

RPM

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INSIDE:
Spotlight on
Jazz & Blues
pages 10-17



Version 2.0

garbage



featuring>> "Push It"
in stores>> tuesday may 12



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UNIVERSAL MUSIC
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The Rankins head west with a hit single

The Rankins (formerly The Rankin Family) have moved out on an extensive tour of BC and the prairie provinces. The popular Cape Breton family hit the road with their latest EMI single, *Moving On*, already a Top 20 hit (#13 - RPM) and with a new album, *Uprooted*, now chalking up sales at retail.

The Rankins also scored a first with CMT Canada. The video for *Moving On* moved on to the internet on April 28, the first time ever that CMT Canada premiered a video on the internet. Featuring a runaway piano in the streets of Halifax, the video has now been added at CMT and Musimax.

The tour kicked off at Vancouver's Orpheum Theatre on May 6, followed by Victoria's Royal Theatre (7), Courtenay's Comox Valley Sports Centre (8-9), Calgary's Jubilee (11), Edmonton's Jubilee (13), the Banff Centre (15-16), the Swift Current Arena (18), Regina's Centre of the Arts (19), Saskatoon's Saskatchewan Place (20),

Melfort's Northern Lights Place (21), Yorkton Arena (22), Estevan Arena (23), and Winnipeg's Centennial Concert Hall (25).

Intersound and Ichiban pact distribution deal

Ray Rosenberg, general manager of the Canadian operation of Intersound Distribution, with offices in Scarborough, Ontario, has revealed that Intersound has been named exclusive Canadian distributor for the Ichiban and associated group of labels. Intersound distributes the label in the U.S.

Based in Atlanta, Georgia, Ichiban recently completed a regrouping and restructuring of the company and is highly respected in the U.S. where it has scored several hits in the urban and rap fields.

Initial releases from the May 4 pact will include Alexander O'Neal's *Lovers Again* and *We Keep It Crunk For You* by A-Town Players.

Colin James adds to swing with new album

With more than 200,000 copies of his first Little Big Band album sold, Colin James follows up this 1993 release with *Colin James & The Little Big Band II*, which will be in stores on June 16.

James was one of the trendsetters of this new generation of swing makers to capture an audience, which opened the floodgates. Martini and swing nights were all the rage across the U.S. and are now gaining popularity in Canada.

Along with two James' originals, *Rocket To The Moon* and *Triple Shot*, which reveal James' almost rabid love for the music genre, he has covered several swing blues classics. Included are Ray Charles' *Mary Anne*, Cab Calloway's *C'mon With The C'mon*, and Willie Dixon's *Bring It On Home*, originally recorded by Sonny Boy

Steve Blair to Warner as Director of A&R

Warner Music Canada's senior vice-president and managing director domestic and international division Dave Tollington, has announced the appointment of Steve Blair to the position of director of A&R. His appointment is effective June 1.

Blair joins Warner from the Vancouver-based S.L. Feldman & Associates, an association of eight years where he held the position of director of touring.

The Rankins have sold almost two million albums in Canada. Their last album, *The Rankin Family Collection*, held a firm grip on the RPM Country Albums chart for a total of 64 weeks (Feb. 16/98).

World Music Awards set for CityTV May 28

The 1998 World Music Awards, which were taped on May 6 at Monte Carlo's Sporting Club will be seen on CityTV on May 28 beginning at 9 pm.

Seen worldwide in more than 130 countries, the awards show is presented under the patronage of Prince Albert of Monaco. All proceeds from ticket sales will be donated to the construction of the Princess Grace Hospital in Niger.

The awards presentation is emceed by Gloria Estefan, who also performed, and Jason Priestley, who emceed this year's Juno Awards. Daisy Fuentes of America's *Funniest Home Videos*, co-emceed.

The show opens and closes with Mariah Carey performing two songs from *Butterfly*, her newest album. Also performing were Hanson, LeAnn Rimes, Sean "Puffy" Combs, All Saints, Mase, the Backstreet Boys, Savage Garden, No Doubt, Aqua, Andrea Bocelli and Luis Miguel.

The presenters for the evening included Prince Albert, Damon and Keenen Ivory Wayans and Steven Seagal.

SOCAN a major supporter of content rules for radio

It goes without question that SOCAN (The Society of Composers, Authors and Music Publishers of Canada) would be enthusiastic over the announced changes by the CRTC in the Canadian content rules for radio.

SOCAN, along with Brian Chater, president of the Canadian Independent Record Production Association (CIRPA) have been major players in presenting their views to the CRTC with regard to this and other hoped for changes.

"This long overdue improvement will not only help recording artists get more much-needed airplay, but it will help our members -- the people who create and write the songs," said SOCAN board member François Cousineau. "Getting radio exposure has always been a struggle, but it looks like that struggle has just been made a bit easier."

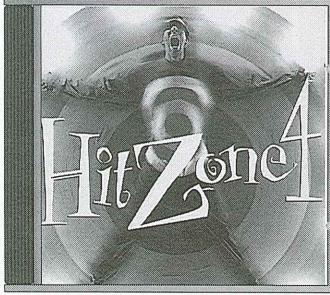
The changes which were announced by the CRTC on April 30, call for Canadian content to be increased to 35 per cent, up from 30 per cent. That

35 per cent level (55 per cent for French-language) will have to be maintained throughout the day.

It was pointed out that SOCAN's support for the increase is based on several important reasons: "They provide Canadians a choice that they would otherwise not have -- the opportunity to hear the musical and lyrical expressions of Canadian creators, their fellow citizens. Also, Canadian creators have an opportunity to expose their music in Canada. And just as importantly, domestic exposure that results from Canadian content rules promotes success in the Canadian marketplace which in turn serves as a springboard for international success."

SOCAN president Bill Henderson adds, "Speaking as a songwriter, I know there's a huge pool of great Canadian music that's just waiting for airplay. So it's hard to take the station owners seriously when they say they'll have trouble finding music to meet the new requirements."

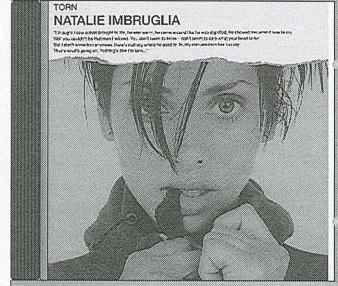
NO. 1 ALBUM



HIT ZONE 4

Various Artists
PolyMedia - 555-738-2-Q

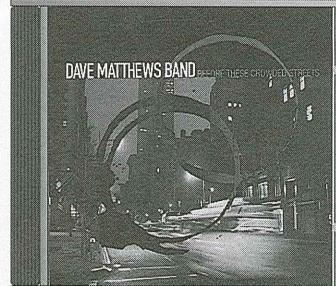
NO. 1 HIT



TORN

Natalie Imbruglia
RCA/BMG-N

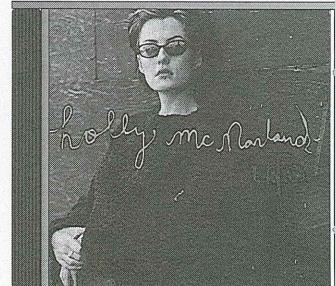
ALBUM PICK



DAVE MATTHEWS BAND

Before These Crowded Streets
RCA - 67660-N

HIT PICK



U.F.O.

Holly McNarland
MCA-J

The Canadian sound

by Warren Cosford

It was 1977. Ron Morey and I were having lunch at The Friar's Club in New York with Soupy Sales. Ed Cossman dropped by our table to say hello to Soupy. We were introduced and got into some small talk about radio. Ed apparently had been an account executive at one of the Manhattan stations. As he walked away, Soupy leaned over his soup, lowered his voice and said . . . "That guy is nuts!"

Apparently, Ed Cossman had just bought an FM radio station licensed to some Christian broadcasters in New Jersey for "a million bucks". And according to Soupy, he was going to be spending another million to move the transmitter to the Empire State Building. "2 million bucks," said Soupy "and for what? If Eddie thinks he can fight the big broadcast chains in New York he's got another think comin'. They're gonna moider him!"

Within a year Ed Cossman's WKTU signed on the air. At first they were just another mellow rocker . . . and it looked like Soupy's forecast would come true. Then they did the outrageous . . . born of desperation . . . and became #1 almost overnight.

WKTU was the New York radio station of their era, that understood that New York radio did not sound like New York City. Although many described 'KTU as "the first disco station," Cossman later told me that he never thought of it in that way at all. "We were playing music on the radio that up until then was only being heard in the club, the

school, the parks, the street. Just as importantly, our jocks sounded like people you might meet on the streets. They were Hispanic, Puerto Rican, Mexican, even Chinese." Then he smiled, "You know . . . hyphenated Americans."

A few years later, Ed Cossman sold WKTU for \$15 million bucks. We had one hell of a party at The Friar's Club. I can't remember if Soupy Sales was there or not. Of course, all Ed did was what Todd Storz had done in the '50s with Top 40 and Tom Donahue had done in the '60s with "underground". Listen to the street.

WKTU was what industry insiders would later term a "Tan Top 40". Mixing musical influences from many cultures into that "melting pot" that is America. It was the most influential radio station of the decade. So much so in fact, that while successive ownerships lost the vision . . . and the franchise . . . the WKTU brand name call letters have recently returned to New York at a different frequency to huge initial success.

In 1987, Morey and I did our own version of "The Street" by launching Modern Rock WDRE, a

Class A 1kw station on Long Island, 20 miles from Manhattan. While the "core" of early Modern Rock came from the U.S. Indies, those of us who invested in the format also played a lot of music from England, Germany, Australia, New Zealand, Iceland . . . the world. We even took some Cancon records that couldn't find a radio format in Canada and made them hits. It was about "attitude" not "sound". The multi-national record companies finally "got it" when Nirvana "took it".

"The Street" in the '90s? I'd argue that it's been KLAX Los Angeles Ranchero. From worst to first in one book in 1992! And while it didn't get a lot of attention from the mainstream press, the "LAX" success drove creative and financial investment into other radio frequencies. Today, Spanish and urban stations in the U.S. are among the most successful of all radio franchises. And they have bred a variety of "Tan" urban and bilingual Spanish formats that are embracing the "mainstream". Ergo the "re-birth" of WKTU.

So what does all this have to do with the Canadian sound? Well, actually quite a lot.

COSFORD continued on page 7

Drabinsky's Ragtime scores

The Broadway production of Ragtime, a musical based on the novel by E.L. Doctorow, has been nominated for thirteen Tony Awards in the following categories: Best Musical; Best Performance by a Leading Actor in a Musical (Peter Friedman, Brian Stokes Mitchell); Best

Ontario government tax credit to record companies

eligibility would have to be filed with the qualifying corporation's tax return under the Corporations Tax Act; and the credit would be applied against outstanding Ontario tax liabilities and any excess refunded.

"We are extremely pleased that the Ontario government has recognized the value of the Canadian-owned sound recording industry in Ontario, both in a cultural and economic sense," said CIRPA's president Brian Chater. "This is a first in Canada and we thank the Government and particularly the Minister of Citizenship, Culture and Recreation Isabel Bassett for the belief and commitment they have shown."

13 Tony nominations

Performance by a Leading Actress in a Musical (Marin Mazzie); Best Performance by a Featured Actress in a Musical (Audra McDonald); Best Direction of a Musical (Frank Galati); Best Book of a Musical (Terrence McNally); Best Choreography (Graciela Daniele); Best Original Score (Music & Lyrics) Written for the Theatre (Lynn Ahrens & Stephen Flaherty); Best Orchestrations (Williams David Brohn); Best Scenic Design (Eugene Lee); Best Costume Design (Santo Loquasto); and Best Lighting Design (Jules Fisher, Peggy Eisenhauer).

Ragtime was also chosen as the 1998 Outstanding Broadway Musical by the Outer Critics Circle, and nominated for 14 Drama Desk Awards, including Best Musical.

Released this week is the 2-CD set of Ragtime: The Musical which will be sold exclusively at Pantages Theatre in Toronto and the Ford Centres for the Performing Arts in Toronto and Vancouver and on the Livent Internet Order Line 1-888-249-8507. (See New Releases).



Representatives from HMV, EMI and Virgin mix it up with the Rolling Stones during a memorable 90-second meet 'n greet at their SkyDome date. (photos by Barry Roden)



BMG gold to Dave Matthews Band for their new album *Before These Crowded Streets* presented during their Arrow Hall date by Lisa Zbitnew, Shelley Snell, Larry Macrae and Cameron Carpenter.

WALT SAYS . . . !

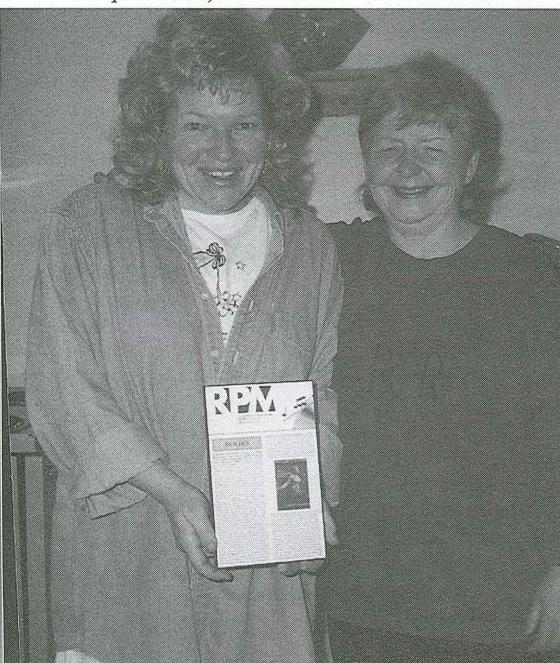


with Elvira Capreese

Gone . . . forgotten!!! A very close friend once told me the only reason he was afraid of dying was that his obit might not appear in Variety. I thought he was kidding! But then again, I think that once you move on, you may be forgotten. While you're there making the millions . . . you are very important. Will you be remembered when you move on? My friend carries his obit in his back pocket everywhere he goes . . . with a selection of suitable photographs! (EC: *Who cares . . . once you're gone???*) That's what I just said!

No money back guarantee!!! Emerging artists have made it possible for sound recording companies in Ontario to be eligible for a 20 per cent refundable tax credit! Not sure what that means to songwriters or studios or publishers, but I guess it matters. Susan Walker, writing in the Toronto Star (May 6/98) quotes CIRPA president Brian Chater: "In our business you've got to spend the money to play the game, and the more you can get back to lessen your expenses the better." (EC: *Way to go Brian!!!*)

Etched in stone??? Well, not really. Maybe etched in plaque. Judith Fitzgerald who did such a masterful job of writing *Building A Mystery: The Story of Sarah McLachlan & Lilith Fair*, had the RPM critique of the book mounted on a plaque. She presented the plaque to surviving members of Uwe Vandrei, Connie and Anita and received permission to reproduce the photo she took, which appears below. "The best review of BAM in the world," writes Fitz. (EC: *Now that's a compliment!!!*)



Connie and Anita Vandrei proudly display the plaque of RPM review of *Building A Mystery*.

Our culture and foreign control!!! Heather Scoffield, writing in the *Globe and Mail* of May 6 regarding the suggestion of a review of the CRTC ruling that allows satellite TV services to buy movies directly from the U.S. says, "It will probably come down as a trade issue in cabinet, the Heritage official said, adding that Mr. Marchi likely will want to avoid provoking the United States with more protection of Canadian cultural industries." (EC: *It has to do with either money or foreign control of our industries!!!*) So the mouse rolls over and says "F...k Me!"

How soon . . . forgotten!!! The business has changed so much that many of the puppets who have lost their masters and some extra cash under the table, are starting to look sad when they show up at an event and don't have the power they once had . . . now that they have to make it on their own! There was a time when if they showed up at an event, a dozen people exited! (EC: *That's a whole chapter in your book!!!*)

Speaking of dethronements!!! King for life will now be a part time job for which they will only pay a pittance. (EC: *About all that's left is unlimited appearances on camera!!!*) Shameless self-promotion and upstaging the captains of the Canadian sound recording industry!!! How about using volunteers? (EC: *Would PS volunteer???*)

Where in the world??? Ever wonder how Canada stands in the sale of records compared to the rest of the world? The International Federation of the Phonographic Industry reports that Canada sold 2.6 per cent of world sales in records in 1997. That makes us 7th in the top ten! (EC: *Not number one with a bullet!!!*)

Respect? What respect??? When you're in power and doing what your salivating subordinates want you to do . . . everything is onward and upward. But make a decision that might negatively effect one or two or maybe more of them and watch out for the knives. But it's a quiet revolution, the forming of one or two camps, that is, as this industry is so adept at doing. These camps have destroyed careers in the past, and when you're on the outside looking in, you begin to fit the pieces of that jigsaw puzzle together, but it's too late. You've not only lost your powerbase, but your friends as well, not that they were friends to begin with. (EC: *Who've you got in mind???*)

Payola in Canada??? I've always thought the Criminal Code in Canada covered the practice of payola and always has. It has to do with an agent or employee being bribed to do something without the permission of his employer. As for paying for play in a commercial (as we hear is going on in the US) mark this down! I think there will be far reaching consequences to all this in the future . . . that only a few dozen lawyers can answer and by that time it will be too late. It might not effect Canada as much! (EC: *You know these things . . . oh bald and toothless one!!!*) Bald, toothless and learned!

