



**Celine Dion captures the Juno Awards**

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**RPM**  
Volume 65 No. 2 - March 17, 1997  
**\$3.00** (\$2.80 plus .20 GST)  
Mail Registration No. 1351

THE CANADIAN ACADEMY OF RECORDING ARTISTS AND SCIENCES  
**JUNO**  
AWARDS

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**JUNO**

*Photo: Joseph Marranta*



## PolyGram profits flat despite growth in sales

PolyGram, the leading company in the global music market retained the position in 1996 despite a marginal growth in its music division and lower than expected sales from international pop artists. A recently published consolidated income statement for the label shows an 8% growth in net sales to 9,488 million while operations simmered at 1,078 million.

The company is poised to recover on the momentum of a 5% sales growth occasioned by 34 million selling albums versus 31 for 1995. Those albums were headed by The Cranberries' *To The Faithful Departed* and Bryan Adams' *18 Til I Die*

(4.4 million units and 3.9 million units respectively) and followed up by releases from Sting, Metallica, Sheryl Crow, Soundgarden, Elton John, Shania Twain, Joan Osborne, 311, Lighthouse Family and eight other releases from local artists.

PolyGram's classical labels maintained their leading share of the market with two Pavarotti & Friends albums, the soundtrack for *Braveheart* and *Adagio Karajan 2*, while the jazz label Verve experienced a record year with albums from Herbie Hancock and Van Morrison. As well, the label's publishing arm strengthened its number three position worldwide, most dramatically with the US

acquisition of the Roy Orbison catalogue which pushed the company's catalogue of titles to 375,000.

The Canadian wing of the company maintained its head above the water even while sister companies in Europe and the US ran into difficulties which will keep senior executives, most of which are based in London, England, focused in those areas in the new year. President and CEO Alain Levy said PolyGram nevertheless expects to resume earnings growth in 1997 at an estimated annual rate of more than 5%.

In lieu with those expectations, the company plans to revamp its Motown wing, moving the label's headquarters from Los Angeles to New York, apparently in a bid to recreate its golden era from the late 60s and early 70s. U2's *Pop*, which has sold 66,000 units in one week in Canada alone, is heralding a promising year for the company, which is scheduled to include albums from the Bee Gees, Blues Traveler, Boyz II Men, Jacky Cheung, Elton John, Jon Bon Jovi, Van Morrison, Joan Osborne, Pulp, Texas, Shania Twain, Warren G., Wet Wet Wet and Vanessa Williams.

PolyGram is also optimistic about its filmed entertainment unit, which in the past few weeks has received 14 Academy Award nominations for films such as *Fargo*, *The Portrait Of A Lady*, *Sleepers* and *Trainspotting*.

Plans to reach the 5% annual growth have pitted the company into a global restructuring, with approximately 550 jobs cut worldwide, a figure which is expected to pay off in two or three years as the staff cuts trim the annual wage bill by \$11.5 million. The effort in being concentrated in the company's US wing, its European music distribution unit and its classical music division.

## Revision of copyright bill topic for discussion at CMW

The fate of Bill C-32 was a hot topic for discussion at Canadian Music Week 1997 and a resulting press conference to sound the concern held by the Canadian music community was held by a number of prominents in the industry.

With CMW's spotlight on the Canadian music industry and its growing success, CIRPA's Brian Chater was quick to point out that this could well be the calm before the storm if the future prosperity of the industry is not ensured through the passage of Bill C-32.

"The very existence of the music industry, along with other cultural industries, is dependent on intellectual property rights. Passage of this Bill is a matter of grave concern, not just to our members but to the future of the music industry as a whole," said Chater.

Although expected to pass through the report and third reading stages in February, the bill has yet to appear before the House of Commons and rumours have been spreading that pressures from special interest groups could cause further delays that will kill the Bill before elections are called in June.

It was also pointed out to media that discussion of revisions of the 73-year old Act has been ongoing since the '50s with further reports produced in the '70s. The Liberals commissioned another report on copyright in 1984, the Commons Committee held hearings in 1985 and in 1988 came passage of limited amendments in specific areas. And although then minister Flora MacDonald promised introduction of phase two package of amendments in 1989, it had still not come to pass by the time the

current government was elected in '93.

It was noted, however, that the current government has at least addressed the issue and pushed ahead with the review process.

"The Bill was introduced into Parliament almost a year ago," stated ADISQ's Robert Pilon, and he furthered, "Should the Bill not pass because of further procrastination, Canadian performers and sound recording producers will be further penalized, with devastating consequences in terms of performers' careers and the sustained growth of Canadian independent recording companies."

In order to avoid further delays that will deprive performers and producers of all rights, it was agreed to and written into the Bill that all radio stations be exempted from neighbouring rights payments on the first \$1.250 million of their advertising revenue. This means that, save for a symbolic yearly payment of \$100, 66 per cent of all stations will be totally exempted from said payments.

Concerns were also expressed over the government's apparent micro-management and micro-arbitration consultations between rightholders and users and voiced a reminder that a Copyright Board exists to take care of these issues.

Chater pointed out that this government made a solid commitment to copyright revision in its first Speech from the Throne and suggested they "get on with it."

Others taking part in the press conference included ACTRA's Sandy Crawley, American Federation of Musicians's Ray Petch and Union Des Artistes' Lucie Beauchemin.

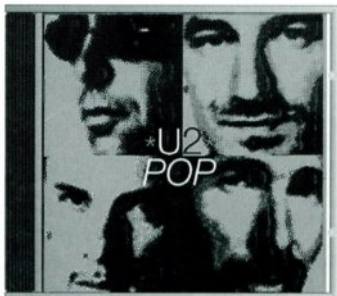
## Bush X's MLG date sold out in 30 minutes

Sold out notices were posted for Bush X's Toronto Maple Leaf Gardens date (April 17) 30 minutes after they went on sale on March 8.

The British band has become one of North America's biggest bands in just over two years. Universal Music's Vicky Montgomery, reveals that on a per capita basis, "Canada is the biggest Bush X territory in the world."

The band's sophomore release on Interscope, *Razorblade Suitcase*, has already surpassed the quadruple platinum mark (400,000 units) in Canada and has sold more than 3.5 million copies worldwide.

### NO. 1 ALBUM

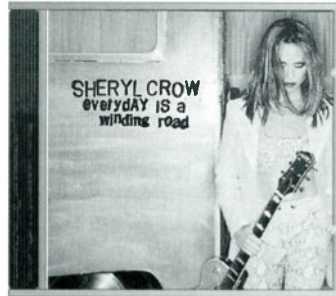


U2

Pop

Island 524334-Q

### NO. 1 HIT



EVERYDAY IS A

WINDING ROAD - Sheryl Crow

A&M-Q

### ALBUM PICK

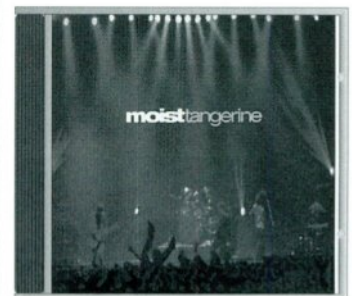


COLLECTIVE SOUL

Disciplined Breakdown

Atlantic 82984-P

### HIT PICK



TANGERINE

Moist

EMI-F



## Celine Dion romps home as major Juno winner

After getting over the shock of Juno Awards opener Ashley MacIsaac, who almost let everything hang out, which was great television, the Junos almost slowed to a halt, but as the audience revived, it got into high gear.

Celine Dion was the big winner, winning four of the coveted awards: best female vocalist, best selling album (*Falling Into You*), best selling francophone album (*Live à Paris*), plus sharing the international achievement award with Shania Twain and Alanis Morissette.

Tragically Hip picked up three Junos, for album and group plus the North Star rock album of the year for *Trouble At The Henhouse*.

Country music stars added their own brand of glitz, as Shania Twain accepted her award as country female vocalist of the year, Terri Clark for best new solo artist, Jimmy and Cookie Rankin for country group and Paul Brandt for country male vocalist.

A highlight of the show was the induction into the Juno Hall of Fame of Moe Koffman, Maynard Ferguson, Rob McConnell, Gil Evans and Lenny Breau. Family members picked up the awards for Evans and Breau.

**SINGLE:** Ironic, Alanis Morissette

**ALBUM:** *Trouble At The Henhouse*, The Tragically Hip

**FEMALE VOCALIST:** Celine Dion

**MALE VOCALIST:** Bryan Adams

**GROUP:** The Tragically Hip

**INSTRUMENTAL ARTIST:** Ashley MacIsaac

**BEST NEW SOLO ARTIST:** Terri Clark

**BEST NEW GROUP:** The Killjoys

**SONGWRITER:** Alanis Morissette (with Glen Ballard)

**COUNTRY FEMALE VOCALIST:** Shania Twain

**COUNTRY MALE VOCALIST:** Paul Brandt

**COUNTRY GROUP OR DUO:** The Rankin Family

**BEST ALTERNATIVE ALBUM:** *One Chord To Another/Sloan*

**BEST CHILDREN'S ALBUM:** *Song From The Tree House/Martha Johnson*

**BEST CLASSICAL ALBUM, SOLO OR CHAMBER ENSEMBLE:** *Scriabin The Complete Piano Sonatas/Marc Andre Hamelin*

**BEST CLASSICAL ALBUM, LARGE ENSEMBLE:** *Ginastera, Villa Lobos, Evangelista/I Musici de Montreal*

**BEST CLASSICAL ALBUM, VOCAL OR CHORAL PERFORMANCE:** *Berlioz: La Damnation de Faust/Choeur et orchestre symphonique de Montreal*

**BEST CLASSICAL COMPOSITION:** *Harry Somers, Picasso Suite/Stravinsky and Somers*

**BEST DANCE RECORDING:** *Astroplane/BKS*

**BEST CONTEMPORARY JAZZ ALBUM:** *Africville Suite/Joe Sealy*

**BEST MAINSTREAM JAZZ ALBUM:** *Ancestors/Renee Rosnes*

**BEST R&B/SOUL RECORDING:** *Carlos Morgan, Feelin' Alright/Carlos Morgan*

**BEST RAP RECORDING:** *What It Takes/Chocclair*

**BEST REGGAE RECORDING:** *Nana McLean/Nana McLean*

**BEST MUSIC - ABORIGINAL:** *Up Where We Belong/Buffy Sainte-Marie*

**BEST ROOTS/TRADITIONAL ALBUM, SOLO:** *Drive-In-Movie/Fred Eaglesmith*

**BEST ROOTS/TRADITIONAL ALBUM, GROUP:** *Matapedia/Kate and Anna McGarringle*

**BEST BLUES/GOSPEL ALBUM:** *Right To Sing The Blues/Long John Baldry*

**BEST GLOBAL ALBUM:** *Africa Do Brasil/Paulo Ramos Group*

**PRODUCER:** *Garth Richardson - Bar X The Rocking M/Melvins; Mailman/The Jesus Lizard*

**RECORDING ENGINEER:** *Paul Northfield - Another Sunday/I Mother Earth; Leave It Alone/Moist*

**BEST VIDEO:** *Jeth Weinrich - Burned Out Car/Junkhouse*

**BEST ALBUM DESIGN:** *John Runmen, creative director; Crystal Heald, graphic artist - Decadence, Ten Years Of Various Netzwerk*

**BEST SELLING ALBUM:** *Falling Into You/Celine Dion*

**BEST SELLING FRANCOPHONE ALBUM:** *Live A Paris/Celine Dion*

**NORTH STAR ROCK ALBUM:** *Trouble At The Henhouse*

**INTERNATIONAL ACHIEVEMENT AWARDS:** *Celine Dion, Alanis Morissette, Shania Twain*

**WALT GREALIS SPECIAL ACHIEVEMENT AWARD:** *Dan Gibson*

**HALL OF FAME:** *Lenny Breau, Gil Evans, Maynard Ferguson, Moe Koffman, Rob McConnell*

## EMI US signs Fleshpaint

Fleshpaint, Montreal's newest up-and-comers, have caught the eye of EMI's Enclave label in the US and firmed a worldwide deal (excluding Canada). Enclave is headed by Tom Zutaut whose other notable discoveries include Motley Crue, Guns'n'Roses, Enya and Elastica, and whose acquisition of Fleshpaint makes it the second Canadian act on the label (Sloan signed to Enclave last year).

The label has firmed a July '97 US release date for Fleshpaint's debut *Imitate Yourself*, with a few changes including remixes of key tracks and several new songs.

Fleshpaint continue to be distributed by Tox Records through Select Distribution in Canada. Their newest single, *Empty Rooms*, is gaining momentum at radio.

## Yetnikoff signs deal with EMI Music Canada

Walter Yetnikoff, controversial record industry figure and former head of CBS Records was in Toronto to keynote this year's Canadian Music Week conference. While in Toronto, Yetnikoff, the founder, Chairman and CEO of Velvel Records signed a distribution deal with EMI Music Canada, the first deal outside the US.

Never at a loss for words, and always ready to shoot from the lip, interviewing him was like dancing with a wolf. The 63-year old Yetnikoff, who claims he's "clean" after graduating from a drug/booze rehabilitation program, obviously retained some of the scars from his days as "a kingpin" of the record industry. Consequently, he left little time in the interview to talk about his new Velvel venture, for which he apologized. "Let's do a phoner when I get back home."

Why did he sign with EMI. "Because I like Deane (Cameron)," and then we were back to the beginning.

"They were good days. I did a little this, a little that," barely, but nevertheless, acknowledging some of the things that have been written about him. And what did he think of some of the books that skewered him? "What books? Okay, so I know about Hit Man. But I only looked up the parts about me."

I asked him if he had any bad feelings about his CBS days. After a little name calling, particularly referring to Mickey Schuloff and Tommy Mottola, he admitted that his move out of the company, although untimely, had resulted in "a new life."

In fact, he's on a bit of a health kick and prides himself on his newfound strength through lifting. "I run five miles a day, and I can press 260 pounds."

Yetnikoff's "new life" now revolves around Velvel, a company he bowed last year and which will be the umbrella company for a number of smaller labels.

-WG



Rush's Alex Lifeson, Geddy Lee and Neil Peart proudly display their Order Of Canada medals after investiture at Governor General's residence in Ottawa.



Velvel's Chairman/CEO Walter Yetnikoff (centre) and president Bob Frank (l) with EMI Music Canada president Deane Cameron sign distribution deal. (photo Roden)



# WALT SAYS . . . !

**Q got tight!!** Tune into Toronto's Q107 and you just might get a shock. Talk about being tight. WOW! Like overnight, they're on the right track to becoming "The Mighty Q" once again. (EC: *It's a rock 'n roll world!!!*)

**No Cuban admirers here!!!** Is it true that a large American-owned mega-shopping chain with a huge Canadian presence that's beating up on its Canadian competitors and happens to sell records, won't stock Jane Bunnett's product? There's a ready hit list from that Helms/Burton gang in Washington supplying the names of Canadian recording artists who go to Cuba to work, or heaven forbid, to record with some of that country's great musicians. By the way, did you catch the president of the Grammys praising America's most prized cultural moneymaker, the American music industry? American protectionism can get pretty ruthless. (EC: *Yeah! But we have two fierce fighters on our side . . . Sheila Copps and Sam Sniderman. . . I think!!!*)

**Big Country Awards!!!** The dates are now set for the annual Big Country Awards. The Variety Club Luncheon honouring Canadian country music, will be held at the Royal York Hotel Concert Hall on Friday May 30. Two days later on Sunday June 1, the Big Country Awards cocktail reception, banquet and awards will take place in the same ballroom.

## Too much of a good thing

The Junos have come and gone and now we have a full year to work on the non-ending process of getting the music industry into the homes of middle Canada. Hopefully, we can get the consumer to buy more records by Canadian artists and recording craftspeople. It's a tough task. While I sat in the Hamilton hockey arena and later in the comfort of my home watching the tape, I thought back to what Sheila Copps, she of the Heritage Department, not to mention Deputy Prime Minister, told me at the EMI post Juno party at Canoe (hosted by Deane Cameron). She compared the ECMA Awards to the Junos and remarked how genuine, sincere, simple and yet entertaining the ECMA Awards were in comparison to the Junos. I have to agree, and think the reason could be that the ECMA Awards have a simplicity and a genuineness that the Junos, with all its glitz, dazzle, technical pomp, plus the accompanying expense, actually lose out on. There was also a feeling of "this isn't about us, this is about me" insincerity about everything that happened up on that Juno stage. The constant popping up of the president of this and that taking bows and hogging the camera. It might be a good idea next year, when the new president is picked, to stipulate that the presidency doesn't permit an on-camera appearance at all. In that way guaranteeing a leader who has no ego who might upstage the award-giving. Do we need another ego to honour when he's already well salaried? Can we find someone who just wants to make a contribution to the industry and who will stay in the background? By the way, that Ashley MacIsaac is a REAL showman!!!

