

RPM

Volume 65 No. 18 - July 7, 1997

\$3.00 (\$2.80 plus .20 GST)

Mail Registration No. 1351



Sarah McLachlan presents MuchMusic's Denise Donlon with a five times platinum award for her *Fumbling Towards Ecstasy* release

POWER 88 gears up for midsummer dance festival

Freshly squeezed into their new format, CKDX in Newmarket will be hosting a multi-artist danceathon music festival set for a mid-July date. Powerjam '97 will be rolling into Toronto's Molson

Amphitheatre on the 16th of next month with a 20+ line-up of acts including La Bouche, Quad City DJs, Jocelyn Enriques, Crush and Angelina.

"We wanted to put something on where there was as little cost as possible for people who don't have a lot of disposable income," says Gary Gamble, CKDX's programming manager. "We wanted to keep that in mind and give them a really good show and a good time."

The event will be sliding into prime summer festival season, snuggled in between EdgeFest in Barrie, The Tragically Hip's Another Roadside Attraction and the return of Lollapalooza. But Gamble says he is not worried about turnout, aside from the fact that PowerJam will be targeting a different market, it will capitalise on the station's increased market value since it changed format from light alternative to dance three months ago.

"It's a limited market that listens to alternative, you know, there's a lot bigger market for dance," says Gamble. "But it's not one of these things where we want to make a hell of a lot of money on it; we're more interested in giving a great show and putting our station on the map in that area. We're not only on the radio but we're also here live and this is what we're doing for you, that sort of thing. You can only do so many interviews in the studio, sooner or later you have to let people see what these artists are like."

Tim Williams leaves BMG Music Canada

Tim Williams, vice-president of National Sales & Customer Service for BMG Music Canada, has left the company after an association of 20 years.

In commenting on his departure, Williams noted: "I will always treasure my time spent at BMG/RCA. I had the privilege of working with an incredible number of talented and fun people within the company and the industry who I credit with enabling me to last 20 years. I look towards the future with great anticipation comforted by the knowledge that BMG Canada and its group of dedicated and passionate employees will continue along its path of rising market share and success."

Lisa Zbitnew, BMG Music Canada's general manager, in commenting on Williams leaving, touched on his contribution to the company: "I think I can speak for everyone at BMG when I say that Tim has been a major contributor to the company's success. We want to take this opportunity to thank him for his dedication and wish him well in his future endeavours."

The station is running full steam ahead with television promotion and marginal print media promotion centred around the four major acts. The full list of bands will also include Angelina, Emjay, Kit Kat, Luca, DJs Rule, Nadia, Roxxy, Natalie Page, althea McQueen, Fruit De La Passion, Jacynthe, Paul London and others.

Tickets for the event are available at Ticketmaster and are \$20.

EMI Music Publishing cuts deal for Jobete

EMI Music Publishing reportedly paid US\$132 million for half of Jobete Music Co. and its sister company, Stone Diamond Music Corp. The famed music publishing company was founded by Berry Gordy Jr. in 1959 as an affiliate to Motown. He sold Motown in 1988.

Jobete controls hundreds of copyrights by veteran Motown stars Stevie Wonder, Diana Ross & The Supremes, Marvin Gaye, The Temptations and the Jackson Five, including Motown classics My Girl, You Are The Sunshine Of My Life and Ain't No Mountain High Enough.

It will now be necessary to approach EMI to licence songs in the catalogue for use in movies and commercials and on television shows. Rights to record the songs must also be obtained from EMI, who has taken over the administration of Jobete and Stone Diamond.

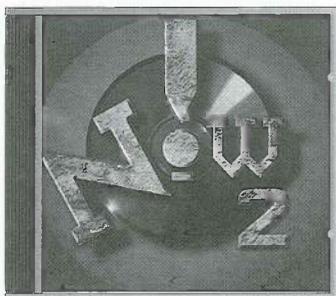


A post Bon Jovi show party held at Toronto's Houston's On Adelaide attracted sports and entertainment figures, including Doug Gilmour and wife Amy. (photo Barry Roden)



During his recent trip to Toronto Kenny G, was presented with a double platinum award for his latest Arista album, The Moment, from BMG staffers Warren Copnick, Jim Campbell and Alison Mercer. (photo Barry Roden)

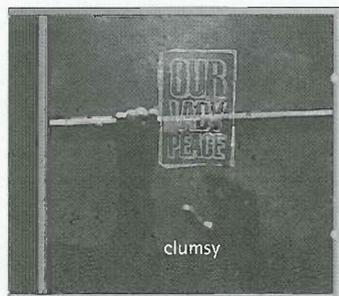
NO. 1 ALBUM



NOW 2

Various Artists
WEA - 35296-P

NO. 1 HIT



CLUMSY

Our Lady Peace
Columbia-H

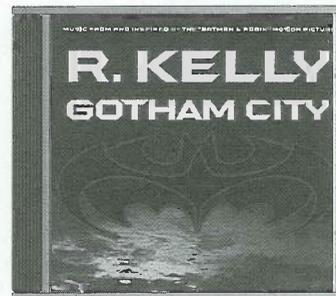
ALBUM PICK



MIB

Various Artists
Columbia - 68169-H

HIT PICK



GOTHAM CITY

R. Kelly
Jive-N

Blue Rodeo's quiet country

by Rod Gudino

If anything can be said about Blue Rodeo is that they have resisted the expected. Back in 1987, when the band first hit the scene, they offered themselves up as a bunch of backwoods country boys standing



in the wind blown fields outside of Ontario. As the years distilled their musical aptitude and broadened their vistas, the picture underwent a long metamorphosis that produced a sometime folk and rock band with an experimental edge despite conservative leanings.

The urge to continually move outside of the boundaries of the expected is what eventually caused several of Blue Rodeo's members -- guitarists Greg Keelor and Jim Cuddy and drummer Glenn Milchem included -- to pursue solo projects just as 1996's *Nowhere To Here* was being put to bed. Then there was the Pine Ridge project, Keelor's compilation album in protest of the incarceration of First Nations spokesman Leonard Peltier at the hands of the US government. Understandably, the main concern for media and the public alike became whether Blue Rodeo was going to survive the creative

outburst. Again, the band have resisted the expected with *Tremolo*, their 7th studio album set for a July 8 release date.

"Up until the Fall of last year everybody had been doing Blue Rodeo solid for quite a while and I think our lives were becoming a little two dimensional," explains Milchem in the midst of a media junket held last week by Warner Music Canada. "I think we wanted to come back with a fresher perspective, which is what we did."

As fresh as country brewed coffee on a dewy

RODEO continued on page 15

Avril Benoit co-hosts Michael Enright's CBC slot

Montreal broadcaster Avril Benoit will co-host CBC Radio network's new national morning show with Michael Enright. The new program, as yet unnamed, will debut Sept. 1, airing Sunday to Friday, 9:05 am (9:35 NT) 12 pm (12:30 NT) and replaces *Morningside* and *Sunday Morning*.

A 12-year veteran of broadcast journalism, Benoit, who is 31, gained most of her experience at CBC Ottawa, Quebec City and Montreal, in both radio and television.

Benoit took a short hiatus from CBC last summer, moving to private radio to host her own talk show on Montreal's CJAD.

Beginning her broadcasting career at age 17 as a volunteer disc jockey at Carleton University radio, Benoit went on to work as a studio technician at Toronto's multilingual CHIN-FM, then as a rookie reporter at CJET in Smiths Falls and as a writer/broadcaster with CBC Radio's *CBO Morning* in Ottawa.

At the age of 21, Benoit moved to Lahr, Germany where she worked for a year and a half at the Canadian Forces Network. Returning to Canada she studied at the Université de Sherbrooke before working at the Sherbrooke Record. As well, she freelanced extensively, which included stints in Haiti for the *Globe and Mail* and CBC Radio. She spent five years at CBC-TV in Montreal, first on assignment desk and then in front of the camera as a reporter specializing in Quebec's rural areas. During this time she also hosted the sports and recreation program *Busy Bodies* on CBC-TV.

Asian Visions showcases emerging cinematic "tigers"

Asian Visions: a festival of contemporary Asian cinema will showcase a program of emerging Asian masters with premieres in Toronto at the Bloor Cinema (July 11-17), Montreal at the Cinema du Parc (July 25-31) and in Vancouver at the Ridge Theatre (Aug. 22-28).

Presented by Mongrel Media, the Canadian dates are timely in view of the recent worldwide attention given to a number of Asian countries, most notably the return to Chinese rule of Hong Kong, and the 50th anniversary of the independence of India and Pakistan.

The festival will parade the work from the best new film directors from across Asia, comprising eight cinematic "tigers" who have emerged in the last few years to take their place and to be recognized in international filmmaking. The diverse

program of eight contemporary urban dramas range from what is described as "the provocative to the profane, the exquisite to the electrifying."

Rebels of the Neon God, the first feature-length film from Taiwan director Tsai Ming-Liang, will open the festival, and *The River*, his most recent, will close the two-days of events. Other titles include *Autumn Moon* from Hong Kong's Clara Law, and Eric Khoo's *Mee Pok Man*, the first feature film out of Singapore to play on the international festival circuit.

Also included are two sharply contrasting films from India: Kumar Shahani's *Kasba* (based on Anton Chekhov's novella *In The Valley*), and the English, August by Dev Bengal.

For more information contact Joanne Smale Productions in Toronto.



