

# RPM

Volume 66 No. 23 - March 2, 1998

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Mail Registration No. 1351

*Inside:*

Spotlight on...

**World Music**

## HMV merges with book retailer under joint venture

Newco, a new joint venture between the EMI Group and the Advent International Corporation has announced it has, along with WH Smith, acquired the HMV Group (comprising HMV and Dillons) for £500 million, free of net indebtedness. The group has also moved to acquire Waterstone's for £300 million in cash, also free of net indebtedness in what has become a musclebound brand retailer merger. In the deal, Newco has put in place 500 million of senior

debt facilities including working capital facilities which are fully underwritten by Merrill Lynch and SBC Warburg Dillon Read as joint arrangers. EMI has agreed to provide a £200 million bridging loan commitment to finance the further cash consideration for the Waterstone's and HMV acquisitions.

"This is an outstanding opportunity to combine and in a single enterprise," Sir Colin Southgate,

Chairman of EMI commented last week. "The merger greatly strengthens Waterstone's and Dillons and positions HMV as the largest brand in what will become one of Britain's largest specialist retailers."

The transactions bring together three leading specialist retailers with common operating characteristics and strengths. Waterstone's, Dillons and HMV are all high profile branded franchises with prime store locations, extensive product ranges and a reputation for attractive store layouts and leading edge customer service. The combination is expected to result in significant

*HMV continued on page 7*

## Madonna trips into Toronto for clandestine press scrum

The ever and always guarded Madonna has a secret rendezvous with Toronto's media on March 6 at 5 pm sharp. The exact location will be made known the day prior only to those media who have

submitted a press accreditation form and have been accepted.

The reason for the rare media scrum is to promote Madonna's new Maverick album, *Ray of Light*. Produced by William Orbit, the album will be released worldwide on March 3.

Madonna will also do the live thing on MuchMusic's Intimate & Interactive while she's in Toronto. However, she isn't scheduled to perform any of the songs from her album, but will take questions from fans in the studio, via phone, fax, Speaker's Corner and e-mail. Prior to meeting her fans, MuchMusic will lay on a wall-to-wall Madonna program beginning at Noon, butting up against her live bit which begins at 6 pm. Much has more than 40 Madonna videos in their library, which, along with concert footage and trivia to celebrate the release of her new album, will have more than enough to satisfy her fans.

Those wishing to get on Warner's intimate media list, should contact Steve Waxman at 416-491-5005. The deadline for submitting the accredited media form is no later than March 4.

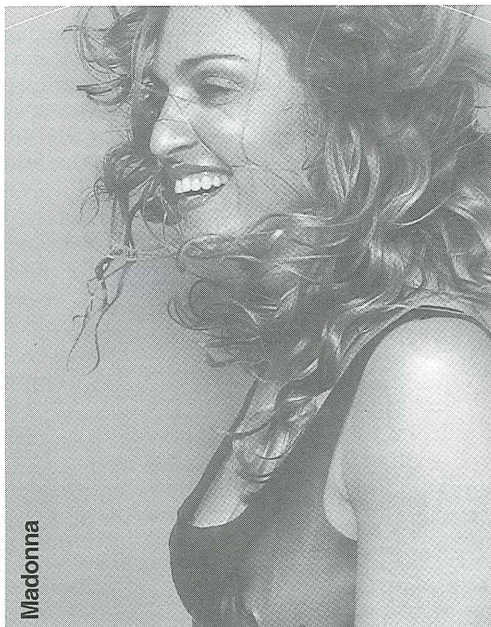
Madonna fans, who want to get in on the question period or win passes for a place in the studio, can dial an 800 number, which will be given out over the programming day a couple of days prior to the March 6 date.

## Ice Storm '98 benefit set for Toronto's RTH

Ice Storm '98, a benefit concert is being organized for a March 13 date at Toronto's Roy Thomson Hall. The concert is being organized and produced by Jackie Rae, founder and producer of the Spitfire Band, and by Charles Cutts, President and CEO of the Corporation of Massey Hall & Roy Thomson Hall.

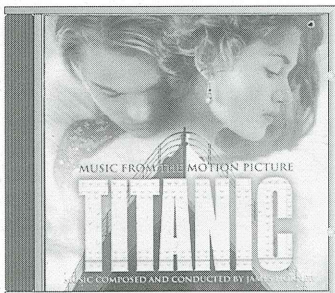
An impressive lineup of recording, theatre and television personalities have already volunteered their participation, including Maureen Forrester, Michael Burgess, Susan Aglukark, Doug "Dr. Music" Riley, Catherine McKinnon, Charlie Farquarson, Susan Gilmour, Treble Charger, Maureen Forrester, Michael Enright, Michael Dunston, the Spitfire Band, Susan Gilmour, David Warrick and Andre Gagnon. Hosting the show will be Gordon Pinsent, Mike Duffy, Don Harron, Jackie Rae and Tom Jackson.

All monies raised will go to benefit the victims of the ice disasters through the Salvation Army and the Canadian Red Cross and will be administered through the offices of Roy Thomson Hall. Contact Cutts at 416-593-4822 or fax 416-593-4224 or Rae at 416-964-7992 or fax 416-964-2865.



Madonna

### NO. 1 ALBUM



#### TITANIC

Various Artists

Sony Classical - 63212-H

### NO. 1 HIT



#### MY HEART WILL GO ON

Celine Dion

5050 Music/Sony-H

### ALBUM PICK

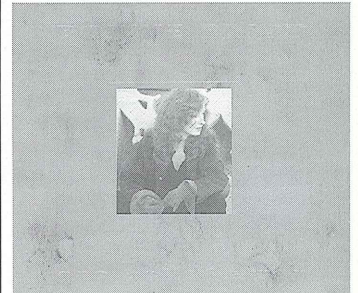


#### MADONNA

Ray Of Light

Maverick - 46847-P

### HIT PICK



#### ONE BELIEF AWAY

Bonnie Raitt

EMI-F



## OBITUARY

## Former Lighthouse singer Bob McBride dead at 51

Bob McBride, who was catapulted into stardom as lead singer of Lighthouse in 1970, passed away in Toronto on Feb. 20. He was 51.

McBride was a very loving and caring person, and although very popular with Lighthouse band members, they were forced to part company in 1973 because of his growing despondency over his star status that led to a number of attempts at suicide.

McBride was a giant in the vocal field, and became quite successful in the commercial/jingle field, although he was determined to return to the band scene. Unfortunately, because of the pressure and those he surrounded himself with, he began experimenting with drugs and, in 1978 overdosed on cocaine. That was his first real scare and one that prompted him to attempt to go straight, but, as it turned out he was also addicted to heroin.

McBride had a large following of concerned associates and friends, including Lighthouse members, who made valiant attempts to steer him clear of his addiction. He performed with Lighthouse for a number of reunion shows, but never rejoined the band as a member.

Losing his self esteem and finding himself without funds, he turned to petty crime to support his habit. He did time for robbing a drug store for morphine and was scheduled to appear in court on March 23 to answer charges of a 1992 jewellery robbery. The trial had been postponed in view of his ill health.

In the spring or last year, while attempting to protect his father who was being beaten by home invaders, McBride suffered painful head injuries which may have contributed to his death. He also suffered from diabetes and Hepatitis B.

McBride is survived by his wife Janice Forbert-Seaton, son Shawn, his parents Robert and Majorie McBride, and brother Danny, who is guitarist for Chris deBurg.

Funeral services were held on Feb. 25.

#### Following is a tribute to McBride from Scott Richards

It will never be my favourite thing; saying goodbye. Bob McBride touched many of us in the business. I

think some of the great record people who've been involved with Skip and Paul and Bob. What can be going through Skip's mind right now? Skip Prokop, always the concerned one, the charitable one, now, the bereaved one. I feel very sad for Skip, who may have had an impending sense of foreboding like many of us did when Bob started really getting into those jackpots, but this is the end of an era for Skip. Paul, you arranged such sweet backing to Bob's beautiful voice. Dean, remember Butterfly Days? Ross, you totally believed in the band at GRT. You and Jeff and Lee and Gordie and the GRT gang busted your humps for those guys. Lloyd, while at Denon, you took a shot on that sort of Greatest Hits CD issue on Lighthouse that Hoffert put together. Linda and I worked on the radio promotion for that Denon record at the Music Brokers in 1990. I did the promotion with Ed Preston for the first RCA Lighthouse records way back in the late '60s. Larry Green put his FM radio career on the line to help the then fledgling Lighthouse, to take off on radio. Larry just never quit! I went to the Atlantic City Pop Festival with John Rowlands to see the band play. We young record execs slept under pieces of cardboard beside my Volkswagen on the site of the raceway. We went to a nutty party at a hotel after the day's events. I sat and talked with Skip and

Janis Joplin for most of the night. Walter, how much ink have you given these Lighthouse boys over the years in RPM? I don't know Danny McBride very well, but imagine what is flashing through his head right now. Louis Silverstein, thanks for bringing Bob's last major studio project over to us at MCA back in the late '70s. What was that LP called? Was it Hear To Sing? It was a sort of comeback

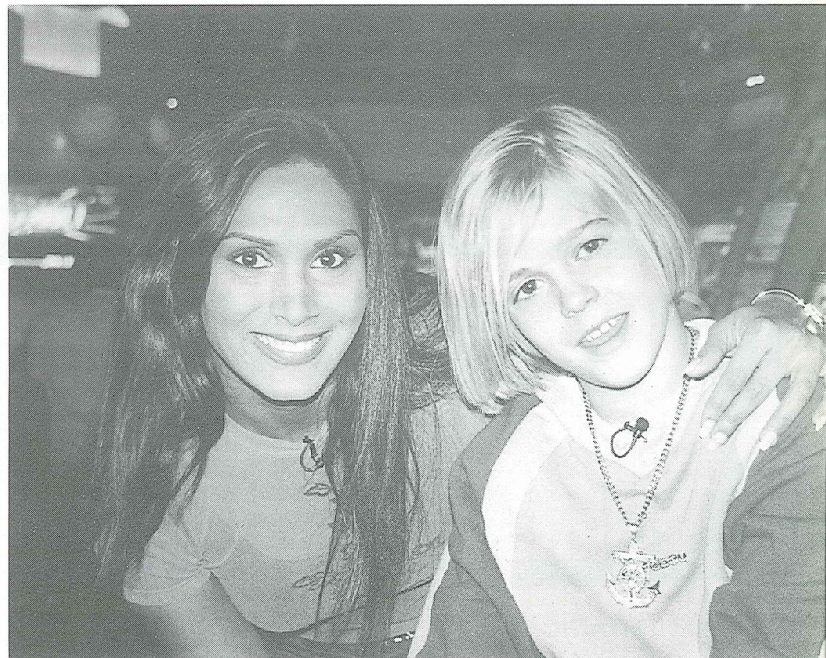


Lighthouse lead singer Bob McBride (l) and band performing on a television special in the early '70s.

album for Bob. A bit too MOR I guess. Speaking of Here To Sing, that was Bob's idea of genuine pleasure by the way; singing. God, he had the pipes. I don't know if the legend about the Johnny Mathis vocal lessons were true, but geez, could this guy sing on his own! It was like the first time I heard Troiano play . . . that same feeling. Bob was a master. My chronology is all over the place and I know Larry LeBlanc will call me with all the correct dates and album titles. Grant Fullerton (first Lighthouse lead vocalist and bass player), we are all gonna come up to your pub in Stouffville and get freakin' nuts and hoist a few in Bob's memory. Ralph Cole, you looked good on the TV news the other night. God bless you Bob and here's to the Sunny Days, buddy. - Scott Richards



AudioGram world music artist Lhasa and guitarist Yves Desrosiers receive gold certifications from Select staff for their La Llorona album.



YTV's Aashna with ten-year old Aaron Carter, brother of Backstreet Boy Nick, who was in Toronto on a promotion trip for his self-titled album.



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**CELTIC**  
*Celebration*



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**Rita MacNeil**

with special guests

**The Chieftains**

**Ashley MacIsaac**

**Barra MacNeils**

**Leahy**

**Mary Jane Lamond**

**Men of the Deepes**

**SUNDAY, MARCH 8TH**  
**7:00 P.M.**





# WALT SAYS . . . !



**Juno host update!!!** As I write there is still no host for the Junos. Three weeks away and all we have is rumours. Lots of "No thanks!" but no firm name. Now we hear that it's so close to the line that BOZO THE CLOWN may be . . . you guessed it . . . BOZO THE HOST! Always clawing his way to the limelight, we hear that Bozo made a trip to the foreign Rock n Roll Hall of Fame to pick out a spot for himself on the wall in the hall. Experienced in scene stealing . . . this piece of work is ready and willing to follow in the footsteps of Anne Murray, Jann Arden, Paul Shafer, Roch Voisine and many more. (EC: Way to go Bozo!!!)

**Speaking about award shows!** As I watched the Grammys the other night, I had to grab a dictionary to look up pretentious. If standing ovations were gold records . . . it wouldn't be a bad world! I am now waiting for Nessun dorma from Puccini's Turandot to be done by Alanis Morissette on some future awards show! (EC: But it brings a lot of class to the show don't you think???) Some really great award giving would have been more

appropriate. Too much of that performing stuff. (EC: Hey CBC how about doing some hit music shows and bringing some of these performers to your Canadian audiences.) How often have we sang that song to the CBC? (EC: Once too often and we suffered the consequences. See big mouth!!!)

**March is big for Cancon!!!** This March there will be the largest concentration of national promotion on Cancon in the history of the Canadian music industry. Canadian Music Week will stage its annual music industry gala awards and dinner on March 5, hosted by Mike Bullard, who now hosts his own daily talk show on CTV. Also during Canadian Music Week, Canadian broadcasters will bow their first Canadian Radio Music Awards on March 6. The show will be hosted by Jann Arden. And then there's the Juno Awards which will be held in Vancouver on March 22. No host has been named at press time.

**Nancy Yu leaves Virgin!!!** Now there's shocking news. After 13 with Virgin, most of the time babysitting the label's artists as National Artists & Media Relations Manager, Nancy Yu is going to fly solo. We go back even before Nancy joined Virgin, when she first got into the business, working for Frank Davies. She has that warm, cozy feeling about her that makes artists feel comfortable. She says she's worked with the best at Virgin and fondly watched as many of the people she looked after became worldclass acts. Her favourite was Leahy, who are definitely in that class. With her homey temperament and ease of working with people, Nancy won't be too far away. She can be contacted in Toronto at 416-466-6193. (EC: We're losing some of our best people!!!)

**Joey Cee celebrates 35 years!!!** Joey Cee was there before anyone else, creating, developing and entertaining. It's hard to believe, but Joey's been doing it since 1963, and now the industry will have a chance to pay tribute to him. There's going to be a big 35th anniversary celebration for Joey on March 7 at Raq N Waq at 739 Queen Street West in west central Toronto. (EC: Sounds like a good place to roast Joey!!!) It all begins at 7 pm. Call Melanie at Joanne Smale Productions at 416-977-7118 for more information. (EC: Joey Cee, the original Maltese Falcon!!!)

**Garth does it again!!!** Broadway North and Garth Drabinsky continues to bring to life new musical theatre production here in Toronto and move them . . . eventually to Broadway. As Ragtime continues to be the toast of Broadway in spite of a negative review in the New York Times, there is a new Canadian production in the works. Fosse is the recreation of some of the best works for movies and theatre by renowned choreographer Bob Fosse. The musical is packaged to honour one of the legends of dance, and includes five numbers that were bumped from the movie or stage productions that have never been seen before. The movie All That Jazz was about Bob Fosse. The musical is scheduled to open in the late spring or early summer at the Ford Centre for the Performing Arts in Toronto.

**RPM presents art!!!** Ex-RPMer Steve Houston will display some of the paintings and drawings he has done of Canada's most celebrated Cancon artists. The display will be in the RPM stand at this year's Canadian Music Week conference at Toronto's Harbour Castle on March 6th and 7th. Drop around and visit the RPM booth and enjoy this artistic approach to the industry. (EC: See you there!!!)

**A heart for a big heart!!!** Fred Gallagher, one of the kingpins of the Brick Brewing Company, and a tireless worker for Variety's Kids, finally received his just award, the Variety Club Heart Award. Fred doesn't have an enemy. His positive attitude and his talent for getting things done went a long way in raising funds and volunteering for everything and anything that would help the Kids. He was presented with the award at a special luncheon a couple of weeks ago by another Heart Award winner John Ginou, no slouch when it comes to giving to this worthy children's charity. (EC: Amen!!!)