-Walt



with Elvira Capreese

The Sunday night awards show will be televised by BBS and shown nationally at a later date to be announced. This is an industry event and a chance for country music people to meet, mingle and celebrate the business we are in. Registration forms for this year's event will be in RPM in April and voting ballots will be mailed to all RPM subscribers in April as well. (EC: *Big Country . . . where it all began!!!*)

**A foine Irishman, that he is!!!** And there he was, that modest Irishman, president of A&M, Motown, and yes, don't forget Island, sitting on company time having his hair cut when his cel phone started vibrating (EC: *Sounds weird doesn't it???*). On the other end was another Irishman, who sounded a little "glubbery", and just as our getting-his-haircut-on-company-time president was about to hang up, on the other end of the line came a phrase known only to these two Irishmen. It was in fact Bono of U2 fame, congratulating JR on their #1 album status in Canada. In fact, the album is #1 in 20 countries, but Bono only made one call. And, get this, A&M only shipped 240,000 units, a conservative figure by any stretch of the imagination, and they aren't expecting any back. Interesting too, U2 sell more records per capita in Canada than anywhere else in the world and their upcoming concerts have sold more tickets per capita than any other country. (EC: *The Ides of March sometimes have pleasant surprises!!!*)

**On stage . . . everybody!!!** The Juno people outdid themselves this year with their pre-show party, which was held at Hamilton Place. Food, glorious food, was everywhere, and enough bars to make sure everybody got the chance to get a little tipsy. I can honestly say that anyone who found all the little areas of food and bars had a good time. The walk over to the hockey arena in the bitter cold was refreshing and hopefully designed to snap those who had a few too many back to reality. It worked for some, but not for some of the presenters and even winners. But it was all good fun and a great schmooze party. Congratulations! (EC: *Did I hear you right???*)

**As for the Junos!!!** Hey! No awards show can be perfect. Jann Arden was okay as this year's host, but at times, she seemed a little out of her depth. Maybe it was the writers, or maybe she had ideas of her own that didn't work all the time. It was a nice effort nonetheless. The presenters, for the most part, kept their introductions short and likewise for the winners with their acceptance speeches. The lighting, which constituted the setting was wonderfully effective, a long way from the extravagant days of CBC over-production. The sound was good, where I was sitting, but people further back were complaining. No surprises really, when it came to the winners. A great party, a great show and a great post-Juno party. (EC: *A late night???*)

**A week that was!!!** The combination of Canadian Music Week, the opening of Blockbuster's 250th store plus all the Juno celebrating left a lot of industry people looking pretty wasted. What a great business this is and what a great country we live in. I particularly liked the I'm Canadian and proud of

it," attitude that prevailed at the Juno Awards. The CMW Awards were also a pat on the back for our record, retail and broadcast industries. CMW awards show host Mike Bullard is something else. After witnessing his instant wit and great knowledge of the business, I think he would be perfect to host next year's Juno Awards. I think the roomful of industry people would second that, with the exception of Gary Slaight, of course. As a matter of fact, Bullard has that Ed Needham cutting edge. Maybe Lou should talk to him about doing a talk show on 'RB, not that he would want it. But it's worth a try. (EC: *Now you have expertise in radio programming???*)

**Velvel Walter!!!** What a great opportunity to talk to one of the renegades of the American recording industry, Walter Yetnikoff. He's like Clive Davis, without the class. If I went to press with our interview, both of us would be in court. What a great storyteller. In fact, I asked him why he didn't write a book. He said he's having too much fun with his new life, and that involves the launch of his new Velvel umbrella company. I got the impression he's not the kind of guy who lets bygones be bygones. Watch for this whole thing to explode. (EC: *Bad choice of a word!!!*)

# RPM

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

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

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



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

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

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

PRINTED IN CANADA





## Tribute time backstage at the Junos

(1) Shania Twain backstage. (2) Terri Clark and Paul Brandt with their country Junos. (3) Paul Burger, Chairman/CEO Sony Music UK with Tracy Nurse, Vice President Marketing Sony International N.Y. and Brian Robertson, President CRIA. (4) Joe Sealy and his Contemporary Jazz award. (5) Publicist Margaret Konopacki with Moe Koffman and Tony Tobias. (6) Cookie and Jimmy Rankin with Best Country Group award. (7) Cancon jazzmeisters Moe Koffman, Manyard Ferguson, Rob McConnell and family and friends of Lenny Breau and Gil Evans. (8) Tragically Hip with their Album of the Year Juno. (9) Sloan with their Best Alternative Juno. (10) Celine Dion and RPM's Stan Klees.

(photos by Joseph Marranca)



# REM 100 HIT TRACKS

& where to find them

Canada's Only National 100 Hit Tracks Survey



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

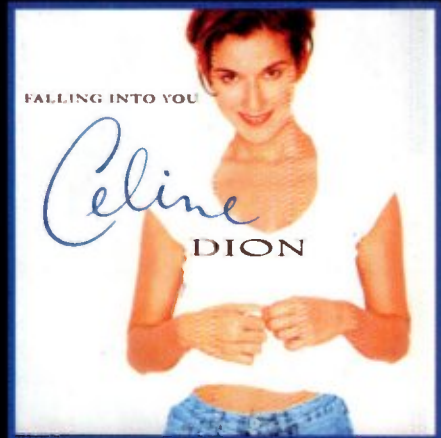
TW LW WO MARCH 17, 1997

1	1	10	<b>EVERYDAY IS A WINDING ROAD</b> Sheryl Crow - Sheryl Crow AbM 31454 0587 (promo CU)-U	35	37	8	<b>MY OWN SUNRISE</b> Crash Test Dummies - A Worm's Life Arista 39779 (promo CU)-N		68	50	8	<b>JUMPING THE SHADOWS</b> Damhnat Doyle - Shadows Wake Me Latitude 50422-F	
2	3	9	<b>DISCOTHEQUE</b> U2 - Pop Island 7316 (promo CU)-U	36	45	7	<b>NIGHT TRAIN</b> Bruce Cockburn - The Charity Of Night True North 0150-J	100% Caricature	69	54	8	<b>CARMALINA</b> The Pursuit Of Happiness - The Wonderful World Of Iron Music 7786 51010 (promo CU)-N	100% Caricature
3	8	11	<b>ONE HEADLIGHT</b> The Wallflowers - Bringing Down The Horse Interscope 90055-J	37	46	6	<b>TELL ME</b> Corey Hart - Corey Hart Columbia 80240-H	100% Caricature	70	73	5	<b>COME CALLING</b> Cowboy Junkies - Lay It Down Geffen 24952 (comp 21)-J	100% Caricature
4	2	11	<b>A LONG DECEMBER</b> Counting Crows - Recovering The Sattalites UGG 24975-J	38	47	7	<b>ELECTROLITE</b> H.E.M. - New Adventures In Hi-Fi Warner Bros. 46320-P	100% Caricature	71	77	3	<b>STEP BY STEP</b> Whitney Houston - The Preacher's Wife U.S.I. Arista 07822 18591-N	
5	7	10	<b>DARK HORSE</b> Amanda Marshall - Amanda Marshall Epic 80229 (comp 5)-H	39	48	6	<b>IT'S IN YOUR EYES</b> Phil Collins - Dance Into The Light Atlantic 82949-P	100% Caricature	72	79	3	<b>SAY YOU'LL BE THERE</b> Spice Girls - Spice Virgin 7243 8 42174-F	
6	12	10	<b>YOU WERE MEANT FOR ME</b> Jewel - Pieces Of You Atlantic 82700-P	40	28	15	<b>THE TEARS I CRY</b> Gavin Hope - no album Quality UGUS 7282 (promo CU)-M	100% Caricature	73	NEW		<b>ELEGANTLY WASTED</b> INXS - Elegantly Wasted Mercury 314 534 531-U	
7	19	4	<b>FALLING IN LOVE (IS HARD ON ...)</b> Aerosmith - Nine Lives Columbia 9412 (promo CU)-H	41	30	12	<b>CROSSING A CANYON</b> 54-40 - I trusted by Millions Columbia 1201 (promo CU)-H	100% Caricature	74	86	2	<b>STARING AT THE SUN</b> U2 - Pop Island 314 524 334-U	
8	14	9	<b>RESURRECTION</b> Moist - Creature EMI 38188 (promo CU)-F	42	31	10	<b>THIRTY-THREE</b> The Smashing Pumpkins - Mellon Collie & The Infinite... Virgin 40861-F	100% Caricature	75	83	2	<b>HOPE IN A HOPELESS WORLD</b> Widespread Panic - Bombs & Butterflies Capricorn (comp 486)-U	
9	4	13	<b>DON'T SPEAK</b> No Doubt - Tragic Kingdom Trauma/Interscope 92580 (comp 18)-J	43	32	11	<b>GET IT WHILE YOU CAN</b> Lawrence Gowen - The Good Catches Up GPCU 100 (promo CU)-Select	100% Caricature	76	80	2	<b>DELIVER ME</b> Roch Voisine - Kissing Ham HVI 51442 (promo CU)-N	MA PL
10	13	11	<b>LOVE FOOL</b> The Cardigans - First Band On The Moon Stockholm (comp 477)-U	44	33	12	<b>BAD TIME TO BE POOR</b> Rheostatics - The Blue Hysteria Cargo HALL 001 (promo CU)-P	100% Caricature	77	81	3	<b>BETTER WHEN YOU'RE NOT ALONE</b> Black Crowes - Three Snakes And One Charm American 43062-P	
11	5	17	<b>UN-BREAK MY HEART</b> Ioni Braxton - Secrets LaFace 25020 (promo CU)-N	45	36	9	<b>OFF HE GOES</b> Pearl Jam - No Code Epic 67500-H	100% Caricature	78	82	3	<b>UNDER THE WATER</b> Merri Bainbridge - The Garden Universal 53019 (promo CU)-J	
12	6	14	<b>JUST ANOTHER DAY</b> John Mellencamp - Mr. Happy Go Lucky Mercury 314 532 896-U	46	56	6	<b>MAKE YOU MAD</b> Udd's - Nest Warner 96303-P	100% Caricature	79	84	2	<b>KING NOTHING</b> Metallica - Load Elektra 61923-P	
13	18	9	<b>ABUSE ME</b> Silverchair - Freak Show Epic 67905 (promo CU)-H	47	57	5	<b>ALL BY MYSELF</b> Celine Dion - Falling Into You Columbia 33068-H	100% Caricature	80	85	2	<b>EVERY TIME I CLOSE MY EYES</b> Babyface - The Day Epic 67293-H	
14	17	9	<b>FLAMENCO</b> The Tragically Hip - Trouble At The Henhouse MCA 81011 (comp 21)-J	48	42	12	<b>WATCHING THE WORLD GO BY</b> Maxi Priest - Man With The Fun Virgin 41612 (comp 25)-F	100% Caricature	81	87	3	<b>RETURN OF THE MACK</b> Mark Morrison - Return Of The Mack Atlantic 84868-H	
15	9	13	<b>TO LOVE YOU MORE</b> Celine Dion - Live A Paris Columbia 80238-H	49	43	12	<b>LOOK LIKE ME</b> The Killjoys - Gimme Five WEA 13450 (comp 304)-P	MA PL	82	88	3	<b>NORTH DAKOTA</b> Ihrush Hermit - Sweet Homewrecker Elektra 61986-P	100% Caricature
16	21	10	<b>DESPERATELY WANTING</b> Better Than Ezra - Friction Baby Elektra 61994-F	50	55	7	<b>CHANGE THE LOCKS</b> Tom Petty - She's The One U.S.I. Warner Bros. 46285-P	100% Caricature	83	NEW		<b>I WANT YOU</b> Savage Garden - Savage Garden Columbia 9435 (promo CU)-H	
17	10	12	<b>THROUGH YOUR HANDS</b> Don Henley - Michael U.S.I. Revolution 24666-P	51	58	7	<b>THE LINES YOU AMEND</b> Sloan - One Chord To Another Murderecords 23-J	100% Caricature	84	51	11	<b>I BELIEVE I CAN FLY</b> H. Kelly - Space Jam U.S.I. Sunset/Atlantic 96305 (comp 305)-P	
18	11	11	<b>WANNABE</b> Spice Girls - Spice Girls Virgin 7243 8 42174-F	52	64	5	<b>CASUAL AFFAIR</b> Ionic - Lemon Parade Polydor 31543 1042 (comp 486)-U	100% Caricature	85	95	2	<b>RIGHT ON</b> UMC - How Bizarre Polydor (comp 486)-U	
19	24	8	<b>IF I HAD MY WAY</b> Big Sugar - HiemVision AbM 314 500 800-U	53	65	5	<b>OUTTA SITE (OUTTA MIND)</b> Wilco - Being There Heprise 46236-P	100% Caricature	86	52	13	<b>I FINALLY FOUND SOMEONE</b> B. Adams & B. Stresand - The Mirror Has...U.S.I. Columbia 67887 (promo CU)-H	
20	22	20	<b>BARELY BREATHING</b> Duncan Sheik - Duncan Sheik Warner Bros. 82879-P	54	63	5	<b>PLEASE DON'T GO</b> No Mercy - No Mercy Arista 3044 (promo CU)-N	100% Caricature	87	53	8	<b>LONG DAY</b> Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic 96304 (comp 304)-P	
21	34	7	<b>DON'T CRY FOR ME ARGENTINA</b> Madonna - Evita U.S.I. Warner Bros. 46346-P	55	60	6	<b>THE HOLY RIVER</b> The Artist - Emancipation NPG 611664 (promo CU)-F	100% Caricature	88	92	2	<b>WHERE HAVE ALL THE COWBOYS GONE?</b> Paula Cole - This Fire Warner Bros. 46424-P	
22	15	12	<b>KISSING RAIN</b> Roch Voisine - Kissing Ham HVI 74321 43978 (promo CU)-N	56	62	7	<b>BELIEVER</b> Chantal Kreviazuk - Under These Hocks And Stones Columbia 80246-H	MA PL	89	93	2	<b>CAN'T TAME THE LION</b> Journey - Inal By Fire Columbia 9302 (promo CU)-H	
23	16	10	<b>WITHOUT LOVE</b> Donna Lewis - Now In A Minute Atlantic 96306 (comp 306)-P	57	61	6	<b>I'LL NEVER BREAK YOUR HEART</b> Backstreet Boys - Backstreet Boys Jive/Zomba 15981-N	MA PL	90	NEW		<b>IT SHOULD BE</b> Change Of Heart - Steel Teeth Virgin 1462 (promo CU)-F	
24	20	14	<b>YOU WON'T REMEMBER THIS</b> Kim Stockwood - Bonavista EMI 1414 (promo CU)-F	58	68	4	<b>GREEDY FLY</b> Bush X - Razorblade Suitcase MCA 90091-J	100% Caricature	91	NEW		<b>MIDNIGHT RAIN</b> Widemouth Mason - Widemouth Mason Warner Bros. 1/328-P	100% Caricature
25	23	17	<b>SOMEONE WHO'S COOL</b> Udd's - Nest Warner 96303 (comp 303)-P	59	66	5	<b>LITTLE WONDER</b> David Bowie - Earthling Virgin 7243 8 42827-F	100% Caricature	92	NEW		<b>REMOTE CONTROL</b> Age Of Electric - Make A Pest A Pet Universal 81021-J	
26	41	5	<b>PRECIOUS DECLARATION</b> Collective Soul - Disciplined Breakdown Atlantic 82984 (promo CU)-P	60	67	6	<b>TIL YOU LOVE SOMEBODY</b> Amy Sky - Cool Ham IronMusic 51005-N	100% Caricature	93	NEW		<b>SWEET EMOTION</b> West End Girls - Greatest Hits Outside 23339 2002-Dexter Int.	
27	40	7	<b>SUPERMAN'S DEAD</b> Our Lady Peace - Clumsy Columbia 80242-H	61	72	4	<b>LIE TO ME</b> Jonny Lang - Lie To Me AbM 31454 0640-U	100% Caricature	94	59		<b>I BELIEVE IN YOU AND ME</b> Whitney Houston - The Preacher's Wife U.S.I. Arista 07822 18591-N	
28	39	7	<b>SAVING FACE</b> The Boomers - 25 Thousand Days Alma 76974-U	62	69	4	<b>EMPTY CELL</b> Husty - Sophomoric Handsome Boy HBCU 0016-N	100% Caricature	95	NEW		<b>HERE WITH ME</b> Ginger - Suddenly I Came To My Senses EMI 1455 (promo CU)-F	MA PL
29	38	8	<b>LAKIN'S JUICE</b> Lve - Secret Samadhi Radioactive 11590 (promo CU)-J	63	70	4	<b>I'LL ALWAYS BE RIGHT THERE</b> Bryan Adams - 18 Hi I Die AbM 05521-U	100% Caricature	96	NEW		<b>WHERE YOU GET LOVE</b> Matthew Sweet - Blue Sky On Mars Zoo 614 223 113-N	
30	25	10	<b>#1 CRUSH</b> Garbage - Homeo to Juliet U.S.I. EMI 37715-F	64	71	4	<b>RESIGNATION SUPERMAN</b> Big Head Todd & The Monsters - Beautiful World Revolution 24661-P	MA PL	97	74	18	<b>LADY PICTURE SHOW</b> Stone Temple Pilots - Tiny Music...Songs from the... Atlantic 82871-P	
31	26	16	<b>SWALLOWED</b> Bush X - Razorblade Suitcase MCA 90091-J	65	78	3	<b>EMOTIONAL LOVE</b> John Mellencamp - Mr. Happy Go Lucky Mercury 314 532 896-U	100% Caricature	98	75	16	<b>JUST BETWEEN YOU AND ME</b> dc Talk - Free At Last EMI 25100-F	
32	27	13	<b>DO TO YOU</b> Bryan Adams - 18 Hi I Die AbM 314 540 522 (comp 10)-U	66	49	9	<b>BREATHE A SIGH</b> Del Leppard - Slang Mercury 314 532 486-U	MA PL	99	NEW		<b>THE NEW POLLUTION</b> Beck - Udelay UGG 24823-J	
33	29	11	<b>DON'T LET GO (LOVE)</b> En Vogue - Set It Off U.S.I. Eastwest UK 96302 (comp 302)-P	67	44	8	<b>CAN'T GET THIS STUFF NO MORE</b> Van Halen - Best Of Vol. 1 Atlantic 46332-P	100% Caricature	100	76	23	<b>HOW BIZARRE</b> UMC - How Bizarre Polydor (comp 468)-U	
34	35	8	<b>CRASH INTO ME</b> Dave Matthews Band - Crash HCA-N										





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"Junkhouse "Burnt Out Car"  
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*Toronto native gains musical currency***Michael Brooks: Music in the abstract**

by Rod Gudino

Walking into a downtown Movenpick for an interview, Michael Brooks might very well be walking out of another world. That world, with its creamy sound montages melting in the brilliance of a high noon of ingenuity, have made him an alien species in the gene pool of by-the-book artists. Little wonder that Brooks has, over the past ten years, become a favourite manipulator of the pop universe.

