

Volume 68 No. 19  
March 1, 1999

\$10.00 (\$9.35 plus .65 GST)  
Publication Mail Registration No. 08141

## Crash Test Dummies

**GIVE YOURSELF A HAND**

74321-63822-2/4

**In stores March 23**

The new single

**"KEEP A LID ON THINGS"**

**Top 20 CHR in 4 weeks (1,500+ spins)**

**Top 15 on the SoundScan Single Chart in 2 weeks**

**Heavy Rotation Video Top 25 in 3 weeks**

**Appearing live with Alanis Morisette**

May 8, Winnipeg

May 10, Sudbury

May 11, Toronto

May 14, Ottawa

May 15, Montreal

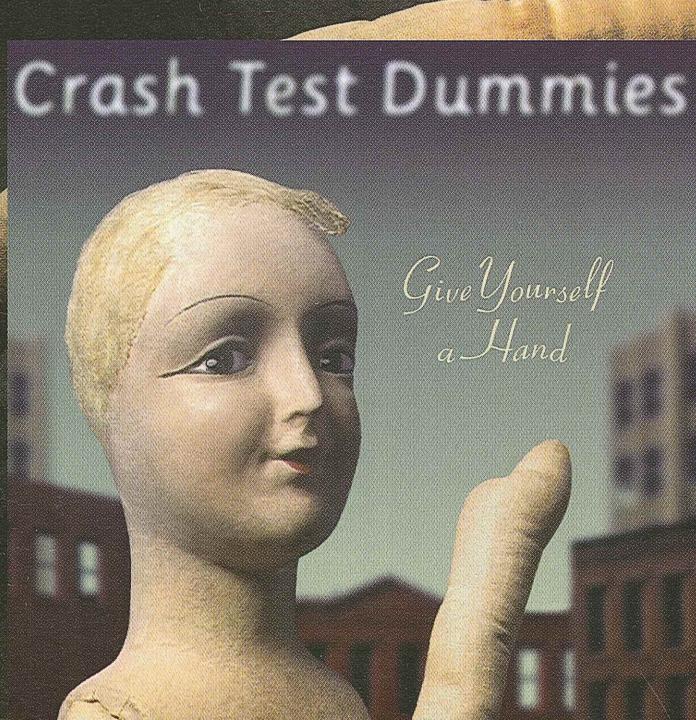
May 17, St. John

May 18, Halifax



**Crash Test Dummies**

*Give Yourself  
a Hand*



**Vik**  
recordings

[vikrecordings.com](http://vikrecordings.com)



# 100 HIT TRACKS

& where to find them

## Record Distributor Codes:

BMG - N EMI - F Universal - J  
 Polygram - Q Sony - H Warner - P

## Canada's Only National 100 Hit Tracks Survey

indicates biggest mover

TW LW WO MARCH 1, 1999

1	1	6	<b>BELIEVE</b> Cher - Believe WEA 25319 (pro single) - P	35	44	3	<b>I'M NOT RUNNING ANYMORE</b> John Mellencamp - John Mellencamp Columbia 69602 (pro single) - H	68	29	19	<b>THE SWEETEST THING</b> U2 - Best Of 1980-90 Mercury/Universal 314 534 613 (pro single) - J
2	2	6	<b>LOVE SONG</b> Sky - Piece of Paradise EMI 58732 (pro single) - F	36	27	6	<b>JOINING YOU</b> Alanis Morissette - Supposed Former ... Maverick 47094 - P	69	55	16	<b>FLY AWAY</b> Lenny Kravitz - 5 Virgin 45605 (pro single) - F
3	4	6	<b>EVERY MORNING</b> Sugar Ray - 14:59 Atlantic 83151 (promo CD) - P	37	25	6	<b>GOD MUST HAVE SPENT ...</b> N Sync - N Sync RCA 74321 (pro single) - N	70	62	6	<b>AT THE STARS</b> Better Than Ezra - How Does Your Garden Grow? EEG/Elektra (comp 384) - P
4	3	20	<b>SLIDE</b> Goo Goo Dolls - Dizzy Up The Girl Warner Bros. 47058 - (pro single) - P	38	34	23	<b>JUMPER</b> Third Eye Blind - Self-titled Elektra 62012 (pro single) - P	71	64	2	<b>STAY THE SAME</b> Joey McIntyre - Stay The Same C2/Columbia 79103 (pro single) - H
5	8	13	<b>BABY ONE MORE TIME</b> Britney Spears - Baby One More Time Jive 41651 (pro single) - N	39	35	13	<b>I'M YOUR ANGEL</b> R. Kelly & Celine Dion - R Jive/BMG 41625 - N	72	82	6	<b>NEVER GONNA GIVE UP</b> 3 Deep - Yes Yes Yes ... No No No Beat Factory 80012 (comp 30) - F
6	6	17	<b>IT'S ALL BEEN DONE</b> The Barenaked Ladies - Stunt Reprise 46963 (pro single) - P	40	100	16	<b>MALIBU</b> Hole - Celebrity Skin Geffen 25164 (pro single) - J	73	83	3	<b>WOULD YOU ... ?</b> Touch & Go - Would You ... Go To Bed With Me? V2 63881-27043-2 (promo CD) - N
7	5	18	<b>YOU GET WHAT YOU GIVE</b> New Radicals - Maybe You've Been Brainwashed Too MCA 11858 (pro single) - J	41	19	17	<b>PRETTY FLY (FOR A WHITE GUY)</b> The Offspring - Americana Columbia 69661 (pro single) - H	74	37	14	<b>STICK TO YOUR VISION</b> Maestro - Built To Last Attic-1518 (pro single) - J
8	9	19	<b>HANDS</b> Jewel - Spirit Atlantic 82950 (pro single) - P	42	32	6	<b>GIRL OF MY DREAMS</b> The Moffatts - Chapter 1: A New Beginning EMI 95169 (comp 31) - F	75	NEW		<b>BOBCAYGEON</b> The Tragically Hip - Phantom Power Univers 80813 (pro single) - J
9	7	13	<b>ANGEL</b> Sarah McLachlan - Surfacing Netwerk 39708 (CD Track) - F	43	43	6	<b>UP &amp; DOWN</b> Vengaboys - Danceexpress Vol.2 Isba/DEP (CD Track) - J	76	86	2	<b>THESE ARE THE TIMES</b> Dru Hill - Enter The Dru Island Music 524542 (CD Track) - J
10	13	6	<b>UNSENT</b> Alanis Morissette - Supposed, Former ... Maverick 47094 (pro single) - P	44	46	2	<b>LOTUS</b> R.E.M. - Up Warner 9482 (comp 385) - P	77	93	2	<b>WAITING FOR THE TIDE</b> Melanie Doane - Adam's Rib Columbia 80325 (CD Track) - H
11	20	8	<b>BACK 2 GOOD</b> Matchbox 20 - Yourself Or Someone Like You Lava-92721 (pro single) - P	45	50	13	<b>TAKE ME THERE</b> Blackstreet & Maya - Rugrats O.S.T Interscope 6494 (pro single) - J	78	79	6	<b>DO YOU RIGHT</b> Joe - Truth Popular 3232 (pro single) - P
12	16	16	<b>WHAT IT'S LIKE</b> Everlast - Whitney Ford Sings The Blues Tommy Boy 1236 (CD track) - J	46	40	6	<b>TRUE COLORS</b> Phil Collins - Hits Atlantic - 83139 (pro single) - P	79	NEW		<b>SHIMMER</b> Shawn Mullins - Souls Core Columbia 69637 (CD Track) - H
13	31	6	<b>RUN</b> Collective Soul - Dosage Atlantic 83162 (pro single) - J	47	56	5	<b>CONTACT</b> Brooklyn Bounce - Re-Mixed Collection Attic EDL 60002 (promo CD) - J	80	97	6	<b>SUREFIRE</b> Econoline Crush - The Devil You Know EMI 38244 (CD Track) - N
14	12	14	<b>BELIEVE IN YOU</b> Amanda Marshall - City Of Angels O.S.T. 530/Epic 68971 (pro single) - H	48	NEW		<b>ALL NIGHT LONG</b> Faith Evans - Keep The Faith Bad Boy 73016 (comp 49) - N	81	65	6	<b>I DON'T LIKE THE DRUGS ...</b> Marilyn Manson - Mechanical Animals Nothing/Interscope 90273 (pro single) - J
15	21	6	<b>HOME ALONE</b> R. Kelly - R. Jive/BMG 41625 (CD Track) - N	49	73	14	<b>HOMELESS</b> Love Inc. - Self-titled VIK 59031 (pro single) - N	82	70	2	<b>FREAK OF THE WEEK</b> Marvelous 3 - Hey! Album Elektra 62375 (promo CD) - P
16	14	8	<b>WHEN YOU'RE GONE</b> Bryan Adams w/ Mel C. - On A Day Like Today A&M/Universal 314 541 014 (pro single) - J	50	45	5	<b>HOT SPOT</b> Foxy Brown - Chyna Doll Def Jam 314 558 933 - 2 (comp 570) - J	83	74	3	<b>HEART &amp; SHOULDER</b> Heather Nova - Siren Epic 67953 (CD Track) - H
17	24	13	<b>FIREWORKS</b> Tragically Hip - Phantom Power Universal 81303 (pro single) - J	51	88	6	<b>FATHER OF MINE</b> Everclear - So Much For The Afterglow Capitol - 7087 6 13514 2 2 (comp 30) - F	84	91	19	<b>CAN I GET A ...</b> Jay-Z w/ Amil - Hard Knock Life Vol 2 Def Jam/Universal 558902 (pro single) - J
18	10	18	<b>ULLABY</b> Shawn Mullins - Soul's Core Columbia 69637 (CD track) - H	52	89	6	<b>EVERYTHING IS BROKEN</b> Kenny Wayne Shepherd - Trouble Is... Revolution/WEA 24689 (CD Track) - P	85	96	3	<b>SUCKS TO BE YOU</b> Prozzack - Hot Show Epic 80367 (comp 083) - H
19	36	6	<b>CHANGES</b> 2 Pac - Greatest Hits Jive (CD Track) - N	53	33	18	<b>GOT YOU (WHERE I WANT YOU)</b> The Flys - Holiday Man Trauma 78864 (CD Track) - N	86	72	25	<b>FROM THIS MOMENT</b> Shania Twain w/ Bryan White - Come On Over Mercury/Universal 314 514 422 (promo CD) - J
20	15	5	<b>HEAVY</b> Collective Soul - Dosage Atlantic 83162 (CD Track) - J	54	57	13	<b>GOODBYE</b> Spice Girls - Goodbye Virgin (pro single) - H	87	60	13	<b>SAY SOMETHING</b> The Watchmen - Silent Radar EMI 590 312 (pro single) - H
21	23	14	<b>BETTER GET USED TO IT</b> Big Sugar - Heated A&M/Universal 314544 (pro single) - J	55	53	4	<b>ANGEL OF MINE</b> Monica - The Boy Is Mine Arista 19011 (pro single) - N	88	85	2	<b>THE ANIMAL SONG</b> Savage Garden - The Other Sister O.S.T. Hollywood 621802 (pro single) - J
22	17	51	<b>HAVE YOU EVER ?</b> Brandy - Never Say Never Atlantic 63039 (pro single) - P	56	54	6	<b>ONE</b> Creed - My Own Prison BMG (pro single) - N	89	NEW		<b>ONLY A FOOL</b> The Black Crowes - By Your Side Columbia 69361 (pro single) - H
23	22	5	<b>WRITTEN IN THE STARS</b> Elton John & Leanne Rimes - Adia Rocket (pro single) - J	57	67	3	<b>I STILL BELIEVE</b> Mariah Carey - #1's Columbia 69670 (pro single) - H	90	RE	3	<b>MARIA</b> Blondie - No Exit Beyond (pro single) - N
24	30	5	<b>FAITH OF THE HEART</b> Rod Stewart - When We Were The New Boys Warner Bros. 46792 (comp 360) - P	58	68	6	<b>NO MERCY</b> Khaleel - People Watching Hollywood HH 2110-2 (comp 10) - J	91	95	2	<b>DIZZY</b> Goo Goo Dolls - Dizzy Up The Girl Warner Bros. 47058 (pro single) - P
25	28	4	<b>KEEP A LID ON THINGS</b> Crash Test Dummies - Give Yourself A Hand VIK 74321 - 65163 (pro single) - N	59	51	13	<b>WHEN YOU BELIEVE</b> Mariah Carey & Whitney Houston - #1's Columbia 69670 (pro single) - H	92	92	6	<b>LOVE LIKE THIS</b> Faith Evans - Keep The Faith Bad Boy 79117 (CD Track) - N
26	63	20	<b>NOBODY'S SUPPOSED TO BE HERE</b> Deborah Cox - One Wish Arista 07822 (pro single) - N	60	59	3	<b>WHY DON'T YOU GET A JOB</b> Offspring - Americana Sony 69661 (CD Track) - H	93	87	4	<b>LIVING DEAD GIRL</b> Rob Zombie - Hellbilly Deluxe Geffen 25212 (pro single) - J
27	66	8	<b>THERE GOES THE NEIGHBOURHOOD</b> Sheryl Crow - The Globe Sessions A&M/Universal - 314 540 959 (pro single) - J	61	48	20	<b>ON A DAY LIKE TODAY</b> Bryan Adams - Title-track A&M/Universal 314 541 014 (promo CD) - J	94	77	16	<b>TURN THE PAGE</b> Metallica - Garage Inc. Elektra 12262 (pro single) - P
28	11	28	<b>SAVE TONIGHT</b> Eagle Eye Cherry - Desirless Work 69434 (comp 075) - H	62	NEW		<b>SECRET SMILE</b> Semisonic - Feeling Strangely Fine MCA 11733 (pro single) - J	95	69	30	<b>CRUSH</b> Jennifer Paige - Self-titled Hollywood/Universal 62171 (promo CD) - J
29	18	14	<b>MIAMI</b> Will Smith - Big Willie Style Columbia 68683 (promo CD) - H	63	49	6	<b>LATELY</b> Divine - Fairy Tales Red Ant 12325 (CD Track) - J	96	75	24	<b>SOME KINDA WONDERFUL</b> Sky - Piece Of Paradise EMI 58732 (pro single) - F
30	NEW		<b>GIVE IT UP</b> Jacynthe w/K.C. - I Got What It Takes KLM 1104 (promo CD)	64	71	4	<b>C'EST LA VIE</b> B*Witched - B*Witched Epic 69751 (pro single) - H	97	90	6	<b>INSIDE OUT</b> Eve 6 - Self Titled BMG 67617 (CD Track) - N
31	26	5	<b>KICKIN' MY HEART AROUND</b> Black Crowes - By Your Side Columbia 69361 (comp 081) - H	65	41	15	<b>UNDER THE LIGHTHOUSE</b> Big Wreck - In Loving Memory Of... WEA 83032 (comp 364) - P	98	76	6	<b>TOUCH IT</b> Monifah - Mo hogany UPTSD/Universal 53155 (comp 10) - J
32	39	2	<b>SILLY HO</b>	66	NEW		<b>MY NAME IS</b>	99	52	3	<b>12 YEARS OLD</b>



## Robert Michaels sets out on unique promotion

Warner Music Canada is putting muscle behind what they are billing as a "unique marketing initiative", a campaign built around Toronto guitarist Robert Michaels, who, with his four-piece band will tour 50 malls in 21 Canadian cities over March and April.

Warner Music publicist Steve Waxman explains that the tour has been undertaken "due in part to the fact that commercial radio plays very little instrumental music." Michaels, who refers to his music as flamenco-jazz, will be promoting Utopia, his latest album as well as his two previous releases, Arizona and his first album, Paradiso which is now certified as platinum, having sold more than 100,000 copies in Canada.

Pointing up the importance of the mall traffic, Waxman reveals that at one mall appearance more than 300 records were sold, "which is remarkable for music of any genre," says Waxman.

Arizona, which was released in 1998, is now closing on gold in Canada. Michaels signed a worldwide record deal with Warner Music Canada

that same year.

Michaels will begin his tour in Vancouver on March 5 at A&B Seymour and HMV Metrotown, followed the next day at HMV Park Royal and Chapters Broadway. He moves over to Victoria for a performance at HMV Mayfair (7), followed by Kelowna's Orchard Park Mall (8), Chapters West and Chapters South in Calgary (10), HMV Lethbridge (11), HMV Edmonton Centre and A&B Downtown (12), A&B South and Chapters Whyte Ave. in Edmonton (13), in Calgary at Sam's Chinook store (14) and HMV Downtown (15), HMV Medicine Hat (16), HMV Cornwall in Regina (17), AVE Shoppers Mall in Brandon (18), Winnipeg's HMV Portage Place and Chapters Empress St. (19) and the next day at HMV St. Vital Centre and HMV Polo Park, Thunder Bay's HMV Intercity (21), the HMV Devonshire Mall in Windsor (25), Sam's Masonville Mall in London and the HMV Stone Road Mall in Guelph (26), HMV Limeridge Mall in Hamilton and Indigo in Burlington (27), Music World in Pickering (28), Sam's Quinte Mall in Belleville and Indigo in Kingston (30), Chapter's

Rideau St. and Chapters Pinecrest Mall in Ottawa (31).

Mall dates in April continue in Ottawa at HMV Sparks St. (1), followed by appearances in Quebec City and Montreal at venues to be announced.

## Junos are next target for CBC strikers

The Juno Awards, to be telecast by CBC from Hamilton, Ontario on March 7, will reportedly be the next target of striking CBC camera operators and technical staff.

Daisy Falle, president of CARAS however, was prepared for an onslaught from the media to get her comments and she had a surprise of her own.

"The 1999 Juno Awards is a production of CARAS Productions Inc.," says Falle, continuing with "There will be no CBC personnel working on the production. And we are exploring our options on how the show can be carried." That's it. No elaboration. So obviously there won't be any reason for the strikers to picket the show, if they're not involved. Stay tuned.



### TOP TWENTY

1. Grammy Nominees - Various
2. Britney Spears - One More Time
3. Cher - Believe
4. Offspring - Americana
5. Grammy Nominees Rap - Various
6. Collective Soul - Dosage
7. Big Shiny Tunes 3 - Various
8. Everlast - Whitey Ford
9. Sky - Piece of Paradise
10. Much Dance 1999 - Various
11. Lauryn Hill - Miseducation Of
12. U2 - Best of 1980-1990
13. Shania Twain - Come On Over
14. WWF Music - Various
15. Mariah Carey - #1's
16. Sugar Ray - 14:59
17. New Radicals - Brainwashed
18. Sarah McLachlan - Surfacing
19. Goo Goo Dolls - Dizzy Up
20. 2 Pac - Greatest Hits

## Juno Award creator recovering from surgery

RPM's Stan Klees, the creator of the Juno awards underwent open-heart surgery at Toronto's Sunnybrook Hospital on February 10th.

On an extended leave from RPM, Klees expects to resume his activities at RPM on February 24th on a part-time basis.

In 1964, Klees came up with the idea of the original RPM magazine poll that he eventually turned into the awards presentation that is now the Juno Awards.

In 1970, Klees single handedly put together the first awards presentation at Toronto's historic St. Lawrence Hall. For decades it became legend that the sandwiches for that evening were made by Klees' mother who passed away in August of 1998.

Klees brought the Juno Awards to television in 1975 and continued to be involved until October of 1977 when he helped form CARAS (The Canadian Academy of Recording Arts and Sciences) which now run the Juno Awards.

Klees' name along with RPM Magazine publisher Walt Grealis appears on every Juno Award.

As a further contribution to the Cancon explosion, Klees created the MAPL logo in 1970 and coined the acronym that is now recognized internationally. The MAPL logo is used extensively on Cancon recordings to define the portions that qualify as Cancon.



### TOP TWENTY

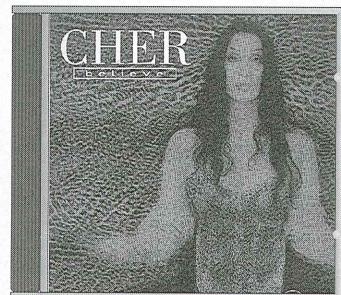
1. Britney Spears - One More Time
2. Cher - Believe
3. Big Shiny Tunes 3 - Various
4. Offspring - Americana
5. Shania Twain - Come On Over
6. Women & Songs 2 - Various
7. Spice Girls - Goodbye
8. Much Dance 1999 - Various
9. Mariah Carey - #1's
10. Armageddon - Soundtrack
11. Southpark-Chef Aid - Soundtrack
12. Sabrina The Witch - Soundtrack
13. Jewel - Spirit
14. City Of Angels - Soundtrack
15. Sheryl Crow - Globe Sessions
16. Alanis Morissette - Supposed ...
17. Wedding Singer - Soundtrack
18. Phil Collins - Hits 1981-1998
19. Hope Floats - Soundtrack
20. U2 - Greatest Hits 1980-1990

## NO. 1 ALBUM



**BRITNEY SPEARS**  
... baby one more time  
Jive - 41651-N

## NO. 1 HIT



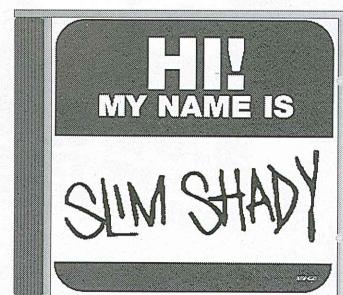
**BELIEVE**  
Cher  
WEA-P

## ALBUM PICK



**THE CORRS**  
Talk On Corners  
Atlantic - 80917-P

## HIT PICK



**MY NAME IS**  
Eminem  
Aftermath/Interscope-J

# WALT SAYS . . . !



with Elvira Capreese

**Grammys...35 years ago!!!** Looking at the nominations for the Grammy Awards 35 years ago, you will notice that we seemed to be a little shy of Canadian names on that list! One might ask what's made the difference? (EC: Who would that ONE . . . be???) It seems we have become more talented over those 35 years! More worldly! More accepted! (EC: There are a lot of people to thank in the record business!!!)

**What good promotion!!!** While CTV had the rights to the Grammys . . . every station and all the newspapers were going crazy about the number of Canadians who were nominated! When Global wasn't talking about Sports Illustrated, they were talking about the Grammy show! Could CTV have asked for more? CBC got excited about Sports Illustrated and the Grammys! Global even showed a copy of Sports Illustrated on camera! What good promotion! (EC: Good you say???)

**Morning after!!!** If you thought the U.S. stations were talking about the Canadians who won . . . you were wrong! They were talking about the Canadians who won as if they were Americans! (EC: And how many of those are residents of Canada or signed to a Canadian label???)

**Just to be safe!!!** You won't see me at the Juno awards unless I have a blue pass! I'm not taking a chance! (EC: Come on now! Nobody would throw you out of the Junos!!!) Stranger things have happened! Besides, I want to be there when Allan Waters gets the Walt Grealis Special Achievement Award! (EC: A historic event!!!)

**It ain't Code Red yet!!!** While a lot of industry people are getting excited about what's happening on the Internet with regard to downloading CDs, there's one sane head, who has a very calm approach to the whole thing. Caution, not panic is his way of thinking about it. What percentage of those net nerds do you think are that interested in going to the expense and time and effort to get the music they want? No figures yet, but my guess is it's pretty small. People who want recorded music want to feel the actual product. Canadians are basically owners, and it'll take a long, very long time, for them to change their habits. The threat of the net shouldn't be ignored. Maybe they should be

spending their money on putting controls and safeguards in place. I wonder what the profit factor will be to IBM? (EC: I hate to guess!!!)

**Speaking of the CD!!!** A nice take on DVD Audio in the Feb. 13 issue of the Globe and Mail by well-versed audiophile Gerald Levitch, who is no admirer of the compact disc. He heads his piece "Better-than-CD sound makes quiet debut." He praises DVD Audio, which he subheads with "A new music-disc standard, dubbed 96/24, delivers superior sound, but will the difference be enough to win consumers?" He quotes a marketing executive for a major Japanese electronics company "who wishes to remain anonymous, and employed," who said "Everyone in the industry knew that the Red Book standard (the CD format invented by Sony and Philips) was insufficient and inadequate." Hot stuff! But get the article yourself. It's food for thought. (EC: I'm getting too old for all this!!!)

**Have you noticed???** It's taking a little time, but isn't it encouraging to see how many of the people who found themselves among the "unwanted" have found their expertise is, in fact, "wanted"? (EC: Yeah! We only have 89% to go!!!)

**Ban Alanis???** That was a lot of useless hot air expended by Howard Stern and Toronto's Q107. Their campaign to ban Alanis Morissette didn't cut it. The Morissette fan base is still intact and anyway, this is the demographic that won't listen to Howard Stern, and besides, if they tune out Q107, that's a major listener loss, and radio, particularly Toronto radio, can't afford to lose anymore listeners. You know what the old timers say, "It doesn't matter what they're saying as long as they spell my name right. She didn't do too badly at the Grammys, taking home the female rock vocal performance

award and the rock song of the year award, both for Uninvited. (EC: Wanna bet that radio will support the next single from Alanis BIG TIME???)

**Speaking of the Grammys!!!** Not to be too chauvinistic, didn't Shania Twain look HOT when she was performing her hit song on the Grammys? Is she about to make a big change in her career? With that shorter-than-ever skirt, hiding her now famous belly button, she looked every inch a rock star. And hubby Mutt ain't too shabby a writer of rock songs. Ask Bryan Adams. Shania did real well, snagging two Grammys; for female country vocal performance and country song, both for You're Still The One.

**Celine just keeps going and going!!!** There's no holding back Celine Dion. Although she looked a little tired, she still managed to ring up an emotional performance in accepting her two awards, winning the record of the year award for My Heart Will Go On and for best female pop vocal performance award for the same song. She handled herself like a really, really proud Canadian. (EC: She is!!!)