**What's a duck worth???** Graham Stairs is out from under the cloud of you know who. He's off and running with his own company, popguru sound & vision. Sounds interesting, and he sounds relieved that after ten years in the indie trenches, he can now call his own house to order. He's got lots of things on the front burner already. He wants a huge feature with lots of cool photos. (EC: That's called a blatant plug, isn't it???)

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### MAPL Cancon

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



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

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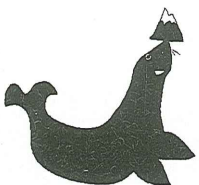
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Fred Gallagher receives his Variety Club Heart Award from John Ginou. (Photo Tom Sandler)

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# RPM





# Top 100 CDs

**Compiled from retail and radio station reports.**

MAPL: Indicates album has some Canon



68	52	6	<b>HELMUT LOTTI</b> Helmuth Lotti Goes Classic (Select) 1884
69	66	6	<b>WALLFLOWERS</b> Bringing Down The Horse (MCA) 90055
70	62	6	<b>ENYA</b> Paint The Sky With Stars (Warner UK) 20895
71	75	6	<b>DUBMATIOQUE</b> The Force de... (Select) 43022
72	56	6	<b>FIONA APPLE</b> Tidal (Epic) 67439
73	72	6	<b>JOHN MELLENCAMP</b> The Best That I Could Do (Mercury) 536738
74	84	6	<b>JONNY LANG</b> Lie To Me (A&M) 640
75	65	6	<b>DAYS OF THE NEW</b> Days Of The New (Geffen) 30004
76	69	6	<b>BUSTA RHYMES</b> When Disaster Strikes (Elektra) 62064
77	68	6	<b>BROOKS &amp; DUNN</b> Greatest Hits Collection (Arista) 18852
78	64	6	<b>DIANA PRINCESS OF WALES</b> Various Artists (Columbia) 69012
79	79	2	<b>GOLDIE</b> Saturnzreturn (PGS) 828 983
80	78	6	<b>BLUE RODEO</b> Tremolo (WEA) 19253
81	60	6	<b>MARIAH CAREY</b> Butterfly (Columbia) 67835
82	NEW		<b>MARTINA MCBRIDE</b> Evolution (RCA/BMG) 67516
83	70	6	<b>IN THA BEGINNING</b> Various Artists (Virgin) 45238
84	91	6	<b>HOLLY McNARLAND</b> Stuff (MCA) 53075
85	73	6	<b>PRODIGY</b> The Fat Of The Land (XL Recordings/Koch) 40121
86	85	6	<b>DAFT PUNK</b> Homework (Virgin) 42609
87	95	6	<b>YANNI</b> Tribute (Virgin) 44981
88	88	6	<b>MOIST</b> Creature (EMI) 36188
89	77	6	<b>OZZY OSBOURNE</b> Ozoman Cometh (Epic) 67980
90	89	6	<b>SMASH MOUTH</b> Fush Yu Mang (Interscope) 90142
91	NEW		<b>BILLIE MYERS</b> Growing Pains (MCA/Universal) 53100
92	81	6	<b>JAY-Z</b> In My Lifetime (Ral) 536392
93	80	6	<b>OASIS</b> Be Here Now (Epic) 68530
94	94	6	<b>DANCE MIX 97</b> Various Artists (Quality) 11266
95	96	6	<b>DANCE HITS ALL STARS</b> Various Artists (Popular) 83150
96	NEW		<b>WILD STRAWBERRIES</b> Quiver (Nettwerk) 301192
97	97	5	<b>PARTY OVER HERE</b> Various Artists (Elektra) 62088
98	93	2	<b>BEN FOLDS FIVE</b> Whatever And Ever (Epic) 67762
99	92	6	<b>JAMIROQUAI</b> Travelling Without Moving (Columbia) 91109
100	83	6	<b>EVERCLEAR</b> So Much For The After Glow (EMI) 36503



# REM

## Record Distributor Codes:

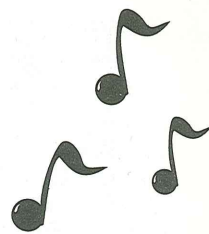
BMG - N EMI - F Universal - J Quality - M  
Polygram - O Sony - H Warner - P Koch - K



# 100 HIT TRACKS

& where to find them

Canada's Only National 100 Hit Tracks Survey



TW LW WO MARCH 2, 1998

- 1 4 6 **MY HEART WILL GO ON**  
Celine Dion - Let's Talk About Love  
550 Music/Sony 68861-H
- 2 1 11 **TRULY MADLY DEEPLY**  
Savage Garden - Savage Garden  
Columbia 67954 (CD Track)-H
- 3 2 11 **BACK TO YOU**  
Bryan Adams - Bryan Adams Unplugged  
A&M 314 454 0831 (promo CD)-Q
- 4 6 12 **TOGETHER AGAIN**  
Janet Jackson - Velvet Rope  
Virgin 44762 (CD Track)-F
- 5 7 9 **KISS THE RAIN**  
Billie Meyers - Growing, Pains  
Universal 53100 (promo CD)-J
- 6 3 13 **3 AM**  
Matchbox 20 - Yourself Or Someone Like You  
Lava/Atlantic 92721 (CD Track)-P
- 7 5 8 **TIME OF YOUR LIFE**  
Green Day - Nimrod  
Warner 46794 (CD Track)-P
- 8 8 16 **SWEET SURRENDER**  
Sarah McLachlan - Surfacing  
Netwerk 39708 (Promo CD)-F
- 9 9 12 **BITTER SWEET SYMPHONY**  
The Verve - Urban Hymns  
Virgin 44913 (CD Track)-F
- 10 13 8 **THE MUMMER'S DANCE**  
Loreena McKennitt - Book Of Secrets  
Quinlan Road - 19404 (comp 344)-P
- 11 12 14 **AS LONG AS YOU LOVE ME**  
Backstreet Boys - Backstreet's Back  
BMG 41617 (CD Track)-N
- 12 15 8 **WISHING THAT**  
Jann Arden - Happy?  
A&M 314 540 789 (promo CD)-Q
- 13 21 5 **TOO MUCH**  
Spice Girls - Spice World  
Virgin 42174 (CD Track)-F
- 14 10 12 **HOW'S IT GONNA' BE**  
Third Eye Blind - Third Eye Blind  
Elektra 62012 (CD Track)-P
- 15 11 15 **I DO**  
Lisa Loeb - Firecracker  
Geffen 25141 (Promo CD)-J
- 16 35 4 **I KNOW WHERE IT'S AT**  
All Saints - All Saints  
London 314 556 004 (CD Track)-Q
- 17 49 3 **ARE YOU JIMMY RAY?**  
Jimmy Ray - Jimmy Ray  
Epic 69014 (promo CD)-H
- 18 14 7 **WHAT WOULD HAPPEN**  
Merredith Brooks - Blurring The Edges  
Capitol 36919 (comp 23)-F
- 19 16 6 **32 FLAVOURS**  
Alana Davis - Blame It On Me  
Elektra 62112 (Promo CD)-P
- 20 18 7 **HAPPY**  
Sister Hazel - Somewhere More Familiar  
Universal 53030 (comp 17)-J
- 21 19 6 **SEX AND CANDY**  
Marcy Playground - Marcy Playground  
Capitol 53569 (Pro CD)-F
- 22 22 5 **HURTS TO LOVE YOU**  
Philosopher Kings - Famous Rich And Beautiful  
Columbia 80291 (comp 069)-H
- 23 20 8 **ALL AROUND THE WORLD**  
Oasis - Be Here Now  
Sony 68530 (CD Track)-H
- 24 27 5 **LIGHT IN YOU EYES**  
Blessed Union Of Souls - Blessed Union Of Souls  
Capitol 56716 (comp 20)-F
- 25 31 6 **WASH IT AWAY**  
Black Lab - Your Body Above Me  
Geffen 25127 (CD Track)-J
- 26 24 17 **SURROUNDED**  
Chantal Kreviazuk - Under These Rocks And Stones  
Columbia 67926 (promo CD)-H
- 27 36 4 **SAINT OF ME**  
The Rolling Stones - Bridges To Babylon  
Virgin 44712 (promo CD)-F
- 28 39 9 **SHOULDER OF THE ROAD**  
Barney Bentall - Till Tomorrow  
Columbia 80292 (comp 064)-H
- 29 41 4 **BRICK**  
Ben Folds Five - Whatever & Ever Amen  
Sony 7554 (promo CD)-H
- 30 43 4 **4AM**  
Our Lady Peace - Clumsy  
Columbia 80242 (Promo CD)-H
- 31 44 5 **AMNESIA**  
Chumbawamba - Tubthumper  
Universal 53099 (CD Track)-J
- 32 47 6 **ONION GIRL**  
Holly Cole - Dear Dark Heart  
Alert 615 281 034 (Promo CD)-Q
- 33 50 4 **SHE SAID**  
Collective Soul - Disciplined Break Down  
Warner Bros. 82984 (CD Track)-P
- 34 51 19 **SHOW ME LOVE**  
Robyn - Robyn Is Here  
Arista 67477 (promo CD)-N



- 35 64 3 **CANADIAN ROSE**  
Blues Traveler - Straight On Till Morning  
A&M 314 540 750 (pro single)-Q
- 36 32 18 **ALL THAT YOU ARE**  
Econoline Crush - The Devil You Know  
EMI 38244 (CD Track)-F
- 37 17 11 **WITHOUT EXPRESSION**  
Bryan Adams - The Best That I Could Do  
Polygram 314 536 738 (Promo CD)-Q
- 38 25 27 **WALKIN' ON THE SUN**  
Smash Mouth - Fush Yu Mang  
Interscope 90142 (promo CD)-J
- 39 34 27 **FLY**  
Sugar Ray - Floored  
Atlantic 83006 (comp 326)-P
- 40 30 18 **TUBTHUMPING**  
Chumbawamba - Tubthumping  
Universal 53099 (comp 16)-J
- 41 33 20 **I DON'T WANT TO WAIT**  
Paula Cole - This Fire  
Warner Bros. 46424 (comp 329)-P
- 42 23 7 **LETTING TIME PASS**  
The New Meanies - Three Seeds  
Virgin 53443 (promo CD)-F
- 43 29 9 **SHINE**  
Junkhouse - Fuzz  
Sony 80285 (promo CD)-H
- 44 26 12 **THIS MOURNING**  
Wide Mouth Mason - Wide Mouth Mason  
Warner 17328 (CD Track)-P
- 45 28 7 **GIVEN TO FLY**  
Pearl Jam - Yield  
Epic 68164 (promo CD)-H
- 46 37 14 **YOU MAKE ME WANNA**  
Usher - My Way  
EMI 26043 (comp 26)-F
- 47 40 5 **SUGARCANE**  
Space Monkeys - The Daddy Of Them All  
Interscope 90153 (CD Track)-J
- 48 38 8 **TRAMPOLINE**  
The Wild Strawberries - Quiver  
Netwerk 30119 (Promo CD)-F
- 49 42 10 **DON'T WRECK IT**  
Age Of Electric - Remote Control  
Universal - 81021 (CD Track)-J
- 50 45 7 **MY OWN PRISON**  
Creed - My Own Prison  
Attic 1500 (CD Track)-J
- 51 48 5 **SUMMERTIME**  
The Sundays - Static And Silence  
Geffen 25131 (CD Track)-J
- 52 63 3 **SHAMPOO**  
Zuckerbaby - Zuckerbaby  
Mercury 314 534 657 (comp 532)-Q
- 53 62 6 **PICTURE ME LEAVING YOU**  
Tru Gz - From The Heart  
Spinner 611
- 54 59 10 **CARRY**  
Sandbox - Murder In The Glee Club  
EMI 57585 (comp 23)-F
- 55 54 18 **THREE MARLENAS**  
The Wallflowers - Bringing Down The Horse  
Universal 90055 (comp 15)-J
- 56 60 15 **THE OAF**  
Big Wreck - In Loving Memory Of...  
Atlantic 83032 (comp 336)-P
- 57 73 3 **MY FATHERS EYES**  
Eric Clapton - Pilgram  
Reprise 46577 (promo CD)-P
- 58 89 2 **HARD TO MAKE A STAND**  
Sheryl Crow - Sheryl Crow  
A&M 314 540 587 (CD Track)-Q
- 59 53 14 **EVERYTHING IS AUTOMATIC**  
Matthew Good Band - Underdogs  
A&M 280 994 001 (CD Track)-Q
- 60 87 2 **DESIRE**  
Sass Jordan - The Present  
Aquarius 6075 (CD Track)-F
- 61 76 3 **OPEN YOUR EYES**  
Tonic - The Lemon Parade  
Mercury 315 431 042 (promo CD)-Q
- 62 75 4 **TASTE OF INDIA**  
Aerosmith - 9 Lives  
Columbia 67547 (CD Track)-H
- 63 77 3 **COWARD**  
Holly McNarland - Stuff  
Universal 53075 (promo CD)-J
- 64 55 16 **I'VE JUST SEEN A FACE**  
Holly Cole - Dark Dear Heart  
Alert 615 281 034 (Promo CD)-Q
- 65 98 2 **I WANT YOU BACK**  
N Sync - N Sync  
RCA 74321 57189 (CD Track)-N
- 66 56 17 **DO WHAT I CAN**  
Sass Jordan - Present  
Aquarius 6075 (promo CD)-F
- 67 92 2 **BROKEN BONES**  
Love Inc. - Much Dance '97  
Mercury 51559 (CD Track)-Q



- 68 66 14 **GASOLINE**  
Moist - Creature  
EMI 36188 (comp 19)-F
- 69 85 6 **MADE IN VAIN**  
Peach Union - Audiopeach  
Mute 68553 (Promo CD)-H
- 70 57 9 **LOLLIPOP**  
Aqua - Aquarium  
Universal 85020 (promo CD)-J
- 71 61 23 **FOOLISH GAMES**  
Jewel - Pieces Of You  
Atlantic 82700 (comp 330)-P
- 72 58 12 **EVERYTHING TO EVERYONE**  
Everclear - So Much For The After Glow  
EMI 36503 (comp 20)-F
- 73 65 13 **BREAKING ALL THE RULES**  
She Moves - Breaking All The Rules  
Universal 25161 (comp 16)-J
- 74 67 22 **THE SOUND OF**  
Jann Arden - Happy?  
A&M 314 540 789 (promo CD) - Q
- 75 46 17 **CRIMINAL**  
Fiona Apple - Tidal  
Sony 67439 (CD Track)-H
- 76 70 19 **SOMETHING ABOUT THE WAY...**  
Elton John - The Big Picture  
Mercury 314 568 109 (comp 520)-Q
- 77 72 40 **IF YOU COULD ONLY SEE**  
Tonic - The Lemon Parade  
Polydor 315 431 042 (CD Track)-Q
- 78 NEW **FROZEN**  
Madonna - Ray Of Light  
Maverick 46847 (promo CD)-F
- 79 93 2 **BLUE ON BLACK**  
Kenny Wayne Shepard - Trouble Is  
Giant 24689 (CD Track)-P
- 80 NEW **TORN**  
Natalie Imbruglia - Left Of The Middle  
RCA 67634 (comp 34)-N
- 81 71 10 **YOUR LOVE**  
Jim Brickman/w Michelle Wright - The Gift  
Windham Hill 11302 (comp 28)-N
- 82 80 22 **HOW DO I LIVE**  
Leann Rimes - You Light Up My Life  
Curb 77885 (promo CD) - F
- 83 69 17 **ORDINARY DAY**  
Great Big Sea - Play  
WEA 18592 (comp 336)-P
- 84 NEW **TURN BACK TIME**  
Aqua - Aquarium  
Universal 6075 (promo CD)-J
- 85 82 17 **DON'T GO AWAY**  
Oasis - Be Here Now  
Sony 68530 (promo CD)-H
- 86 79 24 **TRUST ME**  
Amanda Marshall - Amanda Marshall  
Columbia 80229 (CD Track) - H
- 87 52 8 **FLIP THE SWITCH**  
Rolling Stones - Bridges To Babylon  
Virgin 44712 (CD Track)-F
- 88 91 2 **EVERYWHERE**  
Bran Van 3000 - Glee  
Audio Gram 10105 (CD Track)-Select
- 89 84 14 **FALLING DOWN BLUE**  
Blue Rodeo - Tremolo  
Warner 19253 (comp 339)-P
- 90 78 17 **TOUCH PEEL STAND**  
Days Of The New - Days Of The New  
Outpost 30004 (CD Track)-J
- 91 NEW **IT'S THE END OF THE WORLD**  
Great Big Sea - Play  
WEA 18592 (comp 347)-P
- 92 68 15 **I WILL COME TO YOU**  
Hanson - Middle Of Nowhere  
Mercury 314 534 615-Q
- 93 NEW **ALL MY LIFE**  
K-Ci & JoJo - Love Always  
MCA 11613 (promo CD)-J
- 94 83 11 **THE GIRL I LOVE**  
Led Zeppelin - BBC Sessions  
Atlantic 83061 (CD Track)-P
- 95 NEW **STAR OF THE COUNTRY DOWN**  
MacKee - Plaid  
A&M 268 842 002 (promo CD)-Q
- 96 96 21 **ON MY OWN**  
Peach Union - Audiopeach  
Mute 68553 (promo CD)-H
- 97 NEW **I WILL BUY YOU A NEW LIFE**  
Everclear - So Much For The After Glow  
EMI 36503 (comp 28)-F
- 98 97 43 **PUSH**  
Matchbox 20 - Yourself Or Someone Like You  
Lava/Atlantic 92721 (comp 315)-P
- 99 100 33 **BUILDING A MYSTERY**  
Sarah McLachlan - Surfacing  
Netwerk 39708 (promo CD)-F
- 100 90 16 **PLEASE**  
U2 - Pop  
Island 524334 (comp 8)-Q





HMV continued from page 7

opportunities for synergies through cost savings and optimization of their combined store locations through re-branding, relocation and a minimal number of closures. Newco is expected to bring together a management team with extensive experience developing dynamic book and music retailing franchises. They are hedging their bets that considerable opportunities will exist for future revenue growth and further improvement in the quality and efficiency of each chain.

