



RPM

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DIAL 1050

1050 chum CELEBRATES 40TH ANNIVERSARY

See pages 13-21

DEP skyrockets in Quebec marketplace

Distribution Exclusive Pindoff (DEP) has jumped the gun after less than a year -- three months for their audio catalogue -- of operations and unprecedented sales figures. Having tapped into a veritable gold mine, the Quebec based distribution and retail outlet has doubled its first year sales' objectives with more than 130,000 units of product sold to date.

"We've been very surprised," said Maurice Courtois, DEP's vice president. "I think what surprises us the most is the reaction we get from retailers and the support we get from other rack jobbers. All these producers are quickly reacting to our new business because we offer something that was not available before."

Courtois puts the credit squarely on the recent merge between Select and Quebec Corps., an event which radically changed the Quebec marketplace.

"Since then there has only been one player

left," he remarks. "It really helps."

DEP has jumped into the arena head first and has steadily increased their market share with a big bump after the company introduced audio titles in the early part of this year. In three months they breached their 6,000th title and Courtois expects the trend to continue.

The company is aggressively pursuing the audio market with a huge priority push behind Boogie Wonder Band, an Alan Dupois discovered group which is expected to be a major contributor in the resurgence of disco. The band has already had breakthrough success in the US which Courtois expects will follow up north of the border after a major television campaign. As it stands, the band achieved 15,000 out of the box which has given DEP a promising indicator to the kinds of numbers expected.

"That will repeat immediately, it's going to

Theodore Bikel set for June 2 Toronto date

Theodore Bikel, who appeared as Tevye in Fiddler on the Roof at Toronto's Hummingbird Centre last year, returns to Toronto for a June 2 exclusive gala performance at the Ford Centre for the Performing Arts in North York. He will be performing a concert of international songs including Yiddish and Israeli music as well as classic Broadway and folk melodies. He is appearing in support of Aid to Disabled Veterans of Israel (Canada).

Bikel has appeared in more than 35 films, including The African Queen, My Fair Lady and

The Defiant Ones for which he received an Academy Award nomination. On the stage side, he has been directed by Sir Lawrence Olivier in A Streetcar Named Desire and by Peter Ustinov in The Love of Four Colonels.

Quebecois Klezmer band Raoul will be featured as special guests.

Tickets are now available at the Ford Centre Box Office at \$50 and \$36 and \$200 for patrons.

For more information contact Corey Ross at 416-651-0551.

Arrow Hall reflects Canada's aviation history

Arrow Hall, Toronto's newest concert location situated at the International Centre, was officially launched (April 25) by a media reception followed by the facility's inaugural rock concert by Silverchair that attracted a sold-out audience of more than 6,000 rock fans.

Silverchair is one of Australia's hottest new teen bands currently charting with Freak Show their Epic sophomore album that has spawned two hit singles.

The site where the International Centre now stands was purchased by the National Steel Car Company in 1938 for the construction of a plant for their aircraft division. Changing hands over the years, the building became the production centre for Canada's famed Lancaster Bomber. In the 1950's the location was used to develop the Avro Arrow

project, one of Canada's greatest, but unfortunately, short-lived contributions to aviation, making the naming of the facility Arrow Hall, apropos.

Owned and operated by the International Centre, the multi-functional Arrow Hall is a three-part 93,000 square foot facility. The building's largest hall has 65,500 square feet of column free space, with accommodation of up to 5,000 in theatre, or 7,000 in festival style seating. The hall is equipped with three dressing rooms, two meeting rooms, seven mezzanine level offices, and a large open viewing window overlooking the hall. The in-house sound system was designed by AVM Group. The sound system was designed to provide even coverage throughout the hall with audio quality and levels to support concerts and other entertainment functions. The system was designed

be like the Backstreet Boys, we know it's going to be huge," he says. "All the radio stations in the province are on it, and they're booked around the world until the year 2000."

Nevertheless, the company has yet to venture outside of the Quebec market, though Courtois says plans to do so are being seriously considered.

"I've been asked many many times but we're just not quite ready to go," he says. "Initially it was not even a question of going into the rest of the country before maybe a year or a year and a half but we already have a lot of demand. I was surprised to see some people calling us, labels that are signed with majors, and asking when we were going into the rest of the country."

DEP's upcoming priorities from their 25 label roster include Les Colocs, previously with BMG, where they achieved a substantial 150,000 unit run in sales from their release there and Marc Gabriel's new album, set to be released this month. While Courtois entertains highest expectations for the releases, he is weary of lagging interest in English speaking Canada.

"I don't see a French singer selling product in the rest of the country except some areas in Winnipeg a bit and you know, it's a very limited market," he says. "Whereas a Toronto and Vancouver band will sell well in Montreal, because the language is well accepted here because it's international. Even people who don't, they're used to listening to the Beatles without knowing what they're hearing, but I don't think it can work the other way and I can understand that."

using a three dimensional loudspeaker modelling program called EASE (Electro-Acoustical Simulator for Engineers). A computer generated 3-D simulation of various types and locations of loudspeakers was utilized for uniform coverage and highest SPL (Sound Pressure Level).

Elliott Lufko of Universal Concerts Canada (promoters of the Silverchair concert) was suitably impressed with the hall, which he tagged "a great addition to Toronto's concert scene," adding "the venue offers concert goers unobstructed site lines and excellent acoustics."

Universal Concerts' next Arrow Hall date is for Prodigy on May 26.

Linda Crane, publicist for the International Centre, reveals that "many other music and entertainment promoters have also indicated a strong interest in bringing different types of concerts and festivals to the new venue."

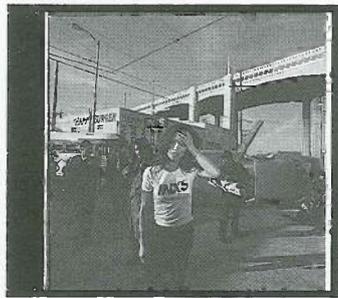
NO. 1 ALBUM



NOW 2

Various Artists
WEA 35296-P

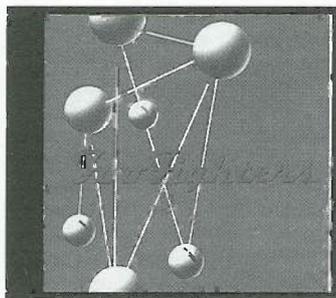
NO. 1 HIT



ELEGANTLY WASTED

INXS
Mercury-Q

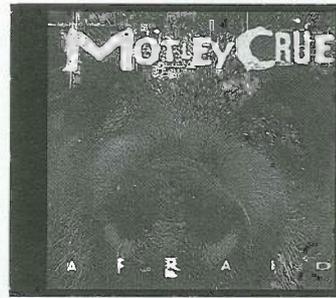
ALBUM PICK



FOO FIGHTERS

The Colour And The Shape
Capitol/EMI - 55832-F

HIT PICK



AFRAID

Motley Crue
Elektra-P

BMG's Backstreet Boys lead certifications

The Canadian Recording Industry Association reports 27 certifications for April, which included one six-time, one quintuple, one quadruple, four triple, three double and six platinum albums plus 11 gold albums.

Leading the month's certification was the self-titled debut of Backstreet Boys, released on the Jive/Zomba label distributed by BMG Music Canada.

Blue Rodeo's *Five Days In July*, which is Cancon, was certified quintuple platinum (500,000 units), while the self-titled *Spice Girls* was certified as quadruple (400,000 units).

Triple platinum certifications were for Universal's *Big Shiny Tunes*, Bryan Adams' 18 'Til I Die (Cancon), The Cranberries' *To The Faithful Departed*, and U2's *Pop*.

Certifying as double platinum were LeAnn Rimes' *Blue*, Paul Brandt's *Calm Before The Storm* (Cancon), and *Barenaked Ladies' Maybe You Should Drive* (Cancon).

Certifying as platinum were Portishead's *Dummy*, Terri Clark's *Just The Same* (Cancon), LeAnn Rimes' *Unchained Melody*, *Spacehog's Resident Alien*, Universal Music's *Country's Best: Untamed & True*, and *Savage Garden's* self-titled

album.

Gold album certifications were for *First Band On The Moon* by The Cardigans, DC Talk's *Jesus Freak*, Hackers, the Original Motion Picture Soundtrack, The Tarantino Connection with Various Artists, Yanni's *In The Mirror*, Blur's *Blur*, Bette Midler's *Experience*, *Retro Night* with Various Artists, Ginuwine's *The Bachelor*, *Set It Off*, Original Motion Picture Soundtrack, and Kevin Sharp's *Measure Of A Man*.

Just in: A&M's Johnny Lang gets Gold for his debut effort titled *Lie To Me*. The album has had a remarkable run following the release to radio of Lang's first single for the title track. Currently, the album has hit the #1 spot in Quebec.

John Fogerty gets digitally couriered

Walking In A Hurricane, John Fogerty's latest single, walked the tightrope of Digital Courier International's network last week, when it was delivered across five different time zones to radio.

Bruce Cockburn date to aid flood victims

An Evening with Bruce Cockburn, scheduled for May 8 at the Pantages Playhouse Theatre in Winnipeg became an impromptu Benefit Concert in the wake of recent flooding in the Manitoba area. The conscientious singer songwriter decided that all net proceeds from the concert were to be donated to the Manitoba Flood Relief through a recognized charity.

As well, 200 seats for the concert were made available to flood evacuees through the Winnipeg Folk Festival office.

In making the change, Cockburn stressed that he was "very concerned about the well-being of the many people who have been affected by the flood."

"The concert which was already scheduled gives us a welcome opportunity to help out," he added.

Cockburn is currently supporting his latest release on True North Records titled *The Charity Of Night*, distributed by Universal. The album's first single, *Night Train*, is currently charting on RPM's Adult Contemporary chart after fifteen weeks.

Canada's top 67 AOR and CHR stations simultaneously received the Fogerty single on May 8th at 8 pm local time. The stations were given the option of loading the first cut from *Blue Moon Swamp*, the legendary rocker's first album in a decade, into their digital automation system of playing it directly on the air.

"DCI makes us competitive with US stations since no matter what happens with the track [in terms of reaching the distributor] we know we can just push a button and get it out of the way," commented Herb Forgie, Warner Music's director of national promotions. "Everyone's on an equal playing field and no station can jump the gun in

terms of getting the song on air."

Digital Courier's advantage, of servicing new product to all target radio stations at once via a two-way closed network, will continue to be pursued Warner Music. Next in line will be the highly anticipated first cut from the upcoming *Batman And Robin* movie soundtrack, a single by Smashing Pumpkins titled *The End Is The Beginning Is The End*.

Digital Courier International remains a leading supplier of electronic distribution and communications services for the radio broadcast marketplace, having signed over 4500 radio stations, duplication companies, production studios and record companies across North America.

Free Cochrane concert for Burnsvie High

Tom Cochrane, a long-time supporter of World Vision, will perform a private concert for the students of Burnsvie Secondary School in North Delta, BC on May 29.

Burnsvie students raised the most money per student to help children in developing countries fight hunger through World Vision's 30 Hour Famine. They raised almost \$11,000, bringing their total contribution to \$57,000 since 1992.

Cochrane heaped praise on the students, pointing out that not only did they raise a substantial amount, "they learned about and became connected to kids in other parts of the world. Cochrane's anthem, *Life Is A Highway*, an international hit,

was inspired by a trip he took to visit World Vision projects in Mozambique. "I've seen the work of World Vision in four developing countries," continues Cochrane, "I am always inspired by the difference we make in the lives of poor children."

Carolyn Arends, a Dove Award winning singer/songwriter, will open Cochrane's concert.

Cochrane's new album, *Songs Of A Circling Spirit*, is scheduled for a July 8 release.

Launched 45 years ago, World Vision is a Christian humanitarian relief and development agency that has partnered with people and communities in more than 100 countries in an effort to better address poverty and injustice.



BMG Music's Lisa Zbitnew, her daughter Gillian and Paul Alofs meet with treble charger's Bill Priddle after their set at Segacity.



treble charger perform songs from their new album, *Maybe It's Me*, during their release party at Segacity.

WALT SAYS . . . !



Bedraggled travellers??? Unlike the East Coast Music Awards, where each year, record company talent-searchers return full of excitement, and praise for the planning ability of the organizers, the recent west coast get-together apparently did little to ignite the expected enthusiasm, at least from some of the people I talked to. One guy said "not only did we sleep for the three days we were out there, we slept coming back on the plane." Apparently, there's more than the Rockies separating Vancouver from the rest of Canada. Maybe the organizers from out there

You had to be there!!!

Working on the CHUM 40th Anniversary issue brought back a lot of memories I had forgotten about and reminded me about an industry that was born of rock and roll and has made it possible for a great number of us to make a good living and enjoy a lifestyle that many would envy. But, as I spoke to some of the people who were around back then to document history in the best and most honest way I could, it occurred to me that there are very few people who are still around or in the business who were part of that fight to create the rock and roll era. It also made me think that there are a great number of people in our industry who don't care. They are here now to do what they have to do to make as much money as they can . . . regardless. Well, it meant a lot to many of us back then, and Top 40 radio took a great deal of abuse and rock and roll was scoffed at. But as time went on, popular music and the record business was not only reborn, but records became part of everyone's life. Yes! There was a time when not everyone owned, or cared to own, a record player. We owe a lot to the stations that pioneered a CD in every player and a cassette in every car. Music is our lifeblood, and records make music available to everyone at a very low price as far as entertainment is concerned. Recordings give and continue to give, and radio makes it possible for us to tell people that the records they love to listen to are right around the corner in a record shop . . . to be bought. I'm not suggesting "take a rock and roll pioneer to lunch," but maybe we can pay tribute to the past and not feel that it all began yesterday. What would we do without radio? What would radio do without record companies? All things to think about over the next little while. The radio stations that won't work with record people may find less and less to play and less and less to bring in the ratings they want. At the end of the day . . . we have to remember where it all began. What would radio be without music? (EC: *Talk radio!!!*)

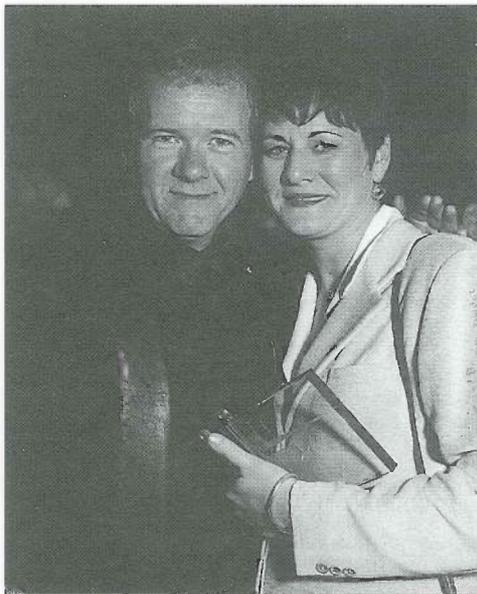
-Walt

should attend the East Coast Music Awards and come face-to-face with industry people and the common folk who have a real desire to promote Canadian talent, and they do it with their own natural down-east charm. Even the record company executives leave their egos at home. (EC: *Yeh! But it's always within reach!!!*)

Great balls of fire!! There was a hot time in Toronto's Metropolitan Hotel the other night just as we were getting to our main course. Richard Samuels invited a bunch of radio, retail and press people to break bread with him and watch his new video. It's a night we'll all remember. A car caught fire in the underground garage and the alarm kept coming on and on and on. Fortunately we didn't have to bail out, so got to enjoy the delicious spread put out by Executive Chef Neal Noble. Hey! As an independent, Richard and his label know how to do an industry event with lots of class. Sorry we're losing him to Los Angeles. (EC: *Our loss, their gain!!!*)

Miss Manure??? What a great honour that must be, being crowned Miss Manure at the annual Manure Festival on Puck's Farm's. This year's Princess of the Patty is none other than columnist, singer, songwriter Nancy White, no stranger to things stinky and controversial. She's scheduled to be crowned at 3 pm on May 17. The news of White's latest accomplishment led one observer to chortle, "Who needs a Juno when you've got this?" (EC *Very profound!!!*)

Tough act to follow!!! From Miss Manure to an honoree of Women In Film & Television. Denise Donlon, who has been touted as a candidate for various high-profile jobs, including that of future Governor General, president of a major record label and a queenpin in broadcasting, where she almost is now, was among five leading Canadian women who were honoured at WIFT-T's 10th annual Outstanding Achievement Awards Gala (April 30). Her husband, Murray McLauchlan, not too shabby in the awards business himself and with an Order of Canada to boot, was on hand for the photo op, and Tom Sandler had his camera ready. Warner's Garry Newman, never one to miss an opportunity, sent Denise a dozen, or was it two, roses with a cryptic note, "How did you ever beat out GE?" (EC: *I hear GE was a runner-up for Princess of the Patty!!!*)



Denise Donlon and husband Murray McLauchlan

Remember EdenFest??? If you remember EdenFest that took place at Mosport last year, you'll probably recall the name Mark Joseph Drost, as I'm sure some of the acts, helpers and even the township people will. Well, according to a report in The San Diego Union-Tribune, Drost was arrested by the FBI for trying "to extort \$2 million from a banking corporation." I guess he doesn't get too many brownie points for smarts. He was apparently on the phone doing his thing when the Feds walked into his hotel room. (EC: *Is that like "prima facie" evidence???*)

PR from Nashville??? Received a call this week from a testy publicist in Nashville who's representing a Canadian artist. When I say testy, I mean TESTY. She's got an attitude that I thought was foreign to Nashville, the home of the play-it-for-keeps crowd. Anyway, all the time calling me "sir", she made demand after demand, until I finally got a word in and actually got out "don't be testy with me," before she hung up. I pity the poor artist she's representing. (EC: *They never know until it's too late!!!*)

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MAPL Cancon

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

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NET NOTES



by Rod Gudino

Universal inaugurates Canadian website

<http://www.universalcanada.com>

This past May 1st, promptly at the stroke midnight, Universal Music Canada brought their digital creation out from the basement and into the World Wide Web where it has taken up residence as a website of galactic proportions. Conceived around a "universal" theme, the ground-breaking site features all you need to know about the label; product, tour itineraries and news clips, all couched in the most up-to-the-millisecond animatronics. The best part? The browser gets to choose one of three versions of the site on any given visit; either fact and figure driven text, all out animation or something in between.

"What we initially felt this website should do is speak to the industry and specifically the media," says Pete Watson, Universal's marketing representative and in-house 'net guru. "So a press person or a radio person would be able to go to the site and have access right there on the first page to a text only version which, if they want a bio, bang, they go in to get the bio and move back out again in no time."

An aficionado since the early days of the Internet's text-only Unix operating system (which preceded the invention of the World Wide Web), Watson was a natural pick among fellow staffers Dave Watt and Steve Tennant, who hammered out the site in conjunction with PageActive, a graphic company based in Toronto.