Brooks' inception into matters musical -- which began in Toronto where he was born and raised -- catapulted him from the halls of York University where he had worked and collaborated with composer/trumpeter John Hassell and into the lap of avant-minimalist god LaMonte Young, Hindustani classical violinist Pandit Pran Nath, gadget-guru Brian Eno and a company of pop luminaries like David Bowie, Dan Lanois, Peter Gabriel and The Edge. The resulting work -- 1985's Hybrid, 1986's Captive, 1992's Cobalt Blue and 1994's Fires Of Kuwait -- was committed to digital as a veritable tapestry of weirdly moving, highly textured sounds.

With two of those releases providing soundtracks for films and parts of Cobalt Blue transposed for the soundtrack of Michael Mann's Heat, it's little wonder that much of the artist's current demand arises from those circles. Case in point: Brooks' latest release was occasioned by actor Kevin Spacey's directorial debut *Albino Alligator* (released on 4AD and distributed through PolyGram -- New Releases 10/03) which, incidentally, is also the circumstance for the recent Toronto visit. Spacey had sought Brooks out on a suggestion from Peter Gabriel, who was beginning work on his next album and had to decline working on the film. But it was love at first sight for the studio-wise Brooks, who

was captivated by the internal character of Spacey's cinematic vision.

"I went to see a screening and I liked the film a lot," he says, "it is subtle and complex."

The movie concerns a bungled robbery where three not-so-smart burglars get holed up in a basement under pressure of police officers outside the door. Although Quentin Tarantino's *Reservoir Dogs* comes immediately to mind, the movie internalises much of the drama, steering clear of tortured cops and bloodbath shoot-outs for some genuine soul-searching.

"What it's really about is people having to make difficult decisions where they can't win," says Brooks.

Nevertheless the movie had an extremely brief run in Canada (*Albino Alligator* was showcased at Toronto's Carlton Cinema for about two weeks) and fared not much better in the US, a point that hurt Spacey more than it did Brooks.

"The film obviously has some problems," he says, "but I think most thinking people will enjoy it."

The project also brought R.E.M. vocalist Michael Stipe and Red Hot Chili Pepper Flea into the studio to lend creativity and production to Brooks' developing work. Stipe's involvement was Spacey's idea, but when the singer found it difficult to write a song, he suggested a cover. Stipe agreed on the grounds that it could be turned into a duet

with Jimmy Scott, who had recently been produced by Flea. By the time the studio tracks were laid down, everyone had gotten into the project. The track was chosen to be Koehler & Arlen's *Ill Wind*, which was slow-mowed to create what has been described as Otis Redding singing for David Lynch.

"It's my favourite piece on the album," offers the musician.

Brooks' secret ingredient has long been the Infinite Guitar, a specialty instrument he invented and manufactured in 1983. Only three in existence (apparently the other two have been claimed by The Edge and Daniel Lanois) the Infinite Guitar has been Brook's long-time engine into the abstract.

"It basically simulates standing beside a very loud amplifier and it does that electronically so it allows you to have infinite sustain," he explains. "You can play the guitar without having to pick it so you can play a melody by moving your hand around the frets or by bending notes, so it's more like a violin or a trumpet. The other hand is used for controlling the

strings and you can still pluck but you don't have to, so you can widen the possibilities a bit."

Marketing difficulties and low profit margins in the guitar manufacturing industry have kept manufacturers away but have unwittingly created a positive circumstance.

"I'll probably make more money being one of the three people who owns one and getting sessions which, in fact, has worked out to be true," he laughs. "You know I'd probably have to sell ten or twenty thousand guitars, but this way, if someone wants to hear the guitar, they'll call me."

**Crows nab****Best of the Web '96**

<http://countingcrows.com>

The Counting Crows can count another notch on their beak now that they have been bestowed the Best Official Artist/Band produced Site on the World Wide Web. Web-heads in the unFURled Best Of The Music Web '96 poll voted the band as having the best site after editors at HotWired, Addicted to Noise, Suck and producers from Dust Brothers and Brad Wood provided the nominees.

The unFURled site (the new MTV/Yahoo! on-line guide to music on the web) said countingcrows.com "gives you everything from snippets of songs recorded live for the BBC to chat rooms to videos to pretty black and white photos of the guys - very heartfelt and no self-serving propaganda composed by record company types."

Designed by the Tucson, Arizona based EsmeraldNet, the site was officially inaugurated on

Halloween of last year and features contests, giveaways, tour schedules and an electronic network of continual updates.

"We wanted our Web-site to be fun, informative and cutting edge," the Crows stated in a press release. "We're honoured that the public, and especially our fans, have found it just that and voted us this award. But we're not stopping here; we intend to make certain countingcrows.com continues to evolve as the technology develops and the Internet grows."

**Commuters to get netted**

<http://www.audiohwy.com>

A new portable device is being introduced into the market which will deliver personalised audio content to commuters via portable devices capable of accessing the net. Listen Up Player is currently being showcased in consumer electronics shows across the US and will offer commuters the choice of selecting and responding to content broadcast into their car.

The device and an Internet connection will allow consumers to select the listening content they desire and download those selections from a web site. With a press of a button, they can let the web-site know how they liked it, request information about the release or get purchasing information.

Already 15-minute genre magazines for Adult Contemporary, Top 10, Jazz, Country, Pop, Rock'n'Roll and Classical music have been developed with plans for other formats underway. Audio Highway, the folks behind the device, have big plans for the new gadget, and are targeting the more than 60 million Americans who commute to work for projected sales of 43,000 units by 1999.

Muzak, the company's newest music provider, is joining a list of other companies including MCA Records, IDG Communications, and CMP Media Inc.

**Additions at Musicmedia Network**

<http://www.interlog.com/~kingj>

Musicmedia Network has just moved their web-site to the above address and added a new business partner to their operation. Former CHUM radio producer Jesse King is jumping on board to expand the network into the US and into campus markets. You may also contact them at [king@interlog.com](mailto:king@interlog.com).





## Star-studded opening for Blockbuster's new Toronto store

1. Crowds of fans lined up all day (March 14) to catch a glimpse of the stars as they arrived at the opening of Blockbuster's 250th store located at Spadina and Queen in downtown Toronto.

2. Sheryl Crow was in for the ribbon-cutting, seen here with Blockbuster's Vice President Canadian Operations Mark Hansen, President of Blockbuster International Mike Murray and Director of Product Marketing Patrick Gibbons.

3. Canadian broadcast icon Johnny Lombardi with Mark Hansen.

4. Corey Hart autographing guitar for fan.

5. E.N.G. and Wind At My Back star Cynthia Belliveau with Mark Hansen.

6. Country recording star Charlie Major signing autograph.

7. Blockbuster's Patrick Gibbons with morning crew from CISS-FM and Charlie Major.

8. A&M recording star Sheryl Crow acknowledges cheering fans.

(photos by Tom Sandler)



## Industry vs. consumer appeal still issue at CMW

The week when the industry gets no sleep (when do they ever sleep?-Ed.) has wrapped up and with it another year when the community, industry and fans alike, get together to conference, plot, network and generally pass around the bottle of vino. This year, Canadian Music Week settled into a groove now ?? years worn, according to CMW President Neill Dixon, one of the best yet, with unprecedented registration numbers and high attendance at the event's centrepiece festival.

"Overall we were pretty pleased with the results," said a still gasping Dixon following the Junos which capped the events of the week. "If there was any sort of disappointment it was in the attendance from the executives. There may have been just too much going on because they certainly didn't all go marching through there."

According to Dixon, the event drew some 1500 executives, 500 short of the estimated mark. The problem, he says, might have been simply a matter of physical positioning. Whereas last year the exhibitions were held in hallways the Metro Toronto Convention Centre amidst heavy traffic, this

year the organising committee opted to move them into separate rooms.

"We just couldn't accommodate that many people in the hallways anymore," said Dixon. "But when we moved it into a room we may have isolated it, I'm not sure. Unless it's a big enough attraction itself -- if it can be mirrored with that consumer exhibition so it was half trade and half consumer -- maybe that would work."

In fact, most of the major exhibitors on the consumer side were very happy with the results, though Dixon suspects there were a few bugs in the system for the industry side. The problem, an age-old one for organisers of the event, has continually raised the issue of whether CMW can successfully be geared to the industry and the consumer under the same roof.

"We're still wrestling around that," said Dixon. "I think that we could strictly do a business conference and nail that and leave it alone, but we've got this desire to grow the business and try and make it more company friendly."

"I think that the idea of trying to provide a

marketplace where people can make contacts for distribution is necessary. It may not be as glamorous or as glitzy as a guitar booth, but the reality is that's the engine that drives the industry and somehow we have to figure out how to build that."

Though Dixon says the situation this year is not cause for a going back to the drawing board scenario, he says the necessity to fine-tune it is inevitable. The committee is asking for comments and suggestions from delegates and attendees to be directed to [cmw@tor.hookup.net](mailto:cmw@tor.hookup.net).

The big draws this year were FACTOR, SOCAN, the multi-media conference and, surprisingly, the seminars on Asia.

"It's not made for everybody but it certainly lived up to its billing," commented Dixon. "As far as we're concerned it did its job and a lot of people ended up networking and if they didn't make deals with these guys, they sure laid a fair bit of groundwork."

As for the star attraction, namely, the Canadian Music Industry Awards, expectations were high, were met, and the winners were many. Following is a list of the winners, with a hearty congratulations from all of us at RPM.

## Canadian Music Week Industry Award Winners 1997

**PERSONAL MANAGER**  
Rene Angelil/Celine Dion

**LIVE CLUB VENUE**  
Barrymores/Ottawa

**CONCERT VENUE**  
Massey Hall/Toronto

**TALENT BUYER/PRODUCER**  
Mark Norman/Universal Concerts

**BOOKING AGENT**  
Ralph James/The Agency Group

**INDY PROMOTION/PUBLICITY**  
Anya Wilson/Anya Wilson Productions

**DANCE POOL**  
Cheer

**MUSIC PUBLISHER**  
EMI

**RECORDING STUDIO**  
Le Studio/Morin Heights

**CAMPUS STATION**  
CKDU (Dalhousie)/Halifax

**SECONDARY MARKET  
MUSIC DIRECTOR**  
Jim Scanlon/CKLZ Kelowna

**SECONDARY MARKET  
PROGRAM DIRECTOR**  
Boyd Leader/CKGY Red Deer

**SECONDARY MARKET STATION**  
HTZ-FM/St. Catharines

**NETWORK/SYNDICATOR**  
Rock Radio Network

**RADIO PERSONALITY**  
Humble & Fred/The Edge

**MAJOR MARKET MUSIC DIRECTOR**  
Rob Robson/CFOX Vancouver

**MAJOR MARKET PROGRAM DIRECTOR**  
JJ Johnston/Mix 99.9 Toronto  
Stu Meyers/The Edge Toronto

**NEWS/TALK/SPORTS STATION**  
CFRB/Toronto

**COUNTRY STATION**  
CKRY/Calgary

**DANCE/CHR STATION**  
Energy 108/Toronto

**AC STATION**  
Mix 99.9/toronto

**ROCK STATION**  
The Edge/Toronto

**BROADCAST EXECUTIVE**  
Denise Donlon/Much/Bravo

**RETAIL STORE**  
Virgin/Vancouver

**RACK JOBBER/SUB  
DISTRIBUTOR**  
Pindoff record sales

**INDEPENDENT  
DISTRIBUTOR**  
Koch

**RETAILER**  
HMV Canada

**RETAIL EXECUTIVE**  
Jason Sniderman/  
Sam The Record Man

**RECORD SALES TEAM**  
Sony

**MARKETING TEAM**  
BMG

**PROMOTION TEAM**  
BMG

**LABEL PUBLICIST**  
Kevin Shea/Attic

**INDEPENDENT LABEL**  
Nettwerk

**MAJOR RECORD COMPANY**  
Universal

**MUSIC EXECUTIVE**  
Paul Alofs

**HALL OF FAME**  
Gerry Lacoursiere

**BILLBOARD INTERNATIONAL  
ACHIEVEMENT**  
Amanda Marshall

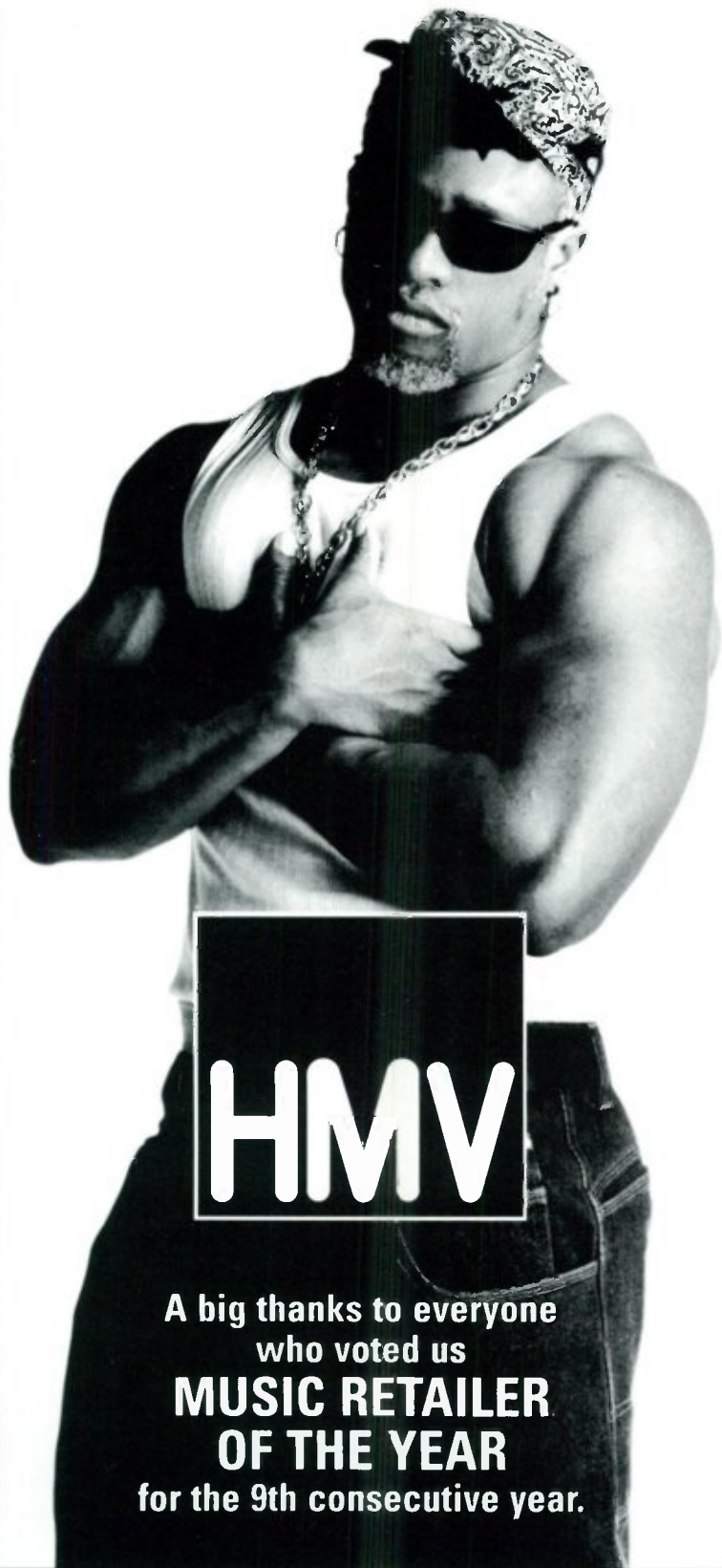
**BILLBOARD LIFETIME ACHIEVEMENT**  
Gerry Lacoursiere



