martins and Shakira is going to be released here in November."

Baker stresses the importance of dance clubs in the popularizing of Latin music. "Even the Anglo-clubs have at least one Latin music night. It's people from various backgrounds, it's not just Spanish people. It's definitely crossed-over."

Interesting too is Sunrise's downtown Yonge Street store (Toronto) which features a DJ. "Our whole second floor is pretty much Latino." Says Baker, "We have several Spanish-speaking people on our sales staff. We also deal with several Latin mom & pop stores throughout southern Ontario. It's not just in the major centres, Latin music is popular beyond belief."

As far as the majors are concerned, Baker does admit rather reluctantly that they have been supportive. "Obviously an awful lot more can be done." Product sold at Sunrise is made up primarily of imports. "Imports that are either brought in through Sony or Warner Bros, and Warren Stewart does a very good job at EMI, releasing product

domestically here. That's what we need now is for the labels to actually be releasing Latin music product on time domestically, depending on where it makes sense for individual artists. We need that marketing budget. The flow of product is there and there's a lot more coming down the pipe."

Getting airplay for Latin music is still tough, but Baker has seen an increase in interest, which has made for record sales. "We've got Hot 103, Energy 108 and the various ethnic stations. There's even a Latin jazz show on the university radio station (CJRT). We need to see more of it. What I'd like to see is what they do in New York where they have an urban/Hispanic station. It's absolutely brilliant and gets an awful lot of support. I know here they're complaining that there's 200,000 black people in Toronto who aren't being serviced by radio well there's 300,000 Spanish-speaking people in Toronto who aren't being serviced by radio."

Baker also believes that Latin music would be even further popularized if the artists and bands would do more touring. "We definitely need to see a lot more touring and more bona fide promotion. We need to have a bona fide, real professional promoter, like Universal Concerts, for instance, setting up a Latin division. Gipsy Kings are big and sell out whenever they come through here, but there are many other groups that could do equally as well, and that would help sales immensely."

### The diversity of Latin music increases overall image

Most major record retailers have experienced continued growth in Latin music, much of it through imports, although some multinationals now ascribe to the growing trend. This trend is attributed, not only to the influx of Latin Americans to Canada, but to the heavier than usual Latin music format that has invaded the club scene.

Jason Sniderman, who heads up Roblan Distributors, and whose major client is Sam The Record Man, admits to being "a huge Latin music fan."

He recalls the first Latin music connection he made with a multinational was Tim Rooney, who at the time was president of Polydor. "He gave me a huge collection of titles that he had released in Brazil only. At that point I asked him to release the 4-CD boxed set of all the indigenous music of Brazil. That was an incredible set."

Latin music, all forms of it, including jazz, sell particularly well in the three major Sam's stores, downtown Toronto and Montreal, Seymour Street in Vancouver as well as in the two stores in Halifax. "We're talking not only music from South America, but great music from Spain." Sniderman has also maintained a good

connection with Sony Discos in Miami.

"Let's face it, this music is great to dance to. And there are some great lines available, including some wonderful historical Cuban recordings through Jim West at Fusion in Montreal."

Multinationals are slow to bring in titles "for wide distribution," that would sell at retail. "The really good stuff you have to either import or get it from the Fusions of the world, or Trend, who put a lot of care into their selections."

The demand for Latin music at retail began almost five years ago. "That's when we really began expanding our selections in music from Latin America and Cuba, but also Spanish music. There wasn't any real breakthrough artist. The Macarena wasn't really Latin music. The Gipsy Kings are, and they have been a phenomenon for years."

Although Sniderman admits there has been an obvious increase in buyers with Latin roots, "the music pretty well appeals to cross-demographics, because it's good to dance to and it's very very emotional, whether it's sad songs or upbeat dance tunes, the emotion in Latin music is really very apparent."

Although the clubs have also been an influencing factor, Sniderman feels that the dance packages "have homogenized Latin music to a certain extent. If they want the real thing they should go with the real thing. The dance versions are all four-beat on the floor, whereas Latin music in general is really much more complex and polyrhythmic. And with all the percussion stuff that's happening, they should listen to artists like Tito Puente. That's good music."

"Latin music is as diverse as music made by African Americans. It's not just rhumbas or bosanovas, there are also incredible Latin jazz musicians, tangos, the stuff the Gipsy Kings do . . . really, really diverse."

Continuing to support Canadian Country for over 30 years!