Aside from a mandate to gear the website around Universal's domestic roster ("There is still information about our international artists but the focus of the site is definitely on Canadian artists,"

says Watson), [universalcanada.com](http://www.universalcanada.com) is unique in its three tiered information architecture design. The decision to include a text-only version (10 Kilometres Per Hour), a text and graphics version (Mach 1) and a fully animated version (Warp 10), allows the browser the freedom to personalise the site to specific wants, be that time sensitive information retrieval or exploration and entertainment.

UNIVERSAL

"Warp 10 is definitely the most interesting to look at," says Watson, "everywhere you turn there are gizmos and games but it isn't gizmos for gizmos sake either, it's all sort of part of the experience. All three versions of the site serve a purpose and it makes it all a little more exciting. The main idea is to make everything as accessible as possible without making it difficult to navigate vis a vis the end user. That was one of the key design features, to make it easy to use and keep it sexy."

So, rather than navigating endlessly through links to find whatever you need to find, the website's newfangled cyber map design allows you to get anywhere, from anywhere else, at any time. In Watson's words; "you are never more than about

a click away from any other portion of the site."

The design logistics will also make for easy maintenance, a point which has stymied many a promising web-site after initial launch enthusiasm wanes and upkeep becomes a full blown chore. The use of templates in the construction of [universalcanada.com](http://www.universalcanada.com) will give organisers the advantage of updating by simply loading information onto the site at any given time.

"The mechanics that lie underneath all of this are outstanding and probably unprecedented right now on the world wide web," says Watson. "Everybody at Universal will eventually be able to update the site without having any knowledge of HTML."

Consequently, he expects the site will become the responsibility of the publicity department as a whole and eventually branch out into a full blown marketing responsibility as well.

"Everyone will be able to have input," says Watson.

Features of note include a section called Intelligence for music news, press releases, news updates, and upcoming releases from the company's extensive artist roster. Key features like The Tragically Hip's Springtime In Vienna single (which debuted at the site's launch), and a net broadcast of No Doubt's Intimate & Interactive at MuchMusic, will continue as promotional highlights on the Supernova section. Orbits gives a breakdown of current tour itineraries and there is even an on-site search engine in case you can't find what you're looking for. Lovers of the gadgets and gizmos with a lot of time on their hands (or slack time for that matter) will be able to lose themselves in The Black Hole, which houses a selection of on-line games, trivia and prizes to be won. To top it all off, Watson is already promising a phase two within six months' time.

"We've got some really new technology that will last for about two weeks at the rate these things change," he says, adding that expansion is a constant undertaking on the Internet. "But having looked at the Internet for so long and having some understanding of it, I still feel that this is one of the most interesting and dynamic sites out there. And that's key."



Oakville, Ontario-based Tuuli (above) tied for first place with Winnipeg's Ballroom Zombies and Toronto's Miller Stain Limited, winning the Canadian Music Week Rising Star Award.



Members of Bush joined Domenic Troiano and Universal's Dave Watt in Toronto during a press conference to remove the X from their name and to announce their Canadian concert dates.

What Julian Austin already knows

Prodigal son returns to his Country

by Rod Gudino

For all of the Bounty soft acts that come out of Nashville, country music has its dark streaks. The music has been known to attract its share of rebels and prodigal sons, those sinners who live hard, love harder and give air to their solace in the rambling chords of country's best music. Julian Austin is definitely one of this fold, a new kid on the block of the music biz who is certainly not new to adversity. He spent much of his twenties in bars and occasionally behind bars, which is why his BMG debut titled *What My Heart Already Knows* is chock full of stories of his misbegotten youth.

"The album is not totally about past personal experiences though there is a lot that touches on my past," says the thirty-three year old New Brunswick native. "I was just reckless and didn't care and I got in trouble with the law more than enough times and in the end it just related to



jail time due to a drug related offense. That was the crashing period in my life that turned me around."

Austin recovered, reconsidered and began songwriting again, continuing a hobby he had taken up when he was thirteen years old. The first few songs that emerged out of that turbulent time eventually culminated in a debut effort, aptly titled *Back On Track*. The natural talent was unmistakable on first listen, and landed the budding singer a Top 40 country hit before he entirely digested the implications of his first release. For his friends and immediate family, as much as for himself, that album revealed that there was more to this boy than booze and fist fights.

A long time fan of music, Austin recalls being initially drawn to rock and roll because of its double mix of aggression and rebellion. Groups like Led Zeppelin, Ozzy Osbourne and Aerosmith provided the suitable material for the teenager's earliest musical forays, which persisted even while country music began to

enter into the picture.

"I kept playing with it until 1991 when my heart wasn't into rock anymore," he says. "I found myself more expressive and falling in love with country music and I said that's where I should be. It was something that truly won my heart, where my writing was more sincere and honest."

After the success of *Back On Track*, Austin had enough by way of support to seriously consider shopping his product to the labels. He took the opportunity at last year's East Coast Music Awards to personally distribute one hundred copies of his new effort, despite indications that indie records get lost amidst the barrage of new music the labels receive at that time. The fates chose to smile on Austin one day, when

"Tracy Hooper had taken the tape to Anya Wilson and Anya really liked it and said we could track this guy's music, we could take his money or take him to BMG," he recalls. "So she took it to Ken Bain who took it to Keith Porteus. They liked it and in April they were flying to Fredericton, New Brunswick to see my showcase. Four and a half months later there was a signing."

Which brings us up to the present; a stellar country album called *What My Heart Already Knows*, an opening slot on Michelle Wright's Canadian tour and a lot of excitement from his label, who have put the promotional muscle on *Little Ol' Kisses*, his first single. While it is immediately obvious that Austin has come a long way, it couldn't be further from the truth that he

AUSTIN continued on page 12

FAX Facts

Toronto - Warner/Chappel Music Canada recently appointed former Canadian Royalties Manager Pat Campbell as general manager, which will see her responsible for the administration of the company's Canadian operation.

"Having accepted the position," says Campbell, "my goal is to maximize profits through fair competition, ensure efficiency and remain fair to all employees."

Toronto - Sony recording act Toad The Wet Sprocket will launch the release of their fifth full-length album, *Coil*, with a gig at Lee's Palace Monday, May 26.

Tickets will be available through Ticketmaster, various radio promotions, and directly from the band at their website <http://www.houseoftoad.com>. As a special fan appreciation promotion, a pair of tickets will be included with the purchase *Coil* from any Toronto-area HMV while supplies last.

All proceeds from the show, which is a 19-and-over event, will go to the Toronto Rape Crisis Centre. *Coil* hits stores May 20.

Toronto - This year's Beaches International Jazz Festival will take place in Toronto's Queen Street district July 23-27 and will feature over 50 bands performing nightly on various street corners, balconies and rooftops.

Spread over Queen Street East between Woodbine Avenue and Neville Park, the festival's outdoor events are all free to the public. To date, an excess of \$125,000 has been raised in support of various local charities through the sale of t-shirts and other memorabilia.

From 6:30 p.m. to 11 p.m. from July 23-26 inclusive, over 300 artists will be performing calypso, new age, Latin, fusion, blues, Cajun and, of course, jazz music. And July 26 and 27 from noon to 6 p.m., MC and music director Bill King will welcome a wide array of local and international artists to the Alex Christie Bandshell at Kew Gardens.

For more info check out the festival's website at www.beachesjazz.com or call the Beaches Jazz Festival Hotline at (416) 698-2152.

Toronto/Ottawa - Three new bands have been added to this year's Edgifest tour for both the Toronto and Ottawa dates.

The June 28 show at Molson Park will see The Verve Pipe joining the mainstage lineup of Our Lady Peace, The Tea Party, Collective Soul, I Mother Earth, Holly McNarland and BTK while Cake will fill the slot for the June 30 show in

Ottawa. As well, Mollies Revenge has been confirmed to join Glueleg, Age Of Electric, Finger Eleven, Kinnie Starr, Sara Craig and Zuckerbaby on the second stage in Toronto.

Toronto - This year's Another Roadside Attraction tour has added to eight-act lineup with The Mutton Birds, the New Zealand act who recently toured Europe with The Tragically Hip.

Joining the Hip, Sheryl Crow, Ashley MacIsaac, Wilco, Los Lobos, Change Of Heart, Ron Sexmith and Van Allen Belt, the band will hit Vancouver, Alberta, Saskatoon, Winnipeg, Ottawa, Barrie, Highgate, VT and Buffalo, NY.

Toronto - Grafton Music recording artist Gregg Lawless continues to tour in support of his debut release, *Greggorian Chance*.

Lawless will be joined by multi-instrumentalist Sean O'Connor at the Oasis in Toronto Friday, May 23 for two shows starting at 9 p.m. Cover charge is \$6.

Toronto - Outside Music recently announced its exclusive Canadian distribution deal with NorthSide, a new label dedicated to bringing the folk/world music scene of Scandinavia to the rest of the globe.

Based in Minneapolis and founded by Robert Simonds, one of the founders of Rykodisc and the founder of East Side Digital, NorthSide will release its first four albums in late May by Swedish artists Den Fule (translated as 'the ugly one'), Hoven Droven (translated roughly as 'helter skelter' and 'whatever'), Hedningarna and Vasen.

Hoven Droven will perform Friday, June 13 during North By Northeast as well as at the Northern Encounters Festival Saturday, June 7 along with Vasen.

Future releases are planned for Norwegian, Finnish and Sami artists.

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Share My World
 Universal MCCCSD 11619-J

A simultaneously historic and prophetic Intro opens up Mary J. Blige's third album, an effort that hardly needs introduction in light of a #4 debut of SoundScan's retail national album chart a few weeks ago. A New York native, Blige has already been the subject of a couple of success stories, beginning with her scoop of Best Rap Song by A Duo or Group at last year's Grammy Awards. Following that, her debut album, titled *What's The 411*, skyrocketed to the Top 10 of Billboard album charts and remained perched there for more than half a year. Since then, the record has gone on to gross 3 million copies worldwide and garnered the singer a title of Queen Of Hip-Hop Soul, thanks to her fluency in both formats. Her sophomore effort, *My Life*, met up to expectations when it reached international platinum status and set her up for her current release, which assembled the likes of Jimmy Jam & Terry Lewis, Babyface, R. Kelley, Malik Pendleton and Rodney Jerkins. A not insignificant list of contributors that have evidently wrought pure magic on these sixteen+ tracks. *I Can Love You, Love Is All We Need, Round And Round, Seven Days, It's On, Missing You*; the story just doesn't end and neither will the album's run at radio and at the cash register. Can you spell success story? -RG

DELERIUM -Ambient
Karma
 Nettwerk 30113-F

Delerium is the name given to a side project from Bill Leeb and Rhys Fulber (of Front Line Assembly fame) who have obviously struck a gold mine in the experimental/ambient genre. Using the same philosophical point of departure as last year's *Semantic Spaces*, Delerium engulfs itself in a creation of sounds and melodies that touches as much on culture as it does on music through time. Of course, there is always the prevailing danger with a



product that tries to achieve this sort of thing, that it will either trivialise, overly commercialise or otherwise misunderstand the music it seeks to incorporate/expand, and by necessity, also misunderstand itself. But Delerium not only avoid that trap with seeming ease, they add the operative fifth dimension of technology without compromising comprehensibility. An ancient organ melody opens up the tribal heartbeat of *Duende*, where colour from keyboards bring a cinematic quality to the music and the lonely bell toll and tribal beat of *Forgotten Worlds* reminded us of Barakka. Sarah McLachlan, Kristy Thirsk, Jaqui Hunt, Lisa Henderson and Dead Can Dance frontwoman Lisa Gerrard (most of whom have given utterance to this vision in other contexts), lend cherub voices and banshee wails to complete the effect. A thoroughly impressive, insightful and interesting release. Expect a big push from the folks at Nettwerk for this sure fire winner in the New Age/Ambient market. -RG

GOGH VAN GO -Alternative/Pop
Bliss Station

AudioGram ADCD10099-Select
 Say what you will, Francophone Canada has a different approach to pop music that is unique to the region. Take this band for instance, whose uniqueness should be evident from the name alone. But it's not really enough or really fair to stop there, especially when further investigation will reveal tracks like *Always Think, Sister Europe* and *Simple Test*, all of which benefit from the pop dependency of a committed loon chewing a mouthful of aspirins. There is rhyme *and* reason to the project



however, a lot of it in fact, and the effortless simplicity of *Rocky Dance, Big Cook* and *Picture Me* make this an album of songs with a lot of radio appeal and an equal amount of character. As far as we're concerned, those are the magic words when it comes to alt pop and pop generally. Gogh Van Go is the brain quirk of singer Sandra Luciantonio and disturbed musician Dan Tierney, who came into the scene several years ago with a debut album produced by Pierre Marchand (Sarah McLachlan) that made some waves in the band's native Montreal. With *Bliss Station*, the band proves that they are obviously still very much in possession of their independent jeans, but you know, they wear well on them. *Meet Me In Heaven* is the first single, a memorable and irresistible little track which goes a lot farther to promoting this than this entire review can. A must hear. Really. -RG

STEVEN LECKIE & VILETONES -Punk
What It Feels Like To Kill

Fleurs Du Mal 5762-Independent
 While we resist the notion of a punk band taking itself too seriously, we admit that the return of Toronto's Viletones is probably the most significant thing that will happen to the city as regards a breakthrough in contemporary music. Viletones, you will remember, embittered the Toronto music scene back in the 70s along with *Teenage Head, The Ugly, Demics*, etc., the entire punk revival that up and left for New York following a less than overwhelming response at home. Musicologists, the press and industry A&R have since regretted their non-existent role in what was undoubtedly the most significant and only wholesale contribution which the Toronto music scene had to the genre. Now, twenty



years after the fact, a new found disciple of French dandy Charles Baudelaire, bald and leery eyed Steven Leckie punks his band back into the fold. Musically, things have changed little if at all, which, judging from the contents of this album, is probably the highest flattery we can hereby bestow. And we do. *Sam, Miss X, Motorcycle Girl, Last Guy*, give us Marc Bolan, Iggy and The Stooges and Alice Cooper crystallized, intact, the way they were twenty years ago. The way we adore them it turns out. Also includes live versions of *Screamin' Fist* and *Possibilities*. -RG

IVAN -Electropop
The Spell
Tox 3021-Select

Known primarily as the energetic frontman and composer for the hugely successful *Men Without Hats*, Ivan Doroschuk has taken a break from his high profile bandmates to put out an extremely likeable, dance-friendly



collection of pop songs. Harkening back to his roots in electronic-based Euro-dance pop, *The Spell* strongly mimics the sound that created such a stir for Ivan during the eighties -- but

not to the point of redundancy. On the contrary, the 11 tracks found here are fresh and lively and are bound to hit big with the current trend toward '70s disco (a sound that mixes brilliantly with a more modern electronic groove.) Taking his own influences from such acts as Brian Eno and Roxy Music, Ivan hooked up with John Punter, eminent producer of the aforementioned artists, to work with him on this release. A first single, *Open Your Eyes*, is already creating a stir at radio and should be all over *Much* the moment its accompanying video is released. Other outstanding tracks to be checked out include *Superbadgirls* and *1972 (Slippin' Away)*. -LT

BLESSID UNION OF SOULS -Pop/AC
Blessid Union Of Souls
EMI 56716-F

Hot on the heels of *Home*, their mega-huge debut, *Blessid Union Of Souls* are set to take



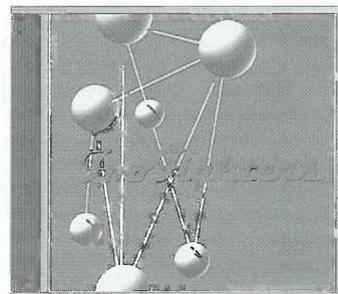
over the radio waves once again with their sophomore, self-titled release. Frontman Eliot Sloan's honey-coated vocals helped shoot three singles from *Home* to the top of the charts and *I Wanna Be There*, the first single from this release, looks like it will be quick to join its predecessors. Emotion-drenched, acoustic-based pop songs with up-beat tempos and catchy harmonies are what you can look forward to with this one. Sloan, along with guitarist Jeff Pence, drummer Eddie Hedges, Bassist Tony Clark and keyboard-player C.P. Roth hit just the right chord when it comes to easy-listening smoothness and the 11 tracks here flow

NEW RELEASES continued on page 9

ALBUM PICK

FOO FIGHTERS -Alternative
The Colour And The Shape
Roswell/Capitol 55832-F

Well it's been a full year since David Grohl released Foo Fighters' debut effort in the wake of Nirvana's demise. Although clearly an extremely competent and genuine album, the debut really went beyond the best expectations when it cleaned up at radio and video, making Foo Fighters the hottest property in rock alternative not long after poor Kurt was interred. Foo Fighters achieved nothing short of stellar results particularly with the cross over success of *Big Me* which ignored every boundary of format when it hit radio. With *The Colour And The Shape*, Grohl steps back to allow fellow Fighters some contributing credits, a decision which perhaps doesn't show as much as it should have. The new album is still a toothy, lippy, crunchy romp of about thirteen tracks that smack dead on (pardon the pun) the audience that Nirvana left behind. Which means lots of noisy rock cranked as loud as humanly possible, soaked in the blood, sweat and spit of the moshpit on tracks like *Hey Johnny Park, My Poor Brain* and *Monkey Wrench*. Grohl remembers the success of *Big Me* with the less subtle *See You* and the relatively commercial *Walking After You*. But its the hard stuff that rams this thing home and there's more than enough here to keep this release in high circulation throughout the summer season. All things told, a strong record which should quickly prove its mettle at radio and retail and move these guys just that much closer to being one of the biggest players in pre-millennium alt rock. -RG



beautifully from start to finish. Peace And Love and Scenes From A Coffee House (You'll Always Be Mine) are the album's two most powerful songs and they'll, no doubt, end up being subsequent single releases - both have the power to reach the top. Produced by Emosia and Roth. -LT

MEREDITH BROOKS - Pop/Rock
Blurring The Edges
 Capitol 36919-F

Newcomer Meredith Brooks does not want to be lumped in with countless other Gen X artists. In fact she says that the depressed darkness of the whole generation is something she has had just about enough of ("If I see one more upset, angst kid, I'll puke.") Our Miss Brooks really doesn't have anything to worry about, when it comes to being lumped



