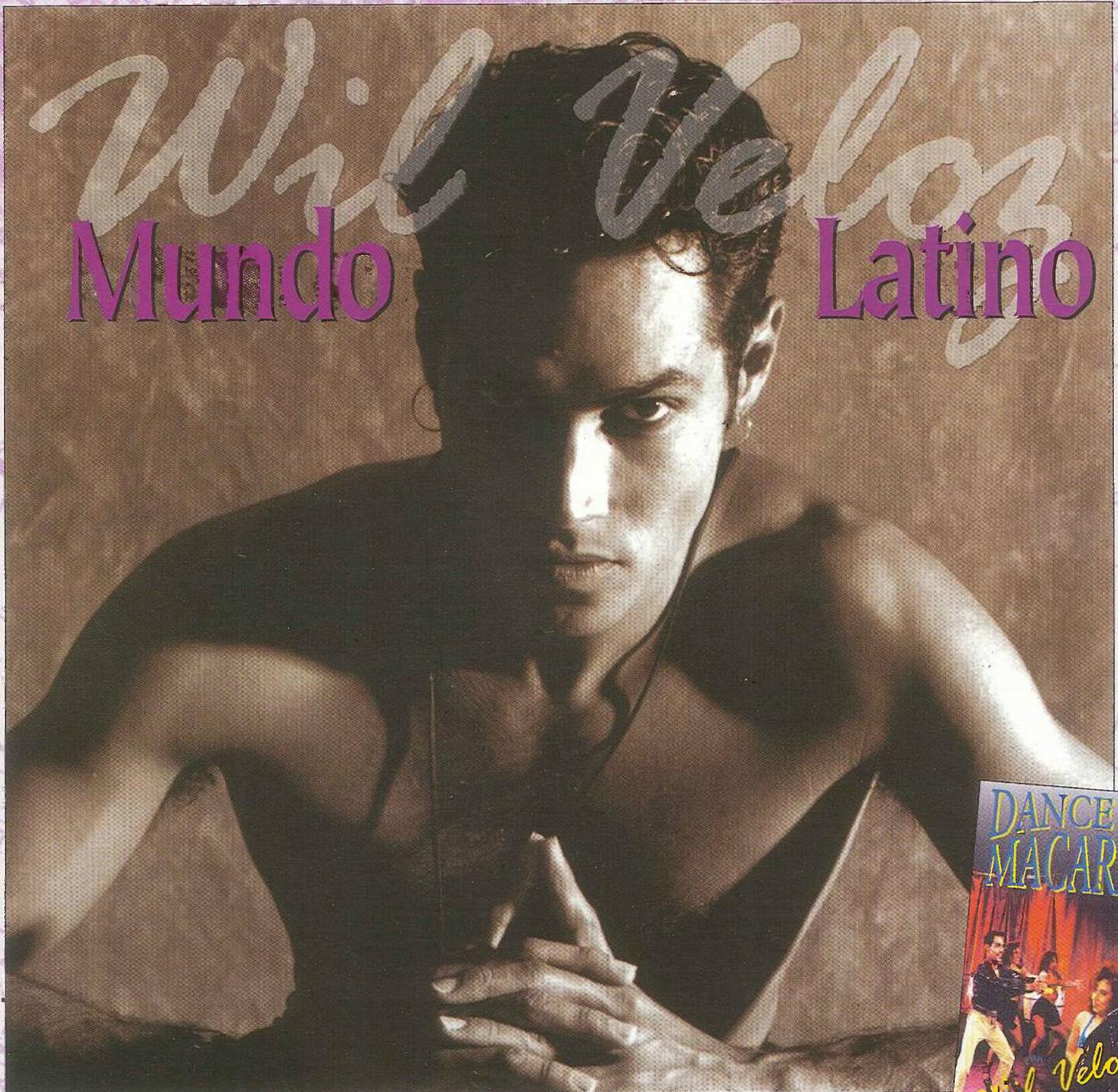
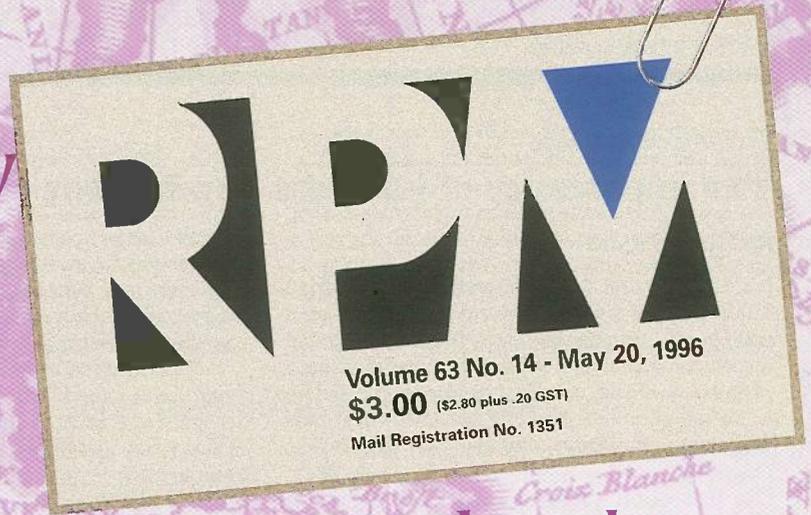
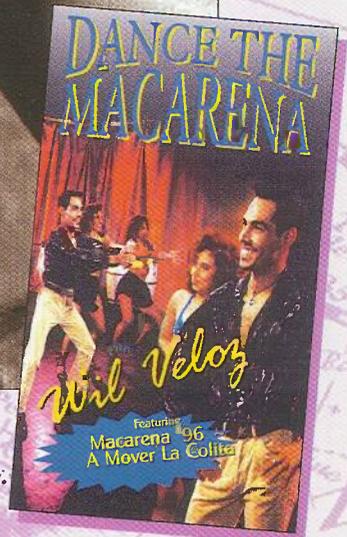


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*The top of the pops***The importance of having a number one song**

by Ron Rogers

It's a destination that thousands of artists strive for, but only a precious few can attain - having a number one song on the charts. It's something that record companies are willing to spend thousands of dollars to obtain, yet very few records ever obtain it. So the questions naturally becomes - just how important is it to have a number one song on the charts.

In recent weeks, a small cauldron of controversy has been brewing over an alleged chart battle between Sony labelmates Celine Dion and

Mariah Carey. According to the rumour mongers, Sony halted the production of the #1 Celine Dion single, Because You Loved Me, so that fellow AC chanteuse Mariah Carey could vault into the cherished top slot with her hit, Always Be My Baby.

The dilemma of trying to grab the #1 slot is that radio is a far different forum than it was 20 or 30 years ago. In the fifties and sixties, radio was in many ways a singular entity, with most stations programming very similar music, resulting in one chart (ie. the long-running CHUM Chart) being THE chart for the industry.

In recent years however, radio has become

more of a boutique business, as opposed to one giant warehouse outlet. There are more pre-defined formats now than there ever has been. Certain artists, particularly those in the alternative/modern rock field, may only get played on a handful of stations across the country. It also means that fewer artists have the all-encompassing, cross-format appeal of artists from the past. Thus, an artist trying to reach #1 on the charts either has to have a tremendous amount of support from the stations in their format, or they must have a wide reaching appeal to cross-over into various different formats.

Since adult contemporary/mix stations are probably the most popular format in the country, it's only natural that artists like Celine Dion,

*NUMBER ONE continued on page 3*

**Children's business gathers under CIRPA KIDS banner**

A consortium of representatives of the Canadian children's music field have gathered to form an offshoot of the Canadian Independent Record Production Association. The new subcommittee has been dubbed CIRPA KIDS, with the overall aim of enhancing the presence of Canadian children's entertainers in the industry.

The association began with a series of informal meetings between several prominent executives in the field, including Tanglewood Records president Bruce Davidsen, Elephant Records' Steve McNie, and Elsie Hetherman, who heads up MCA Canada's children's division.

Canada has long been acknowledged as the world's leader in the children's music field, but has suffered a decided lack of support from the industry in its own backyard. Most in the genre feel that the Canadian industry as a whole has been slow to recognize the importance of children's music, and the fact that Canada is the leading supplier of such entertainment in the world.

Various members of the children's field have repeatedly lobbied with CARAS, as an example, to gain greater prominence at the Juno Awards, the most celebrated event on the Canadian industry calendar. But their efforts have been met with indifference by CARAS, who feel that the business just doesn't generate enough dollars to merit inclusion in the yearly ceremony.

Yet the numbers indicate that Canadian children's artists are consistently enjoying strong record sales both here and abroad. They also enjoy similar success in their touring business. Sharon,

Lois & Bram, as an example, topped gold status in Canada with their latest album, Let's Dance, just three or four months after its release (the album is now past platinum). The trio - with 15 albums to their credit, as well as several videos, a television show (now in syndication) and a CD-ROM - recently conducted a successful tour of Canada, which was highlighted by five sold-out shows at Toronto's O'Keefe Centre. All five shows sold-out within a week.

According to Davidsen, numerous other Canadian artists, such as Raffi, Fred Penner, and his

own Eric Nagler and Carmen Campagne, are enjoying stellar success both in Canada and other parts of the world. But the room for growth is obvious, hence the need for an organization such as CIRPA KIDS.

"We set the standard in North American children's entertainment right here in Canada. And while we all work hard individually to build our businesses, today's climate presents conditions that are best addressed by the community at large."

Principle among the key initiatives of CIRPA KIDS is the development of a joint marketing

*KIDS continued on page 3*

**BMG Songs forms new marketing division, expands staff**

BMG Songs, the US division of BMG Music Publishing, has created a new marketing division aimed at aggressively promoting its extensive catalogue and growing roster of artists and writers. The announcement was made by Danny Strick, senior VP and general manager of BMG Songs.

The division will devote its efforts on expanding and promoting its catalogue in the areas of film, television, advertising, compilation projects, songplugging and new technologies.

According to Strick, "This division is being set up to maximize the incredible resources that BMG Music Publishing has developed over the last eight and a half years through catalogue acquisition and new artists signings. It will definitely enhance the continuing efforts and exciting accomplishments made by our A&R team."

BMG has made more than 100 catalogue

acquisitions over the past eight-plus years, 35 of those in the US. This includes catalogues of artists such as Christopher Cross, B.B. King, Peter Cetera, Boz Scaggs, Santana, Kris Kristofferson, Barry Manilow, John Hiatt, and Diane Warren. The current artist roster includes Annie Lennox, Dave Stewart, The Cure, Cypress Hill, Beck, The Bee Gees, Ace Of Base, Hum, La Bouche, Cowboy Junkies, Jesus & Mary Chain, Wu-Tang Clan, 10,000 Maniacs, The Posies, Lisa Stansfield, Carly Simon, and Mary Lou Lord.

The BMG marketing division will expose its catalogue via an extensive national marketing campaign, including a CD sampler of 350 songs from the BMG catalogue. This will be accompanied by a 1,000-song discography organized into a number of categories, to be made available on the Internet, as well as on PC and Mac diskettes.

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**NUMBER ONE** continued from page 2

Michael Bolton, Bryan Adams or Billy Joel would repeatedly rise to the top of the charts, seemingly with every new song they come out with. Their songs tend to get played on dozens of stations across the country, guaranteeing them hundreds of spins each week. But for an artist like Smashing Pumpkins, for example, who's appeal is more defined, the chances of getting the hundreds of spins necessary to reach #1 on the Hits chart are slim.

According to EMI Music Canada VP of promotion, Peter Diemer, "A number one record today versus a number one record 20 years ago doesn't necessarily mean the same thing based on the fact of split formats. To get a number one record in Canada at a CHR level or top 40 level is next to impossible because of the various formats - CHR alternative, CHR urban, the AC/CHR - they all sort of blend together on the chart.

"Everyone is always striving for a #1 song, but realistically, not every song can go to #1. With the many faces of radio, and split formats in Canada and the US, it becomes increasingly difficult to fully expose quality music consistently on one format in Canada. At the end of the day, the total number of impressions over a certain length of time is what is really going to sell the record, not whether

## PolyGram publishing signs violinist Vanessa Mae

PolyGram International Music Publishing has signed an exclusive long-term worldwide publishing agreement with violin prodigee Vanessa Mae. PolyGram will administer the rights to the original material and new arrangements of existing works by Mae, who released her debut album last year with EMI Premier.

At the tender age of 17, Mae has already sold more than 200,000 copies of her debut album *The Violin Player* in the UK, and more than 1.7 million worldwide. The new publishing agreement with PolyGram will not affect her recording contract with EMI. Mae's second album with EMI is due later this year.

According to David Hockman, chief executive of PolyGram International Music Publishing, "It's wonderful to be able to sign a long-term agreement with such a promising young musician who has

it's #1 or #5."