Canadian Country Music Week SPECIAL EDITION

Issue Date Sept 08/Ad Deadline Sept 02  
Contact Stan Klees at 416-425-0257

# COUNTRY

**Lorrie Morgan** had a whole busload of supporters from the industry for her date at Casinorama (Aug 28). BMG's Dale Peters arranged to take a bunch of retail, radio and press people to do a little gambling and take in Morgan's show. In the meantime, Morgan is making good upward chart moves on the RPM Country 100, bulleting up to #51 with Go Away, her latest BNA single. Peters also dropped off the latest Clint Black single, Something That We Do, a song he wrote with Skip Ewing. The track is included on Nothin' But The Taillights, his upcoming RCA album. Lonestar's new deck, You Walked In, a song written by Bryan Adams and R.J. Mutt Lange was also in Peters' dispatch bag. There's no Cancon on this one however. The track was taken from the Band's BNA release Crazy Nights.

**EMI's Rob Chubey** is giving top priority to the new CMT release, Collection 97. It's expected that this release will follow the same sales success as the first one. Included on the 16 track release is The Rankin Family's Forty Days And Nights, Michelle Wright's The Answer Is Yes, Prairie Oyster's Unbelievable Love, Terri Clark's Poor, Poor Pitiful Me, as well as Baby, Now That I've Found You by Alison Krauss, John Berry's She's Taken A Shine, and Alan Jackson's Tall, Tall Trees, and more. This release is being coordinated by EMI and BMG with Canadian Music Television. Chubey is also predicting big things for Leann Rimes' new single, You Light Up My Life, the title track of her new Curb album which goes to retail Sept. 9. The album also features as a bonus track, How Do I Live, now making good gains up the A/C chart (#16\*) and on the RPM Country 100 (61\*).

**Today's Country** will be front and centre at this year's Canadian Country Music Awards (Sept. 8) with a special hosted by Patricia Conroy. The hour-long special will include some insider gossip about the awards show from Conroy and a special report from this year's awards show host Due South's Paul Gross. For more programming information contact Jan Cody at Craven A Today's Country.

**Montgomery Steele** continues to make international gains with his latest single, In This Heart Of Mine. The single tops the Peelgrass (Holland) chart (Aug 17), and has been added on the US-syndicated (Hollywood, California) Trans-American Broadcasting Corp (TABC) playlist. Program Director Shane Wilder noted, "Nice follow-up. Many thanks." The single is the follow-up to Indian Woman, now descending the RPM Country 100 (42) after 24 weeks on the chart.

**CMT has Garth Brooks live** from New York's Central Park. Brooks drew the largest crowd in Central Park history and his HBO special became the most-watched special on USA cable TV when it was first presented on Aug. 7. The concert will receive its first Canadian broadcast Sept. 13 beginning at 2 pm (EST) and will run continuously throughout the day and evening exclusively on CMT Canada. Brooks, who has sold more albums than any other solo artist in the US history, performs more than 20 songs on the special.

## Canadian Country Music Week Special Edition

Issue Date: September 8

AD DEADLINE - SEPTEMBER 2nd  
Contact: Stan Klees @ 416-425-0257

**Julian Austin and his band** are going to Brazil on Sept. 8 for a week-long promotion supported by the Canadian Consulate. Among Austin's bandmembers is well-known session player Paul Chapman, a guitarist who has backed George Fox and Jamie Warren, as well as Quartette. Austin is making good chart gains with Diamond his latest Vik release (69\*).

**Anne Murray's new album** is titled An Intimate Evening With Anne Murray which will be in stores Sept. 16. The album was recorded on site by Live Wire by Kevin Doyle during Murray's CBC-TV special Hometown concert at The Halifax Metro Centre on Dec. 16 last year. Besides the TV special the concert resulted in a companion home video and her new album. Featured songs include

Murray's signature song Snowbird done as a duet with Jann Arden; Murray and Arden collaborating on Arden's hit, Insensitive; and a barnburning performance of What Would It Take, with special guest Bryan Adams.

**Jimmie Rodgers** will be the first artist to be released on Bob Dylan's Egyptian label distributed by Sony. Titled The Songs of Jimmie Rodgers, the release commemorates the 100th anniversary of Rodgers' birth in Meridian, Mississippi (Sept. 8, 1897). Rodgers became known as The Singing Brakeman and The Blue Yodeler. He died in 1933. Included on the album are tracks by Dylan (My Blue Eyed Jane), Willie Nelson (Peach Pickin' Time Down In Georgia), John Mellencamp (Gambling

