

West End Girls bounce back with Dexter Entertainment

As the popularity of teeny pop acts continues to soar, Canada's own West End Girls make a resurgence at radio and on the charts, landing their single Sweet Emotion with a respectable #53 this week on RPM's Hits 100. The Girls rebound with a brand new label headed by promoter/songwriter/producer extraordinaire John Dexter, who has

coincided the creation of his Vancouver based label last summer with loud promotion for the band's newest release titled Hits, Remixes And Other Cool Stuff.

"We felt the timing was right with the Backstreet Boys and Spice Girls and also we felt it was a good way to start the new label," says Dexter who heads Dexter Entertainment Group. "The Girls had a name out there with radio and we thought if we could come with a strong first single, it would also help out the company."

West End Girls have previously played favourites to retail, radio and video, when their #1 smash Not Like kissing You hit the airwaves in 1991. Three Juno nominations and several successive hits extended their popularity across the country and into Quebec, where the single Pure (You're Touching Me) made Francophone charts. The current album is, as the title intimates, a best of compilation featuring the group's most popular singles including R U Pure, Sexin' Me and Sexy plus the new single, Primed, which Dexter expects will catch fire as the market continues its swing back to a youth demographic.

"There's a younger audience that doesn't seem to get catered to because it's pegged as uncool by the industry," says Dexter. "It's the eight to twelve year olds that don't seem to get catered

to at all, for whatever reasons, but they've really shown that they're out there in huge numbers."

The strategy has serviced Dexter well and allowed the company to quickly expand its roster to include two new artists, Joe Brooks, whose single Peace is concurrently being worked at radio and has had phenomenal return in four weeks, and the upcoming rhythm-alternative band Sozo, which is also slotted in for a strong push beginning next month.

Dexter, who had a lucrative eight year career in LA working as a principal songwriter for Almo Irving (A&M) in which garnered him some 20 million records sold worldwide, has also teamed with former Sire Records marketing VP Ken Kushnec for representation in the US. "Our game plan is to build artists in Canada," he says, "and then when we go to do our international deals -- including the States and domestic North American deals -- we want to go with some track record with the artists. We feel that success in our own backyard first is the best way we can get more attention from the larger distributors. It's certainly better than just handing somebody a tape or something like that."

Dexter says the company will be holding his artists off on exclusive deals with the majors and concentrating on independent distribution on a project basis.

"The whole idea is to find the talent, land the artist and get them to a certain level and then go on to a major and so if we have an exclusive deal with somebody we can't really do that," he says.

Dexter, who has co-written and co-produced both projects currently on the roster and has been responsible for signings from West End Girls to Bif Naked, says the label will retain its commitment to developing artists with pop hits without playing favourites with format.

"Most of the Canadian artists are guitar based and I found I didn't want to go where everybody else was," he says, "but we're open to anybody we find interesting, that we think can have successful singles. It's all personal taste and you have to pick and choose carefully because it costs a lot of money. We're going to be experimenting with a lot of different types of music in the future but hopefully they can cross-over to CHR ratings."



Live Hip album hits stores May 24

Universal artists The Tragically Hip are slotted to release their first official live album of their lengthy career. Titled Live Between Us, the album was recorded at the Cobo Arena in Detroit in front of a sold-out crowd on November 23rd 1996, during the last part of their last Canadian and US border tour.

The set features fourteen tracks (70 minutes worth of music) sequenced in the exact order of their performance during the show with little post production tampering and no overdubs featuring a cross selection of tunes from the classic New Orleans Is Sinking to this year's Ahead By A Century.

The first single, Springtime In Vienna, is currently available in its entirety on the Internet's World Wide Web at www.thehip.com and the new Canadian website for Universal Music at www.universalscanada.com.

The Hip's current effort, Trouble At The Henhouse, released in May 1996, has already been certified quintuple platinum (sales figures of 500,000 units) in Canada while the group scooped up three Juno Awards this past March (Album, Group and North Star Rock Album Of The Year). Currently, sales of their catalogue releases have topped the four million unit mark in Canada.



Dulce Barbosa, of Linda Dawe Promotions, squired Claude McKenzie to Ontario radio stations promoting his new Musicor release, and popped in to say hello to Craig James, music director at Light 105.7 St. Catharines



London recording artist, Ute Lemper, in Toronto for a Roy Thomson Hall date, dropped in on Tower Records store to say hello to the store's classical team.

Shopsy's 75th year ties-in with Sony

Monday, June 9 has been designated for the launch of the new Shopsy's TV City at its King Street restaurant in celebration of the famous Toronto deli's 75th anniversary.

The deli is being taken into the future by new owner Lewis Allen, who, over the past 20 years has owned and operated several restaurants, primarily in Toronto. He has also been responsible for operating food services at such non-traditional locations as stadiums, universities, airports, museums across Canada.

The new theme restaurant takes advantage of new television developments and enters into a corporate relationship with Sony.

The front section features four 32-inch screens facing busy King Street which will send messages to the passing public. There are 30 other television sets ranging from 13 to 32 inches as well as an eight-foot screen. Several dining booths feature nine-inch monitors and Sony playstations.

Theme nights are planned that will combine the elements of food, fun and licensed merchandise

from a variety of TV shows. Scheduled for Monday nights are Melrose Place; Beverly Hills 90210 and Party of Five for Wednesday night; and Thursday night with Seinfeld, Friends and ER. Other theme nights are also being scheduled.

Other major changes to the King Street location include a large private party room and four free standing areas which will feature a variety of Shopsy's clothing that includes denims, sweats, T-shirts, caps and jackets as well as Hot Dog Man (Shopsy's mascot), key chains and other licensed merchandise.

For the cigar smokers, there is a new cigar boutique featuring a custom oak cigar humidor with a selection of up to 40 different cigars including premium brands chosen from the walk-in humidor in Shopsy's-on-Front-Street.

Also expected to be a major attraction will be the celebrity triple decker sandwich section featuring gigantic sandwiches a la Carnegie Stage deli in New York with the sandwiches named after entertainment and sports celebrities.

BC publisher pacts deal with Quebec music company

Cedar Cottage Media of Burnaby, BC and Chacra Alternative Music of St. Laurent, Quebec, have finalized a unique deal with an unusual tie-in with Power Trips, a new age travel guide.

Through the signing, subscribers to Power Trips will receive the Chacra Music Sampler as a free bonus gift.

Included on the CD are Celtic instrumental airs by Will Millar, formerly of the Irish Rovers, who recorded the tracks at his studio on Vancouver Island. Also featured on the CD are Tim Clement and Kim Deschamps, whose album, Waterstation, gained international acclaim, and Tino Izzo, the native Montrealer known as Onc, whose single Darlin also gained international recognition.

Power Trips is a monthly travel guide that focuses on sacred places, including Machu Picchu, Stonehenge, Sedona and BC's Stein Valley. The

magazine's founder Robert Scheer describes his publication as "both a practical guide with useful, down-to-earth travel information and a spiritual or philosophical guide." Besides supplying information as to where to go and how to get there, readers discover details about local traditions and suggestions for visitors seeking personal enlightenment.

Scheer concludes with "Now, when Power Trips subscribers listen to the meditative, inspirational music in their free Chacra sampler CD, they are more likely to be responsive to the messages from Mother Earth they can get when they visit sacred places.

Sample issues of Power Trips are available from Cedar Cottage Media, 6282 Kathleen Avenue, Suite 502, Burnaby, BC V5H 4J4, phone 604-431-2917 or fax 604-431-2918.