The problem with saying 'hey, our song is number one' is that it doesn't really matter in the eyes of the consumer. Outside of the charts compiled by individual stations, consumers don't really have an awareness of what song is #1 or #100. The charts compiled by industry trade magazines are just that, for the industry, and usually unseen or unrecognized by consumers. For them,

## CBC radio digs deep into indie music scene

*Do It Yourself*, a five-week series on Canada's independent music scene was launched May 5 on CBC Stereo's Random sampling.

The one-hour programs, hosted by Lee Carter, who also co-produces the series, covers everything from jazz to techno, grunge to folk.

"I've always had a passion for independently produced music," says Carter, "because those who make it are usually motivated by a different sort of vision than just success -- whether it's artists in Newfoundland trying to protect their indigenous sound or Cut, the all-girl rock band, who figured a major label would never understand them. These artists are literally doing it to please themselves."

Doing the series was an eye-opener for Carter, who was amazed at the affect of "the immense growth in technology on indies. It means these

achieved so much already. As in the case of our joint venture, the Leonard Bernstein Music Publishing Company, this is another important step in the process of developing new and popular classical music."

Mae herself noted, "I'm very pleased to be getting involved with an innovative and young publishing company like PolyGram... This agreement will allow me to build on the start I have made to my career and help me to develop my style further."

PolyGram International is the third largest music publisher in the world, with more than 320,000 copyrights, including the Jerome Kern catalogue. Its roster includes Elton John, East 17, U2, Bon Jovi, Van Morrison, Metallica and The Cranberries. PolyGram also has a 50% share in the Leonard Bernstein Music Publishing Company.

any song they hear repeatedly on the radio is a hit.

According to Sony Music Canada's VP of sales, Don Oates, having a song hit #1 may be great for company morale, and a strong bargaining chip when approaching retail accounts, but in terms of consumer interest, it probably isn't all that important.

*NUMBER ONE* continued on page 5

people can now actually rival the big companies. They can make money. Many are very, very smart and they are actually shaking the pillars of a monolithic industry.

The series will cover Bernie Finkelstein's True North label, Holger Petersen's Stony Plain Records and Montreal's Justin Time. Also featured are Sonic Unyon a rock label run by three young entrepreneurs from the basement of their home in Burlington, Ontario and London, Ontario's Plus 8, a techno label.

Individual artists to be profiled are Loreena McKennitt and the Leslie Spit Treco.

Li Robbins co-produced the series with Carter.

## Jazz Report honours to Lenny Solomon

Lenny Solomon has been named violinist of the year for the third consecutive year by the Jazz Report. The award was presented at the annual dinner at Toronto's Holiday Inn King Street on May 9.

Solomon recently returned from a 13-date concert tour which coincided with the release of *The Gershwin Sessions*, his latest CD.

As always, Solomon is allowing some of his "downtime" to assist others. He will be performing at the first Strings Across The Sky Gala at the North York Ford Centre on May 28. The gala is in support of a program to teach violin to children of the arctic. The following night he appears at the Inn on the Park at a benefit to aid the Ezrath Nashim-Herzog Hospital in Israel. Sharing the bill will be Maureen Forrester, Quartetto Gelato and Mark DuBois.

The Gershwin Sessions is distributed in Canada by MCA.



BMG Music Canada president Paul Alofs and RCA US president Bob Jamieson meet with members of the Dave Matthews Band (Matthews, Boyd Tinsley, Carter Beauford, LeRoï Moore and Stefan Lessard) during their Canadian tour.



EMI's Fun Lovin' Criminals met with media reps during a recent promo stop at Toronto's El Mocambo. Band members Steve, Huey and Fast are pictured with CITI-FM's Barry Taylor, Z95's Curtis Strange and Paul Johnson (EMI promo western supervisor).

# Sunday May 26th



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**NUMBER ONE** continued from page 3

"Anytime we've got information to go and sell more product to more retailers, and have it more prominently displayed, the better off we are. Whether or not the consumer buys more product because of a #1 single is something we don't really have any research on. How do they know it's a #1 single? When a radio station plays a song, they don't come out and say 'here's the #1 song on the charts'.

**WALT SAYS...!**

with Elvira Caprese

(EC: Walt won't be say'ing anything this week as he is at Midem Asia. Walt Says will return next week on page 4!)

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**MAPL Cancon**

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A - Artist who is featured is a Canadian citizen  
P - Production was wholly recorded in Canada  
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"Within the industry, it's always nice to be #1 at anything, it gives you bragging rights, if you will. Sometimes you can turn those bragging rights into better racking locations. Sometimes you can take that information and get someone who hasn't yet purchased the product to become believers. But around here at least, most added seems to be more important than #1. Most added opens up some doors that might not have been there."

So does Mariah Carey being vaulted into #1 mean another half million in record sales? Not

likely. It would seem that until there is some sort of nationwide, freely-available hits chart, consumers are for the most part unaware or unconcerned what's #1. In fact, in the case of artists such as Alanis Morissette, The Fugees or the barrage of recent grunge successes, word of mouth seems more important than any kind of chart success in determining albums sales. So for all those calling stations desparately to bump that song from #10 to #3, take a breather. It's not as important as we were led to believe.

**KIDS** continued from page 2

program to increase awareness for the genre at both the trade and consumer level. Other initiatives include the creation of a showcase of prominent Canadian children's artists for the National Association for The Education of Young Children Conference, which will be held in Toronto in 1998; an increased presence at the Canadian industry's biggest yearly event, Canadian Music Week; and jointly presented sales promotions to key retail accounts for artists spanning several labels, and with pooled co-op support funds.

Also on the CIRPA KIDS table for the immediate future is the creation of a directory, which would list the who's who in the Canadian children's market, for the benefit of those in the media and at retail. Finally, the group is working to create an open forum, in which artists and their representatives can discuss the issues directly pertaining to them.

McNie is co-chairing the committee, along with Glenn Sernyk, who for several years has represented the children's field at CARAS. McNie notes that the ad hoc gathering has quickly become a strong coalition, with a common focus.

"What began as an informal meeting amongst a few of us has rapidly transformed into a meaningful and expanded association. Our aim is to be truly national in scope, and to represent issues common to children's artists and their businesses across the country."

Thus far, the group has enlisted the more prominent representatives of the children's industry in Canada, including representatives of several key

labels - Elephant (Sharon, Lois & Bram), Oak Street (Fred Penner, Al Simmons), Tanglewood (Eric Nagler, Carmen Campagne, Polka Dot Door), The Children's Group (Classical Kids) - along with management representatives for artists Jack Grunsky, Lenny Graf and Sandra Beech.

Because of the veteran element of the CIRPA KIDS members, the group has been able to form strong ties with other key organizations, such as CARAS, SOCAN, CRIA, the US-based Children's Entertainment Association, and the Association of Canadian Children's Festivals. Also key for the group is the representation of the four major labels involved in the children's business - A&M/PolyGram, BMG, Sony and MCA.

CIRPA KIDS meets on the last Monday of every month at the SOCAN offices in Don Mills.

**Tina Simpkin named MCA marketing manager**

MCA Music Entertainment has appointed Tina Simpkin as the label's new marketing manager. Simpkin is the former Columbia product manager with Sony Music.

The appointment of Simpkin makes for a shifting of label responsibilities. Sarah Norris is marketing director for Geffen, Dreamworks, Almo Sounds and Outpost; Werner Wiens will focus his marketing efforts on the new Universal and Interscope labels. Simpkin will concentrate on all MCA proper, excluding country, which will still be handled by country product manager Ed Harris.



A&M's John Reid, Randy Wells and Allan Reid present members of the Gin Blossoms with gold awards for their most recent release, Congratulations I'm Sorry.

**RPM**



*Rave Against The Machine:***An Interview With Pirate Records' Chris Sheppard**

by Rod Gudino

When dance music began to change around the turn of the decade, there were some people who were able to see where it was going. The few who did, like Chris Sheppard, ended up becoming part of one of the most stimulating and exciting mutations modern music has seen in a long while. Sadly, the movement has been sorely overlooked in Canada, even though rave, techno and other forms of modern electronic dance would find a creative fountainhead across the country.

Having made a name for himself as a DJ with an edge at Toronto's CFNY, Sheppard soon left the station for the greener dance pastures of Energy 108 which experienced a revival under his and fellow DJ Scott Turner's tutelage. "Musically I was going more in a dance direction," says Sheppard of that period, "I saw alternative becoming this commercial kind of thing and I just got out of it while I was on top." His assessment, from a purist's perspective, turned out to be correct, and it was this purism that would lead him into the then undiscovered country of techno and rave.

Disappointed by lackadaisical label interest, Sheppard formed Pirate Records, a Toronto Dance & Pop label co-founded with entertainment lawyer William J. Genereux and former Quality Music

A&R Director Markus Klinke. Together they put out their Techno Trip compilation series whose overwhelming success would surprise even them (Techno Trip's Volumes 1-5 combined sales are over 200 000 units and Pirate Radio Sessions Volumes 1-3 are reaching combined sales of 350 000 units).

When a disproportionately low interest at the major label level persisted, Sheppard took matters into his own hands again, this time teaming up with ambient recording artist Hennie Bekker and producer Greg Kavanagh to form BKS. The Bekker-Kavanagh-Sheppard triumvirate concentrated its energies on bringing dance music to concert halls and stadiums and has experienced a steady growth over the past three years.

Currently Sheppard is an unrelenting whirlwind of activity unto himself, packing club dates, radio broadcasts, rave performances, B.K.S. tours and releases and more compilation albums. His top rated four hour syndicated radio show running each week across the country on all major CHR stations and reaching seven major markets in Canada each week has linked dance communities across the nation and given an unprecedented strength and unity to the movement. RPM spoke to Sheppard on Friday May 10, 1996.

**What are the interests for Pirate Records for the future in terms of dance music?**

We're not going the urban way, more underground and back to the streets.

**Trip hop stuff?**

Yeah, some trip hop elements will be involved in it. It's so hard to categorize dance music because there is a new title every hour, I mean, we invent titles as we go along! [laughter]. It's hard to categorise anything in dance music it's just music and it's a feeling. But I think the approach we're taking is a more back to the streets approach and just being involved in the way we started things out. I mean, we were off to a great start with Pirate Records and it was a bit of a surprise to us that our first two releases went platinum. And we'll try to continue with that success but the whole thing is just that this is a lot of fun for me, you know? I just want to believe in the music and the feeling and what it's all about and I don't want to get off course of trying to outsell my previous expeditions. We'll just try and go along with an honest face in music and get back more to the street and not underestimate the intelligence of the audience.

**Could you give me a sampling?**

With the next project, we've got Sounds In The City coming out. It's an adventurous CD ROM. It comes with a double album and then the third album is a CD ROM. The music is so adventurous and the CD ROM is probably the first CD ROM that deals with club culture and club lifestyle. It has a virtual DJ there where you have these two turntables and a mixer on your screen and you use your mouse and kind of play the records back and forth so you can try and outmix the CD. And it goes into other things: tips on how to be a DJ (Rule #1 make sure you always get paid after you gig there's some dodgy promoters out there); it shows how to back spin and scratch and things like that through small video clips. It expresses the after hours culture; what's going on in the

**Can you tell me why Marcus [Klinke's] departure from Pirate came about?**

Initially Marcus came over [to Canada] to learn English believe it or not. He didn't really speak a word of English when he arrived and he's done incredibly well. But the entire time he was here, he's been a German living in Canada. I think he came from a very nice family and he misses his family and I think that was part of it. Marcus' role with us was for handling international repertoire and I think he's a better asset for us in Germany to be honest with you. So I was kind of enthused by it as well.

**So he will still be with you in an informal capacity perhaps?**

Oh yeah. What happens is that I pretty much deal with domestic licensing and Marcus does international licensing so it's better if he's right there to see it coming first, instead of waiting for something to be on the charts or something, and then going after it. He could probably create an

atmosphere that he's created here with feeling out DJs and stuff and watching things break in the clubs and then we'll have a better option and we'll be a little quicker.

**Will he still be involved in the creative end of things?**

Well yeah, I mean we have to play it out and see exactly how it's going to work. I mean, we're testing new waters here, but I'm hoping that it will still continue that way.