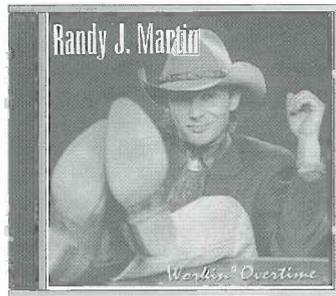
into any particular category of whiners. Her direct approach to lyrics and her gritty guitar grooves are enough to set her apart from any premature comparisons to other 20-something attitude-wrought girl singers. Brooks doesn't so much exude attitude as she does confidence. And her first single, Bitch, portrays that confidence as she snarls through a sonic portrait of the female personality. Blurring The Edges, her debut release, is a collection of vignettes whose delivery almost seem to have therapeutic qualities for Brooks. A combination of R&B-laced pop-rock guitar tracks and sardonic, intelligent lyrics, Blurring The Edges marks more than an impressive debut for this Oregon-native. -LT

KARMA SUTRA -Rock/Blues
 Karma Sutra
 K 001-Gotta Burn Records

Remember summer heat-waves and stealing away to an all-night drive-in to drink beer in the back of a Chevy Nova while smoking mon's menthol cigarettes? Throw on the self-titled debut from Toronto indie act Karma Sutra and, unless you're under the age of 25, those carefree days are guaranteed to come crashing back. Marrying Stevie Ray Vaughn-like guitar chops and the soaring vocal harmonies of guitarists Chris Hawley and James Russell, Karma Sutra has captured the true essence of rock 'n' roll without sounding like a dated cliché. The tight musicianship of Russell, Hawley, Pete McDonald, James Thwaites and Marlon Van Zyl along with a combined creative vision has given Karma Sutra the kind of timeless and effortless sound of seasoned veterans. The nine tracks on this Sean Mu navish/Karma Sutra-produced effort are all originals and there is little doubt that songs like The Word and Whatever You're Looking For are just the type of up-beat rockers needed to draw a crowd. And for those in a



more mellow frame of mind, check out the smooth sultriness of Sweet Leaf -- perfect mood music for those hot, endless summer nights. -LT



RANDY J. MARTIN - Country
Workin' Overtime
 Fleet-0197

Here's a country music messenger with a package of REAL life stories. PEI native Martin was one of the construction workers on the soon-to-be-opened Confederation Bridge linking PEI with the mainland. He has already gained national recognition with One Day Of Rain, the first focus track from this album. The release made an immediate impact on country programmers. The follow-up single, Ain't Enough Hours, is accompanied by an action-packed video, incorporating all the action that goes with the building of this mammoth land-link, the first such video shot on a mega-construction site. Martin has a gusty projection with a rock-edged vocal style that gives the lyrics a controlled intensity. The album, produced by Scott Baggett, was recorded in Nashville. However the songs are all Martin originals, making each track three-parts Cancon (MAL). Also key is the commercial-ready Born In A Pickup Truck, a made-for-summer outing of My Way Or The Highway and a relaxing Little Tree. A left-fielder could be Hen-Pecked Red Neck. Martin gives himself lots of room to stretch with this release which should usher him into the mainstream. Available by calling 902-628-8412 or Hamilton 905-561-6440. -WG

LISA ERSKINE - Country
 Self-titled
 HVG Music-3153

A gutsy, beautifully-packaged debut from this Southwestern Ontario talent that should bring her into the winner's circle. Her background is pretty impressive; SOCAN Awards, backup singer et cetera, et cetera. Background aside, Erskine has arrived with this release. The vocal



confidence and the lyric interpretation adds Erskine's own unique dimension of understanding country music that borders on new, traditional, and contemporary. There are no restrictions. Erskine fits whatever mood the listener might be in. See You On The Other Side, a cleverly-written ballad, penned by Erskine and Dean McTaggart, has been taken as the first single. The video is a must-show for CMT. All the other songs were written by Erskine and producer Johnny Douglas, who has produced his share of winners since leaving Hemingway Corner. He recorded this session at Moondog, a small studio in Nashville with some of the best pickers and backup vocalists in the business. The hook

however is Erskine's talent, and although all tracks are key Take It To Heart, Dig A Little Deeper, Summer Rose and I Know Where You Are, stand out as very cool. But don't overlook I Could Love A Guy. Could be a left-fielder. Available through 1-800-563-7234. -WG

JULIAN AUSTIN - Country
What My Heart Already Knows
 VIK-73474-N

Little Ol' Kisses, the first single from this New Brunswicker, has already established him as an active chart resident (#24*), and that's just the tip of the iceberg. Austin follows through with a number of other impressive solo



pennings, key of which are Highway Song and Hard Time Lovin' You. Austin has developed a rustic vocal charm that's obviously country rooted, but there's a folk quality that lends even more importance to his song message. The story-telling ability of Austin goes without question, and all tracks are key here, particularly Diamond and Sister Ruby, which he wrote with Stephen Robichaud. He does an exceptional job on Jim Steinman's penning of Two Out Of Three Ain't Bad. The lush instrumental backing enhances the package, particularly the keyboard work of Daniel LeBlanc, as well as the exacting acoustic guitar work by Austin and Mike Francis and steelman Mike Holder. The fiddle inserts by Don Reid and Melanie Doane are also ear-appealing. With competition becoming so keen in country, it's refreshing to come across a Cancon artist who can compete and do it with his own unique feel for country. There's no pretentiousness here. Also check out his honky-tonker, When You're Gone, another song he wrote with Robichaud and Loving You Was Never Right, another Austin original. Producer Daniel Leblanc has an ear for balance, giving Austin the right edge and balance to maintain his distinctive musical signature. Recorded at Wellesley Sound and Outcast studios. -WG

BIG COUNTRY AWARDS

SPECIAL ISSUE

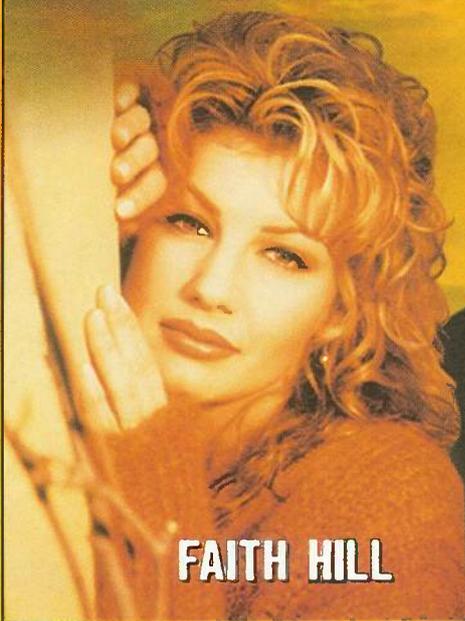
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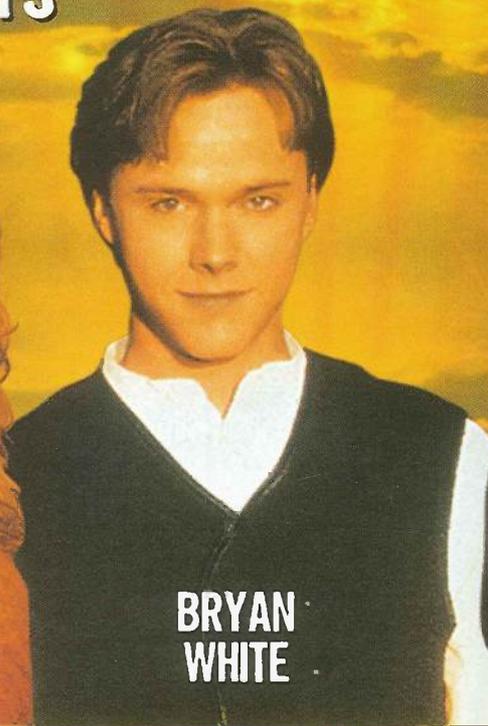
NEW COUNTRY

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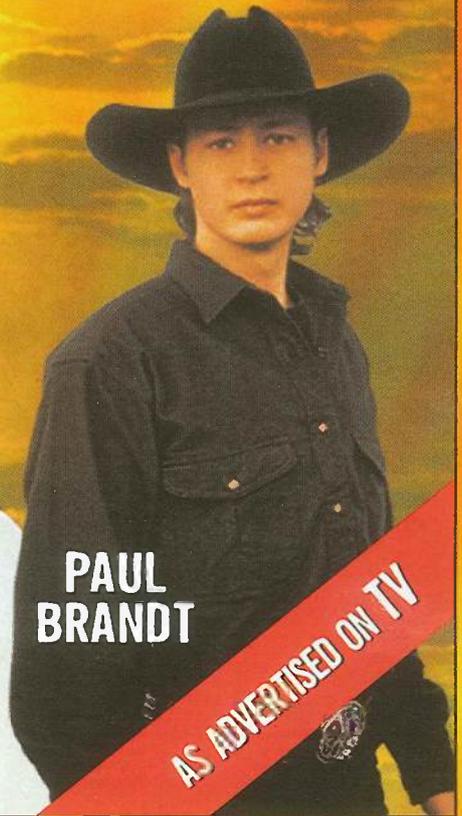
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AUSTIN continued from page 7

has even remotely forgotten about his checkered past. There is something about him that seems intent on making up for lost time. Austin is heading into his third year -- his first as honorary spokesperson and chairperson -- of involvement with the Ride For Sight in support of finding a cure for Retinitis Pigmentosa. Closer to home, he has also devoted time to the Children's Wish Foundation and Alzheimer's.

"I hope someday that I can be an influence to troubled kids," he says. "I

was one, I surely know what it's like. So I think when I'm in the position to help I would definitely like to get involved and help the kids take a better path in life if they're going down a wrong one."

Austin has come to believe in better paths. The future, he says, will probably land him in Nashville, where country music isn't so much listened to and revered, it's the stuff you breathe. By all conservative estimations, Austin in Nashville will be like a spark in a dynamite warehouse. Good thing we'll still be able to see the fireworks from here.

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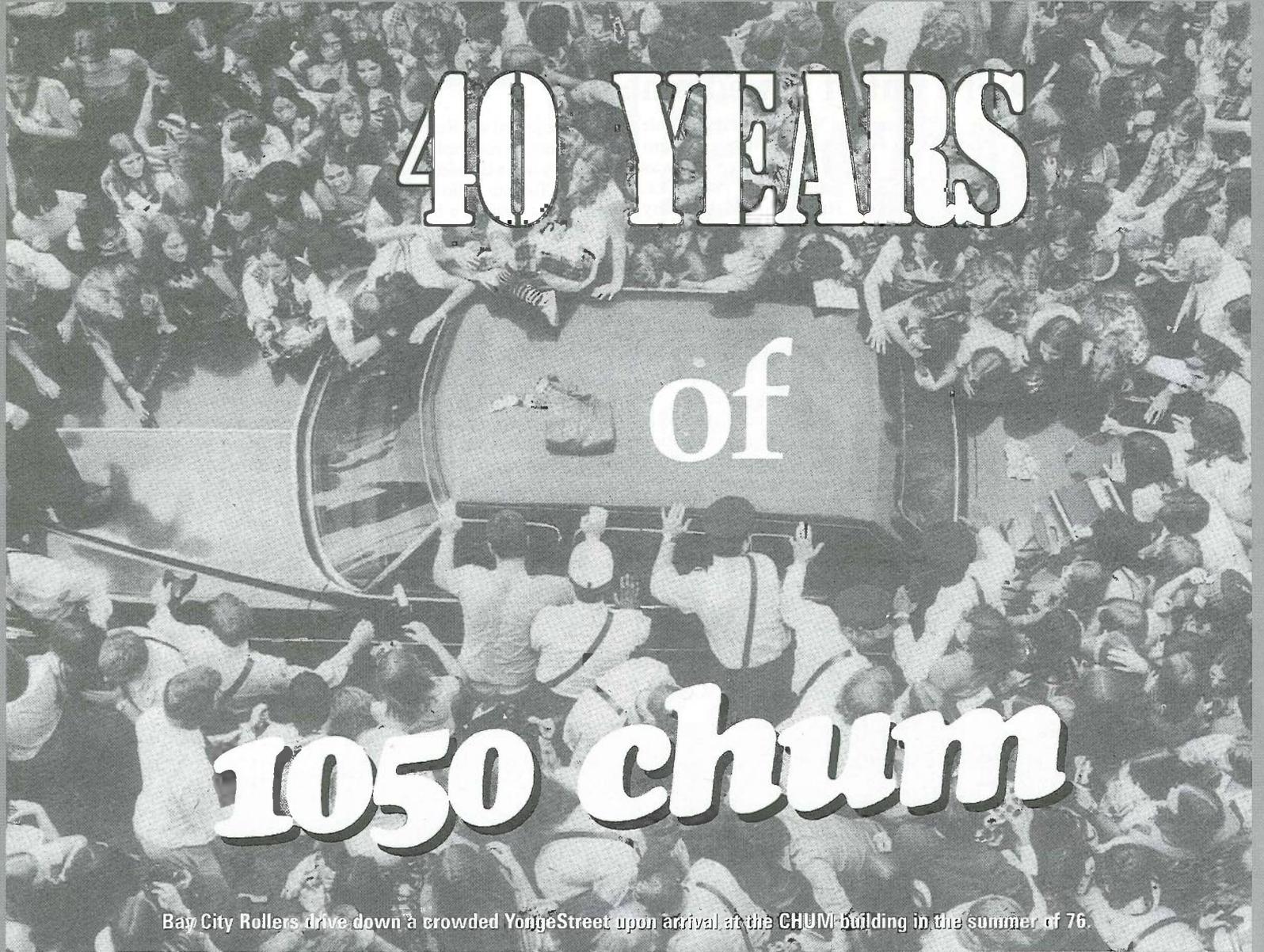
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Record Distributor Codes:
BMG - N EMI - F Universal - J Quality - M
Polygram - Q Sony - H Warner - P Koch - K

TW	LW	WO	MAY 19, 1997
1	2	9	THE IMPRESSION THAT I GET The Mighty Mighty Bosstones - Let's Face It Mercury 491 (comp 491) - Q
2	1	12	STARING AT THE SUN U2 - Pop Island 314 524 334-Q
3	5	11	YOUR WOMAN White Town - Women In Technology Chrysalis 1473 (promo CD)-F
4	4	12	WHERE YOU GET LOVE Matthew Sweet - Blue Sky On Mars BMG 614 223 113-N
5	3	9	ELEGANTLY WASTED INXS - Elegantly Wasted Mercury 314 534 531-Q
6	8	6	IT'S NO GOOD Depeche Mode - Ultra Reprise 46522-P
7	12	5	SONG 2 Blur - Blur EMI 5562-F
8	9	7	COLD CONTAGIOUS Bush - Razorblade Suitcase MCA 90091-J
9	10	5	BEEN IT The Cardigans - First Band On The Moon Stockholm 33117 (comp 491)-Q
10	11	8	GONE AWAY The Offspring - Inxay On The Hombre Columbia 67810 (promo CD)-H
11	6	13	THE NEW POLLUTION Beck - Odelay DGC 24823-J
12	15	4	CLUMSY Our Lady Peace - Clumsy Columbia 80242-H
13	21	4	MONKEY WRENCH Foo Fighters - The Colour And The Shape Capitol 12026 (promo CD)-F
14	17	3	NOT AN ADDICT K's Choice - Paradise In Me 550 Music 67720-H
15	16	5	BATTLE OF WHO COULD CARE LESS Ben Folds Five - Whatever And Ever Amen 550 Music 67762 (promo CD)-H
16	18	6	FREAK Silverchair - Freak Show Epic 67905-H
17	20	4	BLOCK ROCKIN' BEATS Chemical Brothers - Dig Your Dwn Hole Virgin 42950 (comp 6)-F
18	19	3	COME DOWN Toad The Wet Sprocket - Coil Columbia 67862 (promo CD)-H
19	22	3	CUBICALLY CONTAINED Headstones - Smile And Wave Universal 81048-J
20	7	12	VOLCANO GIRLS Veruca Salt - Eight Arms To Hold You Geffen 30001-J
21	13	9	FREAKS Live - Secret Samadhi Radioactive 11590-J
22	23	6	BITCH Meredith Brooks - Blurring The Edges Capitol 12014- (promo CD)-F
23	24	2	6 UNDERGROUND Sneaker Pimps - Becoming X Virgin 42587 (Comp 6)-F
24	25	2	SPRINGTIME IN VIENNA The Tragically Hip - Live Between Us Universal 81055 (Promo CD)-J
25	26	3	HOME Econoline Crush - The Devil You Know EMI 38244-F
26	14	9	EYE Smashing Pumpkins - Lost Highway O.S.T. Nothing/Interscope 90090-J
27	30	2	ANDROMEDA Zuckerbaby - Zuckerbaby PolyGram 314 534 657-Q
28	NEW		SEMI-CHARMED LIFE Third Eye Blind - Third Eye Blind Elektra 62012-P
29	NEW		PUSH Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic (comp 97315 vol.315)-P
30	NEW		LAST NIGHT ON EARTH U2 - Pop Island 314 524 334-Q





40 YEARS

of

1050 chum

Bay City Rollers drive down a crowded Yonge Street upon arrival at the CHUM building in the summer of 76.



CHUM was born out of a medicine bag

Rock 'n roll was born in Canada in 1957 when Allan Waters took the gamble to introduce this controversial music genre to a radio audience where the most on-air excitement was generated by Paul Anka, Harry Belafonte, Tony Bennett, Frank Sinatra, Frankie Laine, and Sam Cooke to name just a few. Radio during that time frame was almost devoid of excitement, and when Waters went out on a limb, the critics and naysayers were everywhere.

Most record company marketing and promotion people weren't even born when Waters launched the CHUM rock n' roll vehicle. Actually, Waters began his career in the business world in patent medicine with Q'Part and, at various times he sold and even made medicine. His career was interrupted however, with the

outbreak of World War Two

when he joined the Royal Canadian Air Force.

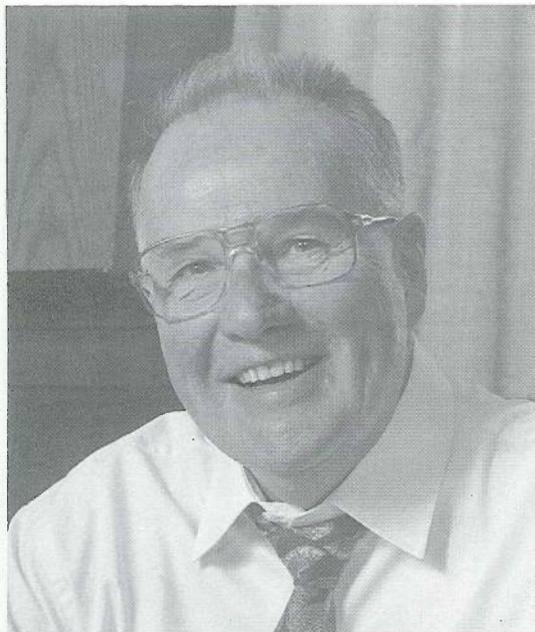
When he returned home he took up his old job as a medicine man, but the company had expanded into the broadcast field by purchasing CHUM, a dawn to dusk Toronto radio station. Unfortunately, the company fell on hard times and it was obvious a break-up was in the wind. "I expressed my view that I would like to have something out of the years that I put in," recalls Waters. "Mr. Part asked me what I would like, and I told him I'd take the patent medicine business, because I knew it best. He told me he was keeping the patent medicine business and suggested I take the radio station. Of course I didn't have any money and struggled with the station for many years and dawn to dusk wasn't that great a selling point with advertisers." Moving the station to 225 Mutual Street in downtown Toronto, Waters ran head-on into his first taste of frustration in the broadcast business; his contactor and builder quit, and he was faced with getting the building in shape before going to air 24-hours-a-day. A move was then made to Duncan and Adelaide streets.