Du! Du! Duopolies!!! Watch for the changing face of radio. Speaking of radio, what a bunch of nice compliments I received on that interview with Donny Burns. I haven't heard of any job offers yet. All it will take is one and when the ratings go through the roof, they'll fall in line. (EC: *Like they used to do!!!*)

All That's Jazz??? RPM's Rod Gudino did a great job of putting together our special on jazz. Some record company people who are in charge of jazz were very enthusiastic . . . while others, well

judge for yourself! Jazz is still a very important part of the business. The number of jazz releases has increased markedly over the last couple of years. This in spite of a bunch of radio stations surfing it out a few years ago. From the number of jazz and blues clubs that have sprung up, it looks like the clubs took up the slack and most of the established REAL record stores also know the potential of stocking the best in jazz and blues. (EC: *Well said!!!*)

On the air!!! Hey jocks, try this on your listeners! With the success of the Spice Girls, we will form a group of three guys and call them the Berry Boys. They will all be from central casting and good singers. Now the fun part . . . suggesting names. (Ask your listeners to phone in!!!) There will be Straw! Rasp! Huckle! Goose! (Goose is the strange one.) Black! Bramble! Blue! Elder! (Elder is an old guy.) First single: *In a Jam With You!* (EC: *Now you're being damned stupid!!!*)

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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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REVIEW

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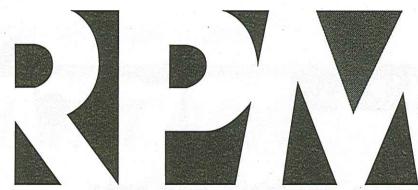
BMG - N EMI - F Universal - J Quality - M
Polygram - Q Sony - H Warner - P Koch - K

Top 100 CDs

Compiled from retail and radio station reports.

TW LW WO MAY 11, 1998

MAPL: Indicates album has some Cancom



Record Distributor Codes:

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

100 HIT TRACKS

& where to find them

Canada's Only National 100 Hit Tracks Survey

TW LW WO MAY 11, 1998

1	1	11	TORN Natalie Imbruglia - Left Of The Middle RCA 67634 (comp 34)-N
2	2	11	FROZEN Madonna - Ray Of Light Maverick 46847 (promo CD)-F
3	6	16	SEX AND CANDY Marcy Playground - Marcy Playground Capitol 53569 (Pro CD)-F
4	4	7	THE WAY Fastball - Make Your Mama Proud Hollywood 620452 (promo CD)-Q
5	3	13	MY FATHERS EYES Eric Clapton - Pilgrim Reprise 46577 (promo CD)-P
6	7	8	DO YOU REALLY WANT ME Robyn - Robyn Is Here Arista 67477 (promo CD)-N
7	8	9	ADIA Sarah McLachlan - Surfacing Netwerk 39708 (CD Track)-F
8	9	11	ALL MY LIFE K-Ci & JoJo - Love Always MCA 11613 (promo CD)-J
9	12	16	MY HEART WILL GO ON Celine Dion - Let's Talk About Love 550 Music/Sony 68861-H
10	24	12	I WANT YOU BACK N Sync - N Sync RCA 74321 57189 (CD Track)-N
11	15	21	TRULY MADLY DEEPLY Savage Garden - Savage Garden Columbia 67954 (CD Track)-H
12	32	4	IM READY Bryan Adams - Bryan Adams Unplugged A&M 314 454 0831 (promo CD)-Q
13	13	15	HURTS TO LOVE YOU Philosopher Kings - Famous Rich And Beautiful Columbia 80291 (comp 089)-H
14	18	8	ONE BELIEF AWAY Bonnie Raitt - Fundamental EMI 563972 (promo CD)-F
15	10	15	AMNESIA Chumbawamba - Tubthumper Universal 53099 (CD Track)-J
16	5	19	KISS THE RAIN Billie Meyers - Growing, Pains Universal 53100 (promo CD)-J
17	11	10	WEIRD Hanson - Middle Of Nowhere Mercury 314 534 615 CD Track-Q
18	14	11	TURN BACK TIME Aqua - Aquarius Universal 6075 (promo CD)-J
19	21	12	DESIRE Sass Jordan - The Present Aquarius 6075 (CD Track)-F
20	27	9	IT'S UP TO YOU The Tuesdays - Self-titled Arista 19001 (promo CD)-N
21	16	23	3 AM Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic 92721 (CD Track)-P
22	30	5	REAL WORLD Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic 92721 (CD track)-P
23	47	4	LOVE, PAIN AND THE WHOLE... Amy Sky - Burnt By The Sun Iron Music 51027 (promo CD)-N
24	22	18	TIME OF YOUR LIFE Green Day - Nimrod Warner 46794 (CD Track)-P
25	26	6	NOTHING ON ME Shawn Colvin - A Few Small Repairs Columbia 67119 (CD TarcK)-H
26	20	7	ME Paula Cole - This Fire Warner Bros. 46424 (comp 349)-P
27	28	5	ILL BE THERE The Moffatts - N/A EMI N/A (promo CD)-F
28	17	22	BITTER SWEET SYMPHONY The Verve - Urban Hymns Virgin 44913 (CD Track)-F
29	38	6	LET'S FORGET ABOUT IT Lisa Loeb - Firecracker Geffen 25141 (CD Track)-J
30	36	7	HANDS Chantal Kreviazuk - Under These Rocks And Stones Columbia 67926 (promo CD)-H
31	19	18	WISHING THAT Jann Arden - Happy? A&M 314 540 789 (promo CD)-Q
32	23	13	ARE YOU JIMMY RAY? Jimmy Ray - Jimmy Ray Epic 69014 (promo CD)-H
33	49	3	MONEY CITY MANIACS Sloan - Navy Blues Murder 36 (promo CD)-J
34	25	14	BRICK Ben Folds Five - Whatever & Ever Amen Sony 7554 (promo CD)-H

35	31	12	BROKEN BONES Love Inc. - Much Dance '97 Mercury 51559 (CD Track)-Q
36	34	8	I GET LONELY Janet Jackson - Velvet Rope Virgin 44762 (CD Track)-F
37	41	7	FOREST FIRE David Usher - Little Songs EMI 231152 (promo CD)-F
38	35	9	YOU'RE STILL THE ONE Shania Twain - Come On Over Mercury 314 536 003 (promo CD)-Q
39	29	12	HARD TO MAKE A STAND Sheryl Crow - Shery Crow A&M 314 540 587 (CD Track)-Q
40	46	5	UNINVITED Alanis Morissette - City Of Angels O.S.T. Warner Bros. 46867 (CD Track)-P
41	33	15	TOO MUCH Spice Girls - Spice World Virgin 42174 (CD Track)-F
42	39	14	I KNOW WHERE IT'S AT All Saints - All Saints London 314 556 004 (CD Track)-Q
43	37	18	THE MUMMER'S DANCE Loreena McKennitt - Book Of Secrets Quinlan Road - 19404 (comp 344)-P
44	44	10	GETTIN' JIGGY WIT IT Will Smith - Will Smith Style Columbia 68683 (comp 068)-H
45	54	4	OOH IT'S KINDA CRAZY Indecision - Massive Dance Hits Vol. 3 Popular 3334 (pro single)-P
46	52	5	THAT SONG Big Wreck - In Loving Memory Of... Atlantic 83032 (comp 350)-P
47	40	21	BACK TO YOU Bryan Adams - Bryan Adams Unplugged A&M 314 454 0831 (promo CD)-Q
48	42	10	ALL I HAVE TO GIVE Backstreet Boys - Backstreet's Back BMG 41617 (comp 33)-N
49	65	6	THE GAME Wide Mouth Mason - Wide Mouth Mason Warner Bros. 17328 (CD Track)-P
50	59	5	LUCKY MAN The Verve - Urban Hymns Virgin 44913 (CD track)-F
51	56	4	STOP Spice Girls - Spice World Virgin 42174 (CD Track)-F
52	62	4	LIKE I LOVE YOU Amy Grant - Behind The Eyes A&M 314 540 760 (comp 030298)-Q
53	53	26	SWEET SURRENDER Sarah McLachlan - Surfacing Netwerk 39708 (Promo CD)-F
54	55	10	SPACEMAN Bif Naked - I, Bifcus Aquarius 00584 (CD Track)-F
55	43	12	EVERYWHERE Bran Van 3000 - Glee Audio Gram 10105 (CD Track)-Select
56	50	22	HOW'S IT GONNA' BE Third Eye Blind - Third Eye Blind Elektra 62012 (CD Track)-P
57	48	11	IT'S THE END OF THE WORLD Great Big Sea - Play WEA 18592 (comp 347)-P
58	64	3	MOST HIGH Jimmy Page & Robert Plant - Walking Into Clarksdale Warner 83092 (promo CD)-P
59	45	22	TOGETHER AGAIN Janet Jackson - Velvet Rope Virgin 44762 (CD Track)-F
60	72	4	FALLING Bruce Guthro - Of Your Son EMI 571752 (Promo CD)-F
61	57	17	HAPPY Sister Hazel - Somewhere More Familiar Universal 53030 (comp 17)-J
62	94	2	DON'T DRINK THE WATER Dave Matthews Band - Before These Crowded... RCA 67660 (comp 38)-N
63	69	3	HEROS The Wallflowers - Godzilla O.S.T. Epic 69338 (promo CD)-H
64	80	2	SEARCHIN' MY SOUL Vonda Shepard - Songs From Ally McBeal Epic 69365 (comp 073)-H
65	51	9	RECOVER YOUR SOUL Elton John - The Big Picture Mercury 314 568 109 (comp 030298)-Q
66	73	3	ANYTIME Brian McKnight - Anytime A&M 314 536 215 (promo CD)-Q
67	61	17	LETTING TIME PASS The New Meanies - Three Seeds Virgin 53443 (promo CD)-F

68	58	9	WITHOUT YOU Van Halen - 3 Warner 46662 (comp 350)-P
69	66	14	SAINT OF ME The Rolling Stones - Bridges To Babylon Virgin 44712 (promo CD)-F
70	77	3	THREE SEEDS The New Meanies - Three Seeds Virgin 53443 (promo CD)-F
71	60	13	COWARD Holly McNeal - Stuff Universal 53075 (promo CD)-J
72	68	14	4AM Our Lady Peace - Clumsy Columbia 80242 (Promo CD)-H
73	67	18	TRAMPOLINE The Wild Strawberries - Quiver Nettwerk 30119 (Promo CD)-F
74	70	10	SHELF IN THE ROOM Days Of The New - Days Of The New Outpost 30004 (comp 1)-J
75	63	16	ONION GIRL Holly Cole - Dear Dark Heart Alert 615 281 034 (Promo CD)-O
76	71	24	AS LONG AS YOU LOVE ME Backstreet Boys - Backstreet's Back BMG 41617 (CD Track)-N
77	74	25	I DO Lisa Loeb - Firecracker Geffen 25141 (Promo CD)-J
78	86	12	BLUE ON BLACK Kenny Wayne Shepard - Trouble Is Giant 24683 (CD Track)-P
79	91	2	TOO CLOSE Next - Rated Next Arista 18973 (comp 36)-N
80	85	15	LIGHT IN YOU EYES Blessed Union Of Souls - Blessed Union Of Souls Capitol 56716 (comp 20)-F
81	82	11	I WILL BUY YOU A NEW LIFE Everclear - So Much For The After Glow EMI 36503 (comp 28)-F
82	98	2	CRY Philosopher Kings - Famous Rich And Beautiful Columbia 80291 (comp 073)-H
83	83	14	SHE SAID Collective Soul - Disciplined Breakdown Warner Bros. 82984 (CD Track)-P
84	75	37	WALKIN' ON THE SUN Smash Mouth - Fush Yu Mang Interscope 90142 (promo CD)-J
85	NEW		RAY OF LIGHT Madonna - Ray Of Light Maverick 46847 (promo CD)-F
86	76	18	ALL AROUND THE WORLD Oasis - Here Now Sony 68530 (CD Track)-H
87	90	13	OPEN YOUR EYES Tonic - The Lemon Parade Mercury 315 431 042 (promo CD)-Q
88	97	2	AND THE SONG GOES (DOO DIT) Code 5 - N/A Popular N/A (comp 357)-P
89	89	29	SHOW ME LOVE Robyn - Robyn Is Here Arista 67477 (promo CD)-N
90	NEW		DREAMS The Corrs - Talk On Corners Atlantic 83106 (comp 353)-P
91	78	27	SURROUNDED Chantal Kreviazuk - Under These Rocks And Stones Columbia 67926 (promo CD)-H
92	79	13	CANADIAN ROSE Blues Traveler - Straight On Till Morning A&M 314 540 750 (pro single)-Q
93	81	17	WHAT WOULD HAPPEN Merredith Brooks - Blurring The Edges Capitol 36919 (comp 23)-F
94	NEW		BREAK ME SHAKE ME Savage Garden - Savage Garden Columbia 67954 (comp 072)-H
95	87	16	WASH IT AWAY Black Lab - Your Body Above Me Geffen 25127 (CD Track)-J
96	NEW		I KNOW YOU Jan Arden - Happy? A&M 314 540 789 (Promo CD)-Q
97	93	30	I DON'T WANT TO WAIT Paula Cole - This Fire Warner Bros. 46424 (comp 329)-P
98	84	16	32 FLAVOURS Alana Davis - Blame It On Me Elektra 62112 (Promo CD)-P
99	NEW		NEVER EVER All Saints - All Saints London 314 556 004 (CD Track)-Q
100	88	11	STAR OF THE COUNTRY DOWN MacKee - Plaid A&M 268 842 002 (promo CD)-Q

COSFORD continued from page 3

This year's Junos may well have looked and sounded more like Canada than any other. The county and east coasters were finally brought out of the pre-show ghetto and the Yankee content was limited to Quincy Jones. But did the Junos really look and sound like Canada? Absolutely not. They looked and sounded like white bred (sic) Canadian radio.

In 1985, J. Robert Wood was the "nutty" Ed Cossman of Canada. He applied for an FM in Toronto that he called "dance". But the CRTC "saw" Top 40 and gave the license to yet another MOR. A few years later, after Wood had "found" another frequency, he tried again. This time he was joined on the dancefloor by a few others that had done what Bob had done, but the CRTC obviously hadn't ridden the subways in Toronto. But it was country's turn to get a license.

Finally, the CRTC "released" the coveted ex-CKO frequency. Surely now, the winner would be someone that would build a radio station that sounded like Toronto. Nope. Enter the CBC. The fix was in. Just about as far away from "The street"

as possible. What a waste!

The result is that this year's Junos looked and sounded like rock, pop and country, but still don't look and sound like Canada, one of the world's few "officially" multicultural countries.

Yes, the CRTC did eventually license a "dance" station. In Vancouver. But with the absence of a true alternative station in the market, Z95.3 has an alternative lean. Close your eyes, let your ears scan the FM radio dial, and you'd think everyone in Vancouver was white Anglo Saxon. Same thing in Toronto.

But to give the CRTC credit, they're trying. KHKG-FM Vancouver is one of Canada's most recent "ethnic" licenses. When they eventually get on the air they'll likely be the musical equivalent of the ethnic AMs. Music for people who speak lots of languages. But not inclusive.

In Hong Kong, one of the most successful stations has English speaking announcers playing English pop . . . AND Cantonese and Mandarin. Exclusive radio. Hell, Texas, of all places, even has a Spanish-based bilingual station.

The closest we've gotten was about 20 years ago when CHOM in Montreal went bilingual. Just

like "The Street". But the CRTC had to shut it down. I wonder if Montrealers would be communicating better today if the format had been allowed to grow?

A few weeks ago, a senior executive from one of the Canadian majors and I spent Chinese New Year's in Toronto's "other" downtown. The people we met were not anxiously awaiting the Junos. Many stores sold some music, most of it imported, some of it not. It made me smile when I found a CD of James Ingram dueting with Victoria B.C.'s Sally Yee. A few years ago, it had been one of Asia's top sellers. You won't hear it on Canadian radio.