CMW's Neill Dixon with keynote speaker Alice Cooper and interviewer Ed Bicknell



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# RPM ALTERNATIVE 30

Canada's only national weekly alternative chart

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

TW LW WO MARCH 17, 1997

Rank	TW	LW	WO	Artist	Title	Label
1	1	9		LAKINI'S JUICE	Live - Secret Samadhi Radioactive 11590 (promo CD) J	
2	2	9		ABUSE ME	Silverchair - Freak Show Epic 67905 (promo CD) H	
3	4	10		SUPERMAN'S DEAD	Our Lady Peace - Clumsy Columbia 12091 (Promo CD) H	100% Cancom
4	3	9		DISCOTHEQUE	U2 - Pop Island 7316 (promo CD) Q	
5	8	7		LOVE FOOL	The Cardigans - Romeo & Juliet O.S.T. EMI 37715 F	
6	5	10		BARREL OF THE GUN	Depeche Mode - Barrel Of The Gun Warner 43828 (CD single) P	
7	11	8		THE PERFECT DRUG	Nine Inch Nails - The Lost Highway O.S.T. Nothing/Interscope INTSD 90090 J	
8	12	6		FEMALE OF THE SPECIES	Space - Spiders Gut Reaction 1139 (promo CD) J	
9	13	6		PRECIOUS DECLARATION	Collective Soul - Discipline Breakdown Atlantic 82984 P	
10	15	7		GREEDY FLY	Bush X - Razorblade Suitcase MCA 90091 J	
11	7	9		LITTLE WONDER	David Bowie - Earthling Virgin 42627 F	
12	10	13		RESURRECTION	Mo'N - Creature EMI 7243 8 26189 F	100% Cancom
13	17	4		THE NEW POLLUTION	Beck - Odelay DGC 24823 J	
14	16	7		EXCUSE ME MR.	No Doubt - Tragic Kingdom Interscope 90000 J	
15	6	10		ALL I WANT	The Offspring - Smash On The Hombre Columbia 47310 H	
16	9	8		TOURNIQUET	Marilyn Manson - Antichrist Superstar Interscope INTSD 90086 J	
17	19	5		HARD CHARGER	Porno For Pirros - Liquid Gods Urge Warner Bros. 46126 P	
18	21	3		WHERE YOU GET LOVE	Matthew Sweet - Blue Sky On Mars BMG 614 223 113 N	
19	22	4		FIRESTARTER	Prodigy - CD Single Beguine's Banquet XLR CD70 Koch	
20	23	4		REMOTE CONTROL	The Age Of Electric - Make A Pest A Pet Universal 81021 J	
21	29	2		YOUR WOMAN	White Town - Women In Technology Chrysalis 1473 (promo CD) F	
22	24	3		VOLCANO GIRL	Veruca Salt - Eight Arms To Hold You Geffin 30001 J	
23	25	3		STARING AT THE SUN	U2 - Pop Island 314 524 334 Q	
24	28	3		OUTTASITE (OUTTA MIND)	Wavco - Being There Reprise 46236 P	
25	14	11		IF I HAD MY WAY	Big Sugar - Herri Vision A&M 314 540 600 (promo CD) Q	100% Cancom
26	NEW			RESIGNATION SUPERMAN	Big Head Todd & The Monsters - Beautiful World Revolution 24661 P	
27	NEW			H	Toot - Aenima Zoo 32219 (promo CD) N	
28	18	6		MAKE YOU MAD	Odds - Mest Warner 96303 P	100% Cancom
29	20	5		FLAMENCO	The Traditionally Hip - Trouble At The Hanhouse MCA 31011 J	100% Cancom
30	NEW			HORO GHOD THU NIGHEAN	Mary Jane Lamond - Susa e' A&M 42000 (promo CD) Q	



# New Releases



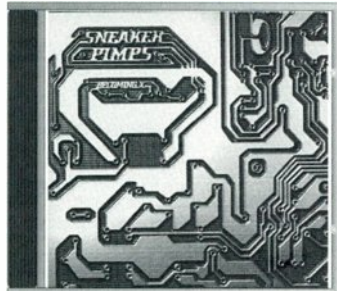
**GINA G.** -Dance  
**Fresh!**  
**Eternal/WEA 17840-P**  
 Gazoiks! When was the last time we were treated to a cover like *that*? In case you can't make it out, that's carrot-topped Gina G. clothed in nothing but a thin layer of -- gulp -- chocolate icing. With a hearty thanks to photographer David LaChapelle (as well as a host of contributors and co-writers) we welcome Gina G.'s formal debut in the wake of massive interest in the British singer. Specifically we mean to mention that Ms. G. has sold almost two million singles in just over six months, making her one of those rare overnight success stories that you hear and hear about but can never seem to pinpoint. Fellow Brits and the Americas got a simultaneous crush on the twenty-five year old after being enchanted by I Belong To You and (Ooh Aah) Just A Little Bit, the latter which has also enjoyed some dependable domestic currency. Both tracks make a re-appearance on the album, much of which maintains the higher ground over the format with the kind of flawless delicacy that made Ace Of Base a multi-national diamond seller. Listen to Ti Amo, Gimme Some Love and the title track and say it ain't so. Sure, lyrics like "Oh, oh, oh, whooh oh yeah! I, I, I, wanna get, wanna get fresh" might not turn over the lyric canon, but you gotta give it to the girl for following up a million selling hit track with a line like that. Not to mention making it into a great song. Spice Girls look-out; this girl's hotter than a red hot chili pepper baking in the Mexican sun. Sizzle. -RG

**L7** -Alternative  
**The Beauty Process: Triple Platinum**  
**Slash/Reprise 46327-P**  
 Hard to make an album out of pure heavy metal chops these days, never mind a career. But that is essentially what L7 have done, with the minor advantage that they are an all



girl group and that much of their output has been overlooked on the grounds that hey, girls can rock just as good as boys. The second little advantage comes in the way of *The Beauty Process: Triple Platinum* (a title as bogus as the fifty-eight second opener of the same name) that adds something unfamiliar to the girls' ten year repertoire. The unfamiliar -- Moonshine, Bitter Wine, Me Myself & I -- work on a subdued, almost dispassionate level, making songs that thump in your head like the alcoholic after-image of a real loud party. Perhaps the result is due in part to the departure of long-time bassist Jennifer Finch, whom the remaining triumvirate of Donita Sparks, Suzi Gardner and Dee Plakas have neglected to formally replace. Whatever, the results are unorthodox enough relative to the band's history for us to sit up and take notice. The rockier stuff we've come to expect resides close by on Drama, Bad Things, Must Have More, etc. -- it's expected, but somehow, it's still good. A staple in the alternative market, L7 has enjoyed a mounting sense of interest over the past few years, rewarded with the radio popularity of Pretend We're Dead something which, hopefully, will be continued here. -RG

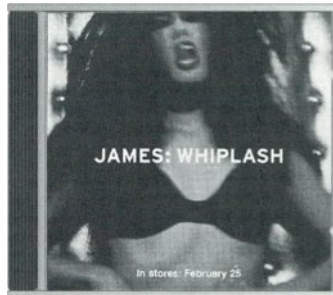
**SNEAKER PIMPS** -Alternative  
**Becoming X**  
**Virgin 42587-P**  
 Somewhere in a world over-run by neon and rain, the sounds of Sneaker Pimps echo darkly amidst the thunder and steel. By keyboardist Liam Howe's estimation, that puts the band in a place entirely their own. But for all of the times we've heard that admittedly tired cliché, the words carry some substance when it comes to this Manchester trio (Howe is joined by guitarist Chris Corner and vocalist Kelli Dayton). The threesome



approach their debut like engineers to a carefully tuned robot bearing the programmes of alternative, dance, trip hop and independent music from way in the underground. A very real, very spooky ghost in the machine haunts tracks like Low Place Like Home, Spin Spin Sugar, Wasted Early Sunday Morning and the title track, giving the sci-fi visions a black gloss -- on Tesko Suicide, Dayton rails against the nightmare contraptions and material values. The power of the product lies on the overbearing, overcast aura found in the melodies and a fingertip balance of instruments which fade *Becoming X* in and out of the material world. Because the British have of late excelled in exporting material of this calibre, we can only hope that these sounds will not be muted by the roar. A shame if this is ignored by alternative radio; it's simply the best we've heard. -RG

**JAMES** -Rock/Pop  
**Whiplash**  
**Mercury 314 534 354-Q**  
 Lesson number one for Contemporary Pop 101. What makes a great pop song? Simple, yet difficult. Start with melody, something catchy yet lasting. Overlay bass for blood flow and a sturdy drum to thump out the heartbeat. Voila, the creature is alive. Now look far and wide, look high and low, track down that voice which incites those feverish dreams and midnight awakenings; that voice

that sings in the mind when the eyes are caught by high-ceilinged frescoes and silent effigies. If you've gotten that far you might have one fine sounding pop band, or you might have availed yourself of Whiplash, James' first release since 1993's Laid. Like that album -- which managed a hearty 600,000 units in America -- Whiplash is in possession of the elusive magic that makes a simple pop song the stuff of history. But for all of that the album is one of those that nearly didn't make it. Amidst financial



troubles, personal crises, three recording studios, a near band split and several side projects, the band comes out sporting only the war-wound of guitarist Larry Ott's departure. A shame yes, but the event occasioned the boys to approach their muse in the most unorthodox manner possible (which included having singer Tim Booth absent on much of the production that went into constructing this particular fair-haired Frankenstein). First scent on Tomorrow, Lost A Friend, Waltzing Along, Greenpeace, Go To The Bank, etc., will give you the scoop on their efforts and remind you why this band got the slot between Live and The Cranberries on Woodstock II. -RG

**GLUELEG** -Pop/Alternative  
**Clodhopper**  
**Liquid 7243 856100-F**  
 It's safe to assume that a band that can nab a producer of the calibre of Sylvia Massy (Tool, REM, Red Hot Chili Peppers) to produce their album on spec, has managed to create some seriously marketable and amazing music. Glueleg, a Toronto-based quartet whose credo is "change or die," has done just that in releasing *Clodhopper* their sophomore contribution that combines an eclectic mix of musical influences with some incredibly quirky song ideas -- check out Fresh Pigs, a doofus' ramblings into an answering



machine about the date from hell -- and powerfully strong musicianship. The first single, Pistons, is a funky, bass-driven rocker that just happens to laden with some serious...horns(?) Although the premise may seem a little unfathomable, the end result is nothing short of exceptional -- think Faith No More meets early Chicago (*thanks EMI promo guy R.C. -ed.*) Look for guest appearances by onetime Glueleg alumnus Bob Mackowycz on trumpet, Liquid labelmate Lenni Jabour and A&M's fiddling funkmeister Ashley MacIsaac. -LT

**HEART & STONE** -Rock/Metal  
**Eternity**  
**H&S 777-SOCAN**  
 Who says heavy metal is dead? Certainly not Tony Anton, Mark Racanelli, Aurelio Romano and Marcel -- who are the combined effort of Heart & Stone, an indie act out of Woodbridge, Ontario who have graduated with honours from the Iron Maiden/Judas Priest school of rock and roll. Eternity, a self-produced offering, is a collection of loud, pulsating, in-your-face music that will definitely appeal to those tired of the alternative scene. Heart & Stone is loud, fast and furious and frontman Tony Anton's Bruce Dickinson-esque vocals prove that sometimes louder



## ALBUM PICK

**COLLECTIVE SOUL** -Rock  
**Disciplined Breakdown**  
**Atlantic 82984-P**  
 They came; we listened; they conquered. Such was the vibe last week-end following Collective Soul's private performance before fans and industry types at the Opera House. But aren't we all fans? After 1994's triple platinum seller Hints, Allegations And Things Left Unsaid it would seem that a good portion of North America has willingly been converted. For this reason especially *Disciplined Breakdown* is long-overdue and mightily awaited, though apparently that bit of circumstance was due to the intervention of a few internal problems (notably singer Ed Roland's messy divorce from the band's former manager). Consequently there are more allegations than hints this time around, though musically the release continues in the vein of their last. The southern-fried nuances are perfectly intact while the inflections (vocal and instrumental) remain firmly situated in rock and roll's great Middle Of The Road. Say what you will, it's a taste that appeals to the masses as they are counted in the hundreds of thousands, all of whom are crowding the starting line to rush out and lay their buying dollar on a participating counter. Potential for radio? About 200% -RG

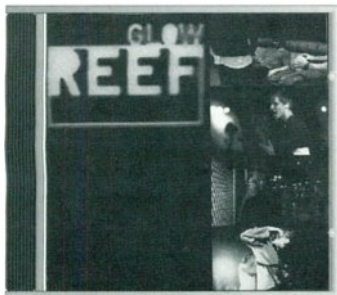




really is better. For some handy crib notes to pass Power Ballads 101, don't miss Lies, a track that showcases the talented guitar wailings of Marcel (who, like Sting and Bono, eschews the use of a surname.) Other tracks worthy of note are Ocean Blue, Pushed Away and Balance. Turn this one up to eleven...and enjoy. -LT

**REEF -Rock/Alternative  
Glow**

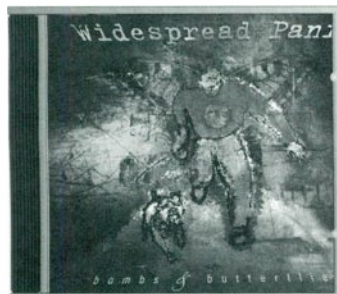
**Epic 67971-H**  
Gary Stringer, Kenwyn House, Jack Bessant and Dominique Greensmith -- the U.K. act know as Reef -- are breaking out of the current resurgence of brit-pop being produced by their fellow countrymen and have forged ahead with a gritty, southern-



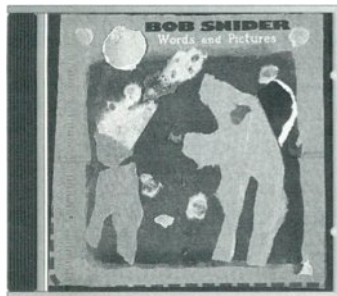
fried traditional blues-rock album that smoothly combines aggressive and infectious guitar grooves with frontman/lyricist Stringer's raw and powerful vocals. Glow, the band's second album, is a testament to the two years they spent touring and honing their talents. The first single, Place Your Hands, has a catchy, gospel choir-like chorus and heavy piano bridges -- a strong one to send to radio that will make the folks at Sony happy to be putting their efforts behind this priority release. Glow has already sold over 100,000 copies in the U.K. and is close to surpassing the sales amassed by Replenish, the group's debut. Check out I Would Have Left You and Come Back Brighter, a second single with some cool keyboard action added to the mixture. Produced by George Drakoulis (Beastie Boys, Primal Scream.) -LT

**WIDESPREAD PANIC -Pop/Rock  
Bombs & Butterflies**

**Capricorn 314 534 396-Q**  
As homage to legendary gospel/blues performer Pops Staples, Widespread Panic has put forth Hope In A Hopeless World as the first single release from this, their newest recording Bombs & Butterflies. Smart move, considering the amount of airplay the song has been racking up. However, Bombs & Butterflies isn't all about paying tribute to musical heroes; it's a collection of original material from the six-man band that took its name from guitarist/vocalist Michael Houser's old nickname at the time they first got together back in '86. This Polygram release is sure to follow in the footsteps of Ain't Life Grand, Widespread Panic's last album which spawned a number of AOR hits. These good-time southern rockers have enlisted the help of Vic Chesnutt who not only penned the track Aunt Avis, but



performed the duet with vocalist John Bell. And cult-hero Col. Bruce Hampton makes an interesting appearance on a satirical pesticide ad preceding the album's final track, Greta. Produced by John Keane. -LT

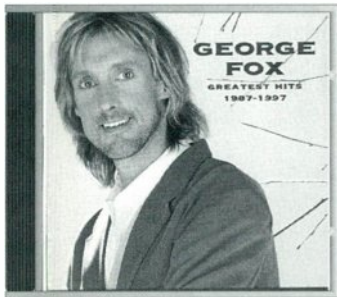


**BOB SNIDER -Folk  
Words And Pictures**

**Artisan 7243 854557-F**  
Discovered while busking the streets of Toronto, Bob Snider has become somewhat of a legend in the songwriting community. And thanks to a publishing deal with Peermusic Canada, the singer/songwriter is perhaps best known for having written What An Idiot He Is, a tune covered by Cape Breton's Ashley MacIsaac on his hugely successful album Hi, How Are You Today? Always an artist of true diversity, Snider's songs have also been covered by such artists as Moxy Fruvous and Leslie Spit Treo and he has opened for Blue Rodeo as well as performed with the Superfriendz and hHead. Known for his witty and deeply perceptive lyrics, Snider has put together another collection of his musical vignettes titled Words And Pictures. There are 12 original tracks on this David Baxter produced album and Toronto's St. Paul's Trinity Church was the location for the complete and virtually unedited recordings. Musical guests include Melanie Doane and Ron Sexmith. -LT

**GEORGE FOX -Country  
Greatest Hits 1987-1997**

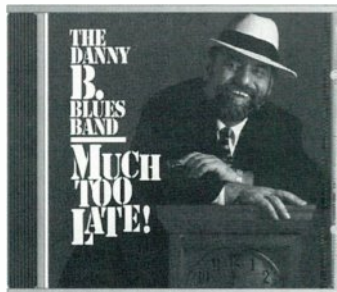
**WEA-17986-P**  
These are the songs that gave this Alberta wrangler a foot in the door which led to him sweeping the Big Country, Canadian Country Music and Juno awards over the years. With each successive release, he gained a greater stature in country music, and in order: Angelina, Goldmine, No Trespassing, Lime Rickey, Spice of Life, Clearly Canadian,



Mustang Heart, Breakfast Alone, Wear and Tear on My Heart, What's Holding Me (his first #1 on RPM's Country 100 - April 10/95), First Comes Love (his second #1 - July 24/95). That vocal signature is still as strong and vibrant as it was on his first release to his most recent, I Give You My Word, written specially for his wedding earlier this year, and one of the two new releases here. The single is making good moves up the chart (#28). The other is The Night The Barn Burned Down, also a key track and most certainly destined for the charts if released as the follow-up. Also includes Here's Hoping (There'll Always Be A Cowboy). Great stuff from one of the first Canadian country acts to introduce youth to the business. -WG

**THE DANNY B. BLUES BAND -Blues  
Much Too Late**

**National Treasures-0002**  
The Muddy York on Market Street close to Toronto's Hummingbird Centre is a Wednesday night home to the Danny B. Blues Band. Listen to this album and you'll wonder why they're not there seven nights a week. Individual commitments aside, one suspects the reason might be the difficulty in sustaining the high energy so evident here. This is visceral music that probably drains --enjoyably-- the musicians as much as the listener. The band is comprised of Danny Balaka (vocals, harmonica), Bernie LaBarge (guitar), Pennti Glan (drums), Phil Woodward (electric bass), and Doug Riley (piano). In solo or ensemble they're all excellent musicians and on Much Too Late they play from the heart 14 cuts of familiar and original material including the title track by Danny B. Your reviewer is old enough to indulge himself in declaring personal



favourites. Predictably, they are The Thrill Is gone, Kansas City and -- wait for it -- Caldonia. Yes indeed; Woody Herman lives. Everyone though, will enjoy the blistering boogies. Doctor's Boogie and Boogie Woogie Country Girl feature the lightning fast fingers and sure touch of Doug Riley on piano reminding one of long ago Allan MacLeod and "the ten hottest fingers on radio." But, wait til you hear Danny's Boogie featuring boogie by the leader on harmonica. Breathtaking, literally. The album was recorded in two sessions with no overdubs at The Studio Puck's Farm. With the disciplined enthusiasm exhibited here, that's all that's necessary, or should be. -BW