It's interesting to note that the station was dawn to dusk because their transmitter was north of Toronto. It took several years to move the transmitter to the Toronto Islands with 5,000 watts and then to Oakville where the power was bumped up to 50,000 watts. They also erected a transmitter next to the station on Yonge Street.

It was with the advent of becoming a 24-hour operation that Waters changed the format to rock n' roll, a trend that was gaining popularity in the U.S., but didn't find too much favour in Canada. "It was the first rock n' roll station in Canada, and advertisers didn't exactly break down our doors," says Waters.

However, with Elvis Presley heralding the new sound of youth in America, Canada wasn't too far behind and CHUM was the main vehicle in Canada.

WATERS continued on page 16



Allan Waters



CHUM and CHUM-FM presented the Rolling Stones at Toronto's El Mocambo in March of 1977.

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1050
chum

The
**Oldies
Station**



WATERS continued from page 14

After living out their five-year lease at the Duncan Street property, Waters bought the building on Yonge Street, where they have been ever since.

Going to the rock and roll format demanded a great deal of broadcast expertise, which Waters admits to "not having too much."

Waters was confident that he had a good group of broadcasters at the station who could pull it off. "They were professionals and they were very enthused about getting on the air 24-hours-a-day, "because you couldn't build an audience with a dawn to dusk station.

"We had good people, but like I said, the advertisers weren't breaking down our doors. We had to educate these advertisers to our way of programming, which wasn't easy. They didn't like the sound of Top 40, which was new and unproven. You've got to keep on top of trends, particularly in the broadcast business. We've modified our sound over the years, not because the advertisers didn't like the sound, but because we knew we had to make some changes. You certainly can't call CHUM AM a Top 40 station today. We watched our competitors very closely and watched what was going on down in the States, and modified accordingly."

Waters wasn't too happy with some of the regulations brought down by the CRTC, and at times aggressively opposed them, but admits that as far as the regulations go, "they're there and you have to live with them. I think the CRTC in recent years has been more flexible than it was, going way back."

Although they were at odds with the CRTC many times, CHUM's tact in dealing with the regulatory body lent itself more to educating them from a working broadcaster's point of view.

"That's one way of expressing it. But I never thought of it that way. I guess we were trying to educate them to get them to understand what broadcasting is. We disagreed with some of the regulations, but we decided early that you can't fight city hall forever. You can spend an awful lot of time and energy and get yourself worked up and in the end you don't win. I don't think we backed off, but I think your expression that we tried to educate them is probably right. We tried to work with them, not against them. I think a lot of broadcasters have the feeling that regulators, whether they be the CRTC or whatever, are out to get them. We've never looked at it that way. They're only doing their job and we just wanted to get along with them. We've been able to live with the CRTC."

The Waters family is truly a broadcast family and Waters is proud of the accomplishments of his two broadcaster sons, Jim, who is at CHUM and Ron who is at CITY-TV. I'm very pleased that they're interested in broadcasting and actually work at it, and I get along with them just fine. They just didn't step into the job, they worked they're way up, working at several stations before coming here to Toronto."

The future of radio has been foremost in the minds of many broadcasters, and Waters has his own thoughts on that. "I think radio will continue to be a good investment. We keep investing in radio stations. We're interested in CPPL

London, both AM and FM. We'd like to have that station.

"I'm quite confident that radio is here to stay. I remember when television came along and the word on the street was that all the movie houses would have to close down, but movies have never done better. And radio is everywhere. It's a great facility and it does a great job in the community and no matter what station we become involved with we maintain that community spirit."

It's now 40 years later and it was just a twist of fate that Allan Waters became the radio man when he could have become the medicine man. Would he do it again? "Yes I would. I only wish I had the opportunity to do it all over again, but you only get one shot at things, or so I'm told."



Following his sold-out shows at Toronto's O'Keefe Centre, Cliff Richard meets CHUM's morning personality Tom Rivers.



Al Boliska in costume at an early '60s CHUM promotion.



Guesting DJ Dick Clark with Dave Johnson, Bob McAdorey, Al Boliska, Brian Skinner and John Spragge.

1050 chum

Congratulations

on

40 years

of

Seeing Trends

and

Setting Them.



UNIVERSAL MUSIC

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Duff Roman remembers when rock was young

Although 1050 CHUM is known these days as a leading AM oldies station, there was a time when it blazed paths and set trends as the number one rock'n'roll station in Toronto. In the days when radio was king and rock was new, 1050 CHUM was at the forefront of the music scene, leading Torontonians through the British Invasion and keeping fans in tune with not only their favourite artists, but with their favourite DJs as well.

As a young on-air personality in the early days of CHUM, Duff Roman, current VP of industry affairs for CHUM Ltd., says that being a DJ at that time had an entirely different dynamic than it does today.

"In those days, radio personalities were linked very closely to the music and the rock stars of the era," says Roman, "so to a lot of listeners, if you couldn't get the Beatles, then the CHUM DJs were like the next choice."

In addition to individual fan-clubs being organised for every DJ, the adulation from listeners would often reach the point where fans would camp outside the station awaiting the departure of their favourite jock in hopes of scoring an autograph. In fact, Roman says that CBC President Perrin Beatty admitted to having been part of the Roman fan-club and to attending a CHUM publicity event at the CNE in order to procure a much-coveted signature.

"First of all, you have to appreciate that at this time (1965) the electronic options for listeners in Toronto were not as fragmented and various as they are today. As well, being an on-air personality was very theatrical and held a lot of show-biz-like qualities. And I think that we got the attention that the MuchMusic VJs get today," furthers Roman, explaining that in a lot of ways, Much and the video-age has taken a lot of the sizzle from radio.

Roman admits that being a DJ at CHUM during the British Invasion and being involved in the whole shift that society was going through was "really a terrific time."

"Just take a look at (the movie) Austin Powers if you want an idea of what was taking place."

"It was a different era," he gives as explanation for the excitement that surrounded radio at the time. Not only was it essential for record companies to get their product played on CHUM, but it was of equal, if not more, importance to be added to the CHUM chart.

But before its heyday at the centre of the rock'n'roll culture, 1050 CHUM was a "sunrise to sunset" station that ran with a multi-format system of operations.

"In the beginning, the station ran with a dog's breakfast of different kinds of programming," says Roman.

And the intuition of new owner Allan Waters, who bought the station in May 1946, proved to be exactly what was needed to turn the station around and make it a success.

"It was his idea that this new idea being tried in the U.S. -- top-40, or in those days, top-50 -- was something (the station) should look into."

In its move from top-40 format (with the advent of FM radio) to an oldies station, 1050 CHUM did make a few stops in its attempt to find a cosy niche and before the ultimate decision on oldies, a variety of pop or adult contemporary formats were tried out.

"The only kind of music that made any sense at all was oldies," says Roman, "and part of that is that most people first heard their favourite songs from that era (the '50s, '60s and '70s) in an AM format."

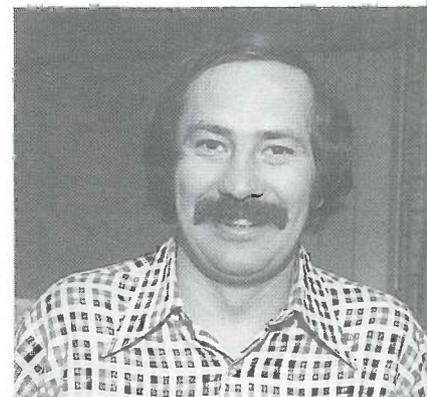
"If you think of it in terms of where the baby boom bubble was, then we were sort of in the thick of things. And in many ways, 1050 CHUM has sort of stayed with that group as it has gotten older."

And, as far as continuing to stay with that group, the future looks good for 1050 CHUM for a number of reasons.

"In Canada, there's a regulation that prevents FM radio from going with an oldies format," says Roman.

But regulations aside, the arrival of digital radio will make for better radio signals, allowing CHUM-AM to compete directly with CHUM-FM or any other station in the market.

"Then the decision to do oldies would be a programming choice and not a technical choice," says Roman, who is directly involved with bringing this new technology to radio in Toronto.



An early photo of CHUM personality Duff Roman.

1050 CHUM: forty years old and very happy

1957 is a long way to look back for an anniversary, either way you slice it. Those kinds of numbers break the ceiling into the stuff of legend and in this respect 1050 CHUM is to the immediate community what Walt Disney is to children's movies and The Beatles are to rock and roll. It's not so much that they were there in the beginning, but that they *were* the beginning; from Bill Haley, Buddy Holly and The Beatles themselves, who became weaned to larger-than-life status for Canadian audiences from the microphones of Brian Skinner,

Bob McAdorey and Dick Clark. Where else could Wolfman Jack make a guest appearance if not on 1050 CHUM?

While CHUM Radio Group's Jim Waters cannot look as far back as 1957, he has been strolling about the station's Yonge Street haunt since 1979 when he came in as assistant program director for his father's station. He went from there to become program director, operations manager and general manager for both AM and FM, a position he currently holds alongside his three year presidency for the CHUM Radio Group.

Waters can still lay claim to personally witnessing a few historical moments, however. The most memorable occurred nine years ago, when the advent of FM brought an end to 1050's golden age of top 40 hit radio, an event that caused dire consequences to stations on the non-stereo band. 1050 CHUM cushioned the blow by dropping

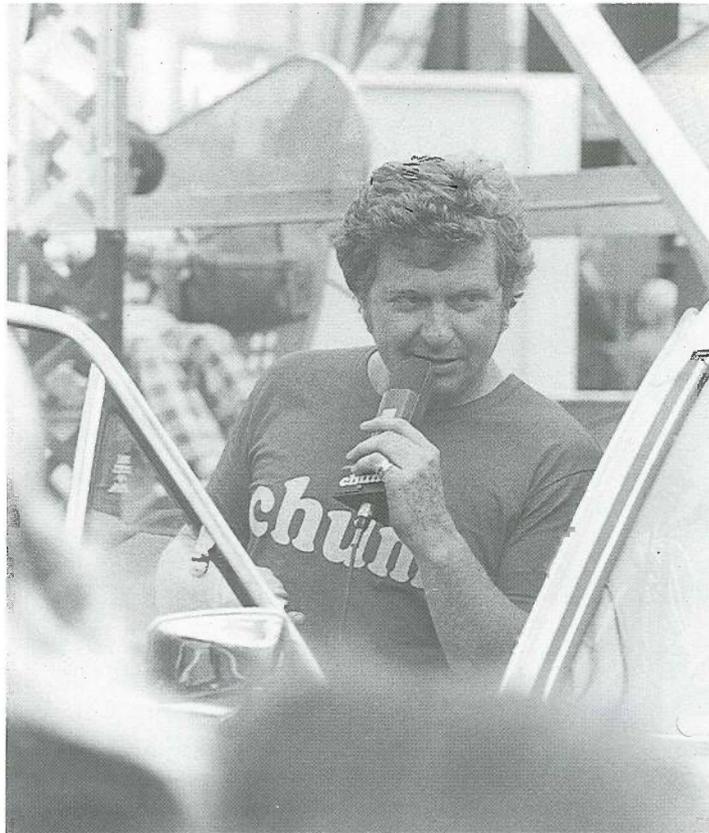
its thirty-one year old top 40 mandate for an "oldies" format. It was a decision that was as natural as could be expected, taking into consideration that 1050 had made the oldies records what they were during its heyday of huge tunes, huge listeners and the incontestable CHUM chart (a period from 1957 to 1974

which, incidentally, is the current focus for CHUM's oldies format), but that nevertheless hurt the culture of the station a great deal. Waters explains:

"I remember back in about 1988 there were actually people literally crying"
Jim Waters continued on page 19



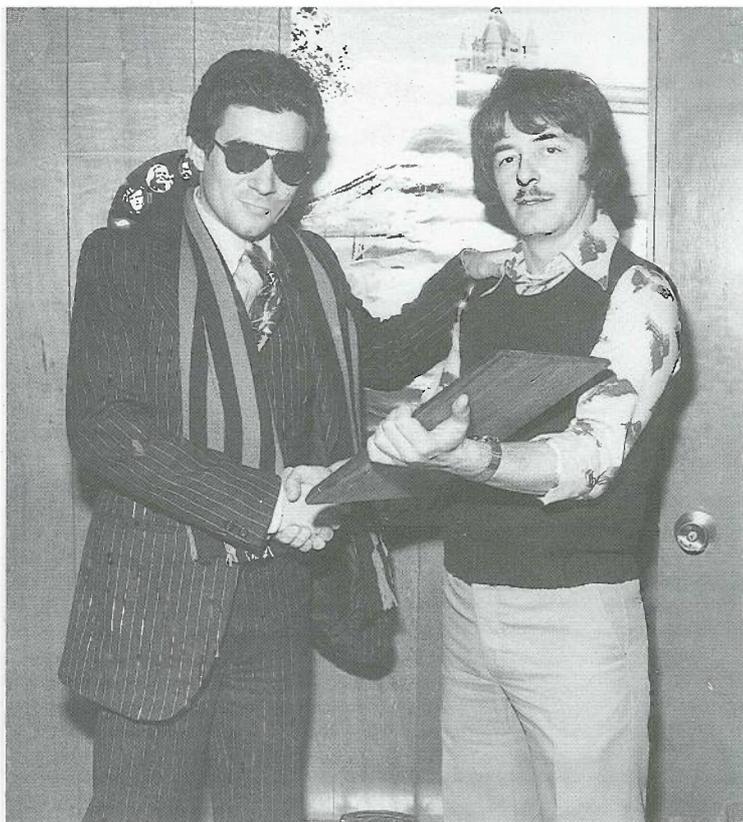
An early photo of Jimmy Waters



Jay Nelson became one of Canada's top morning personalities when he moved to Toronto from WKBW in the mid '60s.



CHUM's Garry Ferrier, one of the members of the famous CHUMMINGBIRDS who toured CHUM's listening area during the '60s.



CHUM newsman/rock critic Larry Wilson presents Roderick Falconer with The Best Progressive Rock Album of 1976, as picked by Wilson.



Anne Murray presents CHUM's Program Director J. Robert Wood with gold award for *You Needed Me*, the first award ever received by CHUM. The year was 1974.



The CHUMMINGBIRDS sing for the United Appeal (l to r) Mike Darow, Bob McAdorey, Garry Ferrier and John Spragge.

From CHAB Moosejaw to the CHUM bright lights

Barry Nesbitt, left CHAB Moose Jaw, Saskatchewan in 1946 to make a name for himself in Toronto radio. Landing in Toronto, he auditioned for a job at CHUM when the station was located in the Imperial Optical Building at Dundas Square. "Monty Hall was the manager. Roly Ford was involved. Monty and Barry Phillips did a morning show, a piano and singing-type thing. I remember auditioning, but couldn't get a job with them at that time, but I had hopes. I auditioned again in 1948 when they were on Mutual Street and I did get an on-air job doing the news on Saturdays and Sundays.

"At the time, Allan Waters was working for Jack Part, who had a patent medicine business called Q*Part. He also had the United Transcription Service (UTS) which was in competition to Langworth, the big transcribed music shows. Part also brought Chlorophyll Airwick into Canada and patented medicines they were selling through transcribed radio shows."

Nesbitt remained with CHUM until 1951 when he went to CKFH, Foster Hewitt's station. He fondly recalls his days at CHUM, a dawn to dusk operation. "What a great bunch of guys; Larry Mann, Phil Stone, Bob Hall, Joe Morgan who did the race results, Rick Campbell, Keith Sherritt, Mike Fitzgerald came from CFRB, Frank Burke, who came from CKEY, Harvey Dobbs was also there, Mike Hopkins, Stan Klees, Rick Campbell, and Aunt Susan, Bill Deegan's sister-in-law, who did stories for the kids. What an interesting bunch of people.

"I remember Norm Bornstein who used to buy time from the station and re-sell it. Johnny Lombardi was an announcer in the initial days and he also bought time from the station and re-sold it."

CHUM's music format was known as block programming. "It was a bit of everything. For example, Gord Atkinson, who was crazy about Bing Crosby, had a Bing Crosby Show. It certainly was an interesting era in radio. I left before the station went rock and roll."

Jim Waters continued from page 18

in the halls when we gave up the CHR mantle. I'll never forget that day, walking into the jock meeting and seeing the long faces and seeing people in the hall actually crying about having to get off that format. But it was something that had to happen and FM radio was becoming much bigger and the hits sound was moving over there. It was just a matter of natural progression."

Waters maintains that the oldies format has done "remarkably well" for the station, holding its own with an above 3 share while being the only Toronto music station still active on the AM band. Nevertheless, he gives some credence to rumours that the group's governing body is considering abandoning 1050's music format for straight out talk radio, even while maintaining that it is not going to happen any time soon.

"At this point I can tell you that's not in the immediate future," says Waters. "It's always a consideration because where can you go, really, we don't have a lot of choices now that they've removed the hit to non hit thing and they've kept it so it semi-protects oldies on AM radio, which is good. But we are happy where we are and still doing relatively well financially as far as billings are concerned, so we'll sit where we are for a bit."

The logistics of radio, however, would call for *some* sort of change at *some* point. The oldies format, by definition, is dedicated to "old" or "classic" music which, with the advent of time, would necessarily have to expand. That is how what was once "new wave" in the 1980s is, in 1997, classic rock. When is an oldie an oldie and can oldie radio ever expand and/or stagnate?

"It's a question that we ask ourselves a lot," says Waters. "We do research like everybody else does and take the pulse of our listeners and the marketplace and see how they're feeling about what we're doing. And we're always asking ourselves, well, when do we start to go further? When do we start to lop the bottom off, maybe the 1957 to 1962 and add on, say 1975, 76 and 77. To this point we haven't done that but we certainly ask ourselves that question when the research project comes around every year."

As with their sister station in the FM band, 1050 CHUM has kept itself abreast of the digital issues affecting radio. Duff Roman, a prominent figure in

"We're investing in the CN Tower project in Toronto and we'll probably be investing in Vancouver and Montreal in the next little while, so we're certainly behind digital a hundred percent."

the digital crusade for the Canadian music industry as a whole, has kept 1050 in the loop of the digital revolution and while Waters says he doesn't expect miracles to happen any time soon, he says the station will continue to support the cause.