Five-times platinum self-titled CD/diamond video *Backstreet Boys* award to Z-95 Vancouver staffers Eric Samuels (l) and Curtis Strange (2nd from right) from BMG's Ray Ramsay and Terry Hyska. The album has been charting for 38 weeks. (photo Dee Lippingwell)



TMP's Dean McTaggart, co-writer of Amanda Marshall's *Birmingham*, *Dark Horse*, *Last Exit To Eden* and *Trust Me This Is Love*, and John Capek, co-writer of *Promises*, with Marc Jordan, receive six-times platinum award from TMP president Frank Davies for Marshall's self-titled Epic album.

WALT SAYS . . . !



Once a radio guy!!! Corporate living in the good ol' Hysteria States of America, must not be all it's cracked out to be. JV, who landed a job most would give their soul for, has apparently "chilled out", or something like that. Rumour has it he's coming back home to do the morning slot at a Toronto area station. (EC: *Maybe the corporate jet turned him off!!!*)

The Letterman connection!!! I guess a lot of people wonder why David Letterman has such a handle on Canada. A lot of Cancon acts show up on the show and a great many references, both humorous and tasteful, are exchanged between Letterman and his staff and guests. Could a very "well connected" Canconner be pulling some strings??? I'll never tell. Meanwhile, Letterman beats out all the other talk shows in Canada. (EC: *You mean there are other talk shows???*)

Too many outlets??? Could a major MAJOR seller of videos, and record product be suffering from overstocking and buying not renting, to the tune of close to half a million dollars? The people who did the negative report, blames management,

Just some "local" kids!!!

It wasn't too many years ago when radio guys liked to refer to Cancon as "local" acts. It made it sound like a bunch of amateurs around the corner got together a few hundred dollars and cut a record session and then got a major record company to release it. I had the opportunity to mention to a very important broadcaster that someday when he went before the CRTC . . . those "local" references might come back to haunt him. I guess the whole nationwide chain got the memo, because the practice stopped. It comes to my mind that if it hadn't . . . we might now be referring to Celine Dion, Shania Twain, Rock Voisine and Alanis Morissette as "local" acts. Well, it's starting again. But now it's television that's referring to artists and groups that have achieved national and international status, as "local". Funny how insecure Canadians are, and to think we let these people talk to the nation on television. Pity we can't licence . . . people! By the way, I wonder what life will be like without Time, Sports Illustrated, Vanity Fair and GQ, now that I have re-subscribed to Macleans, Saturday Night and Toronto Life? I guess life will go on, and I think I'll get a better perspective of Canada. What did you do to celebrate Canada Day???

- Walt

the lack of control and opening too many stores. Isn't it interesting that while we're expecting to hear of the downsizing of a national institution, here we have a foreign operation that was set to take over Canada, and they almost did, and now they're in trouble. (EC: *You have to know the territory!!!*)

A national institution??? It took years to build, and nobody, but NOBODY, is going to tell the Emperor that it's time to look past the ramparts. Pride is one thing, but logic must prevail. If he doesn't give way to logic, in the long run, he could lose the only real supporter he has, maybe even in the short run. (EC: *Age is a terrible thing!!!*)

Who's surfing the net??? Heard anything good about the Internet lately? According to a report in our national newspaper (July 3), the Internet could be "overrated". The report claims that "80 per cent of Canadian companies neither buy nor sell products or services" over the Internet. I can vouch for that. I can't even find time to check my e-mail. (EC: *Do you know how to turn the computer on???*)

Liars! Liars! Pants on fire!!! Hey! We're lucky in this country, particularly in Toronto where you can get a table at an upscale restaurant without lying about who you are. New York, which is overrun with pretend status flashers, has always had a problem with the nobodies with the big bucks, who grease the palm of the maitre d' to get a good table, all the while claiming they're somebody they're not. In Toronto, there are only two upscale restaurants worth noting; Centro, now owned by proprietor Tony Longo and executive chef/proprietor Marc Thuet, and Mark McEwen's North 44. It might take a little doing to get a reservation, but even if you think you can pass for Tom Cruise or Julia Roberts, Whoopi Goldberg or Mike Tyson, these guys know who's who in the entertainment, sports and business worlds. It won't work. (EC: *It's worth a try!!!*)

It's a booby world!!! A local radio guy, who lives down near the track in downtown Toronto told me the other day, that he's so used to seeing women walking the street with bare boobs, he doesn't pay attention any more. Until, that is, he saw one approaching him, baring only one. He asked her why, and she looked down in shock said, "Omgosh I left the baby on the bus again." (EC: *The family unit!!!*)

Waiting for the other shoe to . . . !!! Word is that it won't be a working boot. (EC: *Now what does that mean . . . she asks with a cute smile on her face???*)

Clearing the decks!!! Interesting how we've been hearing, practically every month for the past couple of years, about the sale of a major. Most recently, with the cleaning out of one division, the rumours were flying that the hit was going to be made, perhaps this month. Well, there are some smart people in charge. It could be that they are clearing out the deadwood, trying to find out what's wrong with the company, to see if they can keep it afloat themselves. Besides, who's got all the coin necessary to buy it? (EC: *Good question!!!*)

Slump in the industry??? What do we do now. When the going gets tough, the tough get going. (EC: *Sounds like an echo!!!*) Watch for this industry to spring into action and to start making things happen . . . FAST. (EC: *Faster than Dr. Sam can say "downsize"!!!*)

Well-endowed??? I even got a call from Belfast on that one. What a rumour-hungry industry this

is. A couple of callers went so far as to volunteer the initials of who were and who weren't well-endowed . . . like PL, TH, SK, DC, RC, JS, SD, AM, AF, RW, RL, and even RA, WC and BF. As far as a couple of them go, they'd have to be well-endowed. Yetttch. (EC: *It's all in the eye of the beholder!!!*)

Speaking of publicity!!! (EC: *Yes! Yes! Yes!!!*) Watch for some changes in one company that either doesn't or hasn't anything to say! (EC: *What a comedown!!!*)

B.J.Cook's in the news!!! Remember that warm, lovely and caring first wife of David Foster . . . that excellent songwriter and session singer, the one most responsible for Foster's success, beginning with Skylark and their international hit Wildflower? Well, we kind of lost sight of her when she moved back home to Victoria, sort of like a time warp for her. Always giving, B.J. launched a series of songwriter showcases in Victoria, which she hosts the first Monday of each month. She's been getting some great press and packed houses. "She's feisty and determined," wrote David Gallant in The Ocean Arts & Entertainment Magazine, "She knows what she wants and how to get it, and she usually does." That's our B.J. (EC: *Feisty???* Right on!!!)

RPM

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

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

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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

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

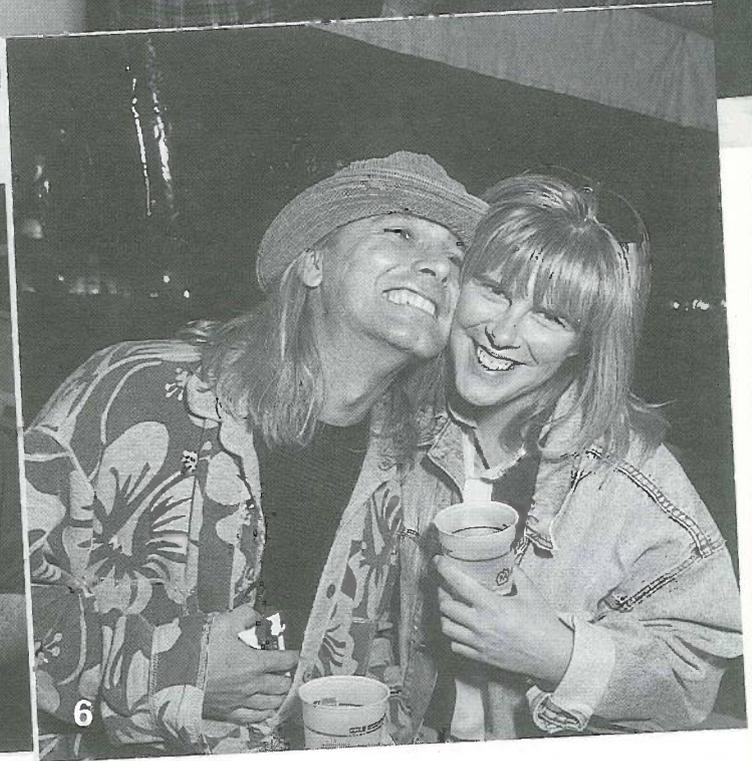
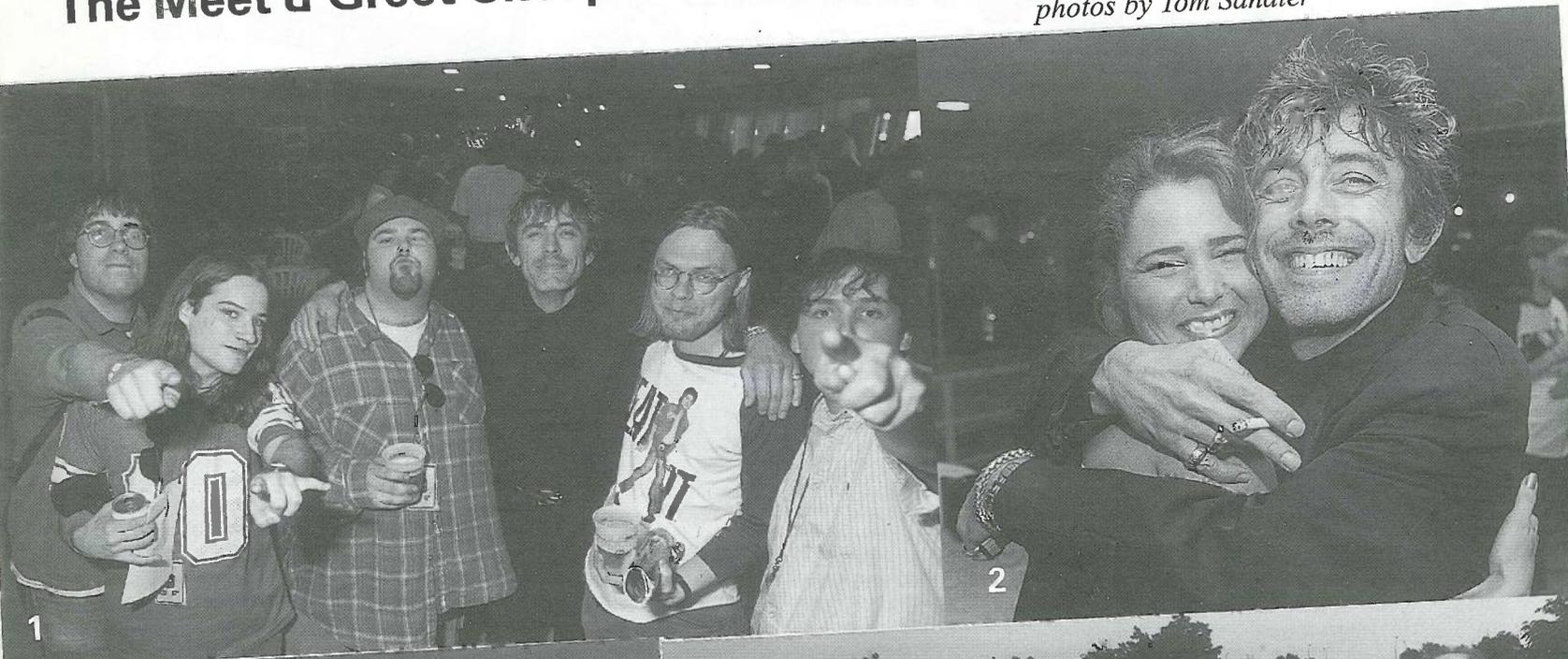
Printed by Hayes Printing Services
Richmond Hill, ON, L4C 3G4