COUNTRY continued on page 17

**New original country music from**

**MONTGOMERY STEELE**

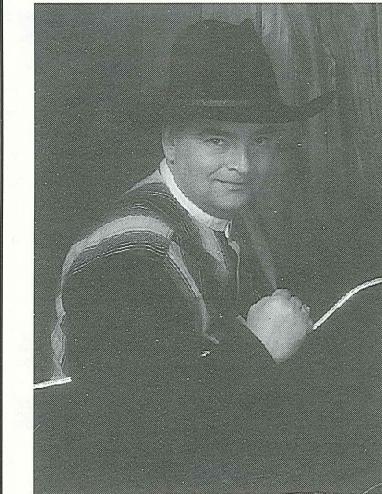
has a new single

**IN THIS HEART OF MINE**

Now released to all  
country stations

— FOR INFO —

**Montgomery Steele**  
Box 569  
Dawson Creek, B.C. V1G 4H4  
Tel: 250-784-8855




Jive/BMG's Bob Carlisle and his manager Ray Ware (r) are presented with platinum for *Butterfly Kisses (Shades Of Grace)* by BMG's GM Lisa Zbitnew, Dave Harris, Chris Montgomery and publicist Jane Harbury.

# RIOT 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

**Record Distributor Codes:**

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

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

TW LW WO SEPTEMBER 1, 1997

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

COUNTRY continued from page 15

Bar Room Blues), Alison Krauss and Union Station (Any Old Time), Van Morrison (Mule Skinner Blues), Dwight Yoakam (T For Texas) and Blue Yodel #9, the last studio recording by the Grateful Dead's Jerry Garcia. Dylan has long been a Jimmie Rodgers fan, and in the liner notes, refers to Rodgers as "one of the guiding lights of the 20th century whose way with song has always been an inspiration to those of us who have followed the path."

**Garnett Edwards**, a couple of Edmontonians, now living in Vancouver, have made an impact with their new video, Dylan James, now added to regular rotation on CMT Canada. Doug Edwards has been in the business for more than 25 years and recorded with a number of name artists over those years, including Olivia Newton-John, Terry Jacks, Valdy, Paul Horn, Glass Tiger, Ann Mortifee, and Rita MacNeil among others. He first gained recognition in 1972, co-writing Wildflower, which became a hit for Skylark, comprised of B.J.Cook and David Foster. Mary Garnett is described as "a multi-faceted artist," adding performance art and visual art to her long list of talents. In 1992 she began

collaborating with Edwards. They release on the Delinquent label distributed by Page.

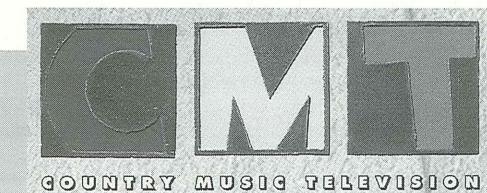
**The Nashville Network** will once again be sending the Canadian Country Music Awards out across their network. This will be the fifth consecutive year that TNN has presented the awards show. The two-hour program will be telecast on TNN Sept. 10 at 9 pm (ET) with repeats at midnight. Among the evening's highlights will be the induction of The Family Brown into the Hall of Honour, and the special award to Shania Twain, commemorating the achievements of her album, The Woman In Me (RPM - Aug. 25/97).

**Farmer's Daughter** have the most added single this week with You Said entering the chart at #84. This is the follow-up to Now That I'm On My Own. Both tracks are included on their Universal release Makin' Hay.

**Garth Brooks and Trisha Yearwood** have the big mover this week. Their duet of In Another's Eyes, jumps up to #75 from #93. The track is included on Yearwood's MCA Nashville release Songbook - A Collection Of Hits.

## COUNTRY PICKERS

**BILL MALCOLM**  
KIXX105 - Thunder Bay  
In Another's Eyes - Brooks/Yearwood  
**DAVE McLAUGHLIN**  
CKGB - Timmins  
In Another's Eyes - Brooks/Yearwood  
**JANET TRECARTEN**  
CISS-FM - Toronto  
In Another's Eyes - Brooks/Yearwood  
**DAN MITCHELL**  
CKCQ/Cariboo Country - Quesnel  
In Another's Eyes - Brooks/Yearwood  
**PETE WALKER**  
KX96FM - Durham  
In Another's Eyes - Brooks/Yearwood  
**JAMES RICHARDS**  
CHAT - Medicine Hat  
Feeling Kind Of Lucky - Charlie Major  
**GARTH STONE**  
MX92.1FM - Regina  
Feeling Kind Of Lucky - Charlie Major  
**RICK KELLY**  
CKKN-FM - Prince George  
A Little Thing - Beverley Mahood  
**CAL GRATTON**  
CJVR - Estevan  
Love's A Trip - 12 Gauge  
**BRIAN SALMON**  
C-HOW - Welland  
What If It's You - Reba McEntire  
**DOUG HARRISON**  
CJNB - North Battleford  
Blink Of An Eye - Ricochet  
**RICK FLEMING**  
CKQM-FM - Peterborough  
Today My World - George Strait  
**DOUG ANDERSON**  
Y105 - Ottawa  
She's Tough - Duane Steele  
**BRUCE LEPERRE**  
CKDM - Dauphin  
Hand Of Fate - Sons Of The Desert  
**COLIN McAULAY**  
CFCY - Charlottetown  
The Rest Of Mine - Trace Adkins  
**KELLEY RYDER**  
CHFX-FM - Halifax  
Just To See You Smile - Tim McGraw