Shopsy's has also signed an agreement with the Second Cup Coffee Company, offering all Second Cup coffees and related products for take-out and table service.

Empry and Bee present second Cocktail Soiree

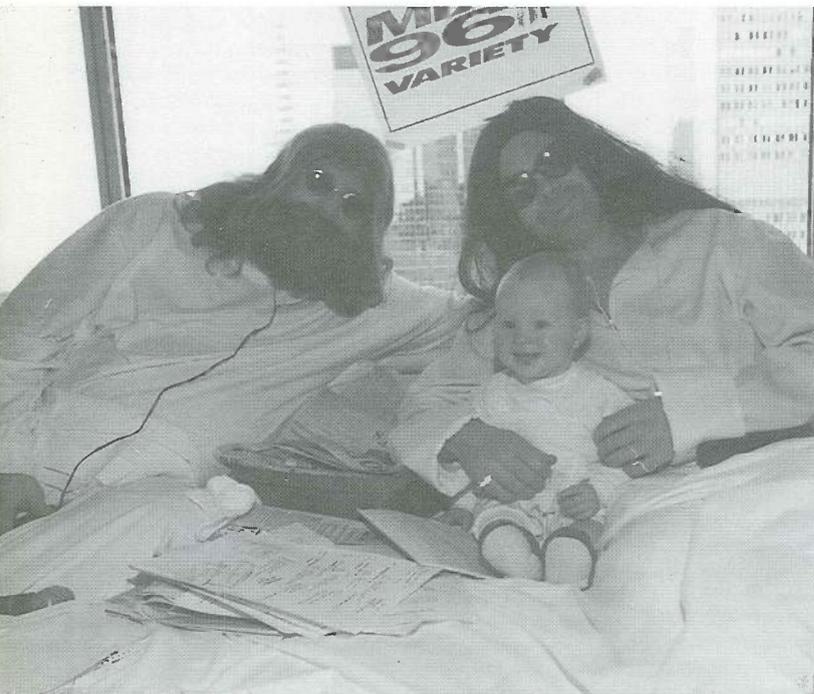
The first annual Canadian Cocktail Soiree was held at the Imperial Room of Toronto's Royal York Hotel on March 13. Organizers Jaymz Bee and publicist Gino Empry, have firmed a second for May 28, and again in the Imperial Room.

"The first was reminiscent of the glamorous highs of the Imperial Room in its heyday," says Empry. "It was truly an evening of martinis, cigars, evening gowns, lots of jewellery and beautiful people."

The second evening will be the official launch date for Wiseass Crooner, by Tim Tamashiro, his debut on the Leisure Lab/BMG label from this Alberta native of Japanese/German descent. Paul Alofs signed Tamashiro to BMG early this year. His album had been released independently prior to the signing, then remastered, repackaged and released nationally by BMG. Tamashiro will open the Cocktail Soiree at 9:30. Free Smirnoff (Black Label) martinis will flow until 10 pm.

Jaymz Bee, who is on a roll as an artist and book author, takes the stage at 11 pm. He has just returned from a successful tour of western Canada in support of his latest Leisure Lab release, Clint East Woody Allen Alda. Besides presenting his musical soirees in the Imperial Room this year, he will be performing on top of the World Trade Centre in New York on June 17, and will release his first book, Cocktail Parties For Dummies, in October. He has just signed a worldwide record deal with US-based Milan/BMG Records.

Tickets at \$20.00 each for the Imperial Room date are available through Ticketmaster. Dress is "classic casual", but black tie and gowns will be most welcome. For more information contact Gino Empry at 416-928-1044.



Mix 96 morning personalities Terry Dimonte and Ted Bird and young guest bed down in the John Lennon/Yoko Ono bed in the John Lennon Suite at Montreal's Queen Elizabeth Hotel for Taste Of The Nation charity.



C-FAX General Manager Mel Cooper accepts snow shovel-shaped plaque from Victoria Mayor Bob Cross and Salvation Army Major Martin Goodyer for services rendered during "Storm of Century."

WALT SAYS . . . !

Dr. Sam??? Yes indeed! Canada's most famous storekeeper, a Member of the Order Of Canada, patriarch of a multi-million dollar holding, godfather of the Canadian music industry, owner of a summer home bordering hallowed ground in Prince Edward Island, protector of all that's heritagable, crusader to keep retail Cancon and the English out, and soon to be elevated to the sanctity of higher learning. His accomplishments are boundless. You know his famous line, "I said I'd do it, and I did it!" So now he adds another notch to his belt, another first for our king of retail as he once again gives a finger up to his competitors. They can't touch him. Ryerson's School of Business will, on June 17, ordain Sam The Record Man with a Doctorate in Commerce (EC: Ordain???). So now it's Sam The Practitioner, but being as he is so humble, Dr. Sam will do. (EC: Heaven forbid it should be Sam The Surgeon!!!)

He's coming back!!! He learned his legal craft in Toronto, got a great job in Los Angeles where Hit Man and Off The Charts were recommended reading, got himself married and now, AND NOW, PF is returning to Toronto to look after the legal and business affairs of CD. How is that possible you might ask, being that CD's business and legal affairs et cetera were always looked after in Montreal? (EC: Well???)

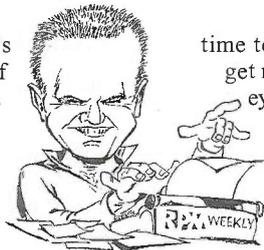
Coming out??? With so many showbiz personalities coming out of the closet, AD says that after 72 years, he's ready to come out and admit he's a lesbian (EC: Variety is the spice of life!!!)

Has anyone seen JW??? It must have been a wild and wonderful experience doing the hip-hop-out-in-outerspace-rapper-dance trip, but it's

Expect radio to sound better!!!

Now that the CRTC has changed its music restrictions regarding the frequency that a hit can be played, expect the sound of FM to change . . . and for the better. Now the stations can program what listeners want to hear and not what a bunch of commissioners in Ottawa feel they should be listening to. This will also have an effect on the sale of records and the whole hit process. It might be timely for the record industry to look at ways of influencing radio to play what people want to hear, buy, hear, listen to, but own, hear on the radio, go to a store and buy. I think you get the idea. Radio has always worked hand in hand with the promotion and sale of records, and since the days of the ruling by Judge Learned Hand, the system has worked. We don't need any interference from the CRTC. I've always said that if a radio station wants to program In The Midnight Hour all day, over and over, and can keep their listeners, they should be allowed to. If it keeps the listeners . . . do it. The name of the game is ratings. But then what do I know about radio?

- Walt



with Elvira Capreese

time to come down for a reality check . . . get rid of the courier service and do some eyeball-to-eyeball, eardrum-to-eardrum promotion. But then again, when the company's that big, does it matter? (EC: It will!!!)

Listen up!!! Check out the Elegantly Wasted track by INXS. Did I hear right? I thought I heard a background whisper of "Better than Oasis". (EC: Maybe you got a bootleg copy!!!)

Time to bail out!!! That old, turn-of-the-century property in downtown Toronto near the "track" has turned up some unwanted guests, or ghosts, friendly and unfriendly, who don't like the record business. An insider tells me it's a little scary sometimes, especially working alone at night. Now would be a good time to unload the place. Property prices are up again and half-a-million or maybe even a million bucks would look good on the books of the parent company. (EC: Particularly now!!!)