PRINTED IN CANADA

RPM

The Meet & Greet Cheap Trick Molson Amphitheatre party

photos by Tom Sandler



1. Monoxides with Cheap Trick's Tom Peterson and Moe Berg. 2. Laurina Hanson, co-starring in upcoming film Expect To Die, with Peterson. 3. Sass Jordan and Rick Nielson. 4. Nielsen, Sean Kelly (Tower Records), Carlos, Karyn King, Robert Lawson and Bob Zimmerman (Tower Records). 5. Nielsen, Graham Garrard (Red Ant), Zander, Tracy Hooper (Red Ant), Peterson and Carlos. 6. Zander and Julie James of Toronto's Mix 99.9.

Ready... set... Gogh Van Go!

by Rod Gudino

In the Canadian music scene there are two worlds; Francophone and Anglophone. And although there be many industry people who are trying to narrow make the gap between the twain, it takes only the English media not recognising who Roch Voisine is to rend the chasm bigger than both worlds put together. Even so, there are artists who dare brave the idea of achieving pan-Canadian status (as it is so affectionately called), though few actually achieve it. It takes something along the lines of a Montreal-based English-speaking duo like Gogh Van Go, who were scooped up by AudioGram once upon a time, for the express purpose of making some inroads outside of Quebec.

But a Juno award for Best Video in 1994 later and a good deal of interest in the Pierre Marchand produced self-titled first album and it's not surprising to hear songwriter/guitarist Dan Tierney say that those considerations are pretty much a moot point.

"I don't really think about it anymore," says Tierney, "I try to concentrate on making good music."

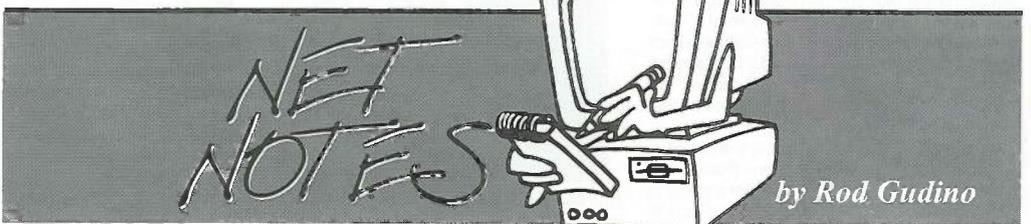
The evidence behind that statement seems to be repeated over and over on Gogh Van Go's second full length LP, just out and aptly titled *Bliss Station*. An unabashed studio creation (or "experimental jam centre" as Tierney prefers to call it), the album picks up where the radical left and the radical rights currently operating in the music scene leave off. The effect is accomplished in a seemingly endless supply of samples and loops which do not become overbearing but complement Tierney's natural melodic idiom. It's a sound that we described as that of a "committed loon chewing on a mouthful of aspirins" (*New Releases* May 19/97), though we now favour the friendlier metaphor of a brightly coloured pop-up children's book.

"I think it had a lot to do with the way we did it," says Tierney of the album's musical eccentricity. "I got the record company to rent me out an office space with a really nice view where I could write. It allowed us to explore doing records the way they used to be done where a band would come in and they wouldn't have a song and then three days later they'd have a song. And not just a song but an arrangement as well as 300 other directions they took it but take 72 was pretty happening."

The extremities of experimentalism often led to singer Sandra Luciantonio showing up to complete vocal tracks for a song that had entirely

changed over eight takes.

"She would say, 'what happened?'" and me and Yves [Desrosiers, guitarist] would just shrug our shoulders. But it sometimes made for some interesting juxtapositions when the vocals were not redone to fit the song."



Was on the Web

<http://www.linernotes.com>

Beginning this month, megaproducer Don Was will be inaugurating an original on-line show which will take a behind-the-scenes look at leading artists and their music. The show, called *Liner Notes*, is being put together by Was in conjunction with the Progressive Networks company and will feature a different artist each month brought to life by audio and visual Internet based technology. Currently Was is working on forthcoming releases from the Rolling Stones, Richie Sambora and Jewel and says he anticipates aggregating his projects onto the program and eventually expanding into a full Internet based radio station.

"I hope to be able to capture the moments that give you a greater truth about what is going on during the making of these records," said Was.

The program will debut simultaneously with Progressive Networks' hotly anticipated RealVideo Player software which will allow users to connect to several Internet video channels. Artists to be profiled on *Liner Notes* in the near future include the Stones, Bob Dylan and Bonnie Raitt.

PowerJam '97 on the 'net

<http://www.groovesociety.com>

In case you missed the story on page 2, CKDX Power 88.5 in Newmarket will be throwing the

It's that kind of musical boldness that AudioGram expects will achieve the much desired crossover appeal. And *Bliss Station*'s second single (an decidedly lopsided number called *Big Cook*) is expected to outperform the first single, *Meet Me In Heaven*, with strong backup from video. Gogh Van Go; if a name could say it all, it has here.

dance bash of the summer at Toronto's Amphitheatre on July 16. The event will also be transposed into cyberspace for the benefit of those who are geographically or monetarily challenged. Tune in on Saturday for a live broadcast of the entire event and some preliminary and follow-up stuff. With several big concert draws taking centre stage (pun intended) on the 'net, the live circuit is suddenly becoming more far reaching in its influence. A fine time to check out the show if you haven't been privy to this sort of thing on the Internet.

Pop cyber-Mart

<http://u2popmart.msn.com>

Ok, so *the* concert event of the year will probably be U2's highly publicised *PopMart* show, but seeing as how the world is actually quite large, Canadians will have to suffer hearing about it prior to actually seeing it in the Fall. Not to fear, the Microsoft Network is bringing the U2 *PopMart* world tour to the 'net, sometimes live off the stage, for an up to the minute itinerary shenanigans of the Irish quartet. The service is free and showcases some of the major (and minor) happenings on the road as the *Pop Band* of the day makes its way across the continent and into the eyes and ears of millions. NB: This is *the* hangout for the true *Pop* fan, we'll see you there.