"We consider ourselves on the leading edge of supporting the digital role out in Canada," he says. "We're investing in the CN Tower project in Toronto and we'll probably be investing in Vancouver and Montreal in the next little while, so we're certainly behind digital a hundred percent. I'm not sure that I can say to you that it's going to save me in the next two or three years but I think down the road it is certainly something that we'll want to be involved in as far as CHUM is concerned."

Waters joins a chorus of music industry execs who are patiently waiting for the technology to develop and generally become more relevant to the objectives of the industry. In the meantime, he says, it's a matter of time will tell.

"You have the age-old problem there that we had with AM stereo some years ago," says Waters. "And that is if you go digital, then people have to buy a digital receiver in order to get it, so you're asking everybody to yank their radio out of their car and put a new one in and that's not an easy thing to do. I remember when we went to AM stereo everybody thought that their radio would automatically turn to stereo on AM, well, you and I both know that's not true so you have to go get a new radio. But the digital committees have done studies and it appears that people are quite anxious to hear it and that the need is there. It seems people want a digital receiver in the car but I guess we'll have to see. It's a ways yet."

1050 CHUM radio's forty years of servicing the Toronto market and environs has been received with as much celebration as may be expected, both from within and outside CHUM radio's walls. The station has extended an invitation to all of Toronto for a party outside of their historic building at 1331 Yonge Street on May 25 with entertainment from Robbie Lane and the Disciples, Little Caesar and the Consuls, performers from Rock 'n' Roll Heaven (Elvis, Jerry Lee Lewis, Buddy Holly) and a grand finale performance by Beatlemania - Live. CHUM staffers led by Denny O'Neal and Richard Maxwell are currently working on a one-hour television special set to air May 28th on City-Tv, one day after the official 40th anniversary date, while the general media launches

into a retrospective on the station that has temporarily cleared their photo archive. Being centre stage to the recurring interest bordering on fad has been

"It's a funny thing, you know," comments Waters, "they tried to talk my dad into writing a book and things like that. He's a very low profile man and that's a real nice part about him and I guess that's rubbed off on my brother and I."

a long running gig for Waters, brother Ron (who currently resides at Citytv) and father Alan, who bought 1050 CHUM in '57, and each year it gets a little

more significant.

"It's a funny thing, you know," comments Waters, "they tried to talk my dad into writing a book and things like that. He's a very low profile man and that's a real nice part about him and I guess that's rubbed off on my brother and I. I'm not a high profile person at all, I don't like to be in the spotlight and frankly, I shouldn't be because, it's really the people who work for the organisation right across the country, and certainly here in Toronto, that make the company what it is; it's the people and it always has been. I know that was my father's belief; get good people and take good care of them and the rest of it will all fall in behind and it has over the years. It's a pretty simple philosophy and it's worked pretty well."

Stan Klees began rockin' at CHUM at age 15

One of the best people to talk to about CHUM in the early days is Stan Klees who, back in 1947, was on-air at CHUM. That's 50 years ago, and he talks about what it was like before rock and roll.

Can you remember back to the first time you walked into CHUM?

It was 1947. I was 15-years old and not every record that was released in the U.S. came out in Canada and I was lucky enough to have a copy of Near You by Francis Craig which was a giant hit in the U.S. and hadn't been released in Canada. Lee Hamilton, who was on CHUM, complained that it was such a great hit and he couldn't play it. So I phoned the station and told him I had a copy. He told me to bring it right over and he would put it on the air immediately. I got on a streetcar and was there in about 20 minutes later. I started to hang around the station and straightened out the record library and did some gopher things like get coffee and answer phones.

What kind of music did they play?

It was the swing era and artists like Art Mooney with I'm Looking Over A Four Leaf Clover, Vaughn Monroe's Ballerina, Frankie Laine's That's My Desire and the Harmonicats with Peg Of My Heart. That's what CHUM played in those days. It was pretty soft danceable music; Open The Door Richard by Dusty Fletcher was a big hit, but too raucous for CHUM.

There was quite an alumni at CHUM in those early days.

Yes there was. Barry Nesbitt was there. He is still involved very heavily in the Variety Club. Bob Hall who is Monty Hall's brother, worked there. The PD was Larry Mann, who went on to become a big television star in Cagney & Lacey. There was Mike Hopkins, Vern Hill and the station manager was Roly Ford. The late Lee Hamilton was the guy who got me into CHUM. Later he was known as Chris Lawrence.

What was it like to work at a radio station when you were 15?

I grew up being starstruck and there I was with artists coming into the station for interviews. Whenever the disc jockeys would go to some performance, they would take me along. I met a lot of stars. The biggest thrill was when Buster Crabbe came into the station and they told me to look after him while he was waiting. This was Flash Gordon, Buck Rogers, Tarzan. I was really thrilled. Another time, Blackstone The Magician came in. Frankie Laine dropped by when he was at the height of his career. Vaughn Monroe, Art Mooney . . . I still have some of these pictures that go back to those CHUM days.

What was your radio show like . . . you were 15 at the time?

The concept of the show was something I came up with and they liked the idea. Every day I would find the most popular girl or guy from a highschool in Toronto and the area and they would come to CHUM and play their favourite records and talk about their school That's how I met Walt Grealis. His best friend at Central Commerce, Norman McNaughton, was one of the guests on my show. I used to go with Norm's cousin. She went to Central Tech. Norman was the big star football player and the idea of the show was that when he appeared, they would mention it at assembly and everyone at the school would listen to CHUM. It worked. The show as a big success.

Any other high points of that time at CHUM?

The first time the Four Lads ever sang on radio and long before their hits on Columbia, I got them to come over to CHUM where they were interviewed and where they sang in the big studio which years later was the RCA studio for recording and more recently, McClear Place. Robert Fulford was involved in some of the shows at CHUM back in those days. I guess this is where my career in music really started.

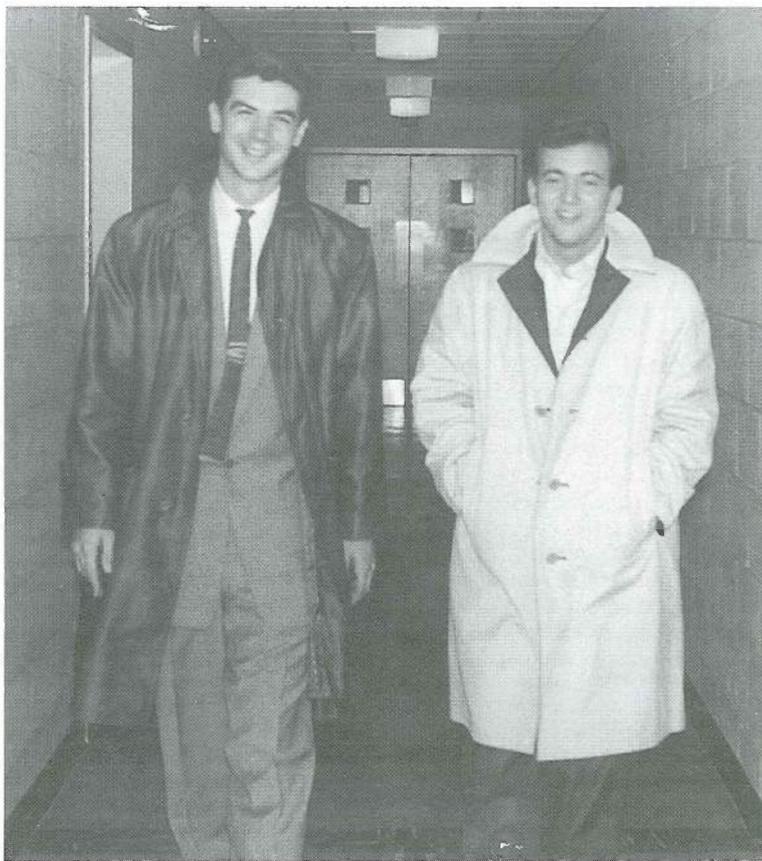
Did you know Allan Waters back in those days?

We often saw the people who worked for the patent medicine company that shared the building, but I really don't remember too much about them. It was

years later when I heard that Mr. Waters had bought the station, and in 1957 I started to call on them when they were located at Duncan and Adelaide Streets as a promotion man for London Records in Ontario. That was just about the time they started the Stortz System and that's when I first met Allan Slaight who was PD back then.

Is there a story about CHUM that's your favourite?

I was about to start a new job on Monday, heading up Astral Records in Canada. I walked into CHUM on Yonge Street with a new single called My Old Man's A Dustman by Lonnie Donegan. Millie Moriak and Allan Slaight decided to put it on the air, right then and there, and by the time I got into my car, they were talking about the switchboard lighting up after they played it. They created excitement by saying they would play the record once an hour and people would phone their friends. The record went to #31 on the CHUM chart, but never was a hit in the U.S. CHUM then made Donegan's follow-up, Chewing Gum, a hit in Canada. They made history. Get someone to tell you about Scottish Soldier and Song Of Joy. Radio was exciting back then.



Stan Klees with Bobby Darin who's single Splish Splash was a hit on the CHUM chart in 1958.

The CHUM 40th Anniversary special was researched and written by Rod Gudino, Walt Grealis and Lisa Trainor.

Warren Cosford remembers the CHUM Culture

I'd never heard of CHUM until 1967. I was Production Manager of CJOB Winnipeg. We had a great lineup of announcers and writers, so we entered a commercial festival in Toronto and were thrilled to hear later that we'd won something. Kirk Northcott and I got on a plane to find out what it was. It turned out that we won a bunch of awards.

But CHUM won first place. As Larry and Gary, Solway and Ferrier were the toast of commercial radio in Toronto. If we'd known enough to pay attention we would have heard of them.



Warren Cosford

Somehow, we got an invitation to tour CHUM. The people were real nice to us, but the station was nothing special. Kind of dumpy actually.

Now we had something to aspire to. At the next year awards, we won it all. So most of us applied to CHUM for jobs. Mike Kornfeld got one, as the Creative Director. Mike hired Bill McDonald. I went next.

CHUM was in tradition, and so was most of rock and roll radio. CHUM's latest competition, was applying Bill Drake's Much More Music Formula. CHUM was trying to keep up. The new VP Programming was Fred Sherratt, the new PD, J. Robert Wood.

More than an evolution -- it was almost a revolution. And I would argue that it was the birth of what is now commonly known as The CHUM Culture. A culture that would help to take CHUM from being just another Top 40 with a few great years a la CKLW, KHJ, KFRC, WABC, WRKO, to a station with many great years.

So what is The CHUM Culture?

Good enough is never good enough!

And it starts with many of the people that were hired. For a few years in the early '70s, there were a lot of them. The CHUM Door often opened to the operator job. It was a great entry level position. Most stations at that time -- if they had operators at all -- usually hired them out of school. We rarely did. We looked for Ops who had shown some talent for radio and lots of character for life. And we found them wherever they were. Bob McMillan and Rick Hallson were Production Managers in Winnipeg. Zeke Zdebiak came from St. Catherines, Dan Plouffe was in Newfoundland, Ken Porteous programmed in Flin Flon, John Tucker appeared from Vancouver, Mike Kurnik was home in Toronto and Bob Humenick hitchhiked from Dryden.

We went mining for gold in Sydney Mines, Nova Scotia and discovered a kid who had applied for a writing job with just about everyone except CHUM. He was too intimidated. Finding Larry MacInnis was a stroke of luck for both of us.

One of my favourites was someone that Terry Steele had told me was King of the Lake in the Muskokas. In Toronto he drove a truck. For days on end he called me. Because he stuttered they were getting to be long conversations. Brad Jones finally wore me down and we hired him. I think that Gary Milmine and Dave Mitchell came later and so did

lots more.

In retrospect, having the freedom from "upstairs" to hire people from all over the country to work at a minimum wage job was really sending a message about what was "good enough". Management clearly understood that we were hiring for "future considerations". There were a lot of CHUM Ops that would later play important roles as CHUM and The CHUM Group matured. A small thing, perhaps, but it was the little things that mattered.

At most stations it was good enough to have the jocks read all the commercials. At CHUM we brought in freelancers Ronald J. Morey and Walter Soles.

At most stations it was good enough to air documentaries from the U.S. syndicators. At CHUM we produced The Story of The Beatles, The Elvis Presley Story, The Evolution of Rock and seven years of worth of The top 100 of the Year -- and then recorded them with Charlie Van Dyke or Chuck Riley so that we could sell them to the Americans.

Ahh yes . . . The Americans

We had to get the first hour of our Elvis show on the air in less than a week because a U.S. syndication company had sold their Elvis show to the competition. Slapping something together quickly with little script and no interviews might have been good enough for other stations . . . but not CHUM. The Elvis Presley Story that we completed before the competition cleared Customs has since been syndicated throughout the world . . . and is still usually airing somewhere.

And the newsroom? Top 40 News was an art form. Among the artists in the CHUM newsroom were Dick Smyth, Fred Ennis, Mark Daley, Richard Scott, Dave Wright and even Jon Belmont. If you don't know who they are, you haven't been paying attention.

Then there were the contests. In the mid-seventies, U.S. consultants brought The Last Contest and The 50,000 Buttons to Toronto. We countered with Don't Say Hello and The CHUM Starsign.

It was fun running the name brand gunslingers out of town.

To most of Toronto though, CHUM may be best remembered for The Big Events. The annual Graffiti Parades stretched from Nathan Phillips Square to Fairview Mall. The Osmonds, Bay City Rollers and later Platinum Blonde created traffic jams downtown. The Rolling Stones created magic at the El Mocambo and mayhem in some unexpected places.

But my favourite may be the night John Lennon died. CHUM brought over 35,000 people to Nathan Phillips Square for the largest tribute outside of New York City. A few thousand of them marched up Yonge Street to CHUM afterwards to put personal messages on a scroll that we would later deliver to Yoko.

But CHUM's biggest continuous music event may well have been The History of Rock.

In the summer of 1977, Bob McMillan, Larry MacInnis and Mr. Everything, Roger Ashby, went to CKVR-TV in Barrie to try to produce a 35-minute documentary on film. Those were the days before videotape . . . and there wasn't much rock and roll film around. Somehow they did it, And for the next ten years, the show toured virtually every highschool

in Greater Toronto and sometimes beyond. Amazingly, each year, a new show was produced with a new script and mostly new clips. When videotape came along, we added a second show called The Video Dance Party for after school.

MuchMusic wasn't an accident

But CHUM was more than music, news, contests and promotions. For a time, it was also Canada's #1 Talk Show. Larry Soloway's Speak Your Mind in the '60s became the John Gilbert Show in the '70s.

For the era, if Larry was Rush, John was Oprah. The difference between Time and Chatelaine. A talented talk show host, a telephone and a microphone might have been good enough to most stations, but not CHUM. "John Gilbert" was also three producers and up to three writers who each spent at least two hours a day to help keep John "special". We even made a hit record.

And it was John's show that took The CHUM Christmas Wish to a new level. At one point, we had army trucks lined up to St. Clair, while inside, an officer was mapping the city into "grids" so that his men could deliver. Although Duff Roman later worked with The Royal Bank to "flip" donations to cash from toys and clothes, I still see tractor trailers outside CHUM at Christmas.

Over the years, other radio people have accused CHUM of arrogance. I never understood it. To me, arrogance is thinking that you know everything. We never thought we did. The station was always filled with airchecks from everywhere. We even set up a "creative exchange" with other stations and often travelled to places like New York, Pittsburgh, L.A., San Francisco and Chicago just to spend some time with other people who did what we did.

We also knew that we shouldn't always breed everyone that we'd need. So we set up a Talent Bank. Answered every resume and tape . . . and then sent out a "best of" talent tape to group PDs.

Those are just a few of the things that, to my knowledge, no mere radio station has consistently done before or since. And The CHUM Culture is a big part of why.

The CHUM Culture though, has a downside. For those of us who have left 1331, life after CHUM can be a challenge. The CHUM Culture took years to create. Others don't "get it". Times change. On the other hand, it can be tough for new people who walk in the CHUM door. Good people have failed. Better to lead CHUM today than to try to manage it.

Of course, over the years, CHUM occasionally stumbled. Once there was even a suggestion to change the call letters until a cooler head with a brush cut intervened.

And each time CHUM stumbles, people will ask me "What are they going to do now?" My favourite answer is to paraphrase Winston Churchill. Winnie was asked when he thought the Americans would finally get into World War II. His answer was "The Americans will eventually do the right thing . . . but only after every other opportunity has been explored."

I hope that CHUM will continue to eventually do the "right thing" for many years to come.

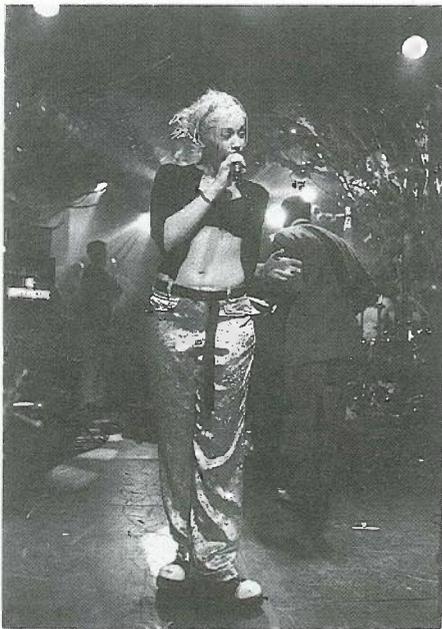
(Warren Cosford is a 32-year veteran of radio in both Canada and the U.S. For more radio stories check out 440 Satisfaction on the Internet - radio@mnsi.net)

RPM SHORTS

by Sean LaRose

treble at Sega City . . . !!! BMG hosted a unique get-together at Playdium Sega City, with an intimate performance from domestic signing treble charger. Along with the show came a barbeque, one free drink and unlimited use of the video games and other attractions inside this modern day Chucky Cheese for grown-ups who forgot to grow up. An interesting idea from the BMG marketing team, it was definitely worth the drive.