Trouble in LaLa and BiBi land??? It's disturbing to see the growing numbers of artists who, over the years, have been abused by agents, managers, lawyers and even record companies. Most artists are like children with only their talent under their arm, and invariably reach out to the wrong person and in some cases with a 50-50 deal with all the expenditures coming out of the artist's half. I guess it's legal, but it sure isn't ethical. Sometimes the abuse goes on for years and the unsuspecting artist, even though successful, ends up with a closet full of memorabilia, and not much more to retire on. Watch for a big star to take control! (EC: We need an artists' social services program!!!)

Undoing a mistake??? Sometimes intellect can be confused with intelligence. Some of the people who were responsible for King Bozo's reign were abruptly caught by the short ones when ego and power kicked in. How do you right a wrong? (EC: Very carefully... he's king for life!!!)

JR on U2!!! Funny how that Irish guy shows up all over the world; London, Paris, Barbados, Spain, and now Las Vegas, where he no doubt shared a jar or two with the band. Interesting too how his Irish charm cuts through the media arrogance. When you're a Canadian media navel gazer in a strange land covering a concert by U2 you can feel fortunate and relieved to be able to catch the eye and ear of JR, who knows all there is to know about U2, some of which will never get into print. And there on the front page of The Arts section of Canada's National newspaper, his comments on the band. Hey! He came off looking pretty good. (EC: A jar or two will do it!!!)

Let's take sides!!! Now that the election has been announced, it's time for those in the industry, who benefit from government support, to reflect a bit and figure out who their friends are in government, which government, if elected, would do the most to promote and protect Cancon and Canadian culture. What we should do is make a very strong statement showing the music industry support to the government that will stand behind

Cancon. Your choice! (EC: There's only one choice!!!)

Toronto takes Montreal??? The Toronto Music Allstars wiped the Montreal Music Allstars by a score of 9 to 6. Now for some stroking. Strong performances from Drew Keith (CHFI - two goals), Greg Malta (EMI - two goals), Alain Belisle (Warner - two goals) and singles from Tim Henderson (HMV), Doug Spence (Soundscan), and Glen Ross (Quality), aided in the seesaw battle -- two wins for each team over the last four years. Bruno Jerullo (ROW) and Shawn Marino (PGS) held back the invading Montreal Music Allstars in the last period of the game. The hotly-contested game, which has become an annual event, raised more than \$13,000 for La Mason Victor-Gadbois, a home for terminally ill cancer patients. (EC: Vive la hockey!!!)

Back to Xango??? What's that saying, "Once bitten, twice shy?" Well I'm going to try for the twice bitten bit and try Xango again. This time it's for Jon Secado, and EMI's master-party-organizer Steve McAuley is doing the arranging thing. I'll just have to stay clear of the guy in the white coat and funny hat. (EC: Amd watch what you eat!!!)

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

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RPM

A new Gray musical opens at Toronto's Music Hall

Rock And Roll, John Gray's new musical, reunites Nova Scotia's most popular rock band, The Monarchs, at Toronto's Music Hall.

The Monarchs, a rock and roll quartet from Mushaboom, Nova Scotia, pursued the ultimate rock and roll dream and became bigger than the Beatles, all of which happened in the early '60s.

Fifteen years later, The Kings of Friday Night, guitarist Brent, bassist Chink, vocalist Parker and drummer Mnnny (currently with The Hopping Penguins, reunite for the first and last time.

There's lots of meat here for aspiring young musicians, as the foursome's careers are guided by Screamin' John McGee (aka The Ghose of Rock And Roll), considered a threat to the community.

Previews were scheduled to begin May 1 for the eight week run.

Directed by Brian McKay with musical direction by Lisa St. Clair and design by Stephen Degenstein, the musical features a notable line-up of Canadian talent; Peter Baylis, Tim Gammon, Tim Howar, Jennifer Lyon, W.J. Matheson, and Bobby Prochaska, who has gained recognizable status in the theatre community through his roles in a number of hit musicals, including Buddy and Crazy For You, among others.

All the songs in the musical were written by Gray, the award-winning author of Billy Bishop Goes To War, 18 Wheels, and Don Messer's Jubilee.

The musical is a presentation of David

Warrack Productions.. Veteran musical theatre conductor/composer Warrack points out that he and his team are dedicated to making the 1250 seat Music Hall, "Toronto's new mid-size home of first class theatre at affordable prices." They have begun a three-phase renovation plan including repainting and recarpeting in the lobby and theatre, and refurbishing the vintage marquee. Built in 1919,

CHUM Scavenger Hunt on for 40th anniversary

In celebration of its 40th anniversary coming up on May 27, 1050 CHUM, has launched the 1050 CHUM 40th Anniversary Scavenger Hunt.

The contest was launched April 28 on the Russ McCloud, CHUM Morning Show, with two new items being revealed every weekend for four weeks (ending May 23). The

Allen's Danforth Theatre, as it was first known, was initially a movie house. The original design included tapestry silk walls, high French windows, rich plaster ornaments and marble stairs, many elements of which still exist today.

All tickets at #24 and \$49 are available through Ticketmaster. For more information call Carrie Sager or Sandra Flores, at Flip Publicity & Promotions at 416-533-7710, fax 416-533-7797 or email: flipster@idirect.com

prize of \$5,000.00. Second place is \$3,000.00 and the third place winner collects \$2,000.00. A number of other prizes will be given away as well to those who attain a certain amount of points.

The winners will be revealed on stage at the station's 40th Anniversary Street Festival



countdown for the 40 CHUM-related items offers listeners to win their share of \$10,000.00 in prize money.

CHUM's Promotions Coordinator Gavin Mortimer points out that each item is worth points and whoever collects the most points wins the grand

at the CHUM building at 1331 Yonge Street on May 25 from 11 am to 4 pm. The festival will feature live performers, free food, street entertainment and says Mortimer, "Toronto's best oldies music to celebrate 40 years of Canada's first rock 'n roll station."

Catalogue restoration key in boosting lagging sales

Media reports of all around lowered record sales across Canada have prompted marketing and promotion experts to the grindstone for unique and inventive methods of boosting product sales. And although new releases tend to be the focus of most attention, less-than-desirable catalogue sales have become an issue of contention that seems to have been met with a number of possible solutions.

In a concerted push to drag lagging catalogue sales out of the basement, Sony Music Canada has recently focused a media campaign on a re-release of four classic Byrds albums following a successful first instalment last year which saw the re-release of Mr. Tambourine Man, Turn! Turn! Turn!, Fifth Dimension and Younger Than Yesterday.

In conjunction with Legacy, a re-issue arm of Sony Music in the U.S., a growing interest in the Byrds was sparked with the first four re-releases and hopes are positive that the next in the series will further along that interest -- in the way of record

sales.

"Catalogue is down a bit," says Sony Music Canada's Randy Sharrard, director-special marketing, "and we keep trying to come up with new ways to sell (it)."

The Notorious Byrd Brothers, Dr. Byrds And Mr. Hyde, Sweetheart Of The Rodeo and Ballad Of Easy Rider are the most recent to re-hit the sales racks and the assistance of founding Byrd-man Roger McGuinn has been enlisted in a manner that ties in nicely with the release of his newest release on Hollywood/PolyGram, Live From Mars, a retrospective that includes a number of his greatest hits as well as solo performances of Byrds classics.