**Who was that proof reader???** Thanks to that benevolent soul who pointed out a few typos in last week's issue. There were only five, which is pretty good, considering. (EC: Considering what???) Maybe it was GN, who reads the mag from cover to cover, not reading the news, just looking for typos. (EC: He only found five typos? He wasn't looking too hard!!!)

# RPM

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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 in a Canadian citizen  
P - Production was wholly recorded in Canada  
L - Lyrics were written by a Canadian  
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**BIG**  
COUNTRY  
AWARDS

VARIETY LUNCHEON - THURSDAY MAY 27TH

AWARDS BANQUET - FRIDAY MAY 28TH

CANADIAN BALLROOM

ROYAL YORK HOTEL - TORONTO

TICKET INFO IN RPM - MARCH 8TH

The #1 Independent Label  
three consecutive years\*.



THANKS AGAIN.  
1996 1997 1998

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# NATIONAL RADIO REPORT

CHR

CKRD

RED DEER

CASEY CUNNINGHAM  
HEAVEN (Opened Up)  
Amy Sky

Believe - Cher  
You Get - New Radicals  
Every Morning - Big Sugar  
Gone - Adams/Melanie C  
Run - Collective Soul  
Faith - Rod Stewart  
Unsent - Alanis Morissette  
God Must Have Spent - 'N Sync  
Love Song - Sky  
One More Time - Britney Spears

**Magic 93**  
Great Lite Rock Hits

CHARLOTTETOWN

RICK MACKINNON  
SHIMMER  
Shawn Mullins

One More Time - Britney Spears  
Maria - Blondie  
Believe - Cher  
You Get - New Radicals  
Father Of Mine - Everclear  
Slide - Goo Goo Dolls  
Angel - Sara McLachlan  
Gone - Adams/Melanie C  
Been Done - Barenaked Ladies  
Every Morning - Sugar Ray

**Magic 97**  
Today's  
BEST MUSIC

ST. JOHN'S

MIKE CAMPBELL  
HARD TO SAY GOODBYE  
Paul Anka/Celine Dion

Slide - Goo Goo Dolls  
Believe - Cher  
Hands - Jewel  
One More Time - Britney Spears  
No Mercy - Khaleel  
You Get - New Radicals  
Tear The House Down - Fables  
Run - Collective Soul  
Lullaby - Shawn Mullins  
Second Chance - Damien Follett

**102.5 FOX**  
TODAY'S BEST MUSIC

NORTH BAY

MITCH BELANGER  
I'M NOT RUNNING  
John Mellencamp

Slide - Goo Goo Dolls  
Get you - Flys  
You Get - New Radicals  
Tonight - Eagle-Eye Cherry  
What It's Like - Everlast  
Every Morning - Sugar Ray  
Lullaby - Shawn Mullins  
Fly Away - Lenny Kravitz  
Run - Collective Soul  
Fireworks - Tragically Hip

**Variety 104.5**  
CFLG-FM

CORNWALL

DARRYL ADAMS  
BABY ONE MORE TIME  
Britney Spears

Hands - Jewel  
Angel - Sarah McLachlan  
Believe - Cher  
Like Today - Bryan Adams  
True Colours - Phil Collins  
Stars - John/Rimes  
Your Angel - Dion/Kelly  
I Believe - Amanda Marshall  
Lullaby - Shawn Mullins  
Faith - Rod Stewart



**B101 FM**  
Barrie's Most Music

BARRIE

DARREN STEVENS  
KISS ME  
Sixpence None The Richer

Believe - Cher  
Crush - Jennifer Paige  
Hands - Jewel  
This Kiss - Faith Hill  
Colors - Phil Collins  
Stars - John/Rimes  
Your Angel - Dion/Kelly  
Been Done - Barenaked Ladies  
One More Time - Britney Spears

**YES**  
99.5 FM

SAULT STE. MARIE

TIM ELLIS  
SPECIAL  
Garbage

Have You Ever - Brandy  
Tonight - Eagle-Eye Cherry  
One More Time - Britney Spears  
Slide - Goo Goo Dolls  
Believe - Cher  
Been Done - Barenaked Ladies  
Lullaby - Shawn Mullins  
Angel - Sarah McLachlan  
God Must Have Spent - 'N Sync  
Father Of Mine - Everclear

**CKSY FM 95**  
The Perfect Music Mix

CHATHAM

WALTER PLOEGMAN  
CRUSH  
Dave Matthews Band

Hands - Jewel  
Believe - Cher  
Every Morning - Sugar Ray  
Have You Ever - Brandy  
Angel - Sarah McLachlan  
Stars - John/Rimes  
Back 2 Good - Matchbox 20  
Faith - Rod Stewart  
Lonely - Hootie/Blowfish  
God Must Have Spent - 'N Sync

**magic**  
@94.9

OSHAWA

SHAWN TURNER

KISS ME

Sixpence None The Richer  
Slide - Goo Goo Dolls  
You Get - New Radicals  
Every Morning - Sugar Ray  
Not Running - John Mellencamp  
Neighborhood - Sheryl Crow  
Shimmer - Shawn Mullins  
Secret Smile - Semisonic  
Run - Collective Soul  
Kiss - Sixpence None Richer  
Back 2 Good - Matchbox 20

**C103**

MONCTON

MIKE SHANNON

Fireworks - Tragically Hip  
Heart - Black Crowes  
I Believe - Amanda Marshall  
Angel - Sarah McLachlan  
Back 2 Good - Matchbox 20  
Get Used To It - Big Sugar  
Hands - Jewel  
Broken - Kenny Wayne  
Unsent - Alanis Morissette  
What It's Like - Everlast

**MIX 99.9 FM**

TORONTO

WAYNE WEBSTER  
REAL LIFE  
Bon Jovi

Unsent - Alanis Morissette  
You Get - New Radicals  
Every Morning - Sugar Ray  
Slide - Goo Goo Dolls  
Angel - Sarah McLachlan  
Tonight - Eagle-Eye Cherry  
Gone - Adams/Melanie C  
Lullaby - Shawn Mullins  
Never There - Cake  
Run - Collective Soul

**MOOSE**  
100.9 fm  
MUSKOKA

NANCY HUNT  
LOVE SONG  
Sky

Tide - Melanie Doane  
I Believe - Amanda Marshall  
Back 2 Good - Matchbox 20  
You Get - New Radicals  
Run - Collective Soul  
Pretty Fly - Offspring  
Unsent - Alanis Morissette  
Gone - Adams/Melanie C  
Every Morning - Sugar Ray  
Fireworks - Tragically Hip

**KIX**  
100.1 FM

PEACE RIVER

CHRIS MYERS  
ANYTHING BUT DOWN  
Sheryl Crow

Believe - Cher  
Love Song - Sky  
No Mercy - Khaleel  
You Get - New Radicals  
By My Side - Mia Minx  
Every Morning - Sugar Ray  
Been Done - Barenaked Ladies  
12 Years Old - Kim Stockwood  
Gone - Adams/Melanie C  
Lid - Crash Test Dummies

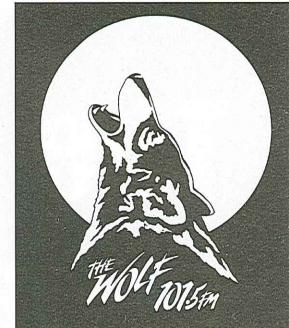
**POWER**  
**107 FM**  
TODAY'S BEST MUSIC

CALGARY

ROB MISE

KISS ME

Sixpence None The Richer  
Believe - Cher  
Have You Ever - Brandy  
Slide - Goo Goo Dolls  
Love Song - Sky  
Angel - Sarah McLachlan  
One More Time - Britney Spears  
Unsent - Alanis Morissette  
Miami - Will Smith  
Every Morning - Sugar Ray  
God Must Have Spent - 'N Sync



PETERBOROUGH

BRIAN ELLIS

NOT RUNNING ANYMORE  
John Mellencamp

Joining - Alanis Morissette  
Heart - Black Crowes  
Heavy - Collective Soul  
Fireworks - Tragically Hip  
What It's Like - Everlast  
Pretty Fly - Offspring  
Get Used To It - Big Sugar  
You're Gone - Bryan Adams  
Keep On Thinkin' - Sloan  
Come Over - 54:40

**Ottawa's Best Rock 106.9 fm**  
**The BEAR**

OTTAWA

KATH THOMPSON

ANTHEM FOR THE YEAR 2000  
Silverchair

What It's Like - Everlast  
You Get - New Radicals  
Heavy - Collective Soul  
Heart - Black Crowes  
Lotus - R.E.M.  
Lullaby - Shawn Mullins  
Still Rainin' - Jonny Lang  
Pretty Fly - Offspring  
Turn The Page - Metallica  
Leech - Eve 6

**CIRX**

PRINCE GEORGE

LOCHLIN CROSS  
ALCOHOL

Barenaked Ladies

Lighthouse - Big Wreck  
Get Used To It - Big Sugar  
Every Morning - Sugar Ray  
The Lid - Crash Test Dummies  
Joining - Alanis Morissette  
Willie Dixon - Tom Cochrane  
Prophecy - Remy Zero  
Heart - Black Crowes  
Deep Six - Matthew Good Band  
Sweetest Thing - U2

**99.3 THE FOX**

VANCOUVER

ROB ROBSON

WHY

Wide Mouth Mason

Pure Morning - Placebo  
Slide - Goo Goo Dolls  
What It's Like - Everlast  
Leech - Eve 6  
Willie Dixon - Tom Cochrane  
Malibu - Hole  
Fireworks - Tragically Hip  
Joining - Alanis Morissette  
Leader Of Men - Nickelback  
Love Me - Noise Therapy



RED DEER

**FRANK McGWIRE**  
ALL MY LIFE  
Jim Witter

Beside Me - Jo Dee Messina  
Don't Miss - Mark Chesnutt  
Impress Me - Shania Twain  
Little White - Tim McGraw  
You Were Mine - Dixie Chicks  
Wrong Night - Reba McEntire  
Direction - Patricia Conroy  
Powerful - Trisha Yearwood  
No Place - Sara Evans



BRANDON

**FRASER TUFF**  
ALL MY LIFE  
Jim Witter

No Place - Sara Evans  
Impress Me - Shania Twain  
Fly - The Wilkinsons  
Don't Miss - Mark Chesnutt  
Unbelievable - Diamond Rio  
Wrong Night - Reba McEntire  
You Were Mine - Dixie Chicks  
Powerful - Trisha Yearwood  
Hold On - John M. Montgomery  
Little White - Tim McGraw



LEAMINGTON

**CHUCK REYNOLDS**  
DON'T COME CRYING TO ME  
Vince Gill

Unbelievable - Diamond Rio  
You Were Mine - Dixie Chicks  
Impress Me - Shania Twain  
Wrong Night - Reba McEntire  
Busy Man - Billy Ray Cyrus  
Hold On - John M. Montgomery  
Powerful - Trisha Yearwood  
Over You - Brooks & Dunn  
Keepin' Up - Alabama  
Meanwhile - George Strait



BRIDGEWATER

**JOHN WILES**

Impress Me - Shania Twain  
Ivey's Wall - Bruce Guthro  
Little White - Tim McGraw  
Fly - The Wilkinsons  
Love - Lisa Brokop  
Unbelievable - Diamond Rio  
Highwire - John Gracie  
Reason - Lee Ann Womack  
Going Going - Tracey Brown  
Forever - Kenny Chesney



YORKTON

**BLAISE MITCHELL**  
LET IT GO  
The Rankins

Unbelievable - Diamond Rio  
Somebody's - The Kinleys  
Impress Me - Shania Twain  
Forever - Kenny Chesney  
No Place - Sara Evans  
Fly - The Wilkinsons  
Powerful - Trisha Yearwood  
Don't Miss - Mark Chesnutt  
Little White - Tim McGraw  
Wrong Night - Reba McEntire



MEDICINE HAT

**JAMES RICHARDS**  
HILLBILLY SHOES  
Montgomery Gentry

Forever - Kenny Chesney  
Reason - Lee Ann Womack  
Mama - Tracy Byrd  
Working Man - Ty Harnden  
Over You - Brooks & Dunn  
Memory - Gill Grand  
Love - Faith Hill  
Wish - Colin Amey  
Blue - Farmer's Daughter  
Enough - Patty Loveless



NORTH BAY

**MITCH BELANGER**  
LET IT GO  
The Rankins

Keepin' Up - Alabama  
Wrong Night - Reba McEntire  
Powerful - Trisha Yearwood  
Reason - Lee Ann Womack  
Unbelievable - Diamond Rio  
Little White - Tim McGraw  
Beside Me - Jo Dee Messina  
Over You - Brooks & Dunn  
Drifting - Peter Sabourin  
You Were Mine - Dixie Chicks



THUNDER BAY

**KIM LACROIX**  
ALL MY LIFE  
Jim Witter

Little White - Tim McGraw  
Beside Me - Jo Dee Messina  
Wrong Night - Reba McEntire  
Busy Man - Billy Ray Cyrus  
Unbelievable - Diamond Rio  
Don't Miss - Mark Chesnutt  
There You Have It - Blackhawk  
Meanwhile - George Strait  
Book - Michael Peterson  
No Place - Sara Evans



NORTH BATTLEFORD

**DOUG HARRISON**  
OWN LITTLE CORNER  
Blackhawk

What - Sons of the Desert  
Meanwhile - George Strait  
Keepin' Up - Alabama  
Anyone Else - Colin Raye  
Don't Need Me - Clint Black  
Faith - Susan Ashton  
Enough - Patty Loveless  
Over You - Brooks & Dunn  
If Man Answers - Toby Keith  
Only Love - Mary C. Carpenter



REGINA

**GARTH STONE**  
ALL MY LIFE  
Jim Witter

Beside Me - Jo Dee Messina  
Unbelievable - Diamond Rio  
Powerful - Trisha Yearwood  
Wrong Night - Reba McEntire  
Reason - Lee Ann Womack  
Don't Miss - Mark Chesnutt  
No Place - Sara Evans  
You Were Mine - Dixie Chicks  
Over You - Brooks & Dunn  
Forever - Kenny Chesney



DAUPHIN

**BRUCE LEPERRE**  
BETTER OFF BROKEN  
Lisa Brokop

Unbelievable - Diamond Rio  
Impress Me - Shania Twain  
Direction - Patricia Conroy  
No Place - Sara Evans  
You Were Mine - Dixie Chicks  
Hold On - John M. Montgomery  
Busy Man - Billy Ray Cyrus  
Beside Me - Jo Dee Messina  
Ivey's Wall - Bruce Guthro  
Powerful - Trisha Yearwood



**PETE WALKER**  
WISH YOU WERE HER  
Mark Wills

Beside Me - Jo Dee Messina  
Don't Miss - Mark Chesnutt  
No Place - Sara Evans  
Little White - Tim McGraw  
Unbelievable - Diamond Rio  
Wrong Night - Reba McEntire  
You Were Mine - Dixie Chicks  
Hold On - John M. Montgomery  
Direction - Patricia Conroy  
There's More - Jason McCoy



MIDLAND

**DERM CARNDUFF**  
HILLBILLY SHOES  
Montgomery Gentry

Keepin' Up - Alabama  
Drive Me Wild - Sawyer Brown  
Something - David Kersh  
Forever - Kenny Chesney  
Take Me - Lari White  
Matter - Claudia Church  
Mama - Tracy Byrd  
Stand - Suzy Bogguss  
Somebody's - Kinleys  
You Were Mine - Dixie Chicks



CHETWYND

**DANIEL SAVOIE**  
ALL MY LIFE  
Jim Witter

Drive Me Wild - Sawyer Brown  
I Cry - Terri Clark  
Lonely - Andy Griggs  
Blue - Farmer's Daughter  
Let It Go - The Rankins  
Shake Me - Deana Carter  
Wedding Day - Joel Feeney  
Freeway - Farmer's Daughter  
Looking - Travis Tritt  
Whisper - Steve Wariner

## What's Happening

**Ceili**, described as "an Irish cultural event," to be presented in conjunction with the annual Toronto St. Patrick's Day parade, will take place under a large heated tent at Metro Square which is right next door to Roy Thomson Hall. Headlining the show for Saturday, March 13 will be Ashley MacIsaac. The Celtic Dance Company will supply much of the music for the following day and following the parade on March 17, The Mahones will be featured at the St. Patrick's Day Pub. UMG's Paul Cormack made the rounds of Toronto and Hamilton delivering a copy of The Mahones' new single, When It Comes Around, which is included on their True North album, The Hellfire Club Sessions, now available at record retail stores. For more information on Ceili, call Duff Ryan of the St. Patrick's Day Parade Society at 905-737-8666.

**Rufus Wainwright and Imogen Heap** as special guest has a March 9 date at Toronto's Trinity St. Paul's Centre. Singer, songwriter, pianist, guitarist Wainwright is the son of Loudon Wainwright III and Kate McGarrigle.

**David Gogo**, well-known blues musician, has signed a recording and management deal with Victoria's Cordova Bay/ragged pup records. Initial release will be an acoustic blues album titled Bare Bones and the North American re-release of Dine Under The Stars. A new electric album is due in April. Gogo is currently touring Europe with his band where they will be appearing at the biggest blues festival in France the first week in May. They are also scheduled to showcase at South By Southwest in Austin, Texas (March 17-21). The above information was supplied by Doug Baxter, president of Cordova Bay/ragged pup.

**Indigo** has an exclusive interview with Island founder Chris Blackwell at 3 pm on Feb. 27. Unfortunately we didn't get much of a lead-in for the announcement, but those who get advance copies of RPM can catch the interview by Hedley Jones at Indigo's Bay and Bloor store in downtown Toronto.

**Jesse Mackowycz** has left Boundless to head up his own company, National Extreme Wrestling, the newest wrestling federation in North America. Matthew Wesley is taking his place at the Toronto-based Boundless, which is also welcoming back Laura Hopcroft, who will ease out of her promotions manager position at Eye Weekly over the next few weeks. Punjabi By Nature, Bran Van 3000 and Queens of the Stone Age are among the firm's clients.

**Tony Bennett** has a March 9 date at Toronto's Roy Thomson Hall. The date is being sponsored by Fujitsu and Fujitsu Concord Jazz Festival. Bennett will be appearing with the Ralph Sharon Quartet, led by his long time pianist-arranger-conductor Ralph Sharon.

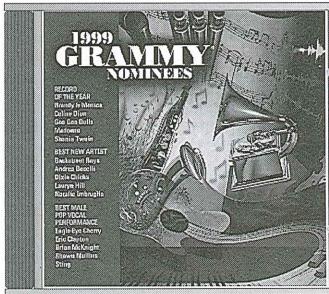
**Brand New Waves** is celebrating 15 years on the air at CBC Radio 2. BNW which airs weekdays from midnight to 4 am is one of only three radio programs (all on CBC Radio 2) to air the latest, independent and experimental music on a national level. The other two are RadioSonic and RadioEscapade. The program is taped daily at CBC Montreal. A March 26 open house date has been set at the Montreal studios.

## Attention Programmers & Music Directors

Please submit all  
Top 10 playlists and hit picks before noon on Wednesdays

Fax to: Rachel Buddel - 416-425-8629

# New Releases



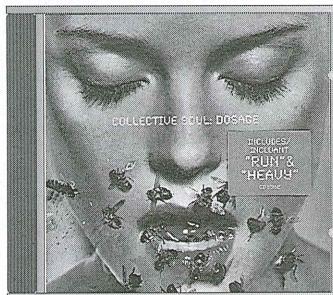
## GRAMMY NOMINEES

Various Artists

WEA-62381-P

By the time you read this, you'll know who the winners of the 40th Grammy Awards are with the Feb. 24 awards show. Through their Grammy Nominee album series, WEA has the cream of the crop here. Canadians Celine Dion and Shania Twain are included here with *My Heart Will Go On* and *You're Still The One* respectively. Twain however, has the added Canon plus for writing half the lyrics and half the music. The other powerhouses include Brandy & Monica's *The Boy Is Mine*, Backstreet Boys' *Everybody* (Backstreet's Back), Sting's *You Were Meant For Me*, Eagle-Eye Cherry's *Save Tonight*, My Father's Eyes by Eric Clapton, Madonna's *Ray Of Light*, Lullaby by Shawn Mullins, Natalie Imbruglia's *Torn*, Brian McKnight's *Anytime* Lauryn Hill's *Doo Wop (That Thing)*, Wide Open Spaces by Dixie Chicks and Andrea Bocelli's *Amore ti vieta*, which will be a big seller at retail. Sales can be boosted by in-store play of any of the above tracks, which have been made hits by the above.

-WG



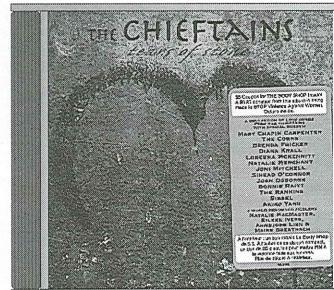
## COLLECTIVE SOUL

Dosage

Atlantic-83162-P

They've been referred to as "Canada's favourite American rock band," and over the past five years, they've included Canada on their tours, all of which have been sold-out in Canada, and they've got three multi-platinum albums to boot. Run, their current single, is running hell-bent up the RPM 100 Hit Tracks chart. This track is also included on the *Varsity Blues* soundtrack. Tom Lord-Alge, who produced the band's last album as well as Matchbox 20's debut, was once again in the producer's chair. There's no doubt their rock roots, kind of refreshing during these times of confusion and bands that are here today and gone today. It's been 22 months since the release of their last album, and on first listen, this one's in for the long haul as well. Also key are *Heavy*, *Generate*, *Compliment* and *Slow*. They seem to like short titles, as do chartmakers. But don't overlook *No More No Less* and *Tremble For My Beloved*, both of which fit nicely into the Soul mode. The album was produced by Ed Roland.

-WG



## THE CHIEFTAINS

Tears of Stone

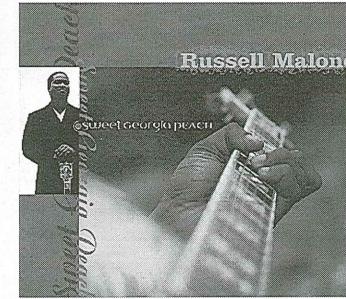
RCA Victor-68968-N

Call them quaint, but be quick to tag The Chieftains dynamic, as they pour themselves into irrepressible song scenarios about women and love, love and women. Quite a precipitous direction for this sextet with chief Chieftain Paddy Moloney adding that extra Irish charm and producing as well. Alone, they are the best in their class, of which they are alone. This time however, the lineup of guests and the fact there are 14 tracks makes this a retailer's dream. There isn't an unfriendly radio track among the 14, considering all the formats they can ease into. It reads like a who's who of today's musical giants, and the Canadian connection is pretty awesome; with The Rankins on Jimmy Mó Hile Stór, with Loreena McKennitt on *Ye Rambling Boys Of Pleasure*, with Diana Krall on the irresistible *Danny Boy*, with Joni Mitchell on *The Magdalene Laundries*, and among The Fiddling Ladies is Natalie MacMaster who is joined by Eileen Ivers, Máire Breathnach and Annbjorg Lien. Throw in The Corrs on *I Know My Love*, Joan Osborne on *Raglan Road*, Sissel on *Síúil A Rún*, Sinead O'Connor on *Factory*, Mary-Chapin Carpenter on *Deserted Soldier*, Natalie Merchant on *Lowlands of Holland*, Bonnie Raitt's *A stóir Mo Chroi* and Brenda Fricker and Anuna on *Never Give All The Heart* and Akiko Yano on *Sake In The Jar*. Hello? Better put aside 65 minutes, because once you start listening, you'll go the distance.

-WG

## - Women 'n Love

originals are pleasant and the standards are played with respect. In fact, the final cut, *Swing*

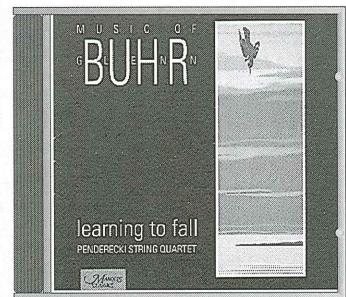


## Russell Malone

@Sweet Georgia Peach

Low Sweet Chariot approaches reverence. Not perhaps an earth shattering album but a pleasant excursion into melody that deserves to become a longtime favourite.

-BW



## Glenn Buhr

Learning To Fall

Marquis Classics-81237-F

The quartet is joined by mezzo-soprano Anne-Marie Donovan and the University of Manitoba Singers conducted by Henry Engbrecht in presenting compositions by Glenn Buhr. Frankly -- and it's only our opinion -- Mr. Buhr is not at his best with songs or probably, any programme music per se. They are too scholarly to be enjoyed by those who believe "ars longa, vita brevis". Miss Donovan, whose artistry is known to us, does her excellent best with three songs but en fin one enjoys only her voice, not the songs. The String Quartet #2 suffers much the same fate. Based on Charlie Mingus' *Good Pork Pie Hat*, it's rather like putting a straw hat on a race horse. He comes into his own however with the stately String Quartet #1 and the *Ritchot Mass*. All the ecclesiastical art from centuries of formalized worship pour forth in cascades of beautiful sound to make this a splendid album even with the few misses. Although not so stated -- possibly because of the Mingus

- Jazz/Vocal

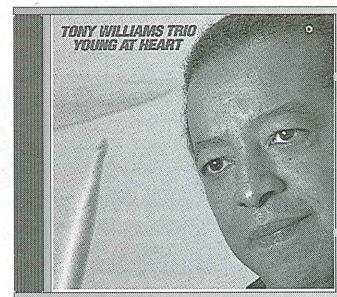
connection -- we consider it 100% MAPL and a fine addition to contemporary music. -BW

## ABBEY LINCOLN

Wholly Earth

Gitanes/Verve-559-538-J

Miss Lincoln would seem to be continuing homage to Billie Holiday. It no longer works if it ever did. Oh, her phrasing and attack might be similar but she doesn't have the sweet quality of Lady Day. In fact, her voice is not so much husky as raspy and her cause, what ever it might be, isn't served when she sings her own compositions which seem uniformly sophomoric and ultimately soporific. Possibly we're doing her an injustice in drawing comparisons with Billie Holiday, but it's almost impossible to avoid. Keep an open mind as well as ear when listening to this one. -BW



## TONY WILLIAMS TRIO

Young At Heart

Columbia-69107-H

- Jazz

On a first hearing one might think that the trio should be named after pianist Mulgrew Miller who is, after all, the lead musician of gentle strength. A second and subsequent hearing(s) however, allow one to feel the pervasive percussion work of Tony Williams. Rarely will one hear or sense such feather light brushwork. It's not contradictory to state that it's barely heard but the music wouldn't be the same without it. Reliable bassist Ira Coleman accompanies in the same understated manner as the trio plays a mixed bag of originals and standards. The latter includes the title tune, *You And The Night And The Music*, *Body And Soul* and a wonderfully poignant rendition of Legrand's *Summer Me*, *Winter Me*. An album of cool enchantment.