COUNTRY MUSIC TELEVISION

from

Casey Clarke - Music Director

## VIDEO & INSTANT TOP FIVE

- #1. How Do I Live - Trisha Yearwood
- #2. Carrying Your Love - George Strait
- #3. Drink, Swear - Michael Peterson
- #4. How A Cowgirl - Tracy Lawrence
- #5. Little Ol' Kisses - Julian Austin

## BREAKOUT VIDEO

Drink, Swear - Michael Peterson

## PICK HIT

You And You Alone - Vince Gill

RPM COUNTRY ALBUMS									
	TW	LW	WO	SEPTEMBER 1, 1997					
1	4	12	<b>TIM McGRAW</b> Everywhere Curb-77886-+		21	23	38	<b>FARMER'S DAUGHTER</b> Makin' Hay MCA-81029-J	
2	2	10	<b>LEAHY</b> Self-titled Virgin-42955-+		22	25	34	<b>TRAVIS TRITT</b> I'm Hestless Kind Warner Bros-46304-P	
3	1	13	<b>BOB CARLISLE</b> Butterfly Kisses (Shades Of Grace) UMG/BMG-4-1613-N		23	24	41	<b>KEVIN SHARP</b> Measure Of A Man Asylum-61930-P	
4	5	41	<b>DEANA CARTER</b> Did I Shave My Legs For This Capitol-37514-+		24	21	17	<b>CLAY WALKER</b> Humor Has It Giant-24674-P	
5	3	7	<b>BLUE RODEO</b> Tremolo WEA-19253-P		25	22	41	<b>ALAN JACKSON</b> Everything I Love Arista-18812-N	
6	6	12	<b>VARIOUS ARTISTS</b> New Country 4 WEA-35328-P		26	26	20	<b>MILA MASON</b> That's Enough Of That Atlantic-82923-P	
7	10	56	<b>LEANN RIMES</b> Blue Curb/BMI 77821-+		27	27	14	<b>WYNONNA</b> Collection Curb-11583-J	
8	8	5	<b>BILLY RAY CYRUS</b> The Best Of: Cover To Cover Mercury-534837-U		28	30	20	<b>TRACY LAWRENCE</b> The Coast Is Clear Atlantic-82985-P	
9	7	17	<b>GEORGE STRAIT</b> Carrying Your Love With Me MCA Nashville-15842-J		29	38	131	<b>SHANIA TWAIN</b> The Woman In Me Mercury-314-522-886-0	
10	11	42	<b>THE RANKIN FAMILY</b> The Rankin Family Collection EMI-529693-+		30	33	40	<b>TERRI CLARK</b> Just The Same Mercury-314-532-879-U	
11	9	5	<b>DWIGHT YOAKAM</b> Under The Covers Reprise-465890-P		31	31	69	<b>PAUL BRANDT</b> Calm Before The Storm Reprise-46180-P	
12	13	26	<b>LEANN RIMES</b> Unchained Melody/The Early Years Curb-77856-+		32	29	34	<b>JOHN MICHAEL MONTGOMERY</b> What I Do The Best Atlantic-82947-P	
13	12	17	<b>ALABAMA</b> Dancin' On The Boulevard RCA-67426-N		33	28	44	<b>CLINT BLACK</b> The Greatest Hits RCA-66671-N	
14	17	15	<b>BRYAN WHITE</b> Between Now And Forever Asylum-61880-P		34	34	28	<b>MARK CHESNUTT</b> Greatest Hits Decca-11529-J	
15	16	51	<b>ANNE MURRAY</b> Self-titled EMI-36501-+		35	32	37	<b>VARIOUS ARTISTS</b> Country Heat 5 RCA-298032-N	
16	18	29	<b>COLLIN RAYE</b> I Think About You Epic-67033-H		36	35	51	<b>PRALIE OYSTER</b> Blue Plate Special Arista-74321-4042-N	
17	18	21	<b>TRACE ADKINS</b> Dreamin' Out Loud Capitol-37222-+		37	36	41	<b>TRACY BYRD</b> Big Love MCA-11485-J	
18	20	40	<b>REBA McENTIRE</b> What It Is You MCA-11500-J		38	37	43	<b>VARIOUS ARTISTS</b> Untamed And True 3 MCA-81022	
19	15	54	<b>MICHELLE WRIGHT</b> For Me It's You Arista-18815-N		39	40	67	<b>BROOKS &amp; DUNN</b> Borderline Arista/BMG-18819-N	
20	14	15	<b>TANYA TUCKER</b> Complicated Capitol Nashville-36885-+		40	39	46	<b>VARIOUS ARTISTS</b> CMT Canada '96 BMG-EMI-74321-40603-1/N	