Waterstone's is UK's leading book retailer, operating through 99 stores in the UK with outlets in Eire, Brussels and Amsterdam. As of May of last year, Waterstone's operating profit was estimated at 20 million on turnover of 200 million and as of that date Waterstone's had net operating assets of 62 million.

The HMV Group is comprised of HMV, the leading international specialist music retailer, and Dillons, the UK's second largest specialist book retailer. HMV operates 271 music stores in nine markets around the world, 105 of which are found in the UK. Dillons, for its part, operates 76 book stores including Hatchards in the UK and Hodges Figgis in Ireland. As of March of last year, HMV had reported a turnover of 878.5 million, operating profit of 25.1 million and had operating net assets of 150 million as of last September.

The acquisition of Waterstone's is conditional on the approval of WH Smith's shareholders at an extraordinary general meeting to be held on March 24, and on regulatory approvals. The acquisition of HMV is also conditional, on the acquisition of Waterstone's proceeding and on regulatory approvals. Subject to those approvals, it is expected that both

acquisitions will be complete by March 31, although there may be delayed completion for certain overseas operations of HMV.

Upon completion of the transaction, the HMV Group will be deconsolidated from EMI accounts and EMI's investment in Newco will be shown under "investments" in its balance sheet. EMI will use the proceeds of the disposal of HMV initially to reduce indebtedness and subsequently to reinvest in its international music business. The transaction results in EMI realizing a cash value for the HMV Group, as well as providing it with the opportunity to participate in future performance of Newco.

The combined Waterstone's, Dillons and HMV businesses are expected to generate operating profit before depreciation and amortization for the year ended March 31 for at least £107 million.

## Ted Southam joins Goldrich Mediapak

Ted Southam, an expert in the field of packaging, has joined Goldrich Printpak as an equity partner in a new venture subsidiary, Goldrich Mediapak

## Universal Canada agrees to hold on to Garbage

Universal Music Canada and Almo Sounds have opted to hold on to each other after the major disintegrated ties with Geffen Records (Almo's distribution company) last year. Universal and Almo Sounds (Herb Alpert and Jerry Moss) have struck a unique direct deal relationship for full marketing and distribution in Canada.

Almo Sounds' decision to sign a direct deal with Universal in Canada is apparently the direct result of the major's performance with its roster throughout the last year, notably with the Madison, Wisconsin band Garbage, which neared triple platinum sales in the country, their #1 territory for sales.

"Garbage was a labour of love for our company and we are committed to bringing this band to the next stage of their career," commented Randy Lennox, Universal's Executive VP and GM. Garbage's new album, tentatively titled Version 2.0, is set for a May 12 release date and a track called Push It will feature as the lead single and video.

Almo Sounds currently has a separate deal with Interscope Records for the US and is signed to Mushroom Records Ltd. for the rest of the world.

Corp, where he has taken on the mantle of Executive Vice President and General Manager.

The above announcement was made jointly by Leslie Goldberg and Gerry Richler, President and Chairman respectively of Goldrich Printpak. The Toronto-based company is described as "a forward thinking, aggressive, full service packaging source utilizing the latest technology in multi colour printing presses, finishing machinery and related equipment."

Goldrich Printpak currently supplies folding cartons, packaging, design and packaging services to an international clientele of consumer goods companies. Goldrich Mediapak was created to

provide this same high quality products, services and packaging solutions for the music, video and software industry.

Southam's background in management, marketing and sales plus his highly-regarded expertise in folding cartons, packaging, music and consumer packaged goods goes without question. He is a past director of the Canadian Academy of Arts & Sciences (CARAS) and is currently a director and 2nd Vice President of the Canadian Country Music Association (CCMA). Southam is also a valuable team player and a major thrust in raising awareness of the industry and public to the needs of physically challenged children as a long-standing member of Variety, the children's charity.

## Massey Hall dates for Altan, MacMaster and Lamond

The Celtic cultural renaissance will be front and centre at Toronto's Massey Hall on March 6 through the fiddle music of Cape Breton's Natalie MacMaster, Gaelic singer Mary Lou Lamond, also from Cape Breton, and Irish supergroup Altan.

MacMaster is only now taking a breathing spell from her hectic tour schedule that took her around the world. No Boundaries, her debut for Warner, has now surpassed gold in Canada (50,000 units), to be followed by her new album, My Roots Are Showing, which will be stores on March 31.

MacMaster will be part of the Grammy Award week celebrations at the MusiCares dinner (Feb. 23) at the Waldorf-Astoria. She will be performing with Joan Osbourne and The Chieftains. The \$1,000 a plate dinner will honour Luciano Pavarotti for his charitable work this past year.

## Steve Herman resigns Universal Concerts post

Universal Concerts Canada has announced the resignation of Steve Herman who held the position of Senior Vice-President. His resignation was effective Feb. 19, 1998.

Herman, who was associated with Universal Concerts for the past three years, has left to pursue other interests.

Any current works that were in progress or future business normally handled by Herman will now be the responsibility of Don Simpson, Executive Vice President and Managing Director. He can be contacted at 416-260-5700.

The Massey Hall date is part of MacMaster's cross-Canada tour, the first leg of which has her playing 36 shows in 34 cities ending April 11 in Kamloops, BC. Other highlights of the tour include three nights (March 20-22) at the Manitoba Centennial Concert Centre in Winnipeg, and a March 28 date at Calgary's Jack Singer Hall.

## Rita MacNeil hits stores on cross Canada tour

Rita MacNeil has been adding to her popularity by taking time to visit fans in various retail stores on her extensive Canadian tour that has been covering large and small centres since November.

As part of her itinerary, MacNeil has been regularly stopping in at retail outlets to add support to her latest Virgin release Music Of A Thousand Nights.

In tandem with her Toronto date at Roy Thomson Hall (Feb. 13) MacNeil dropped by Indigo Books & Music on upper Yonge Street to sign autographs. For her Vancouver date (Feb. 18) at the Chan Sun Concert Hall, she stopped in at the Wal-Mart store in the Capilano Mall, and for her Victoria date (19) at the Royal Theatre, she said hello and signed CDs at the Wal-Mart store in the Town & Country Mall.

Also being targeted for a visit by MacNeil are Wal-Mart stores in Calgary's Northland Village (23), Edmonton's Heritage Mall (24), and Regina's Confederation Park Mall (28).

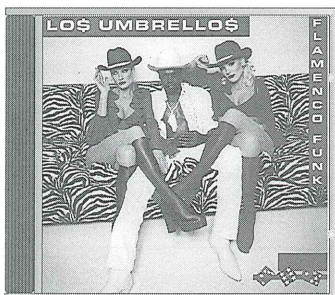


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# New Releases



## LOS UMBRELLOS Flamenco Funk Capitol

-Dance

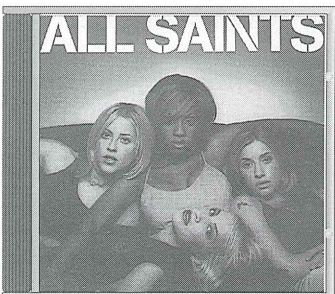
The sunshine hit song No Tengo Dinero has broken this unlikely Copenhagen-based trio into the commercial world big time. Yes, they might have had a little help from Ron Jeremy and a few skimpily clad girls, but Los Umbrellos are a big enough shtick all on their own to work their gimmicky, hooky magic on the unsuspecting masses. The group, which includes an African cowboy (Al Agami) and two beauties from Denmark (Mai-Britt Grondahl Vingsoe and Grith Højfeldt) are a kind of pan cultural pop sensation, having a total of seven languages between them, an upbeat attitude and tongue in cheek humour. Flamenco Funk is their debut, already warmed from a strong chart trek for No Tengo Dinero and a tour with the Backstreet Boys. It's dance club all the way with tracks like Flamenco Funk, Easy Come, Easy Go, Gigolo and the reggae tinged Sweep. There's a bonus on an offbeat re-interpretation of the Cars' classic Drive, a pretty accurate indicator as to what Los Umbrellos are about. We're not too sure what kind of trailblazing they'll do over here; the African cowboy flanked by two star-spangled banner girls might make sure that they last about as long as it takes to write this review. Watch the charts but don't hold your breath. -RG

## ALL SAINTS All Saints

-Pop

London 314 556 004-Q

Lots of advance hype for the debut release from All Saints, a UK foursome of funky females with a penchant to ease their way into pop superstardom on a soulful, R&B tinged, meticulously crafted pop. The numbers being sought here are huge and rely on the strength of four personalities in the band; 21 year old Melanie Blatt, Shaznay Lewis (same age) and Nicky and Natalie Appleton (22 and 25), the latter who were raised in New York but born (surprise, surprise) right here in Canada. The Canadian connection will undoubtedly add fuel to the fire, though radio will find it easy to go with I Know Where It's At, the first single which is preceding the album's wide release in March.



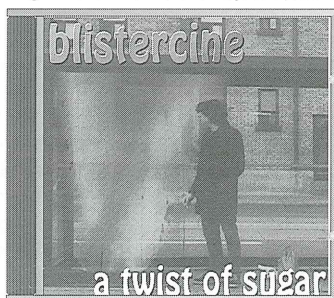
Apparently All Saints arrive in North America after a bidding war occasioned in no small part by the mega success of the Spice Girls. But these girls have more in music than they do in bubbly video spice, if you know what we mean, and the proof is in the production credits, which include Cameron McVey (Massive Attack, Neneh Cherry) and Jonny Douglas (George Michael). The British press has fallen head over heels with All Saint's combo of sex appeal, strong musicianship and strong, capable singles and, frankly, we'd have to say that Canada will follow suit. Expect lots of television promotion and appearances throughout the next year as this album gets worked to the limit. -RG

## BLISTERCINE A Twist Of Sugar

-Alternative

All That And Then Some Music (SOCAN)

Like everyone with access to a printer in this biz, we get more than our fair share of material from independent artists looking to break their material into the scene. It's a responsibility, it's a hassle and it's one of the reasons we have a music community in the first place. And even though a lot of the material is just a lot of the

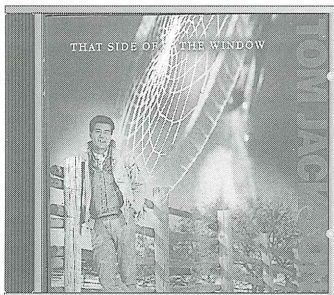


material, there is always the little bit that shines through on occasion to give us some faith in opening the mail again. Stuff like this release, which we received in demo form several months ago and now have in full CD. Blistercine is the brainchild of one Cory Cyr, a Toronto based singer songwriter who leads a quartet of alternative rock pop through a set of original music. With allowances for artistic development, Cyr demonstrates a knack for strong vocals and original contributions to the alternative pop rock format, the best of which can be heard on a track called Inches. Miles which kicks in some great aural drama into a cool riff. The band is going with Sometimes as the lead off track as they service campus and mainstream radio, A&R and anyone else who is willing to listen to the results of their efforts. Worth a check out, and keep an eye out for the release party on March 11 at Toronto's Holy Joe's. -RG

## TOM JACKSON That Side Of The Window Tomall-486007

-Country/Pop

Tom Jackson the actor makes his imprint here with a musical signature that should move him into the mainstream with the proper promotion. There's a cool intensity in his projection that



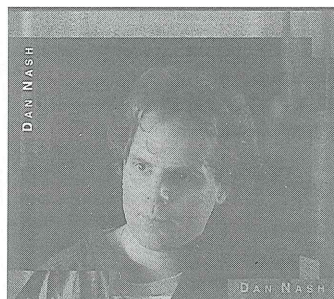
adds almost an ethereal grace to his vocals, revealing his talent of walking his listener through his message. The acoustic flavouring is exacting. Besides accomplishing the rare feat of bridging the gap between actor and musical performer, Jackson has utilized his roots, which by the way, are uncanny to impact with honky-tonk, new country, traditional and

contemporary country, and look out, A/C and rock. As a matter of fact, Jackson might be sub-consciously applying his acting side here more than he wants to admit. Each track has movie soundtrack written all over it. Jackson teams with a couple of songwriters for a trip into reality, most of which he did with Jon Park-Wheeler, key here are Before The Owl Calls My Name and That Side Of The Window. Also memorable is One, which Jackson and Park-Wheeler wrote with Barry Brown and Shannon Gaye. But don't overlook Michael Burton's penning of Night Rider's Lament. An excellent package of entertainment. Not a dud among the 10 tracks. Jackson produced the album with Park-Wheeler and Randall Prescott. The album was recorded at various studios. Jackson and his acoustic guitar alone would be enough. The icing on the cake however, is the exceptional and very respectful instrumental layering by some of the best pickers in the business. Too many to mention but love those mandolin inserts by David Wilkie and fiddle work by Don Reed and Bobbo Lalonde. For more information call 403-262-8422. -WG

## DAN NASH Self-titled BOA-301712

-Pop

Nash's warmly textured vocals and definitive styling creates a comfortable niche for his projection that gives each track an individual roots heritage not too often accomplished by today's recording artists. There's no pretentiousness here. Nash straddles a number of music genres with a boyish charm that has an immediate ear impact. Although the instrumental backing is lush and finely balanced to prioritize the vocals, it's almost like



a one-on-one experience between the pristine Nash vocals and the listener. Promise You Forever has been taken as the first single, a good door-opener. Also key is Metal Tears, a powerful ballad, as is A Man Like That. But don't overlook Storybook Ending. As a matter of fact, it's obvious Nash has packaged up a labour of love. All tracks are key. The album is at least five singles deep. Recorded by Bill Buckingham, Nash and Dave Harrison with mastering by Richard Harrow. All tracks are Nash originals, and all qualify as 100 per cent Cancon. Contact Bob James in Calgary at 1-800-556-1654 or phone/fax 403-274-1654. Check their internet (dan.nash@boarecords.ca). -

## STEVE BELL Romantics and Mystics Sign Post/Peg-072

-Folk 'n Pop

With Bell honing his vocal strategy and writing talent on Christian music, here he opens the door to the mainstream market. The Christian overtone is still a very powerful tool for Bell, and the messages are clean and thought-provoking. These are not uncharted waters for Bell. He enthuses a rare confidence of, and lyrical control that punches home his message with abstract vocal soaring that brings his listener into the Bell inner circle. Most of the material was written by Bell and he relays the reasons for a couple of them, namely All For A Loveless Night (the lyric writing which he shared with Larry Campbell), Moon Over Birkenau and Lament For A Nation. He also does a masterful job on Bruce Cockburn's Can I Go With You, and that's Bell on the bazouki. His mastery of the acoustic guitar and mandolin is beautifully displayed on the instrumental of Drumheller Circle. Also key is Let's Do It Again, which could become his musical signature. But don't overlook Alone Tonight. The album was produced by Bell and Dave Zeglinski and recorded at Winnipeg's Signpost Studios where it was mastered by Zeglinski. Available through Peg Music in Winnipeg. -WG