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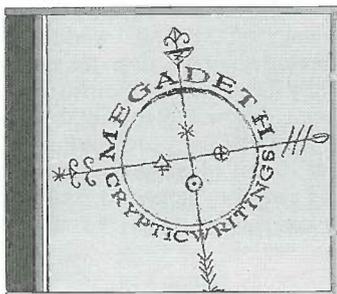


SURRENDER DOROTHY -Alternative
Serum

Universal MCASD 70010-J
Any newbie to the industry knows how easy it is to fall through the cracks that seem to riddle the desks of music industry execs across the country. The funny thing is that more often than not, falling through the cracks hardly has to do with the talent of the band in question; it has everything to do with distinction - and not just in the music, but in the name and look of an artist as well. Music execs are, after all, 90% marketing and 10% musical know-how (if that). Which is why it's so easy to see how a group like Surrender Dorothy was scooped up by the roving A&R hounds over at Universal Music. They saw what we heard on this disk; a power hungry chord twister of a band with a strong female lead and riffs as thick as cables. Put simply, Surrender Dorothy is hard to overlook, harder still to dismiss. The adrenalin is bestowed via the ears on most of these tracks including Alone, How I Got There, Prison, and Ja. A different level in Dorothy's personality is evidenced on W.E.W.N., an extremely promising, extremely impressive track that, if it doesn't serve as the crown of the record, is certainly the jewel on the headpiece. Surrender Dorothy achieve a kind of sound that is familiar enough yet distinct enough (there's that word again) to simultaneously attract alternative radio and attract a hefty audience once there. And if we're going to be thinking like marketers, let's remember that exposure is the difference between popularity. -RG

MEGADETH -Metal
Cryptic Writings
Capitol 38262-F

Like their cousins in Metallica before them, Megadeth has decided that thrash does indeed have its limits and have opted to take a step in the direction of the mainstream on their newest effort. No, that does not mean that Dave Mustaine and company have shorn their hair and adopted huge bug-eyed sunglasses, only that Megadeth's cryptic writings aren't nearly as cryptic as they were ten years ago. Not that



it's a bad thing. In all seriousness, one ought to thank the Lord himself for making it possible for heavy metal to grow up. The folks at Capitol, long having benefited from Megadeth's platinum figured commercial success at the hands of an exclusively committed fanbase, will be gearing up to cash in bigger than they have before. Clean sound, slick packaging, yes, but Megadeth in 1997 is still giving the dedicated heavy metal fan a bang for the buck without avoiding some wholly un-Megadeth like twists (Use The Man, I'll Get Even, Sin). Long the only intelligent voice among the noise makers, Mustaine continues his diatribe against corporate North America veiled in the language of comic books (Mastermind, The Disintegrators, She Wolf, Vortex), but it's the music that will make (and should make) the biggest difference. An eye popping #17 debut on SoundScan's national retail album chart is a good first word, chances are the last one won't come for a while as this cleans up. -RG

ECONOLINE CRUSH -Alternative
The Devil You Know
EMI 838244-F

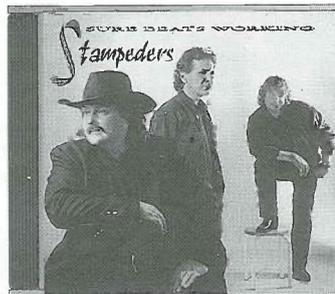
Econoline Crush, well remembered for their performance in the alternative market of last year, have a new offering which is being scooped up by EMI for their Ear Conditioning marketing campaign this month. The band is one of the capstones of the campaign and understandably so, the material in The Devil You Know considering. The band's dabblings into industrialised alternative make them a hybrid of the most accessible and progressive elements of modern rock, mainly revolving around an industrialised pulse. Full production work by Sylvia Massey (Tool, Glueleg, Red Hot



Chili Peppers) has made the distinct voices in the cacophony of layered sound which conduct most of these songs. Singer Trevor Hurst puts a voice to it with the resounding depth of Bono (esp. Deeper), at times gloriously blitzkrieged a la Headstones' Hugh Dillon which makes for some captivating listening. The lobotomized Home is putting the release on the airwaves and should benefit from a great video if the creators are giving it an obvious cyberpunkish twist. Econoline Crush did the deed last year that guaranteed them an international tour with the likes of KISS and The Tea Party not to mention label funding for this album. The investment will be rewarded once again not least through Ear Conditioning which stands to receive a strong boost at retail with this one. Standout tracks include Surefire, Sparkle And Shine, The Devil You Know and Razorblades And Band-aids. -RG

STAMPEDERS -Country/Rock
Sure Beats Working
Marigold-0009

Forget the regurgitated tracks from the past, the Stampeders have been there and done that. This is Stampeders '97, and as fresh as they have ever been, and they're out on the road playing packed houses to promote this release. Hometown Boy, taken as the first single, has already scored a solid country programmer audience, but that rock 'n roll feel is still there, particularly on the title track and Bin Down That Road. Great ballads as well with Lies, Possession and Feel Good Again. Nice remake on Carry Me, Oh My Lady and Oh Belinda. Rich Dodson, Kim Berly and Ronnie King are vocally strong, as strong as



they were when Sweet City Woman became an international hit for them. Dodson's production skills capture the very essence of this superb trio. The additional players aren't too shabby either: Don Breithaupt on keyboards (he also co-wrote a couple of songs with Dodson), guitarists Mike Francis and Steve Petico, steelman Steve Smith, Don Reed on fiddle, mouth harpist Roly Platt, and Dennis Keldie on accordion. Recorded at Dodson's Marigold Studios in Toronto. All tracks are full MAPL. -WG



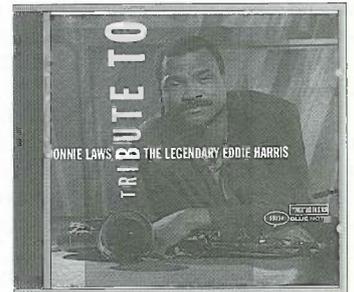
VARIOUS ARTISTS -Jazz
Blue Note Festival '97
Blue Note-57605-F

Summer seems to be the prime time for jazz festivals in Canada, and this sampler album features some of the Blue Note recording artists along with advice on where and when they can be heard so performing. The purpose is an excellent and twofold one. Not only can you read where to hear the artists, there's also the opportunity to relive the experience by listening to them again on record. Some of the artists and the albums from which their selections are taken have been reviewed in these pages (Jane Bunnett and The Cuban Jazz Masters, Charlie Hunter-Natty Dread for example). Others are Renee Rosnes, Junke Onishi, Jackie McLean, Benny Green, Marissa

Monte, Gonzalo Rubalcaba, Joe Lovano, Eliane Elias, Jimmy Smith and Marcus Printup. What this grizzled reviewer finds pleasing about the album is that there's a comfortable mix of intellectual and visceral enjoyment. We suspect that many listeners will pre-program their players for those selections that fit in one or the other. Good album and, despite the title, timeless. -BW

RONNIE LAWS -Jazz
Tribute To The Legendary Eddie Harris
Blue Note-55330-F

The title is ironic given that Eddie Harris was, as recently as 12 years ago, mostly dismissed by the jazz establishment. It wasn't so much that he was innovative; he was successful as



well and that doesn't always cut it. Anyway, he has now been proclaimed legendary and here, Ronnie Laws, fronting an excellent group of musicians, pays deserved tribute to him and his compositions. Though he was in touch with the ailing Harris in the later weeks of production, the latter died of bone cancer on Nov. 5, 1996, the day that final remixing was completed. So, Eddie Harris didn't hear the album, but we think he'd have been pleased. Laws, doubling on tenor and soprano sax, plays with the same insouciance as did the man to who he's paying tribute. The style isn't funky -- there's proper discipline involved -- but there's unquestionably a certain in your face extrusion that quite wins the day. Most of Harris' best compositions are here including Boogie Woogie Bossa Nova, Cold Duck (sic) and a bouncy Sham Time. All are a delight and the musicians accompanying seem much to be enjoying themselves. Listen especially to the piano and organ work of Vernell Brown Jr. and the percussion of Darryl Jackson on Compared To What. It's exponentially mind blowing. -BW

ALBUM PICK

MEN IN BLACK O.S.T. -R&B/Hip Hop

Various Artists
Columbia 68169-H

With the hype on the movie getting this big, it's no wonder that I received five requests for copies of this album weeks before it arrived in our offices. All of those requests, by the way, came from the pre-teen crowd, which is a good indication as to how the gut level marketing for the movie (and anything remotely related to it) is doing. In case you haven't heard, the producers of MIB have decided to take a high budget job at the million dollar X-Files market, Roswell and all, and have timed their joke well. The producers have also given the movie an urban sound to achieve the obvious pun and to capitalise on the kind of talent currently happening in the scene. Among them Snoop Doggy Dogg, Ginuwine, Nas, Emoja, A Tribe Called Quest, De La Soul and Buckshot LeFonque. That impressive selection of names is nevertheless being bypassed on the first single for the Men In Black theme song performed by the Prince Of Bel-Air himself (in his second such outing). The tune is fresh and Will Smith a natch and the results are already coming in from radio. No real mystery behind these Men In Black; expect the very best from this astutely crafted package both at radio and retail. The truth is out there. -RG



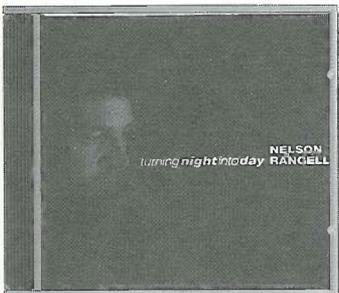


QUATUOR DE SAXOPHONES NELLIGAN - Classical
L'Art de la Fugue - J.S. Bach
Oratorio-4106 (Interdisc)

The Quebec-based Nelligan Saxophone Quartet is named in honour of the Quebecois poet Émile Nelligan. It's dedicated to promoting music written for the saxophone in general and saxophone quartets in particular. Yet, its range isn't restrictive. Here for example, it plays the familiar and well loved Art of the Fugue transposed for saxophone quartet. One supposes that many might regard such an undertaking as rather more gimmicky than artistic, but indeed it is not. The quartet does full justice to Bach's intricacies and the work emerges not simply unscathed, but glowing with a new, and hitherto unsuspected, warmth and clarity. The four principal saxophone voices -- soprano, alto, tenor and baritone -- play with an organic quality (no pun intended) that is quite beguiling. One is under no illusion that the works of J.S. Bach, however much loved, are an easy listen, yet the Nelligan Quartet makes this one seem so. This reviewer might as well go far out on his limb and suggest that he's never heard The Art of the Fugue performed more pleasurably. -BW