-BW

# RPM

Where it all began!!

## ALBUM PICK

- World 'n More

### THE CORRS

Talk On Corners

Atlantic/Lava-143-P

Jim (keyboards, guitars, vocals), Sharon (violin, vocals), Caroline (drums, bodhran, vocals) and Andrea (lead vocals, tin whistle) Corr, if you haven't guessed it, are The Corrs from Dundalk, Ireland, and you can't get anymore Irish than that. And their music is a gentle mix of contemporary and traditional Irish music, what other genre would feature the tin whistle and bodhran, and quite reflective of our own Cape Breton style of music. There is a Canadian connection however, with David Foster, producing most of this album, and in particular, the powerful ballad *I Never Loved You Anyway*, which gained him a Juno nomination this year in the Producer category. Also key is *Don't Say You Love Me*, another steamy ballad. Both of these tracks were written by the Corrs and Carole Bayer Sager, one of the best lyricists in the songwriting world. The Corrs also teamed up with other notable tunesmiths, including Glenn Ballard (Alanis Morissette), Billy Steinberg (Madonna) and Rick Nowels (Belinda Carlisle), and you can take your pick here; *Intimacy* produced by Nowels and Steinberg, and *Queen of Hollywood* produced by Ballard, Dane DeViller and Sean Hosten. The Band does an interesting spin on Jimi Hendrix's *Little Wing*, which might have gone astray if they hadn't hooked up with The Chieftains, whose Paddy Moloney created the neat arrangements. This track was produced by John Hughes. What would an Irish album be without an instrumental? They have one with Paddy McCarthy which you can toe-tap to for almost five minutes. Great stuff for in-store play.

-WG



# RPM 35th Anniversary Collector's Edition

coordinated  
by  
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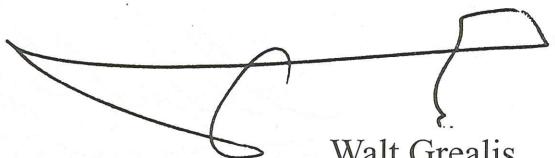
**F**irst it was ten, then 25 and then 30. Now it's 35 years later. And how opportune that at the time of our 35th anniversary, the world is acknowledging the success of the Canadian star system.

The number of nominees and eventual winners at the various American awards shows this year, including the Grammys, Oscars, American Music Awards and People's Choice Awards are a good indication that over the last 35 years Canada has come to be recognized as a world leader in popular music. And with the success of Canadian music, we have also been in the forefront of world class production of motion pictures, musical theatre and comedy.

Within the pages of RPM over those 35 years we have chronicled the highs, the lows, the successes and failures, the politics, the in-fighting, the regulations and the backbiting. How rewarding to now be able to sit back and see what we have been able to accomplish. It's been well worth the effort.

Within this anniversary edition we have compiled a scrapbook of some of the interesting milestones throughout the years and as you go through these pages you might ask yourself "where was I in 19???"

A big thank you to all the people and companies who have been working with us on this 35 year project, particularly those who made this collector's issue possible. Unfortunately, many of the early believers who led the fight to build a truly Canadian industry are no longer with us. It's only fitting that we dedicate this special issue to their memory.



Walt Grealis

**RPM**

**RECORDS  
PROMOTION  
MUSIC**

**a weekly newsletter**

**DEDICATED TO CANADIAN RECORDING ARTISTS**

426 Merton Street, Toronto 7 - HU5-1679

With this letter and the enclosed issue of RPM we would like to introduce you to a weekly newsletter on the music industry of Canada.

To this time, we in Canada have not had a weekly report dedicated to Canadian Recording Artists. Possibly this will be the beginning of a new communication that will introduce the people who create the records to the people who create the hits.

Each week we will endeavor to the best of our ability to inform you on new Canadian records and news from the radio industry across Canada. Your press releases and new Canadian recordings would be appreciated. Your support of RPM supports the new music industry that has in the last two years been advancing to the point where some common aims must be established.

Write to us. Inform us of your activities.

Our deadline is noon every Wednesday. Your comments are always appreciated.

**DON'T FORGET -- OUR DEADLINE IS NOON WEDNESDAY.**

**BE A CONTRIBUTOR - BE A SUPPORTER.**

Best Wishes

Yours very truly

*Walt Grealis*

Walt Grealis

**RPM****RECORDS  
PROMOTION  
MUSIC**

426 Merton Street, Toronto 7 - HU5-1679

Vol 1 - No 1

a weekly newsletter \* \* \* \*  
DEDICATED TO CANADIAN RECORDING ARTISTS \* \* \* \*

February 24th 1964

JERRY ROSS wrote a feature article in the Toronto Telegram recently titled "Canada Has A Booming Record Industry (But Only Because It's 95% American)" and the controversy began. Some of the notable quotes were "We have so many good records available to us from the States that there's really not much point in doing a great deal of recording up here. Remember that anything we put out is just added competition to the American stuff we have to promote" and a number of quotes like this one, which could only lead us to believe there isn't going to be much more of an industry here. The sad thing is that Mr. Ross set into print exactly the feeling that does exist in Canada. We can't agree with the people that have since tried to convince the public with letters to the Editor, that the record industry is everything it should be. Let us say it hasn't been good, but we are going to make it BETTER. Our thanks to JERRY ROSS for starting the industry thinking.

GARY FERRIER and the CHUMMINGBIRDS have just released through QUALITY a new single dedicated to the Brotherhood of Man (and that's the title). This one could, and should start showing chart action nationally. The recording was done in Toronto at HALLMARK STUDIOS. Both sides were inked by Gary. We feel that the spinners across Canada will overlook the origin being from another radio station, and give this single the spins it deserves.

PAT HERVEY is making it twice. Once with her chart-climber "Walking in Bonnie's Footsteps", and again in the Weekend Magazine with a feature story. Her CBC appearances are another feather in the cap of a real showman. Her latest single can only be the biggest hit she's had so far.

Nationally, BOBBY CURTOLA has come up with another winner for TARTAN RECORDS. "Little Girl Blue" showcases a newer Curtola sound, and already the record is chart-topping. The next thing for Bobby is a BIG hit in the US.

STAN JACOBSEN and the CBC's MUSIC HOP television show have opened the door for a great number of youthful Canadian artists. This program has turned out to be a very successful showcase of our newcomers. Stan and his staff are doing a great job, and again we can say it's a further step toward bringing our performers into the eyes of the international market.

CHRIS LAWRENCE of CHFI Toronto brought this to our mind some months ago, and we are presently working on a complete list of Canadian LPs for programming. When we print this list in the not too distant future, you'll be surprised how many Canadian Artists have cut LPs. This list will be an excellent programming aid, and additional copies will be available.

Congratulations to LAWSON COOK who originated the idea, produced, and placed the masters of two excellent Classical LPs of Margaret Ireland with Capital Records. These two LPs have already surpassed any early expectations of their sales potential. Lawson has since joined Tamarac Records, and is presently producing all classical masters for Tamarac.

Fort William (where a great deal of Canada's talent has originated) has produced another Canadian artist. JERRY PALMER has just cut a new LP in Nashville, which will be released shortly by Quality Records.

RITCHIE KNIGHT and the Midnights have just released their latest single on the ARC label "Homework". Eight months ago Ritchie's first record for Arc climbed to the number one spot on the charts across Ontario, "Charlena" recorded in Toronto.

Each week as the hitbreaking centres across Canada report, we will feature a breakdown of chart action from coast to coast of domestic origin. This week CHUM in Toronto lists the following Canadian singles:

# 7	Little Girl Blue	Bobby Curtola	Tartan
#10	Big Town Boy	Shirley Matthews	Tamarac
#39	Brotherhood of Man	Chummingbirds	Quality
#49	Bonnie's Footsteps	Pat Hervey	RCA

Subscription rates: \$10.00 per quarter. First Class Mail in Ontario. Air Mail elsewhere. For further information contact:  
Walt Grealis - R.P.M. - 426 Merton Street, Toronto 7, Canada - (416) 485-1679



CANADA'S ONLY MUSIC  
INDUSTRY WEEKLY

Vol. 2 No. 1

Week of SEPT. 1, 1964

# THE BIRTH OF AN INDUSTRY VOICE

February 1964 saw Canada's first weekly trade publication come into being in the form of a newsletter to the music industry. Now after practically six months the NEW RPM becomes a part of the industry. Possibly this will be a landmark in the development of the music industry in Canada.

With the NEW RPM the industry has a sounding board for new ideas, a medium for promoting new names and new talent, and a market place to sell what may become a major export for Canada, music and talent. If there has ever been a time to introduce an industry trade weekly, this is it.

We have come this far with RPM to the surprise of many and now go into an even bigger publication with the NEW RPM. We believe we have analyzed fairly, our controversial stands and soapbox attitude have been the ingredients that have taken the industry to this point, and won over even the hardest of our early opposition.

In six months RPM has won the favour of the American industry and brought the spotlight on Canada's music. Many feel the last six months have been the most active in history.

STEP TWO. Now the NEW RPM is step two of the birth of an industry, and this is only the beginning. Every disc

jockey, program director, record dealer, promotion man, record producer, musician, sound engineer, songwriter and trade organizer will benefit from the growth of this industry.

THE NEW RPM will each week bring you news from all over North America as well as international charts and editorial comments on the Canadian and American scene. An artist will be spotlighted each week to make you aware of the newcomers and established artists. This week Montreal's Pierre Lalonde, next week Vancouver's Classics. Our "Man of the week" column will make you familiar with the people behind the scenes in the business. Our GMP column will keep you informed on Canadian LPs and "good music" activities. Country and Western news, On the Air, 'Cross Canada Here and There, International Report will keep you informed on all aspects of the trade. The editorial voice of RPM (Walt Greialis) will write Walt Says.... and Talk Back (written by you in the industry). We will maintain a policy of keeping an advanced eye on the international picture with our Top Forty-5s Chart. RPM is yours. Let us know what you want to see, and what you would like RPM to be.

This is the NEW RPM. We hope you like it.

## CHART ACTION ACROSS CANADA

CHIQ	Hamilton	20 YOURS
CHSJ	Saint John	30 YOURS
		36 CHANTILLY LACE
		45 GIVE ME YOUR LOVE
		49 LIFE'S LITTLE TRAGEDIES
CKPT	Peterboro	19 BOOM BOOM
		30 JOLIE JACQUELINE
		37 COME HOME LITTLE GIRL
CJMS	Montreal	19 YOURS
		26 LOVE ME BABY
		32 GREAT BALLS OF FIRE
CKBB	Barrie	24 YOURS
		29 BOOM BOOM
		45 COME HOME LITTLE GIRL
CKOM	Saskatoon	17 SIDEWINDER
		45 STOP TEASING ME
CKWS	Kingston	21 YOURS (2)
		29 SIDEWINDER
		50 COME HOME LITTLE GIRL
MUSIC PREVUE	Ottawa	18 CHANTILLY LACE
		28 HEARTACHES
		31 SIDEWINDER
		38 SEA CRUISE
		47 LIFE'S LITTLE TRAGEDIES

COAST	1 COME HOME LITTLE GIRL	-	Bobby Curtola
TO	2 YOURS	-	Lucille Starr
COAST	3 CHANTILLY LACE	-	The Beavers
	4 SIDEWINDER	-	Wes Dakus

Lucille Starr	Barry
Lucille Starr	Barry
The Beavers	London
Andy Kim	20th
Maury Logan	Quality
David Clayton Thomas	Atca
Lucille Starr	Barry
Bobby Curtola	Tartan
Lucille Starr	Barry
The Beavers	London
The Rockatones	Melbourne
Lucille Starr	Barry
David Clayton Thomas	Atca
Bobby Curtola	Tartan
Wes Dakus	Quality
Chad Allen & Reflections	Quality
Lucille Starr	Barry
Wes Dakus	Quality
Bobby Curtola	Tartan
The Beavers	London
Jayson King	Tamarac
Wes Dakus	Quality
Little Caesar & Consuls	Arc
Maury Logan	Quality

## UNIVERSAL SAYS....!



*with Elvino Centrosee*

**35 and Counting!!!** Seems ST got a fax from WG about an ad for RPM's special edition so he called RL who said let's do it because "they deserve an applause for 35 years of supporting both Canadian talent and Centros' Restaurant" (EC: last count: 1800 dinners!) and suggested ST call SN and SK (EC: How many SK's are there?) for advertising money and they both said no problem what with the way W&S have been incredibly supportive of Universal (and Polygram!) artists ever since RR was in Yale and it seems that AR, BH, SC, LB and WH also agreed as did PE and PJ who said that W&S always had time to discuss NR's, while both DR and ER mentioned that W&S have been great to work with since Day 1 (EC: Day1? Just how old are these guys?). And so from everyone at Universal Music we

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congratulate two individuals who have put their hearts and souls, their time and effort, their dollars (EC: Beaver Bucks?) and sense into the career development of a multitude of Canadian Artists and into what has been a vital communication centre for the music industry for 35 Years.

**CONGRATULATIONS TO  
WALT GREALIS AND STAN KLEES  
AND RPM STAFF MEMBERS PAST AND PRESENT**



**UNIVERSAL MUSIC**

**R.P.M.**  
records • promotion • music

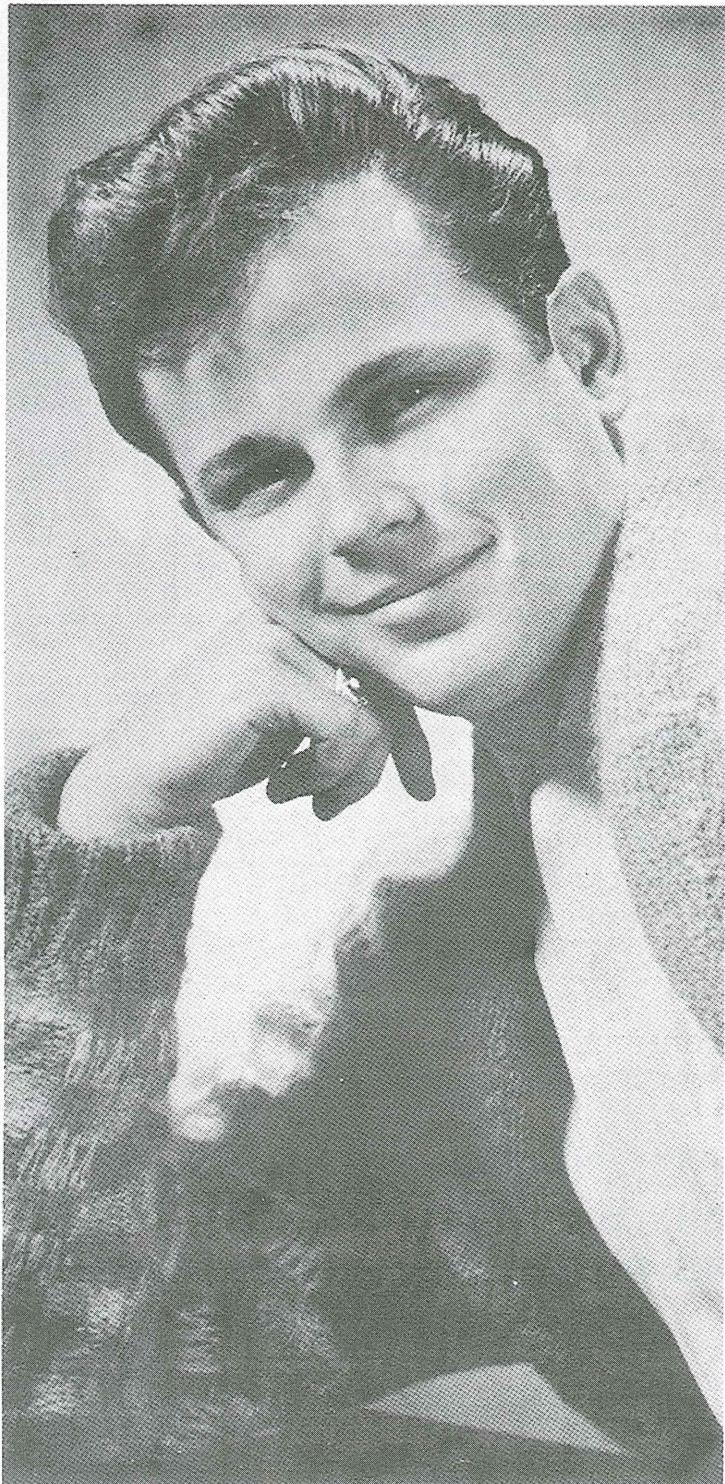
CANADA'S ONLY MUSIC  
INDUSTRY WEEKLY

SINGLE  
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30  
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Volume 2 - No. 24

Week of February 8th, 1965

## BOBBY CURTOLA



R.P.M.  
star line

Things start to happen when people get mad. An artist manager started a Canadian trade when he got mad at the struggle Canadian artists were having (but that's another story). The Hurdon brothers, Basil and Dyer were songwriters in Canada for 30 years. They experienced what most composers in Canada come up against, Apathy. They got mad and decided to do something about it. The Curtola phenomenon resulted, in 1960.

Curtola was a high school student in Port Arthur. He had all the essentials of a star. He was young, good looking, talented, and anxious to start on a showbusiness career. Taking one of their own compositions "Hand In Hand With You", the Hurdons went into a studio and cut Bobby's first hit. They knew it was a hit, but the next step was to convince a market that to that time had been nothing but a clearing house for other countries' music and artists. Old pros in the music business would tell you that this was impossible and to forget it, but the Hurdons set out to pioneer in the music industry. In no time the country was Curtola conscious, and fan clubs were springing up coast to coast.

Sound studios even as recently as 1960 had not yet perfected the commercial recording sound in Canada, so the Hurdons quite justifiably took Bobby to Nashville. This was one of the hitmaking centres of the world, and artists from everywhere were heading to Nashville to record.

It was here that Bobby recorded his international hit "Fortune Teller" that climbed the US charts, and established his name in the United States.

Probably one of Canada's greatest patriot artists, Curtola has remained in Canada to continue his career as a true Canadian. He tours Canada and appears before countless thousands. His following is unbelievably large and the memberships to his many fan clubs further prove that Bobby has established himself as an evergreen artist. His career has not experienced one "dip". He is consistently a hit maker.

His top sellers were "Indian Giver", "Fortune Teller", "Three Rows Over", "Hitchhiker", and "Don't You Sweetheart Me". This lists only a few.

As well as his personal appearances, Bobby appears regularly on national TV, and most recently on the "Miss Canada" spectacular. For this fantastic artist and this polished performer, the only thing left is an appearance on the Ed Sullivan show which might give the Sullivan show a greater international flavor. Canadians know and love Curtola, and he actually symbolizes young Canada as a clean cut energetic young man who might be the boy next door.

Currently he is climbing the charts with "It's About Time" and a recently completed session in Nashville will present a new Curtola doing a greatly diversified list of numbers, and further proving that Bobby is a showman, and CANADA'S NUMBER ONE POPULAR SINGING STAR.

*Sam the Record Man*  
CONGRATULATES  
WALT, STAN AND  
EVERYONE AT RPM

ON

**35**

GREAT YEARS!

**R.P.M.**  
records • promotion • music

CANADA'S ONLY MUSIC

INDUSTRY WEEKLY

30c

Vol. 3 - No. 2

Week of March 8th, 1965



## The Guess Who

There are three major ingredients in the formula that have made Canada's latest hit, "Shakin' All Over" and its equally big flip "Til We Kissed" cause a big impact on Canadian DJs and record buyers. This record is currently on all the Canadian charts of any importance.

It was the genius of Quality Records that added the extra touch of imagination to the single that made it a hard item to ignore. Quality tagged the group on this single with the mysterious name "The Guess Whos". When the promotional copies of the record went out disc jockeys (who hadn't been supplied with advanced info) had to make a guess as to who it really was. The intrigue caused them to give the record a second and third listen, and while they had their thinking caps on, they were unconsciously putting on their "hitmaking" suits. The quality of arrangement, production and "sound" that Norman Petty (Buddy Holly's discoverer) in Clovis, New Mexico had put into this session was quickly discovered and it was "turntables here we come".

Initially it was the "Till We Kissed" side that was being reported to RPM, but eventually it was a toss up and finally "Shakin' All Over" took over to be the winning side.

Somewhere along the line DJs started to list the record as being by the Chad Allen group out of Winnipeg.

In the January issue of RPM we commented "disc jockeys playing the Chad Allen version . . . You're playing the wrong record. The hit is by the Guess Who Group." To the present time, the secret has been kept as to the real identity of the group (officially) and only now can it be told that the group is Chad Allen and the Expressions. Quality's very clever tag has not only given the boys a stand out Canadian hit, but the record is also being released in the US on Sceptre Records as (again) The Guess Whos.

Chad Allen, (real name Allan Kobel) is the leader and originator of the group. He sings and plays the rhythm guitar on both sides of their single. At 20, Chad is a music teacher in his spare time. That's Chad at the top of the picture on this page.

Other members are Randy Bachman, 19, who plays lead guitar and occasionally the harmonica and part of the vocal backing. Gary Peterson, 18, drums and sometimes sax, and has played with the Winnipeg Schools Symphony.

Jim Kale plays bass, also sings and plays drums. He's 19. Bob Ashley is on piano and is an accomplished classical artist. He's the oldest of the group, 21.

All the Expressions read music, and at one time the group used the name "The Reflections".

What's next for the Guess Whos . . . Expressions? More trips to Clovis and more HITS. The group seems to be well on their way to making our BREAKTHROUGH an actuality in 1965.

# Thirty Five Years young



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BMG MUSIC CANADA  
MUSIQUE BMG DU CANADA

# R.P.M.

records • promotion • music

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INDUSTRY WEEKLY

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cents

Volume 3, No. 15

Week of June 7th, 1965

R.P.M.  
star line

Mention Orillia and the oldsters tell you about the lakes, the fishing and Couchiching Park but the hipsters call it Lightfoot country, and those in the industry refer to this phenomenon as "Country and Lightfoot".

Gordon was born in this holiday resort town 26 years ago and became interested in showbusiness while in high school. He took part in 3 operettas and the usual school plays. His popularity as a singer increased with his fronting of a local band and participation in a barbershop quartet. After graduation he was off to Westlake College in Los Angeles where he majored in music theory, voice, piano and orchestration. With this pack of knowledge under his belt he returned to Canada and was immediately hired by the CBC as a staff choral singer and wound up on Country Hoedown as a singer and dancer. He gradually became interested in folk music and took up guitar and became a student of traditional folk music but later turned to the contemporary end of folk music. He became more and more popular as he made the rounds of folk clubs and lounges throughout Upper Canada and also became a popular item for TV and radio shows.

With Canada as slow as it usually is in recognizing home grown talent Gordon left for the UK where he immediately became a success in the tight little Isle. He hosted eight one hour country TV specials for the BBC, and while rambling through the countryside on personal appearances he realized there was something missing in his make-up. He was borrowing tunes from other people so decided to try his hand at penning a few himself. The results were pretty fantastic.

Again he returned to Canada and found that he had reached yet another plateau. He was gaining recognition. Appearances on the CTV series "Let's Sing Out" and the Canadian Folk Festival gave his name more impact for club dates in and around Toronto.

His big year has to be 1965. This is the year he signed a recording contract with a major US recording company. This was the year Peter Paul and Mary recorded his "For Lovin' Me" and Marty Robbins made a hit out of his "Ribbon Of Darkness". The frosting on the cake of course was his own recording of "I'm Not Sayin'". This year will also see him as part of the Peter Paul and Mary package. He's scheduled for top billing at the Newport Folk Festival July 22 to 25th.

The waiting game is finally paying off for Gordon. He credits a great deal of his success to the exposure given to him by



the CBC (250 shows) and to his close friendship with Ian & Sylvia, two equally famous young Canadians on their way up.

Six years and one single later has made the name Gordon Lightfoot a household word in Canadian homes from coast

to coast. Another single and then the LP "Lightfoot Sings Lightfoot" will hit the market. By this time the name Lightfoot will have an international ring to it. ■

NEXT WEEK - J.B. and THE PLAYBOYS

# *Congratulations on your 35th Anniversary*

---

*1st paper • clocks 2nd cotton • china 3rd leather • crystal  
4th flowers • electric appliances 5th wood • silverware  
6th candy, iron • wood 7th copper, wool • desk sets  
8th bronze, pottery • linens 9th pottery, willow • leather  
10th tin • diamond jewelry 15th crystal • watches  
20th china • platinum 25th silver 30th pearl • diamond*

*35th coral • jade*

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## **35 years and still not jaded!**

*from all your friends at*

**Warner Music Canada**



# R.P.M.

records • promotion • music

CANADA'S ONLY MUSIC  
INDUSTRY WEEKLY

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Week of July 19th, 1965

Volume 3, No. 21



It was many months ago when we were first introduced to a very talented group of musicians known as The Sparrows. They have the distinction of being the first Canadian group to offer up a sound comparable to the fast-moving English sound. It was for this reason that Beatle-eared Paul White of Capitol records hawked down on these Sparrows and confined their nesting grounds to the Capitol camp. The boys have contributed a great deal to the task of making the average Canadian aware of the fact that we in Canada have a music industry to be proud of.