And you won't hear it until an Act of Parliament takes ethnic radio out of the ghetto, to at least give radio a chance to create an environment that may build a bridge to span the cultures.

In Canada, parliament has decreed that radio must be all English, all French, all aboriginal and all ethnic (the all everything else format). A lot has changed in Canada since the original decree. It's time for parliament to catch up to today's Canada.

And, at least, set the stage for a new generation of pre-show Juno winners.

Warren Cosford radio@mnsi.net

New staff appointments for Toronto's SkyDome

Greg Howson has been appointed vice-president of operations and client services for SkyDome Corporation, effective immediately. Howson, a former vice-president of finance, took on the responsibilities for the operations departments of SkyDome in October 1997, as acting vice-president in addition to his finance duties.

After a worldwide search for a successor, acting CEO George Taylor appointed Howson whose "dedication, knowledge of the stadium business and experience at SkyDome brings a wealth of expertise to our day-to-day business operations."

This year, Howson celebrates 10 years with SkyDome, joining in 1988 as controller moving to treasurer in 1990 and then to vice-president of finance in 1996. In his new role, Howson is responsible for overseeing the various departments at SkyDome, including the electrical/mechanical systems, operation of the retractable roof, security services, event operations, guest services, facility maintenance and servicing of SkyDome's many business partners.

Other recent promotions included Daniel McPhee as director of technical production; Holly

Chapman as director of event marketing; and Linda Ruickbie who moved over from SkyDome food and

Canada Post and HMV introduce CD mailer

Canada Post has introduced its new CD mailer package which is now available at all 93 HMV music stores across Canada.

Decorated with a musical theme, the brightly coloured CD Mailers are actually envelopes made of strong cardboard, designed specifically to protect CDs while in the mail. The \$2.99 price includes the envelope and pre-paid postage to anywhere in Canada.

"This is an effort to bring the Post Office to the consumer," says Paul Sarkozy, Canada Post's director of marketing. "All the customer has to do is buy the envelope, insert the CD, address it and drop it in any mailbox, or take it to the nearest retail postal outlet. It's easy and convenient. This is one-stop shopping."

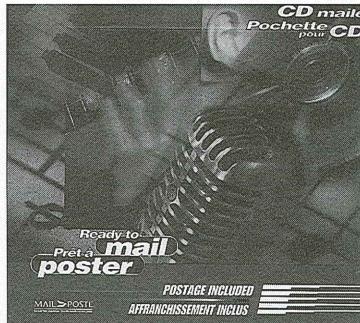
Sarkozy added importance to the announcement by including in the sample mailer, a copy of HMV's own CD release, *Ten Years of Hits*. The CD was released in celebration of HMV's first ten years as Canada's music store.

beverage to director of SkyBox and premium seating, all of whom report directly to Domenic Vivola, vice-president of marketing and sales.

Canada Post and HMV introduce CD mailer

Canada Post purchased a large number of the CDs from HMV with all proceeds going to the Canadian Music Therapy Trust Fund.

"It's great to have this innovative product in our stores," says HMV's national advertising manager Mike Arseneault. "We take customer service very seriously and Canada Post's CD Mailer is a useful, convenient item for our customers."



Canada Post CD mailer package

"... The sound attracting the youngens is heavy on melody and attitude with a twist of profanity, drum and guitar in its rebellious heart and uncaring of the consequences... Play the fucking thing already!"

-- Rod Gudino, RPM - April 27, 1998.

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New Releases



NOW! 3 Various Artists UMSSD 81072-J

There's not much to say about this timely Universal release boasting 17 high-gearred tracks that will inevitably drive the compilation phenomenon to new heights. The Big Shiny Tunes, Hit Zone, and Now series' have already made their marks respectively at retail and with tunes like Tubthumping, 3am, Sex And Candy, Foolish Games, I Do, It's The End Of The World As We Know It, Barbie Girl and All My Life -- Now! 3 is guaranteed to be prominent in the stores well into the third-quarter and could very well show some significant numbers right through the Christmas peak buying season. The target demographic for this particular release covers a wide spectrum including Top 40 fanatics, A/C subscribers and what would a compilation be without a Spice Girls' track, Spice Up Your Life, to ensure the interest of the 9-25 buyers. Radio won't play too big a role with the sell-through of this endeavour as the majority of the cuts are still thriving on the charts from their own respective offerings. However, with a marketing giant like Universal behind it, the absence of single releases will not affect any sales figures. The NOW! series have all been big-sellers but NOW! 3 from this writer's perspective has more drawing power than the first 2 put together. -SL

VARIOUS ARTISTS Original Broadway Cast Recording RCA Victor/BMG Classics/Livent-09026-63167-N

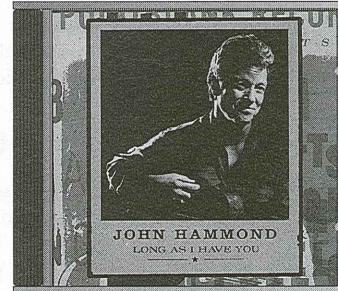
This release couldn't be more timely with the upcoming Tony Awards (June 7) for which Ragtime has been nominated in 13 categories, being held June 7 at New York's Radio City Music Hall. Another example of the creative genius of Garth Drabinsky who takes executive producer credits with producer Jay David Saks. There are 37 tracks included here on two CDs, with a special bonus track of The Ragtime Symphonic Suite conducted by John Mauceri. A musical version of E.L. Doctorow's novel celebrating the United States in the early



years of this century, it was that Drabinsky wisdom that gave birth to Ragtime as a musical, first for Canadian audiences and where now it's the toast of Broadway at the new Ford Centre. It's all here in all its audio splendour with the exacting and powerful stage performances that made the musical such a giant hit. Includes the complete opening number as well as such previously unrecorded songs as Success, Nothing Like The City and Sarah Brown Eyes, almost twice as much music as the Grammy-nominated Songs from Ragtime: The Musical. Also includes a beautifully illustrated 44-page booklet featuring the complete libretto and photos from the Broadway production. Available exclusively at Pantages Theatre in Toronto and the Ford Centres for the Performing Arts in Toronto and Vancouver and on the Livent Internet Order Line 1-888-240-8507. -WG

JOHN HAMMOND Long As I Have You Pointblank-7243-8-45514-F

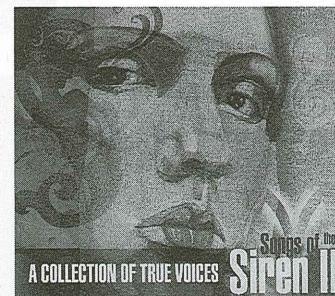
It's tempting to write that veteran John Hammond is at his best here but that wouldn't be accurate. For Hammond there is no best; only a uniform excellence against which all other blues singers must be compared. On this album he sings 15 tracks of compositions by such greats as Sonny Boy Williamson, Willie Dixon, Walter Jacobs and Blind Boy Fuller. He sings them all with the uncluttered honesty for



which he has been recognized for the past 35 years. It would be superfluous to write more. Simply enjoy. Produced by Hammond with production assistance by Marla Hammond. -BW

SIREN II A COLLECTION OF TRUE VOICES Various Artists BMG/Starbucks-12047-N

Another example of WOMEN POWER, the jazz and blues influence here is fairly obvious with Sarah Vaughan's Broken Hearted Melody, Ella Fitzgerald's I've Got A Crush On You, Billie Holiday's A Fine Romance, I'll Be Seeing You by Etta James, and Canadians, Juno winner Diana Krall with Lost Mind and Holly Cole's I've Just Seen A Face. Stretch it a little and jazz and blues and rock and folk and country



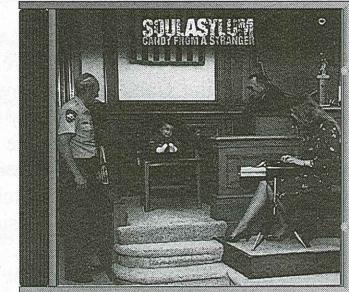
fans will catch the sheer entertainment value of Nina Simone's I Want A Little Sugar In My Bowl, Baby, Now That I've Found You by Alison Kraus, Sara McLachlan's Fear, Shawn Colvin's Caramel, Loreena McKennitt's Tango To Evora, Beth Orton's She Cries Your Name, Gillian Welch's Pass You By, and Last Forever's Hide And Seek and you don't need any definitive parameters. It's pure and incredibly enjoyable entertainment by some of the most powerful women in music from the last couple of decades. Like the liner notes points out "The

Siren of ancient Greece was a mythical temptress who used the power of her voice to determine the fate of men." Appropriately titled, what? Compilation produced by Timothy Jones. A product of BMG Special Products. The CD is available at Starbucks retail locations for \$14.95 or by calling 1-800-STARBUCK. Contains some Canon product although MAPL logos not used. -WG

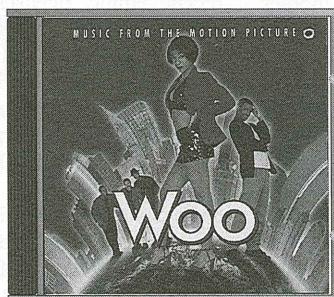
WOO O.S.T. Various Artists

Epic/Sony Soundtrax 69364-H

The great movie always needs the great soundtrack to go with it, especially if it clammers onto the cinematic, comedic, quasi-romantic territory of a film like Woo. It's not a period piece, it's a format piece, evidenced most



vibrant in our minds. The group's third outing reinstates them easily as one of America's premiere pop rock combos, thanks to a growing talent and a sense to go for the simple in rock and roll. Recorded at Criteria Studios in late 1997, Candy From A Stranger brings together the songwriting acumen of Pirner with the production expertise of Chris Kimsey (Rolling Stones, Gipsy Kings, Peter Tosh) through the backbeat soul of the band of course. The album showcases eleven songs in a four piece rock and roll format that hardly holds major surprises but works a latent magic that is geared smack dab at the heart of commercial and modern rock radio. Sony are remembering the numbers with some strong promotional muscle and already Pirner has benefitted from an acoustic showcase and some media appearances. Once the show is on, the till will be banging out a tune that sounds like thi\$. -RG



obviously by the track listing run down on the album. Just thinking of Jada Pinkett strutting her stuff as an ice queen driven on all sides by misplaced affection leads us to single out Mc Lyte, Lost Boyz and Allure from the mix as easy contenders for the film's target market. But there's a lot more, including Charli Baltimore, Jane Blaze, Simone Hines and pairings of The Lox with DMX and Mase, Too Short and Slink Capone, Eightball and Psychorama, Adina Howard and Jamie Foxx that will make this a hit with filmgoing audiences. Then there's Pinkett herself, who is quickly rising alongside her husband to become a serious star and identify with viewing audiences. We've heard she's the key to the film's success; that just might be what makes this here a top seller over the next few weeks. Contains the obligatory offensive material. -RG

SOUL ASYLUM Candy From A Stranger Columbia 67618-H

It's been a long while since we saw Dave Pirner and his gang grace the music charts, though the memory of the smash hit Misery is still

VARIETY CLUB salutes the BIG COUNTRY AWARDS

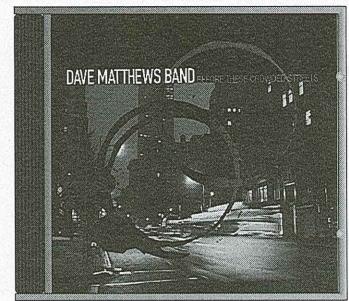
Friday - June 26
Royal York Hotel
Toronto

BIG COUNTRY AWARDS

ALBUM PICK

DAVE MATTHEWS BAND Before These Crowded Streets RCA 67660-N

The review comes to you a little late (our apologies), though by now much of the early anticipations for Dave Matthews' newest have been met head on. The album is called Before These Crowded Streets and in case you forgot, it is the official follow up to 1996's monumental Crash, which instilled the band as a million selling entity on the rock pop landscape and defined them as "unforgettable and totally addictive" (Details). As expected, that act is a tough one to follow, but Matthews and co. have demonstrated the ability to do it before and repeat performances are sweet indeed. The newest effort finds them taking the bull by the horns with an audacious selection of funky, colourful, instrumentally dramatic selection of songs that will pile drive a hole through commercial radio. Don't Drink The Water is the lead off track (featuring a subdued but present Alanis Morissette on background vocals), though clearly the label is bidding its time on Rapunzel and Crush which weave a warm charm of saxophone and violin-wrapped melody-imbued pop songs. Strong excitement at radio (Don't Drink The Water is fastest mover on RPM's Top 100 this week) and a buzz at retail will generate a lot of publicity as the band makes its way across the country. Strong playability and a lot of promotional firepower should revive strong performances at retail. -RG



RPM URBAN TOP 30

Canada's only national weekly urban music chart

TW LW WO MAY 11, 1998

1	2	7	DEJA-VU	Lord Tariq w/ Peter Gunz Codine-H
2	1	6	MONEY, POWER, RESPECT	The Lox Bad Boy-N
3	3	12	NO NO NO (PART II)	Destiny's Child Columbia-H
4	6	4	GONE TILL NOVEMBER	Wyclef Jean Ruff House-H
5	4	8	BOUT YOUR LOVE	Glen Lewis Ivibee Records
6	7	9	24/7	24/7 Loud/RCA-N
7	5	12	WHAT YOU WANT	Mase/w Total Bad Boy-N
8	10	4	VICTORY	Puff Daddy Bad Boy-N
9	8	12	4,3,2,1	LL Cool J Def Jam-N
10	13	10	ROYALTY	Gangstarr Noo Trybe-F
11	14	7	IF YOU THINK I'M JIGGY	The Lox Bad Boy-N
12	15	3	ANYTIME	Brian McKnight A&M-Q
13	11	11	NICE & SLOW	Usher LaFace-N
14	12	12	DJ KEEP PLAYIN'	Yvette Michelle Loud-N
15	9	5	SAY 'AH	Master P EMI-F
16	22	2	24 HRS TO LIVE	Mase Arista-N
17	16	11	MY MELODY	Queen Pen Interscope-J
18	25	11	PHONE TAP	The Firm Sony-H
19	17	11	WE BE CLUBBIN'	Ice Cube A&M-Q
20	19	11	DON'T STOP THE MUSIC	Playa Def Jam-Q
21	18	11	TOO CLOSE	Next Arista-N
22	20	11	10 CRACK COMMANDMENTS	Notorious B.I.G. Bad Boy-N
23	NEW		A ROSE IS STILL A ROSE	Aretha Franklin Arista-N
24	21	12	GETTIN JIGGY WIT IT	Will Smith Sony-H
25	23	10	SPANISH HARLEM	Coca Bovaz Priority
26	27	12	RAPPERS DELIGHT	Def Squad Priority
27	24	12	GUESS WHO'S BACK	Pakim Universal-J
28	NEW		HARD TO HANDLE	David Miller Interscope-J
29	26	9	RAIN	S.W.V RCA/Loud-N
30	29	12	YOU KNOW MY STEEZ...	Gangstarr EMI-F