# 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 SEPTEMBER 1, 1997

1	1	23	<b>SUNNY CAME HOME</b>
Shawn Colvin - A Few Small Repairs			
Columbia-67119 (pro single)-H			
2	2	10	<b>BUILDING A MYSTERY</b>
Sarah McLachlan - Surfacing			
Netwerk-30116 (pro single)-F			
3	4	24	<b>ALONE</b>
Bee Gees - Still Waters			
Polydor-31453-7302 (pro single)-U			
4	5	11	<b>FOR YOU I WILL</b>
Monica - Space Jam US1			
Atlantic-82961 (comp 309)-P			
5	8	11	<b>THIRD OF JUNE</b>
Corey Hart - Self-titled			
Columbia-80240 (comp 062)-H			
6	6	14	<b>BUTTERFLY KISSES</b>
Bob Carlisle - Little track			
UMG/BMG-41613 (pro single)-N			
7	12	8	<b>MORE THAN THIS</b>
10,000 Maniacs - Love Among The Ruins			
Gettens-25009 (comp 10)-J			
8	7	14	<b>A CHANGE WOULD DO YOU GOOD</b>
Sherlyl Crow - Self-titled			
AdM-314-540-587 (comp 3)-U			
9	11	8	<b>TRUST ME (This Is Love)</b>
Amanda Marshall - Self-titled			
Epic-80229 (CD track)-H			
10	10	13	<b>ALL FOR YOU</b>
Sister Hazel - Somewhere More Familiar			
Universal-53030 (pro single)-J			
11	3	17	<b>GO THE DISTANCE</b>
Michael Bolton - Disney's Hercules US1			
Columbia-9996 (pro single)-H			
12	23	7	<b>SHED A LIGHT</b>
Hoch Voisne - Kissing Rain			
H.V. International/BMG-43978 (pro single)-N			
13	19	5	<b>IT COULD HAPPEN TO YOU</b>
Blue Rodeo - Tremolo			
WEA-19253 (comp 327)-P			
14	15	8	<b>WHEN I'M UP (I Can't Get Down)</b>
Great Big Sea - Play			
WEA-18592 (comp 323)-P			
15	9	9	<b>DO YOU LOVE ME THAT MUCH</b>
Peter Cetera - You! The Inspiration			
River North-768-74-2131 (CD track)-U			
16	20	2	<b>HOW DO I LIVE</b>
LeAnn Rimes - You Light Up My Life			
Curb-77885 (pro single)			
17	17	8	<b>TO THE MOON AND BACK</b>
Savage Garden - Self-titled			
Columbia-67954 (comp 063)-H			
18	18	17	<b>HERE IN MY HEART</b>
Chicago - The Heart Of Chicago 1967-1997			
WEA-46554 (CD track)-P			
19	34	5	<b>TAKES A LITTLE TIME</b>
Amy Grant - Behind The Eyes			
AdM-31454 (pro single)-U			
20	16	14	<b>I WANNA BE THERE</b>
Blessed Union Of Soul - Self-titled			
EMI-56716 (CD track)-F			