An all-out blitz of reviews and feature stories in a number of consumer magazines including People, Entertainment Weekly and Playboy as well as retail and radio publicity and on-going Online contact -- that McGuinn himself has been keeping (<http://www.sony.com/Music/Legacy/Byrds>) -- is

part of the push Sony is putting behind these re-issues that include rare bonus tracks, interviews, and in-studio arguments.

Tying in new releases and catalogue promotions is a venue Sony has used a number of times, most recently with Aerosmith, and it's a system planned for future use with product both foreign and domestic.

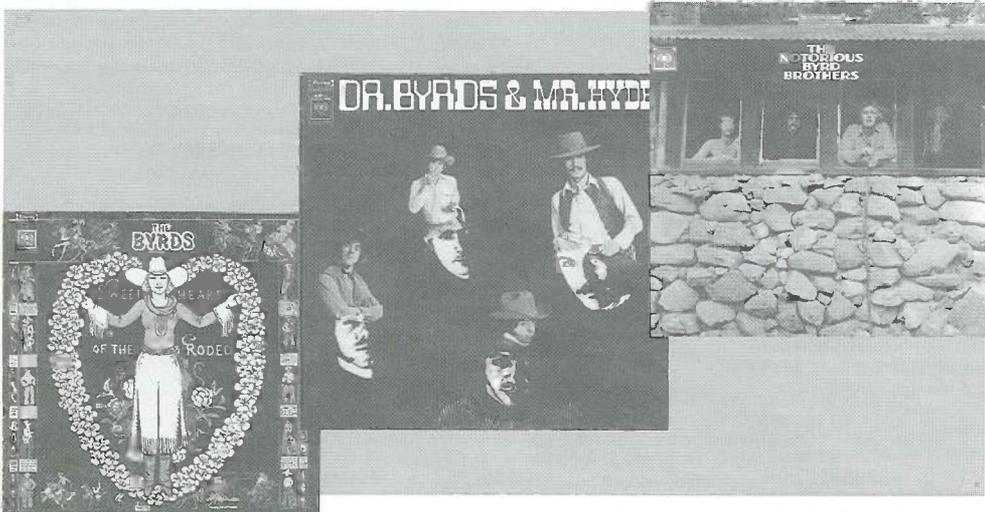
"We just did the Indigo Girls," says Sharrard, "and we'll be doing a campaign on Michael Jackson when the new record (Blood On The Dance Floor/HISTORY In The Mix - May 20) comes out."

On the domestic scene, an all-Canadian version of the Rock Almanac series is in the works as well as a Platinum Blonde Greatest Hits which "actually, people have been screaming for," says Sharrard, "It's interesting."

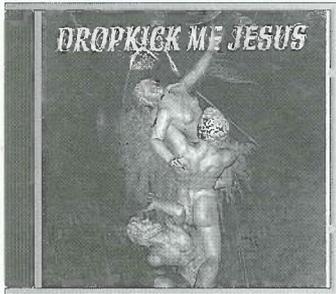
Another avenue in boosting catalogue sales has been explored by the St. Clair Entertainment Group with their release of a 16-CD series, A Celebration Of Blues, which manages to encompass every facet of the genre with titles like: The Great Singers, Women In Blues, Great Blues Harp, Great Blues Piano, The New Breed, Great Acoustic Blues, Chicago Blues and three volumes titled The Great Guitarists.

The series -- taken from the Black Top, Stony Plain, Alligator and Blind Pig labels -- is sort of a greatest hits approach to re-introducing long-time fans to the best of the blues and, at the same time, introducing an entirely new group of listeners to the genre with the intent that the package will spark new interest in back catalogue product.

The six newest releases in the set highlight such artists as Johnny Winter, The Downchild Blues Band, Long John Baldry, Buddy Guy, Willie Dixon, Professor Longhair, Solomon Burke and Tommy Castro under the titles Great Slide Guitar, Great Rock-A-Boogie Blues, Great Swing Blues, Great Country Blues, Great Louisiana Blues and a second volume of the Great Singers.



New Releases



DROPKICK ME JESUS -Rock/Alternative
Dropkick Me Jesus
 HRH 960713 NEP-001

Scenes from Dante's hell (?) introduce this hard rock quartet from Toronto. And though the art is deceptively conventional of the format's interest in the beyond, Drop Kick Me Jesus go beyond the expected. Their indie release serviced locally in Ontario caused a swarm of interested buyers who cleaned 2600 copies on the first month alone and guaranteed the band a showcase spot at CMW '97. The excitement is undoubtedly caused by a hard rock band that knows when a song is a song, despite complex structure and stress on an ultra tight delivery that recalls the best from the successive towers of heavy metal and grunge. Inevitably headed for the heart of an extremely committed independent fanbase, DMJ might suffer unduly because of prejudices the industry at large holds against the format. Fortunately, the band rests its case on tracks like Pieces, Code Blue, Something Hits Me and a few ballads that are handled effectively and maintain the momentum of the album. Exceptional musicianship and consistently perceptive writing leave us with the impression that there isn't much that vocalist/guitarist Nick Lombardi, lead guitarist Marc D'Amico, drummer Anthony Lombardi and bassist Rob Donia have left out of the final cut. **-RG**

ROMEO + JULIET O.S.T. Vol. 2 -Score
Various Artists
 Capitol 55567-F

The movie has obviously made an indelible impact with North American audiences who have rushed out a second time to scoop up copies of more music from an avant garde take of Shakespeare's classic tragedy. Those sales have bumped this album of mostly original score music to a covetous ?? position on SoundScan's national retail album chart



this week. Essentially, the score invites the listener to piece together the lush visuals and general atmospheric of the film without getting into pop music. There are a few exceptions, however, electronica from Kym Mazelle, Harold Perrineau and Paul Sorvino, a cover of When Dove's Cry from Quindon Tarver and a lunatic procession for Tybalt's arrival courtesy of Butthole Surfers and the Dust Brothers. All of which leads us to the conclusion that there are more than a few eager beavers who rushed out to buy the disk before investing some time to finding out what was actually on it. Either that, or fans just can't live with the idea of missing a component, however superfluous, to a set. With a video release looming, you can expect this to slide inconspicuously off the chart while the movie begins its second bout with the cash register, this time at the home box office. **-RG**

AMBER -Dance
This Is Your Night
 Quality QCD 2180-M

"This is your night, dancing free till the morning light/This is your night and everything is going to be alright," sings fair-haired Amber as she inaugurates her brightly coloured dance pop for the clubs. The transition of the singer's breezy melodies and lyrical idealism has already gone over as smooth as might be expected, landing her first single (Colour Of Love) on the top ten of



RPM's Dance chart. The reason is that dance music is as dance music does and there are no surprises when it comes to this girl's floor clearing recipes. With tracks like This Is Your Night, Move Your Body, One More Night, Push It To The Limit, Hold My Body Tight and This Is The Right Time, the record borders on being a concept album with a theme to dance till there's nothing left but a pair of smokin' platforms on the floor. Expect major headway in the format of choice, fans of which seem endlessly content to hear minor variations on a very conservative theme. No criticism here, just a hearty recommendation for anyone in dance radio who hasn't yet aighted on this. It's got the goods, what the hell are you waiting for? **-RG**