NELSON RANGELL - Mood Music
Turning Night Into Day
GRP-9864-J

We've used Mood Music as a cut line and it's descriptive enough as far as it goes. It shouldn't be supposed though, that the music is also "Easy Listening". Nelson Rangell turns in a tour de force performance on alto, tenor and soprano saxophone as well as flute and piccolo that demands attention and commands admiration. His attack on all of the instruments is direct and disciplined but not so much so that true melodic treasures are left unburied



under the lush orchestrations. The selections are mostly originals to our ears and all evoke a mood whether so intended or not. For this listener, the best track is the fragile April Snow on which Rangell plays flute. It's a beautiful piece, almost crystal in its clarity. For others it might be the tranquil La Repuesta where he plays both flute and alto sax. Still others will jump for the pseudo bop of Godzilla. By now, you know how we're finishing this review. That's right; there's something for everyone on this album, even jazz buffs or Mantovani fans. -BW

ORIGINAL MOTION PICTURE - Classical
SOUNDTRACK
Paradise Road
Sony Classical-63026-H

Your reviewer saw the motion picture on the same day we received and listened to the album. We wept over both. The movie, based

on fact, is about a group of women in Japanese prison camps on Sumatra during World War II and their means of survival, both physically and emotionally. For emotional stability they formed a vocal orchestra to sing music written for piano or orchestra. Drawing upon the inspiration of the original arrangements which were transcribed from memory, many of their selections are heard here. They include the Largo from Dvorak's New World Symphony (Going Home); Tchaikovsky's Andante Cantabile; Bach's Jesu, Joy of Man's Desiring (arranged by Dame Myra Hess); Auld Lang Syne; Londonderry Air and an almost unbearably poignant rendition of To A Wild



Rose by Edward MacDowell who, ironically, was a victim of emotional collapse. They are sung here by the Malle Barre Women's Choir led by Leny van Schaik. Listening to them, without having seen Paradise Road, one chokes back tears at their beauty; listening after seeing it, one simply cannot avoid weeping, that is, if one has a heart at all. -BW

CHANTICLEER - Classical Folk
Wondrous Love
Teldec-16676-P

Though Chanticleer is the only fulltime classical vocal ensemble in the US (incredible), on Wondrous Love, it offers a selection of folk songs from around the world sung in the languages of the originals. There's no question in our mind that some of the foreign language ones are sung phonetically, but that in no way detracts from the beautiful sounds that are produced. Notable too is the fine diction employed; every syllable of every word is clear and distinct, even, for example, when singing in the difficult pentatonic scale of the Orient. We suspect that director Frank Albinder studied at the renowned Fred Waring school. Technical considerations aside, the album offers a wondrous sound on over 23 tracks. Nations represented are Ireland, China, United States, Russia (sic), England, Cuba, Germany, Brazil, Italy, Scotland, Sweden, Korea, Ecuador, Australia, Mexico, Israel, Taiwan and France. Best selections are difficult to state because there is uniform excellence of performance in them all. Emotionally speaking, your reviewer's favourite is Loch Lomond as arranged by Ralph Vaughan Williams and with the lovely solo voice of Mr. Albinder. Particularly pleasing is the eschewal of the too guttural sound often affected by those who struggle to imitate the Scottish tongue at its best. What one hears here is almost pure Inverness. We're advised that Chanticleer will appear at Toronto's Ford Centre on Feb. 19, 1998 in a Chant by Candlelight. We await the performance with impatience but will satisfy ourself until then by repeat listenings to Wondrous Love. -BW



RPM ALTERNATIVE
 Canada's only national weekly alternative chart
30
Record Distributor Codes:
 BMG - N EMI - F Universal - J Quality - M
 Polygram - Q Sony - H Warner - P Koch - K

TW LW WO JULY 7, 1997

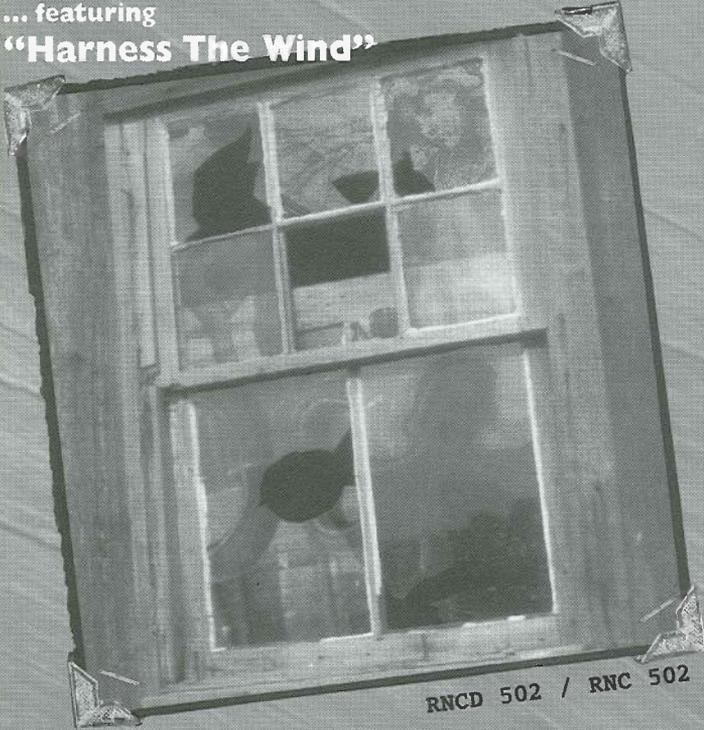
| Rank | TW | LW | WO | Artist | Title | Label |
|------|-----|----|----|--|--|---|
| 1 | 1 | 6 | | Smashing Pumpkins - Batman & Robin O.S.T. | THE END IS THE BEGINNING IS THE END | Warner 92716 7927164-P |
| 2 | 2 | 12 | | Blur - Blur | SONG 2 | EMI 5562-F |
| 3 | 4 | 11 | | Foo Fighters - The Colour And The Shape | MONKEY WRENCH | Capitol 12026 (promo CD)-F |
| 3 | 8 | 7 | | Tonic - The Lemon Parade | IF YOU COULD ONLY SEE | Polydor 31543 1042-Q |
| 4 | 7 | 8 | | Matchbox 20 - Yourself Or Someone Like You | PUSH | Lava/Anticomp (comp 97315 vol.315)-P |
| 6 | 3 | 8 | | Third Eye Blind - Third Eye Blind | SEMI-CHARMED LIFE | Elektra 62012-P |
| 7 | 5 | 11 | | Our Lady Peace - Clumsy | CLUMSY | Columbia 80242-H |
| 9 | 10 | 6 | | Smokin' Worm/Vik 47023-N | FRIEND OF MINE | treble charger - Maybe It's Me |
| 10 | 16 | 8 | | Island 314 524 334-Q | LAST NIGHT ON EARTH | U2 - Pop |
| 11 | 6 | 10 | | Columbia 67862 (promo CD)-H | COME DOWN | Toad The Wet Sprocket - Coil |
| 12 | 20 | 3 | | interscope 90055 (comp 8)-J | THE DIFFERENCE | The Wallflowers - Bringing Down The Horse |
| 14 | 18 | 4 | | A&M 0750 (promo CD)-Q | CAROLINA BLUES | Blues Traveller - Straight On Till Morning |
| 14 | 9 | 10 | | 550 Music 67720-H | NOT AN ADDICT | K's Choice - Paradise In Me |
| 14 | 23 | 3 | | A&M (comp 3)-Q | CHANGE | Sheryl Crow - Sheryl Crow |
| 15 | 19 | 4 | | EMI 55308 (promo CD)-F | TEMPTATION | The Tea Party - Transmission |
| 16 | 11 | 7 | | Parlophone 55228-F | CHEAPSKATE | Supergrass - In It For The Money |
| 17 | 15 | 10 | | Universal 81048-J | CUBICALLY CONTAINED | Headstones - Smile & Wave |
| 18 | 13 | 5 | | PolyGram 314 537 2422-Q | WHAT DO YOU WANT FROM ME? | Monaco - Music For Pleasure |
| 19 | 22 | 4 | | Radioactive 11590-J | TURN MY HEAD | Live - Secret Samadhi |
| 20 | 26 | 3 | | Atlantic (comp 322)-P | LISTEN | Collective Soul - Disciplined Breakdown |
| 21 | 12 | 9 | | Universal 81055 (Promo CD)-J | SPRINGTIME IN VIENNA | The Tragically Hip - Live Between Us |
| 22 | 14 | 16 | | Mercury 491 (comp 491)-Q | THE IMPRESSION THAT I GET | The Mighty Mighty Bosstones - Let's Face It |
| 23 | 21 | 6 | | Interscope 90003-J | SUNDAY MORNING | No Doubt - Tragic Kingdom |
| 24 | 29 | 2 | | Mercury (comp 505)-Q | DON'T LOSE YOUR HEAD | INXS - Elegantly Wasted |
| 25 | 27 | 2 | | Virgin 41635-F | LITTLE KINGDOMS | Change Of Heart - Steel Teeth |
| 26 | 17 | 5 | | A&M 314 540 573-Q | IN A ROOM | Dodgy - Free Peace Sweet |
| 27 | 30 | 2 | | RCA (promo CD)-N | TRIPPIN' BILLIES | Dave Matthews Band - Crash |
| 28 | NEW | | | Nettwerk (promo CD)-F | BUILDING A MYSTERY | Sarah McLachlan - Surfacing |
| 29 | NEW | | | Mercury (comp 505)-Q | QUEEN OF NEW ORLEANS | Jon Bon Jovi - Destination Anywhere |
| 30 | NEW | | | Warner Bros. (promo CD)-P | MY OLD SELF | Wide Mouth Mason - Wide Mouth Mason |

COUNTRY

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RNCD 502 / RNC 502

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#MUMBLE #DUCKS

... mining the same musical stratum as other singer/songwriter acts like Wilco, Blue Rodeo, Son Volt and The Band, the Ducks' roots rock sound has a catchy, original pop twist. Mixed by Terry Brown (Rush, Blue Rodeo, Moist).