RAVE continued on page 19



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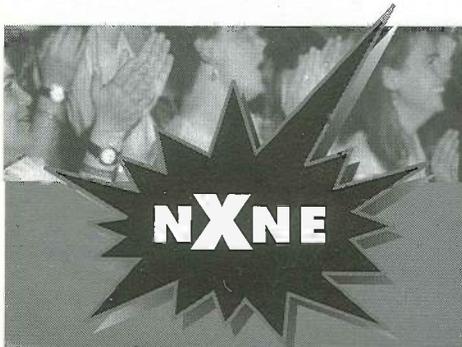
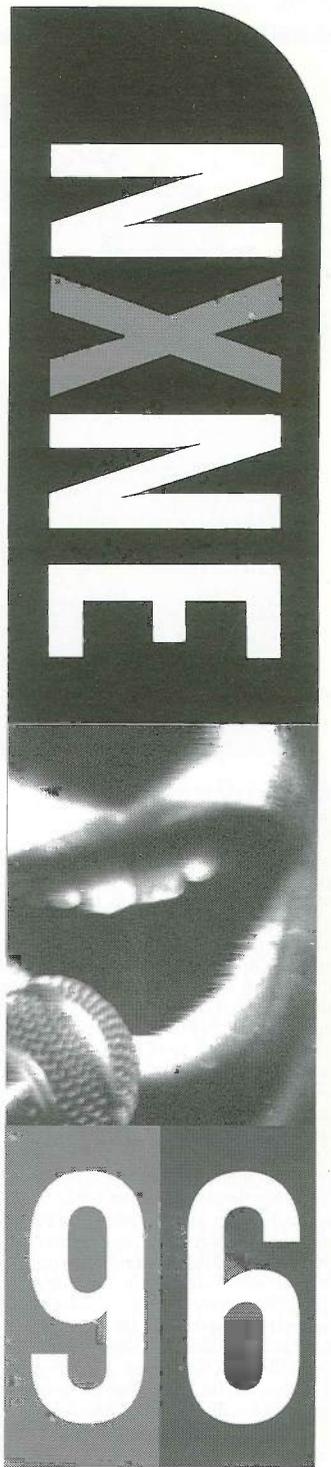
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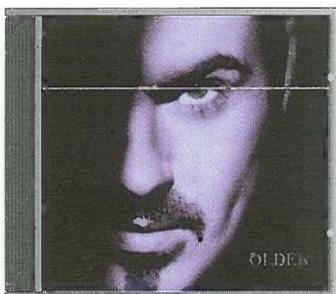


**THE BEST OF SUN JAMMIN'** -Pop  
Various Artists  
Sony Direct-40252-H

Since the wild and wacky folks at Sony Direct started putting together these compilations some four or five years ago, they've become a pretty potent revenue machine for the mother company, with total sales for the series topping some half a million units. What makes the Sun Jammin' (and don't forget Snow Jammin') series so sellable is that it appeals directly to that oft-forgotten 30-plus age group that seemingly just can't get enough of their faves from the seventies and eighties. Yes, make no mistake, there's no grunge mashing here - just a group of very familiar ditties that are usually requisite fare on those hot summer days lounging in the chaise in the cool clear waters of your kid's backyard turtle pool. This particular comp seeks to sum up the whole affair, with a massive 70 minutes of music jammed onto this one disc. There's much here you'll all be familiar with - Hot Fun In The Summertime (Sly & The Family Stone), My Girl (Chiliwack), Sexual Healing (Marvin Gaye), Conga (Gloria Estefan), Bamboleo (Gipsy Kings), Brown Eyed Girl (Van Morrison). There's also a few that may not be as familiar, but are certainly apropos for this album - Vahevala (Loggins & Messina), Club Tropicana (Wham), Try Jah Love (Third World) and Breakin' Away (Balance). Although this would seem to be the end of the line for the Sun Jammin' series, Sony might consider keeping the series going. Surely, there's enough classic rock summer songs still left in the archives to fill another ten albums, or more.

**GEORGE MICHAEL** -Pop  
Older  
Dreamworks-50000-J

He's older, but is he wiser? That's the question that the millions of George Michael fans will be seeking an answer to when they



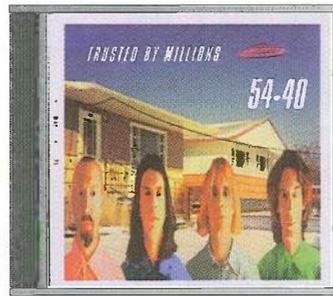
rush out to buy this album. Of course, by now, we all know the story - how Michael went solo and had a huge smash with Faith (one of the biggest selling albums ever); how he came back a few years later with Listen Without Prejudice, an album many consider artistically superior to Faith, and failed to gain the monumental sales he achieved with the first effort; how he slammed Sony for not promoting the album properly, resulting in a lengthy and ugly lawsuit; and how finally, some six years after Prejudice was first released, Michael has returned with some new material. Judging by the advance hype surrounding this album, you'd think we were getting the greatest piece of music since Sgt. Pepper. Weellll, it may not be Sgt. Pepper, in fact, it may not even be Listen Without Prejudice, but it's still a very good pop release, full of the spic-and-span polish that is the trademark of Michael's work. Many of the songs are in the slow-shuffle, jazzy tinge that dominated the Prejudice album, with occasional departures for more upbeat material tossed in here or there. The first single, Jesus To A Child, was perhaps a bit too timid to catch on at radio, but FastLove should do much better. Other potentials are the title track, It Doesn't Really Matter, To Be Forgiven and Free. And if you're looking for nasty illusions to his Sony battles (we know you are), check out Spinning The Wheel: 'I will not accept this as a part of my life/I will not live in fear of what may be and the lessons I have learned/I would rather be alone than watch you spinning that wheel for me.' His simple message to his fans on the liner notes: 'Thank you for waiting'. No, thank you, for being such a brilliant musician. It's a pity to think what we missed in those six years of waiting.

**SPIN DOCTORS** -Pop/Rock  
You've Got To Believe In Something  
Epic-66996-H

From the opening ebullient riffs of the title track, you get the sense that the band is really trying to prove that that infectious first album wasn't really a fluke after all, that these guys really are good, and that they really can make more than one great record. It would be easy to say that Two Princes was a fluke, that the Doctors just hit upon this rip-roaring crazy



little tune that everyone wanted to dance to and couldn't get enough of. It would be really easy to say that after the disappointment of the last record. The album stumbled with the release of Cleopatra's Cat and never ever recovered, and the next thing you knew we were all hearing about the death of this great little band that had that one great record. But bands that can produce good pop songs shouldn't be dissed off because they tripped on one little pothole in the road - they deserve a second chance, and this particular second chance is worth checking out. It goes beyond just a collection of capable songs - you really get the sense that the band is having fun here, kind of a 'what the hell do we care' attitude, as if the group knows that the fans will either welcome them back with open arms, or let them fade into the backdrop like so many others who've gone before. Besides the title track and the first single, She Used To Be Mine, other possibilities here include I Can't Believe You're Still With Here, To Make Me Blue and Where Angels Fear To Tread.



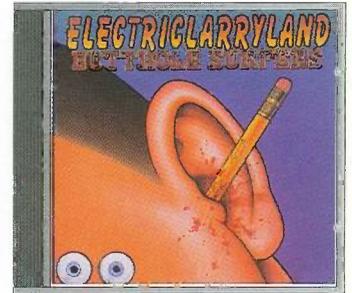
**54.40** -Rock/Alternative  
**Trusted By Millions**  
Columbia 80231-H

For all of the very safe driving (to pick a dead metaphor) that these guys do on this album, Trusted By Millions is a great release. Even so, we suppose that when the once vibrant alternative market saw itself get big it might have dreaded ever producing an album like this. That's all trivial crap, of course and no one is the worse (or better) for it now except 54.40 themselves and Sony Music Canada. The truth is, this band has fought long and hard to be recognised as a classic act in its own time and has finally achieved that goal - and if they have gone for the wide open spaces of mainstream radio, what of it? Love You All has made a strong appearance on alternative radio and CAR and looks like it might have what it takes for CHR. Highlights are found on Couldn't Be Sorry, Desperately Seeking Anyone and Cheer Up Peru. Trusted By Millions won't change the face of modern rock, but then again it doesn't strive to (except for maybe Cry A Little, a seven minute + track goes in the right direction). A long succession of dependable tracks will give it long life on the CD player, both on radio and at home.

**BUTTHOLE SURFERS** -Alternative  
**Electriclarryland**  
Capitol 29842-F

It came as a pretty big shock a couple of years ago to learn that Capitol had signed Butthole Surfers, the ever happy uncategoryable and consummate underground act. Their first release under the label came just as much

of a surprise because of its blatant commercial aspect and glossy production values courtesy of Led Zep's John Paul Jones. Sure, Independent Worm Saloon had the staple stream-of-barely-conscious lyrics and a few grotesque twists but nothing like the cacaphonic iconoclasm of their previous albums. On the newest chapter of their history, Butthole Surfers have revealed that those pre-Worm Saloon Days are gone, though curiously, not for complacency but for a type of newborn expertise. This is what makes Electriclarryland an excellent release: the fucked upness (for lack of a better term) that this band so zealously pursued in the past has evolved to a type of specialised musical language. The emphasis in the



transition is on the word musical by the way (a concept with which the Buttholes only toyed with in the past). The fans will recognise vestiges of the old in Birds, Ulcer Breakout and Let's Talk About Cars, but will be surprised by TV Star, My Brother's Wife and especially Pepper which has entered strong at radio. It remains to be seen whether their live show, a carnival of the bizarre and the grotesque, will undergo a similar conversion.

**WIL VELOZ** -Latin Dance  
**Mundo Latino**  
QCD 2135-Quality

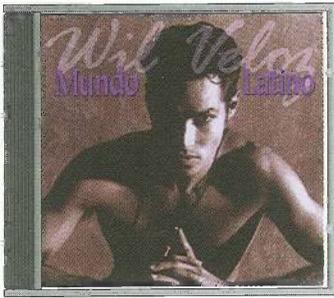
The folks at Quality Music are pretty excited over their newest latin dance icon (originally from Cuba) who was discovered a mere year ago in Montreal. You'll remember Veloz made a big impact with last year's Macarena (with Los Del Mar) a track with a great charting

## ALBUM PICK

**DEF LEPPARD** -Rock  
Slang  
Mercury-314 532 486-Q

A couple of hundred years from now, when the honest purveyors of music (the ones who can actually play instruments) have been paved over by the techno-dance automatons (they're already starting to take over), people will look back upon this frenetic little metal band from Sheffield, England as one of the more influential and successful rock acts of their generation. Throughout the band's somewhat chaotic history (complete with drummer Rick Allen losing his arm in a car crash, and guitarist Steve Clark dying from a booze/painkiller mix), they've managed to perfect, if that's the right word, the metal for the masses. This isn't the down and dirty nasty stuff of Black Sabbath, Motorhead or Metallica. Def Leppard took the loud, loud soul of metal and pasted it onto the spirit of rock and roll. Every song had a good hook, every song had a capable guitar solo, and every album had a bruising ballad for the big-hair crowd to swoon over in roadhouse bars. But the best bands know that too much of a good thing is, well, too much. So the Leppard boys have endeavoured to make a bit of a departure. They eschewed the usual monstrous studio for a simple 32-track hack studio in a house in Marbella, Spain, where the band spent a year writing and recording. And perhaps more importantly, the ominous presence of Mutt Lange and his signature sound are gone, replaced by the more up-dated (dare we say it, grunge-like) sound of Pete Woodroffe. The first single, Work It Out, gives you the first clue that this isn't Pour Some Sugar On Me. And when you dip in further, to the eastern-tinged Turn To Dust, to the soul-like Breathe A Sigh, to the acoustic ballad Where Does Love Go When It Dies, you get the sense that the band is trying, really trying, to stretch its own envelope a bit. And you have to give them great credit for that.





run that placed it at #10 on RPM's Top 50 Dance Tracks of 1995. The latin repertoire covered in Veloz' debut solo album is carefully chosen for its current popularity status; Juan Gabriel's Debo Hacerlo, A Mover La Colita, Yo No Camino Mas and a remix of Macarena. The traditional stuff (Guantanamera, La Bamba) might have the purists crying foul play but for Veloz' awesome vocal delivery which is certainly capable of assuaging the tide of disapproval. There is no new ground here, but Veloz' track record for durability in the ever turning tides of dance fads is a rare achievement in itself. A colourful live act, high production values and a huge push from Quality will propel the new star into the very heart of Canada's latin club world with the strength of Cupid's arrow. -RG

the style is traditionally thematically devoid with the main appeal reserved for DJs who employ it for dance purposes, Spatial Specific try to provide some thematic undergirding via a quasi spiritual angle. Mystical references abound and make a case for altered states of consciousness based more on technique and modern technology as opposed to drugs, which legitimises the proceedings for those pursuing a more philosophical understanding. A strong release that captures the stronger ideas in techno from



a pair who have been stewing over the pots a while. Check out what all the excitement is about. -RG

**ULTRA SONIC MIX Vol.1 - Techno**  
**16 Top Tracks Continuously Mixed By Bliss**  
 MK-Ultra Records 0003-Framed Recordings Inc.