## MAUREEN BROWN Be Close PUG Productions-0051

-Blues

Though the late Nat King Cole was an excellent musician equally gifted in pop and jazz, he is probably best remembered as a vocalist. The same niche might well be in store for Maureen

## ALBUM PICK

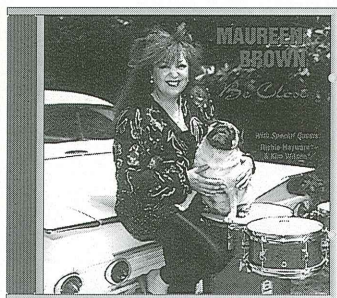
### MADONNA -Pop Ray Of Light Maverick 46847-P

Madonna, the pre-eminent mistress of commercial grandeur, has on more than one occasion drawn the rope of her own demise around her neck. But the potential suicides of media over-saturation, feature movie appearances and a book of nude pictures merely became postures of perfection, iconoclastic poses for an adoring world to bow before. Which is why there isn't much that Madonna has not done in a career spanning some ten years now. Even so, the struggle to continue to defy expectations and redefine her artistic milieu follows her to Ray Of Light, her first release in three years following 1994's Bedtime Stories. For 1998, Madonna naturally chooses the techno explosion with which to give voice to her new found spiritual and yogic interests. In a more specific sense, her vehicle of choice is a man by the name of William Orbit, who had helped the material girl on remixes for Exotica and returns here as a serious writing force for these tracks. The sound on Ray Of Light is therefore very much in the tradition of Orbit's previous projects, notably Massive Attack and Strange Cargo. Applied to Madonna -- and this continues to be very much Madonna -- we have what sounds a little like a beefier modernized Berlin (remember them?). The pop is not as obvious as that, but it's there and it's strong. Listen to Drowned World/Substitute For Love which introduces the album, Skin, Nothing Really Matters, Frozen or the title track. It's a new world we're entering and Madonna demonstrates that she is as active, as quick as ever to welcome -- and push it forward. That kind of progressiveness has gone beyond gimmick to one of the most challenging and contemporary pop artists of our time. -RG





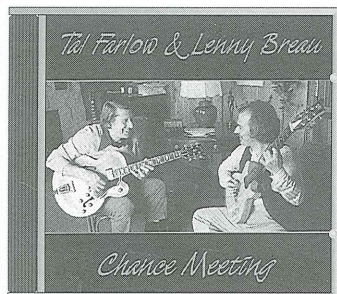
Brown. She is a classically trained percussionist and it shows on this debut CD. What will sell it however, we believe, is her vocalizing. We've labelled it Blues, but she



takes her songs substantially beyond that, somewhere into naughtiness without ever approaching raunch. Her voice is true in timbre, flexible in delivery and more than just a tad earthy. Bad Boy is a delight but the real ace of the 11 tracks is Down To The Quarter which, if there are still any programmers of substance, deserves much air play. The album is mostly MAPL and completely enjoyable. Produced by Ian Thomas. Mastered by Tom Gerencser at Naked Steel in Hamilton. -BW

**TAL FARLOW & LENNY BREAU** - Jazz  
Chance Meeting  
True North-0162-J

After filming a PBS special circa 1980 in Sea Bright, New Jersey, guitarists Tal Farlow and Lenny Breau got together later that evening at a small local club in Rumson N.J. called Sign



of the Times. The gig was recorded and this is the pleasurable result. Farlow was at his arguable best having left behind his earlier excesses of too many notes and too little inflection. He was able to calm the fire of Breau's usual playing and together they created a memorable evening of jazz. The session was especially precious since Breau died only four years later. The selections are all standards, mostly show tunes in fact, but they are distinctively jazz here. Oh, the two occasionally play the game that Hazel Scott used to call Find The Melody, but they never stray far and always return to the songs' roots after exploring every jazz nuance along the way. Need we say more? We think not. -BW

**DIANNE REEVES** - Jazz  
That Day  
Blue Note-7243-8-56973-F

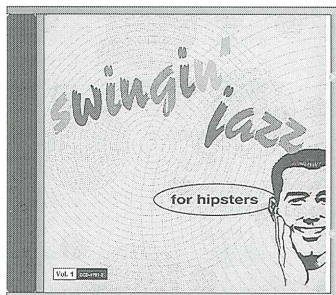
With more than a hint of hubris in her undoubted special vocal skills, Ms. Reeves achieves the feat of being distinctively Diane on all 10 tracks. That's the up side. The downside is that every song sounds the same.



Her lush vocal timbre is nicely framed in impeccable phrasing but the tempi never change perceptibly. Carole King's Will You Still Love Me Tomorrow, Blue Prelude, Just A Little Lovin', Exactly Like You and Ain't Nobody's Business all have a tempo that approaches turgidity. She is in apologetically fine form but her songs of choice aren't well served. -BW

**VARIOUS ARTISTS** - Jazz  
Swingin' All Jazz For Hipsters Vol. 182  
Concord-4791 & 4792

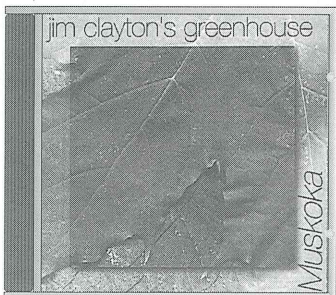
Hipsters, according to the packaging here, drink martinis, are good dancers and listen to real jazz. If so, that makes us only a 2/3rds swinger since our special drink of preference on those rare occasions when we indulge, is brandy and splash. Those 2/3rds however, enjoyed these two discs 100%. They contain 24 tracks featuring such artists as Ken Peplowski, Charlie Byrd, Gary Burton, Jack McDuff, Gerry Mulligan, Scott Hamilton, Monty



Alexander, Mel Tormé, George Shearing, Stephane Grappelli, Rudy Bruff, Carmen McRae and Ernestine Anderson among others of matching talent and artistry. The songs offered are an equal mixture of pop and jazz standards. Gary Burton and Friends offer Tossed Salad and Scrambled Eggs (yes, the Frasier theme) but one of our favourites is Mel Tormé singing I'm Hip with George Shearing. Salt Peanuts never sounded funnier, or better. Ernestine Anderson sings The 59th Street Bridge Song with her usual impeccability. We mention the track however, for a whistle blowing exercise. Are we the only person to recognize the melody as that of the French Canadian song Le Fiacre first popularized by Giselle McKenzie when she was still Giselle LaFleche? We're hip. -BW

**JIM CLAYTON'S GREENHOUSE** - Muskoka  
JC200

There was a time when only a few radio stations stayed on air after midnight. The music they played was usually soft, almost but not quite background. Jim Clayton was once an



overnight DJ (weren't we all?) and it occurs to this auditor that the experience might have influenced this album. It's jazz directed but there's a soft descriptive quality to it that's rather enchanting. His nicely understated piano is none the less paramount in one's appreciation. Fact is, we'd rather much like to hear him in some piano projects in the future. For now however, Muskoka is eminently satisfying and worthy of much air play. And we don't mean simply FM. 75% MAPL. -BW

# RPM

## ALTERNATIVE

Canada's only national weekly alternative chart

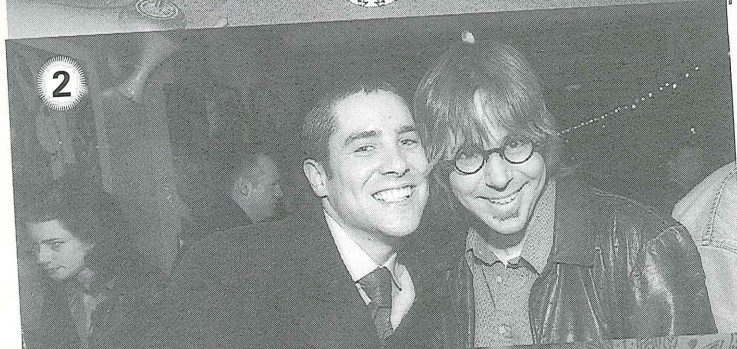
**Record Distributor Codes:**  
BMG - N EMI - F Universal - J Quality - M  
Polygram - Q Sony - H Warner - P Koch - K

TW LW WO MARCH 2, 1998

1	1	10	<b>SEX AND CANDY</b> Marcy Playground - Marcy Playground Capitol 53569 (CD Pro)-F	
2	5	6	<b>WASH IT AWAY</b> Black Lab - Your Body Above Me Geffen 25127 (CD Track)-J	
3	4	8	<b>THE MUMMER'S DANCE</b> Loreena McKennitt - Book Of Secrets Quinlan Road 19404 (Comp 344)-P	
4	2	7	<b>GIVEN TO FLY</b> Pearl Jam - Yield Epic 68164 (promo CD)-H	
5	3	17	<b>3AM</b> Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic 92721 (CD Track)-P	
6	10	4	<b>SAINT OF ME</b> Rolling Stones - Bridges To Babylon Virgin 44712 (CD Track)-F	
7	7	16	<b>BITTER SWEET SYMPHONY</b> The Verve - Urban Hymns Virgin 44913 (CD Track)-F	
8	6	19	<b>SWEET SURRENDER</b> Sarah McLachlan - Surfacing Nettwerk 30116 (CD Track)-F	
9	8	16	<b>SURROUNDED</b> Chantal Kreviazuk - Under These Rocks And Stones Columbia 80246 (comp 66)-H	
10	16	11	<b>SHINE</b> Junkhouse - Fuzz Sony 80285 (CD Track)-H	
11	9	9	<b>BACK TO YOU</b> Bryan Adams - Bryan Adams Unplugged AGM 314 454 0831 (promo CD)-Q	
12	11	4	<b>32 FLAVOURS</b> Alana Davis - Blame It On Me Elektra 62112 (Promo CD)-P	
13	15	6	<b>TIME OF YOUR LIFE</b> Green Day - Nimrod Warner 46794 (CD Track)-P	
14	12	6	<b>HAPPY</b> Sister Hazel - Somewhere More Familiar Universal 53030 (comp 17)-J	
15	13	8	<b>I DO</b> Lisa Loeb - Firecracker Geffen 25141 (promo CD)-J	
16	20	5	<b>MY OWN PRISON</b> Creed - My Own Prison Attic 1500 (CD Track)-J	
17	18	3	<b>BLUE ON BLACK</b> Kenny Wayne Shepard - Trouble Is Giant 24689 (CD Track)-P	
18	14	5	<b>WITHOUT EXPRESSION</b> John Mellencamp - The Best That I Could Do Mercury 314 536 738 (Promo CD)-Q	
19	17	15	<b>ON &amp; ON</b> Long Pigs - The Sun Is Often Out Island 314 531 542 (Comp 7)-Q	
20	19	8	<b>HOW'S IT GONNA' BE</b> Third Eye Blind - Third Eye Blind Elektra 62012 (CD Track)-P	
21	26	2	<b>SUNSHOWER</b> Chris Cornell - Great Expectations O.S.T Warner 83058-P	
22	24	4	<b>4AM</b> Our Lady Peace - Clumsy Columbia 80242 (Promo CD)-H	
23	21	7	<b>LETTING TIME PASS</b> The New Meanies - Three Seeds Virgin 53443 (promo CD)-F	
24	29	2	<b>LONG DAY</b> Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic 92721 (CD Track)-P	
25	22	7	<b>BRICK</b> Ben Folds Five - Naked Baby Photos Caroline 7554 (CD Track)-F	
26	30	2	<b>FOREST FIRE</b> David Usher - Little Songs EMI 23115 (promo CD)-F	
27	23	12	<b>THE OAF</b> Big Wreck - In Loving Memory Of... Atlantic 83032 (comp 336)-P	
28	NE		<b>SHE SAID</b> Collective Soul - Disciplined Break Down Warner Bros. 82984 (CD Track)-P	
29	27	3	<b>CANADIAN ROSE</b> Blues Traveller - Straight On Till Morning AGM 314 540 750 (pro single)-Q	
30	28	3	<b>COWARD</b> Holly McNarland - Stuff Universal 53075 (promo CD)-J	



# BMG does the Jai walk



1. The Jason Rowe led Jai burned up the Bamboo club in Toronto before heading to Vancouver for another showcase on March 2.

2. RCA/BMG label mates Rowe and Bill priddle from Treble Charger share smiles for the camera.

3. CHUM's Sue Mills hooks up with Jai's Rowe following the performance.

4. Rowe belts out a song from Jai's debut titled Heaven.

Photos by Barry Roden

## RPM URBAN TOP 30

Canada's only national weekly urban music chart

TW LW WO MARCH 2, 1998

1	1	2	<b>RAPPERS DELIGHT</b> Def Squad Priority
2	7	2	<b>GUESS WHO'S BACK</b> Rakim Universal-J
3	4	2	<b>GETTIN JIGGY WIT IT</b> Will Smith Sony-H
4	6	2	<b>YOU MAKE ME WANNA</b> Usher LaFace-N
5	10	2	<b>ALL MY LIFE</b> K-Ci & JoJo MCA-J
6	12	2	<b>ROXANNE '97</b> Sting/w Puff Daddy AGM-Q
7	8	2	<b>FEEL SO GOOD</b> Mase Arista-N
8	13	2	<b>YOU KNOW MY STEEZ...</b> Gangstarr EMI-F
9	17	2	<b>WHAT YOU WANT</b> Mase/w Total Bad Boy-N
10	19	2	<b>DJ KEEP PLAYIN'</b> Yvette Michelle Loud-N
11	11	2	<b>GOT 'TILL IT'S GONE</b> Janet Jackson Virgin-F
12	22	2	<b>DANGEROUS</b> Busta Rhymes Warner-P
13	18	2	<b>NO NO NO (PART II)</b> Destiny's Child Columbia-H
14	16	2	<b>EVERYTHING</b> Mary J. Blige Universal-J
15	15	2	<b>HONEY</b> Mariah Carey Sony-H
16	20	2	<b>NASTY BOY</b> Notorious B.I.G. BMG-N
17	14	2	<b>BEEN AROUND THE WORLD</b> Puff Daddy Bad Boy-N
18	NEW		<b>10 CRACK COMMANDMENTS</b> Notorious B.I.G. Bad Boy-N
19	26	2	<b>CALL ME</b> Black Street LaFace-J
20	25	2	<b>4,3,2,1</b> LL Cool J Def Jam-N
21	NEW		<b>THE SAGA BEGINS</b> Rakim MCA-J
22	NEW		<b>WE BE CLUBBIN'</b> Ice Cube AGM-Q
23	21	2	<b>R U READY</b> Salt 'N' Pepa London/Mercury-Q
24	NEW		<b>NICE &amp; SLOW</b> Usher LaFace-N
25	NEW		<b>MY MELODY</b> Queen Pen Interscope-J
26	27	2	<b>SUNSHINE</b> Jay Z/w Foxy Def Jam-Q
27	NEW		<b>PHONE TAP</b> The Firm Sony-H
28	NEW		<b>DON'T STOP THE MUSIC</b> Playa Def Jam-Q
29	29	2	<b>PHENOMENON</b> LL Cool J Def Jam-Q
30	NEW		<b>TOO CLOSE</b> Next Arista-N



# RPM

## Spotlights...

# WORLD MUSIC

### Wind of change for world music

by Rod Gudino

World music -- the term is enough to send shivers up the spine of any industry hack raised and bred on a staple diet of rock and roll or country music. For many, the intimidation starts right from the title of a typical world music album; it's usually in a foreign language and denotes a type of music that is, by definition, not cultivated in North America. And if it's not North American, then the question (more often than not) becomes; what is it?

To set the record straight, world music is simply contemporary music from international circles, be that folk, roots, pop, or a hybrid of any two or more of the above. But in the vernacular of the industry, what matters is that these titles are released outside of North America. And when you think about it, there isn't a hell of a lot of music currently on the charts hailing from Uganda, Cuba or Africa.

No doubt about it, world music is still a very new genre in terms of industry acceptance. It's still reasonably unknown despite recognition from the Junos and the Felixes and significant representation at retail. But that is slowly changing, according to the music's current players; in fact every passing year sees an incremental rise in the format's popularity.

Initially, the first foreign sounds began trickling into the alternative media, notably community and campus radio which, not surprisingly, are still the leading edge on world music and among its strongest supporters. Though there has been some spill-over into mainstream radio since then, notably the CBC and select large

market radio shows across Canada, the alternative media has given the format its first boom in the country. Conservative estimates identify some hundred campus radio shows playing some variation of world music in their programming, and the alternative press has shown overwhelming interest in the format's fertile sounds and wide array of artists. So dailies like The Toronto Sun have introduced a "world beat" column and The Toronto Star has its own world music review section, not to mention MuchMusic's Clip Trips, the video station's weekly hour-long venture into new releases from around the world.