Tim McGraw and Faith Hill have a solid hold on the #1 slot. For the third week running, their duet of *It's Your Love*, commands the top of the chart.

Newcomer Julian Austin has closed the gap nicely moving within striking distance of the coveted #1 slot. And he's done it with *Little Ol' Kisses*, his debut on the VIK label distributed by BMG. News of a management deal is also expected to be announced shortly.

Michael Peterson has come out of nowhere with *Drink, Swear, Steal & Lie*, his debut for Reprise, jumping into the #36 slot from #60, the biggest mover this week.

David Lee Murphy is on the threshold of another hit with the release of *All Lit Up In Love*, the most added single this week. Taken from his MCA album, *We Can't All Be Angels*, the single, a Murphy original, enters the

chart at #85. Murphy's album was produced by Tony Brown.

Shirley Myers returned home to New Brunswick and a sold-out Moncton date "that was unbelievable," reports her manager Peter Leggett. Prior to going back home, Myers showcased at Toronto's International hotel attracting A&R and sales and marketing representatives from most of the majors. *Let It Rain*, her debut single, released on WEA's New Country 4, cracked the Top 10 this week at #9. Another Leggett discovery, New Brunswicker Chris Cummings who won this year's Big Country Award as Outstanding Artist of the Year, has also wrapped a number of dates in the Atlantic provinces and is now headed out west. He was scheduled to play Yorkton on July 2, followed by

COUNTRY continued on page 13

COUNTRY PICKERS

BRUCE ANDREI

Country 95.5FM - Lethbridge
Go Away - Lorrie Morgan

RICK KELLY

CKKN-FM - Prince George
The Swing - James Bonamy

JAMES RICHARDS

CHAT - Medicine Hat
Helping Me Get Over You - Tritt/White

BOB PRESTON

Q91/NorNet - Drumheller
Claudette - Dwight Yoakam

BRUCE LEPERRE

CKDM - Dauphin
Thing Called Love - Beverly Mahood

JANET TRECARTEN

CISS-FM - Toronto
Born Again - Jason McCoy

DOUG HARRISON

CJNB - North Battleford
Born Again - Jason McCoy

CHUCK REYNOLDS

CHYR - Leamington
Born Again - Jason McCoy

BRIAN YAREMUS

The Bullet - Kelowna
Down Came A Blackbird - Lila McCann

DAVE McLAUGHLIN

CKGB - Timmins
It's All The Same - Billy Ray Cyrus

DAN MITCHELL

CKCQ - Quesnel
Whatever . . . - Sons of the Desert

RICK FLEMING

CKQM-FM - Peterborough
The Real Thing - Rick Tippe

PETE WALKER

KX96FM - Durham
What The Heart Wants - Collin Raye

COLIN McAULAY

CFCY - Charlottetown
This Night Won't Last - Sawyer Brown

FRANK McGWIRE

KIX - Brandon
Somebody Slap Me - John Anderson

BILL MALCOLM

KIXX - Thunder Bay
It's All Over Now - Stampeders

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Hamilton's 820 CHAM and The Spectator hosted an Alabama autograph session at the Limeridge Mall attracting more than 500 fans to celebrate the release of the band's new CD *Dancin' On The Boulevard*: (l to r) BMG's Ken Bain, Alabama's Randy Owen, Spectator's Lynn Livingston, CHAM morning host Linda Martelli, Alabama's Mark Casslevans, CHAM promo director Diane Park, BMG's Warren Copnick, Alabama's Jeff Cook, CHAM morning host Joel Christie, and Alabama's Teddy Gentry.

CMT
COUNTRY MUSIC TELEVISION

VIDEO & INSTANT TOP FIVE

- #1. A Little More Love - Vince Gill
- #2. It's Your Love - McGraw/Hill
- #3. Call To Dance - Leahy
- #4. Who's Cheatin' - Alan Jackson
- #5. Little Ol Kisses - Julian Austin

BREAKOUT VIDEO
Trouble With The Truth - Patty Loveless

PICK HIT
She's Getting Serious - Wade/Wayward

COUNTRY continued from page 11

Grande Prairie (4), Dauphin (6), Merritt (17), and Craven (19). Cummings is also in the Top 10 with *Almost Always*, his release on Warner Bros at #4.

Michelle Wright's latest Arista video, *What Love Looks Like*, is on heavy rotation at CMT Canada. The single bullets up to #71 from #79 on RPM's Country 100 after only the second week.

Scott Kyle King, sporting a new look, is making a bid for the charts with a new SKK release, *If You're Gonna Go*. The song was written by Johnny Douglas and Cyril Rawson, two Canadian songwriters now living and working in Nashville. There is no indication of where or who produced the single, but the artwork carries a full MA PL logo. The track is included on a two-track EP. The other song, *Brand New Day*, was written by Nashville writer Ruud Hermans. King was born in Regina.

JAMES OWEN BUSH is getting the red carpet promotion treatment from Margaret Konopacki and Jackie Santin of the Toronto-based M.K. Productions. As reported earlier this year, Bush has released *Salvation Man*, a Bush original that has been adopted as the theme song for the Salvation Army through an agreement signed on Jan. 3/97. The video for the single is being shot this month by director Joel Goldberg. Konopacki will produce the video. As well, Bush will mount *The Salvation Man Tour*, playing dates from coast-to-coast this summer and fall. The tour will benefit the Salvation Army. As well, the Army will receive 10 per cent of all profits from the sale of the single. The single will be featured on his upcoming album *Love Like Thunder*. "The Salvation Army believes this song will promote its mission and the motivation behind what they say," predicts the Army's director of special projects, Kenneth Dalrymple (Major). He also points out that there have been numerous requests for the words of the song from a number of its 16 regional offices and of its 360 Corps (churches) in Canada. Konopacki and/or Santin can be contacted in Toronto at 416-778-0417.

RPM COUNTRY ALBUMS

| TW | LW | WO | JULY 7, 1997 | | |
|----|----|-----|---|-------|--|
| 1 | 1 | 5 | BOB CARLISLE <i>Butterfly Kisses (Shades Of Grace)</i> DMG/BMG-41613-N | | |
| 2 | 4 | 4 | VARIOUS ARTISTS <i>New Country 4</i> WEA-35328-P | MA PL | |
| 3 | 2 | 4 | TIM MCGRAW <i>Everywhere</i> Curb-77886-F | | |
| 4 | 5 | 48 | LEANN RIMES <i>Blue</i> Curb/EMI 77821-F | | |
| 5 | 20 | 2 | LEAH <i>Self-titled</i> Virgin-42955-F | MA PL | |
| 6 | 6 | 33 | DEANA CARTER <i>Did I Shave My Legs For This</i> Capitol-37514-F | | |
| 7 | 3 | 9 | GEORGE STRAIT <i>Carrying Your Love With Me</i> MCA Nashville-15842-J | | |
| 8 | 7 | 7 | BRYAN WHITE <i>Between Now And Forever</i> Asylum-61880-P | | |
| 9 | 9 | 9 | ALABAMA <i>Dancin' On The Boulevard</i> RCA-67426-N | | |
| 10 | 8 | 18 | LEANN RIMES <i>Unchained Melody/The Early Years</i> Curb-77886-F | | |
| 11 | 12 | 32 | TERRI CLARK <i>Just The Same</i> Mercury-314-532-879-Q | MA PL | |
| 12 | 14 | 6 | WYNONNA <i>Collection</i> Curb-11583-J | | |
| 13 | 15 | 7 | TANYA TUCKER <i>Complicated</i> Capitol Nashville-36885-F | | |
| 14 | 10 | 9 | CLAY WALKER <i>Humor Has It</i> Giant-24674-P | | |
| 15 | 16 | 33 | ALAN JACKSON <i>Everything I Love</i> Arista-18812-N | | |
| 16 | 11 | 32 | REBA McENTIRE <i>What If It's You</i> MCA-11500-J | | |
| 17 | 13 | 61 | PAUL BRANDT <i>Calm Before The Storm</i> Reprise-46180-P | MA PL | |
| 18 | 22 | 34 | THE RANKIN FAMILY <i>The Rankin Family Collection</i> EMI-52969-F | MA PL | |
| 19 | 21 | 21 | COLLIN RAYE <i>I Think About You</i> Epic-67033-H | | |
| 20 | 19 | 13 | TRACE ADKINS <i>Dreamin' 'Lut Loud</i> Capitol-37222-F | | |
| 21 | 25 | 30 | FARMER'S DAUGHTER <i>Makin' Hay</i> MCA-81029-J | MA PL | |
| 22 | 17 | 123 | SHANIA TWAIN <i>The Woman In Me</i> Mercury-314-522-886-Q | MA PL | |
| 23 | 29 | 38 | VARIOUS ARTISTS <i>CM1 Canada 98</i> BMG/EMI-74321-40603-F/N | MA PL | |
| 24 | 18 | 43 | PRAIRIE OYSTER <i>Blue Plate Special</i> Anista-74321-40042-N | MA PL | |
| 25 | 24 | 33 | KEVIN SHARP <i>Measure Of A Man</i> Asylum-61930-P | | |
| 26 | 23 | 12 | TRACY LAWRENCE <i>The Coast Is Clear</i> Atlantic-82985-P | | |
| 27 | 27 | 20 | MARK CHESNUTT <i>Greatest Hits</i> Decca-11529-J | | |
| 28 | 26 | 26 | TRAVIS TRITT <i>The Restless Kind</i> Warner Bros-46304-P | | |
| 29 | 30 | 12 | MILA MASON <i>That's enough Of That</i> Atlantic-82923-P | | |
| 30 | 32 | 36 | CLINT BLACK <i>The Greatest Hits</i> RCA-66671-N | | |
| 31 | 28 | 26 | JOHN MICHAEL MONTGOMERY <i>What I Do The Best</i> Atlantic-82947-P | | |
| 32 | 33 | 29 | VARIOUS ARTISTS <i>Country Heat 5</i> RCA-298032-N | MA PL | |
| 33 | 31 | 35 | VARIOUS ARTISTS <i>Untamed And True 3</i> MCA-81022 | MA PL | |
| 34 | 34 | 43 | MINDY MCCREADY <i>Ten Thousand Angels</i> BNA-68806-N | | |
| 35 | 35 | 43 | ANNE MURRAY <i>Self-titled</i> EMI-36501-F | MA PL | |
| 36 | 39 | 54 | VINCE GILL <i>High Lonesome Sound</i> MCA-11422-J | | |
| 37 | 36 | 33 | TRACY BYRD <i>Big Love</i> MCA-11485-J | MA PL | |
| 38 | 38 | 46 | MICHELLE WRIGHT <i>For Me It's You</i> Anista-18815-N | MA PL | |
| 39 | 40 | 82 | GARTH BROOKS <i>Fresh Horses</i> Capitol-32080-F | | |
| 40 | 37 | 59 | BROOKS & DUNN <i>Borderline</i> Arista/BMG-18819-N | | |