CHEAP TRICK -Rock
Cheap Trick
 Red Ant RA002-St.Clair Entertainment

With the current crop of new bands hell-bent on recreating the summery sounds of the '70s, who better than Cheap Trick should pull out the guns and show 'em all how it's really done. This is the band's 12th studio album and the original line-up of Robin Zander, Tom Petersson, Bun E. Carlos and Rick Nielsen are all present and accounted for. The boys have scrapped the in-studio keyboard player and have gone back to recording in analogue for a sound truly reminiscent of classic Cheap Trick. With 11 new tracks of by and far the best material they've created in a long time, this self-titled album is sure to bring in the long-time fans and start building a new fanbase from a younger generation. In addition to the album's being a recent Billboard Album Spotlight Pick, a first single, Say Goodbye -- a pop/rock gem that focuses on (the seemingly ageless) Zander's vocal smoothness -- is hot at radio and currently sits at #41 on RPM's Hits 100 chart. From the hard-rocking opener, Anytime, to the final



note of It All Comes Back To You, Cheap Trick and co-producer Ian Taylor have definitely recaptured the essence of what made them so popular during their reign at the top. Join hands people --it's time to rejoice the death of grunge and revel in the re-birth of classic rock 'n' roll. **-LT**

MARK OWEN -Pop
Green Man
 RCA 43514-N

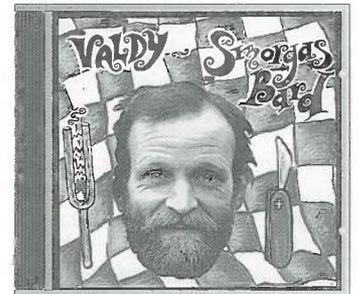
Despite having sold in excess of 13 million albums world-wide with pop crooners Take That, frontman Mark Owen and the rest of the group decided last spring to go their separate ways. But disappointed fans can take heart in the fact that the focal point of over 60 per cent of their amorous fan mail is back, poutier and cuter than ever, with a solo album of 12 superbly-crafted pop songs. Alongside guitarist Dave Gregory (XTC), former Blondie drummer Clem Burke, percussionist Luis Jardin, guitarist Jolyon Dixon and Stuart Ross on bass, Owen has created a collection of straightforward, radio-friendly music that will more than appease his already-solid fan base. Recorded at Abbey Road studios, Green Man holds on to the old-school theory that its alright to resist the urge to make every song sound alike. The groovy, guitar-based title song leads



smoothly into Clementine with its infectious chorus and the rest of the album seems to fall into place in a style that seems to pay homage to a variety of musical influences. Child, an unabashedly beautiful lullaby, is the record's first single and, in Owen's words, it marks "a bridge between where Take That left off and where I go with the rest of the album." Other stand-out tracks include Secondhand Wonderland, Ask Him To and Is That What It's All About. Produced by John Leckie (The Ramones, Blondie) and Craig Leon (Radiohead, Kula Shaker). **-LT**

VALDY -Folk 'n Pop
Smorgas Bard
 Festival-101

Valdy first appeared on the RPM 100 with Rock And Roll Song (Dec. 2/72), followed by successful charted singles through to 1976, winning two Junos in the process. This is his 13th album, and a bit of a departure from his previous releases, although the vocal quality remains an in-er-face reminder of the folk era that was dealt a cruel blow in the '70s, which included cancelling its Juno category. This new release is a potpourri of the Valdy



sound which he serves up as a menu, identifying each track as an appetizer, main course or dessert. He also identifies the various studios used. All tracks are key, but we have our favourites; The Jon lms penning of She's In Love With The Boy, "an age old favourite, even better the second day"; Wedding Walt's Amoré, written by Valdy, J.Brooks and H.Warren, "Pasta fazzoil with date squares, avowed to keep love alive"; Double Solitaire, "Smoked meat on wry to go, or maybe already gone"; and Silent Passage, written by Bob Carpenter, "A hearty stew waiting on the wood stove." But don't overlook John Prine's Speed Of The Sound Of Loneliness "TV dinner for one, eating just to say you've eaten." Valdy has been gone too long. He redeems himself here. **-WG**

ALBUM PICK

NOW! 2 -Pop
Various Artists
 WEA 35296-P

What happens when three of the majors labels take a selection of their biggest, most fabulous smash hits and slap them down on a compilation? The answer is something like what happened with the first instalment of the NOW! series, namely, numbers that skyrocketed the release well into double platinum status. The chart topping selection of hits continues here with a pretty irresistible line-up for the casual radio listener. Kudos to the compilation team at EMI for getting White Town's Your Woman and Kim Stockwood's Jerk and Wild Strawberries' I Don't Want To Think About It, which, now that we force ourselves to think about it, has gone the ultimate distance for a single. Other tracks which border on cultural experience are No Doubt's Spiderwebs, Maxi Priest's That Girl, Spice Girl's Wannabe, Donna Lewis I Love You Always Forever, Merrill Bainbridge's Mouth and a host of others. Summer Mix version of George Michael's Fast Love exclusive to the release and an unreleased radio version of Jewel's You Were Meant For Me wrap it up for a no nonsense go at retail. It's just a matter of sitting back and counting the numbers, folks. **-RG**



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30

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

TW LW W0 MAY 5, 1997

Rank	TW	LW	W0	Artist	Label
1	1	10	10	STARING AT THE SUN UZ - Pop Island 314 524 334-Q	
2	8	7	7	THE IMPRESSION THAT I GET The Mighty Mighty Bosstones - Let's Face It Mercury 491 (comp 491) - Q	
3	2	11	11	THE NEW POLLUTION Beck - Odelay DGC 24623-J	
4	5	10	10	VOLCANO GIRLS Veruca Salt - Eight Arms To Hold You Geffen 30001-J	
5	6	7	7	ELEGANTLY WASTED INXS - Elegantly Wasted Mercury 314 534 531-Q	
6	7	6	6	GONE AWAY The Offspring - Inxay On The Hombre Columbia 67810 (promo CD)-H	
7	4	10	10	WHERE YOU GET LOVE Matthew Sweet - Blue Sky On Mars BMG 614 223 113-N	
8	3	9	9	YOUR WOMAN White Town - Women In Technology Chrysalis 1473 (promo CD)-F	
9	9	7	7	EYE Smashing Pumpkins - Lost Highway O.S.T. Nothing/Interscope 90090-J	
10	11	5	5	COLD CONTAGIOUS Bush - Razorblade Suitcase MCA 90091-J	
11	12	3	3	BEEN IT The Cardigans - First Band On The Moon Stockholm 33117 (comp 491)-Q	
12	13	4	4	IT'S NO GOOD Depeche Mode - Ultra Reprise 46522-P	
13	10	11	11	REMOTE CONTROL The Age Of Electric - Make A Pest A Pet Universal 81021-J	
14	14	15	15	THE PERFECT DRUG Nine Inch Nails - The Lost Highway O.S.T. Nothing/Interscope INTSD 90090-J	
15	15	13	13	PRECIOUS DECLARATION Collective Soul - Discipline Breakdown Atlantic 82984-P	
16	18	3	3	SONG 2 Blur - Blur EMI 5562-F	
17	20	7	7	FREAKS Live - Secret Samadhi Radioactive 11590-J	
18	NEW			NOT AN ADDICT K's Choice - Paradise In Me 550 Music 67720-H	
19	22	3	3	BATTLE OF WHO COULD CARE LESS Ben Folds Five - Whatever And Ever Amen 550 Music 67762 (promo CD)-H	
20	21	4	4	FREAK Silverchair - Freak Show Epic 67905-H	
21	NEW			COME DOWN Toad The Wet Sprocket - Coil Columbia 67862 (promo CD)-H	
22	27	2	2	CLUMSY Our Lady Peace - Clumsy Columbia 80242-H	
23	26	2	2	MONKEY WRENCH Foo Fighters - The Colour And The Shape Capitol 12026 (promo CD)-F	
24	25	4	4	BITCH Meredith Brooks - Blurring The Edges Capitol 12014- (promo CD)-F	
25	30	2	2	BLOCK ROCKIN' BEATS Chemical Brothers - Dig Your Own Hole Virgin 42950 (comp 6)-F	
26	16	6	6	HEY DUDE Kula Shaker - K Columbia 67822 (promo CD)-H	
27	17	13	13	FEMALE OF THE SPECIES Space - Spiders Gut Reaction 1139 (promo CD)-J	
28	19	14	14	GREEDY FLY Bush - Razorblade Suitcase MCA 90091-J	
29	NEW			CUBICALLY CONTAINED Headstones - Smile And Wave Universal 81048-J	
30	NEW			HOME Econoline Crush - The Devil You Know EMI 38244-F	