RPM ALTERNATIVE 30

Canada's only national weekly alternative chart

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

TW LW WO MAY 11, 1998

1	1	7	THE WAY	Fastball - Make Your Mama Proud Hollywood 620452 (promo CD)-Q
2	2	7	CLOSING TIME	Semisonic - Feeling Strangely Fine Universal 11733 (pro single)-J
3	4	5	PUSH IT	Garbage - Version 2.0 Almo 80018 (promo CD)-J
4	3	20	SEX AND CANDY	Marcy Playground - Marcy Playground Capitol 53569 (CD Pro)-F
5	6	13	BLUE ON BLACK	Kenny Wayne Shepard - Trouble Is Giant 24689 (CD Track)-P
6	5	10	I WILL BUY YOU A NEW LIFE	Everclear - So Much For The After Glow EMI 36503 (comp 28)-F
7	8	6	UNINVITED	Alanis Morissette - City Of Angels O.S.T. Warner Bros. 46867 (CD Track)-P
8	9	11	4AM	Our Lady Peace - Clumsy Columbia 80242 (promo CD)-H
9	7	7	TORN	Natalie Imbruglia - Left Of The Middle RCA 67634 (comp 1)-N
10	11	8	CUT YOU IN	Jerry Cantrell - Boggy Depot Sony 68147 (February comp)-H
11	10	12	SUNSHOWER	Chris Cornell - Great Expectations O.S.T. Warner 83058-P
12	28	2	WISHLIST	Pearl Jam - Yield Epic 68164 (comp 072)-H
13	14	10	INDESTRUCTIBLE	Matthew Good Band - Underdogs A&M 280 994 001 (CD Track)-Q
14	12	9	STEREO	The Watchmen - Silent Radar EMI 59031 (comp 4)-F
15	15	4	DAMMIT	Blink 182 - Dude Ranch Cargo 11624 (comp 7)-J
16	13	14	SAINT OF ME	Rolling Stones - Bridges To Baylon Virgin 44712 (CD Track)-F
17	17	17	BRICK	Ben Folds Five - Naked Baby Photos Caroline 7554 (CD Track)-F
18	22	3	MOST HIGH	Jimmy Page & Robert Plant - Walking Into Clarksdale Warner 83092 (promo CD)-P
19	23	2	LUCKY MAN	The Verve - Urban Hymns Virgin 44913 (promo CD)-F
20	NEW		I LIE IN THE BED I MAKE	Brother Cane - Wish Pool Virgin 4556 (CD Track)-F
21	21	4	THAT SONG	Big Wreck - In Loving Memory Of... Atlantic 83032 (comp 350)-P
22	26	2	DON'T DRINK THE WATER	Dave Matthews Band - Before These Crowded... RCA 67660 (comp 38)-I
23	19	10	SHELF IN THE ROOM	Days Of The New - Days Of The New Outpost 30004 (comp 1)-J
24	18	17	GIVEN TO FLY	Pearl Jam - Yield Epic 68164 (promo CD)-H
25	20	9	WITHOUT YOU	Van Halen - 3 Warner 46662 (comp 350)-P
26	NEW		TORN	Creed - My Own Prison Attic 1500 (promo CD)-J
27	29	2	MONEY CITY MANIACS	Sloan - Navy Blues Murder 36 (promo CD)-J
28	NEW		REAL WORLD	Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic 92721 (comp 355)-P
29	30	2	FLAG POLE SITTA	Harvey Danger - Where Have All The Merrymakers... London 314 556 000 (comp 542)-Q
30	NEW		HEROES	The Wallflowers - Godzilla O.S.T. Epic 69338 (promo CD)-H



RPM

Jazz & Blues

spotlights

Jazz and Blues: the legends, and the struggles, continue

Like all businesses, the music industry is propelled by pure cash economics; the much talked about bottom line is, after all, what every one must look at the end of the day. But unlike many other businesses, the music industry is also propelled by aesthetic considerations, probably the one antithesis to the bottom line, taking into account the kind of subjectivity that goes into making artistic decisions and appraising art generally. Nevertheless, the lines can be pretty clear when it comes to commercial music; stuff like dance, pop and even some modern rock, but when you get into historically weighted underdog formats like jazz and blues, well, the story can become a nightmare of conflicting ideas.

Two musically divergent formats, jazz and blues share a lot in common as regards their place within the hierarchy of the music making machine. They both, for example, share a vibrant, yet commercially nebulous history. Ironically, both formats are economically buoyed by the fertile legacy of their pasts, something which goes far to explaining why many contemporary releases are either implicitly or explicitly retrospective. Jazz and blues are also unlike pop in that they are appraised

"There is a seasonal increase in the category of people who aren't traditional jazz buyers in the summer, but it still attracts a lot of core jazz fans, and there are still people coming in asking for releases way before they come out."

Tyler Mokren
HMV superstore in Toronto

by fans over the long term, not through chart topping singles and videos that have a tendency to burst big for a few weeks at a time. For these reasons primarily, the economic vocabulary of jazz and blues is significantly different than that of commercial pop, something which at the best of times can pose a problem for an industry driven by high performance commercial art.

Even so, both formats continue to exist and enjoy greater and lesser degrees of success from year to year. The annual slew of jazz festivals in Canada and worldwide have certainly done a lot to boost sales outside of the Christmas rush schedule and for all intents and purposes, the three month stretch between June and August is the Yule Tide season of jazz retail. Participants, of course, are stepping up to bat on it, labels like Justin Time Records, who have been supplying this country with jazz, blues and gospel releases for fifteen years.

The label has taken the active role by being one of the sponsors for the Montreal Jazz festival this year, not only to stimulate market interest but to prolong the presence at retail of the label's priority releases, artists such as Oliver Jones, Jeri Brown, Ranee Lee, D. D. Jackson, David Murray, World Saxophone Quartet and, of course, Diana Krall.

Obviously, retailers aggressive with the format are gearing up for festival season as well. Tyler Mokren, who supervises the jazz department at the HMV superstore in Toronto, says the store will not only be initiating window displays but will also continue to have a heavy presence at the street level. In Toronto, HMV oversees the Jazz Cafe, a series of popular afternoon concerts scheduled during the festival.

"I think during jazz festivals you get a lot more people who probably don't buy as much jazz over the year," says Mokren. "There is a seasonal increase in the category of people who aren't traditional jazz buyers in the summer, but it still attracts a lot of core jazz fans, and there are still people coming in asking for releases way before they come out. The festivals bring in a mix of two kinds of audiences, people who really know their jazz and casual listeners, and that's what makes it so great for us."

Canadian Star-gazing

It's the casual listener, however, who is making the festival season a commercial success in Canada. The main of these audiences, bred on pop conventions, have also made jazz like mainstream music in one important respect; through the demand for star power. Ironically, it's a tendency that also carries over with blues audiences, though is a slightly different fashion.

"A lot of times it helps having a name on the record unlike in pop music where it doesn't matter that much," notes Justin Time president Jim West. "In jazz you have the Oliver Jones Trio featuring Stan Getz or Chet Baker or something like that. If you mention a name that's very well known, of

"I remember when I started working jazz in this country back in 1985, I had one artist and it was very hard in the beginning to promote her, a lot of places didn't want her because she was local and they were expecting artists who came from New York or places like that."

Serge Sloimovits
president of Dark Light Music Ltd.

course it's a very effective way to market your record."

The other way to do it is to become a star yourself, a strategy which eludes the great majority of musicians in the format simply because, once again, the high commercial platform is elusive. But that hasn't prevented the market from achieving its breakthroughs; in Canada with the success of artists such as Jane Bunnett and especially Diana Krall, the latter a Juno Award winning Vancouver pianist and singer who is rapidly becoming the face of jazz in this country. Tellingly, the biggest selling record on Justin Time's roster is currently one of Krall's first albums, produced by West and since licensed to Universal in Canada. Krall's latest, *Love Scenes*, is dominating retail charts as the festival season winds up, undoubtedly making her a chief draw at this year's event.

"She had everything in place," explains West of Krall's commercial triumph. "She has a complete package that works, plus she had the muscle and the might of a major corporation behind her giving her that push in the US market, and that's half the battle there. She has been fortunate, but she's definitely got her points."

The advent of the Canadian jazz musician, once a bane to the country, has in fact become its saving grace. It has done wonders in cultivating the format's accessibility for example, something which was in dire need several years ago. Serge Sloimovits, president of Dark Light Music Ltd., who has been promoting all calibre of jazz artists in this country for the past 14 years, says that the country's gradual openness to its own talent has been key to the format's greater acceptance.

"I remember when I started working jazz in this country back in 1985," he says, "I had one artist and it was very hard in the beginning to promote her, a lot of places didn't want her because she was local and they were expecting artists who came from New York or places like that. But now, we have an established base of Canadian artists, Diana Krall, Jane Bunnett. I think more people like jazz now and there are more clubs and more participating clubs. The other part too is that we have a lot of very good musicians in Canada. I think the Canadian community of musicians got really good and began opening themselves up to play with US musicians and European musicians so now people are looking at what's happening here."

Radio Blues

Though the role of radio is increasingly becoming more important, jazz and blues are still largely airwave shy formats, with campus, jazz-only, blues-only or format oriented shows keeping the promotional mill running. The limited radio access has occasioned an increased role for print media,

however, which is gradually replacing radio as a chief instigator for activity at retail.

"Probably the top two sources for buying would be newspaper reviews and radio," notes Mokren, who says that almost any print media, including the Liquor Board's guide to jazz, stimulates the biggest responses at the retail level.

Not surprisingly, radio is being viewed as a big obstacle and, as with other smaller formats, the complaint rages that there is a gross imbalance of representation on the bandwidth. Radio would change a lot of things for the artist, says West, simply because there is no other place to go.

"CBC is probably the best venue for us as far

as radio goes," he says, "otherwise, you have to promote yourself in a different fashion. Doing a full-page full colour ad in the trades is not the answer because it's going to cost two to three grand to do that and unfortunately what you sell in jazz is about three percent of what you sell in pop. The math just doesn't add up."

The question whether there ever will be significant representation on radio is something that eludes even the most fervent believer. Vying formats with greater commercial clout stand a higher chance of breaking the pop monopoly long before jazz or blues ever do.

"It's hard to say if there ever will be jazz radio

in this country," says Mokren. "I think it would be great, but how economically viable it is, I don't know."

The immediate strategy, therefore, will continue to place an emphasis on live shows, especially in a festival setting and print media.

"Exposure wise, I wish more of the regular trades and local newspapers would devote a fraction more of what they do to jazz," says West, echoing an oft heard sentiment. "There is this perception about jazz that you have to be trained to comment on it, but it shouldn't be that way. Really, it's just a matter of liking it or not."

duMaurier Downtown demands dedicated listeners

by Bill Watt

The Toronto duMaurier Downtown Jazz just keeps getting bigger and, against all expectations of unbridled exponentialism, even better. This year's 12th annual jazz fest, running from June 19 through 28, will present more than 2,000 international artists performing in more than 40 locations in what is still, and always will be, referred to as Downtown Toronto . . . megacity notwithstanding. Many of the concerts are free.

The musical offerings range prismatically from trad to mod with affectionate pecks at all variations

in between. Space doesn't permit listing the names of all the artists and locations -- consult the dailies for that -- but here are just a few for consideration.

The After Hours Series at the duMaurier Stage presents Downchild Blues Band; Jeff Healey Band; Legends of Jazz History featuring Bob Haggart and Benny Waters; the Latin music of Chuchu Valdes and David Sanchez; Toots Thielemans; Giants of Blues Piano with Jay McShann, Junior Mance and Ray Bryant; Joe Henderson and Friends.

Toonie Tunes requests a \$2 donation to enjoy artists such as the Ron Collier Orchestra performing Oscar Peterson's Canadiana Suite and Trudy

Desmond with a Gershwin Celebration.

The Round Midnight Series will present Jane Bunnet and Spirits of Havana Chamalongo.

Daily Free Concerts at Nathan Phillips Square offer the Bob DeAngelis Dixieland Band and the Taborah Johnson Quartet.

Hey look, we're definitely running out of space. Here are some other top names picked out more or less at random: Cassandra Wilson, Marilyn Lerner Sextet, Magnolia Street Band and the Climax Jazz Band.

Have we whetted your appetite? This normally cool dude correspondent is positively salivating!

Canadian hit maker revisits overlooked classics

Colin James still doing it for the love of the music

While the music industry continues to adhere to the doctrine that jazz and blues are essentially economically soft formats, the appeal of these types of music among the professional musical community can hardly be understated. Nationally and internationally, jazz and blues continue to be explored and exploited by musicians of the highest commercial calibre, who share a need to gravitate back to the relentless appeal of jazz or the timeless sensibility of blues.

The tendency has naturally developed into modern offshoots for the formats which, while clearly retrospective, nevertheless manage to instill a modern vibrancy in the arrangements, musical talent and personality of contemporary artists. Canada's Colin James is such an artist. He has complemented a career in modern hit driven R&B with side projects in "little" big band jazz and blues, music that removes him from the chart topping status of hits like Just Came Back.

"When I was 16 and 17 I played this stuff a lot," explains the thirty-three year old James. "It had a lot to do with me first getting noticed, because this was a form of music that was really underscored with America's early acceptance of rock and roll."

James' attraction to the music stemmed from the small horn section bands who were eclipsed with the rise of Elvis Presley and rock and roll. These music makers left a legacy of songs that remained virtually untouched by other musicians.

"There was this whole amazing legacy that just was kind of unknown," he says, "and I always found it fascinating."

James' fascination with the music led him to release a Little Big Band album several years ago, strictly devoted to casting some light on these obscure classics. The album, simply titled Colin James and the Little Big Band, went on to clear 180,000 units in the country, a big surprise for both James and label, who had tried to dissuade the artist

from such a release since it clearly did not offer charting singles. Now, five years after that release and several albums in between, James continues to demonstrate his commitment to the music with the long awaited Colin James & the Little Big Band II album, set for a June 23 release date. The album features classic tunes from Jimmy Wilson (Jumpin' From Six To Six), Calvin Bowes (Safronia B), Ray Charles (Mary Anne), Jackie Wilson (Let's Shout) and Cab Calloway (C'mon With a C'mon).

"I like the stuff," says James. "I'm not going to dedicate my life to it, but I love it. And to continue loving it I have to continue doing it, even if I have to take breaks in between."

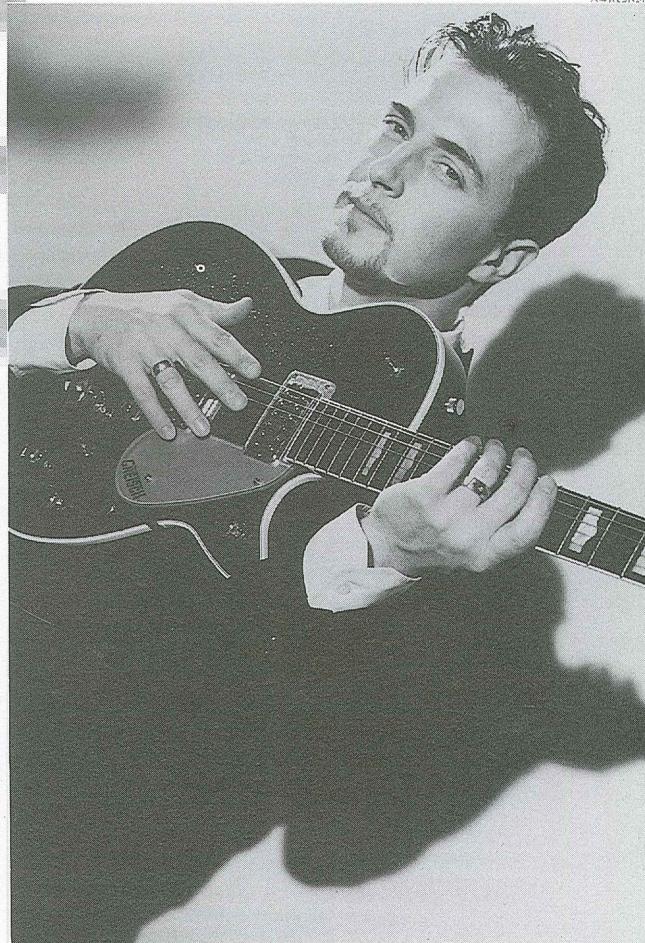
Although a little out of his depth at the time of the first record, James feels that the time to popularise this classic music has finally come. He points out the rise in swing music in Los Angeles and his hometown of Vancouver as examples, and says that there is a commercial shift heading that way that did not exist five years ago.

"I didn't realise how pervasive it was becoming until I went down last week and looked in the LA Weekly News and it was like, 'Jesus Murphy!', he says. "Swing clubs are opening up like mad, all the stores are selling the clothes and bands like The Royal Crown Review and Big Bad Voodoo Band are breaking in. It was so small back when Brian Setzer, Buster Poindexter and I released our records, now it's reaching its fruition."

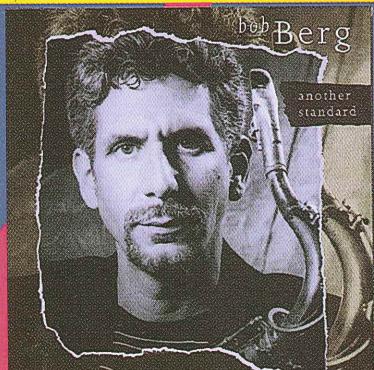
Produced by Joe Hardy (ZZ Top), who helped James into his first US hit, Little Big Band II traces a commendable fabric of talent across some of the greatest American roots music with the contemporary energy of one

of Canada's most musically mature artists. Not surprisingly, the label (now Warner Canada) was not as worried about the release this time around.

"They realised that there is a burgeoning scene," says James, "and I was up front with them initially about wanting to pursue this."