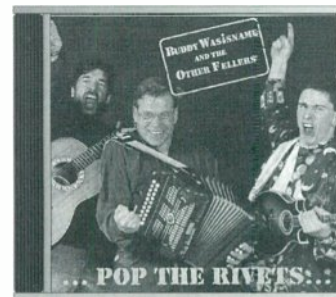
**LEROY JONES -Jazz  
Props For Pops**

**Noptee Columbia-67643-H**  
Louis Armstrong has been an inspiration for legions of trumpeters, not necessarily because of his excellent skills -- others, eg; Buck Clayton were technically better -- but because of the zest he brought to every performance. He might or might not have been an artist, but he was most certainly a consummate entertainer. Leroy Jones acknowledges his admiration and the influence of "Pops" on this album where he plays and sings a la mode d'Armstrong with



a host of well known principals. Most of the tracks are of songs made popular by Armstrong. Three, the title track, Louie's Lamentation and Armstrong Parade, are composed by Jones in obvious homage. All are well played; they're not reconstructions but rather, evocations of their inspiration. Younger listeners will be unaware that

Armstrong once had strippers as part of his stage show. We recalled that while listening to Baby, Won't You Please Come Home featuring the raunchy trombone of Craig Klein in stripper rhythm. Nice piano work as well by Harry Connick Jr. on Sleepy Time Down South and What A Wonderful World. If there's a single complaint about the album, it's that departures from the melodic line sometimes threaten not to return. They always do of course, but it can be unnerving when one first becomes aware of it as on Struttin' With Some Barbecue. Taken all in all this is a good album that must have "Pops" smiling in his musician's heaven. -BW



**BUDDY WASINAME -Comedy/Pop  
And The Other Fellers**

**Third Wave-009**  
If it has to do with social mores or just making a humorous statement about the environment or your next door neighbour, this Island trio are left, front and centre of Newfielander humour that they so ably structure into song. Incredible as it may seem, this is their eighth album, the first being released in 1986 and over that period of time they have sold more than 200,000 units collectively. Several of these tracks were recorded live during their concerts at the Matsqui Theatre in Abbotsford, the Tide Mark Theatre in Campbell River and McPherson Playhouse in Victoria, all in BC. which gives yet another dimension to their appeal. The other tracks were recorded at Record Time Productions and Atomic Audio. The band is made up of Ray Johnson (accordions, fiddle, vocals), Kevin Blackmore (banjo, fiddle, guitar, bass, homemade percussion kit, mandolin, vocals) and Wayne Chaulk (guitar, bass, vocals). The trio also produced the album. Contains 16 tracks, and all tracks are key, but don't overlook Till Early Morning, Have You Seen and Big North Wind, three gems. A fun release with lots of toe-tappin' accordion stuff. All the material was written individually by the trio. Contact Gander 709-256-8009. -WG

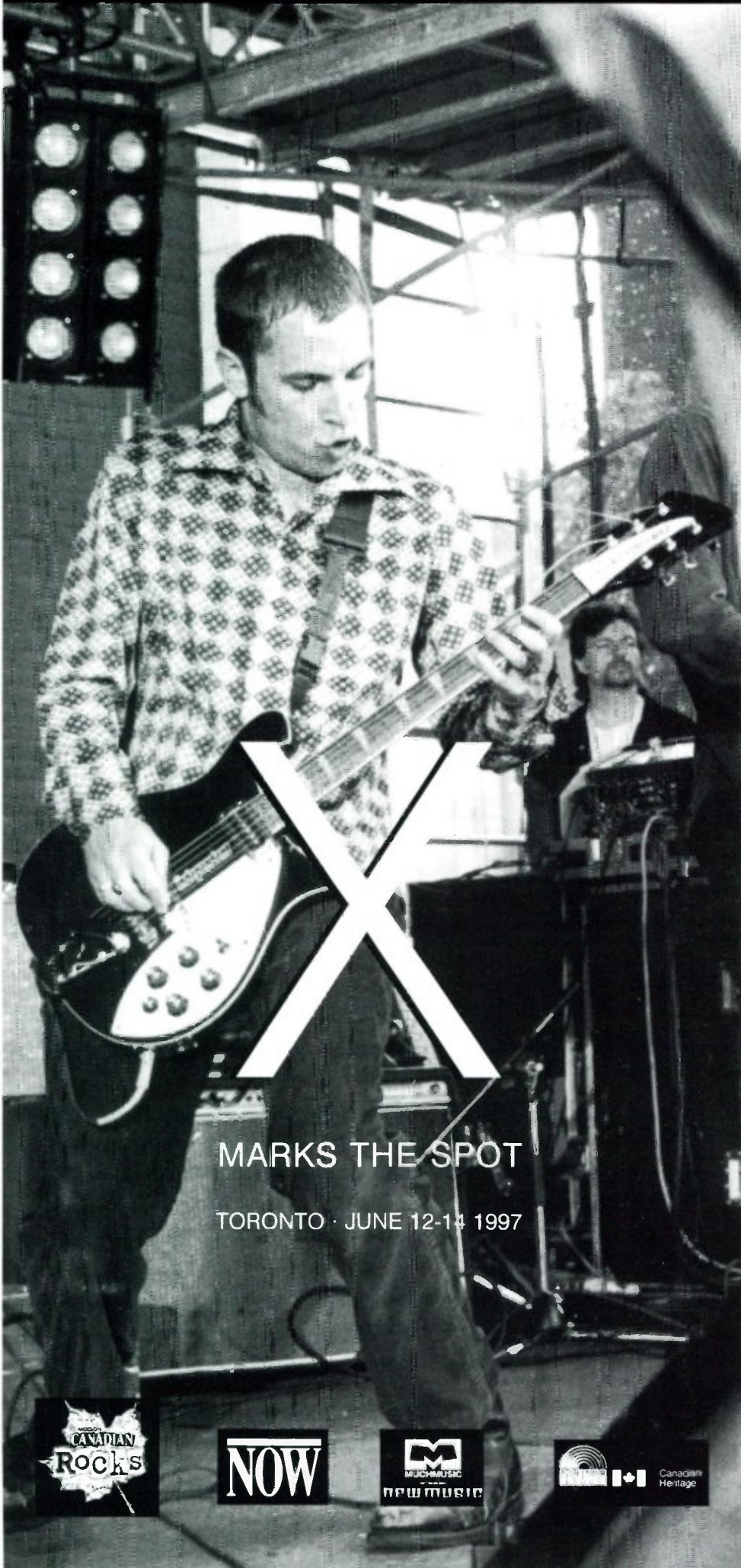
**BIG COUNTRY AWARDS**

June 1st

Concert Hall

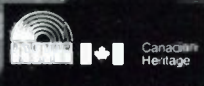
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*Panel discussion centrepiece of CMW's multi-media display***Jaron Lanier: The father of virtual reality speaks***by Lisa Trainor*

With this year's Canadian Music Week at a close, it would be trite to conclude that the event was a resounding success; nevertheless, with a number of high profile seminars and guest speakers, attendance numbers were anything but shy and one of the best attended events was the Trebas Institute's presentation of music and multi-media with some pretty high profile speakers.

In excess of 600 people packed the mainstage theatre at the Metro Convention Centre to hear the star-studded panel consisting of keynote speaker and founder of the virtual reality industry Jaron Lanier; moderator Kathy Kozel, a multi-media instructor at UCLA and writer for several multi-media magazines; Brett Leonard, director of Lawnmower Man and Virtuosity; and Frank Serafine, owner of Serafine Studios and sound designer for Star Trek and Hunt For Red October.

The two-hour discussion covered the latest issues affecting the multi-media industry and ran the gamut from the nature of multi-media with regards to the music industry and related topics of the Internet to Internet politics and future humanism in a technological world.

Lanier, who coined the phrase virtual reality in his early-20s, modestly says that it would be unfair to call it a one-person concept.

"A lot of early work was done in the '60s by a guy named Ivan Sutherland; but I think I did come up with some important stuff," says Lanier in reference to a few firsts he created including the 'avatar' for network communications, the moving camera virtual set for television production, performance animation for 3D computer graphics, the initial proposal of web-based network computers and along with Dr. Joe Rosen and Scott Fisher, the initiation of the field of real-time surgical simulation and telesurgery.

"But I also think that anyone would be able to come up with this kind of stuff if they just decided to let themselves become focused on what they're interested in."

And for those with brilliantly-creative ideas who may still be a bit intimidated by computer

technology, there is a glimmer of cyber-light for a successful career because, oddly enough, Lanier admits that he doesn't consider computers all that essential to his work in virtual reality.



"I don't think virtual reality is quite the same thing as being interested in computers," he explains, "once you're working with virtual reality, you don't perceive the computer anymore since you're in a simulated world."

In addition to an acknowledged hatred for computers, Lanier confesses to have actually destroyed several during occasions of extreme frustration. "I once tore one apart so that the largest piece left was less than an inch in diameter," he grins.

"My experience with computers is that the more you hate them, the better an artist you are with them," furthers Lanier, "Because the thing about computers is that they have a certain kind of seductive quality where people become involved in what they can do and lose track of the original expressive agenda. So if you hate the computer, it's easier to keep your own autonomy."

Of course, the world of virtual reality is only part of the creative outlet in which Lanier chooses to express himself. A successful career in music is where his true passions lie and he says that were someone to hold a gun to his head and force

him to choose between the two, his music would definitely win out over cyber-space.

"Fortunately in the real world I don't have to make that choice and I think that the two (music and VR) actually help each other," he says, "It's very important for scientists to be artists and I think that in the future it will be very rare to find a scientist who isn't an artist."

A collection of Lanier's acoustic work has already been released by Polygram and he says that another is in the works for Sony Classics. Not only has he studied classical music from around the world -- with a particular penchant for the sounds of Asia -- but he has collaborated with a collection of musicians as varied as Philip Glass, Ornette Coleman, Vernon Reid (of Living Colour), Terry Riley, Barbara Higbie and Stanley Jordan.

Lanier is also in the process of marrying his two creative worlds by working with virtual reality as a musical instrument. A ballet, titled *Thinning Of The Veil*, is a work in progress which he says will involve virtual reality stage effects combined with music in which dance creates music and music creates dance. "I'm very excited about it," he enthuses.

"I tend to have a lot of different projects, so I'm very hard to summarize. That's a very bad thing commercially...but I seem to get by anyway," says the multi-faceted scientist/artist, whose credentials currently include visiting scholar at Columbia University, visiting artist at the Tisch School of the Arts, N.Y.U. and founding

member of the new International Institute for Evolution and the Brain which will be based at N.Y.U., Harvard and the University of Paris.

**BIG  
COUNTRY  
AWARDS**

June 1st  
Concert Hall  
Royal York Hotel



# Top Selling Albums

The top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled and provided by



TW LW WO - MARCH 17, 1997

1	NEW	<b>U2</b> Pop (Island) 524334	35	33	23	<b>ALANIS MORISSETTE</b> Jagged Little Pill (Maverick) 45901	68	61	4	<b>BETTE MIDLER</b> Greatest Hits (Warner) 80667	
2	1	5	<b>1997 GRAMMY NOMINEES</b> Various Artists (PolyGram) 553292	36	31	23	<b>ELTON JOHN</b> Love Songs (MCA) 11481	69	56	23	<b>GARBAGE</b> Garbage (Almo Sounds) 80004
3	2	13	<b>SPICE GIRLS</b> Spice (Virgin) 42174	37	32	2	<b>FUNKMASTER FLEX</b> Vol 2-Mix Tape (RCA) 67472	70	68	20	<b>VAN HALEN</b> Best Of Vol. 1 (Atlantic) 46332
4	4	23	<b>NO DOUBT</b> Tragic Kingdom (Interscope) 90003	38	40	4	<b>VERUCA SALT</b> Eight Arms To Hold You (Geffen) 30001	71	74	23	<b>THE TRAGICALLY HIP</b> Trouble At The Henhouse (MCA) 81011
5	5	7	<b>OUR LADY PEACE</b> Clumsy (Columbia) 80242	39	38	17	<b>ROD STEWART</b> If We Fall In Love Tonight (Warner Bros.) 46452	72	79	15	<b>ENIGMA</b> Le Roi Est Mort, Vive Le Roi! (Virgin) 42066
6	6	23	<b>CELINE DION</b> Falling Into You (Columbia) 33068	40	39	23	<b>BIG SUGAR</b> Hemi Vision (A&M) 40600	73	84	11	<b>CAKE</b> Fashion Nugget (Mercury) 32867
7	3	3	<b>LIVE</b> Secret Samadhi (Radioactive) 11590	41	43	23	<b>SHANIA TWAIN</b> The Woman In Me (Mercury) 314 522 886	74	67	20	<b>OMC</b> How Bizarre (PolyDor) 314 533 435
8	7	14	<b>WALLFLOWERS</b> Bringing Down The... (MCA) 90055	42	59	19	<b>BABYFACE</b> The Day (Epic) 67293	75	77	18	<b>TERRI CLARK</b> Just The Same (Mercury) 32879
9	8	23	<b>TONI BRAXTON</b> Secrets (La Face) 26020	43	46	10	<b>GINUWINE</b> Ginuwine... The Bachelor (Epic) 67685	76	78	23	<b>TRAINSPOTTING O.S.T.</b> Various Artists (EMI) 37190
10	9	22	<b>BACKSTREET BOYS</b> Backstreet Boys (Jive/Zomba) 15981	44	37	23	<b>THE SMASHING PUMPKINS</b> Mellon Collie And The Infinite... (Virgin) 40861	77	87	2	<b>DJ'S UNITED-KLUB ANTHEM</b> Various Artists (Pop Art) 83113
11	25	2	<b>DANCE MIX USA '97</b> Various Artists (Quality) 11256	45	44	23	<b>MUCHMUSIC DANCE MIX '96</b> Various Artists (Quality) QRSPD 1255	78	76	23	<b>KEITH SWEAT</b> Keith Sweat (EEG) 61707
12	10	14	<b>MUCHMUSIC BIG SHINY TUNES</b> Various Artists (MCA) 81026	46	42	38	<b>CELINE DION</b> Live A Paris (Columbia) 80238	79	48	4	<b>GRIDLOCK'D O.S.T.</b> Various Artists (Death Row/Interscope) 90114
13	11	23	<b>JEWEL</b> Pieces Of You (Atlantic) 82700	47	45	5	<b>MARK MORRISON</b> Mark Morrison (Warner Bros.) 17252	80	85	19	<b>ALAN JACKSON</b> Everything I Love (Arista) 18813
14	14	23	<b>MOIST</b> Creature (EMI) 7243 8 36188	48	50	13	<b>NO MERCY</b> No Mercy (Arista) 18941	81	NEW	<b>RASCALZ</b> Cash Crop (BMG) 45909	
15	15	23	<b>AMANDA MARSHALL</b> Amanda Marshall (Columbia) 80229	49	47	23	<b>FUGEES</b> The Score (Columbia) 67147	82	70	23	<b>BUSH X</b> Sixteen Stone (Interscope) 90000
16	16	4	<b>MASSIVE DANCE HITS Vol. 2</b> Various Artists (Warner Bros.) 83100	50	66	19	<b>JAMIROQUAI</b> Travelling Without Moving (Columbia) 91109	83	75	23	<b>KENNY G.</b> The Moment (Arista) 18935
17	12	5	<b>THE OFFSPRING</b> knay On The Hombre (Columbia) 67810	51	49	23	<b>BLACKSTREET</b> Another Level (Interscope) INTSD 90071	84	125	2	<b>HOWARD STERN PRIVATE PARTS O.S.T.</b> Various Artists (Warner Bros.) 46477
18	17	23	<b>SHERYL CROW</b> Sheryl Crow (A&M) 314 540 587	52	63	3	<b>CONTACT THE 3RD PERIOD</b> Various Artists (Universal) 21466	85	95	20	<b>PHIL COLLINS</b> Dance Into The Light (Atlantic) 82949
19	20	4	<b>LEANN RIMES</b> Early Years (Curb) 77856	53	58	23	<b>BRYAN ADAMS</b> 18 Til I Die (A&M) 314 54 05521	86	86	15	<b>ULTIMATE SOUL COLLECTION</b> Various Artists (Warner Bros.) 34851
20	18	19	<b>ROMEO &amp; JULIET O.S.T.</b> Various Artists (EMI) 37715	54	57	20	<b>WESTSIDE CONNECTION</b> Westside Connection (Virgin) 42505	87	93	44	<b>THE RANKIN FAMILY</b> The Rankin Family Collection (EMI) 52969
21	19	16	<b>BUSH X</b> Razorblade Suitcase (Interscope) 90091	55	55	16	<b>ROCH VOISINE</b> Kissing Rain (RV International) 51418	88	98	23	<b>PAUL BRANDT</b> Calm Before The Storm (WEA) 46180
22	26	3	<b>THE TARANTINO CONNECTION</b> Various Artists (MCA) 80325	56	52	23	<b>THE CRANBERRIES</b> To The Faithful Departed (Island) 314524234	89	80	15	<b>THE PREACHER'S WIFE O.S.T.</b> Various Artists (Arista) 18951
22	13	3	<b>LOST HIGHWAY O.S.T.</b> Various Artists (Interscope) 90090	57	62	8	<b>SHINE O.S.T.</b> Various Artists (FLM) 54710	90	96	23	<b>TOOL</b> Aenima (Zoo) 31087
24	20	23	<b>LEANN RIMES</b> Blue (Curb) 77821	58	51	23	<b>I MOTHER EARTH</b> Scenery And Fish (Capitol) 32919	91	90	23	<b>KEVIN PARENT</b> Pigeon D'Argile (Select) 950322
25	24	5	<b>SILVERCHAIR</b> Freak Show (Epic) 67905	59	NEW	<b>VAN MORRISON</b> Healing Game (PolyGram) 7101	92	92	18	<b>MAKAVELI</b> Don Klluminati... (DeathRow) 90039	
26	36	3	<b>ERYKAH BADU</b> Baduizm (MCA) 53027	60	53	22	<b>MARILYN MANSON</b> Antichrist Superstar (Nothing/Interscope) 90086	93	81	8	<b>PHENOMENON O.S.T.</b> Various Artists (Reprise) 46360
27	22	17	<b>EVITA O.S.T.</b> Various Artists (Warner Bros.) 46346	61	41	3	<b>BLUR</b> Blur (EMI) 55562	94	71	15	<b>JULIO IGLESIAS</b> Tango (Columbia) 67899
28	27	17	<b>SPACE JAM O.S.T.</b> Various Artists (Atlantic) 82961	62	54	4	<b>DAVID BOWIE</b> Earthling (Virgin) 42627	95	88	23	<b>SLOAN</b> One Chord To Another (Murderecords) 80023
29	30	19	<b>DEANA CARTER</b> Did I Shave My Legs (EMI) 96060	63	69	23	<b>CMT CANADA '96</b> Various Artists (RCA) 0603	96	89	15	<b>FOXY BROWN</b> Ill Na Na (Def Jam/Mercury) 33684
30	29	3	<b>DOMESTIC PARTY MIX '97</b> Various Artists (PolyTel) 35792	64	59	8	<b>CARDIGANS</b> First Band On The Moon (Trump) 33117	97	101	7	<b>THE ENGLISH PATIENT O.S.T.</b> Various Artists (AZ7) 16001
31	28	12	<b>GROOVE STATION 3</b> Various Artists (Arista) 43119	65	73	21	<b>COREY HART</b> Corey Hart (Columbia) 80240	98	83	12	<b>CHRIS SHEPPARD</b> Pirate Radio Sessions Vol. 6 (Pirate) 77009
32	34	23	<b>BECK!</b> Odelay (Geffen) 248231	66	64	23	<b>TRACY CHAPMAN</b> New Beginning (Elektra) 610850	99	105	23	<b>MARILYN MANSON</b> Smells Like Children (Interscope) 92641
33	23	3	<b>MERCEDES BAND</b> L'Heure JMP (Select) 79329	66	65	23	<b>METALLICA</b> Load (Elektra) 61923	100	NEW	<b>BOOTY CALL O.S.T.</b> Various Artists (Jive) 41604	
34	35	21	<b>COUNTING CROWS</b> Recovering The Satellites (DGC) 24975								