Here's some stuff from home or stuff mixed at home at any rate. Ultra Sonic Mix comes courtesy of Bliss, a rising DJ on the Canadian rave scene who has taken a slice of new electronic music concentrated around Toronto, Detroit, Chicago and Minneapolis and applied skill and style to the turntable (all vinyl). We get to hear his handy work on material from Alkahest, Dirty House Crew, DJ Hyperactive and Astrocat among others. The word 'continuous' in the title is not arbitrary as monotony plays like a heartbeat on these endless locked groove tracks, over



**TRANSMISSIONS FROM PLANET DOG** -Techno  
 Various Artists  
 Mammoth 0113-J

Over 140 minutes of music from UK's premiere Ambient/Techno label featuring four of its staples Eat Static, Banco De Gaia, Timeshard and Children Of The Bong (the equivalent of one vinyl side each). Having produced England's longest running and most highly praised club/live event collective, Planet Dog have been as much on the originating as on the transmitting end of this music and this exceptional collection demonstrates the fact. Despite or because of its mystical cyber-psychedelic roots, there is a lot of movement throughout, making this a lush sample of the different moods and styles capable of the phenomenon. The live backbone of the music comes across strongest and an apt thing considering techno's raison d'etre. A great sampling of classic and what will soon be classic and an excellent way to get acquainted with the form. -RG



which Bliss makes Kraftwerk's computer bleeps of Gustav Schumann's Deltar, adds flavour to Symplix' Tweak Tweak Tweak and generally capitalizes on the techno beats that dominate the selection. Clearly this is an album whose strengths are on the floor. With this kind of stuff in the air there is little doubt in our minds that this scene is happening in a big way domestically, and that Canada might very well be the herald of progressively bolder movements within techno. -RG

**PLANET DUB** -Techno  
 Various Artists  
 Attic 136-J

Planet Dub contains the best of the Planet Dog bunch; a two CD package containing two solid hours of dub remixes from such established acts as The Power Steppers, Astralasia, Rootsman and Eat Static to newer groups like Strangebrew, Hempolice and The Disciples. Compilers Michael Dog and Matthew Denny have chosen a wide repertoire (from the trippy 100th Monkey, funky Silicon Drum and the silvery radiance of The Outsider Meets Jah Works) to highlight the plastic nature of this music through remixes. And the extreme



malleability inherent in these sounds is demonstrated again and again as the nuances are exploited and explored at the mixing board. The scope of it does not go unappreciated, and a blend of electronic dub, house, high speed techno and other forms bring a lot of external voices to these dreamy works. There is a lot for everyone here; sounds with which to elicit ganga oblivion in a neon glare or just a cool vibe with which to do the housework. A strong message throbs throughout this compilation. -RG



**RENEE ROSNES** -Jazz  
 Ancestors  
 EMI/Bluenote-34634-F

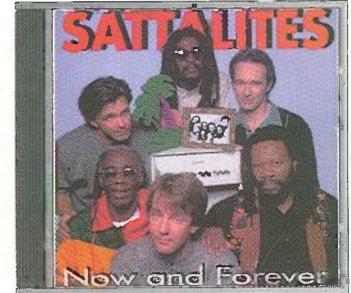
We were disappointed to miss the appearance by Miss Rosnes last March at Toronto's Glenn Gould Centre. Now, after listening to her on Ancestors, we're not so sure. Oh, she's an excellent jazz pianist - that almost goes without saying - but one isn't bowled over by her compositions. Upa Neghinho is frenetic, Sounds Around The House is a slow violet, Intuition is repetitive riffing, The Ache Of The Absence is indecisive...we could go on, but the point is, there's no evident focus to her work. Now, that could mean that she's versatile or it could mean that she hasn't a handle on her intent. Each listener must make his or her own determination. She isn't helped much either by the musicians along for the ride. They seem to have eschewed discipline for the dubious delights of high flying. Best cut? We plump for the album title even though the Latin beat seems at odds with it. -BW



**NIGEL NORTH** -Classical  
 Bach On The Lute Volume III  
 Honest Linn-5049

The suites of J.S. Bach for cello are a sublime listening experience. Transcribed for the lute however, the experience becomes one of appreciation for the transcriber and performer rather than pure pleasure, unless, of course, one likes the lute. We may be bold enough to suggest that it ranks low on the

register of instrumental affection and so, this album might not be everyone's beaker of Darjeeling. Here, Mr. North plays the suites BWV 1007, 1008 and 1010 (what a pity that radio station CFRB/1010 in Toronto no longer plays classical music!) and plays them with immeasurable skill and dexterity. The degree of artistry must be measured by individual listeners. Lute purists are advised that the instrument played is a 13-course lute made by Thomas Nietzert of London in 1986 after the original of Leopold Widhalm of Nuremberg, circa 1730. -BW



**SATALLITES** -Pop/Reggae  
 Now And Forever  
 STL-005

The Sattalites are undoubtedly one of the quietest success stories in Canadian music over the past decade. Purveying their own unique, modest reggae sound, the six-member band has culled a strong and loyal fan base both here in their own country and in the northern US states. After winning the Juno last March for best reggae recording, the 14-year veterans were the showcase performers at the Canadian Reggae Music Awards, where they also received two nominations. The group was also invited to perform at the Reggae On The River festival in Redway, California, one of the bigger events on the reggae calendar each year. If you don't know the band to see them, you most certainly have heard some of their poppish reggae songs - It's Too Late, Gimme Some Kinda Sign, Easier Said Than Done. Well, this fifth album from the group offers you the chance to fully experience what good pop reggae really is, Canadian style. The songs on this album range across the spectrum of the reggae genre, from the laid-back style of First Cut Is The Deepest, to the dancehall style of Rain, to the more politically-charged tones of Peace Talk and Captain Of My Own Ship. Other highlights are the Juno-nominated Too Late To Turn Back Now, Easier Said Than Done and Two (Can Make A Dream Come True). The Sattalites were the first Canadian band to ever be invited to Reggae Sunsplash in Jamaica, which is all that needs to be said about the respect this band has in the genre. Produced by the band and veteran Terry Brown. -RR

**KAREN YOUNG** -Jazz  
 Good News On The Crumbling Walls  
 Disques Ursh-1993

We classified this one as jazz, but really it could fit into about a hundred categories, it's that indefinable. And isn't that what so many artists strive for, to defy categorization. Young was a fixture in Montreal jazz clubs in the eighties, but always on the look out to experience and experiment with something more. Now, she has returned with this inspiring melange of jazz, world beat, folk, etc., etc. You can't categorize it, you can't define it, so don't even try. The key here is Young's voice, which she uses as capably and diversely as most musicians use their instruments. There's an ease to her singing, but that doesn't mean it doesn't have a soul, which it does, a plenty. You can't put your finger on it, but there's a sound here which seems to have sponged up a touch of every musical sensibility in the world, and spun it out through Young's hypnotic voice. -RR



# RPM ALTERNATIVE

## 30

Canada's only national weekly alternative chart

TW LW WO - MAY 20, 1996

|    |     |    |  |   |
|----|-----|----|--|---|
| 1  | 3   | 5  | <b>AHEAD BY A CENTURY</b><br>The Tragically Hip - Trouble At The Henhouse<br>MCA 81011 (promo CD)-J            |    |
| 2  | 1   | 9  | <b>MACHINEHEAD</b><br>Bush X - Sixteen Stone<br>Interscope 96531-P   |   |
| 3  | 8   | 5  | <b>MOTHER MOTHER</b><br>Tracy Bonham - The Burdens Of Being Upright<br>Island 314 524 187 (comp 2)-Q           |   |
| 4  | 2   | 7  | <b>SALVATION</b><br>The Cranberries - To The Faithful Departed<br>Island 314 524 234-Q                         |   |
| 5  | 5   | 8  | <b>BULLS ON PARADE</b><br>Rage Against the Machine - Evil Empire<br>Epic 662990-H                              |   |
| 6  | 4   | 10 | <b>BIG BANG BABY</b><br>Stone Temple Pilots - Tiny Music... Songs From...<br>Atlantic 82871 (comp 281)-P       |   |
| 7  | 11  | 6  | <b>ONE MORE ASTRONAUT</b><br>I Mother Earth - Scenery and Fish<br>Capitol 32919 (promo CD)-F                   |    |
| 8  | 14  | 3  | <b>PRETTY NOOSE</b><br>Soundgarden - Down On The Upside<br>A&M 314 540 526 (promo CD)-Q                        |   |
| 9  | 6   | 10 | <b>CHAMPAGNE SUPERNOVA</b><br>Oasis - (What's The Story) Morning Glory?<br>Epic 67351 (promo CD)-H             |   |
| 10 | 20  | 4  | <b>RAVE + DROOL</b><br>The Killjoys - Gimme Five<br>WEA 13450 (promo CD)-P                                     |    |
| 11 | 13  | 4  | <b>HERE IN YOUR BEDROOM</b><br>Goldfinger - Goldfinger<br>Mojo 53007 (comp 7)-J                                |   |
| 12 | 7   | 8  | <b>I HATE MY GENERATION</b><br>Cracker - The Golden Age<br>Virgin 41498-F                                      |   |
| 13 | 17  | 4  | <b>WHATEVER</b><br>Slowburn - Slowburn<br>Handsome Boy 00010   |  |
| 14 | 9   | 9  | <b>WHAT DO I HAVE TO DO?</b><br>Stabbing Westward - Withier Blister Burn + Peel<br>Columbia 66152 (promo CD)-H |   |
| 15 | 18  | 4  | <b>LADYKILLERS</b><br>Lush - Lovelife<br>4AD 76974 2080 (comp 452)-Q   |   |
| 16 | 10  | 8  | <b>INCARNATE</b><br>The Watchmen - Brand New Day<br>Boneyard Tunes 81009 (promo CD)-J                          |  |
| 17 | 19  | 3  | <b>LOVE YOU ALL</b><br>54.40 - Trusted By Millions<br>Columbia 80231 (comp 49)-H                               |  |
| 18 | 12  | 5  | <b>SWEET DREAMS</b><br>Marilyn Manson - Smells Like Children<br>Interscope 92641 (comp 6)-J                    |   |
| 19 | 24  | 3  | <b>PEPPER</b><br>Butthole Surfers - Electricityland<br>Capitol 29842 (comp 9)-F                                |   |
| 20 | 15  | 6  | <b>LEAVING HERE</b><br>Pearl Jam - n/a<br>Epic n/a-H   |   |
| 21 | 28  | 2  | <b>TOO MUCH</b><br>Dave Matthews Band - Crash<br>RCA 66904 (comp 4)-N  |   |
| 22 | NEW |    | <b>PASTE</b><br>Pluto - Pluto<br>Virgin 36883-F  |  |
| 23 | 23  | 16 | <b>ZERO</b><br>Smashing Pumpkins - Mellon Collie And The Infinite...<br>Virgin 40861 (comp 12)-F               |   |
| 24 | 30  | 2  | <b>THE 13TH</b><br>The Cure - Wild Mood Swings<br>Elektra 61744-P  |   |
| 25 | 29  | 2  | <b>HEARTSPARK DOLLARSIGN</b><br>Everclear - Sparkle And Fade<br>Capitol 30929 (comp 9)-F                       |   |
| 26 | NEW |    | <b>LITTLE DEATH</b><br>Barstool Prophets - Crank<br>Mercury (comp 452)-Q                                       |  |
| 27 | NEW |    | <b>TAHITIAN MOON</b><br>Porno For Pyros - Good Gods Urge<br>Warner Bros. 46126-P                               |   |
| 28 | NEW |    | <b>JUST A GIRL</b><br>No Doubt - Tragic Kingdom<br>Interscope 90003 (comp 7)-J                                 |   |
| 29 | 21  | 9  | <b>SWEET LOVER HANGOVER</b><br>Love and Rockets - Sweet F. A.<br>Beggars Banquet 769 742 082 (comp 447)-Q      |   |
| 30 | NEW |    | <b>COUNTING BLUE CARS</b><br>Dishwalla - Pet Your Friends<br>A&M 31454 0319 (comp 2)-Q                         |   |

RADIO continued from page 8

Ontario council. Other broadcast reps are Shaw Radio's Paul Fockler, and CFMT-TV's VP and executive producer Madeline Ziniak.

**Craven 'A' Today's Country** has once again reached the finals of the International Radio Awards, competing in the categories of best director and best interview special. More than 1,400 entries from 31 countries were submitted to the International Festival for judging in the radio competition. The judging involves distribution of each entry to selected panels of leading industry experts. High scoring programs will compete later this month in the finals, with the winners to be announced June 13. Also in June, Today's Country will start its Summer Series, highlighting the best stage performances of the past season.

**Toronto's 102.1 The Edge (CFNY-FM)** are opening their new street-level studios the weekend of May 17th. On the 17th, east coast rockers Sloan will perform live from the balcony above The Edge studios at 204 Yonge Street in the Toronto

Eaton Centre, directly across from the Elgin Theatre. The new Edge studios will feature innovative advancements such as a bank of computer terminals allowing listeners access to the Internet, CD-ROM's and on-line contests, a full-window video screen display and a real-time video hookup to the 'net. The grand opening will continue with three nights of live music in the Parkette at the corner of Bay and Dundas. Bands from this year's 102.1 The Edge New Rock Search CD will be featured Friday night, Saturday afternoon and Sunday. The Killjoys will wrap up the festivities in the park on Friday night.