The Sparrows are Canadian. Art Ayre is the lead. He is pianist, organist, melodica player and composer. Art is a vigorously trained musician who stems from a jazz background. Besides looking after the business end of the group and keeping track of the instruments, he also manages to crack up the boys with his quick wit. He has owned and raced several modified sports cars and at the drop of a cab fare will show you his collection of trophies, his pride and joy.

Jerry Edmonton looks after the drums, blows a mean harmonica, is an important part of the harmony (vocal) of the group and also pens some mighty pretty tunes. Jerry hangs his hat in Oshawa (home) but has been so successful as a musician he now shares a dorm with the rest of The Sparrows. When he's not way out listening to a blues recording, he's way out in space by way of his telescope. He is somewhat of an expert on space. He can give you the name of every constellation in the sky and has followed every blast-off so closely he knows the space ships by their first name.

Dennis Edmonton, brother of Jerry, picks one of the prettiest sounding lead guitars in the business. His singing voice is the strongest and keeps the other voices well paced and in close harmony. Dennis is also the master when it comes to setting down a tune. His bush and specs (beard and glasses) give him that scholarly look which in effect he is. He spent three years studying psychology at university. Of the four he is the most even-tempered. Never angry, very patient, and always happy. His educational and musical achievements can best be described by one of his compositions:

## THE SPARROWS



*"If I had my way  
It would be spring every day  
And flowers would bloom along every  
road way  
And I would bring sunshine  
Into each mind."*

Nick St. Nicholas, the clown of the group, keeps tab on the bass, gets into the act of singing and has a knack of putting the right notes in the right places and coming up with some pretty listenable compositions. Nick is a student of the Ontario College of Art, and if he can't make enough

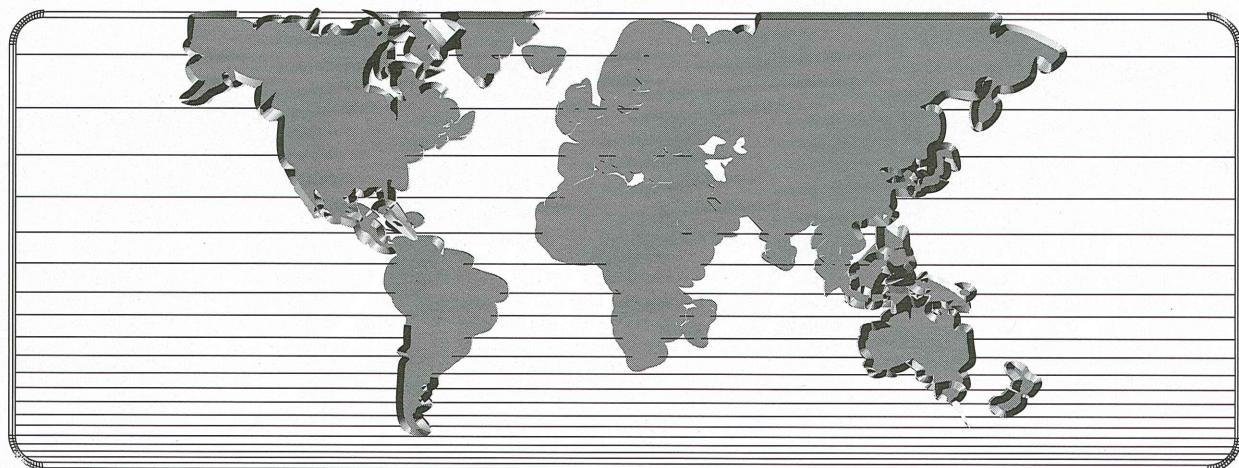
at being a successful Sparrow (he also lives in the lap of luxury at the famous Sparrow dormitory) he can sell his paintings and move home to Scarborough, a suburb of Toronto.

The group is a foursome of not alikes which must be the reason they get along so well together. They have had an interesting trip through Music Canada and "Hard Times With The Law" is an example of their desire to make their talents acceptable and most important—listenable. Much more will be heard from THE SPARROWS.

# Congratulations

## Walt & Stan

*For thirty five years of  
tall stories, charts,  
and fighting for World Class  
Canadian Music.*



**Allan, Gary  
and all your friends at  
Standard Radio Inc.**

Week of July 11th, 1966

25 CENTS

# R.P.M. music weekly

Volume 5, No. 20

## Spasstiks Tour U.S.

Toronto: The Spasstiks, a local Toronto group, have just returned from a three day excitement packed tour of the U.S. Eastern Seaboard. The group is made up of Mike McQueen on lead, Pete Shield bass, Rob Mullen on rhythm, Vince Doyle on drums and Jim Campbell as lead singer. Their first appearance stateside was at the Wilton Community Hall which is just outside Norwalk Connecticut where they began their set at 2 AM and finished around dawn to an appreciative audience of over 1500. The boys then moved into Hartford where they replaced the Young Rascals at a street dance and gained many new fans, who were impressed with their "wierd Canadian accents" and their chalk white suits.

Next in line for the Spasstiks is a recording session. Their first release will probably be "I'm So Happy Now" and "Who's The Girl", their own original material and which they found good reaction to on their U.S. tour. The boys appear regularly in the Toronto area as well as Wasaga Beach, Cobourg, London and other Ontario centres.



Spasstiks, Mike McQueen and Rob Mullen load their limousine for trip through Connecticut.

## CANADIANIZING WHITE PAPER HINTS AT CANADIAN CONTENT REGULATIONS

Ottawa: Miss. Judy LaMarsh, Secretary of State, has tabled a White Paper on Broadcasting that may well be the first step to Canadianizing radio and TV in Canada. The paper specifically refers to a "substantial Canadian content" in programming. It further states that "minimum standards" will be provided.

This is possibly the first major breakthrough for the Canadian music industry. Record companies in Canada have been itching to record Canadian talent in Canada. Moderate regulations will mean that record company investments in Canadian content will assure some promise of financial return. The recording of Canadian bands, and symphony orchestras as well as light entertainment and hit parade recording might well become a reality.

The world industry has always assured Canada that if we can prove the potential of our domestic talent in our own country, they will gladly accept Canada's music.

This could mean a new industry for Canada with songwriters, composers, arrangers, musicians and other creative people sharing in the rewards of a new export industry.

Many of our current talents will have the opportunity to be preserved for posterity.

Miss LaMarsh may well have supplied Canada's music industry with the guarantee of the future it needs to continue....and possibly JUST IN THE NICK OF TIME!

## CKCK Curtails Survey

Regina: Terry David Mulligan, Musical Director at CKCK, announces the temporary curtailing of their "Dateline 40" survey. Doug Alexander, Program Director, has made an extensive study of the single buying market in this Western city and has found a general cooling off by the singles purchaser. Buyers are now concentrating on the LP market rather than singles. Although there has been a general improvement in the singles market across Canada, mainly because of the influx of the less expensive 45 record player, this is the first indication that Canadians are becoming more LP conscious. The reason given from Regina, is that buyers of the hit sounds would rather save their shekels for the ultimate album release, and depend on their local radio station for jukeboxing a record. CKCK will make available a limited number of mimeographed copies of their playlist and will incorporate many of the advantages of their now defunct survey by the addition of features to keep their listeners abreast of happenings in the hit market. CKCK is reported to be taking a long range view of "Request Radio".

**SUBSCRIBE  
TO RPM**

## Busiest Gal In Showbiz

Kitchener: Pretty Lynda Layne has just completed one of the busiest and most exhaustive times of her career. On May 20 Lynda taped a "Teen '66" TV show in Montreal and flew back to Port Elgin in time for an appearance at the famous holiday resort, The Casino. Back to Montreal for the 21st, and a taping of Montreal's CBC "Music Hop". May 25th, saw Lynda in



Big Town Boy Jimmy Arndt gives Lynda Layne a helping hand with her makeup on their recent successful Maritime tour.

Toronto for the taping of The Juliette Show. Then off on the Maritime tour which took her into five of the most important Eastern Canadian markets on a series of one-niters. Lynda will be appearing every Saturday night throughout the summer at The Casino in Port Elgin, Ont. The Comets provide the musical backing for Lynda.

*Congratulations*

**RPM** on your

**35<sup>th</sup>**

*Anniversary!*

From all your friends at  
**Sony Music Canada**

# RPM MUSIC TELEVISION RADIO FILM RECORDS THEATRE Weekly

20  
cents

PUBLISHED WEEKLY SINCE FEBRUARY 24TH, 1964

Volume 10 No. 26

Week of February 24th, 1969

## OUR 5TH YEAR



To say "Thank You" to the Canadian music industry will probably be taken by many to be facetious on the part of a magazine that has continually pointed up the inadequacies of the industry. But, we must insist, we are sincere in thanking those, who have been with us since the beginning, and to extend our thanks to those who have joined in our support over the past few months.

We at RPM can reflect with much satisfaction, the events of the past five years, and feel that we have contributed somewhat to the growing recognition of our industry by both the Canadian public and throughout the world.

Whether the going was rough is beside the point. Most important is the realization that we have been here for five years and the accomplishment, however slight, is still measurable.

There have been those who have fought our policy of "Buy and recognize Canadian talent". Fortunately the industry has now reached a point where these people can be pushed aside for the more healthy thinking of those who believe in the support of domestic product for the good of the national economy.

Fortunately, for our industry, the end has come to

the unfair concept of marketing whereby a record company would pick up a master and throw it out on the market with little or no respect for the time, effort or expense involved. Record company execs have also come to the realization that the old adage of "They'll play it if it's good" actually points up the inadequacy of the promotion man or A&R director responsible for the furthering of the product.

The struggle of the first five, and the reaching of this summit, is by no means an indication that the battle has been won. We are representatives of a very fast moving industry. Our very presence each week (we haven't missed a deadline since February 24th, 1964) is not sufficient. The behind the scenes effort of putting out our "funny looking paper" would be a very strong storyline for an interesting book - the non-support and avoiding by, both major and minor interests - the lack of communication - the complaints etc. etc. But, we have our happy moments - the growing circulation - the international recognition of RPM - and, of course, we sleep well at night, which is more important than profit or personal gain.

-Walt Greolis

# RPM WEEKLY

TWENTY FIVE CENTS

Volume 13 No. 3

March 7/16, 1970



PM'S WALT GREALIS ACCEPTING AWARD FROM SAM SNIDERMAN

## RPM'S AWARD PRESENTATION

In 1850, the St. Lawrence Hall (then the town hall of Toronto) rang out with not much more than a jig, a reel or a polka. On February 23rd, 1970, the same town hall, now restored, was the meeting place of the music industry in Canada when young and old mingled together as part of the Annual Awards presentation. The party, which was intended to honour the greats of Canada's music industry later became a tribute to RPM Weekly and RPM's Editor and publisher Walt Grealis.

Beginning at 6 p.m., the crowd started to pour into the hall. By 7 p.m. when the presentations were made, an estimated 250 music industry figures were on hand to witness the first Awards Presentation. The music, the dancing, the jokes and the laughter, the band brought the attention of the audience to the stage. John Watts, Assistant to the Editor of RPM greeted the crowd and introduced George Wilson who acted as master of ceremonies for the occasion. As the band played "Canada", Wilson introduced Walt Grealis and asked him to comment about the reason for the Awards and acknowledged his appreciation for the attendance of so many in the industry.

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By John Watts

## "A LANDMARK IN THE CANADIAN MUSIC INDUSTRY"

association with Walt Grealis prior to RPM and what RPM had accomplished since.

Jack Bissell was the next honoured guest. In presenting the Award to Canada's Top Company in Promotional Activities, Taylor Campbell, Capitol's Vice President in Charge of Marketing accepted the Award on behalf of Capitol and acknowledged the moves that Capitol had made in 1969.



George Wilson

Wilson introduced Ken Middleton of Warner Brothers next. Wilson referred to Warner Brothers as "one of Canada's most successful record companies". Middleton made the Award for Top Canadian Vocalist Female which was accepted on behalf of Ginette Reno by Gilles Talbot of Grand Prix Records. Miss Reno is currently appearing in London, England. Talbot honoured Miss Reno by making the point that her work in both our languages could bring the nation closer together.

The next honoured guest was introduced as the head of a company that had "excelled in sound for years". The honoree had entered the tape cartridge and disc field. Joe Pariselli of Amper made the Special Award to the Canadian Music Industry Man of The Year, Saul Hollif. Pariselli told how Hollif had managed the affairs of Johnny Cash from his offices in London, Ontario, and of his work on behalf of Canadian artists. Tammy Hunter accepted the Award for Hollif.

March 7, 1970

## David & Ed Mirvish present THE 1999/2000 Subscription Season A WORLD OF GREAT THEATRE!



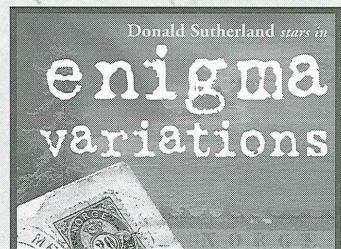
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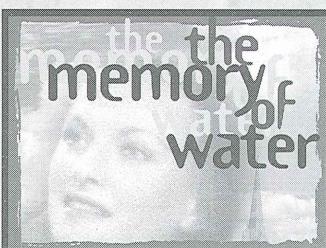
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THE ROYAL ALEXANDRA THEATRE



SEPTEMBER TO OCTOBER, 1999  
THE PRINCESS OF WALES THEATRE



NOVEMBER TO DECEMBER, 1999  
THE ROYAL ALEXANDRA THEATRE



FEBRUARY TO MARCH, 2000  
THE ROYAL ALEXANDRA THEATRE



# RPM

## WEEKLY

Volume 15 No. 10

TWENTY FIVE CENTS

April 24, 1971



Lighthouse beams again



(l to r) Cathy Johnson, Stan Klees and Pamela Farnie get set for Awards Presentation.



Reverend Bill Fritz (centre) flanked by Warner Bros' promo men, Bruce Bissell (l) and John Hotta.



RCA's new Vice-President Robert F. Cook receives plaque from Anne Murray while Brian Ahern looks on.



(l to r) Chuck McCoy (CHUM), Tom Williams (Warner Bros), Lyn Rice (CHUM), Doug Rawlinson (CHUM).



Juno Award winners (l to r) Tom Connors, Pierre Juneau, Anne Murray, The Mersey Brothers and Myrna Lorrio.



Capitol's Tommy Graham (second from left) with Capitol's Hal Schatz (r) and Jim Armstrong of McManus John and Adams.

8 - RPM 24/4/71

### GRT re-kindles the Lighthouse flame

Billed as the "World's Largest Rock and Roll Band", Lighthouse, has made a major comeback amidst great odds. After leaving RCA, through which they had received simultaneous Canadian/U.S. releases, they shopped for a new label but met with little success. Many of their critics were convinced that this was the end of the dream come up by Skip Prokop and Paul Hoffert.

Lighthouse had been through worse situations however and it was just a matter of time before they landed another label. The combined talents of this large group was held in high esteem by the group itself resulting in their negotiations with a little too rich for Canadian record companies and Lighthouse wasn't about to sell themselves short.

A short romance took shape with GRT of Canada and finally blossomed into a successful marriage. No sooner had the ink dried on the contract when Lighthouse became Trevor's newest sixteen track radio, television, and sculpture, and set about the taping of enough material for an album and initial single release.

The charts are now proof of the sustaining power of Lighthouse. As large as the group is (now trimmed to eleven members) they have managed to hit most of the major charts in Canada. They will probably have covered the length and breadth of the country before winter sets in.

...Hats Off (To The Stranger), penned by Skip Prokop and Bob McBride, has now jumped to the

Bill Yaryan, former director of west coast publicity for Atlantic Records, has joined Berkeley-based Fantasy Records as creative services director. In his new post, Yaryan will be responsible for publicity, print and radio advertising, and promotional tours for counter-culture media and merchandising. Prior to his association with Atlantic, Yaryan was a writer for such publications as the San Francisco Chronicle, TV World and the Los Angeles Free Press.

Yaryan will headquartered in Fantasy's new Berkeley offices while he continues his promotional campaigns for Cal Tjader, Bedtime, Abel and Clovers, Duke Ellington, Charlie Mingus and Creedence Clearwater Revival.

### EVERYBODY RECORDS BEECHWOOD - - -

OCEAN - Yorkville YV 45033  
Put Your Hand In The Hand

ANNE MURRAY - Capitol 72642  
It Takes Time

RUSSELL THORNBERRY - MCA 2009  
Roseline f/s Eulogy To Mother Earth

JIM ROBERTS - Capitol 72636  
It Seems f/s Sounds Of Living

GORDIE TAPP - Columbia C4 2965  
Nobody's Singing Them Cowboy Songs No More  
f/s Takin' City Ways

PEPPER TREE - Capitol 72640  
Try f/s How Many Times

DICK DAMRON - MCA 2011  
Rise 'N' Shine f/s When Our Love Was Young

### REI SINGLES ALPHABETICALLY

A Country Boy Named Willy (56)  
Bird On A Wire (79)  
Breakin' (16)  
I Can't Get Back (95)  
Cells Of The Seas (41)  
Chicken Boom (42) (73)  
Cried Little Baby (65)  
Bob McBride/lead singer  
Horn Section & flute  
Dick Amin/cello  
Paul Hoffert/keyboard & vibes  
Louis Yachnick/bass

### Yaryan named to head Fantasy creative dep't

Bill Yaryan, former director of west coast publicity for Atlantic Records, has joined Berkeley-based Fantasy Records as creative services director. In his new post, Yaryan will be responsible for publicity, print and radio advertising, and promotional tours for counter-culture media and merchandising. Prior to his association with Atlantic, Yaryan was a writer for such publications as the San Francisco Chronicle, TV World and the Los Angeles Free Press.

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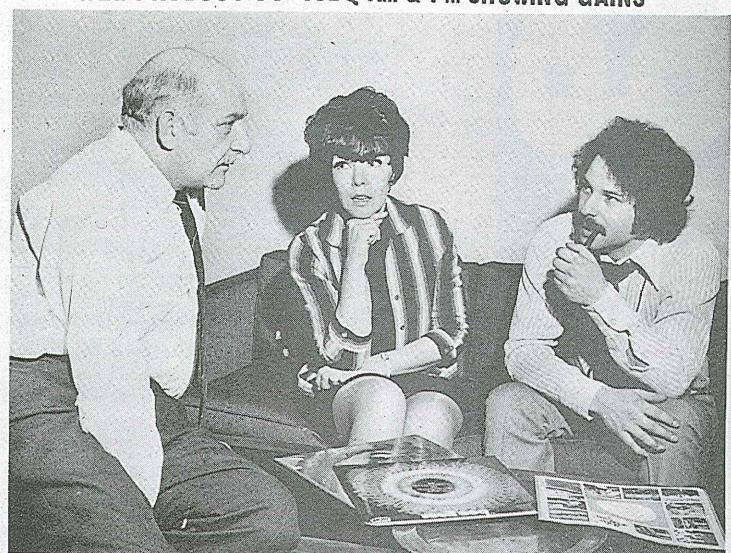
# RPM

## MUSIC TELEVISION RADIO FILM RECORDS THEATRE Weekly

Volume 11 No. 5  
Week of March 31st, 1969

20 cents

CAPITOL LAUNCHES NATALIE BARON 00 WARNER BROS BOWS  
NEW TAPE DISPLAY CENTRE 00 BRITISH BLUES INVades MARKET 00  
PLAYTAPE CHANGES DISTRIB ANGLE 00 CLINCH  
AGENCY SHOWS TALENT 00 POLYDOR ACTIVE IN SIGNINGS &  
NEW PRODUCT 00 CJBQ AM & FM SHOWING GAINS



Polydor's managing director, Mr. Fred Exon (l) with Neil Sheppard, noted New York arranger/producer after completion of production agreement signing. Initial release

"Hands Of The Clock" by Life expected shortly. Miss Lori Bruner, Polydor's new national promotion manager looks on.

# Congratulations!

Walt & Stan

on

35

great  
years

We know how long  
that is!

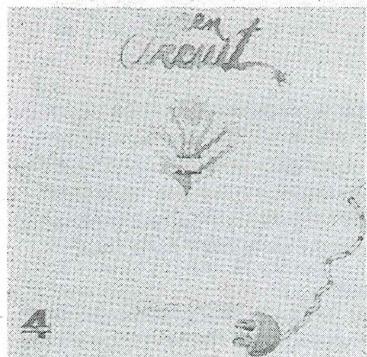
Your friends at  
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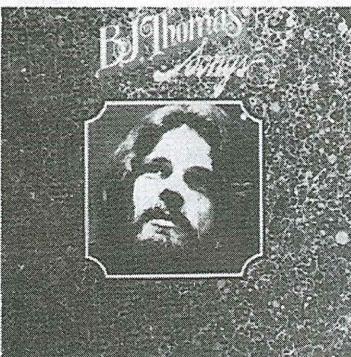
TRUE NORTH

12 --- RPM 23/6/73

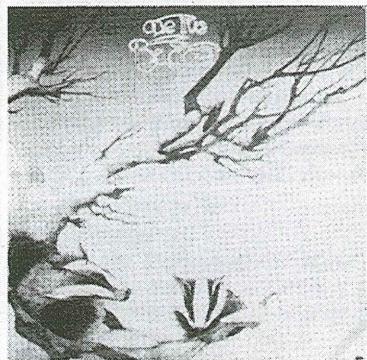
## New Albums



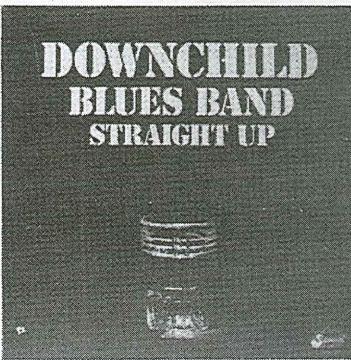
OPEN CIRCUIT  
Claude Denjean & Synthesizer  
London Phase 4 SP 44196/K



SONGS  
B.J. Thomas  
Paramount PAS 6052/M



ONE LIVE BADGER  
Atco SD 7022/P



STRAIGHT UP  
Downchild Blues Band  
Special 9230-1029/T



THE LION AND THE LADY  
Joe Probst  
Daffodil SBA 16018/F



SWEET DADDY SIKI  
Periwinkle PER 7302

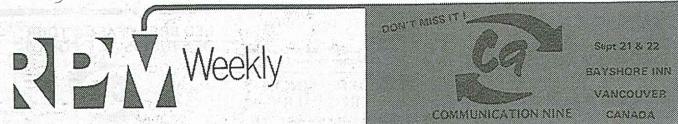
## Country Albums



IN SONG  
The Allap Sisters  
Arpeggio ARPS 10006/N



LORD MR. FORD  
Jerry Reed  
RCA APL1-0238/N



## A&M red carpets Vannelli

The setting was Toronto's Colonial Tavern (Aug 26) and the stage was set for A&M's showcasing of one of their hottest items, Gino Vannelli. Gino, the 25-year-old managing director of A&M's Canadian operation, his director of national sales, Joe Summers and their national and regional promotion departments had planned a night in their efforts to promote A&M's Vannelli to the plumb of the market - Toronto. This was the first time a record company had arranged a champagne party for an act's Toronto debut. A party with a unique happening for a Canadian act. It was A&M's party and with an audience draw of almost three hundred retail, racker, press and radio people as well as representatives of other record companies, it was obvious that A&M had taken over the complete club for their "bubbly" evening. Vannelli's single, "People Gotta Move" is currently making good gains on the RPM Top Singles chart (#32) and is receiving industry airplay. The show began at 11:15, with picks by Gavin and Cash Box as starters. Martin Melhush, freelance music writer (Billboard, Performance, That's Showbusiness and others) had come across the Vannelli sound in its early stages and RPM asked him to do a piece on his findings which follows:

### SPECIAL TO RPM

It's funny how things develop in the music industry. A record company promotion man can hop up and down in front of you for months expounding the merits of this

VANNELLI continued on page 3



60 CENTS  
Volume 22 No. 3  
September 7, 1974

VANNELLI continued on page 3

NEW SHOWDOWN WINNER

SCRUBBALOE CAINE

I'M A DREAMER LIKE YOU'

PRODUCED BY JACK RICHARDSON

10041

VANNELLI continued from page 1

record that and more often than not you have to conclude that the man's ears must have slipped around to the back end of his anatomy.

And then I think of my chance encounter with the music of Gino Vannelli. I first heard Vannelli's debut single for A&M "Crazy Life" on an old stereo set at the office of the Quebec City's Quebec City - the station at which you had to walk through the washrooms to get to the P.D.'s office - last winter. I had been in Quebec to do a town hall concert at the Colonial Theatre there and had spent the better part of the day visiting some of the radio stations in that city with Charley Prevost, who was at that time the Quebec promotion man for A&M. I had been asked like an on-air spot on CHOM-FM in Montreal to then return to A&M, this time at their offices, as national press officer.

I remember that Prevost and the P.D. only spoke French to each other and because of my lack of fluency in the language, I contented myself with sitting off to one side smiling and nodding at regular intervals to indicate that I was still very much involved in the conversation as each record on Prevost's schedule was played and commented on.

And then they played Vannelli's "Crazy Life". "Au bout!" I uttered, drawing on some long-ago slumber that had been practising for the four days previous to the most novel sound that I had ever heard and Canadian to boot. See Vannelli and his cohorts Graham Lear, Richard Baker, Arthur Gas and John Mandel. Vannelli's brother Joe Vannelli had been kicking around Montreal for quite a few years beforehand and I was told that he even had a contract with RCA and was thusly under the name Vann Elli. Needless to say, it was a less than auspicious beginning.

After leaving RCA, Gino and Joe began looking for other opportunities and soon realized that nobody was paying much attention to them so they made a demo tape in their own basement and then geared their thinking towards the U.S.