## U2 comes out on top: ships 260,000

While there was no doubt that the new U2 release would hit retail like a typhoon out of the eastern Asiatic, there was some speculation as to how big the event would actually get. Well the numbers are in and the tally for Canada puts U2's Pop at a record setting 66,000 units for the week of March 9. Needless to say, the record debuts at a substantially elevated number one position.

While A&M hedges its bets that Pop will dispel the long period of retail malaise that clouded last year's numbers, the album entered in the number one position in the US, moving 349,000 units in the first week of release. In its wake, seventeen other countries also reported number one debuts, including Australia, Austria, Denmark, Finland, Italy, Hong Kong, Ireland, Norway, the Netherlands, Poland, Switzerland, Portugal, New Zealand, Japan, France, Germany and the UK. Total units shipped? 4.5 million worldwide.

A&M are putting a light sprinkle on the big cake, by way of a maxi-cd package for Pop's second single Staring At The Sun, to be available for retail on April 15. The package contains three single mixes

and the bonus track North And South Of The River, which was not included on the album. Discotheque, the album's first single, has certified gold in the US and sold over 25,000 copies in Canada, a feat made more remarkable by the fact that recent CRIA reports indicate that the singles market is virtually non-existent in the country.

The band is currently preparing for their PopMart tour, set to kick off in Las Vegas on April 25th before heading into another 40 countries over 14 months. The band rolls into Canada on June 12 (Winnipeg), June 14 and 15 (Edmonton), October 26 and 27 (Toronto), November 2 (Montreal) and December 2 (Vancouver).



## Salvaje adding to Toronto's Latin flavour

Salvaje (pronounced sal-va-hay), a Toronto rock band, will launch their new album, Del Comienzo at Lee's Palace in Toronto on March 18.

The band has packaged the first 1,000 copies (CD version only) with a souvenir bandanna. An additional 650 bandannas will be distributed at the album launch. Julie Giles of Julie Giles Communications reveals that the multicolored invitational bandannas, which feature the band's logo as well as lyrics from the debut album, "will serve as a lifetime backstage pass for the band's fans and friends."

The band's founder, Carlos Gaete describes their music as "alternative Latin rock," continuing with "I like a little rock 'n' cha-cha. This music comes from the heart. It's up close and danceable, but also raw . . . savage . . . just like our name." Salvaje means "savage" in Spanish.

Twelve of the 14 songs on the album were

written by Chilean-born Gaete who is also the band's guitarist. The other members are Victor Martins (vocals), Francis Snow (drums), Julio Cortes (timbales, percussion), Oscar "Pepe" Lara (congas, percussion), and Ronnie Alsop (bass). Martins now writes most of the lyrics.

Gaete arrived in Canada in 1979 where he began playing in Fifth Dynasty, a Latin band. He later joined Alien Angel, a hard rock/Top 40 band, where he met drummer Francis Snow. However, it wasn't until 1994 when Gaete and Snow put the band together with Alsop and Martins and Latin percussionists Cortes and Lara. After the band was signed they took two years to refine their sound and record their debut album. "There's no separation between rock songs and Latin songs on this album," says Gaete. "The rhythm is there without getting too far away from the Latin harmony in the music. Everything is Together."

## A Lucky 7 release for instrumentalist Annie Reisler

North York, Ontario resident Annie Reisler, who began composing music after she received a keyboard from her husband on her 60th birthday, has released three albums over a short period of time. Her first album, Twilight Odyssey, spawned two A/C hits, Reminiscing and After The Storm. Another track, Solitude, became a favourite of Frank Mills (internationally-acclaimed pianist/composer/recording artist). He was so impressed with the song he wrote a special arrangement of it under the title of Reminiscing With You for his Homeward album.

Come Back. Reisler's second album also made an impact on radio listeners and album collectors. Moon Lovers was the title of her third album which also gained significant media attention.

Just released is Reisler's mini album, Lucky 7, which contains seven original instrumentals.

One track, Guardian Angel, which she tags as "inspirational", has been given significant spins by A/C radio across Canada, the US and in Sweden and France.

In view of Reisler's late start in songwriting, she gained national recognition through a Canadian Press story on her life, which led to interviews on CBC-TV, Global and Trillium TV. She was also featured on 50/Up, Time of your life, and in the Simcoe Magazine. She is frequently interviewed by radio stations who feature her music, including CBC Radio's Morningside with Peter Gzowski.

As with Guardian Angel, Reisler has cleverly tagged each of the tracks; Enchanted Valley (Fantasy), Dancing Feet (Action), All Great Men (Military Waltz), One Last Time (Dreamy), Waiting (Romantic), and You And Me (Skating Waltz).

## U.S. Triple A radio scores #1 for Cockburn single

Doug Flavelle, national press and promotion for Toronto-based True North Records, reports that Night Train, the first single from Bruce Cockburn's The Charity of Night, has been at the top of the U.S. Triple A radio non-commercial charts for four consecutive weeks.

The single is the biggest mover this week on the RPM A/C chart, jumping up to #12 from #25 after six weeks of charting.

Cockburn is now in Europe on the first leg of his world tour. He has already played to capacity houses in Frankfurt, Nurnenber and Munich.

Cockburn returns to North America for the second leg of the tour of 50 dates which includes 14 soft-seat theatres and auditoriums in Canada. The Canadian dates begin in Ontario at Guelph's War Memorial Hall (April 7), Peterborough's Performing Arts Theatre (8), Kingston's Grand Theatre (9), Orillia's Opera House (24), Toronto's Music Hall (25), Ottawa's Centrepoint Theatre (27), Winnipeg's Pantages Playhouse (May 8), Thunder Bay's Community Auditorium (9), North Bay's Arts Centre (11), Calgary's Jubilee (20), Banff's Eric Harvie Theatre (21), Edmonton's Myer Horowitz Theatre for two shows (23), Vancouver's Orpheum Theatre (25) and Victoria's Royal Theatre (26).

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# COUNTRY

**Prairie Oyster** is the first Canadian signing to Walter Yetnikoff's Velvel company. The band's CD, *Blue Plate Special*, will be released in the U.S. shortly. Oyster, currently charting on the RPM Country 100 with *One Way Track (#4)*, is also experiencing good retail action with their album, which has enjoyed 27 weeks on the RPM Albums chart. The band and their manager Alan Kates of MBK Management recently met Velvel executives during their appearance at the Nashville Entertainment Association's extravaganza. On hand for the photo-op were Velvel president Bob Frank, vice-president of marketing Ben Nygaard, vice-president of promotion Mike Abbattista, and Keith Miller from William Morris (see photo by Kay Williams)

**Terri Clark's popularity** increased a hundred-fold with her win this past week of a Juno Award as Best New Solo Artist. Her Mercury single, *Emotional Girl*, became a priority spin with country programmers resulting in a #1 single. Ironically, the single does not qualify as Cancon, although Clark did contribute to its writing. Clark's album, *Just The Same*, continues to make retail gains.

**Michelle Wright's GM Thunder Truck-sponsored** tour is paying off. Her current single, *The Answer Is Yes*, bullets up to #12. Wright has been keeping up a hectic pace, always allowing time to visit country programmers along the way.

**Tracy Lawrence** has the biggest mover this week. *Better Man, Better Off*, jumps into the #58 slot after only its third week on the chart, a move up from #80.

**John Berry and Deana Carter** won't be making their April 8 date at the Sudbury Arena. The show was cancelled, "due to the surprisingly disappointing response," reports Brigitte Kopas of Universal Concerts Canada. The pair's other Canadian dates are apparently selling well. In the meantime, Carter has just come down off a #1 single with *We Danced Anyway* (Feb. 24/97), now descending the chart (#7). Berry is holding at #5 with *She's Taken A Shine*.

**Rick Fleming**, music director at CKQM-FM Peterborough is pleased to see local artist James Owen Bush charting with *Sixteen Tons (#61)*. Fleming added the track to his playlist on Nov. 15/96) "and the Lindsay native's cover version of the Tennessee Ernie Ford classic has generated strong phones. Fleming also points to the importance attached to Bush being the official "spokes-singer" of the Salvation Army. "It seems some programmers are giving his record another listen. Score another success for a homegrown Canadian boy."

**Rick Tippe** continues to firm dates for his tour schedule which will take him across Canada and the U.S. Tippe's manager Rui Da Silva of Gold & Gold Productions, has also confirmed that Tippe will be tour Alberta and Saskatchewan during April with Mark Chesnutt and David Lee Murphy: Calgary (April 10), Lethbridge (11), Red Deer (12), Lloydminster (13), Melfort (15), Saskatoon (18), Edmonton (19), and Peace River (20). Interesting too is the increased spins Tippe is getting on his current Moon Tan single, *You're All I Need*, which bullets up to #56 this week. Other Canadian dates firmed for Tipped and his band Stetson Moon include small to large centres in BC, Manitoba and Ontario. Da Silva is also penciling in dates for the Atlantic Provinces. Tippe's US dates include Anaheim, Memphis, Williamsburg, five dates in

New York State, Chicago and Lynden (Washington). Da Silva has also established offices in Van Nuys, California.

**Ian Tyson** continues his touring across Canada and the US. His Ontario dates include Kitchener's Centre in the Square (March 12), Barrie's Gryphon Theatre (13), the Glenn Gould Theatre in Toronto (14), Lindsay's Academy Theatre (15), and the Centrepointe Theatre in Nepean (18). He heads south for a Santa Fe date at the Carson Theatre (April 3), followed by Santa Clarita's Melody Ranch. He returns home to Calgary for a Spruce Meadows Convention (23) and a private party at The Ranchmans (28). May will also see him at a convention at Spruce Meadows in Calgary (22), followed by dates south of the border in North Carolina, Virginia, West Virginia, Denver and Wyoming. He's back in Canada for the latter part of June at the Watrous, Saskatchewan Music Country Music Jamboree (15), the College Theatre in Medicine Hat (27), Lloydminster's Sandy Beach Lake (28), and back to Calgary for July at Heritage

Park (July 1), and two engagements at the Petroleum Club (7-9 and 11-12). Stoney Plain is currently working Tyson's *The Wonder Of It All* single. Written by Tyson and Pat Alger, the track is included on Tyson's album, *All The Good Uns*, and is also on Warner Music's Pro CD No. 205.

**Leahy gets CMT nod** with *The Call To Dance*. This family band from Ontario was a monster hit at Blockbuster's 250th store opener last week. Although Sheryl Crow was the headliner, it was Leahy, with frontman Donnell, who stole the show. Leahy's self-titled debut for Virgin is now in the stores. The video is a New Add at CMT. Also added are Carla Rugg's *What You Get Is What You See*, Jack Ingram's *That's Not Me*, Kelly Brock's *Sacred*, Icicles by Luann Kowalek, Debbie Nelson's *No Money Down*, and *Trials of the Heart* by Rob McInnes. Leahy is pronounced LAY-HEE.

**GX94 Radio Yorkton** was front and centre for the Saskatchewan Kinsmen Telemiracle 21, a province-wide 20-hour telethon. The telethon set a

COUNTRY continued on page 21

## RPM COUNTRY ALBUMS

TW LW WO MARCH 17, 1997

1	10	2	<b>LEANN RIMES</b> Unchained Melody/The Early Years Curb-77856-F	21	18	19	<b>MARY CHAPIN CARPENTER</b> A Place In The World Columbia-67501-H
2	1	17	<b>DEANA CARTER</b> Did I Shave My Legs For This Capitol-37514-F	22	21	13	<b>VARIOUS ARTISTS</b> Country Heat 5 MCA-298032-N
3	3	30	<b>MICHELLE WRIGHT</b> For Me It's You Arista-18815-N	23	20	25	<b>TRISHA YEARWOOD</b> Everybody Knows MCA-11477-J
4	2	32	<b>LEANN RIMES</b> Blue Curb/EMI-77821-F	24	23	4	<b>MARK CHESNUTT</b> Greatest Hits Decca-11529-J
5	8	107	<b>SHANIA TWAIN</b> The Woman In Me Mercury-314-522-886-U	25	29	10	<b>JOHN MICHAEL MONTGOMERY</b> What I Do The Best Atlantic-82947-P
6	6	22	<b>VARIOUS ARTISTS</b> CMT CANADA '96 BMG/EMI-74321-40603-F/N	26	27	28	<b>RANDY TRAVIS</b> Full Circle Warner Bros-46328-P
7	11	16	<b>TERRI CLARK</b> Just The Same Mercury-314-532-879-U	27	24	20	<b>VARIOUS ARTISTS</b> The Best Of Country Sing The Best Of Disney Disney-60902
8	9	17	<b>ALAN JACKSON</b> Everything I Love Arista-18812-N	28	31	17	<b>TRACY BYRD</b> Big Love MCA-11485-J
9	7	18	<b>THE RANKIN FAMILY</b> The Rankin Family Collection EMI-52989-F	29	25	5	<b>COLLIN RAYE</b> I Think About You Epic-67033-H
10	5	45	<b>PAUL BRANDT</b> Calm Before The Storm Heprise-46180-P	30	33	38	<b>VINCE GILL</b> High Lonesome Sound MCA-11422-J
11	12	27	<b>ANNE MURRAY</b> Self-titled EMI-36501-F	31	40	27	<b>FRIENDS &amp; LOVERS</b> Various Artists Sony Music Direct-24024-H
12	4	43	<b>BROOKS &amp; DUNN</b> Borderline Arista/BMG-18819-N	32	30	66	<b>GARTH BROOKS</b> Fresh Horses Capitol-32080-F
13	16	27	<b>PRAIRIE OYSTER</b> Blue Plate Special Arista-74321-40042-N	33	26	30	<b>NEAL MCCOY</b> Self-titled Atlantic-82907-P
14	15	4	<b>DERYL DODD</b> One Hide In Vegas Columbia-67544-H	34	39	32	<b>WILLIE NELSON</b> Spirit Island 524 242-U
15	14	12	<b>VARIOUS ARTISTS</b> The Best Of Country Heat BMG-40601-N	35	32	14	<b>FARMER'S DAUGHTER</b> Makin' Hay MCA-81029-J
16	13	20	<b>CLINT BLACK</b> The Greatest Hits MCA-66671-N	36	39	2	<b>BRADY SEALS</b> The Truth Heprise-46248-P
17	22	27	<b>MINDY MCCREADY</b> Ten Thousand Angels BNA-66806-N	37	34	27	<b>BILLY RAY CYRUS</b> Iran Of Tears Mercury-314-532-829-U
18	26	10	<b>TRAVIS TRITT</b> The Restless Kind Warner Bros-46304-P	38	37	19	<b>VARIOUS ARTISTS</b> Untamed And True 3 MCA-81022
19	19	16	<b>REBA McENTIRE</b> What If It's You MCA-11500-J	39	36	21	<b>DOLLY PARTON</b> Treasures Hising Tide/MCA-53401-J
20	17	17	<b>KEVIN SHARP</b> Measure Of A Man Asylum-61930-P	40	35	21	<b>JOHN BERRY</b> Faces Capitol-35464-F