RCA CELEBRATES 80 YEARS OF JAZZ

BMG: Keeping a firm grip on all that jazz

It's been the common perception when it comes to jazz that there are only two types of people in the world. Those who look at it as an outdated and obscure form of music and those who are passionately, even fanatically, devoted to it. From this two-tiered distinction emerges a perception of the jazz audience as a collective of mostly upper

objective: to evangelise traditional non fans to the music.

"I think one of the interesting things about jazz," he says, "and one of the things that makes it interesting to a lot of people is that as some people get very tired with pop rock, you know, they're looking for something that still has the guitar and still has some of the instruments they are familiar with but that's different enough."

The eighty year old mark, a historical milestone for both label and format (RCA was the first extant label to deal exclusively with jazz) is the occasion for a host of re-releases aimed specifically at expanding the market's horizons by appealing to the broadest cross-section of consumers possible. The intent is reflected with new and continuing releases from the Idiot's Guide To Jazz (a superbudget item which speaks for itself), a handsomely packaged mid-priced RCA Victor series which offers 20-bit super mapping remastered sound for thirteen vintage albums from jazz masters, and a budget priced Greatest Hits series with a breakdown by sub-genre (Big Band, Dixieland, Jazz Vocalists) and by artists (Duke Ellington, Coleman

Hawkins, Benny Goodman, Tommy Dorsey, Dizzie Gillespie, Glenn Miller, and Jelly Roll Morton).

"People search around when they hear jazz music," says Montgomery. "These releases become an incentive to the consumer and it helps us set promotions in retail accounts because you have a whole truck load of Idiot's Guide To Jazz out there selling for \$4.99 or whatever, and inside that disk it tells you what CD the tracks were taken from. So it's very specific in helping the retailers to sell product."

Another series of note is a twelve volume Jazz Café, which is currently being re-solicited by the label. The series offers digitally remastered classics from original Bluebird sources featuring some of

JAZZ continued on page 11



Chris Montgomery

aged enthusiasts, connoisseurs and authorities on the subject, who purchase product interminably and are largely responsible for the estimated 5% market share cut accounted for by the format.

Unfortunately for the armchair historians, things aren't quite that simple, especially when folks like Chris Montgomery labour hard to change, expand and otherwise blur said distinctions. Montgomery, who has a B.Mus. from Western University and is known to take up the guitar from time to time (see interview with Tim Tamashiro on page 13), is the marketing manager for BMG's classics and jazz department and, with RCA Victor's exhaustive eighty-year old jazz catalogue at his fingertips, lives and breathes what is undeniably the connoisseur's wet dream. His main



RCA celebrates 80 years of jazz

JAZZ continued from page 10

the top names in jazz, Louis Armstrong, Duke Ellington, Stan Getz, Sonny Rollins and Frank Sinatra among them. Jazz Café puts the accent on theme, from Standards to Singers, Latin favourites, Summertime oriented, After-Hours, At The Movies, For Lovers, Swingtime, The Blues and volumes that showcase a particular instrument like the piano, the guitar, and the saxophone and trumpet.

"This is part of the ongoing wave to introduce people to the catalogue and to a ton of different artists," says Montgomery. "If you look at Latin, almost everybody has heard of Tito Puente. Everybody who watches David Letterman knows

that most Thursday nights, David Sanborn plays in, so the names are really famous, the tunes are really, really famous and it's a great way to get people into jazz at a reasonable price."

As the series make their impact with beginner listeners, the devoted listener is targeted with releases from the label's enormous back catalogue which continues its transition to compact disc. Not surprisingly, the labels who have a share in the format (principally PolyGram, BMG and EMI) are concentrating their efforts on reissuing classic recordings in their entirety. From the RCA/Victor labels, that means that original releases like Benny Goodman's Together Again, Dizzy Gillespie's Dizzier And Dizzier, Art Blakey's Theory Of Art, Coleman Hawkins' Body & Soul and Duke Ellington's The Popular and Sophisticated Lady are being digitally remastered and re-released intact.

"There's always a new crowd of people wanting the classics," says Montgomery. "You know it's great songs, great lyrics, music that changes as well."

Though radio is increasingly becoming more important for it, jazz music is still largely an airwave shy format, with campus, jazz-only or jazz-oriented shows keeping the promotional grindstone going one step at a time. But as Montgomery notes, any formal promotion the music gets is secondary to constant word of mouth promotion which fans

generate on their own.

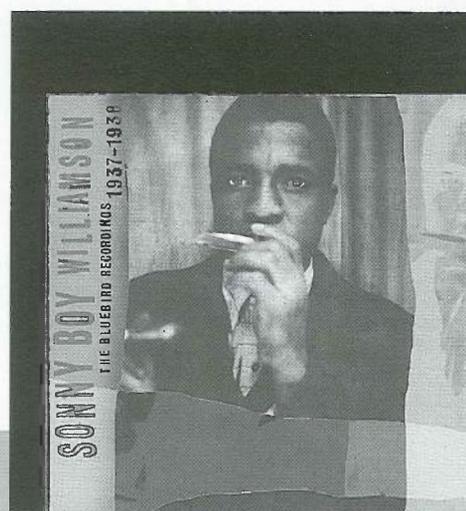
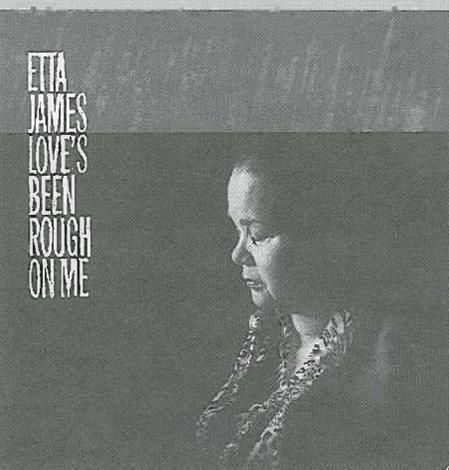
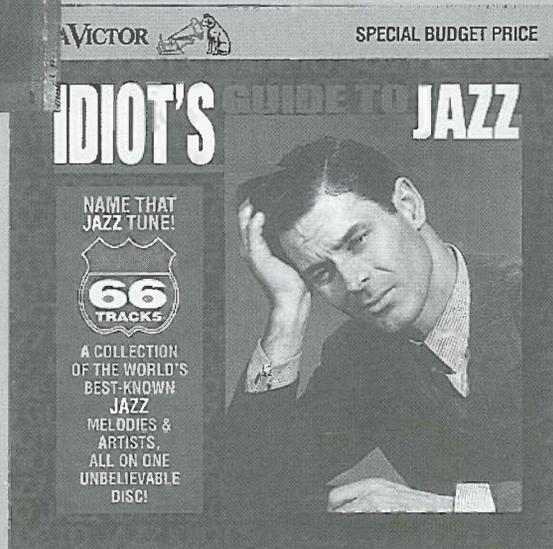
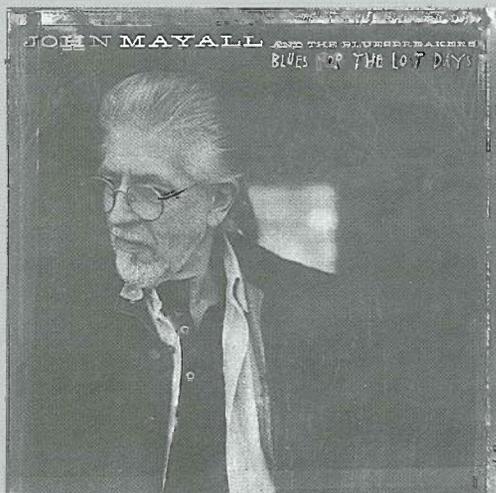
"The main focus really is to get as many retail promotions going and then advertise," he says. "Any advertising really comes in the form of festival advertising programs and co-op ads related to either the Montreal jazz festival or the DuMaurier here or Calgary or wherever the festival happens to be."