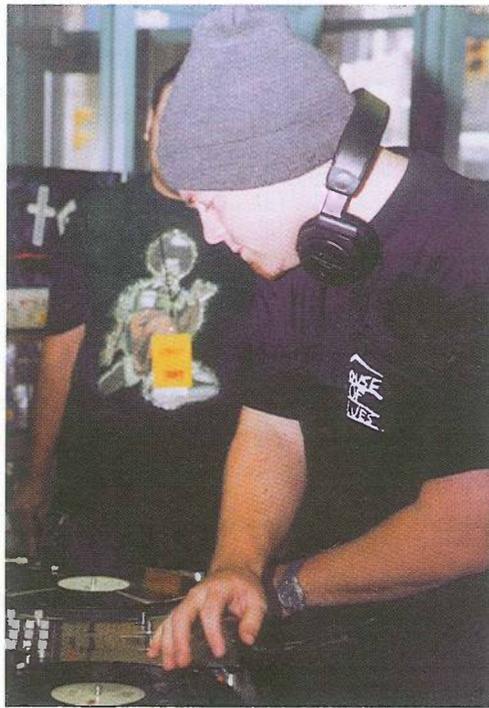
Excellent . . . No Doubt!!! Interscope mega-selling recording act No Doubt certainly capitalised



No Doubt's Gwen Stefani at MuchMusic.

on their stop in Toronto recently. After a stellar sold-out Maple Leaf Gardens gig, they stopped by the nations music station for an Intimate & Interactive performance.

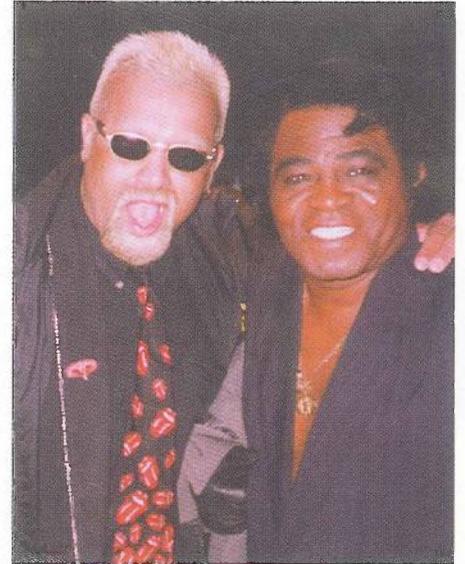
Shadow comes over Tower records . . . DJ Shadow did an in-store at Tower Records downtown Toronto earlier this month. According to Vince Parr "the turn-out was very healthy and DJ Shadow



DJ Shadow

asked people to bring their own vinyl along for him to mix. This led to some pretty weird sounds on our first floor, including 'How To Teach Your Parrot to Talk'"

Keith "Kid Rock" Correa feels good!!! Kid Rock, who is handling the publicity for The Docks a mammoth club down by Harbourfront in Toronto, is certainly making himself known throughout this fast paced business. Pictured with James Brown



Kid Rock and James Brown

(after he took the curlers out of his hair) Kid Rock is currently celebrating the grand-opening of The Docks this weekend.

Sony touting new Jackson release . . . !!! Michael Jackson is currently on release with Blood On The Dance Floor: HIStory In The Mix his follow-up to the multi-platinum HIStory: Past, Present & Future double CD. The new project includes 8 remixed versions of tracks included on HIStory as well as 5 previously unreleased cuts.

Peace in Vancouver . . . !! Sony act Our Lady Peace stopped by 99.3 The Fox in their hometown of Vancouver to chat about their upcoming tour with Edgefest. Also while they were there they performed live on the Fox's BUZZ program.



CISS-FM's Cliff Dumas poses for a picture with EMI recording artist Deana Carter who was promoting her album Did I Shave My Legs For This?



Our Lady Peace kicking back in Vancouver at 99.3 The Fox where they performed live on the Fox's Buzz program.

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COUNTRY

George Strait maintains his hold at #1 this week with *One Night At A Time*, the fastest moving Canadian charted single in his career. The follow-up single, *Carrying Your Love With Me*, the title track of his new MCA album is already at radio and chalking up impressive spins and enters the chart at #85. Paul Cormack, Universal Music's new promo rep, dropped off an impressive package of Strait stuff, including his new album, a lushly-packaged collection of Strait Country albums (graphics) from 1981 to his most recent release. Also included is a promo copy of his new CD tucked into the package. Album sales for Strait over those years totalled more than 40,000,000 units. Also included is an open-ended interview with Strait with questions and timings attached.

Tim McGraw and Faith Hill had the most added single last week with *It's Your Love*, which entered the chart at #80. Written by Stephony Smith, the single bullets up to #58 this week, the big gainer of the week. The track was taken from McGraw's upcoming *Curb* album, *Everywhere*, which he produced with James Stroud and Byron Gallimore. The video of *It's Your Move* was the Pick Hit at CMT Canada last week, and the single the Pick Hit at CISS-FM.

Country metal winners for April include double platinum certifications for Paul Brandt's *Reprise* release, *Calm Before The Storm*, which is Cancon, and *Blue*, the EMI Music album from LeAnn Rimes. Terri Clark's Mercury release of *Just The Same*, which is also Cancon, has been certified as platinum, along with LeAnn Rimes' *Unchained Melody* and the Universal release of *Country's Best: Untamed & True* a collection of tracks from name country artists. Newcomer Kevin Sharp made a good impression at retail with *Measure Of A Man*, his debut release on the Asylum label, which certified as gold.

Randy Travis may have left the Warner Bros label, but he's still in the Warner Music camp. *King Of The Road*, the old Roger Miller hit, was covered by Travis and included on the *Traveller* soundtrack,

released on the Asylum label. Country programmers have already picked up on the release which enters the chart this week at #90. The track will be included on Warner's next promo CD compilation.

Clay Walker has another action single with *One Two, I Love You*, getting a start #81. This is the follow-up to *Rumor Has It*, the title track of his Warner Bros album that hit #1 on May 5, and is now descending the chart (#18).

Joan Kennedy continues to register heavy spins with her version of *A Dozen Red Roses*, which bullets up to #47 from #60. The song was written by Nashville writers John Greenebaum, Archie Jordon and Terry Folks. Produced by Jim Morgan, the track was recorded in Toronto and qualifies as two-parts Cancon (AP). Kennedy is currently on a hectic three-week *Shoppers Drug Mart* promotion along the Atlantic seaboard making three and four appearances each day.

820 CHAM Hamilton was front and centre for the grand opening of *How-Dee's* in Stoney Creek recently that attracted a capacity crowd. CHAM's morning show personalities Linda Martelli and Joel Christie spiced the event by bringing popular Canadian country artists along with them, including Jim Witter, Jamie Warren and Arden McManus and Mary-Lu Zahalan of *IronMusic's* newly-signed *Sundance Cafe*.

The Good Brothers have set May 16 as the launch date for their new release, *Gone So Long*. The album was recorded live in Europe. The launch takes place at Toronto's *Horseshoe Tavern* beginning at 9:30 pm.

Tanya Tucker was in Toronto for a May 14 meet-the-fans at *Tower Records* in downtown Toronto. We didn't get the information in time for it to be effective to the trade, but nevertheless, a large crowd was anticipated for Tucker who was to sign copies of her new book *Nickel Dreams*, and *Complicated*, her new EMI release. In the meantime, Tucker is

COUNTRY continued on page 26

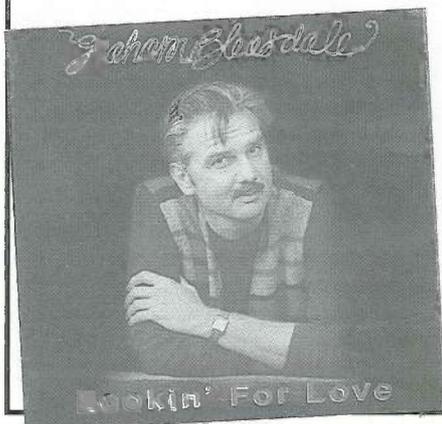
Artist: GRAHAM BLEASDALE - Debut CD:

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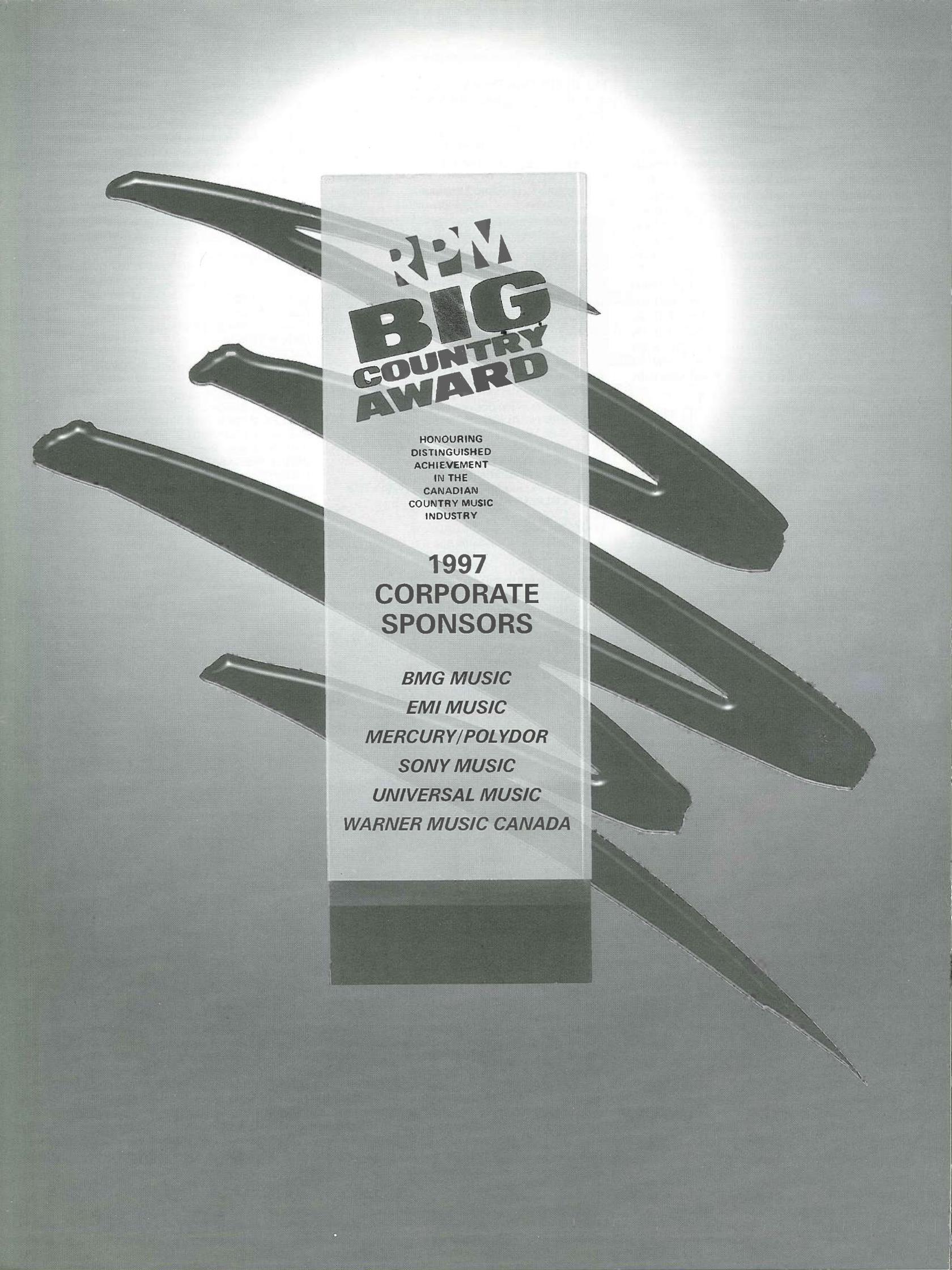
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WARNER MUSIC CANADA

COUNTRY continued from page 24

charting with Little Things (#23*), the first single taken from the album.

George Fox retains his Top 10 status (#8) for I Give You My Word, his most recent WEA outing. Scott Morris of Balmur's Nashville office, sends an update of Fox's Canadian tour dates. During the month of July he has been firmed for the Sturgis, Saskatchewan Sports Day on Canada Day, followed by the Mayerthorpe, Alberta Agricultural Society Ground (5), the Calgary Stampede (6), three dates in Ontario, the Newington Fairgrounds (12), Hamilton's Aquafest (13) and the Delta Agricultural Fair (30). For August, Fox returns to the west and the Coquitlam, B.C. Festival (1), followed by the Big Valley Jamboree in Camrose, Alberta (3), the Havelock Jamboree in Ontario (15), the Cape Breton Exhibition in North Sydney (17) and the Wood Mountain Regional Park in Wood Mountain, Saskatchewan (23).

QX Country 104FM (CFQX-FM) and the Canadian Red Cross teamed up recently to raise money for the Manitoba Flood Relief Appeal. On May 2, the Winnipeg station broadcast for more than 15 hours from the Red Cross Society on Graham Avenue in downtown Winnipeg. The program was hosted by the station's morning team Rick Sadler and Courtney Jaymes. As well, QX 104's Boyd Kozak and Red Cross officials toured Winnipeg in the station's 40-foot cruiser seeking corporate support for the radiothon. The station's Lon McLeod reported from the Selkirk area while Karen Black sent back reports from the St. Vital Evacuation Centre. When the day was done, more than \$426,907.00 had been pledged. On May 6, QX 104 and the Red Cross again teamed up but this time for a radio auction. The station offered 71 items, donated by their sponsors, all of which were auctioned off throughout the day. The total amount raised was \$6,079.00, making the grand total for both events, \$432,908.00, which was turned over to the Canadian Red Cross Manitoba Flood Relief Appeal. For further information contact Russ Tyson at QX Country 104 204-988-1041.

The CKNX Barn Dance, which was resurrected in 1995 by longtime CKNX country radio personality Earl Heywood, has six barn dances scheduled for different communities this year. As well, an album (CD and cassette) of Barn Dance performers from the '50s to the '90s has been put together for release by Rodeo Records, which is distributed by Holborne Distributors). The album

was produced by Lynn Russworm who has sent along a large package of information which we will feature over the next few weeks.

Sundance Café has begun charting (#87) with their latest single, Love Child, which was taken from their self-titled album released on the IronMusic label. Written by David Martin, this

COUNTRY continued on page 29

COUNTRY PICKERS

BRUCE LEPPER

CKDM - Dauphin
Ain't Enough Hours - Randy J. Martin

BILL MALCOLM

K1XX - Thunder Bay
Ain't Enough Hours - Randy J. Martin

WADE WILEY

CKRM - Regina
It's Your Love - Tim McGraw/Faith Hill

FRANK MCGWIRE

KIX - Brandon
Heart's Were Bound - KC Jones

BRIAN SALMON

C-HOW - Welland
All The Good Ones Are Gone - Pam Tillis

PETE WALKER

KX96FM - Durham
All The Goods Ones Are Gone - Pam Tillis

COLIN McAULAY

CFCY - Charlottetown
The Last Time - The Cruzeros

DOUG ANDERSON

Y105 - Ottawa
One, Two, I Love You - Clay Walker

MICHAEL DENNIS

CKBC - Bathurst
Little Ol' Kisses - Julian Austin

RAY BERGSTROM

CFMK-FM - Kingston
Til You Love Somebody - Amy Sky

DOUG HARRISON

CJNB - North Battleford
Til You Love Somebody - Amy Sky

CHUCK REYNOLDS

CHYR - Leamington
Til You Love Somebody - Amy Sky

CAL GRATTON

CJVR - Melfort
I Think I'm Falling - Tami Hunter

DAN MITCHELL

CKCQ/Cariboo Country - Quesnel
Don't Love Make A Diamond - Tracy Byrd

RICK FLEMING

CKQM-FM - Peterborough
Let It Rain - Shirley Myers

KELLEY RYDER

Hot Country CHFX 101.9 - Halifax
Just The Same - Terri Clark

JANET TRECARTEN

CISS-FM - Toronto
I'd Rather Ride With You - Reba McEntire

JAMES RICHARDS

CHAT - Medicine Hat
She's Got It All - Kenny Chesney

RICK KELLY

CKKN-FM - Prince George
You Ain't Lonely Yet - Big House

DAVE McLAUGHLIN

CKGB - Timmins
You Ain't Lonely Yet - Big House

GARTH STONE

MX92.1FM - Regina
You Ain't Lonely Yet - Big House

PHIL KALLSEN

CKRY-FM - Calgary
Day In, Day Out - David Kersh

BOB PRESTON

Q91/NorNet - Drumheller
Drink, Swear, Steal And Lie - Michael Peterson



CISS-FM's Julie Adam (l) with Sundance's Mary-Lu Zahalan, Arden McManus (back row) Don Zablotty, Bob Steele, Chris Burrell and Simon Wood.



Jim Witter, Sundance Cafe's Arden McManus, CHAM's Linda Martelli and Joel Christie, Sundance Cafe's Mary-Lu Zahalan and Jamie Warren.