# RECORD DISTRIBUTOR CODES

# 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

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

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



TW LW WO MARCH 17, 1997

1	3	10	<b>EMOTIONAL GIRL</b> Terri Clark/Just The Same/comp 484-Q (R. Bowles/I. Clark/C. Waters) K. Stegall/C. Waters (Mercury)		
2	2	10	<b>SHE DREW A BROKEN HEART</b> Patty Loveless/The Trouble With ... /pro single-H (J. McElroy/N. McElroy) F. Gordy Jr. (Epic)		
3	8	10	<b>UNCHAINED MELODY</b> LeAnn Rimes/Blue/CD track-F (A. North/H. Zaret) W. C. Himes (Curb)		
4	4	12	<b>ONE WAY TRACK</b> Prairie Oyster/Blue Plate Special/CD track-N (R. d. Carle/W. P. Bennett) Prairie Oyster/M. Poole (Arista)	MA PL	
5	5	11	<b>SHE'S TAKEN A SHINE</b> John Berry/Faces/pro single-F (G. Barnhill/R. Bach) C. Howard (Capitol)		
6	6	10	<b>HOW WAS I TO KNOW</b> Reba McEntire/What If It's You/CD track-J (C. Majeski/S. Russ/S. Smith) R. McEntire/J. Guess (MCA)		
7	1	10	<b>WE DANCED ANYWAY</b> Deana Carter/Did I Shave My ... /CD track-F (M. Berg/R. Scruggs) C. Farren (Capitol)		
8	9	12	<b>WHERE CORN DON'T GROW</b> Travis Tritt/The Restless Kind/comp 306-P (R. Murray/M. A. Springer) D. Was/T. Tritt (Warner Bros)		
9	11	11	<b>ME TOO</b> Loby Keith/Blue Moon/pro single-Q (I. Keith/C. Cannon) N. Larkin/I. Keith (Mercury)		
10	10	11	<b>THIS CRAZY HEART OF MIINE</b> Charlie Major/Lucky Man/pro single-N (C. Major) S. Fishell (Arista)	MA PL	
11	12	9	<b>EVERYTHING I LOVE</b> Alan Jackson/Title track/comp 46-N (H. Allen/C. Chamberlain) K. Stegall (Arista)		
12	23	5	<b>THE ANSWER IS YES</b> Michelle Wright/For Me It's You/comp 45-N (R. Crowell) J. Scherer (Arista)	MA PL	
13	21	6	<b>RUMOR HAS IT</b> Clay Walker/Title track/pro single-P (C. Walker/M. J. Greene) J. Stroud/C. Walker (Warner Bros)		
14	14	9	<b>IF SHE DON'T LOVE YOU</b> Buffalo Club/Self-titled/pro single-J (I. Bruce/M. Beeson) B. Beckett (Rising Tide)		
15	7	19	<b>AMEN KIND OF LOVE</b> Daryle Singletary/Because Of You/comp 301-P (I. Bruce/W. Lester) J. Stroud/D. Malloy (Warner Bros)		
16	19	7	<b>(This Ain't) NO THINKIN' THING</b> Trace Adkins/Dreamin' Out Loud/CD track-F (I. Nichols/M. D. Sanders) S. Hendricks (Capitol)		
17	18	7	<b>DON'T TAKE HER SHE'S ALL I GOT</b> Tracy Byrd/Big Love/pro single-J (J. Williams/G. U. S. Bonds) T. Brown (MCA)		
18	22	8	<b>455 ROCKET</b> Kathy Mattea/Love Travels/pro single-Q (G. Welch/D. Rawlings) B. Wisch/K. Mattea (Mercury)		
19	25	10	<b>WHEN I CLOSE MY EYES</b> Kenny Chesney/Me And You/CD track-N (M. A. Springer/N. Music) B. Beckett (BNA)		
20	16	12	<b>RUNNING OUT OF REASONS TO RUN</b> Rick Trevino/Learning As You Go/pro single-H (G. Teren/B. Regan) S. Buckingham/D. Johnson (Columbia)		
21	13	13	<b>HALF WAY UP</b> Clint Black/Greatest Hits/CD track-N (C. Black/H. Nicholas) J. Stroud/C. Black (RCA)		
22	15	16	<b>PRETTY LITTLE ADRIANA</b> Vince Gill/High Lonesome Sound/pro single-J (I. Gill) T. Brown (MCA)		
23	24	8	<b>EASE MY TROUBLED MIND</b> Ricochet/Self-titled/CD track-H (Garvin/Waters/Shapiro) Chancery/Seay (Columbia)		
24	31	7	<b>I GIVE YOU MY WORD</b> George Fox/Greatest Hits/CD track-P (K. Tribble/G. Fox) K. Tribble (WEA)	MA PL	
25	27	8	<b>LYING HERE WITH YOU</b> Thomas Wade & Wayward/Self-titled/CD track-H (W. Wade/C. Rawson) J. May/I. Wade (Peg)	MA PL	
26	33	9	<b>SLOW TURNING</b> Sean Hogan/Self-titled/CD track (J. Hiatt) S. Hogan/R. Erickson (Barnstorm)	MA PL	
27	43	10	<b>HOLDIN'</b> Diamond Rio/IV/CD track-N (Garrett/Wiseman) Clute/DuBois/Diamond Rio (Arista)		
28	20	12	<b>SHE WANTS TO BE WANTED AGAIN</b> Ty Herndon/Living In A Moment/pro single-H (S. D. Jones/B. Broderick) D. Johnson (Epic)		
29	26	11	<b>HEARTBROKE EVERY DAY</b> Lonestar/Title track/pro single-N (B. LaBounty/C. King/R. Vincent) B. Cook/W. Wilson (BNA)		
30	32	10	<b>THAT WOMAN OF MINE</b> Neal McCoy/Self-titled/CD track-P (D. Cook/T. Mensy) B. Beckett (Atlantic)		
31	39	6	<b>ANOTHER YOU</b> David Keresh/Goodnight Sweetheart/CD track-F (B. Paisley) P. McMakin (Curb)		
32	17	11	<b>A MAN THIS LONELY</b> Brooks & Dunn/Borderline/CD track-N (R. Dunn/T. L. James) D. Cook/K. Brooks/R. Dunn (Arista)		
33	34	5	<b>DARK HORSE</b> Mia Mason/That's Enough Of That/pro single-P (A. Marshall/D. Lyson/D. McTaggart) B. Mevis (Atlantic)	MA PL	
34	46	2	<b>TAKE IT FROM ME</b> Paul Brandt/Calm Before The Storm/comp 313-P (R. Hurd/P. Brandt) J. Lee (Reprise)	MA PL	
35	51	4	<b>SHE'S SURE TAKING IT WELL</b> Kevin Sharp/Measure Of A Man/CD track-P (I. Buppert/D. Pfimmer/G. Teren) C. Farren (Asylum)		
36	40	9	<b>GOODSPEED</b> Ron Hynes/Trace To The Gale/pro single-F (R. Hynes) C. Zisch (EMI)	MA PL	
37	28	19	<b>NOBODY KNOWS</b> Kevin Sharp/Measure Of A Man/comp 300-P (J. Richards/B. DuBoise) D. J. Farren (Asylum)		
38	29	12	<b>EVERYBODY KNOWS</b> Trisha Yearwood/Title track/comp 8-J (M. Berg/G. Harrison) G. Fundis (MCA)		
39	41	7	<b>I WANT TO BE YOUR GIRLFRIEND</b> Mary Chapin Carpenter/A Place ... /pro single-H (M. C. Carpenter) J. Jennings/M. C. Carpenter (Columbia)		
40	30	10	<b>LONELY GYPSY WIND</b> Farmer's Daughter/Makin' Hay/comp 9-J (Barnhill/Leske/Keliman/Saogard) M. Jones (MCA)	MA PL	
41	42	11	<b>YOU CAN'T STOP LOVE</b> Marty Stuart/Honky Tonkin's What ... /comp 8-J (M. Stuart/Kostas) I. Brown/J. Niebank (MCA)		
42	44	7	<b>CRY ON THE SHOULDER OF THE ROAD</b> Marilyn McBride/Wild Angels/comp 44-N (M. Berg/T. Krekel) M. McBride/P. Worley/E. Seay (RCA)		
43	52	5	<b>ON THE VERGE</b> Collin Raye/I Think About You/CD track-H (H. Preston) P. Worley/J. Hobbs/E. Seay (Epic)		
44	59	3	<b>LITTLE THINGS</b> Tanya Tucker/Complicated/pro single-F (M. Dulaney/S. D. Jones) G. Brown (Capitol)		
45	47	10	<b>THAT'S THE WAY IT GOES</b> Desert Dolphins/Hang On ... /CD track (G. Heywood/D. P. Rogers) R. Prescott (Quality)	MA PL	
46	37	15	<b>IS THAT A TEAR</b> Tracy Lawrence/Time Marches On/CD track-P (J. Jarrard/K. Beard) T. Lawrence/T. Anderson (Atlantic)		
47	50	7	<b>GOOD AS I WAS TO YOU</b> Lorrie Morgan/Greater Need/CD track (D. Schlitz/B. Lwesey) J. Stroud (BNA)		
48	35	9	<b>MORE THAN I WANTED TO KNOW</b> Regina, Regina/Self-titled/pro single-P (B. Regan/N. Noble) J. Stroud/W. Wilson (Giant)		
49	36	15	<b>I CAN'T DO THAT ANYMORE</b> Faith Hill/It Matters To Me/comp 301-P (A. Jackson) S. Hendricks/T. Hill (Warner Bros)		
50	38	18	<b>IT'S A LITTLE TOO LATE</b> Mark Chesnut/Greatest Hits/comp 7-J (M. Chesnut/S. Morrisette/R. Springer) I. Brown (Decca)		
51	60	6	<b>COLD OUTSIDE</b> Big House/Self-titled/comp 1-J (Byrum/Neuhouser/Knutson/Reese) P. Bunetta (MCA)		
52	75	2	<b>TWO NAMES ON AN OVERPASS</b> Duane Steele/P. O. Box 423/comp 487-Q (I. Mensy/G. Harrison) M. D. Clute/S. Bogard (Mercury)	MA PL	
53	45	18	<b>SOMEWHERE IN ANGELS</b> Chris Cummings/Title track/comp 302-P (C. Cummings) R. Scott/J. E. Norman (Warner Bros)	MA PL	
54	55	8	<b>MADE FOR EACH OTHER</b> Calvin Wiggert/Title track/CD track (M. Clark/A. Taylor) R. Harlan Smith (Royalty)	MA PL	
55	62	5	<b>YOU'RE ALL I NEED</b> Rick Trevino/Get Hot Or Go Home/CD track (R. Tippe) D. Pomeroy (Moon Tan)	MA PL	
56	48	10	<b>THAT'S HOW I GOT TO MEMPHIS</b> Deryl Dodd/One Ride In Vegas/comp 343-H (I. T. Hall) C. Young/B. Chancey (Columbia)		
57	57	8	<b>ROOTS</b> Brent McAthey/Waitin' For The Sun/CD track (B. Jackson) B. McAthey/L. Ratliff (Arista)		
58	80	3	<b>BETTER MAN, BETTER OFF</b> Jacky Lawrence/The Coast Is Clear/pro single-P (B. Jones/S. P. Davis) F. Anderson/T. Lawrence (Atlantic)		
59	61	4	<b>LONG TRAIL OF TEARS</b> George Ducas/Where I Stand/comp 3-F (G. Ducas/M. P. Healey) R. Bennett (Capitol)		
60	49	17	<b>ALL I DO IS LOVE HER</b> James Bonamy/What I Live To Do/comp 342-H (S. Ewing/W. Patton) B. Johnson (Epic)		
61	63	7	<b>LUCKY ONES</b> Keita/Title track/CD track (K. Haverland/G. Lemon) G. Lemon (Peg)	MA PL	
62	70	6	<b>GIRL THANG</b> Rena Galle/Out On A Limb/CD track (R. Rodman/M. McCord/K. Hinton) D. O'Doherty (RDR)	MA PL	
63	64	7	<b>GIRL OUT OF THE ORDINARY</b> Beverly Mahood/Title track/pro single (B. Mahood/M. Dineen) J. R. Hint (Spin)	MA PL	
64	65	5	<b>HOME OF THE BRAVE</b> Don Nelson/Or ... /comp 344-N (D. Nelson) D. Nelson (Columbia)	MA PL	
65	69	6	<b>SIXTEEN TONS</b> James Owen Bush/Love Like Thunder/CD track (M. Travis) J. O. Bush/M. Armstrong (Spinner)	MA PL	
66	54	13	<b>FALLEN ANGEL</b> Jame Warren/Title track/CD track-Q (J. Warren) J. R. Hurt/F. Hill (River North)	MA PL	
67	71	6	<b>OVER THE HARDEST PART</b> Rachel Matkin/Living Beyond ... /comp 1-J (P. Terry/B. Lloyd) T. Hudner (MCA)	MA PL	
68	73	3	<b>STILL STANDING TALL</b> Brady Seals/The Truth/pro single-P (B. Seals/I. Barnes) R. Crowell/B. Seals (Reprise)		
69	53	16	<b>THAT'S ANOTHER SONG</b> Bryan White/Between Now And Then/CD track-P (Daniel/Powell/Pmcock/Medders) (Columbia)		
70	58	10	<b>POLITICS, RELIGION AND HER</b> Santury/Kershaw/Title track/CD track-Q (I. Martin/B. Hill) K. Stegall (Mercury)		
71	56	14	<b>FRIENDS</b> John Michael Montgomery/What I Do ... /CD track-P (J. Holland) C. Petocz (Atlantic)		
72	74	4	<b>HERE'S YOUR SIGN (Get The Picture)</b> Bill Engvall/w/Travis Tritt/Title track/comp 311-P (B. Engvall/S. Rouse/R. Scarfe) S. Rouse (Warner Bros)		
73	78	9	<b>MAKIN' UP FOR DOIN' TIME</b> Poverty Plainsmen/Gotta Be A ... /CD track (M. Smith) L. Sedmak (Poverty/Royalty)	MA PL	
74	81	3	<b>A LITTLE MORE LOVE</b> Vince Gill/High Lonesome Sound/pro single-H (V. Gill) T. Brown (MCA)		
75	76	6	<b>FOREVER AND A DAY</b> Gary Allan/Used Heart For Sale/pro single-J (J. Lauderdale/I. Dycus) M. Wright/B. Hill (Decca)	MA PL	
76	88	2	<b>SAD LOOKIN' MOON</b> Alabama/Dancin' On The Boulevard/CD track-N (R. Owen) T. Gentry/G. Fowler) D. Cook/Alabama (RCA)		
77	79	5	<b>COLD</b> David Leask/100 Camels/comp 46-N (D. Leask) S. Reid (IronMusic)	MA PL	
78	86	8	<b>JUST LIKE THE MOON</b> Stephanie Beaumont/Love And Dreams/comp 46-N (I. M. Sellers/K. Richey) R. Prescott/S. Harris (IronMusic)	MA PL	
79	66	14	<b>SHE'S TOUGH</b> Duane Steele/P. O. Box 423/pro single-Q (S. Bogard/J. Stevens) J. D. Clute/S. Bogard (Mercury)	MA PL	
80	85	3	<b>I'D LOVE YOU TO LOVE ME</b> Emilio/Life Is Good/CD track-F (M. Green/T. McHugh) B. Beckett (Capitol)		
81	83	4	<b>LITTLE RAMONA (Gone Hillbilly Nuts)</b> BR5 49/Self-titled/pro single-N (C. Mead) J. Nuysen/M. Janas (Arista)		
82	92	2	<b>HOMETOWN BOY</b> Starpaders/Self-titled/pro single-K (H. Dodson/D. Brethaupt) R. Dodson (Koch)	MA PL	
83	84	5	<b>I BELIEVE IN ANGELS</b> South Mountain/Title track/comp 311-P (L. LaPorte/P. Hinton) South Mountain (Stony Plain)	MA PL	
84	67	8	<b>KING OF THE MOUNTAIN</b> George Strait/Blue Clear Sky/comp 9-J (P. Nelson/L. Boone) T. Brown/L. Boone (MCA)		
85	87	3	<b>\$100 DOLLAR REWARD</b> Doc Walker/Dog Day To Ride/CD track (C. Thorsteinson) D. Schur/D. Thorsteinson (Agasea)	MA PL	
86	68	17	<b>I MEANT TO DO THAT</b> Paul Brandt/Calm Before The Storm/comp 304-P (L. G. Chater/K. Chater/P. Brandt) J. Leo (Reprise)	MA PL	
87	93	3	<b>A GIRL'S GOTTA DO ...</b> Mindy McCready/Ten Thousand Angels/comp 46-N (R. Bowles/R. Byrne) D. Malloy/N. Wilson (BNA)		
88	89	5	<b>LET IT RAIN</b> Mark Chesnut/Greatest Hits/comp 1-J (M. Chesnut/S. Leslie/R. Springer) T. Brown (MCA)		
89	97	2	<b>WHATEVER COMES FIRST</b> Sons of the Desert/Self-titled/pro single-H (W. Aldridge/B. Crisler/D. Womack) J. Slater/D. Johnson (Epic)		
90	NEW		<b>SIX DAYS ON THE ROAD</b> Sawyer Brown/Wantin' And Havin'/CD track-F (E. Green/C. Montgomery) M. Miller/M. McAnally (Curb)		
91	95	2	<b>THAT'S NOT ME</b> Jack Ingram/Livin' Or Dyin'/CD track-J (J. Ingram) T. Littlefield) S. Earle/R. Kennedy (Rising Tide)		
92	96	2	<b>PRICE TO PAY</b> Randy Travis/Full Circle/comp 313-P (C. Wiseman/T. Bruce) K. Lehning (Warner Bros)		
93	72	17	<b>MAYBE WE SHOULD JUST SLEEP ON IT</b> Tim McGrein/All I Want/CD track-F (J. Laseter/K. P. Phillips) J. Stroud/B. Gallimore (Curb)		
94	77	14	<b>GOD BLESS THE CHILD</b> Shania Twain/The Woman In Me/pro single-Q (S. Twain/H. J. Lange) R. J. Lange (Mercury)	MA PL	
95	NEW		<b>I MISS YOU A LITTLE</b> John Michael Montgomery/What I Do ... /CD track-P (M. Anthony/R. Fagan/J. M. Montgomery) C. Petocz (Atlantic)		
96	NEW		<b>WHY SHOULD I SAY GOODBYE</b> Brooks & Dunn/Borderline/pro single-N (K. Brooks/C. Waters) D. Cook/K. Brooks/R. Dunn (Arista)		
97	NEW		<b>BREAKFAST IN BIRMINGHAM</b> David Lee Murphy/Gettin' ... /CD track-J (D. L. Murphy/K. Tridde) T. Brown (MCA)		
98	NEW		<b>SITTIN' ON GO</b> Bryan White/Between Now And Forever/CD track-P (J. Lee/R. Bowles) B. J. Walker Jr./K. Lehning (Asylum)		
99	94	8	<b>IT'S OVER MY HEAD</b> Wade Hayes/On A Good Night/CD track-H (W. Hayes/C. Rains/B. Anderson) D. Cook (Columbia)		
100	90	22	<b>BIG LOVE</b> Tracy Byrd/Title track/comp 6-J (M. Clark/J. Stevens) T. Brown (MCA)		



COUNTRY continued from page 19

new record, bringing in \$2,740,578.00. Entertainment was supplied by Chris Cummings, Joan Kennedy, Prairie Oyster, Kelita along with local talent and "Mr. Telemiracle" Bobby Curtola. GX94 on-air personality Ron Waddell and the station staff worked in conjunction with Telemiracle producer Fred Vos to make this telethon a record-breaking success.