Some hot Jazz titles



BOB BERG
Another Standard
Stretch-9013

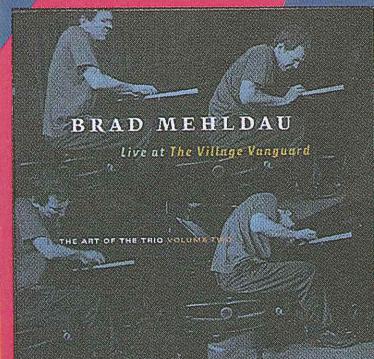
Whenever musicians suggest a new approach to, or attack upon, standards, it usually means they're going to put their personal spin on them and to hell with the intentions of the composers. Bingo! On Another Standard Bob Berg with the apparent agreement of good side men, delivers his interpretation of nine standards including You And The Night And The Music, Summer Wind,

All The Way . . . you get the idea. What a pity you won't get any of the composers' intentions. What you'll get is clever, and no doubt, enthusiastic, playing by Berg and his accomplices -- oops, fellow musicians. They play with precision but damme! if they leave anything of melodic structures, seeming to forget that attack doesn't mean battering into submission. -BW

BRAD MEHLDAU
Live At The Village Vanguard
The Art Of The Trio - Volume Two
Warner Bros-46848-P

There's no art here; only skill. Mehldau at the piano with Larry Grenadier on bass and Jorge Rossy on drums takes 73 minutes to play six standards beginning with It's Alright With Me and ending with Countdown by which time even the most supportive of listeners begin a personal countdown waiting for the end. The skill of the musicians is beyond question but countless runs going nowhere, repetitious hooks and downright performing hubris does not make for pleasant listening.

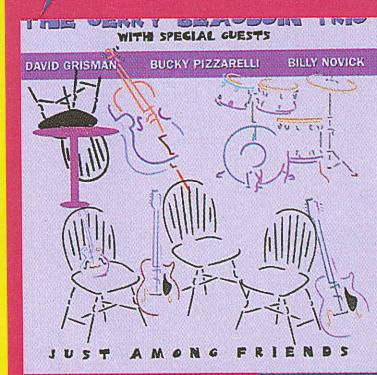
Intellectually interesting? Perhaps. Pleasant? Sorry, but no cigar. Produced by Matt Pierson. -BW



THE GERRY BEAUDOIN TRIO
Just Among Friends
Honest Linn-5002

Gerry Beaudoin, guitar; Grover Mooney, drums; and Bob Nieske, acoustic bass are joined by veteran guitarist Bucky Pizzarelli, clarinetist Billy Novick and David Grisman playing mostly standards. This is gentle jazz, tasty and tasteful as the six musicians play off each other in manner most self effacing. Oh, they groove and swing, but for the most part they simply give themselves over to bringing out the best on familiar favourites. A good standard can rarely be harmed and here, each one achieves a new life without losing the composers' musical identities.

Whether bouncing joyfully to St. Thomas or caressing Misty, the musicians are affectionate to the compositions and seamless in their performance. -BW



THE RIAS BIG BAND
Allen Farnham Meets
The RIAS Big Band
Concord Jazz-4789

Many continue to think that Jazz is a singularly North American musical genre and best performed here. It ain't necessarily so. As proof, we offer the RIAS Big Band. The Radio In American Sector band was formed in Berlin at the close of World War II and intended as a dance band in the Glen Miller mode. Under the current leadership of trombonist Jiggs Whigham it has morphed into a sound eerily similar to that of the later Stan Kenton period. On this recording, it's joined by American pianist Allen Farnham who has put together a quintet within the big band and arranged ten tracks of standards and original compositions. We suspect that he tailored the arrangements in a predisposed direction of the Kenton band at its best. They work. Not everyone was a fan of the gentle giant but everyone admired and appreciated his adventurous spirit. It's kept alive by the RIAS Big Band. -BW



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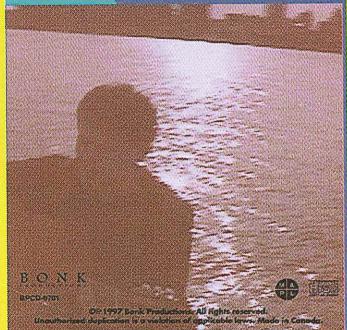
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JAMIE BONK**Self-titled****Bonk Productions-9701**

Though cutlined as jazz, we prefer to think of Jamie Bonk's creations as comfort music. Which is not to say that it's elevator music. Heaven forfend! No, it's music that flows smoothly and



restfully. Though he's a multi-instrumentalist, his chief instrument is the nylon string acoustic guitar which he blends finely with electronic instrumentation to present a unified whole of gentle music but with a decided frisson of jazz for the listener who is willing to seek it out. Comfort jazz? Well, why not? All we know is that it's bloody good and... 100 per cent MAPL. Mastered by Andy Krehm at Silverbirch Productions. All songs written by Bonk. Available by calling 905-470-1230.

-BW

AFRO-CUBAN ALL STARS**A Toda Cuba Le Gusta****World Circuit/Nonesuch-79476-P**

That's L.A. as in Latin America. The Afro Cuban All Stars are legendary -



or soon to be so - island musicians who almost melt the disc with ten sizzling hot compositions that probably best embody all that's best in L.A. Jazz. Now, some purists might argue that what's heard here isn't jazz or at least, not jazz as is commonly considered. But, those who believe, as we do, that the very word Jazz derives from the copulatory connotation will indeed recognize the music here as the real tamale. Such energy... and such breathless anticipatory pauses! Recorded in a Havana studio.

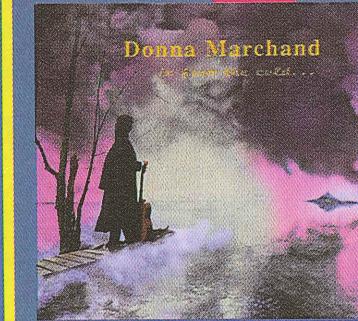
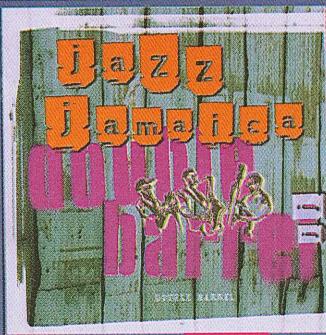
-BW

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JAZZ JAMAICA**Double Barrel****Hannibal-1421**

London, England based Jazz Jamaica proudly proclaims on the album wrap that it "is the world's premiere Skazz band, mixing ska, rock steady and jazz". Who's to gainsay? All we know is that the music they play is infectiously ingratiating and "can seriously wear out your shoes". You see, J.J. have retained the primal concept that Jazz at its best is music to accompany dancing and it doesn't really matter whether or not you're good at it... dancing that is. The important thing is that you get up and dance. Don't ask us to describe the instrumentation. Let it suffice that listening to J.J. and, ideally dancing to it, instantly takes one to the blessed isles of the Caribbean or smart clubs of Europe. Either way, you will enjoy. We have spoken.

-BW

**DONNA MARCHAND****In From The Cold****Mutt Music Productions-0001**

Of her music Donna Marchand says "I don't want to fight. I want to soothe... and dig a bit". Uh huh. Such protestations to the contrary, her music is filled with an angst to which her youthful difficulties no doubt entitle her but which means annoyance to the casual listener who wishes only to be entertained. Still, one doesn't throw out the baby with the bath water and there's much to appreciate if not necessarily enjoy in this collection of social commentary songs. There's the low keening quality of Miss Marchand's voice; the almost arcane instrumentation and excellent production values. Produced by Marchand and Bryant Didier and recorded at Toronto's Metalworks where it was mastered by Brent Zilahi. 100 per cent MAPL.

-BW

MARK SHIM - Jazz
Mind Over Matter
Blue Note-37628-F

In manner reminiscent of MGM's golden years when it would star new talent in B pictures to give them experience, 23 year old tenor saxophonist Mark Shim makes his recording debut as a leader and record producer. His axe skills are more than considerable. Unfortunately, the same can't as yet be said of his composing skills. Six of the nine tracks heard here are written by him. By his own admission he utilizes a computer writing chords before melody and eschews sounding "too normal." Well, youth must have its fling and no doubt Mr. Shim will eventually find his way as a composer. Till then, one must listen to well played expressions of seeming mayhem in the hopes of future real artistry.

**Ex-Stone releases multi-format gem**

For a guy who kept a quiet front for thirty one years in the world's most popular rock and roll band, ex-Rolling Stone Bill Wyman is a fount of loud creativity. Wyman's varied interests have made him the unlikely whirlwind -- and Tasmanian Devil-like whirlwind -- of the ever burgeoning artistic scene in London, England. Since his departure from the Stones in '94, he has released a best selling autobiography, a second book showcasing interests in photography and managed to open a chain of restaurants in Britain. As for his musical interests, Wyman is currently in the midst of producing a television documentary series on the history of the blues. Most significantly, however, he has -- along with his band of Rhythm Kings -- also released a startlingly vibrant album tainted with hue of jazz and R&B gold and titled *Struttin' Our Stuff*.

The album, distributed by Velvet in Canada, has already garnered Wyman a lot of attention in Europe, what with its cast of stellar musicians

which include Eric Clapton, Peter Frampton, Georgie Fame, Albert Lee among them, and its selection of jazz and R&B oldies that have been reworked with a contemporary polish. *Struttin' Our Stuff* will be the first of three Rhythm King releases to showcase some older material of which the ex-Stone is a big fan; the albums will also contain some original songs written in style of the cover tunes.

Conceptually, how did you approach this album?

I'd say the main concept I pursued on this album was that I wrote particularly for certain styles and certain eras rather than just try to write a pop song or a chart single, which you can't always be successful with. I was writing something like a 40s style jazzy blues or something like *Bad To Be Alone* and then a 50s piece of junk music, *Cab Calloway*, *Louis Jordan* style, like *Motorvatin' Mama* and *Jitterbug Boogie*, and they worked because I was focusing in on the kind of chord changes they used, the kind

of melody lines they used and the kind of slang lyrics and wording they used. When it was well played and done nicely as it was with the kind of musicians we used, then it sounded very authentic. I was very pleased with the results.

I would expect that covering the Stones would be the last thing from your mind, yet you managed to include a rendition of Melody. Why?

I just thought it would be nice to do a Stones song. I had two good back up singers and the song seemed compatible with a lot of the stuff we were doing on the album. I changed the lyrics slightly, you know, for boy and girl, but Mick and Keith don't mind, they still get their money [laughs].

Will the next two albums in the trilogy feature old cover songs as well?

Yes, but I also will be writing comparable songs, the same as on this album. I think the original stuff stands up to the oldies if it's done properly. But really the albums are pretty much

done, I just recorded all three at once, all the tracks are done and a lot of the overdubs are done as well. I have a total of 60 tracks, and I pulled 12 tracks off that were the most finished and the most compatible with each other and released it as this first album. Mick Taylor, Chris Rea and Martin Taylor



will be featured heavily on the second album. But other than that it's going to be pretty much the same line up with just a few additions.

How do you plan to work an album like this?

It's very hard to promote this because I'm not going on the road, I'm not on television and it's not going to be played on the bloody radio. It's a very hard sell because it's traditional music. I think there are people out there who like this sort of stuff, quite a lot of them actually, in the older age groups particularly. Those people would buy it but to get it to them is another thing and quite a hard job. The album has done very well in Europe, however, and I've been told it has taken off a bit in Canada.

You mentioned you won't be touring the record, but you did do some live shows for it already. How did they go?

We did a show in Hamburg and it sold straight out and we had to do a second one, same thing happened in Amsterdam. At the end of it the kids were dancing and cheering and stomping, it was like being back in the 60s. They knew some of the songs and they were singing along and we had to keep doing encores and they wouldn't let us go. I was absolutely shocked because I thought, well, it will either go down nicely or it won't, but it went down like a storm. That night the Stones were doing Giant Stadium in New York to 52 thousand people and they're probably picking up 3 million dollars or something and we did this show for 1,200 people for nothing but I don't think the Stones were having as good a time as we did. There was no money in it, it was done for the pure pleasure of it.

It doesn't sound like you miss being with the Stones.

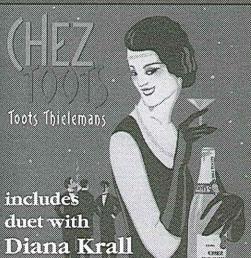
Oh no, not since I left in 1995. I find that we've done it enough, you know. In 31 years, we've done everything we have hoped to do, we have achieved every single thing we set out to achieve and I just didn't see any reason for continuing. All it would be doing would be repeating what had already been done for a bunch of money or more money or more tickets sold or whatever. I thought it was time to stop; I always wanted to stop while we were still at the top.

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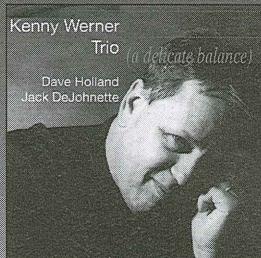
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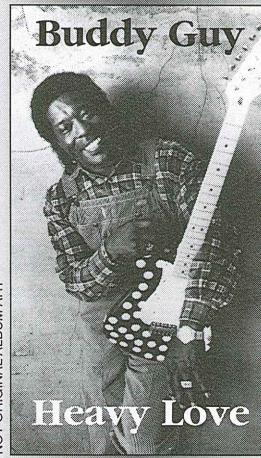
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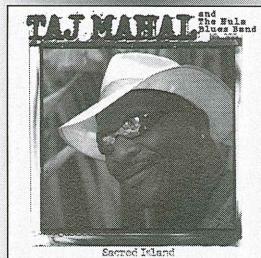
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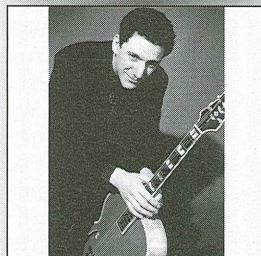
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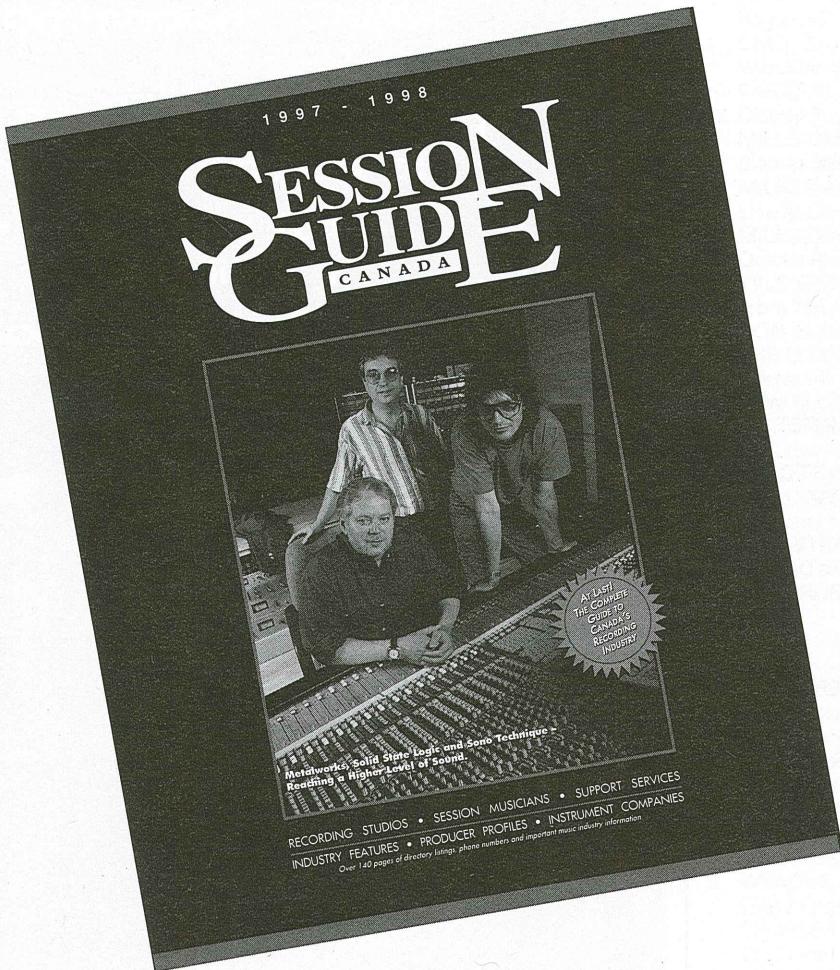
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Live At Carlos I
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Live At Carlos 1 Another Night
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Zaius
KENNY COLMAN
Dreamscapes
TRUDY DESMOND
My One And Only

D.D.JACKSON
Paired Down Vol. I & II
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BRYAN LEE
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RANEE LEE
Seasons Of Love
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JAKI BYARD TRIO
Involution
JOEL MILLER
Play Grounds
MONTREAL JUBILATION
GOSPEL CHOIR
Hamba Ekhaya (Goin' Home)
DAVID MURRAY/Fontella Bass
Speaking In Tongues
DAVID MURRAY
Fo deuk
DAVID MURRAY
Guadeloupe Project
PARIS MUSETTE VOL III
Vent D'automne
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KENNY WHEELER/
SONNY GREENWICH QUINTET
Live At The Montreal Bistro
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Siren's Song
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Selim Sivad (A Tribute To Miles Davis)
DAVE YOUNG TRIO/GARY BURTON
Inner Urge