100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Codes:

BMG - N EMI - F Universal - U Quality - M
Polygram - G Sony - H Warner - P Koch - K

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



TW	LW	WO	MAY 19, 1997
1	1	9	ONE NIGHT AT A TIME George Strait/Carrying Your Love With Me/comp 2-J (E.B.Lee/E.Kilgallon/R.Cook) T.Brown/G.Strait (MCA)
2	2	14	ON THE VERGE Collin Raye/I Think About You/CD track-H (H.Prestwood) P.Worley/J.Hobbs/E.Seay (Epic)
3	3	11	SAD LOOKIN' MOON Alabama/Dancin' On The Boulevard/CD track-N (R.Owen/T.Gentry/G.Fowler) D.Cook/Alabama (RCA)
4	4	14	THE ANSWER IS YES Michelle Wright/For Me It's You/comp 45-N (R.Crowell) J.Scherer (Arista)
5	5	12	BETTER MAN, BETTER OFF Tracy Lawrence/The Coast Is Clear/pro single-P (B.Jones/S.P.Davis) F.Anderson/T.Lawrence (Atlantic)
6	6	11	TAKE IT FROM ME Paul Brandt/Calm Before The Storm/comp 313-P (R.Hurd/P.Brandt) J.Lee (Reprise)
7	13	10	I MISS YOU A LITTLE John Michael Montgomery/What I Do .../CD track-P (M.Anthony/R.Fagan/J.M.Montgomery) C.Petecz (Atlantic)
8	8	16	I GIVE YOU MY WORD George Fox/Greatest Hits/CD track-P (K.Tribble/G.Fox) K.Tribble (WEA)
9	17	13	SHE'S SURE TAKING IT WELL Kevin Sharp/Measure Of A Man/CD track-P (T.Buppert/D.Frimmer/G.Teren) C.Farren (Asylum)
10	11	15	GIRL OUT OF THE ORDINARY Beverly Mahood/Title track/pro single-H (B.Mahood/M.Dineen) J.R.Hutt (Spin)
11	15	10	SIX DAYS ON THE ROAD Sawyer Brown/Wantin' And Havin' comp 2-F (E.Greene/C.Montgomery) M.Miller/M.McAnally (Curb)
12	7	10	SITTIN' ON GO Bryan White/Between Now And Forever/CD track-P (J.Lee/R.Bowles) B.J.Walker Jr./K.Lehning (Asylum)
13	19	12	A GIRL'S GOTTA DO ... Mindy McCready/Ten Thousand Angels/comp 46-N (R.Bowles/R.Byrne) D.Malloy/N.Wilson (BNA)
14	22	12	A LITTLE MORE LOVE Vince Gill/High Lonesome Sound/pro single-H (V.Gill) T.Brown (MCA)
15	20	8	ALMOST ALWAYS Chris Cummings/Somewhere Inside/comp 316-P (C.A.T.Cummings/R.Lewis) R.Scott/J.E.Norman (Warn)
16	21	10	WHY WOULD I SAY GOODBYE Brooks & Dunn/Borderline/comp 47-N (K.Brooks/C.Waters) D.Cook/K.Brooks/R.Dunn (Arista)
17	10	19	EMOTIONAL GIRL Terri Clark/Just The Same/comp 484-Q (R.Bowles/T.Clark/C.Waters) K.Stegall/C.Waters (Mercury)
18	9	15	RUMOR HAS IT Clay Walker/Title track/pro single-P (C.Walker/M.J.Green) J.Stroud/C.Walker (Warner Bros)
19	31	7	THE LIGHT IN YOUR EYES LeAnn Rimes/Blue/pro single-F (D.Tyler) W.C.Rimes/C.Howard (Curb)
20	24	8	LITTLE OL' KISSES Julian Austin/What My Heart .../comp 48-N (J.Austin) D.Lebanc (MK/BMG)
21	30	14	LET IT RAIN Mark Chesnut/Greatest Hits/comp 1-J (M.Chesnut/S.Leslie/R.Springer) T.Brown (MCA)
22	32	6	SHE WON'T BE LONELY TOO LONG Prairie Dyser/Blue Plate Special/comp 48-N (K.Glass) M.Poole/Prairie Oyster (Arista)
23	34	12	LITTLE THINGS Tanya Tucker/Complicated/comp 2-F (M.Dulaney/S.D.Jones) G.Brown (Capitol)
24	33	7	COUNT ME IN Deana Carter/Did I Shave .../comp 2-F (D.Carter/C.Jones) C.Farren (Capitol)
25	25	14	YOU'RE ALL I NEED Rick Tippe/Get Hot Or Go Home/CD track (R.Tippe) D.Pomeroy (Moon Tan)
26	26	11	TWO NAMES ON AN OVERPASS Duane Steele/P.O. Box 423/comp 487-Q (T.Mensy/G.Harrison) M.D.Clute/S.Bogard (Mercury)
27	14	15	ANOTHER YOU David Kerst/Goodnight Sweetheart/CD track-F (B.Paisley) P.McVakin (Curb)
28	12	14	DARK HORSE Mila Mason/That's Enough Of That/pro single-P (A.Marshall/D.Tyson/D.McTaggart) B.Mevis (Atlantic)
29	35	9	FAR CRY FROM LEAVIN' Terry Kelly/Title track/comp 7-F (T.Kelly/R.Hynes) F.King (Gunn)
30	40	6	NOW THAT I'M ON MY OWN Farmer's Daughter/Makin'Hay/comp 2-J (D.Scott) G.Leiske (MCA)
31	36	6	WHO'S CHEATIN' WHO Alan Jackson/Everything I Love/comp 48-N (J.Haves) K.Stegall (Arista)
32	16	19	WHEN I CLOSE MY EYES Kenny Chesney/We And You/CD track-N (M.A.Springer/N.Musick) B.Beckett (BNA)
33	27	18	SLOW TURNING Sean Hogan/Self-titled/CD track (J.Hiatt) S.Hogan/R.Erickson (Barnstorm)
34	18	16	(This Ain't) NO THINKIN' THING Trace Adkins/Dreamin' Out Loud/CD track-F (T.Nichols/M.D.Sanders) S.Hendricks (Capitol)
35	44	3	LOVED TOO MUCH Ty Herndon/Living In A Moment/comp 345-H (D.Schlitz/D.Johnson) D.Johnson (Epic)
36	43	6	SHE'S GOING HOME WITH ME Travis Tritt/The Restless Kind/comp 317-P (T.Tritt) D.Was/T.Tritt (Warner Bros)
37	23	16	GOOD AS I WAS TO YOU Lorne Morgan/Greater Need/CD track (D.Schlitz/B.Livesy) J.Stroud (BNA)
38	29	16	DON'T TAKE HER SHE'S ALL I GOT Tracy Byrd/Big Love/pro single-J (J.Williams/G.U.S.Bonds) T.Brown (MCA)
39	39	7	SHE SAID, HE HEARD Suzy Bogguss/Give Me Some Wheels/pro single-F (S.Bogguss/D.Schlitz) T.Bruce/S.Hendricks (Capitol)
40	41	9	PLACES I'VE NEVER BEEN Mark Wills/Self-titled/comp 487-Q (T.Martin/R.Wilson/A.Mayo) C.Chamberlain/K.Stegall (Mercury)
41	48	11	WHATEVER COMES FIRST Sons of the Desert/Self-titled/pro single-H (W.Aldridge/B.Crisler/D.Womack) J.Slate/D.Johnson (Epic)
42	49	7	THIS IS YOUR BRAIN Joe Diffie/Title track/pro single-H (C.Wiseman/K.Garrett) J.Slate/J.Diffie (Epic)
43	28	17	455 ROCKET Kathy Mattea/Love Travels/pro single-Q (G.Welch/D.Rawlings) B.Wisich/K.Mattea (Mercury)
44	45	15	GIRL THANG Rena Galle/Out On A Limb/CD track (J.Rodman/M.McCord/K.Hinton) D.O'Doherty (RDR)
45	37	17	LYING HERE WITH YOU Thomas Wade & Wayward/Self-titled/comp 344-H (T.Wade/C.Rawson) J.May/T.Wade (Peg)
46	47	8	NEVER AGAIN, AGAIN Lee Ann Womack/Self-titled/comp 2-J (M.Hoimes/B.Isham) M.Wright (Decca)
47	60	3	A DOZEN RED ROSES Joan Kennedy/Title track/CD track (J.Greenbaum/A.Jordan/T.Folks) J.Morgan (JKP)
48	52	11	HOMETOWN BOY Stampede/Self-titled/pro single-K (R.Dodson/D.Breithaupt) R.Dodson (Koch)
49	38	19	HOW WAS I TO KNOW Reba McEntire/What If It's You/CD track-J (C.Majestik/S.Russ/S.Smith) R.McEntire/J.Guess (MCA)
50	57	5	I WILL, IF YOU WILL John Berry/Faces/pro single-F (J.B.Jarvis/R.Goodrum) C.Howard (Capitol)
51	58	8	THE SECRET Jamie Warren/Fallen Angel/comp 487-Q (J.Warren) J.R.Hutt/F.Hill (River North)
52	59	6	THE SWING James Bonamy/What I Live To Do/comp 345-H (R.E.Orrall/B.Regan) D.Johnson (Epic)
53	54	8	FIRST LOVE The Johnher Brothers/Ten More Miles/comp 313-P (B.Johnher) Johnher Bros/B.McCay (WEA)
54	61	9	INDIAN WOMAN Montgomery Steele/In This Heart Of Mine/CD track (M.Petrick) B.Steward/G.Deer (Steele)
55	56	6	SOMEWHERE IN LOVE John and Audrey Wiggins/The Dream/pro single-Q (K.K.Phillips/C.Leonard) D.Huff (Mercury)
56	63	4	LET IT RAIN Shirley Myers/New Country 4/comp 319-P (S.Myers/R.Nicholson/R.Scott) XXX (WEA)
57	66	4	I LEFT SOMETHING TURNED ON Trace Adkins/Dreamin' Out Loud/pro single-F (B.Layson/J.Schwab) S.Hendricks (Capitol)
58	80	2	IT'S YOUR LOVE Tim McGraw w/Faith Hill/Everywhere/pro single-F (S.Smith) J.Stroud/B.Gallimore/T.McGraw (Curb)
59	42	17	JUST LIKE THE MOON Stephanie Beaumont/Love And Dreams/comp 46-N (T.M.Sillers/K.Richey) R.Prescott/S.Harris (IronMusic)
60	65	4	DELIVER ME Roch Voisine/Kissing Rain/pro single-N (R.Voisine/A.Sky) R.Zito/R.Voisine (RV Int'l)
61	68	7	I ONLY GET THIS WAY WITH YOU Rick Trevino/Learning As You Go/comp 344-H (D.Loggins/A.Ray) S.Buckingham/D.Johnson (Columbia)
62	79	3	TIL YOU LOVE SOMEBODY Amy Sky/Cool Rain/comp 48-N (A.Sky/A.Vanderburgh) (IronMusic)
63	74	3	COME CRYIN' TO ME Lonestar/Self-titled/comp 44-N (J.Robert/W.Wilson/M.D.Sanders) D.Cook/M.Wilson (BNA)
64	64	20	THIS CRAZY HEART OF MIINE Charlie Major/Lucky Man/comp 44-N (C.Major) S.Fishell (Arista)
65	46	18	IF SHE DON'T LOVE YOU Buffalo Club/Self-titled/pro single-J (T.Bruce/M.Beeson) B.Beckett (Rising Tide)
66	69	5	MY BABY Cindy Church/Self-titled/comp 316-P (C.Church) M.Wilkinson/N.Tinkham (Stony Plain)
67	51	15	COLD OUTSIDE Big House/Self-titled/comp 1-J (Byrum/Neuhouser/Knutsen/Reese) P.Punsetta (MCA)
68	76	4	TOO BUSY LOVIN' YOU Graham Beasley/Lookin' For Love/CD track (G.Beasley/D.Thompson/D.Beasley) (Everyman)
69	53	7	I NEED YOU Trisha Yearwood/Everybody Knows/CD track-J (J.Brown/W.Mobley) G.Fundis (MCA)
70	50	19	HOLDIN' Diamond Rio/IV/comp 44-N (Garrett/Wiseman) Clute/DuBois/Diamond Rio (Arista)
71	78	3	LUCKY ME, LUCKY YOU Lee Roy Parnell/Every Night's A .../comp 48-N (G.Nicholson/L.R.Parnell) L.R.Parnell/Hot Links (Career)
72	55	19	WE DANCED ANYWAY Deana Carter/Did I Shave My .../CD track-F (M.Berg/R.Scuggs) C.Farren (Capitol)
73	81	3	THE TROUBLE WITH THE TRUTH Patty Loveless/Title track/pro single-H (G.Nicholson) E.Gordy Jr. (Epic)
74	86	4	HE LEFT A LOT TO BE DESIRED Ricochet/Blink Of An Eye/pro single-H (R.Bowles/L.Boone) R.Chancey/E.Seay (Columbia)
75	87	3	ALL THE GOOD ONES ARE GONE Pam Tillis/Greatest Hits/comp 48-N (D.Dillon/R.McDill) B.J.Walker Jr./P.Tillis (Arista)
76	62	18	MAKIN' UP FOR DOIN' TIME Poverty Plainsmen/Gotta Be A .../CD track (M.Smith) L.Sedmak (Poverty/Royalty)
77	91	2	HEARTS WERE BOUND KC Jones/Title track/CD track (E.Schoenroth) R.Prescott/J.P.Wheeler (Paradise)
78	92	2	I'D RATHER BE AROUND WITH YOU Reba McEntire/What If It's You/pro single-J (M.D.Sanders/T.Nichols) R.McEntire/J.Guess (MCA)
79	67	19	SHE DREW A BROKEN HEART Patty Loveless/The Trouble With .../pro single-H (J.McElroy/N.McElroy) E.Gordy Jr. (Epic)
80	83	6	IF IT DON'T TAKE TWO Shania Twain/The Woman In Me/CD track-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)
81	NEW		ONE, TWO, I LOVE YOU Clay Walker/Rumor Has It/comp 321-P (B.Jones/E.Hill) J.Stroud/C.Walker (Giant)
82	NEW		THE LAST TIME The Cruzeros/Self-titled/CD track (B.Mathers/C.Tulman) B.Buckingham (Spinner)
83	NEW		DON'T LOVE MAKE A DIAMOND SHINE Tracy Byrd/Big Love/pro single-J (C.Wiseman/M.Dekle) T.Brown (MCA)
84	93	2	SOMETIMES THIS WORLD Michael Terry w/Jett/Website/RotoNoto comp (P.Hotchkins/R.Cousins/R.Terry) Same (RotoNoto)
85	NEW		CARRYING YOUR LOVE WITH ME George Strait/Title track/pro single-J (J.Stevens/S.Bogard) T.Brown/G.Strait (MCA)
86	NEW		LEAVE CHILD Sundance Cafe/Self-titled/comp 48-N (D.Martin) L.DeRose/G.Furniss (IronMusic)
87	96	2	FROM WHERE I'M SITTING Gary Allen/Used Heart For Sale/pro single-J (G.Brooks/K.Maxem) M.Wright/B.Hill (Decca)
88	89	5	HEART ON THE LINE Silver Wings/Cause I Love You/CD track (L.B.Wells) Silver Wings (Earth Star)
89	90	3	A DOOR Aaron Tippin/Greatest Hits And .../comp 48-N (M.D.Sanders/T.Nichols) S.Gibson (RCA)
90	NEW		KING OF THE ROAD Randy Travis/Traveler OST/CD track-P (R.Miller) K.Lehning (Asylum)
91	88	4	RIGHT PLAN, WRONG MAN Regina Regina/Self-titled/comp 317-P (B.Douglas/P.Sebert) J.Stroud/W.Wilson (Giant)
92	85	3	THE BETTER TO DREAM OF YOU Mary Chapin Carpenter/A Place .../pro single-H (M.C.Carpenter) J.Jennings/M.C.Carpenter (Columbia)
93	70	15	OVER THE HARDEST PART Rachel Matkin/Living Beyond .../comp 1-J (P.Terry/B.Lloyd) T.Rudner (MCA)
94	72	5	ONCE YOU LEARN Noel Haggard/One Lifetime/comp 310-P (B.Livesy/D.Schlitz) B.Beckett (Atlantic)
95	75	10	BREAKFAST IN BIRMINGHAM David Lee Murphy/Gettin' .../CD track-J (D.L.Murphy/K.Tribble) T.Brown (MCA)
96	97	2	PATIENT HEART Bekka & Billy/Self-titled/pro single-J (B.Burnette/B.Bramlett/A.Roboff) G.Fundis (Almo)
97	71	20	SHE'S TAKEN A SHINE John Berry/Faces/pro single-F (G.Bamhill/R.Bach) C.Howard (Capitol)
98	73	18	EVERYTHING I LOVE Alan Jackson/Title track/comp 46-N (H.Allen/C.Chamberlain) K.Stegall (Arista)
99	84	5	SAY YES Burnin' Daylight/Self-titled/CD track-F (M.Beeson/C.Jones) M.Bright (Curb)
100	94	16	CRY ON THE SHOULDER OF THE ROAD Martina McBride/Wild Angels/comp 44-N (M.Berg/T.Kekel) M.McBride/P.Worley/E.Seay (RCA)

Randy J. Martin's

NEWEST SINGLE / VIDEO RELEASE

"Ain't Enough Hours"

Filmed on location at the incredible
12.9 km Confederation Bridge

Follow up single to his Top 40 Hit
"One Day Of Rain"

From his new CD "Workin' Overtime"



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CONFEDERATION BRIDGE • PONT DE LA CONFÉDÉRATION

**Mark's Work
Warehouse**

NATIONAL RELEASE TO CMT & CANADIAN RADIO MAY 7th.

COUNTRY continued from page 26

particular track was recorded at the Sony studio in Toronto where it was produced by Lennie DeRose and Gary Furniss. The single qualifies as 100% Cancon. Mary-Lu Zahalan and Arden McManus, the up-front singers, recently visited Toronto's CISS-FM with their band, where they performed live.

The Desert Dolphins have made a good impression with their latest release, *Can't Get The Hang Of This Heartache*, which was taken from their CD, *Hang Of The Heartache*. The song was written by Barry Brown and Eddie Schwartz, the first country song written by Schwartz who has been

Country acts featured for PEI Bridge opening

Prince Edward Island's favourite son, Stompin' Tom Connors, will be returning to the Island province for the May 31st opening ceremonies for the Confederation Bridge, the 13km link between PEI and the mainland. Canada's Prime Minister will officiate at the ribbon-cutting ceremonies.

EMI has rush-released a six-song EP by Connors, appropriately titled *The Confederation Bridge*. The title track has been taken as a single, his first single in two years. Other PEI-themed tracks included on the release are *Bud The Spud*, *My Home Cradled Out In The Waves*, *J.R.'s Bar*, *Song Of The Irish Moss* and *Skinner's Pond Teapot*. The EP will be available at retail \$9.98 for the CD and \$7.49 for the cassette.

Also included in the bridge opening festivities is newcomer Randy J. Martin, also a PEI native but with a unique and very recent history. Martin, a singer/songwriter, actually worked on the construction of the bridge, and fashioned his independently-produced album around the experiences he had over that period of time. The first single, *One Day Of Rain*, charted for 11 weeks and the follow-up, *Ain't Enough Hours*, is now getting the personal promotion push from Martin and is expected to chart shortly.

Martin drove the 16-hour trip to Toronto in his pick-up truck this past week promoting his new single and album, released on the Fleet Music Group label. All the songs on the album are Martin originals. The album was recorded in Nashville where it was produced by Scott Baggett (see *New Releases*). A video of the new single, featuring the Confederation Bridge in its various stages of construction is an action-packed drama on this important link to the mainland. Martin's bandmembers and construction workers are also prominently featured. This is the first time a musical video shoot has been allowed on a mega-construction site.

Martin and his band will be the opening act for the country gala, which will also include performances by Charlie Major and Prairie Oyster.

doing a lot of writing in Nashville recently. The track was recorded at Randall Prescott's Lakeside Studios and qualifies as 100% Cancon. The band's manager, Bill Geffros, reports the band has a totally new show, which they successfully tried on a capacity house at Nashville North. Geffros is now pencilling in dates for a major tour of Canada's both coasts this summer.