**Sawyer Brown** bounce back onto the chart with their latest Curb release, *Six Days On The Road*, the most added single entering the chart at #90.

**Montgomery Steele** reports stepped-up action on his *Indian Woman* release. He is increasing his spins, particularly in BC and Alberta, and particularly in his hometown of Dawson Creek where CJDC has featured him in an interview. Excellent spins also at CKLB-FM Yellowknife, CKNL Fort St. John, CKGO Hope, CJPR Lethbridge, CFJC Kamloops where he was also featured in an interview, and CJMQ Lennoxville, Quebec. Steele is also getting good exposure at radio stations in Australia and Germany. Written by Steele (Petrick) and Bernie Steward and produced by Steward and Gerry Dere, the single is distributed by RDR. By the way that's Edmonton's Tony Michelle doing a great job on fiddle and mandolin.

**Kim Tribble**, a very active Nashville writer, has renewed his production and publishing deal with



Prairie Oyster's Keith Glass, Joan Besen, Russell deCarle, Dennis Delorme, Bohdan Hluszko, John P. Allen and manager Alan Kates in Nashville with Velvel's Bob Frank, Ben Nygaard, Mike Abbattista and Keith Miller of William Morris (see story).

COUNTRY continued on page 23



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# RPM

## Adult Contemporary TRACKS



Record Distributor Codes:

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

TW LW WO MARCH 17, 1997

1	1	17	<b>UN-BREAK MY HEART</b> Ioni Braxton - Secrets Lal-ace/BMG-4200 (pro single)-N
2	2	15	<b>I FINALLY FOUND SOMEONE</b> Barbra Streisand w/Bryan Adams - The Mirror US1 Columbia-67887 (comp 056)-H
3	4	19	<b>WHEN YOU LOVE A WOMAN</b> Journey - Irial by Fire Columbia-67514 (pro single)-H
4	5	10	<b>DARK HORSE</b> Amanda Marshall - Self-titled Epic-80229 (comp 057)-H
5	3	8	<b>DON'T CRY FOR ME ARGENTINA</b> Madonna - Evita US1 Warner Bros-46346 (CU track)-P
6	8	7	<b>TELL ME</b> Corey Hart - Self-titled Columbia-80240 (pro single)-H
7	7	7	<b>TIL YOU LOVE SOMEBODY</b> Amy Sky - Cool Ham IronMusic-51005 (CU track)-N
8	10	10	<b>EVERYDAY IS A WINDING ROAD</b> Sheryl Crow - Self-titled A&M-514-540-587 (comp 11)-U
9	9	12	<b>JUST ANOTHER DAY</b> John Mellencamp - Mr. Happy Go Lucky Mercury-314-532-896 (pro single)-U
10	23	16	<b>IF WE FALL IN LOVE TONIGHT</b> Hod Stewart - Little track Warner Bros-46452 (comp 304)-P
11	6	10	<b>I BELIEVE IN YOU AND ME</b> Whitney Houston - Preacher's Wife US1 Arista-07822-18951 (comp 11)-N
12	25	6	<b>NIGHT TRAIN</b> Bruce Cockburn - The Charity Of Night True North-159 (comp 1)-J
13	16	7	<b>IT'S IN YOUR EYES</b> Phil Collins - Dance Into The Night Atlantic-82949 (CU track)-P
14	11	12	<b>DON'T SPEAK</b> No Doubt - Tragic Kingdom Interscope-42580 (comp 18)-J
15	15	6	<b>THE HOLY RIVER</b> The Artist - Emancipation NPG-11657 (pro single)-F
16	19	8	<b>YOU WERE MEANT FOR ME</b> Jewel - Pieces Of Your Soul Atlantic-82700 (CU track)-P
17	13	10	<b>WITHOUT LOVE</b> Donna Lewis - Now In A Minute Atlantic-82762 (comp 306)-P
18	20	8	<b>TOO LATE TOO SOON</b> Secada - Self-titled EMI-55897 (pro single)-F
19	12	14	<b>KISSING RAIN</b> Hoch Vossine - Little track HV International/BMG-43978 (pro single)-N
20	18	13	<b>TO LOVE YOU MORE</b> Celine Dion - Falling Into You 550 Music/Epic-67541 (CU track)-N

21	21	10	<b>I'M NOT GIVING UP ON YOU</b> Gloria Estefan - Destiny Epic-67283 (pro single)-H
22	30	3	<b>NO VALENTINES</b> Elton John - Love Songs MCA-11481 (comp 11)-J
23	14	10	<b>FOR THE FIRST TIME</b> Kenny Loggins - One Fine Day US1 Columbia-67916 (pro single)-H
24	24	5	<b>SAVING FACE</b> The Boomers - 25,000 Days Alma/Polydor-2103 (comp 486)-U
25	22	23	<b>YOU CAN MAKE HISTORY</b> Elton John - Love Songs MCA-11481 (comp 16)-J
26	31	3	<b>EVERYTIME WE SAY GOODBYE</b> Dan Hill w/Vann Johnson - I'm Doing Fine MCA-81012 (comp 3)-J
27	27	6	<b>VALENTINE</b> Jim Brickman w/ Martina McBride - Picture This Windham Hill-11211 (CU track)-N
28	28	4	<b>A LONG DECEMBER</b> Counting Crows - Recovering The Satellites UGO-24975 (comp 20)-J
29	29	7	<b>MY OWN SUNRISE</b> Crash Test Dummies - A Worm's Life Arista-39779 (pro single)-N
30	17	8	<b>THROUGH YOUR HANDS</b> Don Henley - Michael U.S.1 Revolution-24666 (CU track)-P
31	40	3	<b>I'LL ALWAYS BE RIGHT THERE</b> Bryan Adams - 18 til I Die A&M-05521 (CU track)-U
32	47	2	<b>ALL BY MYSELF</b> Celine Dion - Falling Into You Columbia-80230 (comp 059)-H
33	44	2	<b>STEP BY STEP</b> Whitney Houston - Preacher's Wife US1 Arista-18951 (comp 15)-N
34	36	9	<b>UNDER THE WATER</b> Merril Bainbridge - The Garden MCA-53019 (pro single)-J
35	35	7	<b>COME CALLING</b> Cowboy Junkies - Lay It Down Isleen-24952 (comp 21)-J
36	42	3	<b>DELIVER ME</b> Hoch Vossine - Kissing Ham HV International-43978 (pro single)-N
37	37	9	<b>I BELIEVE I CAN FLY</b> H. Kelly - Space Jam US1 Atlantic-82961 (comp 305)-P
38	NEW		<b>LOVEFOOL</b> The Cardigans - First Band On The Moon Stockholm/Mercury-533117 (comp 477)-U
39	26	6	<b>THE HEALING GAME</b> Van Morrison - Little track Polydor-31453-7101 (pro single)-U
40	50	3	<b>EVIDENCE (Can You Hear Me Now)</b> Iara MacLean - Silence Network-30106 (comp 4)-F

41	NEW		<b>BARELY BREATHING</b> Uncan Sheik - Self-titled Atlantic-82879 (comp 305)-P
42	45	4	<b>WHEN YOU'RE GONE</b> Cranberries - To The Faithful Departed Island-314-524-234 (comp 9)-U
43	34	5	<b>WHEN ANGELS BRUSH THEIR HAIR</b> Nicholson - Under The Influences Loggerhead/EMI-50609 (comp 1)-F
44	32	15	<b>FLY LIKE AN EAGLE</b> Seal - Space Jam US1 Atlantic-82961 (comp 305)-P
45	41	13	<b>YOU WON'T REMEMBER THIS</b> Kim Stockwood - Bonavista EMI-52356 (comp 24)-F
46	53	2	<b>HORO GHOID THU NIGHEAN</b> Mary Jane Lamond - Suas e! A&M-42000 (pro single)-U
47	39	9	<b>JUMPING THE SHADOWS</b> Dannhart Doyle - Shadows Wake Me Latitude-50422 (CU track)-F
48	48	4	<b>IN YOUR WILDEST DREAMS</b> Irina Lumer - Wildest Dreams Virgin-41920 (comp 1)-F
49	52	2	<b>UNTIL I FIND YOU AGAIN</b> Richard Marx - Hesh And Bone Capitol-31528 (comp 4)-F
50	38	5	<b>COLD</b> David Leask - 100 Camels IronMusic/BMG-51008 (comp 46)-N
51	NEW		<b>FLOWERS FOR JANE</b> Marc Jordan - Cool Jam Black Earth Peg Music-00076 (pro single)-H
52	NEW		<b>IT MATTERS</b> Driving Blind - Self-titled Watch/MCA-89606 (comp 3)-J
53	46	6	<b>GODSPEED</b> Hon Hynes - Face To The Gate EMI-36187 (comp 2)-F
54	54	2	<b>CRASH INTO ME</b> Dave Matthews Band - Crash HCA-66904 (pro single)-N
55	55	2	<b>HOPELESS</b> Donna Farris - Love Jones The Music US1 Columbia-67917 (pro single)-H
56	NEW		<b>SEE THE PEOPLE</b> Soul Attorneys - Self-titled Epic-80234 (comp 059)-H
57	49	10	<b>SEIZE THE DAY</b> Carolyn Arends - I Can Hear You Arista-08068-83/37 (comp 10)-N
58	43	8	<b>S.O.S</b> Peter Cetera - One Clear Voice Hver North /B9 /42 068-U
59	56	4	<b>DIFFERENT LANGUAGES</b> Holly Palmer - Self-titled Reprise (comp 312)-P
60	51	25	<b>SO THEY SAY</b> Soul Attorneys - Little track Epic-80234 (pro single)-H

# RPM Dance



TW LW WO MARCH 17, 1997

1	1	7	<b>RETURN OF THE MACK</b> Mark Morrison Atlantic-P
2	2	12	<b>WANNABE</b> Spice Girls Virgin-F
3	5	6	<b>DISCOTHEQUE</b> U2 Island-U
4	6	11	<b>PONY</b> Ginuwine Dance Pool-H
5	10	7	<b>JUST ANOTHER GROOVE</b> Mighty Dub Kats Quality-M
6	3	10	<b>4 YOUR LOVE</b> BKS Pirate/Quality-M
7	4	8	<b>HAPPY DAYS</b> P.J. Acquarius/Koch-K
8	7	10	<b>SEVEN DAYS AND ONE WEEK</b> B.B.E. EMI-F
9	13	5	<b>I'M GONNA LOVE YOU</b> Summer Junkies Panic/Popular-P
10	12	6	<b>LAND OF THE LIVING</b> Kristine W. Champion-N

11	20	3	<b>INSOMNIA</b> Faithless Champion/Arista-N
12	18	4	<b>I FELL IN LOVE</b> Rockell Robbs/BMG-N
13	14	7	<b>LOST IN LOVE</b> Temperance Hi-Bias-U
14	8	13	<b>UP TO NO GOOD</b> Porn Kings Popular-P
15	9	7	<b>HIT 'EM HIGH</b> The Monstars Warner Bros.-P
16	19	6	<b>I CAN FEEL IT</b> M-One Popular-P
17	26	2	<b>DON'T CRY FOR ME ... (RE-MIX)</b> Madonna Sire-P
18	21	4	<b>ANGEL</b> Daisy Dee Atte/Universal-J
19	22	6	<b>RUNAWAY</b> Nuyorican Soul Giant Steps-M
20	25	3	<b>FLEX</b> Belinda Arista-N

21	24	3	<b>THAT ELVIS TRACK</b> Sol Brothers Quality-M
22	27	2	<b>UN-BREAK MY HEART (RE-MIX)</b> Ioni Braxton BMG-N
23	11	13	<b>JELLYHEAD</b> Crush Isba-Koch
24	15	10	<b>I WANT CANDY</b> The Candy Girls EMI-F
25	16	8	<b>LOOK INTO MY EYES</b> Planet Soul Quality-M
26	23	4	<b>AIN'T NOBODY</b> LL Cool J Geffen-J
27	17	8	<b>DO YOU MISS ME</b> Jocelyn Enriquez Tommy Boy-Denon
28	NEW		<b>PLEASE DON'T GO</b> No Mercy Arista-N
29	NEW		<b>GOTTA GET YOU INTO MY LIFE</b> Ruback Arista-N
30	NEW		<b>SAY...IF YOU FEEL ALRIGHT</b> Crystal Waters Mercury/Polydor-U



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Balmur Entertainment. His most recent co-writing accomplishment was Mindy McCready's *Guys Do It*. Released on the BNA label, the single topped the RPM Country 100 the week of Sept. 9/96. Over the years, Tribble has written for Chris LeDoux, Patty Loveless, Pam Tillis, Thrasher Shiver and the Nitty Gritty Dirt Band. Last year, his song, *Addicted To A Dollar*, recorded by Doug Stone, won an ASCAP Award. He is also the co-writer of David Lee Murphy's latest release, *Breakfast In Birmingham*, which is now making its way up the chart (#97). As well, Tribble produced and co-wrote Joan Kennedy's single, *One Dozen Roses* and also produced and co-wrote George Fox's *I Give You My Word*, now making incredible gains up the chart (#24).

**Native Mind**, a band founded by Gil Peter-Paul, a Mic-Mac Indian featuring lead vocalist Sue Roy, is preparing to launch its debut album, *Modern Horse*, released on the RCR label. *Til The Rest Of My Life*, the first single, has already been picking up good exposure at CKBC Bathurst, New Brunswick. Peter-Paul's band is actually a collection of American studio musicians, including guitarist Glen Burtneck, who also recorded with Styx in the early '90s. We'll have more on Peter-Paul, who wrote all the material on the album, which he also produced, and Roy, who lives in Bathurst.

## COUNTRYPICKERS

**CAL GRATTON**  
CJVR - Melfort  
You're All I Need - Rick Tippe

**JANET TRECARTEN**  
CISS-FM - Toronto  
Sad Lookin' Moon - Alabama

**BILL MALCOLM**  
KIXX 105 - Thunder Bay  
Hometown Boy - Stampeders

**BOB PRESTON**  
Nornet/Q91 - Drumheller  
The Used To Be's - Daryle Singletary

**DOUG HARRISON**  
CJNB - North Battleford  
Far Cry From Leavin' - Terry Kelly

**DAVE McLAUGHLIN**  
CKGB - Timmins  
13 MWZ - Deryl Dodd

**RICK KELLY**  
CKKN-FM - Prince George  
Little Things - Tanya Tucker

**FRANK McGWIRE**  
1150 KIX - Brandon  
Little Things - Tanya Tucker

**JAMES RICHARDS**  
CHAT - Medicine Hat  
Whatever Comes First - Sons of the Desert

**COLIN McAULAY**  
CFCY - Charlottetown  
Whatever Comes First - Sons of the Desert

**BRUCE LEPERRE**  
CKDM - Dauphin  
State Of Mind - Crystal Bernard

**GARTH STONE**  
MX92.1FM - Regina  
Why Would I Say Goodbye - Brooks & Dunn

**DAN MITCHELL**  
CKCQ - Quesnel  
I Miss You A Little - John M. Montgomery

**JOEL CHRISTIE**  
CHAM - Hamilton  
The Secret - Jamie Warren

**RAY BERGSTROM**  
CFMK-FM - Kingston  
One Night At A Time - George Strait

**CHUCK REYNOLDS**  
CHYR - Leamington  
One Night At A Time - George Strait

**RICK FLEMING**  
CKQM-FM - Peterborough  
One Night At A Time - George Strait

**PETE WALKER**  
KX96FM - Durham  
Sittin' On Go - Bryan White

**MARK GOODFELLOW**  
Y105 - Ottawa  
Sittin' On Go - Bryan White

**PHIL KALLSEN**  
CKRY-FM - Calgary  
Count Me In - Deana Carter



"Mr. Telemiracle" Bobby Curtola with GX94 Radio Yorkton's Ron Waddell (centre) and Telemiracle producer Fred Vos.

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