JUST A MEMORY

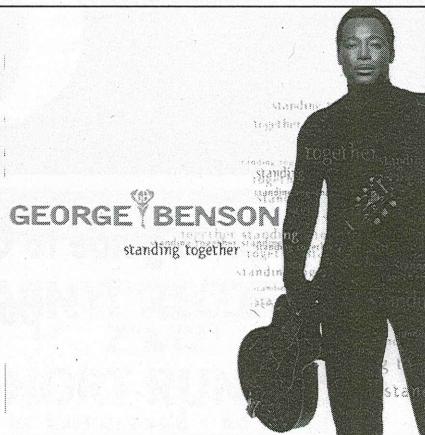
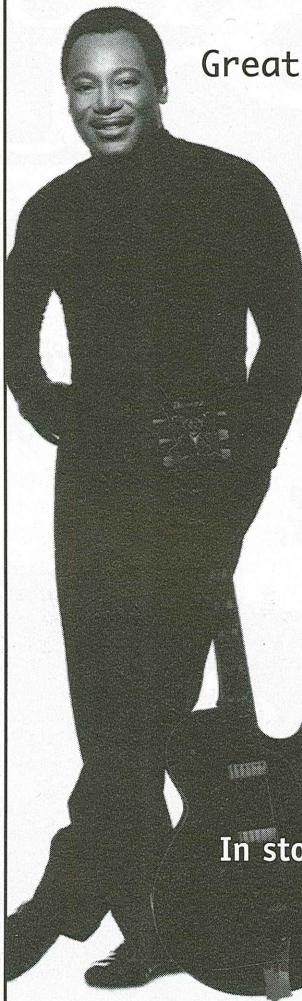
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Live At Carlos I: Last Night
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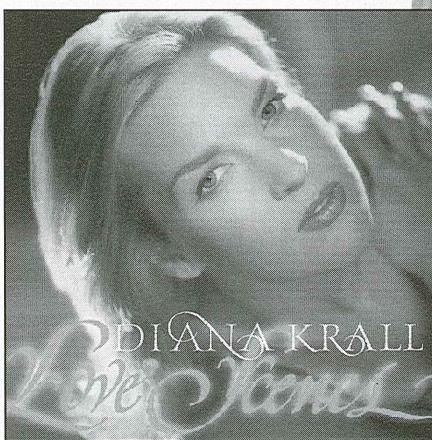


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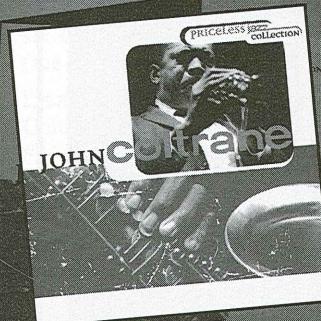


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Miles Davis - Electric #38
Dave Brubeck - Standards #39
Weather Report - The Jaco Years #40
Stanley Clarke #41

UNIVERSAL MUSIC

ACOUSTIC ALCHEMY
Positive Thinking
COUNT BASIE
Straight Ahead
GEORGE BENSON
Standing Together
MICHAEL BRECKER
Two Blocks From The Edge
KENNY BURRELL TRIO
A Night At The Vanguard
AL COHN & ZOOT SIMS
Al & Zoot
LOU DONALDSON
Fried Buzzard (Live)
KENNY DORHAM
And The Jazz Prophets
QUINCY JONES
Go West, Man
ROLAND KIRK
And The Jazz Prophets
RAMSEY LEWIS
Dance Of The Soul
RAMSEY LEWIS
Coast To Coast
JAMES MOODY
Moody's Mood For Love
NELSON RANGELL
Greatest Hits
MAX ROACH
Max
GEORGE RUSSELL & HIS ORCHESTRA
Jazz In The Space Age

BIG COUNTRY AWARDS

BIG COUNTRY AWARDS BANQUET

SUNDAY

JUNE 28

**ROYAL YORK HOTEL
TORONTO**

Montgomery Steele



PHOTO: MONTY AT "SAVORY PIE CO.", WEST VANCOUVER

Releasing his new Single
"THE RIVER SONG"
to Country Stations on
March 18th, 1998

THE VIDEO OF
"THE RIVER SONG"
WAS INTRODUCED TO OVER
1 MILLION VIEWERS ON
BCTV ON MARCH 13th, 1998

From the Debut Album
"First Time Out"
on MSI Records

Monty's previous two releases
went to the top 30's. Thanks to all
who played them!

If you want further information on Montgomery Steele,
contact him at Box 569, Dawson Creek, B.C. V1G 4H4 Canada.
Fax: (250) 782-5488. CD SALES 1-888-872-INDY

COUNTRY

Garth Brooks has a #1 single with Two Pina Coladas, his latest Capitol Nashville release topping the chart this week. Brooks is currently on another world tour where he has been doing a number of television appearances, including his own special Garth Brooks - Ireland And Back. Sevens, the album this fourth hit single has been taken from, is now four-times platinum in Canada. Capitol will release The Limited Series, Brooks' first ever boxed set, a six CD package will be in the stores on May 19 (see story page 23).

Lisa Brokop has the biggest mover with her Columbia release, How Do I Let Go, jumps up to #34 from #70. The single was taken from Brokop's debut Columbia album When You Get To Be You which was produced by Paul Worley and Dann Huff.

Brokop wrote half the music and half the lyrics with Karen Taylor-Good which gives the single two-parts Cancon.

Gil Grand has a chart item with Famous First Words, the title track from his upcoming debut album, released on the Monument label. The single is the most added this week, entering the chart at #78. Sony's country guy Dave Deeley has been pushing all the right buttons to bring this new Canadian signing home. The track was re-cut in Toronto so qualifies as two-parts Cancon (AP).

Jamie Warren is back on the chart, this time with Cried All The Way Home. Taken from his

upcoming album to be released July 1, the single is the second most added, entering the chart at #79. Warren wrote the song with Naoise Sheridan. The album was produced by Warren at Cedar Tree Studios in his hometown of Kitchener, Ontario and is released on the TooHip label distributed by Spin.

Craven A Today's Country has an exclusive interview with Terri Clark on the May 17 edition. Clark is interviewed by host Greg Shannon and talks about her album release and its first single, Now That I Found You. Ricochet will also be heard performing live from the Craven A studio.

Stephanie Beaumont is charting with her brand new single Whoever Said That which makes an impressive entry at #87. Nashville writers Jeffery Steele, Chris Farren and Chuck Jones wrote the song which is included on Beaumont's upcoming, as yet untitled album which was produced by Steele and Tom Harding. The album, expected to be released in July, was one of the last recorded at Randall Prescott's Lakeside Studio in Clayton, Ontario. The single qualifies as two-parts Cancon (AP).

Tracey Brown and Randall Prescott dropped by RPM's offices where we heard a few tracks from Brown's upcoming solo album. The first single, Woman's Work, will be released this month on Warner's promo CD comp. Tracey and husband Randall have joined Tom Jackson for his Dreamcatcher Tour (RPM - April 20/98), which runs from May 13 through June 7.

CMT's Calgary studio was the setting for a photo opportunity when Paul Brandt visited recently. He was in town to tape a show for the Songwriter series which will air May 21 on CMT. Brandt is seen with CMT's producer Karen Groves and music director Casey Clarke (see photo below).

Paul Brandt has a new single, What's Come Over You, released as a CD single. Written by Gene Nelson and Doug Swander, the single is included on his Reprise album Outside The Frame and is the follow-up to Yeah, which is still showing good chart action (#17*). Brandt has several Canadian

COUNTRY continued on page 21

COUNTRY PICKERS

KIM LACROIX
KIXX 105 - Thunder Bay
Famous First Words - Gil Grand

RAY BERGSTROM
Country 96 - Kingston
Famous First Words - Gil Grand

FRASER TUFF
1150 KIX - Brandon
Ordinary People - Clay Walker

WADE WILLEY
CKRM - Regina
From This Moment - Twain/White

MIKE BELANGER
CIGM - Sudbury
From This Moment On - Twain/White

JAMES RICHARDS
CHAT - Medicine Hat
From This Moment On - Twain/White

RICK FLEMING
CKQM-FM - Peterborough
From This Moment On - Twain/White

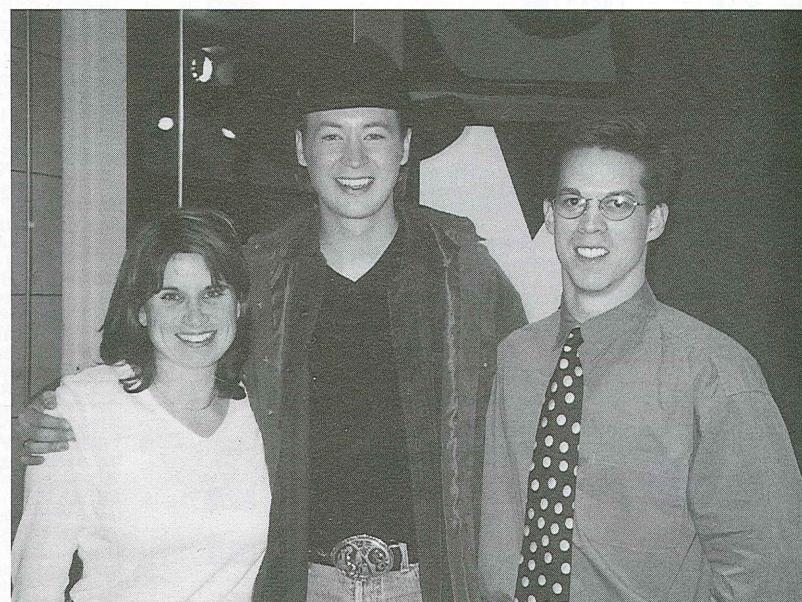
CAL GRATTON
CJVR - Melfort
Straight Shootin' - Maxine MacLeod

DAVE McLAUGHLIN
CKGB - Timmins
Big Time - Trace Adkins

DAN MITCHELL
Cariboo Country - Quesnel
Always Will - Wynonna
BRUCE LEPERRE
CKDM - Dauphin
Happy Girl - Martina McBride
BRIAN SALMON
C-HOW - Welland
Happy Girl - Martina McBride
DERM CARNDUFF
KICX 104FM - Midland
Dance In The Boat - Kinleys
JOHN WILES
CKBW - Bridgewater
This Small Divide - Jason Sellers
DANIEL SAVOIE
CHET 94.5FM - Chetwynd
Feel Like A Woman - Shania Twain
PETER WALKER
KX96FM - Durham
There Goes Baby - Trisha Yearwood
JANET TRECARTEN
CISS-FM - Toronto
If - Brooks & Dunn & Reba
STEVE JONES
CFMO-FM - Moncton
Make You Feel - Garth Brooks



Terri Clark with manager Woody Bowles in Calgary for a CBC-TV special was presented with triple platinum for her debut CD and double platinum for her second album Just The Same, by Mercury's Ron Harwood. (photo by Jim Wells - Calgary Sun)



Paul Brandt in Calgary to tape CMT's Songwriter series took time out for a photo shoot with CMT producer Karen Groves and music director Casey Clarke. The series will air May 21, only on CMT. Brandt's single, Yeah, is making good gains up the CMT chart.



COUNTRY 100

Canada's Only National 100 Country Survey

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

Record Distributor Codes:

BMG - N

EMI - F

Universal - J M - Quality

Polygram - Q

Sony - H

Warner - P

Koch - K

TW LW WO MAY 11, 1998

1	2	9	TWO PINA COLADAS	Garth Brooks/Sevens/pro single-F (S.Camp/B.Hill/S.Mason) A.Reynolds (Capitol)	35	52	5	I DO (CHERISH YOU)	Mark Wills/Wish You Were Here/pro single-Q (K.Stegall/D.Hill) C.Chamberlain (Mercury)	68	53	15	TO BE WITH YOU	The Mavericks/Trampoline/pro single-J (R.Malo/J.Bouke) R.Malo/D.Cook (MCA)
2	3	11	OUT OF MY BONES	Randy Travis/You And You Alone/comp 2-J (Burn/Vaughn/Lerner) Stroud/Gallimore/Travis(Dreamworks)	36	43	6	MATCHES	Sammy Kershaw/Labour Of Love/CD track-Q (R.Springer/S.Ewing) K.Stegall (Mercury)	69	72	5	I'M NOT THAT EASY TO FORGET	Lorie Morgan/Shakin' Things Up/pro single-N (C.Waters/G.Teren/S.Bentley) J.Stroud/L.Morgan (BNA)
3	5	13	DREAM WALKING	Toby Keith/Title track/comp 532-Q (T.Keith/C.Cannon) J.Stroud/T.Keith (Mercury)	37	25	20	IF I NEVER STOP LOVING YOU	David Kersh/Goodnight Sweetheart/pro single-F (D.Kees/S.Ewing) P.McMakin (Curb)	70	55	26	YOUR LOVE	Jim Brickman w/Michelle Wright/The Gift/comp 25-N (Brickman/Hosier/DeViller) J.Brickman (Windham Hill)
4	11	13	I'M FROM THE COUNTRY	Tracy Byrd/Self-titled/pro single-J (M.Brown/R.Young/S.Webb) T.Brown (MCA)	38	39	8	SOME TRAINS NEVER COME	12 Gauge/Until You Walk The Tracks/CD track (G.Barnhill/V.Melamed) T.Rudner (12 Gauge)	71	59	18	COME SOME RAINY DAY	Wynonna/The Other Side/comp 8-J (B.McGrath/B.Kirsch) B.Maher (Curb)
5	1	18	BYE, BYE	Jo Dee Messina/I'm Alright/pro single-F (P.Vassar/R.M.Burke) B.Gallimore/T.McGraw (Curb)	39	41	7	BACK ON THE FARM	The Thompson Brothers Band/comp 54-N (D.Henry) B.Lloyd/The Thompson Brothers Band (RCA)	72	75	6	I ALREADY DO	Chely Wright/Let Me In/pro single-J (G.Burr/C.Wright) T.Brown (MCA)
6	7	15	YOU'RE STILL THE ONE	Shania Twain/Come On Over/Pro Single-Q (S.Twain/R.J.Lange) R.J.Lange(Mercury)	40	28	12	INCLEMENCY	Farmer's Daughter/Makin' Hay/comp 1-J (Barnhill/Leiske/Kelman/Samograd) M.Jones (MCA)	73	82	6	A MAN HOLDIN' ON	Ty Herndon/Self-titled/pro single-H (J.Hamay/B.Taylor/G.Dobbins) B.Gallimore (Epic)
7	20	10	HOLES IN THE FLOOR OF HEAVEN	Steve Wariner/Self-titled/pro single-F (S.Wariner/B.Kirsch) S.Wariner (Capitol)	41	38	6	ALMOST OVER YOU	Lila McCann/Self-titled/comp 252-P (C.R.Walker) J.Kimball (Elektra)	74	86	3	SOMEBODY TO LOVE	Suzi Bogguss/Nobody Loves Nobody.../pro single-F (S.Bogguss/D.Crider/M.Berg) D.Crider/S.Bogguss (Capitol)
8	9	14	TOO GOOD TO BE TRUE	Michael Peterson/Self-titled/CD track-P (M.Peterson/P.Pistilli) R.E.Orrall/J.Lee (Reprise)	42	44	8	THAT'S WHY I'M HERE	Kenny Chesney/Will Stand/pro single-N (S.Smith/M.A.Springer) B.Cannon/N.Wilson (BNA)	75	92	2	ALWAYS WILL	Wynonna/The Other Side/pro single-J (H.Stinson/J.Hadley) B.Maher (Curb)
9	18	7	LOVE WORKING ON YOU	John Michael Montgomery/Greatest Hits/CD Track-P (C.Wiseman/J.Collins) C.Petocz (Atlantic)	43	33	19	LITTLE RED RODEO	Collin Raye/The Best Of/pro single-H (Black.Vassar/Burke) Raye/Worley/Walker Jr. (Epic)	76	63	7	LOVE IS ALL THAT REALLY MATTERS	Kevin Sharp/Love Is/comp 353-P (A.Roboff/A.Homan) G.Farrell (Elektra)
10	13	12	SHE'S GOT THAT LOOK IN HER EYES	Alabama/Dancin' On The Boulevard/pro single-N (R.Owen/I.Gentry) D.Cook/Alabama (RCA)	44	26	18	NOTHIN' BUT THE TAILLIGHTS	Clint Black/Title track/comp 53-N (C.Black/S.Warner) J.Stroud/C.Black (RCA)	77	90	3	DRIVIN' MY LIFE AWAY	Rhett Akins/Black Dog OST/pro single-J (E.Rabbitt/D.Malley/E.Stevens) F.Liddell/G.Dromon (Decca)
11	6	12	THIS KISS	Faith Hill/Faith/pro single-P (Lerner/Roboff/Chapman) Gallimore/Hill(Warner Bros)	45	31	18	JUST BETWEEN YOU AND ME	The Kinleys/Title track/CD track (H.G.Kinley/R.D.Baztson) Zavitsos/Maselos/Greene (Epic)	78	NEW		FAMOUS FIRST WORDS	Gil Grand/Title track/pro single-H (B.Hill/B.J.Rudd) B.Hill (Monument)
12	15	8	I'M GONE	George Fox/Survivor/comp350-P (M.Green/R.Orozco) K.Tribble (WEA)	46	35	17	IF I COULD JUST GET TO YOU	Duane Steele/This Is The Life/comp 532-Q (D.Steele/J.Robbins) S.Bogard/M.D.Colute (Mercury)	79	NEW		RIED ALL THE WAY HOME	Jamie Warren/Upcoming/pro single (J.Warren/N.Sheridan) R.Hutt (Toolip/Spin)
13	17	8	MOVING ON	The Rankins/Untitled/pro single-F (J.Rankin) G.Massenburg (EMI)	47	58	4	WHAT MY HEART ALREADY KNOWS	Julian Austin/Title Track/pro single-N (J.Austin/S.Robichaud) D.LeBlanc (Vik/BMG)	80	77	32	LOVE GETS ME EVERY TIME	Shania Twain/Come On Over/pro single-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)
14	16	8	ONE LAST STEP	Shirley Myers/Let It Rain/comp 350-P (Myers/Nicholson/Barnes) Myers (Stony Plain)	48	76	3	IF YOU SEE HIM/IF YOU SEE HER	Reba w/Brooks & Dunn/Title track/pro single-J (James/Kimball/McBride) Brown/DuBois (MCA)	81	66	16	PHYLLIS & DON	Stephanie Thomson/Almost Blue/CD track (L.A.Reid/J.McLaughlin) T.McKillop (TIS)
15	8	14	A LITTLE BIT OF YOU	Jason McCoy/Playing For Keeps/pro single-J (C.Wiseman/J.McCoy/S.Burgess) S.Baggott(Universal)	49	51	13	ALREADY RESTLESS	KC Jones/Hearts Were Bound/CD track (J.Daddario/G.Barnhill) Prescott/Wheeler (Pairadise)	82	83	5	WHEN THE NIGHT TIME COMES	Ray Bonneville/Solid Ground/pro single (R.Bonneville) R.Haworth/R.Bonneville (Audiogram)
16	4	18	THEN WHAT	Clay Walker/Rumor Has It/comp 340-P (R.Sharp/J.Yezner) J.Stroud/C.Walker (Giant)	50	64	4	THE SHOES YOU'RE WEARING	Clint Black/Notch But.../CD track-N (C.Black/H.Nicholas) C.Black/J.Stroud (RCA)	83	87	7	A WOMAN'S TEARS	Matt King/Five O'Clock Hero/comp 351-P (M.King/J.Hargrove/M.Christian) G.Morris (Atlantic)
17	22	6	YEAH	Paul Brandt/Outside The Frame/comp 353-P (P.Brandt/S.Rosen) J.Leo (Reprise)	51	37	13	VALENTINE	Martina McBride/w Jim Brickman/Evolution/comp 53-I (Jim Brickman/J.Kugell) D.Shea (RCA)	84	88	3	THE RIVER SONG	Montgomery Steele/First Time Out/CD track (M.Steele) G.Dere/M.Steele (MSI)
18	21	7	COMMITMENT	LeAnn Rimes/Sittin' On Top Of The World/pro single-F (T.Cotter/T.Marty/B.Wood) W.C.Rimes (Curb)	52	62	10	I SAW THE LIGHT	Hal Ketchum/No Album/pro single-F (T.Rundgren) C.Howard (Curb)	85	95	2	WILDEST DREAMS	Hawg Wyde/Title Track/CD track (D.Hopwood/N.Clemis) H.Klopak (HWR)
19	19	13	TO HAVE YOU BACK AGAIN	Patty Loveless/Long Stretch.../comp 349-H (A.Roboff/S.Roman) E.Gordy Jr. (Epic)	53	84	4	WHEN THE WRONG ONE LOVES YOU...	Wade Hayes/Title track/CD Track-H (L.Satther) D.Cook (Columbia)	86	68	18	ROUND ABOUT WAY	George Strait/Carrying Your Love/comp 8-J (S.Dean/W.Nance) T.Brown/G.Strait (MCA)
20	27	8	I READ LIPS	Thomas Wade/Wayward/Self-titled/CD track (T.Wade/C.Rawson) J.May/T.Wade (Peg)	54	78	4	THERE'S YOUR TROUBLE	Dixie Chicks/I Can Love You.../pro single-H (T.Sillers/M.Selby) P.Worley/B.Chancey (Monument)	87	NEW		WHOEVER SAID THAT	Stephanie Beaumont/Upcoming/pro single (J.Steele/C.Farren/C.Jones) J.Steele/T.Harding
21	10	15	LONELY WON'T LEAVE ME ALONE	Trace Adkins/Big Time/pro single-F (M.Danna/J.A.Sweet) S.Hendricks (Capitol)	55	40	12	PUT YOUR HEART INTO IT	Sherrie Austin/Words/comp 53-N (S.Austin/W.Rambeau) E.Seay/W.Rambeau (Arista)	88	93	2	I CAN STILL FEEL YOU	Colin Raye/Self-titled/pro single-H (K.Tribble/T.Hyler) Raye/Worley/Walker (Epic)
22	12	16	YOU'LL NEVER KNOW	Mindy McCready/Self-titled/CD track-N (K.Richey/Angelo) D.Maloy (BNA)	56	60	7	HOW COULD I BE OVER YOU	Curtis Grambo/You Ought To Know Love/CD Track (C.Grambo/D.Singleton) B.Randal (TAC)	89	97	2	OVER MY SHOULDER	John Berry/Self-titled/pro single-F (M.Hummon/R.Murrah) C.Howard (Capitol)
23	30	5	NOW THAT I FOUND YOU	Terri Clark/How I Feel/pro single-Q (J.D.Martin/P.Begaud/V.Corish) K.Stegall (Mercury)	57	42	17	I CAN LOVE YOU BETTER	Dixie Chicks/Title track/comp 348-H (Kostas/P.B.Hayes) P.Worley/B.Chancey (Monument)	90	94	2	HAPPY GIRL	Martina McBride/Evolution/pro single-H (A.Roboff/B.N.Chapman) M.McBride/P.Worley (RCA)
24	23	14	SAY WHEN	Lonestar/Crazy Nights/CD track-N (P.Nelson/L.Boone/J.Rich) D.Cook/N.Wilson (BNA)	58	56	22	DON'T BE STUPID (YOU KNOW ...)	Shania Twain/Come On Over/CD track-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)	91	81	22	WALK THIS ROAD	Bruce Guthro/Of Your Son/pro single-F (B.Guthro) C.Schick (EMI)
25	24	17	PERFECT LOVE	Trisha Yearwood/Songbook/comp 8-J (Smith/Russ) T.Yearwood (MCA)	59	61	11	THE MORE YOU LEARN	Wendy Hudson/Title track/CD track (J.Oldenburg/J.K.Gulley) J.Oldenburg/J.K.Gulley(Mobley)	92	74	16	A HOUSE WITH NO CURTAINS	Alan Jackson/Everything I Love/comp 53-N (A.Jackson/J.McBride) K.Stegall (Arista)
26	14	16	SOME DAYS ARE BETTER	Charlie Major/Everything's Alright/comp 53-H (C.Major) M.Poole (V/K/BMG)	60	47	19	THE DAY THAT SHE LEFT TULSA	Wade Hayes/Tore Up From The Floor/pro single-H (M.D.Sanders/S.Diamond) D.Cook (Columbia)	93	91	21	LONGNECK BOTTLE	Garth Brooks/Sevens/pro single-F (S.Warner/R.Carnes) A.Reynolds (Capitol)
27	29	7	FALLING	Bruce Guthro/Of Your Son/pro single-F (B.Guthro) C.Schick (EMI)	61	46	17	SHE'S GONNA MAKE IT	Garth Brooks/Sevens/pro single-F (K.Blaize/K.Williams/G.Brooks) A.Reynolds (Capitol)	94	79	21	WHAT IF I SAID	Anita Cochran/w Steve Wariner/Back To You/pro single (J.E.Norman/A.Cochran) A.Cochran (Warner Bros)
28	32	8	I MIGHT EVEN QUIT LOVIN' YOU	Mark Chesnutt/Thank God For Believers/comp 2-J (Chesnutt/Springer/Morrisette) M.Wright (Decca)	62	45	10	WOMAN TO WOMAN	The Lynns/Self-titled/pro single-P (P.Lynn/P.Lynn/P.Russell) D.Cook (Reprise)	95	89	5	WHAT IF I'M RIGHT	Shane Stockton/Stories I Could Tell/pro single-J (S.Stockton) M.Wright (Decca)
29	49	3	I JUST WANT TO DANCE WITH YOU	George Strait/One Step At A Time/pro single-J (R.Cook/J.Prine) T.Brown/G.Strait (MCA)	63	71	5	BUCKAROO	Lee Ann Womack/Self-titled/pro single-J (M.D.Sanders) M.Wright (Decca)	96	80	9	BANG BANG BANG	Nitty Gritty Dirt Band/Title track/pro single-F (A.Anderson/C.Wiseman) J.Lee (Rising Tide)
30	34	8	ONE OF THESE DAYS	Tim McGraw/Everywhere/comp 5-F (Raines/Powell/Hummon) Gallimore/Stroud/McGraw (Curb)	64	73	11	IT WOULD BE YOU	Gary Allan/Self-titled/pro single-J (K.Robbins/D.Oglesby) M.Wright/B.Hill (Decca)	97	NEW		PARTY ON	Neal McCoy/Be Good At It/comp 357-P (K.Good/P.Williams) K.Lehning (Atlantic)
31	36	9	PAPA BEAR	Keith Harling/Write It In Stone/pro single-J (K.Harling) W.Wilson (MCA)	65	65	8	PROMISE YOU FOREVER	Dan Nash/Self-titled/CD track (D.Nash) B.Buckingham/D.Nash/D.Harrison (Boa)	98	NEW		ORDINARY PEOPLE	Clay Walker/Rumor Has It/CD Track-P (C.Wiseman/E.Hill) J.Stroud/C.Walker (Reprise)
32	50	5	NEVER GIVIN' UP	Rick Tippe/Get Hot Or Go Home/CD Track (J.Robinson/R.Tippe) D.Pomery (Moon Tan)	66	48	25	UNDERNEATH THE MOON	Montana Sky/Self-titled EP/CD track (Montana Sky) R.Prescott/J.P.Wheeler (Wolfe Lake)	99	NEW		I DON'T WANNA KNOW	John Bros. w/Suzanne Gitz/Perfect Life/comp 355-F (B.Johnson) John Bros. B.McKay (WEA)
33	54	4	BAD DAY TO LET YOU GO	Bryan White/The Right Place/CD track-P (B.White/D.George/B.DiPero) B.J.Walker Jr./K.Lehning (Asylum)	67	57	14	LEAVING OCTOBER	Sons Of The Desert/Whatever Comes First/CD track-H (D.Womack/T.Douglas) J.Slate.D.Johnson (Epic)	100	96	21	JUST TO SEE YOU SMILE	Tim McGraw/Everywhere/pro single-F (M.Nesler/T.Martin) Gallimore/Stroud/McGraw (Curb)
34	70	4	HOW DO I LET GO	Lisa Brokop/When You Get To Be.../pro single-H (K.Taylor-Good/L.Brokop) P.Worley/D.Huff (Columbia)	MA PL					MA PL				100% CANCER

COUNTRY continued from page 19

dates coming up which includes the Kimberley Arena (May 22), the Cominco Arena in Trail, Kelowna's Community Theatre (24), and the Dawson Creek Arena (26), all in BC, the Peace River Arena (27), Melfort's Northern Lights Arena (29), Yorkton's Agriplex (30) and Riverfest in Brockville (July 4).

Montgomery Steele has been receiving good encouragement from country programmers. The latest is the Northern Native Broadcasting in Terrace, BC which has 55 stations and music director Bill Wesley says all 55 of the stations are airing Steele's single The River Song. Steele has also picked up plays at CKXX in Cornerbrook, Newfoundland thanks to music director Pat Good. Peter Silversides, the music director at DMX (cable) is also giving good exposure to the single. DMX, an independent channel goes to 4000 businesses and 70,000 residences. The River Song moves up to #84 this week.

Cape Breton's Scott Phillips is off to Nashville. Pat Rogers, the senior vice-president of writer/publisher relations for SESAC Nashville, the second oldest and third largest performance rights organization in the US, was at this year's ECMA and caught the young Main-A-Dieu performer's showcase. She was so impressed with Phillips'

performance she invited him to Nashville. Rogers wrote the following to Phillips' manager Bill MacNeil. "When I attended a showcase at the East Coast Music Awards, I was totally surprised and delighted with a young artist named Scott Phillips. Scott's natural ability as a performer blew me away. I am looking forward to his visiting Nashville and being able to introduce him to some of his fellow Canadian writers who have contributed so much to the country music industry." Phillips' new single, My Love Will Always Be Like That, is looking good for chart action.

Shannon Lyon is getting a major promotion push from Matcor Global Products Inc. (MGP) which is based in Waterloo, Ontario. MGP's president and CEO, Jeff Mathers, is giving the promotion of Lyon's album, Tales Of A Yellow Heart, his personal attention. Hole In My Heart has been released as the first single to country radio. The album, released on the Swallow label, was produced by Lyon and Corey Barnes and recorded at Cedar Tree Studios in Kitchener, Ontario. All but one of

the songs on the album are Lyon originals. Lyon recently moved to BC. Watch for New Releases.

Tom Jackson, as mentioned above, is taking his Suicide Intervention & Empowerment message on the road through his Dreamcatcher tour. The show begins with a message by Jackson to the elders and leaders of the communities where they have the power to affect change and inspire their youth. The message is reinforced by Michelle Thrush, an actor from North of 60, who performs what's described as a "two-hander" play with Jackson. The play is followed by a 30-minute set by Tracey Brown and a 75-minute concert by Jackson and his band. The tour begins with dates in Alberta: Peace River (May 13), Sad Lake (15), Cold Lake (16) and Lloydminster (17), with two dates in Saskatchewan at the One Arrow Reserve (22), and LaRonge (23), followed by Manitoba dates in The Pas (24), Thompson (26), and Grand Rapids (27). The tour then moves into Ontario: Sioux Lookout (30), Sandy Lake (June 1), Pikangikum (2), Fort Frances (3), and Akwesasne (7).