According to independent promoter Billy Bryans, one of the key people working the format today, there are two factors which have been instrumental to the rise of world music in the country.

"It's really easy for a multi-national to have their record released in other markets via technology and via the state of record making," he says. "Also, the urban centres of Canada have a strong multi-cultural population which has helped to create the demand for this music."

But just how big is that demand?

Presently, the top tier of world music signifies gold sales in Canada (50,000 units), a figure surpassed last week by Ry Cooder's Buena Vista Social Club, currently the hottest world music album on the market. It might not be the kind of figure that impresses the industry; after all, rock and pop is built on a success system of multiple platinum selling records. But that may be a moot point when it comes to world music, since the current track record (Cooder's album included) is

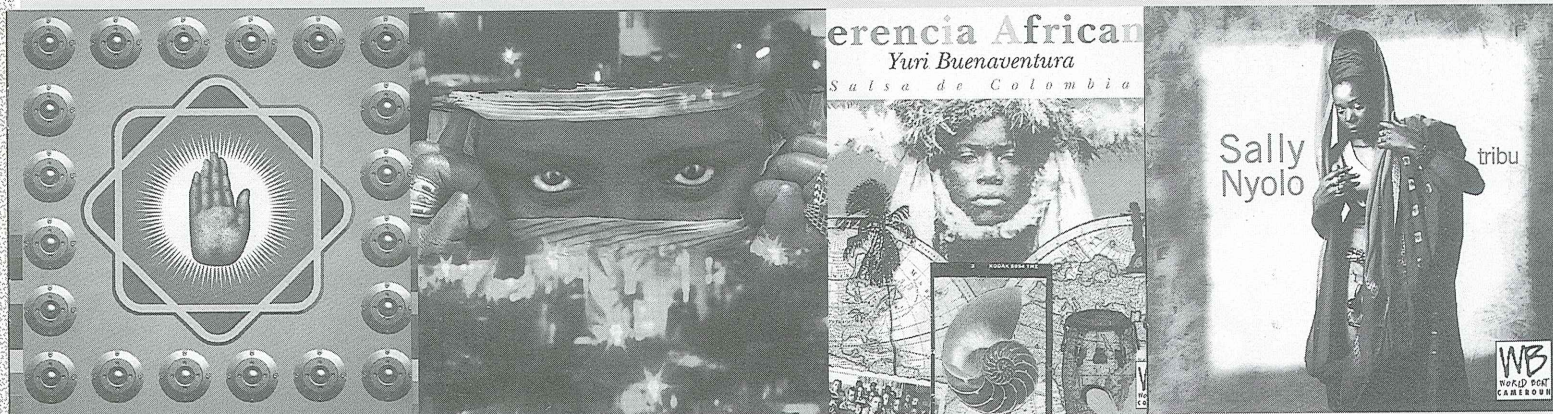
hardly indicative of an industry-wide effort to promote and support the format. Rather, the question right now seems more geared towards what the music is capable of achieving in the marketplace.

"You can't really tell," notes Bryans. "If you would have told me that Ry Cooder was going to sell 50,000 I would have said no, I would have said that record can only sell 20,000. But those are numbers that predispose a growth area. We are entering into a world of record selling where it's not one record selling a million copies, it's ten records selling 100,000 copies. This is an area where it's the quantity of releases as opposed to having records that got to #50 on the charts in the first week."

Bryans says part of the problem is in the way the industry has come to understand its successes, namely, with the mentality of high selling releases and a charting system that glorifies top stratum sales. He says that it's not indicative of the way formats other than rock or pop function in the market.

"I've always felt that world and urban belong on the same side of things and that people in these formats are sometimes asking the industry to adopt other means of measurement to judge their impact," he says. "Both ask the industry to send their preconceptions out the door. If world music is not on the chart at a high number -- which is isn't most of the time -- then it's hard to see the impact the way country or alternative rock is easy to see. If you're measuring the influence on the marketplace simply by the numbers that you get on the charts, you might miss it. You have to go and look at retail and media."

But despite the fact that world music does not show up on the measurement scale used to judge





traditional pop, classical and jazz records, it is in the process of achieving breakthroughs in the mainstream market. The success comes in the form of several world music albums which have shown strong sales in the country. Among them is Cooder's Buena Vista Social Club which, according to Warner Music, has occasioned a huge demand for tour dates in Canada and the US in the wake of high sales (#63 this week on RPM's Top 100 CDs). And Montreal's Lhasa de Sela has been a domestic success with her debut AudioGram release titled *La Llorona*, which has sparked label interest overseas and in the US in the wake of Gold sales in Canada.

A lot of that success is due in large part to a retail based strategy, which continues to be the product's centre of focus with colourful packaging, visible racking and samples at listening posts and CD bars.

"That's what affects people since many of these purchases are still impulse purchases especially for the mainstream buyer," says Virgin Music's Andreas Mendoza, who oversees releases from Peter Gabriel's Real World label.

Despite those successes, most world music titles are still released via independent distributors, principally KOCH International, Festival, Outside Music, Fusion and Distribution Select. Naturally, the majority of Canadian world music releases are independent and distributed in Canada only. This year's Juno nominations in the global awards category, for example, named three independent artists out of the five nominees (Thomas Hardy Trio, Celso Machado and Takadja).

"Major record companies are slow to respond and it's nobody's fault, it's the nature of the beast," says Bryans. "They're slower to respond to smaller niche market phenomena."

Nevertheless, some significant things *have* happened at the major label level; Sony Music has gotten increasingly involved with Latin music, while Warner took a bite on world music via the World Circuit/Nonesuch arrangement. The activity is further enhanced by EMI/Virgin, who are aggressively distributing releases from the Real World and Hemispheres labels to the tune of 13,000+ sales for Geoffrey Oryema and 11,000 for Afro Celt Sound System.

"We're getting our feet wet in the genre, and we feel there is a lot of potential there," says Jun Fujimoto, Warner's classical and world music rep. He says part of reason that the majors have found the genre interesting is because classical music, their traditional foot in the door of the sophisticated music market, is in the midst of a dry period.

"You can either fork out millions of bucks to put Pavarotti along with as many pop stars in the book, or you can go with the cross-over classical which most classical people cringe at, or you can find new repertoire," says Fujimoto. "There are

young composers like Philip Glass but that only goes so far, that only leaves different genres. Jazz is around all the time, it's been explored but world music, there's a wealth of material there that hasn't been looked at."

So the majors *are* biting, if only at the edges, but their interest has undoubtedly been one of the big reasons world music has become more visible in the past few years. They have taken a few unorthodox approaches to the format as well, notably through the release of a hybrid sound of world with electronic and ambient, as in Real World's *Star Rise* which brings together contemporary remixes of classic pieces from Nusrat Fateh Ali Khan.

"I think it's definitely something that's going to help widen the audience," says Mendoza. "Ry Cooder is a hybrid album too but in a different sense, it's American guitar with traditional Cuban sounds. Having that one point of reference is key to reach the new audience that has not been aware of the music before."

Understandably, the hybrid releases are being worked slightly differently than the standard world music fare. Mendoza says the company has serviced vinyl for community DJs, as well as the experimental/drum&bass/ambient market.

"Radio as well as video networks would see a hugely positive response to world music, especially the more uptempo, danceable forms if they gave it more airtime," he says. The main strategy, however, is still centred around encouraging the growth of the existing network of DJs, promoters, festival producers and journalists and weaning the general public onto the format through the release of handsomely packaged compilations. The practice of releasing compilations, however, is something

that the format is attempting to break, since it detracts from the crucial element of raising the profile of individual artists.

"We're right in the transition stage right now," says Mendoza, "we're going from a nebulous compilation type mentality and moving more towards artist development where individual artists are being recognized for their particular talents."

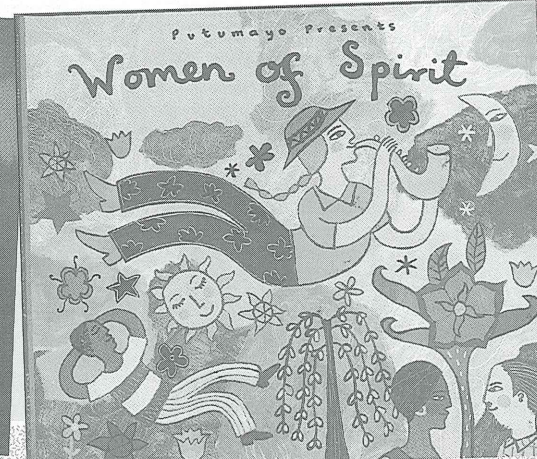
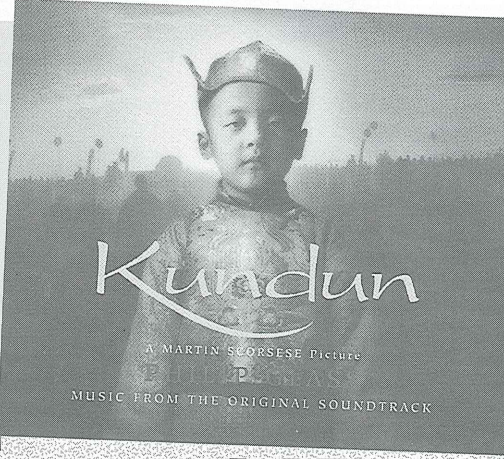
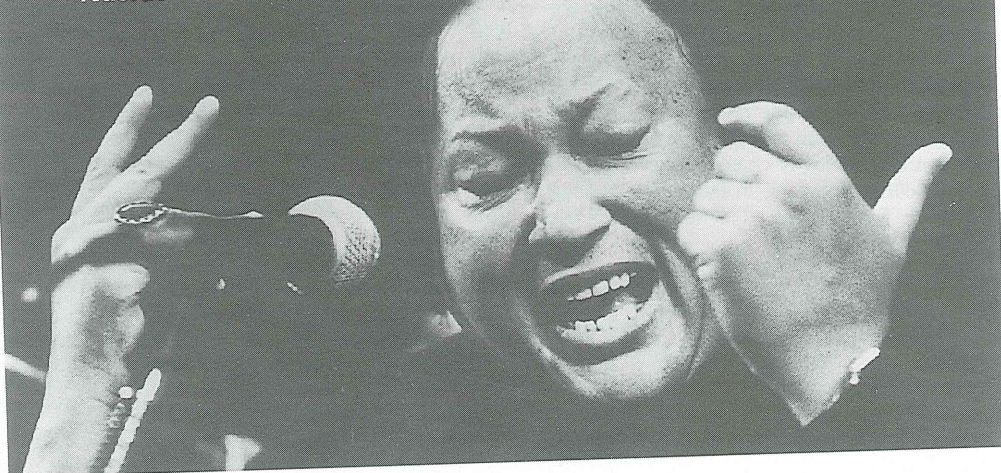
If the world music is waiting on a domestic break-out artist, then they may be in luck. They have found one in Lhasa de Sela, a twenty-four year old Montreal based artist who has broken into the circle of contemporary female vocalists with an album of smoky Mexican ballads with unorthodox arrangements. Lhasa, who has been nominated twice at this year's Juno Awards (global album and best new artist), has brought a lot of recognition to the format in less than a year since the release of her debut album.

"When you see Lhasa in concert, you see a star," notes Bryans. "She is not a star like Sarah McLachlan yet, but she is within that circle. You wouldn't call Jane Bunnett a pop star, but within her realm she has blown up the jazz genre, she's a star of a different calibre. Lhasa is the one and we haven't had one before."

If world music's silver bullet is a star, then Lhasa is in a critical position to do something serious for the format. And the industry thinks so; nobody could have predicted her arrival or how far she will go.

"I think the aspirations are to be treated just like any other genre rather than to be treated as a politically correct insignificant sub-genre that nobody in the industry should take seriously," says Bryans. "And it going to take a pop star for that to happen."

Nusrat Fateh Ali Khan





## Lhasa de Sela: world music's much awaited pop star

by Rod Gudino

It's been often said that a format is legitimized by its star power. Unfair maybe, not to mention a tad reductionistic, but undoubtedly true. The simple fact is that people -- audiences and industry -- recognize stars first, and with them they open themselves up to the types of music and philosophies that they bring. It is little wonder that world music in Canada has been waiting for its own star, its own silver bullet with which it expects to pierce the armour of industry recognition.

That bullet has been secured with the arrival of a diminutive Montreal-based singer by the name of Lhasa de Sela. Lhasa broke into the Canadian market last year with her debut on AudioGram titled *La Llorona*, a stunning collection of Mexican ranch ballads, gypsy songs and Russian dance numbers sung in Spanish. The album's tragi-comic blend of melancholia and rich beauty singled Lhasa out as an artist of colour and spontaneous character, and secured her a spot on Sarah McLachlan's highly touted Lilith Fair Tour. Along with co-writer and guitarist Yves Desrosiers, she scooped a Felix Award for best world music album of the year, an event she seems poised to replay at this year's Juno Awards, at which she has been nominated for best global album and best new solo artist. Lhasa and Desrosiers plan to get back into the studio in about a year's time, following the Spring release of *La*

Llorona in France (on WEA) and in the US (deal pending).

### Are you surprised with the kind of success your album has had?

I didn't know what to expect. Before the album came out, both Yves and I were wondering what was going to happen. We believed in what we were doing very strongly but we didn't know how it was going to work out. We really were very curious to see what was going to happen.

### The music industry understands you as the very first instance of a domestic world music pop star. The word is that there are expectations that your commercial success will to an extent legitimize the genre.

That was something that really amazed me when I was in Toronto for the press conference, I was talking to some people and they had talked to me about what effect our album has had on the Canadian industry at large and I was amazed by it because you never think about that kind of thing. I was really happy and proud to think that in some way the success that we've had could be able to help the cause of world music in general and people's openness to it. It's a pretty amazing thing, I never knew that I could have that kind of an influence. I'm very happy too because world music is a relatively new thing, although obviously

not new at all. It's actually a kind of a silly concept, world music is just music that has been around for a long time in other places. But industry wise it's a relatively new thing and I think it has a lot of evolving to do. So far it's been kind of put into this thing where it's seen as a cultural event where you get together and you appreciate another culture; it's like going to a museum or something like that. I think there is a time now for people who create in another language to be taken not primarily for what they are culturally. I think that's something that's easier for me perhaps because I have a mixed background. If I was 100% Latina, it would be a different band; the mix gives me a different perspective.

### Are you ready to be a star?

I think it's something that is very dangerous for an artist and I think every person has to fight it out within themselves, you know, how much you feel you have to compromise yourself for that kind of a position. But I don't think it's something that you really choose; you do what you do and it's

the world that puts you in that position and you deal with it as it comes. So it's not something that I am ambitious about and it's not something I'm afraid of. But you know my life has changed so much -- the past few years and I have learned so much -- not just about music and about the work I do but about myself and my own strengths and weaknesses and everything. I think it can only continue to be good.

### What have been some of the highlights for you in the past year?

I would say playing in some place I've never been before, whether it's up north in Quebec or out in Calgary somewhere, I always have this feeling like if I don't know you then you must not know me. And then arriving in these places and having a room packed with people who know our album and our music and were very enthusiastic about it -- to me that is just miraculous. That's the incredible thing about music; it travels where you can't go and it becomes a part of people's lives before you set foot in their town.

### Yves Desrosiers has been described as your second musical half. Will you be preserving that collaboration on your next project?