Jamie Warren has mounted a battle against domestic violence through his production of a Public Service Announcement and *The Secret*, his most recent release on River North. CMT Canada has volunteered to run the PSA after each airing of Warren's video for *The Secret*, beginning in May. Warren is also working on a project that would launch a national 1-800 number to assist victims of domestic violence. He has been meeting with members of a service club and representatives from a domestic violence prevention group to conceive a plan to raise money to fund a national toll-free number. For more information contact Jamie or Beth Warren at 519-725-1772. They can be emailed at toohip@bserv.com



VIDEO & INSTANT TOP FIVE

- #1. On The Verge - Collin Raye
- #2. Lying Here - Thomas Wade/Wayward
- #3. I Miss You - John M. Montgomery
- #4. Valentine - Brickman/McBride
- #5. Six Days - Sawyer Brown

BREAKOUT VIDEO

Little Ol' Kisses - Julian Austin

PICK HIT

Just The Same - Terri Clark

RPM COUNTRY ALBUMS

TW	LW	WO	MAY 19, 1997	
1	1	2	GEORGE STRAIT Carrying Your Love With Me MCA Nashville-15842-J	
2	2	41	LEANN RIMES Blue Curb/EMI 77821+	
3	5	26	DEANA CARTER Did I Shave My Legs For This Capitol-37574+	
4	10	11	LEANN RIMES Unchained Melody/The Early Years Curb-77856+	
5	3	39	MICHELLE WRIGHT For Me It's You Ansta-18815-N	MA PI
6	6	5	TRACY LAWRENCE The Coast Is Clear Atlantic-82985-P	
7	4	116	SHANIA TWAIN The Woman In Me Mercury-314-522-886-U	MA PI
8	9	19	TRAVIS TRITT The Hestless Kind Warner Bros-46304-P	
9	26	2	ALABAMA Dancin' On The Boulevard RCA-67426-N	
10	7	54	PAUL BRANDT Calm Before The Storm Heprise-46180-P	MA PI
11	11	36	ANNE MURRAY Self-titled EMI-36501+	MA PI
12	8	25	TERRI CLARK Just The Same Mercury-314-532-879-U	MA PI
13	15	36	MINDY McCREADY Ten Thousand Angels BNA-66806-N	
14	18	22	VARIOUS ARTISTS Country Heat 5 HCA-298032-N	MA PI
15	12	36	PRAIRIE OYSTER Blue Plate Special Ansta-74321-40042-N	MA PI
16	17	6	TRACE ADKINS Dreamin' Out Loud Capitol-37222+	
17	13	31	VARIOUS ARTISTS CMT Canada '96 BMG/EMI-74321-40603-H/N	MA PI
18	14	13	MARK CHESNUTT Greatest Hits Decca-11529-J	
19	19	21	VARIOUS ARTISTS The Best Of Country Heat BMG-40601-N	MA PI
20	16	26	ALAN JACKSON Everything I Love Ansta-18812-N	
21	21	5	MILA MASON I That's Enough Of That Atlantic-82923-P	
22	24	27	THE RANKIN FAMILY The Rankin Family Collection EMI-52969-F	MA PI
23	31	23	FARMER'S DAUGHTER Makin' Hay MCA-81029-J	MA PI
24	23	25	REBA McENTIRE What If It's You MCA-11500-J	
25	20	29	VARIOUS ARTISTS The Best Of Country Sing The Best Of Disney Disney-60902	
26	30	14	COLLIN RAYE I Think About You Epic-67033-H	
27	22	34	TRISHA YEARWOOD Everybody Knows MCA-11477-J	
28	28	29	CLINT BLACK The Greatest Hits HCA-66671-N	
29	29	26	KEVIN SHARP Measure Of A Man Asylum-61930-P	
30	25	30	JOHN BERRY Faces Capitol-35464+	
31	35	2	CLAY WALKER Humor Has It Giant-24674-P	
32	40	75	GARTH BROOKS Fresh Horses Capitol-32080+	
33	27	19	JOHN MICHAEL MONTGOMERY What I Do The Best Atlantic-82947-P	
34	34	47	VINCE GILL High Lonesome Sound MCA-11422-J	
35	33	30	DOLLY PARTON Treasures Hising Ide/MCA-53401-J	
36	32	26	TRACY BYRD Big Love MCA-11485-J	
37	37	52	BROOKS & DUNN Borderline Ansta/BMG-18819-N	
38	38	28	MARY CHAPIN CARPENTER A Place In The World Columbia-67501-H	
39	36	28	VARIOUS ARTISTS Untamed And True 3 MCA-81022	MA PI
40	39	36	BILLY RAY CYRUS Train Of Tears Mercury-314-532-829-U	

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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 MAY 19, 1997

1	7	17	TOO LATE TOO SOON Jon Secada - Self-titled EMI-55897 (pro single)-F	21	21	9	STAR PEOPLE George Michael - Ulder Dreamworks-50000 (comp 4)-J	41	41	24	I FINALLY FOUND SOMEONE Barbra Streisand w/Bryan Adams - The Mirror US1 Columbia-67887 (comp 056)-H
2	1	11	ALL BY MYSELF Celine Dion - Falling Into You Columbia-80230 (comp 059)-H	22	23	7	ELEGANTLY WASTED INXS - Little track Mercury-31453-45321 (pro single)-U	42	47	2	GO THE DISTANCE Michael Bolton - Disney's Hercules US1 Columbia-9996 (pro single)-H
3	3	17	YOU WERE MEANT FOR ME Jewel - Pieces Of Your Soul Atlantic-82700 (CU track)-P	23	24	9	STARING AT THE SUN U2 - Pop Island-524334 (pro single)-U	43	43	8	HAVANA Kenny G - The Moment Arista-18935 (comp 15)-N
4	8	16	IT'S IN YOUR EYES Phil Collins - Dance Into The Night Atlantic-82949 (CU track)-P	24	20	10	BARELY BREATHING Duncan Sheik - Self-titled Atlantic-82879 (comp 305)-P	44	50	5	UNCONDITIONAL Jacksoil - Absolute Ariola/BMG-38621 (comp 16)-N
5	9	11	UNTIL I FIND YOU AGAIN Richard Marx - Hesh And Bone Capitol-31528 (comp 4)-F	25	26	6	WHERE HAVE ALL THE COWBOYS GONE Paula Cole - This Fire Warner Bros-19424 (comp 317)-P	45	44	2	MINIBOP Hanson - Middle Of Nowhere Mercury-314 534 6152 (comp 500)-U
6	6	12	DELIVER ME Hoch Vossine - Kissing Rain RV International-43978 (pro single)-N	26	28	8	SUNNY CAME HOME Shawn Colvin - A Few Small Reprints Columbia-67119 (pro single)-H	46	34	17	DON'T CRY FOR ME ARGENTINA Madonna - Evita US1 Warner Bros-46346 (CU track)-P
7	2	19	DARK HORSE Amanda Marshall - Self-titled Epic-80229 (comp 057)-H	27	32	4	I DON'T WANT TO Ioni Braxton - Secrets LaFace/BMG-4200 (pro single)-N	47	37	12	NO VALENTINE Elton John - Love Songs MCA-11481 (comp 1)-J
8	10	9	ALONE BeeGees - Still Waters Polydor-31453-7302 (pro single)-U	28	27	19	EVERYDAY IS A WINDING ROAD Sheryl Crow - Self-titled A&M-514-540-587 (comp 11)-U	48	48	3	SHAME ON YOU Indigo Girls - Shaming Of The Sun Epic-67891 (comp 061)-H
9	5	26	UN-BREAK MY HEART Ioni Braxton - Secrets LaFace/BMG-4200 (pro single)-N	29	46	2	HERE IN MY HEART Chicago - The Heart Of Chicago 1967-1997 VEA-46554 (CD track)-P	49	49	6	EMOTIONAL LOVE John Mellencamp - Mr. Happy Go Lucky Mercury-532-895 (comp 500)-U
10	4	16	TIL YOU LOVE SOMEBODY Amy Sky - Cool Rain IronMusic-51005 (CU track)-N	30	36	9	IT'S A PERSONAL THING Laura Smith - Little track Universal-81003 (pro single)-J	50	NEW		THE WORLD TONIGHT Paul McCartney - Hanning Pie Capitol-565002 (CU track)-F
11	11	16	TELL ME Corey Hart - Self-titled Columbia-80240 (pro single)-H	31	31	21	DON'T SPEAK No Doubt - Iragic Kingdom Interscope-92580 (comp 18)-J	51	52	4	TASTE OF TEARS Claude McKenzie - Innu town Musicor-2018 (pro single)
12	13	12	I'LL ALWAYS BE RIGHT THERE Bryan Adams - 18 til I Die A&M-05521 (CU track)-U	32	53	3	YOUR WOMAN White Town - Women In Technology Chrysalis/Bright-56129 (comp 4)-F	52	NEW		ON SILENT WINGS Ina Turner - Wildest Dreams Virgin-41920 (CU track)-F
13	14	10	FLOWERS FOR JANE Marc Jordan - Cool Jam Black Earth Peg Music-00076 (pro single)-H	33	33	2	IF HE SHOULD BREAK YOUR HEART Journey - Inal By Fire Columbia-9411 (comp 058)-H	53	55	5	IT STARTS IN THE HEART Maxi Priest - Disney's Jungle 2 Jungle US1 Disney-60847 (pro single)
14	15	12	EVIDENCE (Can You Hear Me Now) Tara MacLean - Silence Nettwerk-30106 (comp 4)-F	34	35	19	FOR THE FIRST TIME Kenny Loggins - One Fine Day US1 Columbia-67916 (pro single)-H	54	57	2	IF TOMORROW NEVER COMES Joose - Self-titled EastWest America-62021 (comp 319)-P
15	12	11	STEP BY STEP Whitney Houston - Preacher's Wife US1 Arista-18951 (comp 15)-N	35	22	25	IF WE FALL IN LOVE TONIGHT Rod Stewart - Little track Warner Bros-46452 (comp 304)-P	55	56	4	GUARDIAN ANGEL Annie Reisler - Lucky 7 RHR-3205 (CU track)
16	16	12	EVERYTIME WE SAY GOODBYE Dan Hill w/Vann Johnson - Im Doing Fine MCA-81012 (comp 3)-J	36	30	15	NIGHT TRAIN Bruce Cockburn - The Charity Of Night True North-159 (comp 1)-J	56	NEW		ANGELS & ORDINARY MEN Wendy Lands - Self-titled EMI-37515 (pro single)-F
17	17	10	SEE THE PEOPLE Soul Attorneys - Self-titled Epic-80234 (comp 059)-H	37	38	22	TO LOVE YOU MORE Celine Dion - Falling Into You 550 Music/epic-67541 (CU track)-N	57	59	2	NO CHANGE IN ME Murray McLauchlan - Gulliver's Taxi True North-131 (comp 5)-J
18	18	9	I WANT YOU Savage Garden - Self-titled Columbia-67954 (pro single)-H	38	29	28	WHEN YOU LOVE A WOMAN Journey - Inal By Fire Columbia-67514 (pro single)-H	58	60	2	WHY MUST I FALL Larthtones - Blindfolded and Ready Larthtone-76127-0282 (CU track)
19	19	10	LOVEFOOL The Cardigans - First Band On The Moon Stockholm/Mercury-533117 (comp 477)-U	39	39	19	I BELIEVE IN YOU AND ME Whitney Houston - Preacher's Wife US1 Arista-07822-18951 (comp 11)-N	59	NEW		FOR YOU Kenny Lattimore - Self-titled Columbia-67125 (pro single)-H
20	25	7	THAT'S THE WAY IT GOES Anne Murray - Self-titled EMI-36501 (pro single)-F	40	40	7	SAY YOU'LL BE THERE Spice Girls - Spice Virgin-421474 (pro single)-F	60	58	24	FLY LIKE AN EAGLE Seal - Space Jam US1 Atlantic-82961 (comp 305)-P



REM Dance

TW LW WO MAY 19, 1997

1	1	8	HYPNOTIZE Notorious B.I.G. Bad Boy-N	11	5	9	COLOUR OF LOVE Amber Tommy Boy/Quality-M	21	22	5	I BELONG TO YOU Gina G Popular-P
2	3	7	DA FUNK Daft Punk Virgin-F	12	13	7	MUSIC Dolce & Gabana Popular-P	22	14	15	RUNAWAY Nuyorican Soul Giant Steps-M
3	6	8	GET UP EVERYBODY Byron Stingly Nervous/Quality-M	13	7	10	PLEASE DON'T GO No Mercy Arista-N	23	15	14	I'M GONNA LOVE YOU Summer Junkies Panix/Popular-P
4	2	12	INSOMNIA Faithless Champion/Arista-N	14	8	15	DISCOTHEQUE U2 Island-Q	24	28	3	BLOCK ROCKIN' BEATS Chemical Brothers Astralwerks/Virgin-F
5	4	13	ANGEL Daisy Dee Attic/Universal-J	15	9	9	PEOPLE HOLD ON Lisa Stansfield Arista-N	25	26	4	LET'S GO DISCO Southern Comfort TJSB-K
6	10	6	I LIKE IT Blackout All Stars Epic-H	16	17	6	HEAD OVER HEELS Allure w/ Nas Crave-H	26	27	4	MAMI Artie The One Man Party Attic-J
7	12	5	ONE MORE TIME Real McCoy Arista-N	17	20	8	STAR PEOPLE George Michael Dreamworks-J	27	NEW		PLAY THE MUSIC LOUD Karloff Popular-P
8	11	6	REQUEST LINE Zhane Motown/AgM-Q	18	23	5	TRUE Freebee Isba-K	28	NEW		FOR THOSE THAT CAN DANCE Benedict Brothers SPG-M
9	16	4	BIG DADDY Heavy D Uptown-J	19	24	2	I WANT YOU Savage Garden Sony-H	29	19	13	I FELL IN LOVE Rockell Robbins/BMG-N
10	18	3	CAN'T NOBODY HOLD ME DOWN Puff Daddy Bad Boy-N	20	21	4	ON & ON Erykah Badu Kedar-J	30	NEW		YOUR WOMAN White Town EMI-F



BCCMA awards set for Vancouver's Rage

The British Columbia Country Music Association (BCCMA) will present its 21st annual awards show on June 1 at The Rage in Vancouver's Plaza of Nations.

The categories and nominees follows:

Fan's Choice Award

Lisa Brokop, Patricia Conroy, Rick Tippe, Farmer's Daughter, The Cruzeros, Rebel Phoenix.

Entertainer

The Cruzeros, Farmer's Daughter, Suzanne Gitzi, Kenny Hess, Rick Tippe.

Female Vocalist

Carolyn Arends, Suzanne Gitzi, Rachel Matkin, Megan Metcalfe, Lyndia Scott.

Male Vocalist

Curtis Blayne, Kenny Hess, Sean Hogan, Brent Howard, Rick Tippe.

Group

The Cruzeros, Farmer's Daughter, One Horse Blue, Tumbleweed.

Horizon Award

Carolyn Arends, The Cruzeros, Sean Hogan, Brent Howard, Alan K. Parsons.

International Achievement

Carolyn Arends, Lisa Brokop, Patricia Conroy, Bruce Millar, Rick Tippe.

Single

Cornfields Or Cadillacs (Farmer's Daughter), The Craziest Thing (Rick Tippe), Lonely Gypsy Wind (Farmer's Daughter), Waiting For You (Rachel Matkin), What Do You Want (Rebel Phoenix).

Country Music Broadcaster

Jim Fraser (Vancouver), Rick Kelly (Prince George), Wayne Pederson (Victoria), Peter Schad (Victoria), Susan Sierra (Vancouver).

Album

The Cruzeros (Self-titled), Get Hot Or Go Home (Rick Tippe), Heroes (Rebel Phoenix), Makin' Hay (Farmer's Daughter), That Can't Be (Kenny Hess).

Video

Cornfields Or Cadillacs (Tony Pantages and Farmer's Daughter), The Craziest Thing (Ulf Buddenseick and Rick Tippe), Lonely Gypsy Wind (Adam Slewinsky and Farmer's Daughter), Take You By The Heart (Darryl K. Davis and The Cruzeros), Waiting For You (Ted Herman and Rachel Matkin). The Craziest Thing (Rick Tippe), Lonely Gypsy Wind (Greg Barnhill and Farmer's Daughter), Waiting For You (Tony Rudner and Larry Boone for Rachel Matkin), What Do You Want (Bruce Coughlan for Rebel Phoenix), Tender Heart (Curtis Blayne and Odie Blackman).

Country Club

Boone County (Port Coquitlam), Cadillac Ranch (Prince George), Gabby's (Langley), Pancho & Lefty's (Surrey), Rooster's (Maple Ridge).

Bluegrass Performer

Five On A String, Tammy Fassaert, Kootenay Loop, Tumbleweed, John Reichman.

Gospel Entertainer

Carolyn Arends, Lori Barnson, Betty McDaniel, Alan Moberg, Stan Spletzer.

Engineer

Bill Buckingham, Tony Rudner, Keith Stein, Don Thompson, Craig Zurba.

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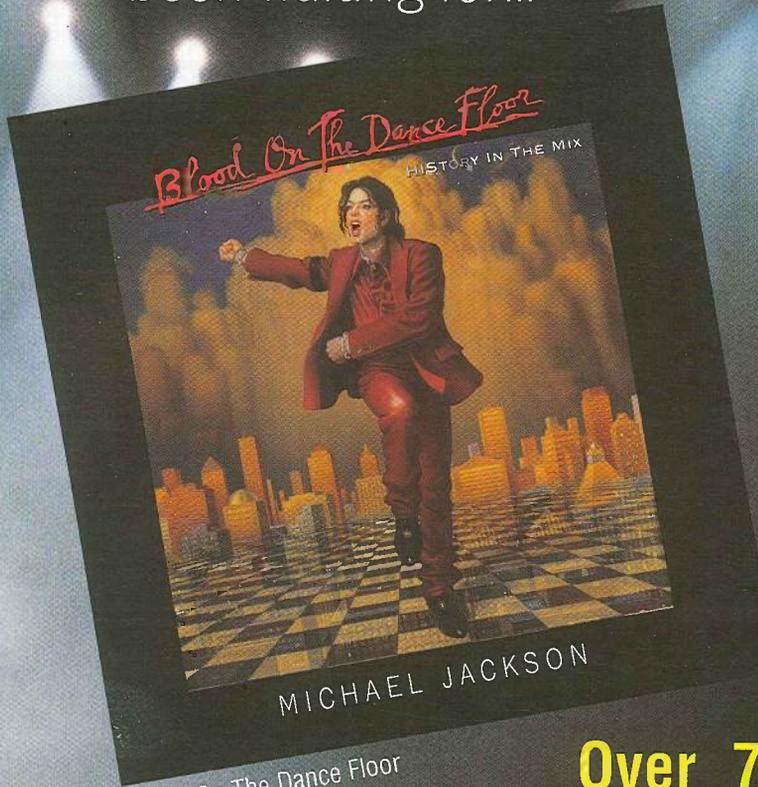
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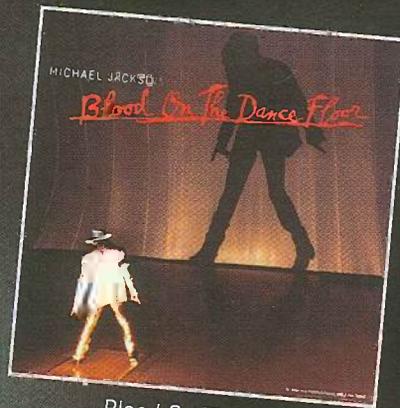
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