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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 JULY 7, 1997

| | | | |
|----|----|----|---|
| 1 | 1 | 6 | BUTTERFLY KISSES Bob Carlisle - Title track UMG/BMG-41613 (pro single)-N |
| 2 | 3 | 19 | DELIVER ME Hoch Vosine - Kissing Rain HV International-43978 (pro single)-N |
| 3 | 2 | 16 | ALONE Bee Gees - Still Waters Polydor-31453-7302 (pro single)-Q |
| 4 | 9 | 15 | SUNNY CAME HOME Shawn Colvin - A Few Small Repairs Columbia-67119 (pro single)-H |
| 5 | 5 | 24 | TOO LATE TOO SOON Jon Secada - Self-titled EMI-55897 (pro single)-F |
| 6 | 6 | 9 | GO THE DISTANCE Michael Bolton - Disney's Hercules US1 Columbia-9996 (pro single)-H |
| 7 | 4 | 11 | I DON'T WANT TO Ioni Braxton - Secrets Lai-ace/BMG-4200 (pro single)-N |
| 8 | 11 | 6 | SITTING ON TOP OF THE WORLD Amanda Marshall - Self-titled Epic-80229 (comp 061)-H |
| 9 | 12 | 9 | HERE IN MY HEART Chicago - The Heart Of Chicago 1967-1997 WEA-46554 (CD track)-P |
| 10 | 7 | 18 | ALL BY MYSELF Celine Dion - Falling Into You Columbia-80230 (comp 059)-H |
| 11 | 8 | 9 | MMMBOB Hanson - Middle Of Nowhere Mercury-314 534 6152 (comp 500)-Q |
| 12 | 13 | 13 | WHERE HAVE ALL THE COWBOYS GONE Paula Cole - This Fire Warner Bros-16424 (comp 317)-P |
| 13 | 16 | 16 | I WANT YOU Savage Garden - Self-titled Columbia-67954 (pro single)-H |
| 14 | 17 | 8 | ON SILENT WINGS Tina Turner - Wildest Dreams Virgin-41920 (CD track)-F |
| 15 | 10 | 24 | YOU WERE MEANT FOR ME Jewel - Pieces Of Your Soul Atlantic-82700 (CD track)-P |
| 16 | 18 | 6 | A CHANGE WOULD DO YOU GOOD Sheryl Crow - Self-titled A&M-314-540-587 (comp 3)-Q |
| 17 | 14 | 19 | I'LL ALWAYS BE RIGHT THERE Bryan Adams - 18 til I Die A&M-05521 (CD track)-Q |
| 18 | 15 | 18 | UNTIL I FIND YOU AGAIN Richard Marx - Flesh And Bone Capitol-31528 (comp 4)-F |
| 19 | 26 | 5 | MIDNIGHT IN CHELSEA Jon Bon Jovi - Destination Anywhere Mercury-314-534-903 (pro single)-Q |
| 20 | 21 | 9 | IF TOMORROW NEVER COMES Joose - Self-titled EastWest America-52021 (comp 319)-P |

| | | | |
|----|-----|----|--|
| 21 | 22 | 17 | SEE THE PEOPLE Soul Attorneys - Self-titled Epic-80234 (comp 059)-H |
| 22 | 24 | 16 | IT'S A PERSONAL THING Laura Smith - Title track Universal-81033 (pro single)-J |
| 23 | 29 | 3 | THIRD OF JUNE Corey Hart - Self-titled Columbia-80240 (comp 062)-H |
| 24 | 25 | 5 | ALL FOR YOU Sister Hazel - Somewhere More Familiar Universal-53030 (pro single)-J |
| 25 | 28 | 5 | SPY IN THE HOUSE OF LOVE Steve Winwood - Junction Seven Virgin-44059 (CD track)-F |
| 26 | 31 | 3 | FOR YOU I WILL Monica - Space Jam US1 Atlantic-82961 (comp 309)-P |
| 27 | 37 | 2 | BUILDING A MYSTERY Sarah McLachlan - Surfaong Nettwerk-30116 (pro single)-F |
| 28 | 20 | 26 | DARK HORSE Amanda Marshall - Self-titled Epic-80229 (comp 057)-H |
| 29 | 19 | 8 | THE WORLD TONIGHT Paul McCartney - Flaming Pie Capitol-565002 (CD track)-F |
| 30 | 23 | 23 | TIL YOU LOVE SOMEBODY Amy Sky - Cool Hair IronMusic-51005 (CD track)-N |
| 31 | 33 | 4 | LITTLE MORE TIME WITH ME James Taylor - Hourglass Columbia-67912 (pro single)-H |
| 32 | 49 | 2 | MY HEART IS CALLING Whitney Houston - The Preacher's Wife OST Arista-18951 (pro single)-N |
| 33 | 27 | 17 | FLOWERS FOR JANE Marc Jordan - Cool Jam Black barth Peg Music-00076 (pro single)-H |
| 34 | 35 | 6 | OPEN YOUR EYES Ivan - The Spell Select-3021 (pro single)-H |
| 35 | 36 | 6 | HARD TO SAY I'M SORRY Az Yet w/Peter Cetera - Self-titled BMG-26034 (comp 17)-N |
| 36 | NEW | | DO YOU LOVE ME THAT MUCH Peter Cetera - You're The Inspiration Hwy North-768-74-2131 (CD track)-Q |
| 37 | 39 | 6 | YOU WIN I LOSE Supertramp - Title track EMI-56183 (pro single)-F |
| 38 | 32 | 10 | YOUR WOMAN White Town - Women In Technology Chrysalis/Bright-56129 (comp 4)-F |
| 39 | 38 | 6 | HARD TO SAY I'M SORRY Blessid Union Of Soul - Self-titled EMI-56716 (CD track)-F |
| 40 | 47 | 2 | HALF THE MAN Dayna Manning - Voi. 1 EMI-5365 (CD track)-F |