21	NEW	5	<b>SEMI-CHARMED LIFE</b>
I third Eye Blind - Self-titled			
Elektra-62012 (CD track)-P			
22	28	5	<b>EVERYBODY</b>
Backstreet Boys - Backstreet's Back			
Jive/Zomba-41617 (pro single)-F			
23	24	10	<b>HALF THE MAN</b>
Dayna Manning - Vol. 1			
EMI-5365 (CD track)-F			
24	26	5	<b>GOOD MAN, FEELING BAD</b>
Iom Cochrane - Songs Of A Circling Spirit			
EMI-37239 (pro single)-F			
25	32	3	<b>2 BECOME 1</b>
Spice Girls - Spice			
Virgin-2174 (pro single)-F			
26	14	14	<b>SITTING ON TOP OF THE WORLD</b>
Amanda Marshall - Self-titled			
Epic-80229 (comp 061)-H			
27	27	6	<b>THE FRESHMEN</b>
Verve Pipe - Villains			
HCA-668092 (CD track)-N			
28	29	26	<b>UNTIL I FIND YOU AGAIN</b>
Richard Marx - Hesh And Bone			
Capitol-31528 (comp 4)-F			
29	13	19	<b>I DON'T WANT TO</b>
Ioni Braxton - Secrets			
LaFace/BMG-4200 (pro single)-N			
30	36	6	<b>WHERE'S THE LOVE</b>
Hanson - Middle Of Nowhere			
Mercury-314-534-6152 (comp 509)-U			
31	30	9	<b>BELIEVE</b>
Jon Secada - Secada			
SBK/EMI-55897 (CD track)-F			
32	33	27	<b>I'LL ALWAYS BE RIGHT THERE</b>
Bryan Adams - 18 til I Die			
A&M-05521 (CD track)-U			
33	38	4	<b>FOOLISH GAMES</b>
Jewel - Pieces Of Your Soul			
Atlantic-82700 (comp 330)-P			
34	41	4	<b>IF MY HEART HAD WINGS</b>
Amy Sky - Cool Rain			
IronMusic-51105 (CD track)-N			
35	45	2	<b>HONEY</b>
Mariah Carey - Butterfly			
Columbia-67835 (pro single)-H			
36	22	32	<b>YOU WERE MEANT FOR ME</b>
Jewel - Pieces Of Your Soul			
Atlantic-82700 (CD track)-P			
37	25	24	<b>IT'S A PERSONAL THING</b>
Laura Smith - Little track			
Universal-81033 (pro single)-J			
38	21	12	<b>LITTLE MORE TIME WITH ME</b>
James Taylor - Hourglass			
Columbia-67912 (pro single)-H			
39	43	5	<b>IF I WAIT THERE FOR YOU</b>
Bobby Cameron - Self-titled			
Nar/Page-001 (CD track)			
40	39	3	<b>TO MAKE YOU FEEL MY LOVE</b>
Billy Joel - Greatest Hits Vol. III			
Columbia-67347 (pro single)-H			

41	31	10	<b>THE CALL TO DANCE</b>
Leahy - Self-titled			
Virgin-42955 (CD track)-F			
42	42	2	<b>MOST PRECARIOUS</b>
Blues Traveler - Straight On Till Morning			
AdM-0750 (comp 6)-U			
43	59	24	<b>SILVER SPRINGS</b>
Fleetwood Mac - The Dance			
Reprise-46702 (comp 331)-P			
44	44	4	<b>TIC TIC TAC</b>
frut de la passion w/Joe Puga - No album			
KLM/Pindoff (pro single)			
45	54	14	<b>HARD TO SAY I'M SORRY</b>
Az Yet w/Peter Cetera - Self-titled			
BMG-26034 (comp 17)-N			
46	37	32	<b>TOO LATE TOO SOON</b>
Jon Secada - Self-titled			
EMI-55897 (pro single)-F			
47	47	7	<b>GOTHAM CITY</b>
H. Kelly - Batman & Robin US1			
Jive/WEA-46220 (pro single)-P			
48	56	24	<b>I DON'T WANT TO WAIT</b>
Paula Cole - This Fire			
Warner Bros-46424 (comp 329)-P			
49	35	13	<b>MIDNIGHT IN CHELSEA</b>
Jon Bon Jovi - Destination Anywhere			
Mercury-314-534-903 (pro single)-U			
50	52	4	<b>I AM NOT HIDING</b>
Kenny Loggins - The Unimaginable Life			
Columbia-67865 (pro single)-H			
51	53	24	<b>TIME TO SAY GOODBYE</b>
Andrea Bocelli w/Sarah Brightman - Romanza			
Phillips-56456 (CD track)-U			
52	40	26	<b>ALL BY MYSELF</b>
Celine Dion - Falling Into You			
Columbia-80230 (comp 059)-H			
53	NEW		<b>DO YOU KNOW WHAT IT TAKES</b>
Hobyn - Hobyn Is Here			
HCA-64865 (CD track)-N			
54	55	2	<b>NO TENGO DINERO</b>
Los Umbrelllos - Hey Hot Latin Hits			
EMI-57390 (pro single)-F			
55	57	24	<b>A SMILE LIKE YOURS</b>
Natalie Cole - Little track US1			
Warner Bros-62093 (comp 328)-P			
56	NEW		<b>WAYNE</b>
Chantal Kreviazuk - Under These Rock And Stones			
Columbia-80246 (comp 61)-H			
57	46	17	<b>WHY MUST I FALL</b>
Barthtones - Blindsighted and Heady			
Barthtone-76127-0282 (CD track)			
58	NEW		<b>THE DIFFERENCE</b>
The Wallflowers - Bringing Down The Horse			
Interscope-90055 (CD track)-J			
59	48	7	<b>NOTHING BEAUTIFUL</b>
Odds - Nest			
WEA-96303 (comp 322)-P			
60	RE	24	<b>SEE THE PEOPLE</b>
Soul Attorneys - Self-titled			
Epic-80234 (comp 059)-H			