Centred around a mid summer time-frame, Jazz festivals Canada wide represent the focal point for the marketing of product and become the target points for advertising. While the largest buyers of jazz music are there, jazz music still relies on the brunt of longevity for commercial impact. A strong release for the label, therefore, clocks in at a conservative 3000 units over a period of twelve months, but could sustain itself almost indefinitely. The label occasionally hedges its bets on a particularly striking release, therefore, such as Keith Jarrett's La Scala which is slotted for a June 10th date and is being considered as the new "Koln Concert," the original Koln having been the biggest selling solo piano recording in history.

Jarrett's release is also part of blanket commitment from BMG to support new artists that further develop the art form. Recent RCA Victor releases from Steve Coleman (The Sign And The Seal, The Way Of The Cipher, Myths, Modes & Means) explores jazz in conjunction with hip hop, r&b, funk and world music, while Tim Tamashiro (Wiseass Crooner) incorporates a little lounge and Etta James (Love's Been Rough On Me) dabbles with country and R&B.

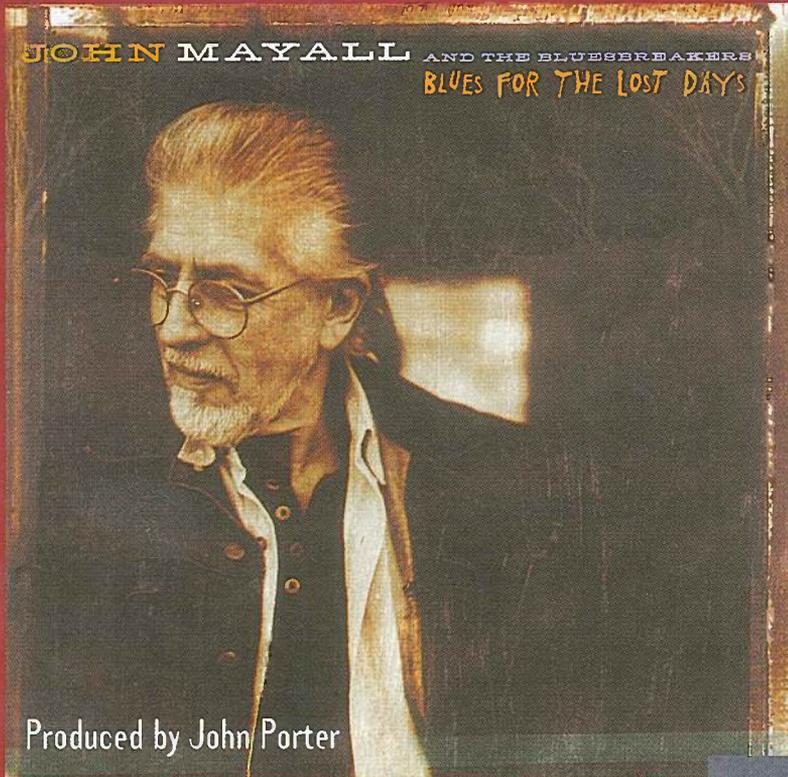
"Lately it seems those records that are uncategorisable are the ones that do really well because they're just so unique," says Montgomery. "We plan to maintain our commitment to new recordings of artists that push the envelope of jazz to the next level, whatever that level will be."

BMG maintains a healthy #2 position on SoundScan's year-to-date figures with a 22% of the market share, second only to PolyGram which takes the lead with 29 1/2%.



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LOOK FOR THESE SUPERSTAR RECORDINGS COMING MAY 13TH.

Rediscovering the classics with Tim Tamashiro

by Rod Gudino

Given, jazz is not so much about moving forwards as it is moving outwards which explains why, as the format continues to expand, the wellspring becomes more and more important. The analogy might explain the ultra awareness that jazz fans have to the format's history, fans like Tim Tamashiro, who has opted to devote his musical career precisely to breathing new life into the classics.

He has done so with *Wiseass Crooner*, a new collection of modern recordings and arrangements to traditional songs like *The Lady Is A Tramp*, *You Make Me Feel So Young* and *The More I See You*. The album -- all black tux and bow tie on the outside -- offers a few clever twists once the wrapper is off; a loungy spoof of *Loverboy's Turn Me Loose*, a jazz original titled *Drive In* and the hippest, swaggiest version of the theme from *Spiderman* you'll be likely to hear in this lifetime.

Tamashiro, who was contracted to BMG last year in the wake of the lounge craze, is currently the label's only domestic artist who can even remotely be classified under the rubric of jazz in an otherwise exhaustive catalogue of names. Tamashiro has taken full advantage of the licensed agreement and, partnered with drummer/producer David Pierce, has ridden the cocktail wave and introduced *MuchMusic* to Canada's first two-song video, structured around a fictional 1960s television show titled *The Tim Tamashiro Show*, complete with five second commercial.

A thirty one-year-old self-confessed yuppie, Tamashiro has jumped at the chance to convert the masses to a kind of pop music which only older audiences can truly remember as ever having been popular. What is significant about him within the development of the format is that his aim, as he makes clear in the following interview, is not necessarily to add a new step in the ongoing history of jazz, but to reinterpret -- and by doing so reinvent -- what has happened in the past.

Armed with a textbook of present and past names in and out of the format, a quick wit and a warm delivery, Tamashiro is true to the persona that has made his stage act the setting for a nightly trip into the golden age of jazz, swing, and lounge, made contemporary and relevant for modern audiences.

Do you see yourself as a jazz artist?

As ironic as it might seem, a year ago they called what I did swing music and when this lounge cocktail thing came around I just kind of fell into a category that the public could understand easiest. I consider myself as a jazz standard impressionist,

how's that for a label? An impressionist in that I do my own take on what I've heard the past masters do and put my own interpretation into what the standards really mean to me. I'm excited by this kind of music and though it could fall under the big umbrella of jazz, I still consider it as a pop



music but pop music in the past tense as opposed to pop music of the *Spice Girls* variety.

So it's a different kind of pop that you're talking about.