Their break came when a friend of the family offered to go to the U.S. with them - specifically Los Angeles - to make a deal for them and off they went. Gino and Joe and their new found and more than optimistic mentor.

There had been previous contact with Trini Lopez who was very interested in Gino's music but they wanted to try a few other alternatives so they got on the road and came up with. Feeling that they might find sympathetic ears with a person of their own nationality, they took the tapes to Frank Mancuso's office. The producer quickly had to get passed around as he first and she was not at all helpful with their cause in fact she only assisted them in pointing out the door that they had entered the office by.

Undaunted, their next stop was the A&M music office in Los Angeles where they left the tapes with Lou Mancuso - another Irishman - the A&M director of A&M. Mancuso found time to listen to the material and after a few meetings he and Gino was interested. He took the tapes into Herb Alpert and so taken was he with what he heard that he called the Vannelli's, who had now returned to Montreal, and told them to fly down to him to talk to him as soon as possible. Alpert had produced the first Vannelli album "Crazy Life."

As it turned out, "Crazy Life" didn't make any great impact on the market but there was new material and this time instead of Gino and Joe virtually playing all the instruments in the studio, they had invited to Montreal and picked up four other musicians: Richard Baker on organ and keyboard who had just played local Montreal clubs in the past; Graham Lear who had played with the likes of Bruce Springsteen, Arthur Gas; Anthony Gillia on congas and John Mandel on percussion also from Montreal. With these new musicians the band went into the studio again and put together the unique and wonderful People's Choice did justice to its title. It was a perfect night and driving and in spots, even intense. Though Gino has said many times that he would rather not button hole his style - "I'm not a showman" - I must say that just say that to this writer's ears anyway, he has managed a perfect blend of bossa nova, rock, jazz and r&b that emerges sounding as fresh as it does to come after in ten years. No wonder it's Gino. Gino Vannelli is the father of "honoreoarbs."

As it became more and more obvious that they had a unique talent on their hands, Richard Burkhardt, who is Herb Alpert's as well as the band's manager, arranged club and concert dates. He made his official American debut playing second on the bill to Liza Minelli for two nights and then again a couple of weeks into Lake Tahoe and Las Vegas.

It was while he was in Las Vegas that I first spoke to Vannelli and was surprised by his very quiet and polite manner which seemed to contradict his recorded performance. It was at this time that I was told that Vannelli had started to play the cut "People Gotta Move" from the album and was not long after that on the basis of the excitement that the album cut was generating that A&M decided to release it as a single.

Soon other stations across Canada started to go on it and chart positions became as plentiful as playlists. As the action continued to spread, it was decided that it was time to look into some bookings in the Canadian market. The Colonial in Toronto was the first club to confirm a Vannelli's engagement for the opening of the Keg Club in Toronto. At its Vancouver opening A&M invited all of the local press and radio people in the area and Rick Davis, the manager of the Keg Club reports that everyone was thoroughly impressed by what they saw and heard.

The past week Vannelli was at the Colonial in Toronto and A&M pulled all the stops to make sure his debut in that city was a success. According to A&M's national press officer, the show was a smash. The champagne party and all of the 250 seats were bought up by the record company for the opening night. Some press and journalists from Florida, the U.S. and newspaper of Canada for the affair including Arthur Levy one of the editors of the Ft. Lauderdale, Florida-based music paper Zoo World which had in the past been a great booster for Vannelli in the U.S.

In October, Vannelli will play the In Concert club and a venue yet to be announced in Ottawa. A North American tour is also being discussed, the magnitude of which will likely depend on the reaction that Vannelli receives in the U.S. and Canada.

At the moment Gino Vannelli stands a good chance of being the next Canadian artist to make a significant impact on the international charts. He is very high on my list of pros-

pects anyway. There are very few others on the roster that are making gains as Vannelli at the moment and that certainly has to make him a very hot favorite. At any rate make that \$10, to show Mr. Bookmaker, Martin Melhush/Billboard.

### VANNELLI CAPTURES VANCOUVER MARKET

Aug 25/74

Just finished working with Gino Vannelli and can honestly say he's one of the most talented artists in the music business today. He played one week at the Keg Club here in Vancouver. Being a promotion man, it's so easy to get blaze towards many artists -



A&M's Bruce Bissell and Gino Vannelli, backstage at Vancouver's Keg Club.

especially when the artist isn't an established act. Gino Vannelli, at the present time, isn't a local word, but I predict he'll be a very major, major act worldwide before long. Gino is a breath of fresh air - his music and vocal style are truly unique and fresh. He has put together a band that doesn't have a guitar and bass etc, etc, and they are all excellent musicians. They've also



Vannelli's Vancouver appearance brought out local VIPs (l to r) Bruce Bissell, Sherry Kaway (Pro Sound) Simon Ginsberg, Carol Ouellet, Vannelli, Rick Davis (Keg Club), Christine Peculka (House of Stein), Joyce Fung (C-FUN) Peter Burton (C-FUN), Judi Sallay (Vancouver Week Magazine - kneeling in front).

worked on their stage presence - lighting - sound and it's all very tight and truly professional.

I can say enough in regard to Vannelli's music. He's a well-rounded entertainer who's taken the time to really learn the business.

Bruce Bissell  
A&M Records  
Vancouver

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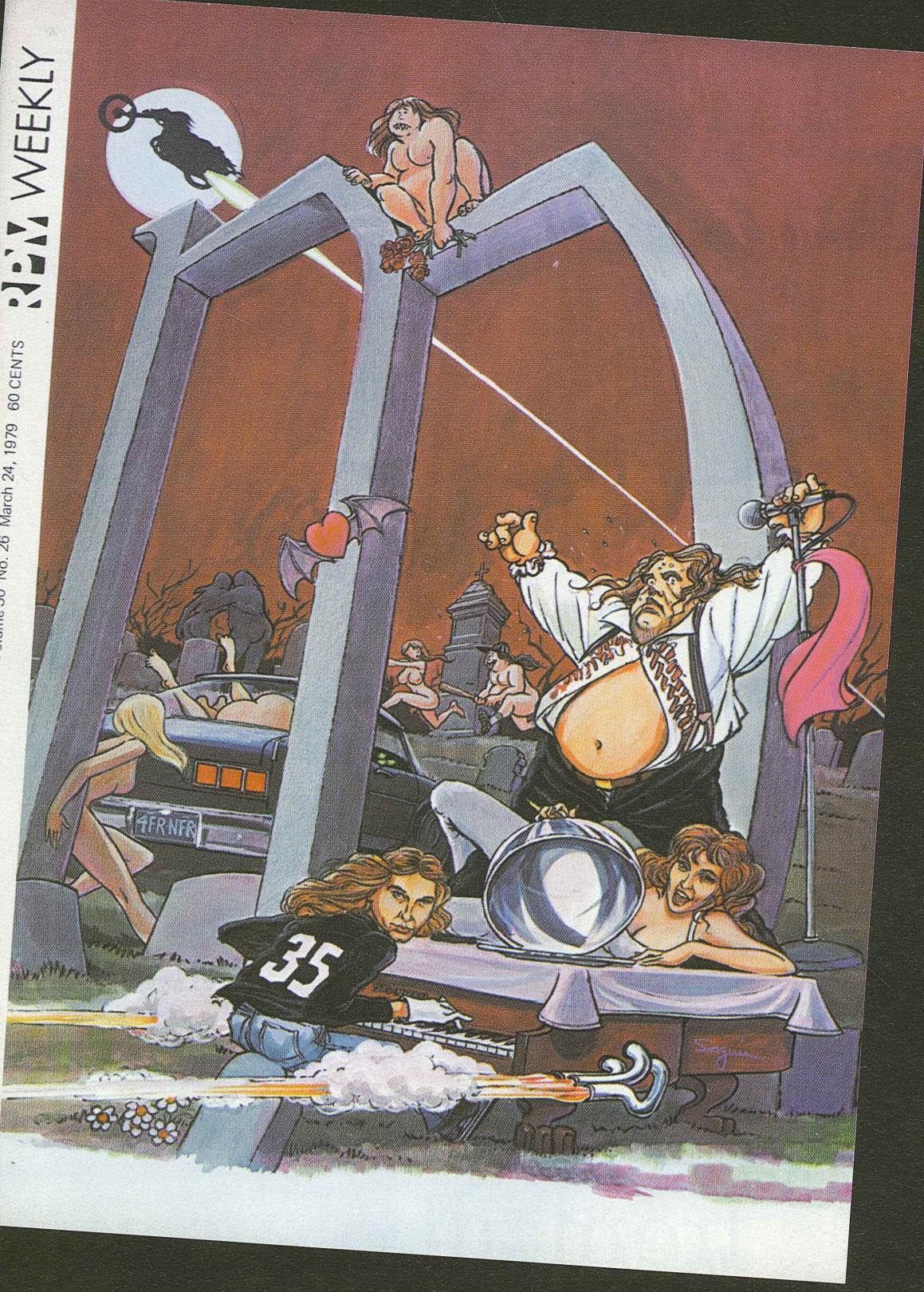
SL FELDMAN  
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REVIEW WEEKLY

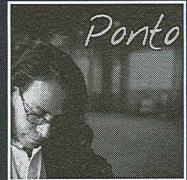
Volume 30 No. 26 March 24, 1979 60 CENTS

Cover story: Meat Loaf - over a million served



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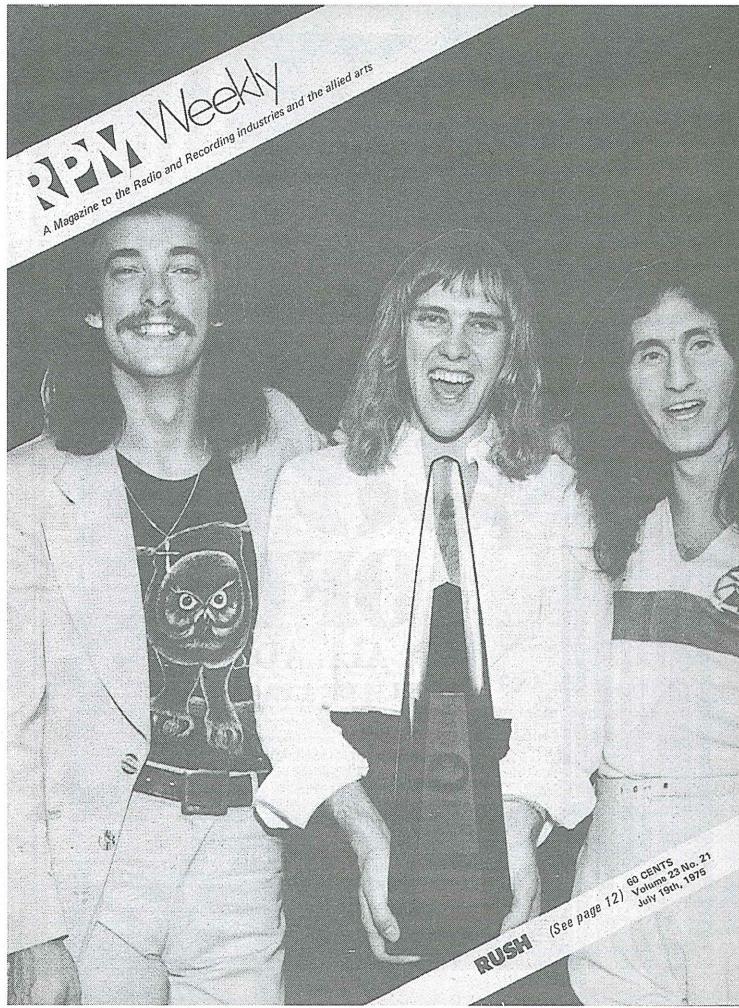
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## Canada's Rock 'n Roll Rush

by Michael Dolgy

The year 1968, culled together a group of guys from the Toronto-suburbia "Willowdale" sector to combat the mediocrity of their high-school course curriculum. Geddy Lee was a thin bassman of sorts, possessing a shrill vocal style that could cut through any 13th-grader. His buddy Alex Lifeson was bent on lead-guitar, nurturing-him to his craft . . . hoping to score as axe-murderer. Jon R. Riley rounded the trio with driving talents of percussion . . . a man truly infatuated with the pound of drum be-bop.



RPM's Sammy Jo represents Mercury's Rush with their coveted Juno Award (Most Promising New Group).

They hammered out their music, with lots' sweat and hard-grind . . . music which smacked similar to the Zeppelin book of "Rock-Whine."

Ray Daniels, a young and clever promoter, sold off his booking agency "Music Shoppe" to a Mr. Ron Scribner, in order to concentrate on his efforts, which would eventually take Rush out of the high school-gymnasiums and platform them into the "Rock-Whine."

The boys toured and jammed, mostly Toronto bar-scene . . . with audiences, caroled and glitter-grease, "everyone drinking for rock's dream." In 1973, Vic Wilson, (involved with his Concept Productions) combined forces with Ray Daniels who SRO Productions was beginning to make head-way.

The Rush was ready for extensive promotion and the combo of two managerial talents insured Canada's new glitter-rock outfit off the ground.

In the days of "Live-Sex Show" at Toronto's Victory Theatre, Rush co-billed with the New York Dolls for a slightly wiped-out crowd . . . but corneas fluttered life after Rush come out front, and they scored with an audience that were so stunned they could only listen . . . and that was enough for the talk of Rush to begin.

In 1974, Moon Records under the Mercury label, launched Rush on vinyl with an album entitled "Rush" and the band acknowledged a Canadian glitter-rock band. Variety, RPM and Cashbox knew that the boys would score successful. But after the release and

for a number of reasons, drummer John Rutsey made his split from the band, owing to the factors of personal health and sound.

replaced him and referred a guy who was

ounding in St. Catharines with the band

"Rush", and so Neil Peart came to join up with Rush.

Exposure was secured in almost every Toronto bar . . . the "Piccadilly Tube", the "Colonial" . . . everybody was gleaming a bit off this Rush. With an original-wit sound that sparkle-shimmered all involved coupled to Geddy's humbled intonations all Toronto felt a kinship with the boys . . . even the knee-sliders would make good.

California was the next stop, "ABC's In Concert", and all crowding around their teetees that night couldn't believe that Canada was being represented finally by a glitter-rock outfit.

And now "Fly By Night", a smash selling album . . . a loud but sensitive excursion into ball-blaster rock/roll. The tour just completed saw Rush through 70 American cities . . . bringing all audience to their feet, thinking smugly they were American. But . . . they are ours. All-Canadian and home-grown.

When they finally came back to Toronto's Massey Hall the sell-out and if I may quote . . .

"Geddy watched beaming, "It's so good to be home", and the band picked-up screaming warping-time for all-stoned, record.

CBC Transcription service bows several new efforts

The CBC has released its latest Broadcast Recording Album [LM418] featuring Al Matthews, Duane Davis, Al Bachulis, and Ron Bagatell and His Queen City Six.

Al Matthews who made his professional debut on CBC's Music Hop, is also a classical pianist who now plays the guitar, organ and drums. Matthews' signature of Queen songs, "Captain Of Fate", "Don't Turn Your Back", and "Time Is Time" on the record.

Duane Davis of Edmonton, has been recording for the last ten years and has headlined on many CBC radio and television shows. He is the son of singer Stu Davis.

The use of synthesizers gives the Al Bachulis Quintet the sound of a small orchestra. The quintet's instruments include a clarinet, electric piano, guitar, bass, and drums. Bachulis wrote "Blues '75" and "Soul Search" for the session.

The Queen City Six have played the Toronto area for many years. The group sings the Big Band Era with songs like "Indiana" and "Tin Roof Blues." The band enjoys this music in particular because they all grew up with it, in the 30's and 40's.

The sound was toned-nuclear but all weathered the storm and they loved this band's output . . . for it's glitter . . . our new

Rush have been awarded Canada's prestigious Juno Award as the most promising of all bands, as they continually prove their worth [if all their fans are any indication.]

"What can you say 'bout a band on the way

They're a sound, they're a Rush . . .

They're a band that can play."



Rush's Alex Lifeson, Neil Peart and Geddy Lee with CKOC Hamilton's Rich Elwood and Nevin Grant - taken at Polydor reception for Rush.

## Dominic Postorino upped at MCA promo

MCA Records has announced the appointment of Dominic Postorino, as promotion man for Northern and Eastern Ontario.

Postorino started with MCA after graduating from Sudbury's Algoma University, also manager of Radio Scarborough. In addition his background includes experience in retail display, campus mailing coordination, and art layouts.

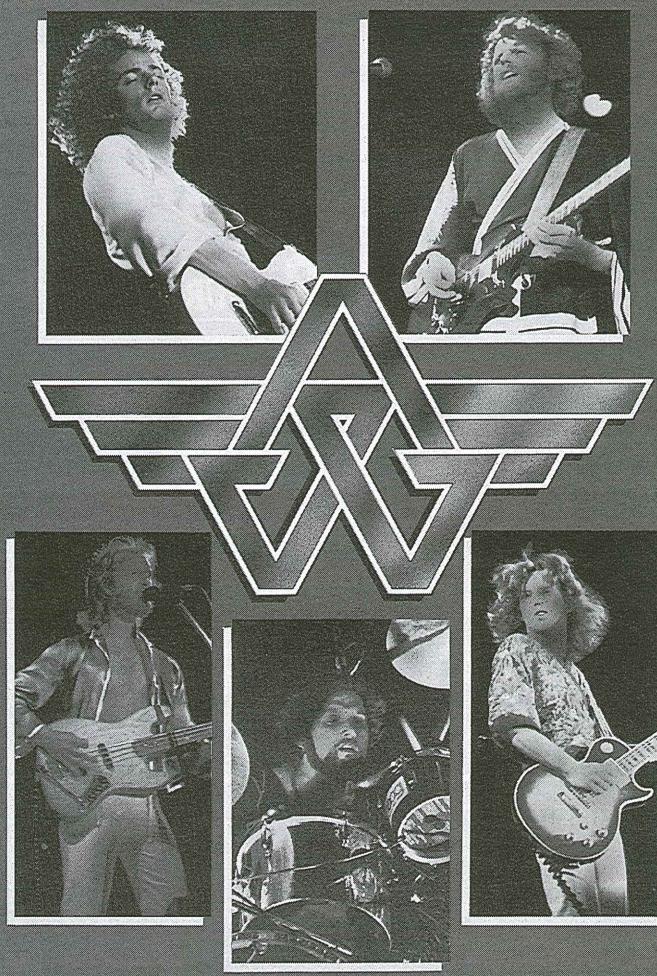
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We are well established wholesalers of all labels. We are seeking people for whom we are willing to do a lot of travelling. Establish his or her own route, selling to retailers from stock carried in a delivery van. Truck will be supplied by us. We offer a good salary plus expenses and commission. This can be an excellent earning opportunity for a person willing to work hard. Applicant must be bondable. Apply to Box 7423, RPM Weekly.

# Congratulations Walt and Stan

from  
your friends at

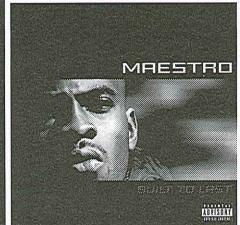
**CHUM**  
GROUP RADIO



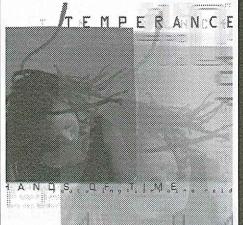
## RPM 35 YEARS

Thanks for the memories and hang on to your dreams. From all the folk at ATTIC now 25 years young!

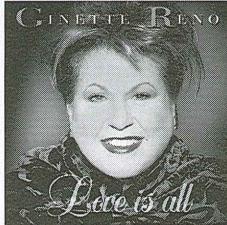
Respect to Stan & Walt for your JUNO foundation building and congratulations to all this year's nominees.



**MAESTRO**  
"BUILT TO LAST"  
for Best Rap Recording



**TEMPERANCE**  
"HANDS OF TIME"  
for Best Dance Recording



**GINETTE RENO**  
"LOVE IS ALL"  
for Best Female Vocalist.

**Congratulations  
APRIL WINE**

Andre, Nick & the whole family at  
**LESTUDIO**  
MORIN HEIGHTS

APRIL WINE continued from page 6

April Wine also pens most of their material. LeBleu also engineers their sessions. "Apart from his experience, Nick is one of those unique individuals who can work for fourteen hours of recording and still be 'up,'" says drummer Jerry Mercer. "He gives us very 'up' feedback which, in turn, makes us perform with an 'up' attitude."

Goodwin, who was dubbed "one of Canada's premier, all-around musical talents" by one critic, is the leader and spokesman for the five-piece group. "Somebody has to have the last word," says Moffet, "and he's it." Goodwin has continued to produce the group's recordings. The band's first album, *Stand Back*, was such a huge success. Self-production can sometimes be hazardous to a band's health, but the group has managed to accept Goodwin's direction with a minimum of conflict and a maximum of support. "It's a good idea to have someone make a suggestion or has an idea about how to do something, if it's a good idea, it will make sense to all of us." The occasional difference of opinion is inevitable, but the group doesn't necessarily see that as a problem. "There's a lot of respect for our differences," explains Mercer. "Sometimes it's conflict that produces the best recordings. We're all going in the same direction musically which is the important thing. Otherwise, it wouldn't work out; we wouldn't last."

The individual talents who make up April Wine include Goodwin (guitar, piano, moog), Moffet (guitar) and Mercer (drums) as well as bassist Steve Land and guitarist Brian Greenway, "the new kid" who joined the band a year ago. Goodwin sings lead voice, while the other four members will supply background harmonies. The group members come from diverse musical backgrounds; Mercer is into R&B, while Moffet and Greenway describe themselves as "Beatle Babes," part of the generation that grew up with the British sound popularized in the 60s. "A lot of us are from Africa," says Mercer. "You come into it with your different influences and a personality has to evolve out of the combination. It takes time for that personality to develop its own sound, its own definite style, but it's those different influences that eventually bring it about. The instrument you play has a lot to do with what influences you. As a drummer, there's a lot of percussion things in African and Latin music that I get into." Guitarist Greenway leans towards guitar tunes, things by B.B. King, Clapton, Franken. "Brian really likes songs that aren't too hard after a few beers," jokes Moffet.

The group has become more and more selective over the years, and have developed the skill of being able to accurately evaluate their material to their best advantage. "We do tours, we determine what goes over,

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December 16, 1978

RECORDS, PROMOTION - 13

## Music Shoppe International enters ninth year

### COVER STORY

by Nancy Galle

Now entering its ninth year of operation, Music Shoppe International has evolved into one of the country's leading booking agencies and has established itself as an integral part of the Canadian music industry. The company's growth has been rapid, and its success long lasting in providing national and international exposure for Canadian talent.

"In Canada, there are about a half-dozen agencies that are working on a national or semi-national basis," says MSI President Ron Scribner. "We consider Music Shoppe

style situation of acts signing with U.S. agencies to be the natural of North America, which is not really in the best interest of the act." Scribner points out that it is advantageous for an act, especially a developing act, to be represented in Canada by a Canadian agency, in that the Canadian manager has an intimate knowledge of his own market, which enables him to co-ordinate dates in key clubs, colleges and concert halls to give an act maximum exposure. "An agent in Canada will also be totally aware of the best situation to exist in the country, and will be familiar with laws that will affect a performing act, such as taxes, immigration and customs regulations."

MSI is also hoping to negotiate deals with U.S. agencies in the near future, whereby Music Shoppe would retain rights to a Canadian artist's touring dates. In this way, MSI would retain a portion of commission for supervising and co-ordinating tours on behalf of management. "A small number of management companies in Canada have expertise in dealing with U.S. agents and booking agents, but most Canadian managers don't have experience as yet, in this area," explains Scribner. "Also, management companies with a large roster are often overloaded with handling other aspects of an artist's career, and welcome the opportunity for someone else to handle touring arrangements on their behalf."

This past September, a proposed merger between MSI and another Canadian agency failed to become a reality, resulting in a re-structuring of the company. Veteran MSI agents and executives, including Joe Bamford with Marilyn Harris and Vince Macarone of the administrative staff, formed the foundation upon which Scribner began

Ron Scribner

to be one of the very foremen in that group. We have grown and developed in the past few years to the point where we now represent major attractions regionally, nationally, and to some degree, internationally. With offices in two Canadian cities, MSI currently represents a roster of over a dozen acts out of their Toronto office and another three dozen out of the Halifax branch, most of which are represented nationally in Canada.

MSI's roster includes performing attractions, which represent a wide range of musical styles, and encompasses recording acts and potential recording artists, as well as the club-oriented, commercial Top 40 acts. "We differ from many other agencies in that we have a desire to represent some of the softer rock acts as well as some of the harder, if hard rock," explains Scribner. "As a company, we believe that acts like The Raes and Geraldine Hunt have an important place in the Canadian music industry, and as an agency that can book colleges, concerts, fairs and exhibitions, as well as clubs, this makes us unique."