TW LW WO SEPTEMBER 1, 1997

1	18	6	<b>CAN YOU KEEP A SECRET</b>
First Base			
Arlo-N			
2	7	2	<b>GET READY TO BOUNCE</b>
Brooklyn Bounce			
Attic - G			
3	3	6	<b>MO MONEY MO PROBLEMS</b>
Notorious B.I.G.			
BMG-N			
4	2	4	<b>DO YOU KNOW IT TAKES</b>
Robyn			
RCA - N			
5	1	6	<b>MEN IN BLACK</b>
Will Smith			
Columbia-H			
6	10	6	<b>IN A DREAM</b>
Rockell			
Robbins-N			
7	6	8	<b>I'LL BE MISSING YOU</b>
Puff Daddy			
Bad Boy-N			
8	4	6	<b>WHATEVER</b>
En Vogue			
Elektra-P			
9	5	9	<b>AROUND THE WORLD</b>
Daft Punk			
Virgin-F			
10	8	3	<b>WHEN DOVES CRY</b>
Ginuwine			
Sony - H			

11	9	3	<b>SOMETHING GOING ON</b>
Todd Terry			
RCA - N			
12	13	7	<b>NIGHTMARE</b>
Brainbug			
Grooval-M			
13	27	2	<b>FIX</b>
Blackstreet			
Universal - J			
14	16	7	<b>WE TRYING TO STAY ALIVE</b>
Wycleff Jean			
Columbia-H			
15	14	3	<b>TONIGHT</b>
Indecision			
Popular - P			
16	15	5	<b>CAN YOU FEEL IT</b>
3rd Party			
A&M-Q			
17	24	12	<b>DISCO BLUE</b>
TJSB			
Koch-K			
18	11	5	<b>COME GIVE ME YOUR LOVE</b>
Ritchie Stevens			
Arlo-N			
19	21	2	<b>NOT TONIGHT</b>
Lil' Kim			
Warner - P			
20	12	8	<b>TIC TIC TAC</b>
Los Locos			
EMI-F			

21	17	5	<b>DON'T LEAVE ME</b>
Blackstreet			
Interscope-J			
22	NEW		<b>RIPGROOVE</b>
Double 99			
Ice Cream-N			
23	NEW		<b>EVERYBODY</b>
Backstreet Boys			
BMG-N			
24	20	3	<b>THE WAY</b>
Funky Green Dog			
Twisted - J			
25	26	2	<b>BREAK MY STRIDE</b>
Unique II			
Sony - H			
26	NEW		<b>OPEN YOUR EYES</b>
Ivan			
Tox-Select			
27	19	7	<b>REMEMBER ME</b>
Blue Boy			
TJSB-Koch			
28	23	9	<b>SPIN SPIN SUGAR</b>
Sneaker Pimps			
Virgin-F			
29	NEW		<b>NO TANGO DINERO</b>
Los Umbrelllos			
EMI-F			
30	28	4	<b>2 BECOME 1</b>
Spice Girls			
Virgin-F			

**BEST RAP VIDEO**

DREADED FIST

Rascalz

BRIGHT LIGHTS, BIG CITY

Scales Empire

WHAT IT TAKES

Choclair

USE WHAT U GOT

Motion

RAGE

Thrust

**BEST SOUL/R&B VIDEO**

FLOAT ON

Dream Warriors

TONIGHT

Denosh

GIVE IT TO YOU

Carlos Morgan

WHY  
Bass Is Base  
UNCONDITIONAL  
Jacksoul**ALTERNATIVE VIDEO**  
GLASSBLOWER  
Download  
BIFF BANG POW  
Furnaceface  
RATIONAL  
King Cobb Steelie  
SYNAPTIC RESPONSE  
Legion Of Green Men  
LITTLE KINGDOMS  
Change Of Heart**INDEPENDENT VIDEO**  
KNOW  
Hydrogen Dog  
ADJUSTED  
MudgirlSUPERCHILE  
B.T.K.  
DRINKING IN L.A.  
Bran Van 3000  
HIT THE GROUND  
Slowburn**CONCEPT VIDEO**  
SUPERCHILE  
B.T.K.  
EMPTY CELL  
Rusty  
TANGERINE  
Moist  
SUPERMAN'S DEAD  
Our Lady Peace  
WAYNE  
Chantal Kreviazuk**INTERNATIONAL VIDEO**  
VIRTUAL INSANITY  
Jamiroquai

# 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.

**IMMEDIATE AND FUTURE OPENINGS**

Nornet Broadcasting is searching for experienced, dedicated, career and community-oriented performers for current and future full-time and part-time on-air positions at our new Edmonton based Network and/or our 15 radio stations in Alberta and BC.