**Catherine Murray** has been named to the BC Regional Council of the Canadian Broadcast Standards Council. Murray is an associate professor of communications at Simon Fraser University. Prior to joining SFU, she was VP of media and telecommunications at Decima Research. The BC council has also appointed two new broadcast reps; Erin Petrie, VP of programming at Okanagan Radio, who becomes chair; and Susan Brinton, manager of program services CKVU-TV Vancouver.



A bevy of Elite models, with the aid of A&M video rep Shawn Marino, delivered a copy of the new Bryan Adams video (The Only Thing That Looks Good On Me Is You) to MuchMusic VJ Bill Welychka.

NEXT WEEK

# BIG COUNTRY AWARDS

## Special Issue

Available at the  
Variety Club Luncheon  
and

The Big Country Awards Banquet

# RPM

# THE CANADIAN COUNTRY MUSIC INDUSTRY EVENT OF THE YEAR

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(Host Bar)  
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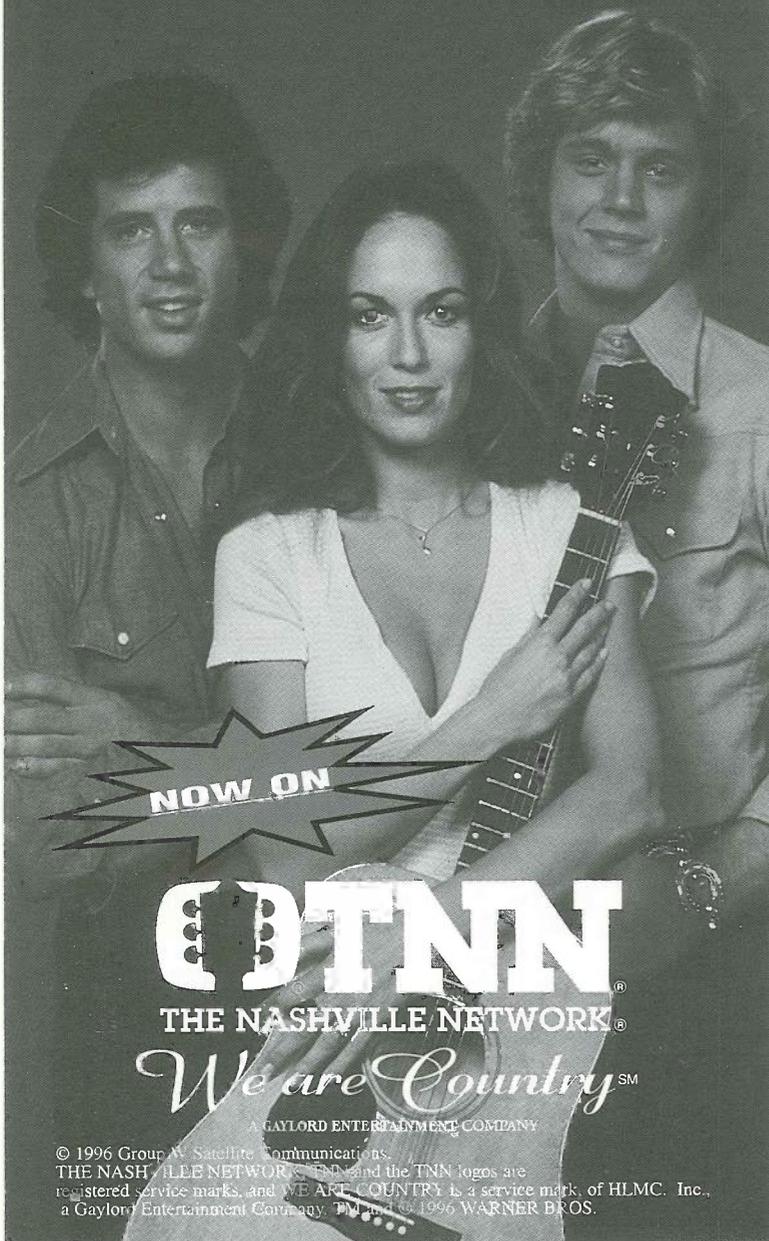
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**Brooks & Dunn** move into the top of the chart this week with *My Maria*. The track was taken from their *Borderline* album that hit hard at retail last week, entering the RPM Country Albums chart at #1.

**Shania Twain** has the most added single with *No One Needs To Know*, her latest Mercury release entering the chart at #68. The song was written by Twain and her husband Robert "Mutt" Lange, and was taken from her album, *The Woman In Me*, which was produced by Lange. A/C programmers have also shown an early interest in this release. So watch for crossover action.

**Brent Howard** moves up dramatically once again with *What Is And Isn't Mine*, the big gainer this week, jumping into the #52 slot from #71.

**Today's Country** has an exclusive interview with Martina McBride for the May 18 edition. Jim Witter will also be on this show talking about his debut release on the Curb label, and premiering a few of the tracks. Vince Gill will be on the May 25 edition in a special "all hits" performance. Patricia Conroy is in the exclusive interview section of the show talking about her

recent US release. On the June 1 edition, Lonestar return for an encore performance that kicks off the summer series for *Today's Country*. They will perform their first release, *Tequila Talkin' live*, plus their most recent #1 hit, *No News*.

**Patricia Conroy** has pencilled in a hectic event schedule that takes her through to December. Her new single is titled *What Else Can I Do*, which was taken from her WEA album *You Can't Resist*. The WEA people are going for adds on May 17. After a TV taping of *Wildhorse Saloon* in Nashville on May 15, Conroy moves across several US states in support of her US release. She returns to Canada briefly for an appearance at the British Columbia Country Music Awards on June 2 followed by a Gloucester, Ontario Fair date (7) and it's back south for US dates. She's back in Canada for a private party in Plattsville, Ontario on June 24, followed by Edmonton's City Park (28) and the Brooks,

*COUNTRY continued on page 17*

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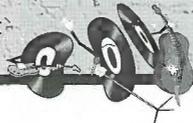
# COUNTRY TRACKS

Canada's Only National 100-Country Survey

Record Distributor Code:

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

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



TW LW WO - MAY 20, 1996

|    |    |    |   |    |    |    |   |     |     |   |   |
|----|----|----|---|----|----|----|---|-----|-----|---|---|
| 1  | 3  | 8  | <b>MY MARIA</b><br>Brooks & Dunn/Borderline/pro single-N<br>(D. Moore/B.W. Stevenson) D. Cook/K. Brooks/R. Dunn (Arista)  | 35 | 40 | 14 | <b>TEN THOUSAND ANGELS</b><br>Mindy McCready/No album/comp 37-N<br>(S.D. Jones/B. Henderson) D. Malloy/N. Wilson (BNA)                  | 68  | NEW | <b>NO ONE NEEDS TO KNOW</b><br>Shania Twain/The Woman In Me/pro single<br>(S. Twain/R.J. Lange) (Mercury)             |   |
| 2  | 1  | 9  | <b>IT'S LONELY I CAN'T STAND</b><br>Charlie Major/Lucky Man/comp 38-N<br>(C. Major) S. Fishell (Arista)   | 36 | 37 | 16 | <b>THE WHEEL OF LOVE (Is A ...</b><br>Rick Tippe/Should'a Seen .../pro single<br>(R. Tippe) D. Pomeroy (Moon Tan)                       | 69  | 78  | 4   | <b>SHE'S GONE</b><br>KC Jones/Hearts Were Bound/CD track<br>(Bourke/Miller/Vassor) Prescott/Wheeler (RDR)                           |
| 3  | 4  | 13 | <b>IF I WERE YOU</b><br>Teri Clark/Self-titled/CD track-Q<br>(T. Clark) K. Stegall/C. Walters (Mercury)   | 37 | 46 | 6  | <b>PHONES ARE RINGIN' ALL ...</b><br>Martina McBride/Wild Angels/CD track-N<br>(Beeson/Vassy/Mackenzie) McBride/Worley/Seay (RCA)       | 70  | 57  | 16  | <b>HILLBILLY, COUNTRY BOY</b><br>Johnner Brothers/Ten More Miles/comp 274-P<br>(B. Johnner) Johnner Bros/B. McKay (WEA)             |
| 4  | 4  | 12 | <b>HEADS CAROLINA, TAILS CALIFORNIA</b><br>Jo Dee Messina/Self-titled/pro single-F<br>(T. Nichols/M.D. Sanders) B. Gallimore/T. McGraw (Curb)                     | 38 | 27 | 15 | <b>HEART'S DESIRE</b><br>Lee Roy Parnell/We All Get Lucky .../comp 37-N<br>(C. Moore/L.R. Parnell) S. Hendricks (Arista)                | 71  | 58  | 13  | <b>ROCK 'N ROLL HEART</b><br>Michael Terry/No album/Roto Noto comp<br>(P. Hotchkiss/R. Cousins/M. Terry) Same (Roto Noto)           |
| 5  | 5  | 10 | <b>LONG AS I LIVE</b><br>John Michael Montgomery/Self-titled/comp 27<br>(R. Bowles/W. Robinson) S. Hendricks (Atlantic)   | 39 | 28 | 20 | <b>IT WOULDN'T HURT TO ...</b><br>Mark Chesnut/Wings/CD track-J<br>(J. Foster/R. Lavie/J. Morris) T. Brown (Decca)                      | 72  | 59  | 18  | <b>HYPNOTISE THE MOON</b><br>Clay Walker/Title track/comp 272-P<br>(S. Dorff/E. Kaz) J. Stroud (Giant)                              |
| 6  | 6  | 14 | <b>YOU WIN MY LOVE</b><br>Shania Twain/The Woman In Me/comp 441-Q<br>(R.J. Lange) R.J. Lange/S. Twain (Mercury)   | 40 | 43 | 6  | <b>BY MY SIDE</b><br>Lorrie Morgan w/Jan Randall/Greater Need/co<br>(Constant Change) J. Stroud (BNA)                                   | 73  | 81  | 2   | <b>THAT'S WHAT I GET FOR ...</b><br>Diamond Rio/IV/comp 39-N<br>(Blazy/Thrasher) Clute/DuBois/Diamond Rio (Arista)                  |
| 7  | 2  | 11 | <b>MY HEART HAS A HISTORY</b><br>Paul Brandt/Calm Before The Storm/comp 278-F<br>(M.D. Sanders/P. Brandt) J. Leo (Reprise)  | 41 | 48 | 5  | <b>TIME MARCHES ON</b><br>Tracy Lawrence/Title track/CD track-P<br>(B. Braddock/D. Cook) (Atlantic)                                     | 74  | 85  | 3   | <b>DADDY'S MONEY</b><br>Ricochet/Self-titled/CD track-H<br>(DiPiero/Seskin/Sanders) Chancey/Seay (Columbia)                         |
| 8  | 8  | 10 | <b>ONE STEP BACK</b><br>Jamie Warren/Fallen Angel/CD track-Q<br>(J. Warren/J. Bamy) J.R. Huff/F. Hill (River North)   | 42 | 30 | 19 | <b>NO NEWS</b><br>Lonestar/Title track/comp 38-N<br>(S. Hogin/P. Barnhart/M.D. Sanders) D. Cook/N. Wilson (BNA)                         | 75  | 77  | 6   | <b>SORRY YOU ASKED</b><br>Dwight Yoakam/Gone/comp 282-P<br>(D. Yoakam) P. Anderson (Reprise)  |
| 9  | 9  | 11 | <b>SOMEONE ELSE'S DREAM</b><br>Faith Hill/It Matters To Me/comp 274-P<br>(C. Wiseman/T. Bruce) S. Hendricks/F. Hill (Warner Bros)                                 | 43 | 31 | 17 | <b>WHO'S THAT GIRL</b><br>Stephanie Bentley/Hopechest/comp 336-H<br>(S. Bentley/G. Teren/D. Primmer) T. Wilkes/P. Worley (Epic)         | 76  | 60  | 13  | <b>ALL OVER BUT THE SHOUTING</b><br>Shenandoah/Now And Then/comp 5-F<br>(M. S. Smotherman/R. Fagan) D. Cook (Capitol)               |
| 10 | 10 | 8  | <b>BLUE CLEAR SKY</b><br>George Strait/Title track/pro single-J<br>(M.D. Sanders/J. Jarrard/B. DiPiero) T. Brown/G. Strait (MCA)                                  | 44 | 52 | 5  | <b>A LOVE STORY IN THE MAKING</b><br>Linda Davis/Some Things Are Meant To Be/comp<br>(A. Anderson/C. Wiseman) J. Guess (Arista)         | 77  | 65  | 14  | <b>THE LOVE THAT WE LOST</b><br>Chely Wright/Right In The Middle .../CD track-Q<br>(G. Burr/M. Powell) E. Seay/H. Shedd (Polygram)  |
| 11 | 11 | 13 | <b>THOUGHT I WAS DREAMING</b><br>Lawnie Wallace/Title track/pro single-J<br>(S. Earle/G. Trooper) J.K. Guiley (MCA)   | 45 | 62 | 6  | <b>DON'T GET ME STARTED</b><br>Rhett Akins/Somebody New/pro single-J<br>(R. Akins/S. Hogin/M.D. Sanders) M. Wright (Decca)              | 78  | 66  | 19  | <b>AS FAR AS I CAN SEE</b><br>Brent McAthey/Waitin' For The Sun/CD track<br>(B. McAthey/D. Damron) J.B. Barnhill (Arista)           |
| 12 | 12 | 10 | <b>THE CHANGE</b><br>Garth Brooks/Fresh Horses/pro single-F<br>(T. Arata/W. Tester) A. Reynolds (Capitol)   | 46 | 63 | 5  | <b>BACK IN MY ARMS AGAIN</b><br>Kenny Chesney/Me And You/comp 39-N<br>(L.R. Parnell/R.M. Burke/C. Moore) B. Beckett (BNA)               | 79  | 67  | 11  | <b>VINCE GILL, RICKY SKAGGS &amp; ME</b><br>Jim Math/All My Wild Oats/CD single<br>(J. Math) P. Anderson/D. Wakeman (Little Dog)    |
| 13 | 13 | 14 | <b>ALL I WANT IS A LIFE</b><br>Tim McGraw/Title track/CD track-F<br>(Mullins/Munsey/Pfritimmer) Stroud/Gallimore (Curb/EMI)                                       | 47 | 34 | 18 | <b>I WAITED</b><br>Chris Cummings/New Country 3/comp 272-P<br>(Cummings/Lagajais) Scott/Norman (Reprise)                                | 80  | 84  | 6   | <b>LITTLE DROPS OF MY HEART</b><br>Keith Gattis/Self-titled/pro 38-N<br>(K. Gattis) N. Wilson (RCA)                                 |
| 14 | 16 | 6  | <b>HOME</b><br>Alan Jackson/Greatest Hits/pro single-N<br>(A. Jackson) K. Stegall/S. Hendricks (Arista)   | 48 | 55 | 6  | <b>CLOUD OF DUST</b><br>Rena Galle/Out On A Limb/CD track<br>(J. Rodman/T. Damphier) D.O. Doherty (RDR)                                 | 81  | 91  | 2   | <b>LOVER'S LULLABY</b><br>Stephanie Beaumont w/J.O. Bush/No album/pro<br>(Harris/Fischer/Harja/Maulana) Prescott/Harris (Rescue)    |
| 15 | 18 | 6  | <b>HONKY TONKIN'S WHAT I DO BEST</b><br>Marty Stuart & Travis Tritt/Title track/pro single-J<br>(M. Stuart) T. Brown/J. Niebank (MCA)                             | 49 | 56 | 6  | <b>FORTY DAYS AND NIGHTS</b><br>The Rankin Family/Endless Seasons/CD track-F<br>(C.J. Rankin) J. Jennings/Rankin Family (EMI)           | 82  | NEW | <b>ON A GOOD NIGHT</b><br>Wade Hayes/Title track/pro single-H<br>(P. Neson/D. Cook/L. Boone) D. Cook (Columbia)       |   |
| 16 | 17 | 7  | <b>HIGH LONESOME SOUND</b><br>Vince Gill/Title-track/album track-J<br>(V. Gill) T. Brown (MCA)  | 50 | 38 | 20 | <b>WALKIN' AWAY</b><br>Diamond Rio/Love A Little Stronger/CD track-N<br>(Roboff/Wiseman) Clute/DuBois/Diamond Rio (Arista)              | 83  | 70  | 20  | <b>IF YOU LOVED ME</b><br>Tracy Lawrence/I See It Now/CD track-P<br>(P. Nelson/T. Shapiro) D. Cook (Atlantic)                       |
| 17 | 20 | 7  | <b>ALMOST A MEMORY</b><br>Blackhawk/Strong Enough/comp 38-N<br>(D. Oliver/D. Robbins/V. Stephenson) M. Bright (Arista)  | 51 | 54 | 8  | <b>SHAMAYA</b><br>Susan Aglukark/This Child/pro single-F<br>(S. Aglukark) C. Jrschick (EMI)   | 84  | 98  | 2   | <b>CIRCLE OF FRIENDS</b><br>David Ball/No album/comp 283-P<br>(D. Ball/B. Spencer) E. Seay/S. Buckingham (Warner Bros)              |
| 18 | 22 | 7  | <b>I THINK ABOUT YOU</b><br>Collin Raye/Title track/comp 337-H<br>(A. Schlitz/S. Seskin) P. Worley/E. Seay/J. Hobbs (Epic)  | 52 | 71 | 2  | <b>WHAT IS AND ISN'T MINE</b><br>Brent Howard/Self-titled/pro single-F<br>(B. Knudsen) T. Ruether (Fre)                                 | 85  | 72  | 15  | <b>HEAVEN IN MY WOMAN'S EYES</b><br>Tracy Byrd/Love Lessons/pro single-J<br>(M. Nestler) T. Brown (MCA)                             |
| 19 | 19 | 10 | <b>I'M NOT SUPPOSED TO LOVE ...</b><br>Bryan White/Between Now And .../comp 278-P<br>(S. Ewing/D. Kees) B.J. Walker (Asylum)                                      | 53 | 51 | 14 | <b>C-O-U-N-T-R-Y</b><br>Joe Diffie/Life's So Funny/pro single-H<br>(E. Hill/R. Harbin/D. Drake) J. Slate/J. Diffie (Epic)               | 86  | 94  | 2   | <b>STEADY AS SHE GOES</b><br>James Owen/Bush/Love Like ... /pro single<br>(Harris/Prescott/Chaires) Prescott/Harris (Rescue)        |
| 20 | 21 | 6  | <b>HEAVEN HELP MY HEART</b><br>Wynonna/Revelations/pro single-J<br>(D. Tyson/T. Arena/D. McTaggart) T. Brown (MCA)  | 54 | 61 | 5  | <b>LOVES MUSIC LOVES TO DANCE</b><br>Calvin Wiggelt/Made For Each Other/pro single<br>(B. Walsh/T. Colton) R.H. Smith (Royalty)         | 87  | 96  | 2   | <b>WRONG PLACE WRONG TIME</b><br>Mark Chesnut/Wings/comp 3-J<br>(J.A. Stewart/S. Miller) T. Brown (MCA)                             |
| 21 | 25 | 7  | <b>SITTIN' PRETTY</b><br>Thomas Wade/Self-titled/pro single<br>(T. Wade/T. Taylor) J. May/T. Wade (JMR)   | 55 | 44 | 18 | <b>TO BE LOVED BY YOU</b><br>Wynonna/Revelations/pro single-J<br>(M. Reid/G. Burr) T. Brown (MCA)                                       | 88  | 92  | 4   | <b>GRAVITATIONAL PULL</b><br>Chris Ledoux/Stampede/pro single-F<br>(B. Curry/R. Methvin) G. Brown (Capitol)                         |
| 22 | 26 | 5  | <b>MEANT TO BE</b><br>Sammy Kershaw/Politics, Religion And Her/comp<br>(C. Waters/R. Bowles) K. Stegall (Mercury)   | 56 | 45 | 18 | <b>LOVE IN MY HEART</b><br>The Cleaning Lady/Self-titled/CD track<br>(G. Williams) N. Richardson (TM Music)                             | 89  | 93  | 3   | <b>AIN'T IT FUNNY</b><br>Ken Munshaw/Human Condition/comp 3-J<br>(K. Munshaw) J.R. Huff (Duke Street)                               |
| 23 | 15 | 17 | <b>WINDOWS TO THE PAST</b><br>The Neilsens/Self-titled/CD track<br>(R. Neilson/T. Neilson) R. Neilson/M. Vandertogt<br>(C. Waters/R. Bowles) K. Stegall (Mercury) | 57 | 75 | 3  | <b>CAT'S IN THE CRADLE</b><br>Ricky Skaggs/Solid Ground/comp 284-P<br>(H. Chaplin/S. Chaplin) S. Skaggs/B. Ahern (Atlantic)             | 90  | NEW | <b>WORKIN' IT OUT</b><br>Daryle Singletary/Self-titled/comp 284-P<br>(Johnson/Jones) Travis/Stroud/Malloy (Giant)     |   |
| 24 | 24 | 8  | <b>EVERYTIME I GET AROUND YOU</b><br>David Lee Murphy/Gettin' Out The .../pro single<br>(D.L. Murphy) T. Brown (MCA)  | 58 | 69 | 4  | <b>A THOUSAND TIMES A DAY</b><br>Patty Loveless/The Trouble With ... /pro single-H<br>(G. Bury/G. Nicholson) E. Gordy Jr. (Epic)        | 91  | 80  | 19  | <b>STUCK ON YOUR LOVE</b><br>Duane Steele/P. O. Box 423/pro single-Q<br>(R. Giles/S. Bogard) M. Clute/S. Bogard (Mercury)           |
| 25 | 23 | 16 | <b>THE RIVER AND THE HIGHWAY</b><br>Pam Tillis/All Of His Love/comp 37-N<br>(G. House/D. Schlitz) P. Tillis (Arista)  | 59 | 64 | 10 | <b>TOO COOL</b><br>Sharon Anderson/Bringin' It Home/pro single<br>(S. Anderson/C. Waters) J. Crutchfield (Royalty)                      | 92  | NEW | <b>PICTURE PERFECT</b><br>The Sky Kings/Self-titled/comp 282-P<br>(Orall/Northrup) Feaster/Young/Lloyd/Cowan (Warner) |   |
| 26 | 14 | 15 | <b>IT'S WHAT I DO</b><br>Billy Dean/Title track/pro single-F<br>(C. Jones/T. Shapiro) T. Shapiro (Capitol)  | 60 | 68 | 6  | <b>FATHER, FATHER</b><br>Geordie Banett/No album/pro single<br>(M. Dineen/G. Banett) R. Durett (Joe Radio)                              | 93  | NEW | <b>MISSING YOU</b><br>The Mavericks/Music For All .../comp 3-J<br>(R. Malo/A. Anderson) D. Cook/R. Malo (MCA)         |   |
| 27 | 32 | 8  | <b>DOES THAT BLUE MOON EVER SHINE ...</b><br>Toby Keith/Blue Moon/pro single-Q<br>(T. Keith) N. Larkin/T. Keith (Polygram)  | 61 | 47 | 12 | <b>WHO WOULD HAVE THOUGHT</b><br>South Mountain/Where There's .../comp 267-P<br>(Pitocco/Washburn/Pitocco) South Mountain (Stony Plain) | 94  | 82  | 17  | <b>IT WORKS</b><br>Alabama/In Pictures/comp 37-N<br>(M. Cates/M.A. Springer) E. Gordy, Jr. (RCA)                                    |
| 28 | 33 | 10 | <b>HOLDIN' ON TO SOMETHING</b><br>Jeff Carson/Self-titled/CD track-F<br>(T. McHugh/T. Shapiro) C. Howard (Curb)   | 62 | 49 | 17 | <b>KEEP ME ROCKIN'</b><br>Patricia Conroy/You Can't Resist/comp 274-P<br>(P. Conroy/J. Silver) M. Wanich/J. Niebank (WEA)               | 95  | 83  | 20  | <b>YOU CAN FEEL BAD</b><br>Patty Loveless/Trouble With The Truth/pro single<br>(M. Berg/T. Kretzel) E. Gordy, Jr. (Epic)            |
| 29 | 41 | 4  | <b>ANITA GOT MARRIED</b><br>Duane Steele/P. O. Box 423/CD track-Q<br>(M. Clark/J. Stevens) M.D. Clute/S. Bogard (Mercury)   | 63 | 50 | 16 | <b>ALL YOU EVER DO (Is Bring ...</b><br>Mavericks w/Flocco Jimenez/Music .../comp 8-J<br>(R. Malo/A. Anderson) D. Cook/R. Malo (MCA)    | 96  | 86  | 20  | <b>SHE'S GOT A MIND OF HER OWN</b><br>James Bonamy/What I Live To Do/pro single-H<br>(B. Lively/D. Schlitz) D. Johnson (Epic)       |
| 30 | 42 | 3  | <b>ALL THE WAY</b><br>Jason McCoy/Self-titled/comp 3-J<br>(J. McCoy/C. Lindsey) S. Baggett (MCA)  | 64 | 73 | 5  | <b>YOU BE THE JUDGE</b><br>Brad Hewey/Right Where I Wanna Be/CD track<br>(K. Tribble/K. West/R. Crawford) B. Hewey (Ardenne)            | 97  | 87  | 7   | <b>LONG HARD LESSON LEARNED</b><br>John Anderson/Paradise/comp 38-N<br>(J.D. & M. Anderson) J. Stroud/J. Anderson (BNA)             |
| 31 | 36 | 11 | <b>LOVE THAT I DESERVE</b><br>Don Nelson/Based On A ... /comp 338-H<br>(Neilson/Thomey/Ehm) Same (Epic)   | 65 | 53 | 15 | <b>EVERYTIME MY HEART CALLS ...</b><br>John Berry/Standing On The Edge/CD track-F<br>(G. Heyde/J.B. Rudd) C. Howard/J. Bowen (Capitol)  | 98  | 88  | 17  | <b>YOU GOTTA LOVE THAT</b><br>Neil McCoy/Title track/comp 273-P<br>(J. Brown/B. Jones) B. Beckett (Atlantic)                        |
| 32 | 39 | 7  | <b>STARTING OVER AGAIN</b><br>Reba McEntire/Title track/pro single-J<br>(D. Summer/B. Sundance) T. Brown/R. McEntire (MCA)  | 66 | 74 | 11 | <b>SOMEDAY</b><br>Steve Azar/Heartbreak Town/pro single-Q<br>(S. Azar/A.J. Masters/B. Regan) J. Thomas (River North)                    | 99  | 97  | 15  | <b>WITHOUT YOUR LOVE</b><br>Aaron Tippin/Tool Box/comp 37-N<br>(A. Anderson/C. Wiseman) S. Gibson (RCA)                             |
| 33 | 29 | 13 | <b>AM I INVISIBLE</b><br>The Cruzeros/Self-titled/CD track<br>(B. Mathers/C. Tulman) B. Buckingham (Spinner)  | 67 | 76 | 4  | <b>RHYTHM OF YOUR WINGS</b><br>Gary Fjellgaard/Under Western Skies/comp 28<br>(G. Fjellgaard) G&M Wilkinson (Stony Plain)               | 100 | 95  | 18  | <b>THE BEACHES OF CHEYENNE</b><br>Garth Brooks/Fresh Horses/pro single-F<br>(D. Roberts/B. Kennedy/G. Brooks) A. Reynolds (Capitol) |
| 34 | 35 | 8  | <b>ONE GOOD LOVE</b><br>Neil Diamond w/Waylon Jennings/Under A .../c<br>(N. Diamond/G. Nicholson) N. Diamond (Columbia)   |    |    |    |   |     |     |   |   |