CASEY CLARKE

VIDEO & INSTANT TOP TWENTY

1. This Kiss - Faith Hill
2. I Can Love - Dixie Chicks
3. Now I Found You - Terri Clark
4. You'll Never Know - Mindy McCready
5. Bones - Randy Travis
6. Heart - Sherrie Austin
7. Saddle - Matraca Berg
8. Still The One - Shania Twain
9. Too Good - Michael Peterson
10. Then What - Clay Walker
11. Almost Over - Lila McCann
12. Framed - Chris Knight
13. Country - Tracy Byrd
14. Inclemency - Farmer's Daughter
15. A Little Bit - Jason McCoy
16. Some Days - Charlie Major
17. Bye, Bye - Jo Dee Messina
18. Commitment - LeAnn Rimes
19. Woman - Lyns
20. Saw The Light - Hal Ketchum

BREAKOUT VIDEO

Commitment - LeAnn Rimes

PICK HIT

If You See Him - Reba & Brooks & Dunn

RPM COUNTRY ALBUMS

TW LW WO MAY 11, 1998 MAPL: Indicates album has some Cancon

1 NEW	FAITH HILL			21	17	22	JOHN MICHAEL MONTGOMERY
	Faith	Warner Bros.-46790-P		22	32	9	MATRACA BERG
2 1 24	SHANIA TWAIN	Come On Over	MAPL	23	21	12	Sunday Morning To Saturday Night
	Mercury-314-536-003-Q						Rising Tide:53047-J
4 3 4	REBA McENTIRE	Moments & Memories-The Best Of Reba		24	30	18	DIXIE CHICKS
	MCA-81075-J		MAPL	25	24	16	Wide Open Spaces
3 NEW	GEORGE STRAIT	One Step At A Time		26	19	16	Monument-68195-H
	MCA-70020-J		MAPL	27	26	32	JULIAN AUSTIN
5 2 5	COUNTRY HEAT 1998	Various Artists		28	27	90	What My Heart Already Knows
	Ariola-55770-N		MAPL	29	22	90	VIK/BMG-74321-473-472-N
6 4 21	GARTH BROOKS	Sevens		30	20	11	MICHAEL PETERSON
	Capitol-7243-86599-F		MAPL	31	25	16	Michael Peterson
7 6 34	TRISHA YEARWOOD	Songbook: A Collection Of Hits		32	28	33	Reprise-46618-P
	Universal-7001-J		MAPL	33	23	34	LILA McCANN
8 9 13	BRUCE GUTHRO	Of Your Son		34	31	18	Asylum-62042-P
	EMI-57175-F		MAPL	35	34	18	PAUL BRANDT
9 5 6	JODEE MESSINA	I'm Alright		36	33	14	Outside The Frame
	Curb-77904-F		MAPL	37	29	18	Reprise-46635-P
10 13 46	TIM McGRAW	Everywhere		38	RE	51	LEANN RIMES
	Curb-77886-F		MAPL	39	38	18	Blue
11 8 44	LEAHY	Self-titled		40	39	16	Curb/EMI 77821-F
	Virgin-42955-F		MAPL				JASON MCCOY
12 7 7	MAVERICKS	Trampoline					Playin For Keeps
	MCA-70018		MAPL				Universal-81017-J
13 11 30	BROOKS & DUNN	Greatest Hits					MAMMY KERSHAW
	RCA-18852-N		MAPL				Labour Of Love
14 10 32	LEANN RIMES	You Light Up My Life - Inspirational Songs					Mercury-536318-Q
	Curb-77885-F		MAPL				CMT CANADA '97
15 NEW	STEVE WARINER	Burnin' The Roadhouse Down					Various Artists
	Capitol-94482-F		MAPL				BMG/EMI-1253-F/N
16 14 13	PATSY CLINE	Patsy Cline Story					COLLIN RAYE
	MCA-4038-J		MAPL				The Best Of: Direct Hits
17 16 75	DEANA CARTER	Did I Shave My Legs For This					Epic-67893-H
	Capitol-37514-F		MAPL				CHELY WRIGHT
18 15 3	GEORGE JONES	It Don't Get Any Better Than This					Let Me In
	MCA Nashville-70005-J		MAPL				MCA-70003-J
19 18 34	MARTINA McBRIDE	Evolution					GREATEST COUNTRY LOVE SONGS
	RCA-07863-67516-N		MAPL				Various Artists
20 12 18	IF I DON'T STAY THE NIGHT	Mindy McCready					MCA-81059-J
	BNA/BMG-N		MAPL				CHARLIE MAJOR

RPM



Adult Contemporary

TRACKS

Record Distributor Codes:

BMG - N

EMI - F

Universal - J

M - Quality

Polygram - Q

Sony - H

Warner - P

Koch - K



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1	2	19	TRULY MADLY DEEPLY
2	1	12	MY FATHERS EYES
3	3	12	FROZEN
4	6	8	ADIA
5	5	9	TORN
6	4	21	MY HEART WILL GO ON
7	7	5	LOVE PAIN AND THE WHOLE...
8	13	15	TOO MUCH
9	11	11	IT'S THE END OF THE WORLD
10	8	11	RECOVER YOUR SOUL
11	10	17	YOU'RE STILL THE ONE
12	9	14	GIVE ME FOREVER
13	14	6	SAFE PLACE FROM THE STORM
14	18	4	I'M READY
15	15	21	THE MUMMERS' DANCE
16	16	13	OH HOW THE YEARS GO BY
17	12	18	WISHING THAT
18	19	7	ME
19	21	6	FALLING
20	17	20	AS LONG AS YOU LOVE ME

21	27	10	A PROMISE I MAKE
			Dakota Moon - Self-titled
			Elektra-62163 (comp 349)-P
22	22	13	KISS THE RAIN
			Billie Myers - Growing Pains
			Universal-53100 (comp 17)-J
23	24	14	HURTS TO LOVE YOU
			Philosopher Kings - Famous Rich And Beautiful
			Columbia-80291 (comp 069)-H
24	25	7	LIKE I LOVE YOU
			Amy Grant - Behind The Eyes
			A&M-314 540 760 (comp March 2)-Q
25	23	23	AT THE BEGINNING
			Donna Lewis w/ Richard Marx - Anastasia OST
			Atlantic-83053 (comp 339)-P
26	20	22	SWEET SURRENDER
			Sarah McLachlan - Surfacing
			Netwerk-39708 (comp 23)-F
27	35	4	UNINVITED
			Alanis Morissette - City Of Angels O.S.T
			Warner Bros.-829840 (CD track)-P
28	28	10	ONE BELIEF AWAY
			Bonnie Raitt - Fundamental
			Capitol-56397 (pro single)-F
29	29	6	DO YOU REALLY WANT ME
			Robyn - Robyn Is Here
			RCA-67477 (comp 37)-N
30	32	9	SEX AND CANDY
			Marcy Playground - Self-titled
			Capitol-53569 (comp 28)-F
31	37	5	IT'S UP TO YOU
			The Tuesdays - Self-titled
			Arista 19001 (pro single)-N
32	26	7	OOH IT'S KINDA CRAZY
			Indecision - Massive Dance Hits Vol. 3
			Popular 3334 (pro single)-P
33	41	7	THE WAY
			Fastball - Make Your Mama Proud
			Hollywood 620452 (pro CD)-Q
34	43	4	DREAMS
			Corrs - Talk On Corners
			Lava/Atlantic-63106-(comp 353)-P
35	31	9	LANDSLIDE
			Fleetwood Mac - The Dance
			Reprise-46702 (comp 350)-P
36	30	34	SOMETHING ABOUT THE WAY YOU LOOK
			Elton John - Title track
			Rocket-314-574-8912 (pro single)-Q
37	45	3	LOOKING THROUGH YOUR EYES
			LeAnn Rimes - Quest For Camelot O.S.T
			Curb 1448 (pro single)-P
38	33	21	BACK TO YOU
			Bryan Adams - Unplugged
			A&M-31454-0831 (comp 9)-Q
39	49	5	NOTHIN' ON ME
			Shawn Colvin - A Few Small Repairs
			Columbia 67119 (pro single)-H
40	40	20	3:00 AM
			Matchbox 20 - Yourself Or Someone Like You
			Lava/Atlantic-92721 (CD track)-P

41	36	8	LOVE NEVER DIES
			Roch Voisine - Kissing Rain
			RV International 43978 (promo CD)-N
42	38	9	SUPERHERO
			Gary Barlow - Open Road
			Arista-07822-18949 (comp 33)-N
43	57	3	I'LL BE THERE FOR YOU
			The Moffatts - N/A
			EMI N/A (pro single)-I
44	39	23	YOUR LOVE
			Jim Brickman w/ Michelle Wright - The Gift
			Windham Hill-01934-11302 (comp 28)-N
45	44	12	ARE YOU JIMMY RAY?
			Jimmy Ray - Self-titled
			Epic-69014 (promo single)-H
46	46	6	THE SKY IS FALLING
			Hall & Oates - Marigold Sky
			Push/Universal-90200 (comp 2)-J
47	47	4	RIEND OF MINE
			Barstool Prophets - Last Of The Big Game...
			Mercury-314 518 970-(CD track)-Q
48	34	14	TIME OF YOUR LIFE
			Green Day - Nimrod
			Reprise/Warner Bros-46794 (comp 344)-P
49	NEW		I WANT YOU BACK
			N Sync - Self-titled
			RCA-07863-67613 (pro single)-N
50	48	26	SURROUNDED
			Chantal Kreviazuk - Under These Rocks And Stones
			Columbia-80246 (comp 066)-H
51	51	3	THIS IS WHAT IT IS
			Lorraine Segato - Luminous City
			True North 164 (comp 2)-J
52	60	9	TURN BACK TIME
			Aqua - Aquarium
			Universal-85020 (comp 2)-J
53	42	12	UNBOUND
			Robbie Robertson - Contact From The Underworld...
			Capitol-54243 (comp 28)-F
54	58	9	AMENASIA
			Chumbawamba - Tubthumper
			Universal-53099 (comp 1)-J
55	56	2	ST. ANNE OF THE WILD BLUE EYES
			Roch Voisine - Kissing Rain
			RV International-43978 (pro single)-N
56	50	11	BRICK
			Ben Folds Five - Whatever & Ever Amen
			Sony-7554 (pro single)-H
57	59	2	LET'S FORGET ABOUT IT
			Lisa Loeb - Firecracker
			Geffen 25141 (pro single)-J
58	NEW		HANDS
			Chantal Kreviazuk - Under These Rocks And...
			Columbia-80246 (comp 073)-H
59	55	7	WEIRD
			Hanson - Middle Of Nowhere
			Mercury 314 534 615 (comp 538)-Q
60	53	12	TRAMPOLINE
			Wild Strawberries - Quiver
			Nettwerk-30119 (comp 29)-P

RPM Dance



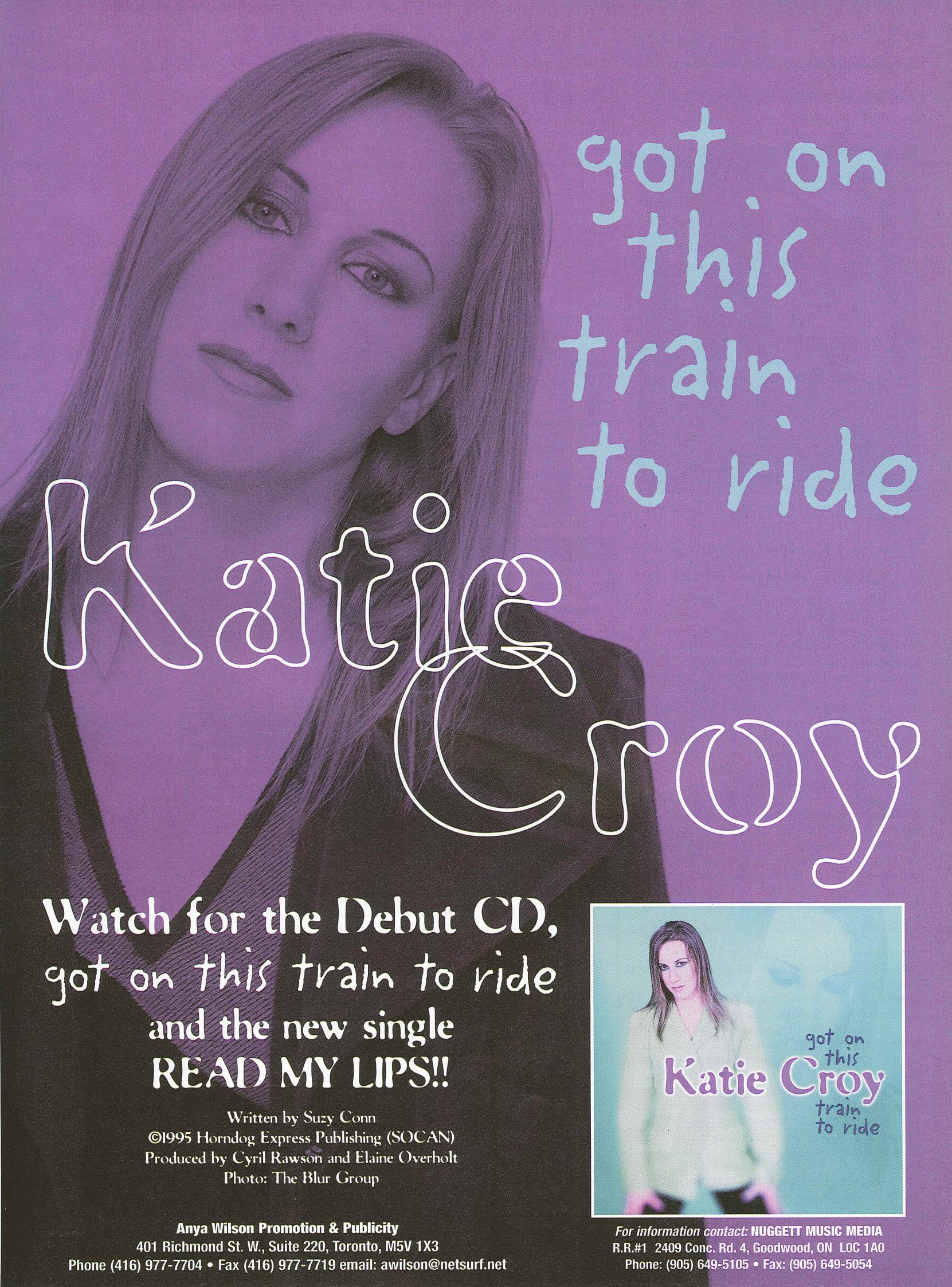
TW LW WO MAY 11, 1998

1	1	11	ECUADOR
			Sash
			Polymedia-Q
2	2	7	LIFT ME UP
			Red 5
			Hi-Bias-Q
3	4	8	IF YOU THINK I'M JIGGY
			The Lox
			Bad Boy-N
4	3	12	I WANT YOU BACK
			NSYNC
			RCA-N
5	7	8	LA DE DA DE DA DE
			Out There Brothers
			Attic-J
6	10	6	I KNOW WHERE IT'S AT
			All Saints
			London-Q
7	8	10	REVOLUTION 909
			Daft Punk
			Virgin-F
8	5	14	BEACH BALL
			Natali & Kane
			Ultra-Q
9	6	15	BROKEN BONES
			Love Inc.
			BMG-N
10	12	5	YOU SHOULD BE MINE
			Brian McKnight
			A&M-Q

11	9	6	WHAT YOU WANT
			Mase
			Arista-N
12	16	4	MIRACLE
			Olive
			BMG-N
13	20	3	ON THE RUN
			De Boss
			Arloa-N
14	13	9	NO NO NO (Part II)
			Destiny's Child
			Columbia-H
15	18	10	DR. JONES
			Aqua
			Universal-J
16	11	7	THE TRAIN
			DJ Dero
			Logic-N
17	21	2	FROZEN (REMIX)
			Madonna
			Maverick-F
18	23	2	GONE 'TILL NOVEMBER
			Wyclef Jean
			Ruff House-H
19	15	11	SUNCHYME
			Dario G
			Warner-P
20	24	2	I GET LONLEY
			Janet Jackson
			Virgin-F

21	14	6	HIGH TIMES
			Jamiroquai
			Work-H
22	28	2	THE REAL BASS
			Brooklyn Bounce
			Attic-J
23	17	18	TOGETHER AGAIN
			Janet Jackson
			Virgin-F
24	19	17	GETTIN' JIGGY WITH IT
			Will Smith
			Columbia-H
25	26	2	I'M THINKING OF YOU
			2 Brothers On The 4th Floor
			Hi-Bias
26	22	10	CHOOSE LIFE
			P.F Project
			Virgin-F
27	NEW		A ROSE IS STILL A ROSE
			Aretha Franklin
			Arista-N
28	25	18	ANGEL
			Joe
			Popular-P
29	NEW		WORK
			Gang Starr
			Noo Tribe-F
30	NEW		TOO CLOSE
			Next
			BMG-N





got on
this
train
to ride

Katie Croy

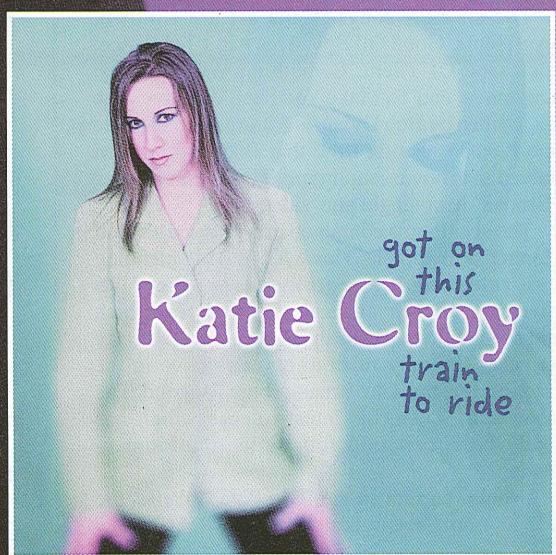
Watch for the Debut CD,
got on this train to ride
and the new single
READ MY LIPS!!

Written by Suzy Conn

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