Nornet offers a competitive salary and benefits package. If you've got the talent and drive to bring a winning attitude to a progressive group of radio stations, please rush your tape and resume to:

Paul Larsen  
Network Program Manager  
Nornet Broadcasting Ltd.  
#208, 4207 - 98th Street  
Edmonton, Alberta  
T6E 5Z9

**PROMOTIONS DIRECTOR WANTED**

Promotions Director wanted for AM/FM combo radio station in Southwestern Ontario. If you have promotions and on-air experience, are extremely organized, assertive, a team player and are computer literate, please send resume and sample tape to:

Walter Ploegman  
Program Director  
CKSY FM95  
PO. Box 100  
117 Keil Drive,  
Chatham, Ontario  
N7M 5K1

or call 1-519-354-2200

**WANTED  
DRIVE HOME COMMUNICATOR**

One of Western Canada's largest Country Stations is looking for a solid drive home communicator. Please send a resume and current air-check to

RPM MAGAZINE  
Box 8062

Enter my subscription to RPM Weekly  
(As indicated) find enclosed \$ \_\_\_\_\_

cheque or credit card endorsement

Visa

Mastercard



Card No.



Signature  Expires

Name

Firm

Address

City  Province/State

Phone  Postal Code

SEND TO: RPM SUBSCRIPTIONS, 6 BRENTCLIFFE RD., TORONTO, ONTARIO M4G 3Y2



Chemical Brothers  
DA FUNK  
Daft Punk  
NEW POLLUTION  
Beck  
NO DIGGITY  
Blackstreet feat. Dr. Dre  
SONG 2  
Blur  
SAY YOU'LL BE THERE  
Spice Girls  
FIRESTARTER  
Prodigy  
ONE HEADLIGHT  
Wallflowers  
ON AND ON  
Erykah Badu

**PEOPLE'S CHOICE AWARDS****FAVOURITE ARTIST**

Bryan Adams  
Sarah McLachlan  
Amanda Marshall  
Alanis Morissette  
Neil Young

**FAVOURITE GROUP**

I Mother Earth  
Our Lady Peace  
The Tragically Hip  
The Tea Party  
Moist

**FAVOURITE VIDEO**

TEMPTATION  
The tea Party  
GIFT SHOP  
The Tragically Hip  
BUILDING A MYSTERY  
Sarah McLachlan  
EVERYTHING YOU'VE DONE  
WRONG  
Sloan  
SUPERMAN'S DEAD  
Our Lady Peace

# CMW'98

## CANADIAN MUSIC WEEK



Conference / Festival / Exhibition

TORONTO, MARCH 5-8, 1998

**C**anadian Music Week '98 is the leading international trade event for Canada's music and sound recording industry, designed to promote the art and business of music. CMW is a once-in-a-year opportunity to get your band in the face of over 3,000 movers and shakers in the industry. Toronto is the place to be for Canadian Music Week, March 5-8, 1998.

Submit your application to be considered as one of the 350 hottest, up-and-coming bands that will be selected from around the world to showcase in Toronto's clubs and concert halls.

Selected acts also receive free A&R workshops, musician clinics and product demonstrations — as well as all festival showcases.

### SHOWCASE APPLICATION SUBMISSION DEADLINE DEC 1/97

Please complete the form below and include it with your Tape/CD, photo and bio, along with a \$20.00 non-refundable processing fee (money order payable to Canadian Music Week) to CANADIAN MUSIC WEEK, P.O. Box 91015, 666 Burnhamthorpe Rd., Etobicoke, Ontario, Canada, M9C 2Z0. ALL ELEMENTS MUST ACCOMPANY YOUR APPLICATION TO BE CONSIDERED. All submitted material becomes the property of CMW and cannot be returned. We will listen to a maximum of three tracks, so please list titles accordingly.



Enter Your Band Now!

Drink it  
Loud!



eye

CANADIAN  
ROCKS

Must be 19  
or older

Proud Sponsors

For more information:  
Phone (416) 695-9236  
Fax (416) 695-9239  
E-Mail: cmw@ican.net  
VISIT US AT OUR WEB SITE -  
<http://www.cmw.net>

NAME OF BAND/ARTIST

ADDRESS

CITY

PROV/STATE

POSTAL CODE

PHONE/FAX

ARTIST/CONTACT PERSON

NUMBER OF BAND MEMBERS

MANAGER

PHONE/FAX

SHORT DESCRIPTION OF MUSIC

NAMES OF 3 TRACKS BEING SUBMITTED 1.

2.

3.

I'M INTERESTED IN HAVING A TRACK ON THE CMW INDUSTRY SAMPLER CD  YES  NO

I'M INTERESTED IN HAVING MATERIAL INSERTED INTO THE CMW CONFERENCE TOTE BAG  YES  NO