### NEW GOALS SET WITH RESTRUCTURING OF COMPANY

"A prime objective that we are, to date, doing very well on is transcending the old



Ralph Jolivet



Mike Gregg

to rebuild the organization. Jolivet, Gregg and Bamford became shareholders in MSI, and with Scribner, re-evaluated goals and set

MSI continued on page 14

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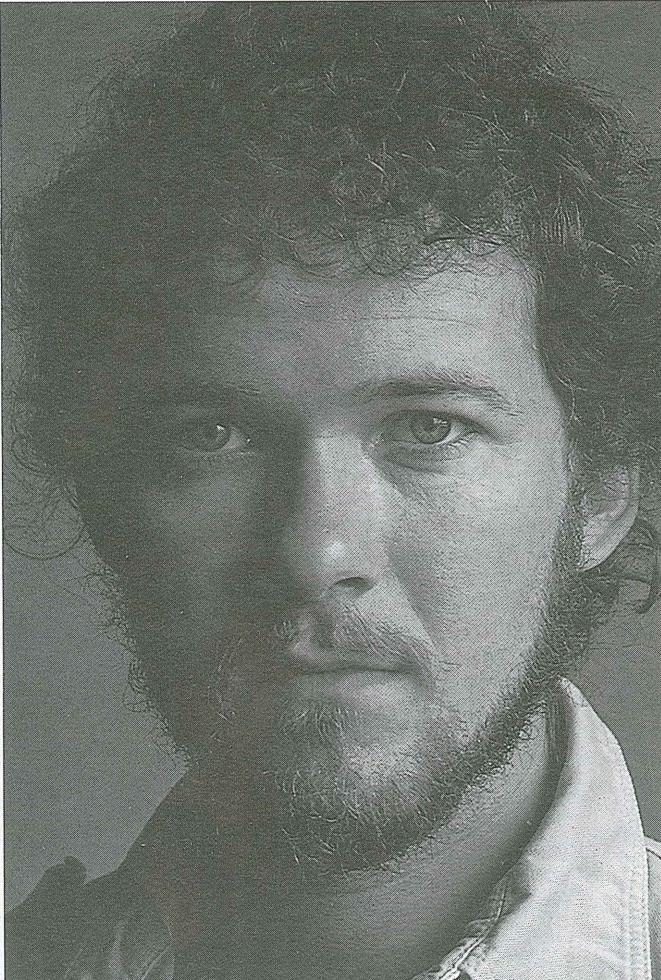
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## Murray McLauchlan back in the groove

Shortly after his seventh album, *Hard Rock Town*, had finished running its course, True North recording artist Murray McLauchlan suddenly went into semi-retirement, declining to perform, record or write songs for

### COVER STORY by J.J. Linden

over a year. Following months of meditation, living and avoiding the music business, McLauchlan has now returned to the studio, producing a greatest hits album and a new studio LP, doing an intensive cross-Canada promo tour and readying for a major national concert tour in support of the new album.

For veteran singer-songwriter McLauchlan, the new album, *Whispering Rain*, marks a return, to a certain extent, to the softer, folk and country-inspired songs that marked his first five albums, prior to forming his band, the Silver Tractors, and recording two albums for the independent project, *Whispering Rain*. *Rain* also marks McLauchlan's first self-produced effort; the past few albums having been co-produced with manager Berne Finkelstein.

"It was shocking how easy it was, how much fun it was," notes McLauchlan. "It

was really uncanny, going into the studio with a bunch of musicians I hadn't worked with that much, and getting it on two to three takes every day. We never really looked back from that point. It went phenomenally easily."

The album took about a month and a half to complete, and was recorded at Toronto's Eastern Sound and mastered at JBL. The studio's owner, Michael McLauchlan's long-time bassist, Dennis Keeler, and Ben Mink on fiddle and mandolin, noted Toronto guitarist David Wilcox, Eric Robertson on keyboards and string arrangements (strings by the Armin Electric Strings),

and Barry Keeler. McLauchlan also conducted sessions at Nashville's Woodland Studios, using the famed Jordanares on vocals, Lloyd Green on steel and a major Nashville horn section.

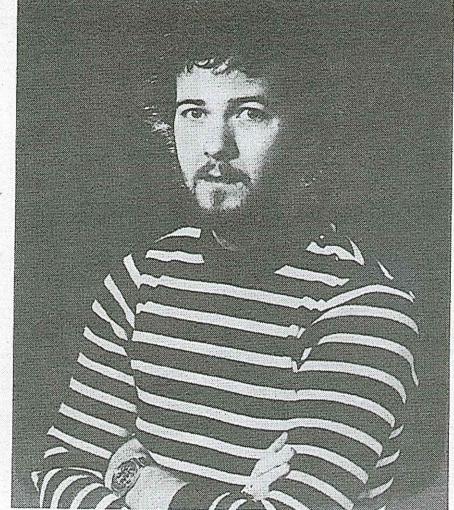
"The reason I went to Nashville," explains McLauchlan, "was for multiple convenience. It's a lot easier to haul an engineer and the tapes down there than it is to bring everyone up here. I enjoyed working down there, but I was interested to note that the studios down there, although they were good, were really primitive compared to what we got up here. If you wanted an Eventide Delay or something, they had to pull it in on a trolley from some back room and patch it in on a switchboard. The monitors were archaic, and it took a little getting used to."

McLauchlan worked with a new, more varied set of musicians in the past. "It's a solo effort, not an album that's associated with a particular band. The band that did the past two albums is no more, and I finally had the opportunity to draw from a much larger pool of musicians. I had wanted to work with David Wilcox for a very long time, and I finally got to do it on *Rain*. *Green* is an album when I recorded *Whispering Rain*. It was a lot of fun. I've always really liked his playing, because he's a very eccentric stylist. He's unpredictable, and when it works, it really works well."

The Nashville experience, aside from the nice company of Green, these guys actually worked with him. "It was something. The level of professionalism of the Jordanares and Lloyd Green was just uncanny. The Jordanares were capable of hearing a song once, writing a chart on it, talking over your ideas with what they wanted to do, putting it together, and then running through it once, and the next time was a take. That was it. They work in an old style of recording. They haven't changed. That's how they get their sound."

"Lloyd was just great. I'm just delighted with the way he plays. But what was really unique was the horn section. You just don't find guys who play like that north of the South. They really cook."

*McLAUCHLAN* continued on page 14



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Children's Records In Canada



Sharon, Lois &amp; Bram - Elephant debut strikes gold

Sharon, Lois & Bram are at it again! The popular folk trio, who specialize in children's music for the family, have just reached the gold mark of 50,000 non-returnable units on their first album, *One Elephant, Deux Elephants*, on their own independent label, Elephant Records. Aside from the album's significance as one of the

**COVER STORY**  
by J.J. Linden

few children's records ever to achieve gold status, the LP is equally significant for the label's distributor, Almada Corp., a Montreal-based firm which specializes in a huge catalogue of basically low-selling individual titles. The Elephant release is Almada's first gold record. You'd never know it from the living language release.

The label was started by three Toronto-based folkingers, Sharon, Hampson, Lois Lilienstein and Bram Morrison, plus one

producer/percussionist, Bill Usher. The three singers had been performing in the Mariposa In The Schools program, a program run by the Mariposa Folk Festival to bring folk music to the Toronto area school children. Although they had never worked together, the three were old friends, and they decided to collaborate on a children's project.

"...we never even considered going anywhere else with it..."

"Our initial impulse was to make a record," Morrison notes, "and we never even con-

sidered going anywhere else with it. We just decided to do it ourselves. One of the consequences of that was that we had to form a company to do it." Usher explains, "I'd had a lot of experience playing on a lot of the home-grown albums - people who couldn't get record deals and decided the only way they could get on was do it themselves. I think into this we was a certain amount of respect for this, and a certain amount of respect that nobody would touch us anyway, that it would take a certain amount of money to do the album, that there were certain distributors around, like Almada, that would take it if it was good enough, and that there would be no problem with it. So, with Morrison, 'we didn't waste any energy at all.'

Thus was the Elephant label born, and Usher and the trio set out to record the debut album, *Usher*, who has done a lot of CBC Radio production as well as hundreds of record sessions as drummer and percussionist. took Sharon, Lois & Bram to Toronto to record the album, which, for a fledgling self-owned label, *One Elephant, Deux Elephants* features a full range of highly accredited session talent from a wide variety of fields, brought together by Usher's own experience.

The material was then chosen. Unlike other novices to this realm of children's recordings, Sharon, Lois & Bram had a combined four decades of experience in singing for young people, and each had a fully developed repertoire of children's material and knew which songs went over well. So the three of them sat down and chose the material. Usher recalls, "The process was one of getting some games, some rhyming things, some participation things, action songs, and so on. So we came up with songs

that we liked and we knew that the kids liked." "This was 90% proven material," Bram Morrison adds. "We threw in a couple of new things, just as an experiment." The singers' vast experience in singing for kids, coupled with Usher's knowledge of how to compensate for the differences in recording and performing, were aspects the four participants felt very strongly about.

"...I think this was Almada's first sort of hit record..."

*One Elephant, Deux Elephants* was released in September 1 and immediately took off, much to everyone's surprise. Boosted early by a very favourable column from the Toronto Star's Michele Landsberg, the album earned instant retail requests from parents who had read the column. Usher recalls, "It just started off, it took off, though a lot of the work from Almada and Jonathon Lipsin, their Ontario representative. Jonathon went to all the major distributors and racks, knocking on doors and telling people the album was going to be really big. At first, he just made small sales, and then things started to snowball from there. So, with Morrison, I don't think that had ever had anything like this in their catalogue. I think this was their first sort of hit record. They really went all out."

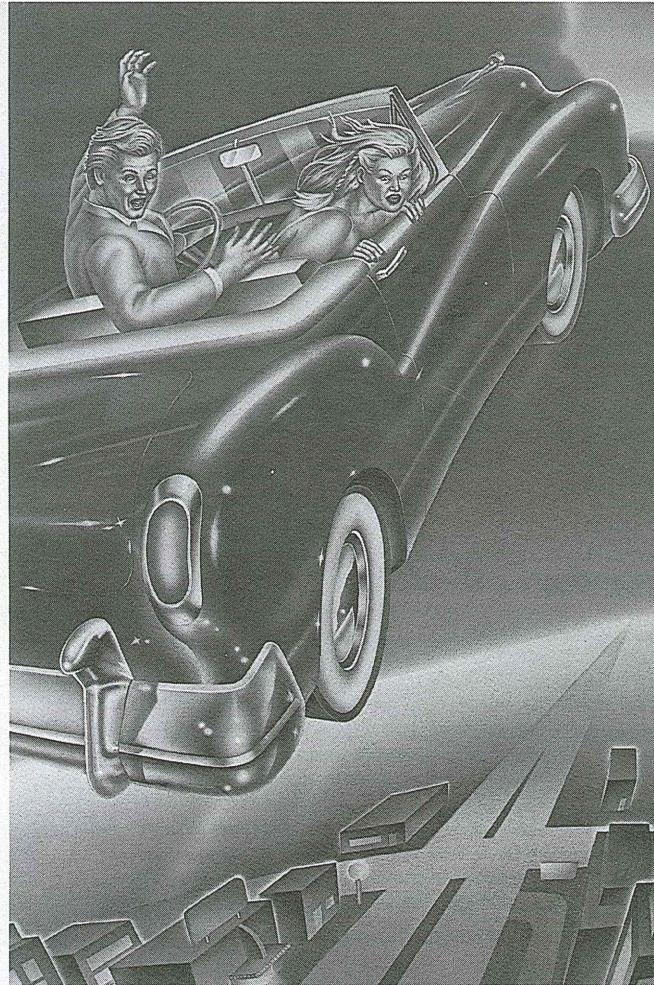
At that point began one of the most successful grassroots marketing campaigns ever undertaken on a record in Canada. It started with a radio campaign, and a few other adult-oriented sources, and spread further by word of mouth in parents' groups and from children who had heard the record at school, sales continued to grow through the year. In addition to



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March 8, 1980.

RECORDS, PROMOTION - 17

## Strong push by Capitol for Red Rider

### COVER STORY

by Terry Burman

Capitol Records is going all out on the debut effort, *Don't Fight It*, by Red Rider, a single titled "White Heat" was released Feb. 27, followed by the album, released on February 11. The single was packaged in a new format. The sleeve opens to a poster of the album cover. 11,000 including promo copies were released, and 10,000 were packaged in groups of 25, which are placed in stores belonging to the major chains across Canada. Advance promotional copies were sent to all Capitol sales and promotion personnel. Red Rider was top priority in the Capitol promotion department.

The merchandising approach is twofold in regards to marketing and radio promotion. The initial marketing was done through specified key accounts, and included special cut out display pieces and from rock exposure. As airplay gained momentum the campaign was expanded into a general display campaign for which posters and flats became available. Radio ads are being developed for both AM and FM stations. Music Marketing have been commissioned for display work on the project. As well, Capitol is giving incentive to its internal branches through the chance to win a major prize for the best overall performance which includes sales, radio, merchandising, followups, etc. White Hot has been playlisted on stations across the country, and the LP has been receiving heavy airplay in Vancouver, with light to medium rotation in Edmonton, Winnipeg and Toronto, and medium rotation in Montreal.

"...We're basically a 1980's rock and roll band..."

Formed in B.C. in 1976, Red Rider initially were a trio consisting of keyboardist/guitarist/songwriter Peter Boynton, guitarist/singer/songwriter Ken Greer and drummer Rob Baker. They toured in 1977 with Pure Prairie League, and followed with an appearance backing up veteran rocker Bo Diddley. In 1978, Greer and Boynton joined Red Rider. Cochrane, now the group's main writer, had written



and recorded several singles and a fairly successful album, *Hang On To Your Resistance* for Dardouff Records, plus the original soundtrack to the movie *Elm My Pleasure Is My Business*. Bassist Jeff Jones joined the act shortly after Cochrane, and with drummer Rob Baker, formed the backbone of Red Rider.

Although *Don't Fight It* has an L.A.-influenced sound, Tom Cochrane insists, "We're basically a 1980's rock and roll band. We're no more a country rock band than Tom Petty is." Red Rider's music is a blend of rock and roll, R&B and new wave. About the band's name, Jeff Jones said, "The new wave influence doesn't really show through as it's somewhat masked in the production. And although we tried to stay as far away from the country feel as we could, it still leaked through. *Don't Fight It* is a song that I wrote with Jeff Jones at Sound and Eastern Sound and in Los Angeles with producer Michael Jackson, known for his work with Pablo Cruise and Tom Snow. Prior to that, the band had done some demo recordings at Master's Workshop and Sounds Interchange in Canada.

Red Rider and Bruce Allen - a mail-order marriage

Red Rider are out in Vancouver this week with manager Bruce Allen, who also handles Prism, Bryan Adams and the Powder Blues. Tom Cochrane was quite positive about signing with Allen. "We chose Bruce Allen because it was like a mail-order marriage. It was a situation where we got so many offers from record companies, and we needed a manager fairly quickly. He was one of the best people available at the time, and he also showed the most interest." Cochrane also said that Allen could help the band better and work with them more closely in his environment. Economically, it was more effective using Allen's sound crew and equipment. Jeff Jones expanded

and on the move to the West Coast. "His (Allen's) base of operations is out here (Vancouver), and we decided that we should come and check it out. There is a better working situation happening out here than we had in Toronto. It gives us the chance to get the show tight before we get to tour. Cochrane said that Red Rider could move to B.C. permanently, although he still regards the Toronto music scene as vital and enjoys the grittiness of the bar band scene. Red Rider will play the Saville in B.C. shortly, and will do radio and media work. There is a possible spring tour with FM in the works; the tour would take in western Canada from Winnipeg back to Vancouver. Cochrane hinted at a possible Toronto showcase for Red Rider as well. But not for the money, he said. "Cochrane: 'We don't play beer halls.'

The next single from *Don't Fight It* will be the title cut. In mid-March, the album will be released in the U.S., but with some changes. The liner notes will differ, as will the title of the track. Also, the Peter Boynton composition *Talkin' To Myself* will not be on the American release. There are already some songs in the can for the next album, which will be different than the first effort. In terms of writing, Cochrane will be in the mix. "I'm involved. The newer tunes that Red Rider already have down are blusier and harder-edged than the material on *Don't Fight It*. Although the band won't be going back into the studio until at least the end of the summer, Cochrane said that the arrangements will be more direct and the approach will be away from the slick West Coast production and towards a rawer sound. Cochrane is very happy about the situation concerning Red Rider. "The company we have (Capitol) has been good to us. We can't complain about not getting record company support, that's for sure."

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12 - RECORDS, PROMOTION

## The Family Brown keeping busy with tours and recording

### COVER STORY

by Terry Burman

The Family Brown, one of Canada's mainstays in country music, are working hard at their busy schedule of concert appearances. TV taping sessions and radio dates. Recently, the act toured England successfully, returned to Canada briefly, then headed back to the U.K. for two BBC specials, one of which was their own, *Family Brown Sings*. The other was an appearance on the BBC's *Prophetic Special*. Back in Ontario, the Family Brown taped shows for their series, *Family Brown Country*, at CIOH TV in Ottawa. And already, a commitment has been made for the show's run next season.

RCA Records, Canada, has released a cassette tape package by the group, *Best Of The Family Brown*, produced by Jack Feeney. The material on the album was culled from four of the act's albums, the most recent being *Familiar Faces*. *Familiar Places*, along with *Family Portrait*, *Believe In Us*, and the gospel album, *The Best Of Country Gospel*, which has sold over 35,000 copies. The gospel cuts on the *Best Of* album are *Amazing Grace* and *How Great Thou Art*. The Family Brown's eighth overall disc has also been released in England by RCA under the title *Family Brown Returns*, and is their second English release. The first was *Familiar Faces Familiar Places*, which was issued in England late last summer. The title track of that album is *Love Was On Our Side*, which was number one on the RPM country chart the week of March 1st, and still remains in a healthy position on the chart. The Family Brown has been in the studio very recently, and have recorded three songs for an upcoming album, as yet untitled. It is tentatively slated for release in August. One of those songs will also be a single, but no decision has been made yet as to which cut it will be.

In Ontario, the Family Brown have been together as a group for the last decade, and have lost no members. In fact, they gained one with the addition of pedal steel player/fiddler Gary Spicer from Nova Scotia. Formed by father/son Joe Brown, the band is comprised of son Barry on acoustic guitar/vocals, daughters Lawanda and Tracey doing vocals,



guitarist David Dennison and drummer Ron Sparling who doubles as business manager. Quite active on the Ottawa music scene, Sparling runs a major booking agency, and has in the past handled the business end of the act. He is also the group's owner. He also claims the best booking committee in Ottawa's Country Music Week in conjunction with Big Country in 1976.

The Family Brown have a string of hit singles to their credit, the most recent being *Love Was On Our Side*. They have received (including this year for *Country Group of the Year*, *Juno* nominations and three Big Country Awards including *Best Country Group*, *Best Country Single* and *Best Country Album*. The act has been a priority at RCA for seven years and has been making a strong national airplay. The Family Brown, according to Sparling, are trying to spread out more internationally. After the successful British dates, Sparling says the next goal is to break in the United States. "Our hopes are always that we can improve every year. We feel that with our success in England, we should try to become more of an international group, although our hearts are in Canada. We're trying to break into the U.S. We're not saying that we're going to have a million-selling record in the States or anything like that; we're

just trying to break into that market in a slow way, and have made some moves in that direction, including concert dates." The first U.S. concert will be in Pittsburgh, May 7. Sparling feels that they shouldn't have to go winning the American over as the act's English concert dates took in three air bases with largely American audiences. One air base concert was taped by the BBC as the aforementioned Family Brown special.

After the appearance at Quartier '90, on March 8 with George Hamilton IV, the Family Brown will begin a busy summer touring schedule on March 19, starting with a concert at the Nepean Sportsplex in Ottawa. The next day, they're off to Brandon, Manitoba for two days. Richest of a small western town, which takes in Winnipeg, Saskatoon and Medicine Hat. The group will be in Toronto for the *Juno* Awards, before embarking for England in April. May holds more dates in western Canada for the Family Brown and then will be on the East Coast with a gig in Woodstock, New Brunswick for Old Home Week, July 24. August will find them opening for country star Freddie Fender. Hard work, healthy attitudes and togetherness have earned the Family Brown an important place in Canada's country music scene.

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## THE HOLLYWOOD BROWN DERBY



Following her star insertion in the Hollywood Walkway Of Fame, Anne Murray was hosted at a Capitol Records reception held at the Brown Derby. RCMP Cpl. Peter Dnistrianskyj and Sgt. Sandy Glenn provided Murray with an official escort throughout the day.



Los Angeles Mayor Tom Bradley, proclaimed June 25, Anne Murray Day in Los Angeles.. On hand were members of the Hollywood Chamber of Commerce, the Canadian Consul General, R.C. Anderson and Don Zimmerman, President of Capitol Records Inc.

July 19, 1980.



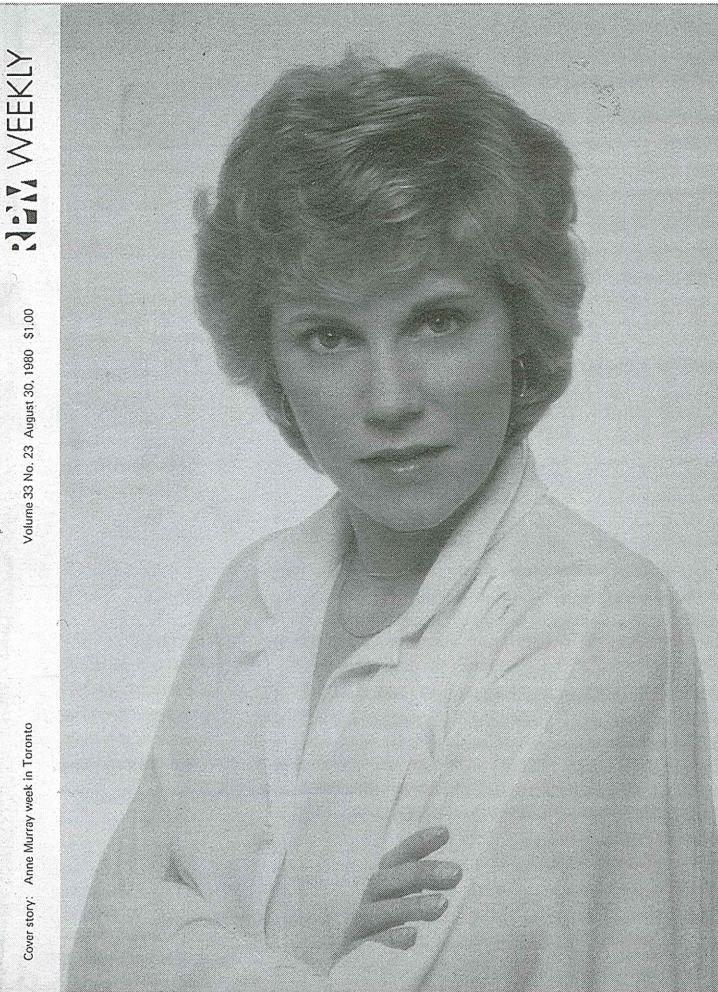
While in Los Angeles and prior to her four day sellout engagement at the Greek Theatre, Murray appeared on the Tonight Show with guest host Burt Reynolds. This was her third T.V. appearance with Reynolds during the last five months.



London-based Philip Rambow and the Debondaires, Capitol group, after their CHUM-FM Edge taping with Capitol crew Dave Munns, Deane Cameron and the label's new PR person Jane Hodgson and Ross Davies and Rick Ringer of CHUM-FM.



Prism celebrates news of Armageddon going double platinum (l to r) Rocket Norton, Ron Tabak, Alison Glass, Bruce Allen, Allen Harlow, Dave Evans (Capitol Pres), Lindsay Mitchell, John Hall.



4 - RECORDS, PROMOTION

## COVER STORY

by J.J. Linden

Toronto: It's been a typical month for Capitol recording artist Anne Murray. The Toronto-based chanteuse has just come off a highly successful tour dates in the U.S. and stopped back in Toronto to pick up a few awards - namely, double platinum for her *Let's Keep It That Way* album, gold on the new *Somebody's Waiting*, a CARAS award as Female Artist of the Decade and four more. She has also been invited to a nearly endless series of interviews, this time in preparation for her already sold-out six days at the O'Keefe Centre in Toronto. The dates, August 26-31, have been sold out for over two months, making them the quick-sellout dates in 20 years at the O'Keefe.

For Murray, the O'Keefe dates will be her first at the prestigious hall. She has played every other major Toronto venue from Massey Hall to the City's Olympia, Place Forum, Imperial Room and even the Royal Alex, a stage not normally used for music concerts. All of her Toronto dates, like most of her appearances around the world, have sold out with an alacrity that has become predictable for her.

One unusual twist to the O'Keefe dates is that all net proceeds from the opening night show will go to the Canadian Save The Children Fund. Murray has been Honorary Chairman of CANSAVE for two years, and was invited to do so by her. "I'd always thought of getting involved in something like Save The Children. I used to see the ads on television all the time for those things, and I'd always write down the address and then lose it. Then in the Year of the Child, I got involved. So I started making noises about getting involved in the Year of the Child, Canada Save The Children called. It's great. They're tremendous people, and they're very professional. It's been a good association."

Capitol readies a "bona fide greatest hits album"

Capitol is releasing a greatest hits package from Murray in the next few months. She has been with the label over a decade of recording with the label. One reason it has taken so long is that Murray didn't want a hits package unless the songs were genuine hits. And they are, beginning with *Snowbird*, going through *Smile*, *Denise*, *Don't Dream*, *Somebody's Waiting*, *Love Song* and culminating in the recent flow of chart toppers, like *You Needed Me*, *I Just Fall In Love Again* and *Shadows In The Moonlight*. The final cut is

## Anne Murray -- hanging on to superstardom



Anne Murray receives the *Year-end CANSAVE Award* from CANSAVE Executive Director Peter Gorman (right) as Director of Development and Promotion Alastair M. Fraser looks on. The presentation, in Toronto on August 12, followed the announcement that Murray's opening night proceeds would be donated to the organization. Murray is Honorary Chairman of Canada Save The Children.

Murray's new contribution to the *Urban Cowboy* soundtrack, *Could I Have This Dance*, will be released as a single from the hits album. That song should be another hit, and indeed, Murray is confident. "It sounds like it should do well -- it feels good to me. It's one of those things you feel every now and then about a song."

"It's really nice to be able to have a bona fide greatest hits album. We've talked about a greatest hits album in the past, but with finds in it here and there, and I said that I'd never allow it to happen unless it was real. It's a real milestone for me."

"I listened to the album the other night for the first time. It's in chronological order, and my whole life passed before my eyes. I saw all the feelings that were conjured up, and the road and all. To have all those songs together on one album was just mind-boggling to me."