FRIDAY  
MAY 24th



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COUNTRY continued from page 15

Alberta Festival (30). From July through to Dec. 2, she will be playing dates in both Canada and the US. She is teamed with John Anderson for three dates in November; Louisville, Kentucky, Madison, Wisconsin and Saginaw, Michigan. She is coupled with Confederate Railroad for two dates in Florida, Pensacola (Dec. 1) and Ocala (2).

Mary Beth Sippin has a new single with the release of Crazy Infatuation on the Roto Noto CD compilation titled Heads Above The Rest. Sippin will be the opening act for Ty Herndon and Patricia Conroy at the Wolcott, Connecticut Bi-Centennial on July 3. Sippin and The Diamond Spurs will be performing at Toad's Place in New Haven on May 19.

Kelly Randall, born in Campbell River, BC, is looking for chart action with the release of Walkin' Away, the focus track from his Smokin' Gun CD. The video of the song has been added to medium rotation on NCN. Randall is now living in Kamloops with his wife Ingrid and their seven children, on a ranch he built himself

NEXT WEEK

**BIG COUNTRY AWARDS**

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COUNTRY ALBUMS



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|    |    |    |  |          |    |    |    |  |          |
|----|----|----|--|----------|----|----|----|--|----------|
| 1  | 2  | 66 | SHANIA TWAIN<br>The Woman In Me<br>Mercury-314-522-886-Q             | MA<br>PL | 21 | 25 | 18 | BLUE RODEO<br>Nowhere To Here<br>WEA-10617-P                             | MA<br>PL |
| 2  | 1  | 2  | BROOKS & DUNN<br>Borderline<br>Arista/BMG-18819-N                    | MA<br>PL | 22 | 26 | 49 | JASON McCOY<br>Self-titled<br>MCA-11290-J                                | MA<br>PL |
| 3  | 4  | 13 | LONESTAR<br>Lonestar<br>BNA/BMG-66642-N                              | MA<br>PL | 23 | 19 | 13 | TRACY LAWRENCE<br>Time Marches On<br>Atlantic-82866-P                    | MA<br>PL |
| 4  | 7  | 39 | TERRI CLARK<br>Terri Clark<br>Mercury Nashville-26991-Q              | MA<br>PL | 24 | 24 | 38 | THE RANKIN FAMILY<br>Endless Seasons<br>EMI-7243-832348-F                | MA<br>PL |
| 5  | 6  | 6  | NEW COUNTRY 3<br>Various Artists<br>WEA-34222-P                      | MA<br>PL | 25 | 21 | 6  | STEPPIN' COUNTRY 2<br>Various Artists<br>Columbia-67453-H                | MA<br>PL |
| 6  | 5  | 27 | ALAN JACKSON<br>The Greatest Hits Collection<br>Arista-07822-18001-N | MA<br>PL | 26 | 27 | 6  | THE JOHNER BROTHERS<br>Ten More Miles<br>Sceptre/WEA-12005-P             | MA<br>PL |
| 7  | 11 | 6  | DIAMOND RIO<br>IV<br>Arista-18812-N                                  | MA<br>PL | 27 | 29 | 23 | VINCE GILL<br>Souvenirs<br>MCA-11394-J                                   | MA<br>PL |
| 8  | 8  | 29 | MARTINA McBRIDE<br>Wild Angels<br>RCA-7863-66509-N                   | MA<br>PL | 28 | 23 | 28 | TRAVIS TRITT<br>Greatest Hits From The Beginning<br>Warner Bros-46001-P  | MA<br>PL |
| 9  | 3  | 7  | NEIL DIAMOND<br>Tennessee Moon<br>Columbia-67382-H                   | MA<br>PL | 29 | 34 | 2  | JO DEE MESSINA<br>Jo Dee Messina<br>Curb-77820-F                         | MA<br>PL |
| 10 | 13 | 4  | PAUL BRANDT<br>Calm Before The Storm<br>Reprise-46180-P              | MA<br>PL | 30 | 39 | 2  | BRYAN WHITE<br>Between Now And Forever<br>Asylum-61880-P                 | MA<br>PL |
| 11 | 9  | 13 | WYNONNA<br>Revelations<br>MCA-11090-J                                | MA<br>PL | 31 | 32 | 65 | SUSAN AGLUKARK<br>This Child<br>EMI-32075-F                              | MA<br>PL |
| 12 | 10 | 38 | FAITH HILL<br>It Matters To Me<br>Warner Bros-45872-P                | MA<br>PL | 32 | 28 | 10 | LISA BROKOP<br>Self-titled<br>EMI-33875-F                                | MA<br>PL |
| 13 | 12 | 31 | BLACKHAWK<br>Strong Enough<br>Arista-07822-18792-N                   | MA<br>PL | 33 | 31 | 30 | REBA McENTIRE<br>Starting Over<br>MCA-11264-J                            | MA<br>PL |
| 14 | 18 | 32 | CHARLIE MAJOR<br>Lucky Man<br>Arista-74321-30728-N                   | MA<br>PL | 34 | 38 | 27 | DWIGHT YOAKAM<br>Gone<br>Reprise-46051-P                                 | MA<br>PL |
| 15 | 20 | 10 | RICKY SKAGGS<br>Solid Ground<br>Atlantic-82823-P                     | MA<br>PL | 35 | 30 | 17 | ASLEEP AT THE WHEEL<br>The Wheel Keeps On Rollin'<br>Capitol/EMI-31280-F | MA<br>PL |
| 16 | 16 | 25 | GARTH BROOKS<br>Fresh Horses<br>Capitol-32080-F                      | MA<br>PL | 36 | 33 | 31 | JEFF FOXWORTHY<br>Games Rednecks Play<br>Warner Bros-45856-P             | MA<br>PL |
| 17 | 15 | 19 | DAVID LEE MURPHY<br>Out With A Bang<br>MCA-11044-J                   | MA<br>PL | 37 | 35 | 12 | PATTY LOVELESS<br>The Trouble With The Truth<br>Epic-67269-H             | MA<br>PL |
| 18 | 14 | 26 | STOMPIN' TOM CONNORS<br>Long Gone To The Yukon<br>EMI-7243-835298-F  | MA<br>PL | 38 | 36 | 10 | DOUG SUPERNAW<br>You Still Got Me<br>Giant-24639-P                       | MA<br>PL |
| 19 | 17 | 36 | THE MAVERICKS<br>Music For All Occasions<br>MCA-11257-J              | MA<br>PL | 39 | 37 | 19 | PAM TILLIS<br>All Of This Love<br>Arista-07822-18799-N                   | MA<br>PL |
| 20 | NE |    | GEORGE STRAIT<br>BLUE CLEAR SKY<br>MCA-11428-J                       | MA<br>PL | 40 | 40 | 20 | JOE DIFFIE<br>Life's So Funny<br>Epic-67405-H                            | MA<br>PL |