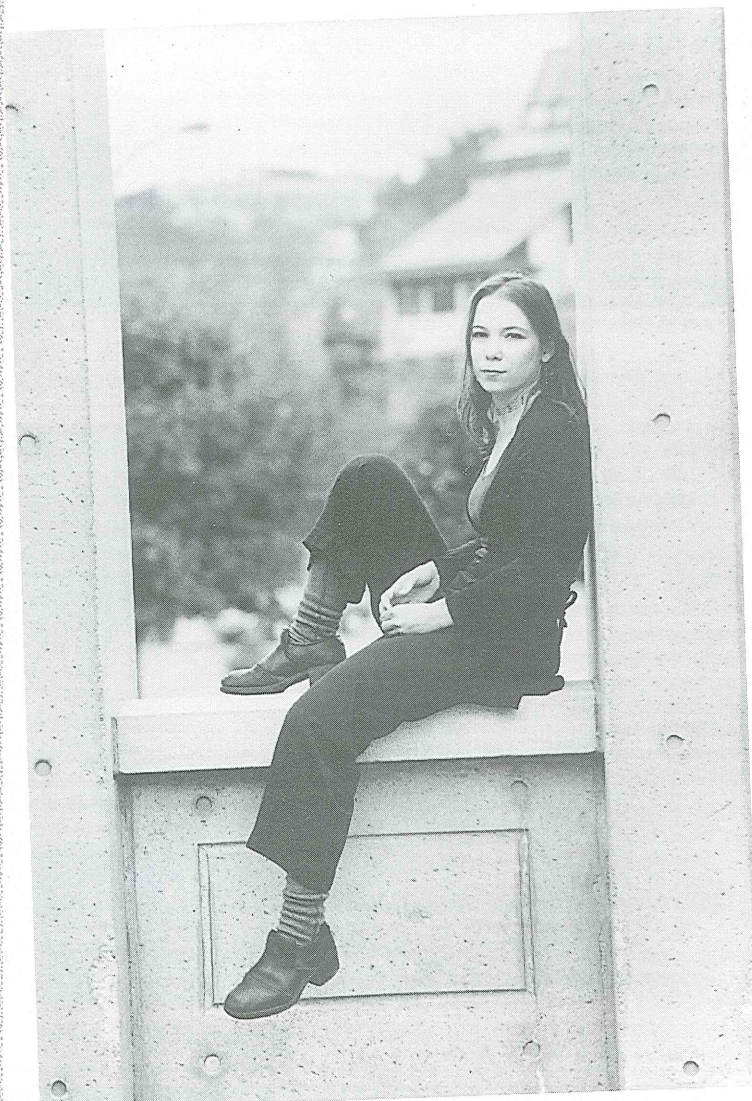
Oh yes, absolutely. *La Llorona* is equally both of ours, we put our whole selves into it. I couldn't have done it without him and he couldn't have done it without me. There's so much more that we can do and we're really excited about exploring that.

### Will you continue with the kind of sound you achieved in *La Llorona*?

*La Llorona* is really a mix of a lot of things that Yves and I love, like the Ranchero ballad thing and influences of gypsy music and Russian music and Tom Waits style music and stuff like that. We never asked ourselves what kind of music we were making; we did what made us happy, we did what pleased us musically and we got carried away with it but not with any ideas of making some kind of world music mish mash, just with the idea of making music that pleased us. I think that's what we're going to continue to do. Currently I'm writing in Spanish and French and even in English. Musically, we always start off with a guitar riff and then build from there without knowing exactly what country its going to come from because we listen to music from all over the place.

### What sort of music have you been listening to?

I've been listening to a lot of classical music in the past year, a lot of Bach and Chopin. I've also been listening to Radiohead a lot; I've listened to their new album about a thousand times, Ben Harper as well. You know, there are a lot of musicians who don't listen to music. Like Yves, he doesn't listen that much to music and it's like he doesn't need to, he has concerts going on in his head, you know? But I love listening to music, I get a lot of inspiration from it and I love having this idealistic feeling like I'm in a family that's all over the world making music and believing in music and doing it with all their hearts. I love feeling that there are people out there believing in that.



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# COUNTRY

**Randy Travis is back** and he could have a hit with *Out Of My Bones*, his debut single for the Dreamworks people. Taken from his upcoming album *You And You Alone*, the song was written by Gary Burr, Sharon Vaughn and Robert Lerner. Travis produced the album with James Stroud and Byron Gallimore. The single is the most added this week, entering the chart at #85. Travis was front and centre at Nashville's CRS where he performed at the Hermitage Hotel, which was re-christened Hotel Dreamworks for the night. Dreamworks is distributed by Universal Music.

**Steve Wariner** has signed with Capitol Nashville, the first artist signed to the label by new helmsman Pat Quigley, the label's President and CEO. *Holes In The Floor of Heaven*, which Wariner wrote with Billy Kirsch, will be his first single. His album, which he produced, will follow mid-April. Interesting too, is Wariner's current status on the RPM Country 100. *What If I Said*, his duet with

Anita Cochran, hits #1 on the RPM Country 100 this week. He also contributed to the success of Garth Brooks' single *Longneck Bottle*, which he co-wrote. And that's his guitar work and scat singing you hear in the background. Wariner also co-wrote Clint Black's *Nothin' But The Taillights*, which bullets up to #13, and Bryan White's *One Small Miracle* (#41).

## MCA's Mavericks hit hard with new sound

by Jody Infurnari

"There's a major progression from where we left off last year (*Music For All Occasions*), to where we are today," explains Robert Reynolds, bass player for the newly renovated Mavericks.

"The sound is a real potpourri type. It's everything we've heard growing up," he says. "In

**Michelle Wright and Jim Brickman** have the biggest mover for the second consecutive week with *Your Love*. The single, taken from Brickman's album, *The Gift*, bullets up to #15 this week from #37. The track has been remastered and will be included on Wright's upcoming *Greatest Hits* album. By the way, it was the genius of Lisa Zbitnew, who heads up BMG Music Canada, that

COUNTRY continued on page 17

## COUNTRY PICKERS

### BRUCE ANDREI

Country 95.5FM - Lethbridge  
*Out Of My Bones* - Randy Travis

### BRUCE LEPERRE

CKDM - Dauphin  
*Out Of My Bones* - Randy Travis

### CHUCK REYNOLDS

CHYR - Leamington  
*Out Of My Bones* - Randy Travis

### KIM LACROIX

KIXX-FM - Thunder Bay  
*Out Of My Bones* - Randy Travis

### JAMES RICHARDS

CHAT - Medicine Hat  
*Out Of My Bones* - Randy Travis

### FRASER TUFF

1150 KIX - Brandon  
*Out Of My Bones* - Randy Travis

### CAL GRATTON

CJVR - Melfort  
*Hold On To Me Baby* - Tami Hunter

### JANET TRECARTEN

CISS-FM - Toronto  
*End Of The World* - Great Big Sea

### BOB PRESTON

NorNet Broadcasting - Edmonton  
*I'm Gone* - George Fox

### WADE WILLEY

CKRM - Regina  
*This Kiss* - Faith Hill

### RICK FLEMING

CKQM-FM - Peterborough  
*This Kiss* - Faith Hill

### RAY BERGSTROM

Country 96 - Kingston  
*This Kiss* - Faith Hill

### DOUG ANDERSON

Y105 - Ottawa  
*This Kiss* - Faith Hill

### COLIN McAULAY

CFCY - Charlottetown  
*This Kiss* - Faith Hill

### PETE WALKER

KX96FM - Durham  
*One Last Step* - Shirley Myers

every decade there is someone who wants to make a style of music available again and include their own in it."

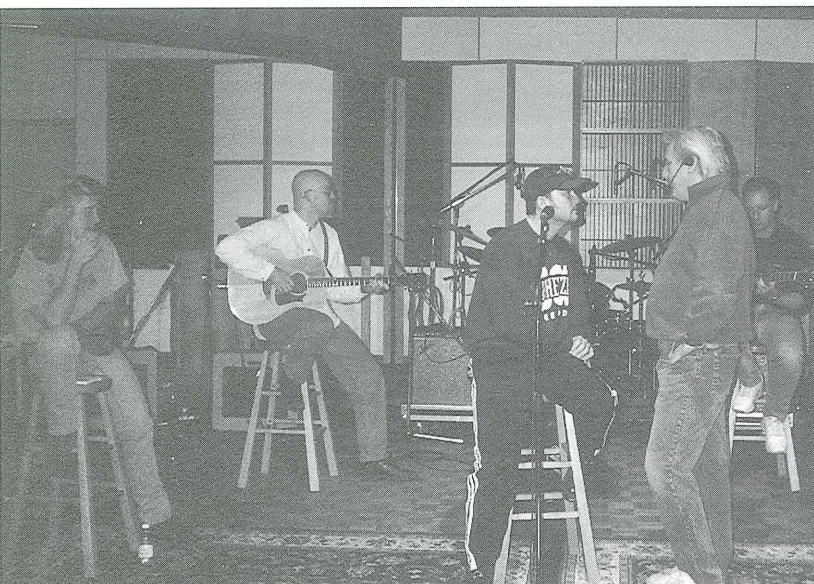
Not surprisingly, The Mavericks have made a very noticeable stage change going from lava lamps and retro, funkadelic lighting to the now antique style of bandstands and white loafers. Even though there was some direction already in progress during last year's stage shows, the sound for the new album was still in the developmental stage. Since the release of their MCA Nashville album *Music For All Occasions* last year the only thing that remains distinctive is the smooth powerful vocal of front man Raul Malo. The voice of the Mavericks, Malo spent a lot of time playing with the arrangements to eventually find a sound the band could agree on collectively.

The title of the band's newest album, *Trampoline*, was developed through the carnival like atmosphere the Mavericks created during the recording process.

"We were wanting to name the record something other than a song title. We wanted to give the experience of making the record a name," says Reynolds. "*Trampoline* kept coming back to us maybe because the album is a variety of sounds, it bounces all over the place. It's up and it's down."

With the release of *Trampoline*, scheduled for March 10th and a tour already in full progress, it's expected the band's sound will definitely aid in the cross-over success they are cultivating.

"More than just country fans will now get to enjoy the Mavericks," promises Universal's Sue McCallum. "This is the record that will cross the band over from being just in the country format."

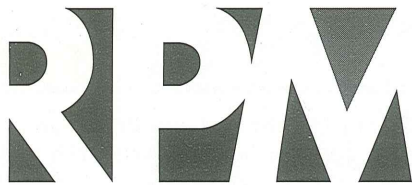


Craven A Today's Country scored another coup with the live performance by Tim McGraw who stopped by on his cross-Canada tour promoting his latest Curb/EMI single *Just To See You Smile*, a #1 single on the RPM Country 100 (Feb. 9/98).



The Mavericks in Toronto for a Universal showcase receive double platinum award for their album *What A Crying Shame* from Universal Canada President Ross Reynolds and national country promotion manager Ed Harris. That's Paul Deakin with the Mona Lisa.