| | | | |
|----|-----|----|--|
| 41 | 42 | 9 | WHY MUST I FALL Earthtones - Blindfolded and Heady Earthtone-76127-0282 (CD track) |
| 42 | 41 | 7 | SUNDAY MORNING No Doubt - Tragic Kingdom Interscope-90003 (comp 7)-J |
| 43 | 30 | 19 | EVIDENCE (Can You Hear Me Now) Iara MacLean - Silence Nettwerk-30106 (comp 4)-F |
| 44 | 34 | 23 | TELL ME Corey Hart - Self-titled Columbia-80240 (pro single)-H |
| 45 | 40 | 26 | FOR THE FIRST TIME Kenny Loggins - One Fine Day US1 Columbia-67916 (pro single)-H |
| 46 | 45 | 8 | ANGELS & ORDINARY MEN Wendy Lands - Self-titled EMI-37515 (pro single)-F |
| 47 | 51 | 2 | WILD ONE Richard Samuels - Now Coral-100 (CD track) |
| 48 | 48 | 9 | NO CHANGE IN ME Murray McLachlan - Gulliver's Taxi Irue North-131 (comp 5)-J |
| 49 | 50 | 11 | GUARDIAN ANGEL Annie Heisler - Lucky 7 HMH-3205 (CD track) |
| 50 | 43 | 23 | IT'S IN YOUR EYES Phil Collins - Dance Into The Night Atlantic-82949 (CD track)-P |
| 51 | 44 | 14 | ELEGANTLY WASTED INXS - Title track Mercury-31453-45321 (pro single)-Q |
| 52 | 53 | 2 | STILL HOLDIN' ON Clint Black w/Martina McBride - Nothin' But The Iaitig HCA-67515 (comp 49)-N |
| 53 | 54 | 3 | BREAK MY STRIDE Unique II - Level II Columbia-91161 (comp 062)-H |
| 54 | 55 | 4 | NOTHING GOOD Hon Sexsmith - Other Songs Interscope/Universal-90123 (pro single)-J |
| 55 | 57 | 2 | THE CALL TO DANCE Leahy - Self-titled Virgin-42955 (CD track)-F |
| 56 | NEW | | DAYDREAM Art Garfunkel - Songs From A Parent To A Child Sony Wonder/Columbia-67674 (comp 063)-H |
| 57 | NEW | | BELIEVE Jon Secada - Secada SBK/EMI-55897 (CD track)-F |
| 58 | 59 | 19 | NO VALENTINE Elton John - Love Songs MCA-11481 (comp 1)-J |
| 59 | 52 | 14 | THAT'S THE WAY IT GOES Anne Murray - Self-titled EMI-36501 (pro single)-F |
| 60 | NEW | | INDIAN WOMAN Montgomery Steele - In His Heart Of Mine Steele/HMH-3378 - (EP track) |

RPM Dance



TW LW WO JULY 7, 1997

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|----|----|----|--|
| 1 | 1 | 6 | CALL ME Le Click BMG-N |
| 2 | 3 | 12 | ONE MORE TIME Real McCoy Arista-N |
| 3 | 2 | 7 | DA DIP Freak Nasty Power/Popular-P |
| 4 | 4 | 7 | A LITTLE BIT OF ECSTASY Jocelyn Enriquez Tommy Boy-M |
| 5 | 6 | 5 | SHAKE YER TAIL FEATHERS DJ Lace Isba-K |
| 6 | 5 | 9 | I WANT YOU Savage Garden Sony-H |
| 7 | 13 | 7 | MEUVA LA CADERA Reel 2 Real w/ Proyecto Uno Strictly Rhythm-M |
| 8 | 8 | 8 | FOR THOSE THAT CAN DANCE Benedict Brothers SPG-M |
| 9 | 21 | 4 | DISCO BLUE TJSB Koch-K |
| 10 | 11 | 7 | LOVE IS ALL WE NEED Mary J. Blige MCA-J |

| | | | |
|----|-----|----|---|
| 11 | NEW | | AROUND THE WORLD Daft Punk Virgin-F |
| 12 | 10 | 5 | DON'T SPEAK Clueless Quality-M |
| 13 | 7 | 15 | HYPNOTIZE Notorious B.I.G. Bad Boy-N |
| 14 | 14 | 8 | PLAY THE MUSIC LOUD Karloff Popular-P |
| 15 | 19 | 4 | IT MUST BE LOVE Robin S. Atlantic-P |
| 16 | 9 | 10 | BLOCK ROCKIN' BEATS Chemical Brothers Astralwerks/Virgin-F |
| 17 | 23 | 3 | FRUIT DE LA PASSION Tic Tac Tac KLM-Q |
| 18 | 20 | 4 | DA BEAT GOES Red 5 Hi Bias-PGS |
| 19 | NEW | | SPIN SPIN SUGAR Sneaker Pimps Virgin-F |
| 20 | 15 | 13 | REQUEST LINE Zhane Motown/AGM-Q |

| | | | |
|----|----|----|---|
| 21 | 24 | 3 | STEP INTO A WORLD KRS-One Jive-N |
| 22 | 16 | 6 | NIGHT FEVER Ex-I SPG-P |
| 23 | 28 | 2 | RELEASE THE TENSION Greed Stress-M |
| 24 | 27 | 3 | JOCKIN' MY STYLE Craig Mack Attic-J |
| 25 | 12 | 14 | DA FUNK Daft Punk Virgin-F |
| 26 | 30 | 2 | GIMME SOME LOVE Gina G. Reprise-P |
| 27 | 17 | 10 | CAN'T NOBODY HOLD ME DOWN Puff Daddy Bad Boy-N |
| 28 | 18 | 8 | YOUR WOMAN White Town EMI-F |
| 29 | 22 | 5 | IN MY ARMS Erasure Maverick/Warner-P |
| 30 | 25 | 12 | TRUE Freebee Isba-K |

Gene MacLellan's Lonesome River gets CBC airing

Gene MacLellan's retrospective album, *Lonesome River*, will be part of CBC Stereo's three and a half hour East Coast Music Special which will air on CBC Stereo on July 11 at 6:30 pm. *Lonesome River*, A Tribute To Gene MacLellan, a one-hour portion of the special, which will air from 8 to 9 pm, will be hosted by broadcaster Eric MacEwen, a longtime MacLellan friend.

A number of friends and admirers of MacLellan's were interviewed for the show

including Jimmy Rankin, Rita MacNeil, Blair Doucette and Marty Reno. MacEwen takes listeners back to MacLellan's earliest performance on the Don Messer Show, revisiting and retracing the history of down east's most famous songwriter, who wrote *Snowbird* for Anne Murray and *Put Your Hand In The Hand* for Ocean. MacLellan died a tragic death in January of 1995.

Timely for the CBC Radio special is the EMI release of MacLellan's *Lonesome River*, a 21-song

CD that captures the word treasure of this self-effacing singer/writer. The music compilation was researched and produced by EMI's Fraser Hill. The CD was mastered by Rick Hutt and Hill at Cedaratree Recording Studio in Kitchener, Ontario.

Former CBC-TV producer and now a successful business man in Prince Edward Island, Jack McAndrew, perhaps best sums up MacLellan's impact on the industry with "Self-effacement is a winsome quality, and endears you to people, and Gene had that. I don't think he took himself seriously, but he took what he did seriously."

Craven A Today's Country wins honours

Craven A Today's Country, the syndicated Canadian radio show, has once again been honoured at the New York Festivals. The series was awarded a world medal in the Best Regularly Scheduled Music Program at the New York City ceremony on June 19. Only two entries were awarded world medals:

Today's Country and JazzSet With Branford Marsalis.

As well, Today's Country was named a finalist in the category of Best Interview Special for its one hour special with Mary Chapin Carpenter, which, incidentally was scheduled to air again on June 29.

Jan Cody of Craven A Today's Country, points

out that this is the fourth consecutive year that country music and Today's Country "has reached the world medal status," at the New York Festivals Radio Programming Awards. She also points out that although 1997's international competition included more than a thousand entries from 33 countries, Today's Country "continues to be the most awarded country radio program in recent festival history."

With an exclusive broadcast group of close to 80 stations, the Craven A Today's Country Network, boasts the largest affiliate of any country music radio network in Canada, and includes Canada's premiere stations, as well as worldwide distribution by Armed Forces Radio. The network also includes the affiliate group from Pelmorex Radio Network. The series is produced in cooperation with the Canadian Country Music Association.

RODEO continued from page 2

morning, Tremolo is the most comfortable sounding record that Blue Rodeo has released in a long time. Taking its cue from the first single *It Could Happen To You* (which, incidentally, was the first recorded track and consequently set the "tone" for the album), Tremolo basks in the fair weather of classical country music, with easy melodies, cosy choruses and dependable songs. The sound was a result of the simplicity and spontaneity that governed Tremolo's recording sessions, stripped as they were of the typical studio veneer of gadget enhancement and endless retakes.

"In Nowhere to Here we had the idea of recording at Greg's house and brought all this equipment in and it was this massive operation," says Milchem. "This time we just sort of went to this little unassuming studio that we liked called Chemical Sound which is real special to all of us and went in the room and learned the song, played it together and, once it felt good, we recorded it. Did that fourteen times. Really comfy band to play with. We've all relaxed a little bit. I think for a while it was we gotta get out there and work we gotta keep working and then we just sort of realised,

heck, this thing has a life of its own."

With Canadian festival dates in July and August and several US appearances throughout, Blue Rodeo are heading back into the North American heartland with a kind of stripped down countrified music that the group has downplayed in the recent past. A Canada tour proper will roll the band into October with European dates set for early next year. And while Tremolo will undoubtedly strike a major chord with fans who are yearning for something warmer and a whole lot less sophisticated, there is still the burning question as to whether American audiences will finally catch fire on product from the North.

"If you are a band that signed to a label in Canada you are just not going to get the same international support that you would had you signed in the States," says Milchem. "That's a fact of life and that's a choice that you make when you make your deal, the market is different down there. But having said that I don't think that we have much of a burning ambition to conquer the States or anything; for us, it's just business as usual. We have a really solid fanbase in Canada and we're pretty comfortable with that."

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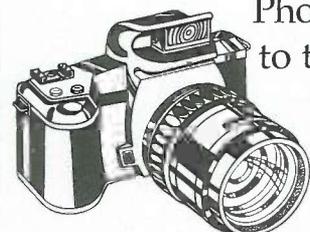
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