### Sustained momentum makes Murray a superstar

Anne Murray is indeed a superstar worldwide. Any doubts of that were certainly erased when she was awarded a star on the Walkway Of Fame in Hollywood. Although she has had

hit records off and on throughout her career, the momentum needed to make a superstar has been evident mostly in the last two to three years.

Those years have been very good ones for Murray. "The momentum has been there, the kind of momentum that's required. I never did have a hit before, a huge hit, but there weren't consecutive big hits. There'd be a year, maybe two years in between. That's not the way it works." Of course, it is a relative statement -- many artists wait all their lives hoping for a hit the way of Anne Murray's more modest successes. But it can still be discouraging. Murray recalls, "I had so many people saying to me, 'I know that old intangible talk. I got sick of hearing it -- it was don't tell me about that.' But I guess timing has a lot to do with those things too. When the time was right, I was ready. In '77, it had been three years since I had had a hit. All of a sudden, *You Needed Me* came along. It was a shock, because I didn't expect it. I thought someone would send it to me!" Written by Randy Goodrum, *You Needed Me* is generally hailed as one of the best songs ever written. Although it wasn't the first single released off *Let's Keep*



# Denise Murray

Winner of the 1999 ECMA  
COUNTRY ARTIST  
OF THE YEAR  
AWARD!

Capping a year of **Top 40** national radio airplay, and steady plays on **CMT** with the three hot singles:

- \* **Love You Too Much**
- \* **Has Anybody Seen My Angel**
- \* **What's It Gonna Take?**

**CONGRATULATIONS DENISE!!**

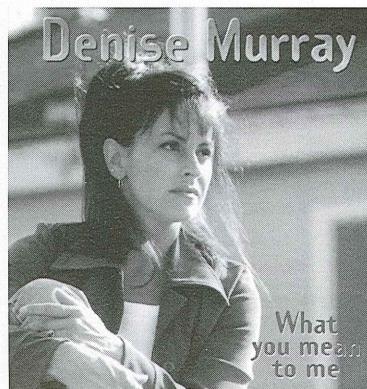
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Record Distributor Codes:

BMG - N EMI - F Universal - J  
Polygram - Q Sony - H Warner - P

# TOP 100 CDS

Compiled from retail and radio station reports.

Indicates biggest mover

TW LW WO MARCH 1, 1999

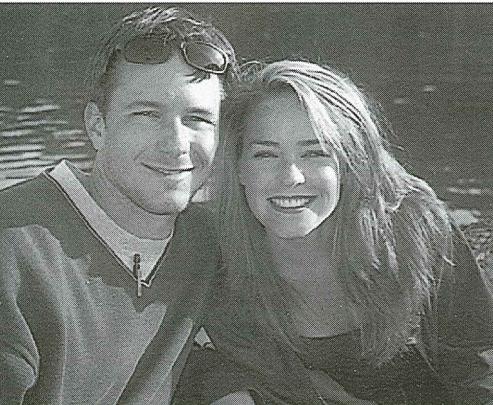
MAPL: Indicates album has some Cancon

1	1	5	<b>BRITNEY SPEARS</b> Baby One More Time (Jive) 41651 - N	35	26	37	<b>BRANDY</b> Never Say Never (Atlantic) 63039-P	68	62	20	<b>98 DEGREES</b> 98 Degrees And Rising (Motown/Universal) 530 956-~	
2	47	2	<b>1999 GRAMMY NOMINEES</b> Various (Grammy Recordings) 00021	MAPL	36	30	32	<b>THE TRAGICALLY HIP</b> Phantom Power (Universal) 81083-J	69	64	59	<b>SPICE GIRLS</b> Spice World (Virgin) 45111-F
3	2	8	<b>CHER</b> Believe (Warner Bros) 47121-P		37	33	15	<b>GARTH BROOKS</b> Double Live (Capitol) 97424 - F	70	63	19	<b>MC MARIO : DANCE 2001</b> Various Artists (Sony) 1387 - H
4	4	17	<b>OFFSPRING</b> Americana (Sony) 69661 - H		38	38	52	<b>MADONNA</b> Ray Of Light (Maverick) 46847-P	71	61	16	<b>PURE DANCE 3</b> Various (Universal) 565 687-J
5	48	2	<b>COLLECTIVE SOUL</b> Dosage (Atlantic) 83162 - P		39	36	32	<b>MONICA</b> The Boy Is Mine (Arista) 19011-N	72	59	32	<b>BEASTIE BOYS</b> Hello Nasty (Capitol) 37166-F
6	3	3	<b>SKY</b> Piece Of Paradise (EMI) 94210 - F	MAPL	40	39	13	<b>CHEF AID: THE SOUTH PARK ALBUM</b> O.S.T. (Columbia) 69377 - H	73	78	5	<b>EVE 6</b> Eve 6 (BMG) 67617 - N
7	49	2	<b>1999 GRAMMY RAP NOMINEES</b> Various (Grammy Nominees) 00022		41	40	26	<b>ROB ZOMBIE</b> Hellbilly Deluxe (Geffen) 25212-J	74	80	4	<b>THE BEE GEES</b> One Night Only (Universal) 559 220 - J
8	5	11	<b>BIG SHINY TUNES 3</b> Various Artists (EMI/Universal/Warner) - F	MAPL	42	35	4	<b>VARSITY BLUES O.S.T.</b> Soundtrack (Hollywood) 62177-2 - J	75	81	3	<b>ISABELLE BOULAY</b> Etats D'Amour (Sideral/Gam) 2701
9	6	15	<b>MUCH DANCE 1999</b> Various Artists (BMG) 74321-N	MAPL	43	56	3	<b>PROZZACK</b> Hot Show (Epic) 80367 - H	76	69	50	<b>NATALIE IMBRUGLIA</b> Left Of The Middle (RCA) 67634-N
10	7	8	<b>WOMEN &amp; SONGS 2</b> Various Artists/Collections (WEA) 37040-P	MAPL	44	42	33	<b>BARENAKED LADIES</b> Stunt (Reprise) 46963-P	77	83	9	<b>NOTRE DAME DE PARIS</b> Various Artists (Select) 807
11	10	6	<b>EVERLAST</b> Whitey Ford Sings The Blues (Tommy Boy) 1236-J		45	NEW		<b>LIMP BIZKIT</b> Three Dollar Bill (Interscope) 90124 - J	78	NEW		<b>MESSAGE IN A BOTTLE O.S.T.</b> Various Artists (Atlantic) 83163 - P
12	9	21	<b>LAURYN HILL</b> Miseducation Of Lauryn Hill (Columbia) 69035-H		46	37	47	<b>CITY OF ANGELS O.S.T.</b> Various Artists (Warner Bros) 46867-P	79	76	2	<b>ORGY</b> Candyass (Reprise) 46923 - P
13	8	5	<b>W.W.F. MUSIC VOL. 3</b> Various Artists (Koch) 8803		47	51	6	<b>DMX</b> Flesh Of My Flesh - DefJam/Universal-314 538 640-J	80	73	56	<b>SAVAGE GARDEN</b> Savage Garden (Columbia) 67954 - H
14	11	59	<b>SHANIA TWAIN</b> Come On Over (Mercury/Universal) 536003-J	MAPL	48	53	3	<b>MATTHEWS/REYNOLDS</b> Live At Luther College (RCA) 67755 - N	81	77	59	<b>CELINE DION</b> Let's Talk About Love (Columbia) 68861-H
15	13	19	<b>U2</b> Best Of 1980-1990 (Island/Universal) 314 524 612 - J		49	44	3	<b>LYNDA LEMAY</b> Live Au Capitol De Quebec (WEA/Warner) 2 26387 - P	82	88	32	<b>LENNY KRAVITZ</b> 5 (Virgin) 45605-F
16	15	15	<b>MARIAH CAREY</b> #1's (Columbia) 69670 - H		50	41	48	<b>N SYNC</b> N Sync (RCA) 51789-N	83	86	8	<b>REDMAN</b> Doc's Da Name (Def Jam/Universal) 314-558-945-J
17	21	56	<b>SARAH McLACHLAN</b> Surfacing (Nettwerk) 30116-F	MAPL	51	45	5	<b>EAGLE EYE CHERRY</b> Desireless (Epic) 69434 - H	84	99	19	<b>R.E.M.</b> Up (Warner Bros) 47112 - P
18	14	6	<b>SUGAR RAY</b> 14:59 -Lava/Atlantic) 83151-P		52	50	15	<b>CMT CANADA 99</b> Various Artists (BMG) 62708-N	85	95	49	<b>BACKSTREET BOYS</b> Backstreet's Back (Jive) 41617-N
19	16	19	<b>PHIL COLLINS</b> Hits (Atlantic) 83139 - P		53	43	8	<b>BUSTA RHYMES</b> E.L.E. (Elektra) - P	86	NEW		<b>PHILOSOPHER KINGS</b> Famous, Rich and Beautiful (Columbia) 80291 - H
20	18	8	<b>NEW RADICALS</b> Maybe You've Been Brain Washed (Universal) 11858-J		54	NEW		<b>SEXUALE</b> Various Artists (Universal) 584 127 - J	87	70	24	<b>HOLE</b> Celebrity Skin (Geffen) 25164-J
21	12	18	<b>SABRINA THE TEENAGE WITCH</b> Soundtrack (Viacom) 25220-J		55	68	46	<b>THE WEDDING SINGER O.S.T.</b> Various Artists (Maverick) 46840-P	88	85	18	<b>CELINE DION</b> These Are Special Times (Columbia) 69523 - H
22	20	25	<b>DIXIE CHICKS</b> Wide Open Spaces (Epic) 68195-H		56	58	17	<b>GEORGE MICHAEL</b> Ladies And Gentlemen (Epic) 69635 - H	89	74	14	<b>BACK IN THA DAY</b> Various Artists (Universal) 657 682-J
23	24	8	<b>JAY-Z</b> Vol 2 - Hard Knock Life (Def Jam/Universal) 314-558-9		57	NEW		<b>FAT BOY SLIM</b> You've Come A Long Way, Baby (Skint/EMI) 66247 - F	90	92	3	<b>MONIFAH</b> Mo' Hogan (Universal) 53153 - J
24	19	8	<b>WILL SMITH</b> Big Willie Style (Columbia) 68683-H		58	46	6	<b>THE RUGRATS MOVIE</b> Soundtrack (Interscope) 90181-J	91	84	44	<b>FAITH HILL</b> Faith (Warner Bros) 46790-P
25	23	22	<b>GOO GOO DOLLS</b> Dizzy Up The Girl (Warner Bros) 47058 - P		59	71	26	<b>FROSH</b> Various Artists (Universal) - J	92	72	3	<b>ANI DI FRANCO</b> Up Up Up Up Up Up (Righteous Babe) RBK 013
26	27	59	<b>ANDREA BOCELLI</b> Romanza (Philips/Universal) 56456-J		60	60	5	<b>SHAWN MULLINS</b> Soul's Core (Columbia) 69637 - H	93	91	4	<b>JEAN LELOUP</b> Fourmis (Select) 10118
27	31	18	<b>ALANIS MORISSETTE</b> Supposed Former Infatuation Junkie (Maverick) 47094 - P	MAPL	61	57	21	<b>SHERYL CROW</b> The Globe Sessions (A&M/Universal) 540959-J	94	82	13	<b>PEARL JAM</b> Live (Epic) 69752 - H
28	34	13	<b>2 PAC</b> Greatest Hits (Jive) 41667 - N		62	67	14	<b>WHITNEY HOUSTON</b> My Love Is Your Love (Arista) 19037 - N	95	93	42	<b>NOW! 3</b> Various Artists (Universal) 81072-J
29	29	17	<b>METALLICA</b> Garage Inc. (Elektra) 12262 - P		63	55	5	<b>THE BLACK CROWES</b> By Your Side (Columbia) 69361 - H	96	96	18	<b>R. KELLY</b> R. (Jive) 01241-N
30	28	16	<b>BRYAN ADAMS</b> On A Day Like Today (A & M/Universal) 314 541 014-J	MAPL	64	66	20	<b>DRU HILL</b> Enter The Dru (Island/Universal) 524 542-J	97	75	2	<b>SILKK THE SHOCKER</b> Made Man (Virgin) 47090 - F
31	32	3	<b>B*WITCHED</b> B*Witched (Epic) 69751-73 - H		65	65	27	<b>KORN</b> Follow The Leader (Epic) 69001-H	98	89	3	<b>FUN LOVING CRIMINALS</b> 100% Columbian (Virgin) - F

## COUNTRY

**Rick Ringer**, Director of Programming for Peterborough's Country 105 is handling the music responsibilities for the station temporarily. He has taken over from Rick Fleming who is no longer music director. For information on spin totals call 705-742-8844, ext. 442 or Ringer at extension 448.

**Stephanie Beaumont** has gone bi-coastal with her current single/video titled It's Not A Matter Of



Stephanie Beaumont and video director Istan Rozumny on video shoot in Tofino B.C.

Love. The video was shot in Cape Spear, on the rugged coast of Newfoundland, and is considered "the perfect" follow-up to Already In Way Over My Heart which was filmed last summer at Long Beach on the west coast of Vancouver Island. Both videos were directed by Istan Rozumny from Toronto's Mad Films and shot by DOP Shawn Lawless.

**Tim McGraw** moves into the #1 slot with For A Little While, the latest single taken from Everywhere, his Arista album.

**Warner Music's Randy Stark** sends news of three new Cancon singles he'll be tracking shortly. George Fox's new single, How Do I Get There From Her, is scheduled to be at radio on March 15. This is Fox's fourth single from his Survivor album. Now at radio is The Perfect Life, the new single and album title track from The Johner Brothers, Brad and Ken. And finally, a new single from Paul Brandt titled That's The Truth. The song was written by Brandt and Chris Farren, so qualifies as two-parts Cancon. "It has one of the catchiest hooks I've heard in a long time," says Stark. "and That's The Truth." The single will be at radio on March 30. Stark also

reminds those who are attending CRS 30 in Nashville from March 9 through 14, Warner/Reprise is planning a few surprises. If you are going, give Stark a call at 416-758-1109, fax 416-491-8203 and he'll make sure you're taken care of.

**Wendell Ferguson** is getting a promo boost from Deborah Wood Publicity on his new single, I Pick, the first from his new album I Pick Therefore I Jam. "It's a great foot-stomper," says Wood, "Your listeners deserve to be amused."

**Alan Jackson** is charting with Gone Crazy, the latest release from his Arista album High Mileage. The single is the most added this week and enters the chart at #64.

**Reese Klaiber** has the second most added single this week with She's Sittin Pretty entering the chart at #79. The track is included on his Wolfe Lake album, Where I Come From and is three-parts Cancon (MAL) The song was written by Cyril Rawson, Dean McTaggart and Terry Brown.

**CMT** is offering a radio simulcast free of charge for a live performance special, CMT All Access: Girls' Night Out, which will be telecast March 3 beginning at 9 pm (ET). The special stars four of

# RPM COUNTRY ALBUMS

TW LW WO MARCH 1, 1999 MAPL: Indicates album has some Cancon

1	3	65	<b>SHANIA TWAIN</b> Come On Over Mercury/Universal-314-536-003-J
2	1	53	<b>DIXIE CHICKS</b> Wide Open Spaces Monument-68195-H
3	4	14	<b>GARTH BROOKS</b> Double Live Capitol 97424 - F
4	8	42	<b>FAITH HILL</b> Faith Warner Bros.-46790-P
5	12	13	<b>VARIOUS ARTISTS</b> CMT Canada 99 BMG 62708 - N
6	5	26	<b>THE WILKINSONS</b> Nothing But Love Giant-24699-P
7	9	38	<b>HOPE FLOATS O.S.T.</b> Various Artists EMI-93402-F
8	2	17	<b>DIAMOND RIO</b> Unbelievable Arista-07822 - N
9	11	23	<b>ALAN JACKSON</b> High Mileage Arista-18877-N
10	7	7	<b>SARA EVANS</b> No Place That Far RCA-67653-N
11	10	16	<b>VARIOUS</b> Touched By An Angel O.S.T. Sony 68971 - H
12	NEW		<b>HARRIS/PARTON/RONSTADT</b> Trio II Elektra-62775-P
13	6	24	<b>ALABAMA</b> For The Record: 41 Number One Hits RCA-76332-N
14	15	14	<b>DEANA CARTER</b> Everything's Gonna Be Alright Capitol 211429 - F
15	16	62	<b>GARTH BROOKS</b> Sevens Capitol-7243-86599-F
16	14	12	<b>BILLY RAY CYRUS</b> Shot Full Of Love Mercury/Universal- 558 347-J
17	13	12	<b>PRINCE OF EGYPT O.S.T.</b> Various Artists Dreamworks 50045 - J
18	18	4	<b>MAVERICKS</b> Trampoline MCA-70018-J
19	27	42	<b>GEORGE STRAIT</b> One Step At A Time MCA-70020-J
20	20	30	<b>TRISHA YEARWOOD</b> Where Your Road Leads MCA-70023-J



21	17	6	<b>PRAIRIE OYSTER</b> What Is This Country VTK-74321-62408-N
22	25	37	<b>GARTH BROOKS</b> Limited Series Box Set Capitol-94572-F
23	30	92	<b>SHANIA TWAIN</b> The Woman In Me Mercury/Universal-314-522-886-J
24	26	47	<b>JO DEE MESSINA</b> I'm Alright Curb-77904-F
25	21	40	<b>LEANN RIMES</b> Sittin' On Top Of The World Curb-77901-F
26	22	23	<b>TRACY LAWRENCE</b> The Best Of Tracy Lawrence Atlantic-83137-P
27	23	18	<b>BLACKHAWK</b> The Sky's The Limit Arista Nashville-07822-18872
28	24	36	<b>BROOKS &amp; DUNN</b> If You See Her Arista-18865-N
29	29	38	<b>TERRI CLARK</b> How I Feel Mercury/Universal-314 558 211-J
30	19	7	<b>T.GRAHAM BROWN</b> Wine Into Water Platinum-9346
31	35	30	<b>COLLIN RAYE</b> Walls Came Down Epic-68876-H
32	28	26	<b>VINCE GILL</b> The Key MCA Nashville-70017-J
33	32	36	<b>REBA MCENTIRE</b> If You See Him MCA Nashville-70019-J
34	34	53	<b>BRUCE GUTHRO</b> Of Your Son EMI-57175-F
35	37	35	<b>GIL GRAND</b> Famous First Words Monument-68853-H
36	36	21	<b>TAMMY WYNETTE - REMEMBERED</b> Various Artists Elektra-62277-P
37	31	42	<b>STEVE WARINER</b> Burnin' The Roadhouse Down Capitol-94482-F
38	39	23	<b>WILLIE NELSON</b> Teatro Island/Universal-314 524 548-J
39	33	73	<b>PAUL BRANDT</b> Outside The Frame Reprise-46635-P
40	38	35	<b>NEW COUNTRY 5</b> Various Artists Warner Bros.-36524-P



## CASEY CLARKE VIDEO & INSTANT TOP FORTY

1. Fly - The Wilkinsons
2. You Were Mine - Dixie Chicks
3. Bells - The Rankins
4. No Place That Far - Sara Evans
5. Any One Else - Collin Raye
6. Everytime I Cry - Terri Clark
7. Drive Me Wild - Sawyer Brown
8. Can't Get Enough - Patty Loveless
9. How Forever Feels - Kenny Chesney
10. It's Your Song - Garth Brooks
11. For You I Will - Aaron Tippin
12. Hands Of A Working Man - Ty Herndon
13. There You Have It - Blackhawk
14. Tore Up From The Floor - Wade Hayes
15. Blue Horizon - Farmer's Daughter
16. A Bitter End - Deryl Dodd
17. Not A Matter Of Love - Stephanie Beaumont
18. 29 Nights - Dannie Leigh
19. Better Man - Warren Brothers
20. With You - Lila McCann
21. Spirit Of A Boy - Randy Travis
22. You Still Shake Me - Deana Carter
23. Bang A Drum - LeDoux/Bon Jovi
24. That Don't Impress Me - Shania Twain
25. No More Looking Over - Travis Tritt
26. Written In The Stars - John/Rimes
27. She'll Find Someone - Jamie Warren
28. Take Me - Lari White
29. Somebody's Watching - The Kinleys
30. Love Enough To Know - Deana Carter
31. Ordinary Life - Chad Brock
32. Stand Beside Me - Jo Dee Messina
33. Triple Threat - Rick Tippe
34. Too Many Hands - Jim Cuddy
35. Canadian Sunrise - Prairie Oyster
36. It's About Time - Julie Reeves
37. Tearin' It Up - Garth Brooks
38. What's The Matter - Claudia Church
39. Let Me Let Go - Faith Hill
40. I Was - Neal McCoy

### BREAKOUT VIDEO

Blue Horizon - Farmer's Daughter

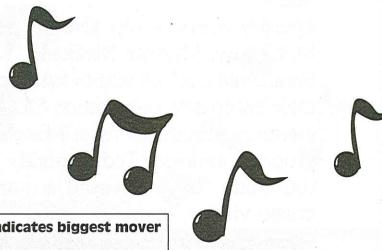
### PICK HIT

You Still Shake Me - Deana Carter



# 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****Polygram - Q****Sony - H****Warner - P****indicates biggest mover**