## Record Distributor Codes:

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

## COUNTRY 100

Canada's Only National 100 Country Survey

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

TW LW WO MARCH 2, 1998

1	8	11	<b>WHAT IF I SAID</b> Anita Cochran w/Steve Wariner/Back To You/pro singl (J.E.Norman/A.Cochran) A.Cochran (Warner Bros)	35	28	19	<b>IN THIS HEART OF MINE</b> Montgomery Steele/EP/CD track (M.Steele) G.Dere (MSI)	68	50	10	<b>WHAT IF</b> Reba McEntire/No album/comp 8-J (D.Warren) R.McEntire/D.Mallo (MCA)
2	5	13	<b>YOU'VE GOT TO TALK TO ME</b> Lee Ann Womack/Self-titled/pro single-J (J.O'Hara) M.Wright (Decca)	36	39	8	<b>JUST BETWEEN YOU AND ME</b> The Kinleys/Title track/CD track (H.G.Kinley/R.G.Zavitsos) Zavitsos/Maselden/Greene (Epic)	69	57	18	<b>I'M SO HAPPY I CAN'T STOP CRYING</b> Toby Keith w/Sting/Dream Walkin/pro single-Q (Sting) J.Stroud/T.Keith (Mercury)
3	3	4	<b>LOVE OF MY LIFE</b> Sammy Kershaw/Labour Of Love/pro single-Q (K.Stegall/D.Hill) K.Stegall (Mercury)	37	47	7	<b>I CAN LOVE YOU BETTER</b> Dixie Chicks/Title track/comp 348-H (Kostas/P.B.Hayes) P.Worley/B.Chancey (Monument)	70	73	8	<b>THE NOTE</b> Daryle Singletary/Self-titled/comp 340-P (B.Moore/R.Ray) D.Johnson/J.Hobbs (Giant)
4	11	7	<b>SHE'S GONNA MAKE IT</b> Garth Brooks/Sevens/pro single-F (K.Blazy/K.Williams/G.Brooks) A.Reynolds (Capitol)	38	41	13	<b>YOUR ONLY ROMEO</b> Desert Dolphins/Hang Of The Heartache/CD track- (G.Heywood) R.Prescott (Quality)	71	79	2	<b>INCLEMENCY</b> Farmer's Daughter/Makin'Hay/comp 1-J (Barnhill/Leiske/Kelman/Samograd) M.Jones (MCA)
5	14	8	<b>ROUND ABOUT WAY</b> George Strait/Carrying Your Love/comp 8-J (S.Dean/W.Nance) T.Brown/G.Strait (MCA)	39	45	10	<b>WEST OF EVERYTHING</b> Nancy Denault/Matters Of The Heart/CD track (M.McAfee/M.Elliott/S.Sheehan) N.Couture (RNI)	72	80	4	<b>SAV WHEN</b> Lonestar/Crazy Nights/CD track-N (P.Nelson/L.Boone/J.Rich) D.Cook/N.Wilson (BNA)
6	2	12	<b>WALK THIS ROAD</b> Bruce Guthro/Of Your Son/pro single-F (B.Guthro) C.Irschick (EMI)	40	48	5	<b>YOU'RE STILL THE ONE</b> Shania Twain/Come On Over/Pro Single-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)	73	74	6	<b>PHYLLIS &amp; DON</b> Stephanie Thomson/Almost Blue/CD track (L.A.Reid/J.McLaughlin) T.McKilip (TIS)
7	7	11	<b>JUST TO SEE YOU SMILE</b> Tim McGraw/Everywhere/pro single-F (M.Nesler/T.Martin) Gallimore/Stroud/McGraw (Curb)	41	22	9	<b>ONE SMALL MIRACLE</b> Bryan White/The Right Place/CD track-P (B.Anderson/S.Warner) B.J.Walker Jr./K.Lehning (Asylum)	74	69	19	<b>WHEN LOVE STARTS TALKIN'</b> Wynonna/Collection/CD track-J (J.O'Hara/B.Maher/G.Nicholson) B.Maher (Curb)
8	6	12	<b>DON'T BE STUPID (You Know ...)</b> Shania Twain/Come On Over/CD track-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)	42	29	18	<b>ANGEL IN MY EYES</b> John Michael Montgomery/What I Do/CD track-P (B.Daly/T.Mullins) C.Petocz (Atlantic)	75	75	5	<b>I'M STILL IN LOVE WITH YOU</b> Kevin Griffin/No album/Hillcrest comp39 (K.Griffin) No producer (Hillcrest)
9	1	19	<b>I WANNA FALL IN LOVE</b> Lila McCann/Lila/CD track-P (M.Spiro/B.Brock) M.Spiro (Asylum)	43	27	12	<b>THE KIND OF HEART THAT BREAKS</b> Chris Cummings/Self-titled/pro single-P (Cummings/Douglas/Tribble) Scott/Norman (Warner Bros)	76	85	4	<b>LEAVING OCTOBER</b> Sons Of The Desert/Whatever Comes First/CD track-H (D.Womack/T.Douglas) J.Slate/D.Johnson (Epic)
10	12	9	<b>WHAT'S COME OVER YOU</b> Paul Brandt/Outside The Frame/pro single-P (G.Nelson/D.Swander) J.Leo (Reprise)	44	52	6	<b>YOU'LL NEVER KNOW</b> Mindy McCready/Self-titled/CD track-N (K.Richey/Angelo) D.Mallo (BNA)	77	82	8	<b>CLOSER TO HEAVEN</b> Mila Mason/No album/comp 344-P (A.Mayo/B.Lueher) B.Mavis (Atlantic)
11	4	14	<b>IMAGINE THAT</b> Diamond Rio/Greatest Hits/comp 51-N (D.George/J.Tirro/B.White) M.D.Clute/Diamond Rio (Arista)	45	53	6	<b>THE OUTCOME</b> Sean Hogan/Self-titled/CD track (S.Hogan) S.Hogan/R.Erickson (Barnstorm)	78	89	2	<b>SHE'S GOT THAT LOOK IN HER EYES</b> Alabama/Dancin' On The Boulevard/pro single-N (R.Owen/T.Gentry) D.Cook/Alabama (RCA)
12	16	12	<b>ONE OF THOSE NIGHTS TONIGHT</b> Lorrie Morgan/Shakin' Things Up/pro single-N (S.Longacre/R.Giles) J.Stroud/L.Morgan (BNA)	46	54	5	<b>LOVELY NEVER LEAVE ME ALONE</b> Trace Adkins/Big Time/pro single-F (M.Danna/A.J.Sweet) S.Hendricks (Capitol)	79	81	3	<b>ALREADY RESTLESS</b> KC Jones/Hearts Were Bound/CD track (J.Daddario/G.Barnhill) Prescott/Wheeler (Pairadice)
13	20	8	<b>NOTHIN' BUT THE TAILLIGHTS</b> Clint Black/Title track/comp 53-N (C.Black/S.Warner) J.Stroud/C.Black (RCA)	47	60	3	<b>VALENTINE</b> Martina McBride/w Jim Brickman/Evolution/comp 53- (Jim Brickman/J.Kugell) D.Shea (RCA)	80	88	2	<b>PUT YOUR HEART INTO IT</b> Sherrie Austin/Words/comp 53-N (S.Austin/W.Rambeau) E.Seay/W.Rambeau (Arista)
14	21	6	<b>SOME DAYS ARE BETTER</b> Charlie Major/Everything's Alright/comp 53-H (C.Major) M.Pool (Vik/BMG)	48	49	9	<b>IT'S NOT OVER</b> Mark Chesnutt w/V.Gill & A.Krauss/Thank God .../comp (L.Kingston/M.Wright) M.Wright (Decca)	81	66	22	<b>THE REST OF MINE</b> Trace Adkins/Dreamin' Out Loud/comp 22-F (T.Adkins/K.Beard) S.Hendricks (Capitol)
15	37	16	<b>YOUR LOVE</b> Jim Brickman w/Michelle Wright/The Gift/comp 25-N (Brickman/Hosier/DeViller) J.Brickman (Windham Hill)	49	46	17	<b>THERE'S A SONG IN THERE ...</b> Thomas Wade/Wayward/Self-titled/CD track-K (T.Wade/K.Harden) J.May/T.Wade (Peg)	82	83	4	<b>ONE NIGHT</b> J.C.Jones/Title track/comp 8-J (L.Storey/R.Carnes/J.Carnes) E.Gordy Jr./S.Fishell (Rising Tide)
16	26	9	<b>LITTLE RED RODEO</b> Collin Raye/The Best Of/pro single-H (Black/Vassar/Bourke) Raye/Worley/Walker Jr. (Epic)	50	55	5	<b>TO BE WITH YOU</b> The Mavericks/Trampoline/pro single-J (R.Malo/J.Bouke) R.Malo/D.Cook (MCA)	83	72	8	<b>THE WRANGLER</b> Brent Howard/Self-titled/pro single (B.Howard/Dalla-Vincenza) T.Rudner (Fre)
17	18	15	<b>A CHANCE</b> Kenny Chesney/I Will Stand/comp 51-N (D.Dillon/R.Porter) B.Cannon/N.Wilson (BNA)	51	51	20	<b>CHEVY BLUE EYES</b> Brent McAtthey/Believe In Me/CD single (B.Nelson) L.Ratiff/B.McAtthey/R.Prescott (Arista)	84	87	3	<b>TO HAVE YOU BACK AGAIN</b> Patty Loveless/Long Stretch.../comp 349-H (A.Robert/S.Roman) E.Gordy Jr. (Epic)
18	25	8	<b>COME SOME RAINY DAY</b> Wynonna/The Other Side/comp 8-J (B.McGrath/B.Kirsch) B.Maher (Curb)	52	38	20	<b>GET HOT OR GO HOME</b> Rick Tippe/Title track/pro single (R.Tippe) D.Pomeroy (Moon Tan)	85	NE		<b>OUT OF MY BONES</b> Randy Travis/You And You Alone/pro CD-J (Burr/Vaughn/Lerner) J.Stroud/B.Gallimore/R.Travis (Dreamwork)
19	9	12	<b>HE'S GOT YOU</b> Brooks & Dunn/Greatest Hits Collection/pro single-N (R.Dunn/T.McBride) D.Cook/K.Brooks/R.Dunn (Arista)	53	56	11	<b>JUST DON'T WAIT AROUND ...</b> David Lee Murphy/We Can't All .../comp 8-J (D.L.Murphy) T.Brown/D.L.Murphy (MCA)	86	71	21	<b>I HAVE TO SURRENDER</b> Ty Herndon/Living In A Moment/comp 347-H (P.Bunch/D.Johnson) D.Johnson (Epic)
20	24	4	<b>A LITTLE BIT OF YOU</b> Jason McCoy/Playing For Keeps/pro single-J (C.Wiseman/J.McCoy/S.Burgess) S.Baggett (Universal)	54	61	3	<b>I'M FROM THE COUNTRY</b> Tracy Byrd/Self-titled/pro single-J (M.Brown/R.Young/S.Webb) T.Brown (MCA)	87	91	2	<b>THE UPSIDE DOWN</b> Stephen Fearing/Industrial Lullaby/comp 18-J (S.Fearing) S.Fearing (True North)
21	17	9	<b>LET'S KISS AND MAKE UP</b> Beverly Mahood w/Ken Munshaw/Girl.../pro single (S.Hogg/M.Dineen/B.Mahood) R.J.Hutt (Spin)	55	68	3	<b>DREAM WALKING</b> Toby Keith/Title track/comp 532-Q (T.Keith/C.Cannon) J.Stroud/T.Keith (Mercury)	88	90	3	<b>CONNECTED AT THE HEART</b> Ricochet/Blink Of An Eye/comp 349-H (S.Ewining/D.Kees) R.Chancey/E.Seay (Columbia)
22	23	7	<b>TWO OUT OF THREE AIN'T BAD</b> Julian Austin/What My Heart .../pro single-N (J.Steinman) D.Lebianc (Vik/BMG)	56	63	4	<b>TOO GOOD TO BE TRUE</b> Michael Peterson/Self-titled/CD track-P (M.Peterson/G.Pistilli) R.E.Orrall/J.Lee (Reprise)	89	NE		<b>THE MORE YOU LEARN</b> Wendy Hudson/Title track/CD track (J.Oldenborg/J.K.Gulley) J.Oldenborg/J.K.Gulley (Moberly)
23	31	10	<b>IF I NEVER STOP LOVING YOU</b> David Kersh/Goodnight Sweetheart/pro single-F (D.Kees/S.Ewing) P.McMakin (Curb)	57	64	4	<b>BROKEN ROAD</b> Melodie Crittenden/Self-titled/comp 348-P (Hummon/Boyd/Hanna) Gallimore/Smith (Asylum)	90	92	2	<b>BACK IN THE SADDLE</b> Matraca Berg/Sunday Morning .../comp 1-J (M.Berg/S.Lynch) E.Gordy Jr. (Rising Tide)
24	43	8	<b>BYE, BYE</b> Jo Dee Messina/I'm Alright/pro single-F (P.Vassar/R.M.Bourke) B.Gallimore/T.McGraw (Curb)	58	44	18	<b>HAVEN'T YOU HEARD</b> Shirley Myers/Let It Rain/comp 336-P (Myers/Nicholson/Scott) Stony Plain	91	94	2	<b>TAKIN' THE COUNTRY BACK</b> John Anderson/Title track/comp 532-Q (C.Wright/M.Stuart) K.Stegall (Mercury)
25	35	7	<b>IF I COULD JUST GET TO YOU</b> Duane Steele/This Is The Life/comp 532-Q (D.Steele/J.Robbin) S.Bogard/M.D.Clute (Mercury)	59	42	11	<b>LONGNECK BOTTLE</b> Garth Brooks/Sevens/pro single-F (S.Warner/R.Carnes) A.Reynolds (Capitol)	92	93	9	<b>JUST ANOTHER HEARTACHE</b> Chely Wright/Let Me In/pro single-J (E.Mill/M.D.Sanders) T.Brown (MCA)
26	32	6	<b>A HOUSE WITH NO CURTAINS</b> Alan Jackson/Everything I Love/comp 53-N (A.Jackson/J.McBride) K.Stegall (Arista)	60	62	9	<b>OLD TIMER</b> Eli Barsi/Unmarked Trail/pro single (Ei Barsi) Eli Barsi (Barsi)	93	NE		<b>IF YOU WANT IT</b> Randy J. Martin/Workin' Overtime/CD Track (J.R.Martin) S.Baggett/R.Phal (Fleet)
27	30	15	<b>UNDERNEATH THE MOON</b> Montana Sky/Self-titled EP/CD track (Montana Sky) R.Prescott/J.P.Wheeler (Sky)	61	58	22	<b>LOVE GETS ME EVERY TIME</b> Shania Twain/Come On Over/pro single-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)	94	76	22	<b>FROM HERE TO ETERNITY</b> Michael Peterson/Self-titled/comp 334-P (M.Peterson/R.E.Orrall) R.E.Orrall/J.Lee (Reprise)
28	15	11	<b>IF YOU CAN'T BE GOOD ...</b> Neal McCoy/Greatest Hits/CD track-P (T.Seals/B.Miller) K.Lehning (Atlantic)	62	40	17	<b>BETWEEN THE DEVIL AND ME</b> Alan Jackson/Everything I Love/pro single-N (H.Allen/R.Chamberlain) K.Stegall (Arista)	95	NE		<b>I'M GONNA GO CRAZY</b> Brian Mallery/Focused/CD track (B.Mallery) T.Pick (Broadland)
29	19	18	<b>ON THE SIDE OF ANGELS</b> LeAnn Rimes/You Light Up My Life/pro single-F (G.Burr/G.House) W.C.Rimes (Curb)	63	78	2	<b>THIS KISS</b> Faith Hill/Faith/pro single-P (R.Lerner/A.Roboff/B.N.Chapman) B.Gallimore/F.Hill (Warner Bros)	96	86	17	<b>OF COURSE I'M ALRIGHT</b> Alabama/Dancin' On The Boulevard/comp 51-N (B.Kirsch) D.Cook/Alabama (RCA)
30	34	7	<b>PERFECT LOVE</b> Trisha Yearwood/Songbook/comp 8-J (Smith/Russ) T.Yearwood (MCA)	64	59	22	<b>A BROKEN WING</b> Martina McBride/Evolution/comp 51-N (J.House/S.Hogin/P.Barnhart) M.McBride/P.Worley (RCA)	97	NE		<b>IT WOULD BE YOU</b> Gary Allan/Self-titled/pro single-J (K.Robbins/D.Olgesby) M.Wright/B.Hill (Decca)
31	10	10	<b>HAS ANYBODY SEEN MY ANGEL</b> Denise Murray/What You Mean .../Polydor 523-Q (Murray/Melanson/Lang/Szawowski) Szawowski (Loggerhead)	65	77	5	<b>ANOTHER SIDE</b> Sawyer Brown/Six Days On The Road/pro single-F (M.A.Miller) M.A.Miller/McAnally (Curb)	98	NE		<b>OUT ON A LIMB</b> Rena Galle/Title-track/CD track (Kelita/J.Douglas) A.MacDonald (Royalty)
32	33	9	<b>THE DAY THAT SHE LEFT TULSA</b> Wade Hayes/Tore Up From The Floor/pro single-H (M.D.Sanders/S.Diamond) D.Cook (Columbia)	66	67	5	<b>WHAT A WOMAN KNOWS</b> Kris Tyler/Title track/comp 6-J (K.Tyler/D.Child/G.Burr) T.Brown/E.Gordy Jr. (Rising Tide)	99	96	23	<b>LAND OF THE LIVING</b> Pam Tillis/Greatest Hits/pro single-N (W.Patton/T.Sillers) B.J.Walker Jr./P.Tillis (Arista)
33	13	8	<b>STILL IN LOVE WITH YOU</b> Travis Tritt/The Restless Kind/comp 344-P (T.Tritt) D.Was/T.Tritt (Warner Bros)	67	65	10	<b>GOODBYE BLUES</b> Tia Parsons/Self-titled/Hillcrest 38 (D.Connor/R.Ownbey) L.T.Gary (Hillcrest)	100	95	19	<b>MORE THAN EVERYTHING</b> Rhett Akins/What Livin's All About/pro single-J (M.Green/A.Mayo) J.Stroud (Decca)
34	36	8	<b>THEN WHAT</b> Clay Walker/Rumor Has It/comp 340-P (R.Sharp/J.Vezner) J.Stroud/C.Walker (Giant)								



COUNTRY continued from page 15

coupled Wright with Brickman. The single is a hit with both country and A/C programmers.

**Wendy Hudson** from the Peace River region of British Columbia has a powerful, radio friendly single with *The More You Learn*, which enters the chart at #89. The song, written by J.K. Gulley and James Oldenburg, was taken from her four-song EP, which they also produced. The EP was recorded at The Power Plant in Barrie, Ontario and Moberly Sound, Moberly, BC. That's Oliver Schoerr doing the mandolin and fiddle thing on the single.

**Randy J. Martin** is back on the chart, this time with *If You Want It*, taken from his Fleet album, *Workin' Overtime*. The first to air the single was Bruce Leperre, Music Director at Dauphin's CKDM, back on Jan. 9. Martin, a native of PEI, will be doing a promotion swing through Ontario the first week of March.

**Brian Mallery**, getting a promotion push from Debbie Drummond, has a chart item with his latest single *I'm Gonna Go Crazy* which enters the chart at #95. The single is included on Mallery's album *Focused*, which was produced by Gary Buck and

released on Buck's Broadland label. The single, a Mallery original, is also included on the Hillcrest CD compilation #40. The album was recorded in Nashville, but mastered by Ed Marshall at Martial Arts in Toronto.

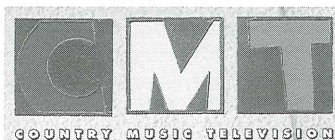
**Rick Fleming**, Music Director and host of CKQM-FM's Country Cafe, adds *Love Of My Life*, a duet by Sammy Kershaw and Terri Clark. There's no information as to whether this is the next focus track for Kershaw or Clark, or what album it might be on.

**Jessie Tylre Williams** got into the Valentine's Day spirit with the release of her debut single *Don't Step On My Heart*, which was accompanied by a package of candy hearts. The single, taken from her album *The Other Side Of Town*, was written by Williams and Dave Graham Jr. Graham also produced the album with Gerry Dere. The album was recorded at Edmonton's Master Factory with Dere doing the engineering chores. Dere also mastered the album at Damon Soundtrek.

**Fire destroyed OCMA's home**, Hamilton's Gladstone Hotel early Sunday morning (Feb. 22). With the loss of the landmark hotel, which also housed the OCMA's meeting room and information centre, organizers have been left scrambling for a new site for their upcoming Ontario Country Music Association's awards show on April 19 (RPM - Feb. 16/98). The OCMA depends on membership, donations and volunteers for its existence. Corporate and other sponsors are asked to lend their support by calling 905-548-6022. Gary Growel, who has owned the hotel for the past 11 years and is a staunch supporter of the OCMA, vows to rebuild the hotel and restore its importance to Ontario's country music industry.

**Debbie Nelson** is getting a heavy promotion push on the release of her *Royalty* single, *It Doesn't Really Matter*. The song was written by Bruce Madole and Dan McVeigh. "It's a nice little ballad," says McVeigh. "I believe it's her strongest single yet." The track was produced by Royalty's R. Harlan Smith.