# RPM Adult Contemporary TRACKS

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|    |    |    |   |    |     |    |   |    |     |    |  |
|----|----|----|---|----|-----|----|---|----|-----|----|--|
| 1  | 2  | 7  | <b>ALWAYS BE MY BABY</b><br>Mariah Carey - Daydream<br>Columbia-66700 (pro single)-H                | 21 | 29  | 8  | <b>A LIST OF THINGS</b><br>Dannahit Doyle - Shadows Wake Me<br>Latitude-50422 (comp 4)-F                    | 41 | 43  | 3  | <b>YOU STILL TOUCH ME</b><br>Sting - Mercury Falling<br>A&M-31454-0483 (CD track)-Q                                    |
| 2  | 1  | 15 | <b>BECAUSE YOU LOVED ME</b><br>Celine Dion - Falling Into You<br>550 Music/Epic-7692 (pro single)-H | 22 | 24  | 6  | <b>NEVER NEVER LOVE</b><br>Simply Red - Life<br>EastWest-12069 (comp 278)-P                                 | 42 | 46  | 2  | <b>YOU'VE GOT A FRIEND IN ME</b><br>Randy Newman & Lyle Lovett - Toy Story OST<br>Disney-608837 (pro single)           |
| 3  | 3  | 9  | <b>DON'T WANNA LOSE YOU</b><br>Lionel Richie - Louder Than Words<br>Mercury (comp 447)-Q            | 23 | 18  | 11 | <b>LUCKY LOVE</b><br>Ace Of Base - The Bridge<br>Arista 17822 (comp 2)-N                                    | 43 | NEW |    | <b>AHEAD BY A CENTURY</b><br>The Tragically Hip - Trouble At The Henhouse<br>MCA-81011 (pro single)-J                  |
| 4  | 4  | 9  | <b>COUNT ON ME</b><br>Whitney Houston w/ Cece Winans - Waiting To...<br>Arista-18796 (comp 2)-N     | 24 | 32  | 5  | <b>LOVE DON'T LIVE HERE ANYMORE</b><br>Madonna - Something To Remember<br>Maverick-46100 (CD track)-P       | 44 | 35  | 10 | <b>SHOE BOX</b><br>Barenaked Ladies - Born On A Pirate Ship<br>Reprise-46183 (comp 279)-P                              |
| 5  | 9  | 11 | <b>THE RIGHT TIME</b><br>The Corrs - Forgiven, Not Forgotten<br>Lava-143 (comp 277)-P               | 25 | 36  | 4  | <b>OLD MAN AND ME</b><br>Hootie & The Blowfish - Fairweather Johnson<br>Atlantic-82886 (comp 283)-P         | 45 | 40  | 13 | <b>OH VIRGINIA</b><br>Blessed Union Of Souls - Home<br>EMI-31836 (CD track)-F  |
| 6  | 6  | 12 | <b>IRONIC</b><br>Alanis Morissette - Jagged Little Pill<br>A&M-314-540-399 (comp 1)-Q               | 26 | 33  | 6  | <b>CAN I GET CLOSE</b><br>Gavin Hope - No album<br>Roadikal/Qualify (pro single)                            | 46 | 47  | 8  | <b>FAST AS I CAN</b><br>Great Big Sea - Up<br>WEA-12277-P  |
| 7  | 8  | 6  | <b>DREAMER'S DREAM</b><br>Tom Cochrane - Ragged Ass Road<br>EMI-32951 (CD track)-F                  | 27 | 37  | 8  | <b>REACH</b><br>Gloria Estefan - Destiny<br>Epic-67283-H  | 47 | 45  | 19 | <b>DON'T CRY</b><br>Seal - Seal<br>ZTT/WEA UK-74557 (comp 270)-P   |
| 8  | 10 | 9  | <b>NOBODY KNOWS</b><br>The Tony Rich Project - Words<br>La Face-26022 (pro single)-N                | 28 | 28  | 17 | <b>WHO DO U LOVE</b><br>Deborah Cox - Self-titled<br>Arista-07822-18781-N                                   | 48 | 48  | 20 | <b>JESUS TO A CHILD</b><br>George Michael - Older<br>Dreamworks (pro single)-J   |
| 9  | 5  | 12 | <b>PLEASE</b><br>Elton John - Made In England<br>Rocket/Mercury-314-526-185 (CD track)-Q            | 29 | 26  | 11 | <b>MAKE IT UP AS YOU GO</b><br>Hemingway Corner - Under The Big Sky<br>Epic-80218 (CD track)-H              | 49 | 51  | 2  | <b>THEME FROM MISSION IMPOSSIBLE</b><br>Adam Clayton & Larry Mullen - Mission Imposs<br>Island-314 531 6822 (comp 4)-Q |
| 10 | 7  | 14 | <b>DON'T LEAVE ME ALONE</b><br>Amy Sky - Cool Rain<br>Iron Music-77876-51005 (pro single)-N         | 30 | 20  | 19 | <b>MISSING</b><br>Everything But The Girl - Massive Dance Hits<br>WEA-33938 (comp 269)-P                    | 50 | 54  | 2  | <b>VOICE OF THE HEART</b><br>Diana Ross - Take Me Higher<br>Motown-314 530 5862 (comp 4)-Q                             |
| 11 | 15 | 12 | <b>YOU'RE OK</b><br>K.d. lang - All You Can Eat<br>Warner Bros-46034 (comp 275)-P                   | 31 | 31  | 9  | <b>JUNE AFTERNOON</b><br>Roxette - Don't Bore Us, Get To The Chorus<br>EMI 35466 (comp 4)-F                 | 51 | 56  | 2  | <b>CHAMPAGNE SUPERNOVA</b><br>Oasis - (What's The Story) Morning Glory<br>Epic-67351 (comp 049)-H                      |
| 12 | 12 | 12 | <b>A COMMON DISASTER</b><br>Cowboy Junkies - Lay It Down<br>Geffen-24952 (pro single)-J             | 32 | 34  | 6  | <b>ANOTHER CUP OF COFFEE</b><br>Mike & The Mechanics - Beggar On A Beach ...<br>Atlantic-82738 (CD track)-P | 52 | NEW |    | <b>DANCE WITH ME</b><br>John & Toyo - Blood Brothers<br>Tandem/Fusion III-9605 (pro single))                           |
| 13 | 14 | 12 | <b>I CRY</b><br>Bass Is Base - Memories of the Soulshack ...<br>A&M-31454-0398 (CD track)-Q         | 33 | 23  | 13 | <b>STARBIRD ROAD</b><br>Megan Metcalfe - Megan Metcalfe<br>EMI-36900 (pro single)-F                         | 53 | 41  | 12 | <b>LET YOUR SOUL BE YOUR PILOT</b><br>Sting - Mercury Falling<br>A&M-31454-0483 (comp 2)-Q                             |
| 14 | 17 | 10 | <b>DARLING PRETTY</b><br>Mark Knopfler - Golden Heart<br>Mercury-314-514-732 (comp 447)-Q           | 34 | 25  | 17 | <b>BIRMINGHAM</b><br>Amanda Marshall - Self-titled<br>Columbia-80229 (pro single)-H                         | 54 | NEW |    | <b>EVERYTHING FALLS APART</b><br>Dog's Eye View - Happy Nowhere<br>Columbia-66882 (comp 049)-H                         |
| 15 | 11 | 14 | <b>THIS IS THE STUFF</b><br>Carolyn Arends - I Can Hear You<br>RCA-08060-83737 (comp 1)-N           | 35 | 30  | 5  | <b>BURNING DOWN THE HOUSE</b><br>Bonnie Rait - Road Tested<br>EMI-33705 (CD track)-F                        | 55 | 57  | 2  | <b>INSIDE OUT</b><br>Culture Beat - Inside Out<br>Epic-67561 (comp 049)-H  |
| 16 | 16 | 7  | <b>CLOSER TO FREE</b><br>Bodeans - Joe Dirt Car<br>Slash/Reprise-45945 (comp 272)-P                 | 36 | 21  | 17 | <b>ONE OF US</b><br>Joan Osborne - Relish<br>Mercury-314 526 699 (pro single)-Q                             | 56 | 44  | 6  | <b>GIN PALACE</b><br>Barney Bentall - Gin Palace<br>Columbia-80224 (comp 048)-H  |
| 17 | 22 | 4  | <b>CHAINS</b><br>Tina Arena - Don't Ask<br>Epic-67533 (comp 048)-H                                  | 37 | 38  | 3  | <b>THE ONLY THING THAT LOOKS GOOD</b><br>Bryan Adams - 18 Till I Die<br>A&M-31454-0551 (pro single)-Q       | 57 | 49  | 7  | <b>THE LONG WAY HOME</b><br>Rawlins Cross - Living River<br>Groundswell/Warner-13666 (comp 278)-P                      |
| 18 | 13 | 10 | <b>ONLY LOVE</b><br>Sophie B. Hawkins - Whaler<br>Columbia-63300 (comp 046)-H                       | 38 | 39  | 5  | <b>GIVE ME ONE REASON</b><br>Tracy Chapman - New Beginning<br>Elektra-61850 (comp 289)-P                    | 58 | 52  | 20 | <b>SO FAR AWAY</b><br>Rod Stewart - Tapestry Revisited/Carole King<br>Lava/Warner-92604 (comp 269)-P                   |
| 19 | 27 | 5  | <b>FAST LOVE</b><br>George Michael - Older<br>Dreamworks (pro single)-P                             | 39 | 42  | 3  | <b>I'M GETTING USED TO YOU</b><br>Selena - Dreaming Of You<br>EMI-34123 (comp 6)-F                          | 59 | 55  | 8  | <b>DROWNING IN YOUR TEARS</b><br>The Rembrandts - L.P.<br>EastWest-61752 (comp 275)-P                                  |
| 20 | 19 | 16 | <b>HEROINE</b><br>Wild Strawberries - Heroine<br>Netwerk-3099 (CD track)-F                          | 40 | NEW |    | <b>FALL FROM GRACE</b><br>Amanda Marshall - Self-titled<br>Columbia-80299 (comp 049)-H                      | 60 | 58  | 18 | <b>FAITHFULLY</b><br>Peter Cetera - One Clear Voice<br>Mercury-769742 (comp 432)-Q                                     |

# RPM Dance

TW LW WO - MAY 20, 1996

|    |    |    |   |    |    |    |  |    |     |   |   |
|----|----|----|---|----|----|----|--|----|-----|---|---|
| 1  | 2  | 7  | <b>GIV ME LUV</b><br>Alcatraz<br>Aftic-J                  | 11 | 10 | 4  | <b>SANTA MARIA</b><br>Tajana<br>BMG-N                          | 21 | 25  | 2 | <b>I'M IN LOVE</b><br>A Lisa B<br>SPG-P                           |
| 2  | 15 | 3  | <b>KILLING ME SOFTLY</b><br>The Fugees<br>Columbia-H      | 12 | 4  | 6  | <b>I BELIEVE</b><br>Herbie<br>Chairon-N                        | 22 | 14  | 7 | <b>FOR THE VERY FIRST TIME</b><br>Pleasure Beat<br>Pirate-Quality |
| 3  | 1  | 4  | <b>CRYING IN THE RAIN</b><br>Culture Beat<br>Dance Pool-H | 13 | 27 | 2  | <b>CRY INDIA</b><br>Umboza<br>Capitol-F                        | 23 | 17  | 6 | <b>THAT SOUND</b><br>Joey Musaphia<br>TJSB-Koch                   |
| 4  | 3  | 7  | <b>DISCO'S REVENGE</b><br>Gusto<br>Hi-Bias-Q              | 14 | 20 | 3  | <b>LA RUMBA DE NICOLAS</b><br>Gipsy Kings<br>Columbia-H        | 24 | 19  | 4 | <b>WHAT A SENSATION</b><br>Kenlou III<br>Qualify                  |
| 5  | 5  | 11 | <b>FEELS SO GOOD</b><br>Lina Santiago<br>Universal-J      | 15 | 9  | 11 | <b>MY RADIO</b><br>J.K.<br>Lime Inc.-P                         | 25 | NEW |   | <b>ACCESS</b><br>DJ Mishah<br>TJSB-Koch                           |
| 6  | 8  | 6  | <b>LA MORENA</b><br>Los Illegales<br>BMG-N                | 16 | 13 | 10 | <b>SITTIN' UP IN MY ROOM</b><br>Brandy<br>Atlantic-P           | 26 | 21  | 7 | <b>TRES DESEOS</b><br>Gloria Estefan<br>Columbia-H                |
| 7  | 7  | 6  | <b>I LOVE TO LOVE</b><br>La Bouche<br>Arista-N            | 17 | 30 | 2  | <b>MUSIK</b><br>House People<br>Popular-P                      | 27 | NEW |   | <b>KNOCKIN'</b><br>Double Vision<br>Pirate-Quality                |
| 8  | 11 | 6  | <b>EVERYBODY'S GROOVIN'</b><br>Max-A-Million<br>Zoo-N     | 18 | 23 | 3  | <b>1979</b><br>The Smashing Pumpkins<br>Virgin-F               | 28 | NEW |   | <b>DANCE TO THE MUSIC</b><br>Academy<br>Dance Pool-H              |
| 9  | 6  | 12 | <b>CALIFORNIA LOVE</b><br>2 Pac<br>A&M-Q                  | 19 | 18 | 6  | <b>WOO-HAH' GOT YOU ALL IN...</b><br>Busta Rhymes<br>Elektra-P | 29 | 22  | 9 | <b>LUV ME</b><br>Hector<br>Dance Pool-H                           |
| 10 | 16 | 10 | <b>1,2,3,4 (Sumpin' New)</b><br>Coolio<br>Tommy Boy-Denon | 20 | 12 | 14 | <b>LOVE IS PARADISE</b><br>First Base<br>Ariola-N              | 30 | 26  | 9 | <b>EVERYBODY GET DOWN</b><br>Cherry Moon<br>Dance Pool-H          |

# CLASSIFIEDS

*RAVE continued from page 7*

country with raves and after hours bars. It's fun things - because we come from the streets and just because all this commercial success happened to us, we don't want to get away from what we were really all about.

### What plans do you have for the upcoming Dance Mix Tour?

What will happen on the Dance Mix Tour is they'll be myself spinning records between groups and then just a number of groups from around the world and me in Canada. And then we'll be going to five cities at the end of July. It will culminate with a MuchMusic television special out of the Molson Amphitheatre.

### What bands?

I'm keeping them pretty hush hush, but the festival is based around BKS and my vision to put BKS out on a bigger stage not just club stages. So BKS are always the headliner each year and the success of last year was sell-out in Kingswood, 5 000 in Edmonton, the Montreal Forum last year, and now this year we're adding Halifax, Ottawa, Montreal, Toronto and Edmonton again. The show will be co-presented by Pirate Radio, MuchMusic and the affiliate stations that Pirate is on in those markets.

### The majors must think you're a pretty hot ticket by now.

Well yeah, you'd think they'd be nice to me [laughs]. Some of them have been courting in a fair fashion, so I don't want to dis all of them. I'll go on record as saying that I'm pleased with some of their help but really disappointed with others. I'm taking this on as a leader of a bandwagon and really taking respect once again in what country music is done and how that scene has come together. And I'd like to see all the egos pushed aside and let's build dance music up, you know. Because what I fear the most with the majors is if they're going into these big televised campaigns and promotion campaigns to advertise their compilations and these compilations don't live up to what they expect to sell, they are going to fall flat on their face and they are going to forget about dance music and this thing is going to be shoved away and dance departments will fall apart inside the majors. I think they should concentrate more on developing an actual scene here and this is one of the ways that I've gone out year after year and asked for their support, and year after year I get turned down by three quarters of them in helping me with this idea. And why is there always this affiliation with Chris Sheppard and Quality? Because Quality come through. They support this dance community, and I think people should be aware of that fact. I'm out there as an independent with Pirate Records, it's our own little label. I'm free to go and consult with whoever I want so I'm open. I'm trying to be this guy to work with everybody. I'm really fired up because I know what this scene needs and I'm trying to take it to the next level. I understand people want to keep tracks for themselves and that there's a war out there with licensing and stuff, but a lot of them have been pretty good with me with licensing and majors do still licence to Pirate Records, we are one of the few they still licence to and I'm thankful for that. I'm not jealous of any success for them, I wish them better success and I think I have a method to increase their success, as well as having success on my own. If everybody wins, everybody is happy. And that's what I'm striving for.

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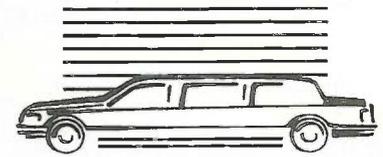
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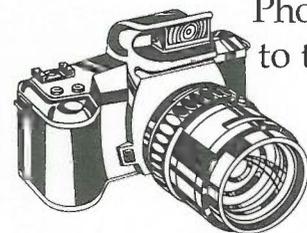
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## Dave Matthews Band

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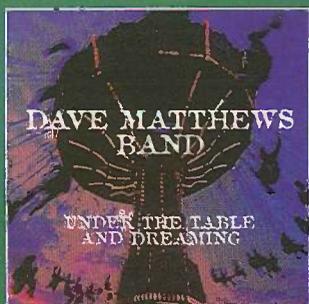
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