TW LW WO March 1, 1999

1	2	14	<b>FOR A LITTLE WHILE</b>	Tim McGraw/Everywhere/pro single-F (Vassar/Mandline/Vandiver) Gallimore/Stroud/McGraw (Curb)	35	27	16	<b>RIGHT ON THE MONEY</b>	Alan Jackson/High Mileage/pro single-H (C.Black/P.Vassari K.Stegall (Arista)	68	52	7	<b>I'M YOURS</b>	Linda Davis/Title Track/CD track-J (O.Coleman/C.J.Johnson J.Stroud/J.King (Dreamwrks)
2	9	13	<b>POWERFUL THING</b>	Trisha Yearwood/Where Your Road Leads/pro single-J (A.Anderson,S.Vaughn) T.Brown/T.Yearwood (MCA)	36	36	16	<b>A LITTLE MORE</b>	Derek Swain/Simple Things/pro single (D.Swain/J.K.Gulley) J.K.Gulley (Shaggy Mane)	69	58	25	<b>FOR YOU I WILL</b>	Aaron Tippin/What This Country Needs/pro single-N (T.Martin/M.Nesler) P.McMakin/A.Tippin (Lyric Street)
3	1	15	<b>UNBELIEVABLE</b>	Diamond Rio/Tittle track/CD track-N (A.Anderson/J.Steele) M.D.Cline/Diamond Rio (Arista)	37	40	6	<b>I CAN'T PUT YOUR MEMORY TO BED</b>	Gil Grand/Famous First Words/CD track (G.Grand/B.Hill) B.Hill (Monument)	70	71	4	<b>SAY ANYTHING</b>	Shane McAnally/Self-titled/pro single-F (S.McAnally/R.Herring) R.Herring/M.Bright (MCC)
4	4	7	<b>YOU WERE MINE</b>	Dixie Chicks/Wide Open Spaces/pro single-H (E.Erwin/M.Seidel) P.Worley/B.Chancey (Monument)	38	32	20	<b>BY THE BOOK</b>	Michael Peterson/Self-titled/CD track-P (M.Peterson,R.E.Orrell) R.E.Orrell/J.Lee (Reprise)	71	59	26	<b>YOU'RE EASY ON THE EYES</b>	Terri Clark/How I Feel/pro single-J (T.Shapiro/C.Waters/T.Clark) K.Stegall (Universal)
5	5	13	<b>I DON'T WANT TO MISS A THING</b>	Mark Chesnutt/Wherever You Are/CD track-J (D.Warren) M.Wright (Decca)	39	35	21	<b>WRONG AGAIN</b>	Martina McBride/Evolution/comp 57-N (T.L.James/C.Well) P.McBride/P.Worley (RCA)	72	54	26	<b>OUTSIDE THE FRAME</b>	Paul Brandt/Title Track/comp 371-P (P.Brandt/S.Rosen) J.Lee (Reprise)
6	6	20	<b>HOLD ON TO ME</b>	John Michael Montgomery/Leave A Mark/CD track-P (B.Daly/W.Rambeau) C.Petocz/J.M.Montgomery (Atlantic)	40	41	6	<b>NO MORE LOOKING OVER MY SHOULDER</b>	Travis Tritt/Title track/pro single-P (M.Peterson/C.Wiseman) B.J.Walker Jr./T.Tritt (Warner Bros)	73	77	3	<b>ONE AND ONLY</b>	Hawg Wyde/Wildest Dreams/CD track (N.Clemis/D.Hopwood) H.Klopak (Hawg)
7	3	12	<b>THAT DON'T IMPRESS ME MUCH</b>	Shania Twain/Come On Over/pro single-J (S.Twain/R.J.Lange) R.J.Lange (Universal)	41	44	12	<b>GOING GOING GONE</b>	Tracey Brown/Woman's Work/CD track-F (R.Prescott) R.Prescott/J.R.Wheelie (Popular)	74	63	14	<b>IT'S YOUR SONG</b>	Garth Brooks/Garth Double Live/pro single-F (B.Hill/R.Wolfe) A.Reynolds (Capitol)
8	10	15	<b>NO PLACE THAT FAR</b>	Sara Evans/Self-titled/pro single-N (S.Evans/T.Shapiro/T.Martin) N.Wilson/B.Cannon (RCA)	42	50	7	<b>LET IT GO</b>	The Rankins/Uprooted/comp 30-F (J.Rankin) G.Messenden (EMI)	75	79	3	<b>I'D LOVE TO SEE YOU TRY</b>	Amanda Lee/Upcoming/pro single (A.Sain/F.Highland) D.J.Hopson/G.Godard (Wellcraft)
9	13	14	<b>WRONG NIGHT</b>	Reba/M If You See Him/pro single-J (J.Leo/R.Bowles) D.Malloy/R.McEntire (MCA)	43	45	12	<b>LONG HARD RIDE</b>	Montana Sky/Underneath The Moon/comp 376-F (MacDonald/Wheeler) Prescott/Wheeler (Popular)	76	78	3	<b>FAITH OF THE HEART</b>	Susan Ashton/Title track/pro single-F (D.Warren) E.Gordy Jr. (Capitol)
10	11	12	<b>KEEPIN' UP</b>	Alabama/For The Record/CD track (Owner/Gentry/Fowler/Rogers) Cook/Alabama (RCA)	44	46	12	<b>HIGHWIRE</b>	John Gracie/Title track/pro single (J.A.Ross) J.Gracie (Grey-Sea)	77	80	3	<b>TRouble IS A WOMAN</b>	Jennifer Johnston/Self-titled/pro single (Williams/Malloy/Johnson) Prescott/Rogers (Wolfe Lake,
11	8	14	<b>BUSY MAN</b>	Billy Ray Cyrus/Shot Full Of Love/pro single-J (B.Begnaud/T.Teren) J.Kelton/K.Stegall (Universal)	45	38	25	<b>THERE YOU HAVE IT</b>	Blackhawk/Sky's The Limit/pro single-N (S.Bogard/R.Giles) M.Bright/T.DuBois (Arista)	78	70	27	<b>HONEY I'M HOME</b>	Shania Twain/Come On Over /CD track-J (S.Twain/R.J.Lange) R.J.Lange (Universal)
12	12	16	<b>IVEY'S WALL</b>	Bruce Guthro/Of Your Son/pro single-F (B.Guthro) C.Irschick (EMI)	46	55	6	<b>I LOVE HOW YOU LISTEN TO ME</b>	Beverly Mahood/Girl Out Of .../pro single (Mahood/Hiller/Millar) R.J.Hutt (Spin)	79	NEW		<b>SHE'S SITTIN' PRETTY</b>	Reese Klaiber/Where I Come From/CD track (C.Rawson/D.McTaggart/T.Brown) D.Pomeroy (Wolfe Lake)
13	7	16	<b>STAND BESIDE ME</b>	Jo Dee Messina/I'm Alright/pro single-F (S.A.Davis) B.Gallimore/T.McClure (Curb)	47	51	20	<b>A BITTER END</b>	Deryl Dodd/Self-titled/pro single-H (D.Dodd/K.Beard) B.Chancey/C.Young (Columbia)	80	81	6	<b>CHASE THE MOON</b>	Maddie Wills/Title track/CD track (M.Wills/J.Douglas) M.Wills/J.Douglas (Funhouse)
14	16	7	<b>DRIVE ME WILD</b>	Sawyer Brown/Upcoming/pro single-F (Miller/Hubbard/Lawlor) Miller/McAnally (Curb)	48	42	18	<b>SURVIVOR</b>	George Fox/Title track/comp 377-P (G.Fox/K.Tribble) K.Tribble (WEA)	81	82	2	<b>I'M LEAVING</b>	Aaron Tippin/What This Country Needs/pro single-N (Barker/Harbin/Lewis) McMakin/Tippin (Lyric Street)
15	17	7	<b>HOW FOREVER FEELS</b>	Kenny Chesney/I Will Stand/pro single-N (W.Mobley/T.Mullins) B.Cannon/N.Wilson (BNA)	49	53	7	<b>TEXAS TWO STEP</b>	Kevin Waara/Horseplay/CD track (K.Warra/G.Neim/K.Moore) K.Moore (Rhythm Cats)	82	84	3	<b>RUN AWAY</b>	Suzanne Graton/Title track/pro single (C.Graton/F.Petersen) F.Petersen (AME)
16	19	7	<b>I'LL THINK OF A REASON LATER</b>	Lee Ann Womack/Some Things/CD track-J (F.Martin/T.Nichols) M.Wright (Decca)	50	73	3	<b>YOU DON'T NEED ME NOW</b>	Clint Black/Notin' But The Tailights/pro single-N (C.Black/S.Russell) C.Black/J.Stroud (RCA)	83	87	2	<b>EASY 1,2,3</b>	The Spurs/Upcoming/pro single (P.Holmes) J.Doeberl/P.Holmes (Golden Eagle)
17	26	6	<b>BLUE HORIZON</b>	Farmer's Daughter/This Is The Life/pro single (Meissner/Leiske/Kelman/Samograd) Ramaer/Daughters	51	43	18	<b>TAKE ME</b>	Lari White/Stepping Stone/CD Track (B.Cryner) D.Crider/S.Boguss (Lyric Street)	84	88	2	<b>DRIFTIN' COWBOY BAND</b>	Peter Sabourin/Tall Bourbon/pro single (P.Sabourin) M.Fantara (Rodeo Int'l)
18	22	5	<b>I CAN'T GET OVER YOU</b>	Brooks & Dunn/I If You See Her/pro single-N (R.Dunn/T.McBride) D.Cook/K.Brooks/R.Dunn (Arista)	52	60	5	<b>BETTER MAN</b>	Warren Brothers/Beautiful Day In The ... / comp 60-N (B.Warren/B.Warren/G.Nicholson) C.Farren (BNA)	85	69	26	<b>SOMEONE YOU USED TO KNOW</b>	Collin Raye/The Walls Came Down/comp 351-H (R.Lee/T.Johnson) C.Raye/P.Worley/J.Walker Jr. (Epic)
19	28	5	<b>MEANWHILE</b>	George Strait/One Step At A Time/CD track-J (J.F.Knoblock/W.Holfield) T.Brown/G.Strait (MCA)	53	56	4	<b>I DON'T WANT TO CRY</b>	Quartette/in The Beauty Of ... / CD track (C.Church) D.Green spoon (Outside)	86	67	26	<b>YOU'RE BEGINNING TO GET TO ME</b>	Clay Walker/Greatest Hits/comp 370-P (T.Shapiro/A.Barker) J.Stroud/C.Walker (Giant)
20	25	13	<b>I WISH SHE WAS MINE</b>	Colin Amey/Self-titled/pro single (C.Amey) J.O'Sullivan/S.Ball-C.Amey (AEI)	54	47	13	<b>THESE ARMS OF MINE</b>	LeAnn Rimes/Stittin' On Top Of The World/pro single-F (J.Tweel/G.Thompson) W.C.Rimes (Curb)	87	NEW		<b>YOUR OWN LITTLE CORNER OF ...</b>	Blackhawk/The Sky's The Limit/pro single-N (W.Aldridge/B.Crisler) M.Bright/T.DuBois (Arista)
21	14	17	<b>DIRECTION OF LOVE</b>	Patricia Conroy/Wild As The Wind/pro single (P.Conroy) R.Schnaars/B.Frank (Shoreline)	55	61	4	<b>SHE'LL FIND SOMEONE TO ...</b>	Jamie Warren/Just Not The Same/pro single (J.Warren/M.Dineen) J.R.Hutt (Too Hip)	88	NEW		<b>I WAS</b>	Neal McCoy/The Life Of The Party/comp 388-P (C.Black/P.Vassari) K.Lehning (Atlantic)
22	20	17	<b>FLY (The Angel Song)</b>	Ihe Wilkinsons/Nothing But Love (Wilkinson/Bourke) Hazelden/Zavitsos (Giant)	56	76	3	<b>EVERYTIME I CRY</b>	Terri Clark/How I Feel/pro single-J (B.Regan/K.Staley) K.Stegall (Mercury/Universal)	89	90	2	<b>HORSE TO MEXICO</b>	Trini Irigs/Upcoming/pro single-I (P.Sebert/J.McElroy) C.Howard/A.Smith (Curb)
23	23	12	<b>LESLIE'S WEDDING DAY</b>	Joel Feeney/A Little Bit Of Your Love/ (J.Feeney/S.M Smith) C.Caren (Universal)	57	65	5	<b>ORDINARY LIFE</b>	Chad Brock/Self-titled/comp 384-P (B.Baker/C.Harrington) N.Wilson/B.Cannon (Warner Bros)	90	72	12	<b>CAN'T STOP THINK 'BOUT THAT</b>	Ricochet/What A Ride/pro single-H (Dodson/Drake/Mullins) Chancey & Chancey (Columbia)
24	24	22	<b>RED WINE KISSES</b>	Montgomery Steele/First Time Out/CD track (M.Steele) G.Dere/M.Steele (MSI)	58	57	12	<b>WHEN YOU GET TO BE YOU</b>	Lisa Brokop/Title track/pro single-H (Wright/Robbins/M.B.Ehning) P.Worley/D.Huff (Columbia)	91	NEW		<b>HIGH SIERRA</b>	Trio/Trio II/pro single-P (H.Allen) G.Massenburg (Asylum)
25	29	7	<b>WHEN MAMA AIN'T HAPPY</b>	Tracy Byrd/I'm From The Country/pro single-J (R.Giles/G.Godard/T.Michaels) T.Brown (MCA)	59	49	16	<b>EVERY LITTLE WHISPER</b>	Steve Wariner/Burnin' The Roadhouse Down/pro single (B.Kirsch/S.Wariner) S.Wariner (Capitol)	92	NEW		<b>NOW YOU'RE GONE</b>	Jeanette O'Keefe/Self-titled/CD track (J.O'Keefe/A.Schuldt) A.Schuldt (JO)
26	31	6	<b>YOU STILL SHAKE ME</b>	Deana Carter/Everything's Gonna Be.../CD track-F (L.Satcher/T.Roulier) C.Farren/D.Carter (Capitol)	60	68	4	<b>THERE YOU WERE</b>	John Landry/Upcoming/Spin comp (J.Landry/F.Hale) J.R.Hutt (Spin)	93	89	12	<b>SLOW DOWN</b>	Mark Nesler/I'm Just That Way/comp 375-P (M.Nesler/T.Martin) J.Crutchfield/K.Lehning (Asylum)
27	34	3	<b>CAN'T GET ENOUGH</b>	Patty Loveless/Self-titled/pro single-F (D.Ay/Rambeau/Glaz) E.Gordy Jr. (Epic)	61	85	2	<b>ALL MY LIFE</b>	Jim Witter/Upcoming/pro single-F (J.Witter/S.Wariner) C.Howard (Curb)	94	86	21	<b>HUSBANDS AND WIVES</b>	Brooks & Dunn/I If You See Her/CD track-N (R.Miller) D.Cook/R.Brooks/R.Dunn (Arista)
28	33	7	<b>HANDS OF A WORK MAN</b>	Ty Herndon/Big Hope/pro single-H (D.W.Williams/J.Collins) B.Gallimore (Epic)	62	64	5	<b>WHAT'S THE MATTER WITH ...</b>	Claudia Church/Small Town Girl/comp 384-P (B.N.Chapman/R.Boffoli) R.Cowell (Reprise)	95	91	23	<b>THE WAY LOVE GOES</b>	Jamie Warren/Just Not The Same/pro single (J.Warren/M.Dineen/J.Barry) J.R.Hutt (Too Hip)
29	30	17	<b>SOMEBODY'S OUT THERE WATCHING</b>	The Kinneys/Touched By An Angel/pro single-H (Lerner/Golde/Booker) Haselden/Zavitsos (Epic)	63	62	5	<b>YOU WON'T EVER BE LOONEY</b>	Andy Griggs/Self-titled/comp 60-N (A.Griggs/B.Jones) D.Malloy/J.G.Smith (RCA)	96	92	6	<b>WINE INTO WATER</b>	T.Graham Brown/Title track/CD track (Brown/Burch/Hewitt) Nicholson/Brown (Intersound)
30	18	17	<b>THERE'S MORE WHERE THAT ...</b>	Jason McCoy/Playin' For Keeps/comp 6-J (McCoy/Blackman) S.Baggett (Universal)	64	NEW		<b>GONE CRAZY</b>	Alan Jackson/High Mileage/pro single-N (A.Jackson) K.Stegall (Arista)	97	97	24	<b>YOU MOVE ME</b>	Garth Brooks/Sevens/comp 22-F (G.Kennedy/P.Pettis) A.Reynolds (Capitol)
31	21	19	<b>CANADIAN SUNRISE</b>	Prairie Oyster - What Is This Country (J.Besano) Prairie Oyster/M.Poole (pro single)-N	65	66	3	<b>WISH YOU WERE HERE</b>	Mark Willis/Title track/pro single-J (Ewing/Anderson/Moore) Chamberlain (Mercury/Universal)	98	95	12	<b>I'LL TAKE TODAY</b>	Gary Allan/It Would Be You/comp 7-J (K.M.Robbins/W.Robinson) M.Wright/B.Hill (Decca)
32	15	21	<b>SPRIT OF A BOY - WISDOM OF ...</b>	Randy Travis/You And You Alone/pro single-J (T.Bruce/G.Burnett) Stroud/Gallimore/Travis (Dreamworks)	66	74	2	<b>DON'T COME CRYING TO ME</b>	Vince Gill/The Key/pro single-J (V.Gill/R.Nielsen) T.Brown (MCA)	99	98	25	<b>IF I LOST YOU</b>	Travis Tritt/No More Looking.../comp 372-P (T.S.Harris) B.J.Walker Jr./T.Tritt (Warner Bros.)
33	37	4	<b>LOVE AIN'T LIKE THAT</b>	Faith Hill/Faith/CD track-P (T.Gaetano/J.Masters) B.Gallimore/F.Hill (Warner Bros)	67	48	24	<b>LET ME LET GO</b>	Faith Hill/Faith/comp 371-P (Diamond/Morgan) Gallimore/Hill (Warner Bros.)	100	97	6	<b>THESE ARMS</b>	Ty Herndon/Big Hopes/comp 351-H (C.Bickhardt/J.Sundrud) D.Johnson (Epic)
34	39	13	<b>TOO MANY HANDS</b>	Jim Cuddy/All In Time/comp 378-P (J.Cuddy) J.Whynot/J.Cuddy (WEA)										

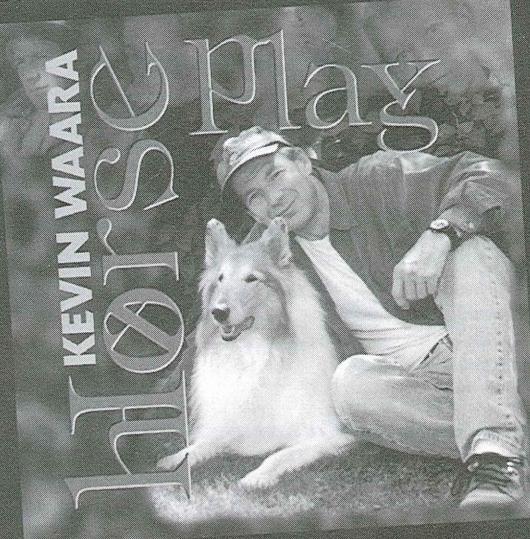


country music's top female performers: Mindy McCready, Martina McBride, Lorrie Morgan and Sara Evans, all of whom will perform songs from their brand new companion CD on the special. The album is scheduled for a March 2 release. CMT's program manager Ted Kennedy points out that the four stars "have released a combined total of 43 music videos, many of which have become major

hits on CMT. The additional element of a special album release is a real bonus for country music lovers." The program will contain six commercial breaks with 3.5 minutes inventory available per break. The other 21 minutes can be filled with local commercials. Those wishing to take advantage of this offer should contact Sean Libin at 403-716-6591.

**Dan Nash** is promoting *So Easy*, the fourth single from his self-titled debut album. The new single is the follow-up to *A Man Like That*. The single enjoyed a four month run up the RPM Country 100, and also experienced crossover action with the single charting on the A/C chart. During his radio tour in December Nash renewed friendships with a number of country radio programmers and met a lot of new friends. He took several photographs with some important country radio people from western Canada, two of which were in RPM (February 22th) and others will run next week..

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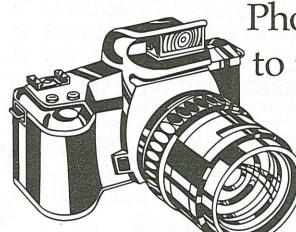
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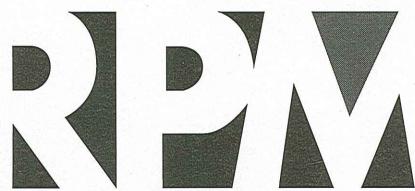
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# Adult Contemporary

## TRACKS

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Warner - P

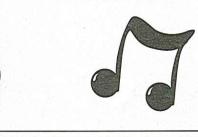
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TW LW WO MARCH 1, 1999

1	3	6	<b>WRITTEN IN THE STARS</b> Elton John w/LeAnn Rimes - John/Rice's Aida Rocket/Island-314 524 628 (pro single)-J
2	2	17	<b>BELIEVE</b> Cher - Believe Warner Bros 25319-P
3	1	21	<b>HANDS</b> Jewel - Spirit Atlantic-82950 (pro single)-P
4	4	15	<b>BELIEVE IN YOU</b> Amanda Marshall - Touched By An Angel O.S.T. 530/Epic - 68971-H
5	5	23	<b>TRUE COLOURS</b> Phil Collins - Hits Atlantic-83139 (pro single)-P
6	6	19	<b>I'M YOUR ANGEL</b> R. Kelly w/Celine Dion - R/Special Times Jive-41625-J/559 Music-69523-H (pro single)-H&J
7	7	24	<b>ANGEL</b> Sarah McLachlan - Surfacing Nettwerk 39708 (pro single)-F
8	8	6	<b>WHEN YOU'RE GONE</b> Bryan Adams w/Melanie C. - On A Day Like Today AdM-314 514 014 (comp 120798)-J
9	9	15	<b>IT'S ALL BEEN DONE</b> Barekaked Ladies - Stunt Reprise-46963 (pro single)-P
10	10	5	<b>LOVE SONG</b> Sky - Piece Of Paradise EMI-94210 (pro single)-F
11	13	7	<b>UNSENT</b> Alanis Morissette - Supposed Former Infatuation . . . Maverick-47094 (CD track)-P
12	14	6	<b>FAITH OF THE HEART</b> Rod Stewart - When We Were The New Boys Warner Bros.-46792 (comp 360)-P
13	11	24	<b>ON A DAY LIKE TODAY</b> Bryan Adams - Title-track AdM/Universal 314 541 014 (promo CD)-J
14	29	6	<b>EVERY MORNING</b> Sugar Ray - 14:59 Lava/Atlantic-83151 (comp-383)-P
15	19	6	<b>GIRL OF MY DREAMS</b> The Moffatts - Chapter 1: A New Beginning EMI-95169 (CD track)-F
16	16	12	<b>LET IT GO</b> Rinkins - Uprooted EMI-21203 (pro single)-F
17	18	36	<b>FROM THIS MOMENT ON</b> Shania Twain w/Bryan White - Come On Over Mercury/Universal-314-536-003 (pro single)-J
18	28	16	<b>BABY ONE MORE TIME</b> Britney Spears S/T Jive 41651-P
19	24	6	<b>HAVE YOU EVER</b> Brandy - Never Say Never Atlantic-83039 (comp 384)-P
20	20	13	<b>BECAUSE OF YOU</b> 98 Degrees - 98 Degrees And Rising Motown/Universal-314 530 956 (pro single)-J

21	12	12	<b>GOODBYE</b> Spice Girls - Goodbye Virgin-45111 (pro single)-F
22	22	13	<b>SLIDE</b> Goo Goo Dolls - Dizzy Up The Girl Warner Bros.47058-P
23	25	4	<b>SAVE TONIGHT</b> Eagle-Eye Cherry - Desireless Work-69434 (comp 075)-H
24	15	21	<b>ADAM'S RIB</b> Melanie Doane - Title track Columbia-80315 (pro single)-H
25	26	4	<b>12 YEARS OLD</b> Kim Stockwood - Title track EMI-57177 (pro single)-F
26	17	12	<b>YOU GET WHAT YOU GIVE</b> New Radicals - Maybe You've Been Brainwashed Too MCA-11856 (comp 10)-J
27	35	5	<b>GOD MUST HAVE SPENT A LITTLE ...</b> N Sync - Self-titled RCA-57189 (CD track)-N
28	33	2	<b>DESTINY</b> Jim Brickman - Title track BMG-11430 (pro single)-N
29	21	19	<b>TOO MANY HANDS</b> Jim Cuddy - All In Time WEA-23107 (pro single)-P
30	23	30	<b>CRUSH</b> Jennifer Paige - Self-titled Hollywood/Universal-62171 (pro single)-J
31	27	20	<b>THE SWEETEST THING</b> U2 - Best Of 1980 - 90 Mercury/Universal - 314 534 613-J
32	32	19	<b>ULLABY</b> Shawn Mullins - Soul's Core Columbia-69637 (CD track)-H
33	39	4	<b>KEEP A LID ON THINGS</b> Crash Test Dummies - Give Yourself A Hand Vik-BMG-74321-65163 (pro single)-ON
34	31	23	<b>I'LL NEVER BREAK YOUR HEART</b> Backstreet Boys - Backstreet's Back BMG-41617 (comp 41)-N
35	49	3	<b>BREAK THE CHAIN</b> Corey Hart - Jade Columbia-80387 (pro single)-H
36	56	3	<b>HEAVEN (Opened Up Its Doors)</b> Amy Sky - Burnt By The Sun Iron Music-51027 (CD track)-N
37	30	17	<b>WHEN YOU BELIEVE</b> Mariah Carey/Whitney Houston - Prince ....Egypt O.S.T. Dreamworks 50041 - J
38	37	19	<b>FRAGILE</b> Jesse Cook w/Holly Cole - Vertigo Virgin-45988 (comp 24)-F
39	40	7	<b>ALL I NEED</b> Dorian Sherwood - Self-titled Tandem-98-03
40	58	2	<b>RUN</b> Collective Soul - Dosage Atlantic-83162 (pro single)-P

41	41	31	<b>THIS KISS</b> Faith Hill - Faith Warner Bros.-46790 (pro single)-P
42	55	3	<b>NO MERCY</b> Khaleel - People Watching Hollywood-2110 (comp 10)-J
43	43	15	<b>HOME</b> Ponto - Selt-titled Orbit-801 (CD track)
44	46	5	<b>LATELY</b> Garrity - Carve A Hole In The Mud Garrity/Indie-001 (pro single)
45	NEW		<b>I STILL BELIEVE</b> Mariah Carey - #1's Columbia-69670 (pro single)-H
46	34	5	<b>ONLY LONELY</b> Hootie & The Blowfish - Musical Chairs Atlantic-83136 (CD track)-P
47	48	23	<b>THE POWER OF GOODBYE</b> Madonna - Ray Of Light Maverick-48847 (pro single)-F
48	47	5	<b>LET ME LET GO</b> Faith Hill - Message In A Bottle OST Atlantic-83163 (comp 387)-P
49	36	5	<b>THAT DON'T IMPRESS ME MUCH</b> Shania Twain - Come On Over Mercury/Universal-536003 (pro single)-J
50	50	3	<b>WILLIE DIXON SAID</b> Tom Cochrane - X-Ray Sierra EMI-93924 (pro single)-F
51	51	6	<b>TWO STORY HOUSE</b> Bruce Guthro w/Amy Sky - Of Your Son EMI-57175 (comp 30)-F
52	60	6	<b>BACK 2 GOOD</b> Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic-92721 (comp 384)-P
53	42	6	<b>TELL ME EVERYTHING</b> Adam Cohen - Self-titled Columbia-67597 (CD track)-H
54	57	26	<b>MY FAVORITE MISTAKE</b> Sheryl Crow - The Globe Sessions A&M/Mercury 314 540 959 (comp 7)-J
55	54	23	<b>THANK U</b> Alanis Morissette - Supposed Former Infatuation... Maverick-47094 (pro single)-P
56	38	15	<b>ODE TO A FRIEND</b> Jann Arden - Happy? A&M/Universal-314-540-7892 (comp 092198)-J
57	NEW		<b>WAITING FOR THE TIDE</b> Melanie Doane - Adam's Rib Columbia-80315 (CD track)-H
58	59	2	<b>THE ANIMAL SONG</b> Garbage - The Other Sister OST Hollywood/Universal-621802 (pro single)-J
59	45	6	<b>BIG BIG WORLD</b> Emilia - Title track Universal-53238 (pro single)-J
60	53	7	<b>I WISH YOU WERE HERE</b> The Collins/Pickell Project w/Cam Grant - N/A Popular (comp 381)-F



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1	2	6	<b>HOME ALONE</b> R. Kelly Jive/BMG - N
2	1	6	<b>BELIEVE</b> Cher WEA - P
3	3	5	<b>CHANGES</b> 2Pac Jive - N
4	5	6	<b>BABY ONE MORE TIME</b> Britney Spears Jive - N
5	4	6	<b>UP &amp; DOWN</b> Vengaboys Isba/DEP - J
6	6	6	<b>GO ON</b> JK Popular - P
7	13	6	<b>NOBODY'S SUPPOSED...</b> Deborah Cox Arista - N
8	11	6	<b>DANCING IN THE KEY OF LOVE</b> Temperance Hi Bias
9	NEW		<b>FEEL ALRIGHT</b> Iroy Brown Stickman
10	7	2	<b>SILLY HO</b> TLC BMG - N

11	8	6	<b>CONTACT</b> Brooklyn Bounce Attic/Universal - J
12	21	3	<b>POPCORN</b> Boontang Boys EMI - F
13	12	6	<b>MIAMI</b> Will Smith Columbia - H
14	14	2	<b>ALL NIGHT LONG</b> Faith Evans Bad Boy - N
15	22	14	<b>HOMELESS</b> Love Inc. BMG - N
16	15	4	<b>ROSA PARKS</b> Outkast BMG - N
17	26	6	<b>HARD KNOCK LIFE</b> Jay Z Def Jam - J
18	17	3	<b>THE FUTURE OF THE FUTURE</b> Deep Dish Arista/BMG - N
19	10	5	<b>HOT SPOT</b> Foxy Brown Def Jam - J
20	NEW		<b>NOW THAT I FOUND YOU</b> YBZ Hi Bias

21	20	6	
22	23	6	
23	RE	2	
24	25	5	
25	9	13	
26	28	3	
27	NEW		
28	27	5	
29	16	6	
30	NEW		



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