COUNTRY continued on page 19



CASEY CLARKE

## VIDEO &amp; INSTANT TOP TWENTY

1. Perfect Love - Trisha Yearwood
2. What's Come Over - Paul Brandt
3. Walk This Road - Bruce Guthro
4. Wanna Fall In Love - Lila McCann
5. Shave My Legs - Deana Carter
6. Falling Down - Blue Rodeo
7. Bye Bye - Jo Dee Messina
8. Kind Of Heart - Chris Cummings
9. To Be With You - Mavericks
10. Dream Walking - Toby Keith
11. You're Still - Shania Twain
12. Broken Wing - Martina McBride
13. Get Hot - Rick Tippe
14. Tulsa - Wade Hayes
15. Telephone Road - Steve Earle
16. What If I Said - Cochrane/Wariner
17. Mary - Patricia Conroy
18. Back In The Saddle - Matraca Berg
19. One Small Miracle - Bryan White
20. Rapid Roy - Mark Collie

## BREAKOUT VIDEO

What If I Said - Cochrane/Wariner

## PICK HIT

Between You And Me - Kinleys

RPM

## COUNTRY ALBUMS

TW LW WO MARCH 2, 1998 MAPL: Indicates album has some Cancon

1	1	14	<b>SHANIA TWAIN</b> Come On Over Mercury-314-536-003-Q	MA PL
2	2	11	<b>GARTH BROOKS</b> Sevens Capitol-7243-86599-F	
3	3	36	<b>TIM MCGRAW</b> Everywhere Curb-77886-F	
4	5	24	<b>TRISHA YEARWOOD</b> Songbook: A Collection Of Hits Universal-7001-J	
5	4	20	<b>BROOKS &amp; DUNN</b> Greatest Hits RCA-18852-N	
6	6	22	<b>LEANN RIMES</b> You Light Up My Life - Inspirational Songs Curb-77885-F	
7	7	24	<b>MARTINA MCBRIDE</b> Evolution RCA-07863-67516-N	
8	15	8	<b>CLINT BLACK</b> Nothin' But The Taillights RCA-67515-N	
9	9	8	<b>THE MAVERICKS</b> It's Now It's Live Universal-70026-J	
10	10	23	<b>CMT CANADA '97</b> Various Artists BMG/EMI-1253-F/N	MA PL
11	11	8	<b>JULIAN AUSTIN</b> What My Heart Already Knows Vik/BMG-74321-473-472-N	MA PL
12	21	6	<b>SAMMY KERSHAW</b> Labour Of Love Mercury-536318-Q	
13	13	6	<b>MICHAEL PETERSON</b> Michael Peterson Reprise-46618-P	
14	8	65	<b>DEANA CARTER</b> Did I Shave My Legs For This Capitol-37514-F	
15	17	4	<b>CHARLIE MAJOR</b> Everything's Alright BMG-74321-523-732-N	MA PL
16	16	22	<b>PAUL BRANDT</b> Outside The Frame Reprise-46635-P	
17	14	8	<b>VARIOUS ARTISTS</b> Greatest Country Love Songs MCA-81059-J	
18	12	80	<b>LEANN RIMES</b> Blue Curb/EMI 77821-F	
19	22	8	<b>IF I DON'T STAY THE NIGHT</b> Mindy McCready BNA/BMG-N	
20	18	36	<b>NEW COUNTRY 4</b> Various Artists WEA-35328-P	MA PL
21	19	34	<b>LEAHY</b> Self-titled Virgin-42955-F	MA PL
22	26	17	<b>KICKIN' COUNTRY 4</b> Various Artists Sony Music Direct-24028-H	MA PL
23	25	8	<b>MARK CHESNUTT</b> Too Cold At Home MCA-10032-J	
24	24	41	<b>GEORGE STRAIT</b> Carrying Your Love With Me MCA Nashville-15842-J	
25	23	24	<b>COLLIN RAYE</b> The Best Of: Direct Hits Epic-67893-H	
26	20	12	<b>JOHN MICHAEL MONTGOMERY</b> Greatest Hits Atlantic-83060-P	
27	27	2	<b>WADE HAYES</b> When The Wrong One Loves You Right Columbia-68037-H	
28	29	2	<b>DIXIE CHICKS</b> Wide Open Spaces Monument-68195-H	
29	30	3	<b>BRUCE GUTHRO</b> Of Your Son EMI-57175-F	MA PL
30	NEW		<b>JASON McCOY</b> Playin For Keeps Universal-81017-J	MA PL
31	31	13	<b>WYNNONNA</b> The Other Side Curb-30612-J	
32	28	65	<b>ALAN JACKSON</b> Everything I Love Arista-18812-N	
33	33	6	<b>PATTY LOVELESS</b> Long Stretch Of Lonsome Epic-67997-H	
34	38	2	<b>KINLEYS</b> Just Between You & Me Epic 67965-H	
35	35	6	<b>LILA MCCANN</b> Lila Asylum-62042-P	
36	40	8	<b>NEAL McCOY</b> Be Good At It Atlantic-83057-P	
37	37	80	<b>PAUL BRANDT</b> Calm Before The Storm Reprise-46180-P	MA PL
38	34	8	<b>CHELY WRIGHT</b> Let Me In MCA-70003-J	
39	36	8	<b>TRACE ADKINS</b> Big Time Capitol-55856-F	
40	32	6	<b>REBA McENTIRE</b> Sweet Sixteen MCA Nashville-6294-J	

RPM



# RPM

Record Distributor Codes:

BMG - N

EMI - F

Universal - J M - Quality

Polygram - Q

Sony - H

Warner - P

Koch - K

# Adult Contemporary TRACKS

TW LW WO MARCH 2, 1998

1	1	11	<b>MY HEART WILL GO ON</b> Celine Dion - Let's Talk About Love 550 Music/Sony-68861 (pro single)-H
2	2	11	<b>BACK TO YOU</b> Bryan Adams - Unplugged A&M-31454-0831 (comp 9)-Q
3	4	11	<b>THE MUMMERS' DANCE</b> Loreena McKennitt - The Book Of Secrets Quinlan Road/Warner Bros-46719 (comp 335)-P
4	3	12	<b>SWEET SURRENDER</b> Sarah McLachlan - Surfacing Netwerk 39708 (comp 23)-F
5	5	24	<b>SOMETHING ABOUT THE WAY YOU LOOK</b> Elton John - Title track Rocket-314-574-8912 (pro single)-Q
6	7	13	<b>AT THE BEGINNING</b> Donna Lewis w/ Richard Marx - Anastasia OST Atlantic-83053 (comp 339)-P
7	8	10	<b>AS LONG AS YOU LOVE ME</b> Backstreet Boys - Backstreet's Back Jive/BMG-01241-41617 (CD track)-N
8	10	9	<b>TRULY MADLY DEEPLY</b> Savage Garden - Self-titled Columbia-67954 (pro single)-H
9	15	7	<b>YOU'RE STILL THE ONE</b> Shania Twain - Come On Over Mercury-314-536-003 (pro single)-Q
10	11	8	<b>WISHING THAT</b> Jann Arden - Happy? A&M-314-540-789 (pro single)-Q
11	12	9	<b>WITH THESE EYES</b> Roch Voisine - Kissing Rain RV International/BMG-43978 (pro single)-N
12	19	3	<b>KISS THE RAIN</b> Billy Myers - Growing Pains Universal-53100 (comp 17)-J
13	30	24	<b>THE SOUND OF</b> Jann Arden - Happy? A&M-314-540-7892 (pro single)-Q
14	16	13	<b>YOUR LOVE</b> Jim Brickman w/Michelle Wright - The Gift Windham Hill-01934-11302 (comp 28)-N
15	17	5	<b>TOO MUCH</b> Spice Girls - Spice World Virgin 2174 (CD track)-F
16	9	16	<b>SURROUNDED</b> Chantal Kreviazuk - Under These Rocks And Stones Columbia-80246 (comp 066)-H
17	42	2	<b>MY FATHERS EYES</b> Eric Clapton - Pilgrimage Reprise-46577 (pro single)-P
18	22	4	<b>WALK THIS ROAD</b> Bruce Guthrie - Of Your Son EMI-57175 (comp 25)-F
19	6	18	<b>SO HELP ME GIRL</b> Gary Barlow - Open Road Arista-07822-18949 (comp 24)-N
20	25	4	<b>GIVE ME FOREVER</b> John Tesh w/James Ingram - Grand Passion GTP-1670 (comp 532)-Q

21	20	10	<b>3:00 AM</b> Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic-92721 (CD track)-P
22	13	13	<b>I DO</b> Lisa Loeb - Firecracker Geffen-25141 (comp 16)-J
23	29	4	<b>HURTS TO LOVE YOU</b> Philosophy Kings - Famous Rich And Beautiful Columbia-80291 (comp 069)-H
24	26	13	<b>THE BEST OF LOVE</b> Michael Bolton - All That Matters Columbia-68510 (comp 067)-H
25	32	4	<b>TIME OF YOUR LIFE</b> Green Day - Nimrod Reprise/Warner Bros-46794 (comp 344)-P
26	34	2	<b>UNBOUND</b> Robbie Robertson - Contact From The Underworld... Capitol-54243 (comp 28)-F
27	14	10	<b>ORDINARY DAY</b> Great Big Sea - Play WEA-18582 (comp 336)-P
28	21	11	<b>PROMISE AIN'T ENOUGH</b> Hall & Oates - Marigold Sky Push/Universal-90200 (comp 97200)-J
29	23	10	<b>TOGETHER AGAIN</b> Janet Jackson - Velvet Rope Virgin-44762 (CD track)-F
30	37	2	<b>FROZEN</b> Madonna - Ray Of Light Maverick-46847 (pro single)-P
31	31	9	<b>LIGHT IN YOUR EYES</b> Blessid Union - Blessid Union Of Souls Capitol-56716 (comp 20)-F
32	18	14	<b>HEY GIRL</b> Billy Joel-Greatest Hits Vol. II Columbia-67347 (pro single)-H
33	33	14	<b>SHOW ME LOVE</b> Robyn - Robyn Is Here RCA-67477 (pro single)-N
34	40	3	<b>OH HOW THE YEARS GO BY</b> Vanessa Williams - Next Mercury-314 536 060 (comp 527)-Q
35	41	16	<b>TELL HIM</b> Barbra Streisand/Celine Dion/Higher Ground/Let's Talk Columbia/550-66181/68861 (pro single)-H
36	58	2	<b>ARE YOU JIMMY RAY?</b> Jimmy Ray - Self-titled Epic-69014 (promo single)-H
37	39	8	<b>SO BLIND</b> Chad Richardson - The Legends Of Brud Aquarius-00582 (comp 25)-F
38	56	2	<b>DESIRE</b> Sass Jordan - Present Aquarius-00583 (comp 28)-F
39	24	12	<b>HOW COULD AN ANGEL BREAK...</b> Toni Braxton w/Kenny G - Secrets BMG 26020 (comp 28)-N
40	27	28	<b>FOOLISH GAMES</b> Jewel - Pieces Of Your Soul Atlantic-82700 (comp 330)-P

41	28	11	<b>I WILL COME TO YOU</b> Hanson - Middle Of Nowhere Mercury-314-534-6152 (comp 523)-Q
42	38	17	<b>CHUMBAWAMBA</b> Tubthumping - Tubthumper Universal-53099 (comp 16)-J
43	45	4	<b>CANADIAN ROSE</b> Blues Traveler - Straight On Till Morning A&M-314 540 750 (pro single)-Q
44	NEW		<b>HARD TO MAKE A STAND</b> Sheryl Crow - Sheryl Crow A&M-314-540-587-Q
45	43	28	<b>IF MY HEART HAD WINGS</b> Amy Sky - Cool Rain IronMusic-51005 (CD track)-N
46	36	6	<b>GIVE ME A SIGN</b> Simona Peron - Still The Rage Titanium Music - 2051 (pro single)
47	48	3	<b>SAND AND WATER</b> Beth Nielsen Chapman - Title Track Reprise-46521 (comp 340)-P
48	49	7	<b>THE UPSIDE DOWN</b> Stephen Fearing - Industrial Lullaby True North-151 (comp 18)-J
49	50	2	<b>TRAMPOLINE</b> Wild Strawberries - Quiver Netwerk-30119 (comp 29)-P
50	51	3	<b>SINCE TOMORROW</b> Amy Soloway - Collins/Pickell Project Popular/Warner (pro single)-P
51	46	17	<b>SOMEONE</b> Corey Hart - Self-titled Columbia-80240 (CD track)-H
52	44	12	<b>WITHOUT EXPRESSION</b> John Mellencamp - The Best That I Could Do Mercury 314 536 738 (pro single)-Q
53	57	2	<b>I GOT YOU BABE</b> Merrill Bainbridge w/Shaggy - Welcome To Woop... Cherry/Universal-53123 (pro single)-J
54	52	29	<b>TAKES A LITTLE TIME</b> Amy Grant - Behind The Eyes A&M-31454 (pro single)-Q
55	NEW		<b>RECOVER YOUR SOUL</b> Elton John - The Big Picture Rocket/Mercury-314-568-109-Q
56	NEW		<b>ONION GIRL</b> Holly Cole - Dark Dear Heart Alert-615-281-034 (pro single)-H
57	NEW		<b>IT'S THE END OF THE WORLD</b> Great Big Sea - Play WEA-18592 (comp 347)-P
58	NEW		<b>BRICK</b> Ben Folds Five - Whatever & Ever Amen Sony-7554 (pro single)-H
59	59	18	<b>FLY</b> Sugar Ray - Floored Atlantic-83006 (comp 326)-P
60	60	20	<b>INVISIBLE MAN</b> 98 Degrees - 98 Motown-314 530 796 (comp 6)-Q

# RPM

# Dance

TW LW WO MARCH 2, 1998

1	3	7	<b>GETTIN' JIGGY WITH IT</b> Will Smith Columbia-H
2	2	5	<b>BROKEN BONES</b> Love Inc. BMG-N
3	7	4	<b>BEACH BALL</b> Nalin & Kane Ultra-Q
4	1	8	<b>TOGETHER AGAIN</b> Janet Jackson Virgin-F
5	4	6	<b>ELECTRONIC FUNK</b> M1 Jinx/Popular-P
6	5	8	<b>ANGEL</b> Joee Popular-P
7	6	9	<b>AS LONG AS YOU LOVE ME</b> Backstreet Boys BMG-N
8	9	5	<b>TOO MUCH</b> Spice Girls Virgin-F
9	10	4	<b>OPEN YOUR EYES</b> Koko Warner-P
10	8	7	<b>TAKE A RIDE</b> Brooklyn Bounce Attic-J

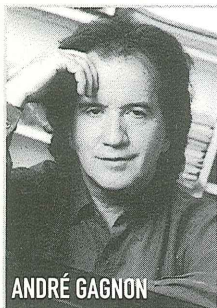
11	18	6	<b>GUESS WHO'S BACK</b> Rakim Universal-J
12	20	6	<b>L-L-L-LIES</b> Diana King Work-H
13	16	11	<b>LOLLIPOP (CANDY MAN)</b> Aqua Universal-J
14	25	4	<b>I CAN'T TAKE THE HEARTBREAK</b> Killer Bunnies Universal-J
15	24	2	<b>ROXANNE '97</b> Sting w/ Puff Daddy A&M-Q
16	23	7	<b>RAPPERS DELIGHT</b> Def Squad Priority
17	28	2	<b>I WANT YOU BACK</b> N Sync RCA-N
18	22	3	<b>FIRM BIZ</b> The Firm Columbia-H
19	11	20	<b>BEEN AROUND THE WORLD</b> Puff Daddy Bad Boy-N
20	14	14	<b>YOU MAKE ME WANNA</b> Usher BMG-N

21	13	7	<b>A SONG FOR MAMA</b> Boyz II Men Motown-Q
22	15	15	<b>PHENOMENON</b> LL Cool J Def Jam-Q
23	NEW		<b>ECUADOR</b> Sash Polymedia-Q
24	17	9	<b>SHOW ME LOVE</b> Robyn Arista-N
25	NEW		<b>SUNCHYME</b> Dario G Warner-P
26	19	11	<b>SPICE UP YOUR LIFE</b> Spice Girls Virgin-F
27	12	17	<b>FEEL SO GOOD</b> Mase RCA-N
28	27	3	<b>SUNSHINE</b> Jay-Z w/ Foxy Brown Def Jam-Q
29	NEW		<b>4, 3, 2, 1</b> LL Cool J Def Jam-N
30	NEW		<b>ALL MY LOVE</b> Queen Pen Interscope-J

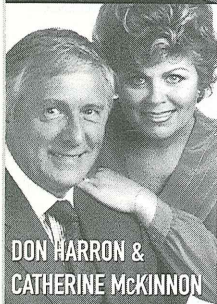


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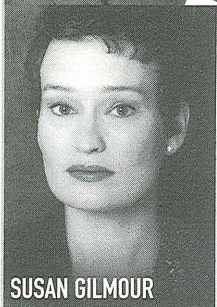




ANDRÉ GAGNON



DON HARRON &  
CATHERINE MCKINNON



SUSAN GILMOUR



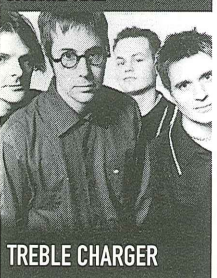
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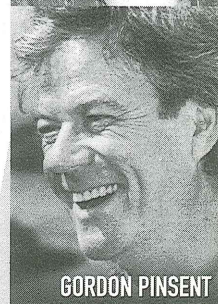
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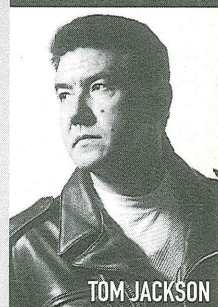
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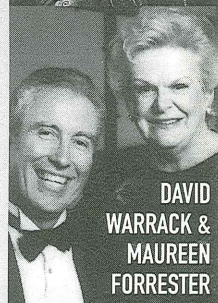
SUSAN AGLUKARK



GORDON PINSENT



TOM JACKSON



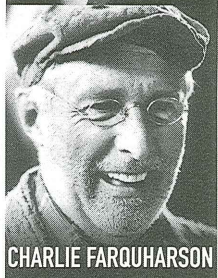
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