The popular song, as far as what my research has told me, developed around the song, not necessarily the artist who performed it. There could be five artists that would do five versions of a song at any one time and people were gravitating towards the song and the content of the song, and that's how the popular song came out and that's what I mean by pop music. And you know, it seems that the idea

has come full circle with recent songs from people like the *Toni Rich Project*, songs aren't necessarily artist driven anymore but song driven.

How do you go about choosing the songs you cover?

In the selection of the songs that I do, I want to convey and translate the enjoyment that I get out of listening to that kind of music. When Frank and Penner or whoever did *The Lady Is A Tramp*, they did it with definite zeal and it was a lot of fun, you know. Unfortunately, sometimes those kind of tunes have slipped into the background and been relegated to the muzak pile. I like to translate them in a way that evokes some sort of enthusiasm and shows that it isn't just

background music, it's foreground music. You'll really understand the translation when you come out and you see my band and the tuxedos and the translating that way but choosing songs that move me emotionally is probably the most important thing for me.

Are you interested at all in writing original material?

There is so much great music that has come from the past, that writing other music to fit in with it is somewhat disrespectful. There's hundreds and hundreds of great standards that I still like to approach and I might throw in a smattering of my own stuff every now and then but I don't think there will ever be a fully original Tim Tamashiro album.

What is the demographic of your audience, or is there such a thing?

I'm going to answer this question in a three part answer. Number one, we have a built in demographic and that is people who have already lived this kind of music and they understand it. That's an older clientele really, we're talking 50+ who automatically make a reference to me and Sinatra, that kind of a sound. Then there's the yuppie type of people such as myself who might listen to it because they might be getting into experimenting and having new sounds they want to play at one of their parties or something a little bit different. There's a big reference to Harry Connick Jr. for me with those audiences. The third part of the answer is the younger clientele, that all of a sudden understand what it is that I do because it's cocktail. I specifically aim at my own age group because that's what I understand the best but there's a tagalong audience on both sides. It makes this album and the whole thing that I do really tough to market and makes it, I've said a few times, like a big chess game. It's almost like you have to sacrifice a few things to concentrate on one thing. To get back to that whole cocktail thing though, I don't mind being put into the cocktail thing but ten years ago when I was playing with the *Jump Orchestra* in

TAMASHIRO continued on page 14

TAMASHIRO continued from page 13

Edmonton, everybody understood and related me to Harry Connick Jr. I guess the tags and labels go along with the times.

And the present time is given more to jazz-type music?

1997 has opened it right up. I don't think in the Nirvana times I would have stood a chance with anybody except for a yuppie group and the older demographic. But [modern audience's] minds are a lot more open now, so as much as they might have a Tim Tamashiro record in your library, the chances are they have a Reba McEntire and a Nazareth record, the Hip and everything. I think audiences are really wide open these days and therefore there is a tendency to lean towards a jazz title.

Why and how are you a wiseass?

It might not necessarily translate on record but it's a combination of the record and the show, that's where the wiseass stuff comes along. The wiseass tag came from a friend of mine who is a radio programmer and he always used to call me a wiseass. But then the crooner thing is pretty standard, people understand what a crooner is, so I came up with Wiseass Crooner as a description of what I thought the rat pack shows of the late

nineteen fifties to be. And that's the way I like to come off and that means chatter between songs, making fun of the people in the audience, giving the band a hard time and getting them to play, I don't know, the Russian National Anthem just cause I felt like they should do it. I'm a wiseass but I'm still coming across in a classy manner so to speak.

What are you currently concentrating on?

I'm trying to work smarter not harder just now so I picked up a talent agent in Vancouver and what he's doing is booking a theatre tour for me right now. As much as I like to give in to the clubs there's only certain kinds of clubs that can afford to bring in an eight piece group from Calgary. I'm also planning and starting to work on a symphony show that we're pitching for the '98/'99 season right across Canada.

What's the story behind your decision to include the theme from Spiderman?

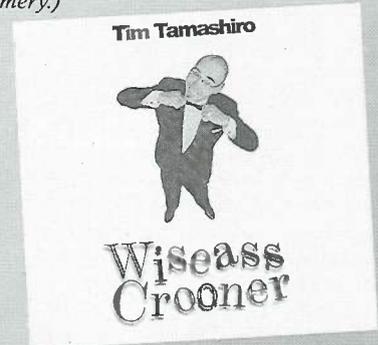
My interpretation was that whole Spiderman theme encompassed and embodies the entire arrangement style of the early sixties. And it was a way to translate that arrangement style to people in a way they could really understand and associate it with those other great standards that I put into the record. I always liked the theme from Spiderman and I always dreamt of doing it so when Dave Pierce and I first sat down to put together the tracks for the

album, Spiderman was the first one that we came up with. And we came up with an arrangement that would fit the band and be as close to the original as possible but swing really hard. It was a fun way to translate the idea to the public.

Is anyone picking up on it?

Where can you go with that, though? There's no place really, like 102.1 The Edge, that's going to give us heavy rotation or anything like that, but who knows? A year and a half ago you didn't hear a lot of fiddle tunes on the radio either and now you can't swing a dead cat without hitting one.

(Tim Tamashiro will be performing May 28th at Toronto's Imperial Ballroom at the Royal York with band appearances from Mark Pompeine and Chris Montgomery.)



New sound for not so new RCA jazz series

by Bill Watt

Louis Armstrong was once asked by a pseudo intellectual, "What is jazz?" His response was classic. "Man, if you have to ask the question, you won't understand the answer." He was correct of course, but surely one doesn't need to understand jazz in order to enjoy it. Read on.

BMG has just released a series of CDs celebrating 80 years of RCA jazz. Our comments on a few of them follow. Right up front, be aware that you're not going to hear scratchy archival material. Yes, some of it was recorded four and even five decades ago, but the digital remastering using the 20-bit Super Mapping technique has cleaned up the masters to the point where they are pristine.

On the Benny Goodman Quartet Together Again one can actually hear the rhythmic grunting of Lionel Hampton as he plies his vibrant vibraharp. You'll also hear and marvel at the strong left foot of Gene Krupa as he works the bass drum of his traps. Of course, there's the truly piano, piano of Teddy Wilson and overall the clarion clarinet of B.G.

Paul Desmond comes miraculously back to life on Two Of A Mind playing tenor sax mano a mano to Jerry Mulligan's baritone on laid back late night type of jazz. It reminded us of when he worked in Toronto under his own name of Paul Breitenfeld.

On Desmond Blue, he's backed by lush arrangements in the manner of those Jackie Gleason recordings of fond memory. Yet, he's not swallowed up by them. His Body And Soul is spine tingling.

Body And Soul is the title of the album honouring Coleman Hawkins and is, naturally enough, the centrepiece of the collection. Still, it's nice to hear again proof that the cat could really groove as on Meet Doctor Woo and The Sheik Of Araby.

Sophisticated Lady might well be considered definitive Ellington. Almost all of his greatest hits are here with the exception of Cotton Tail, which

one suspects was eliminated in the interest of social expediency because of the title.

The title Woody Herman Featuring Stan Getz is accurate enough, but it doesn't tell the full story. Also featured is the live recording from Carnegie Hall in 1976 are Jimmy Guiffre, Al Cohn and Zoot Sims. You'll hear them all on the first track blowing their tenors on Four Brothers. The occasion was a celebration of Herman's 40 years as a band leader. You won't hear Woodchopper's Ball, but you will hear a blistering 10:38 Caldonia.

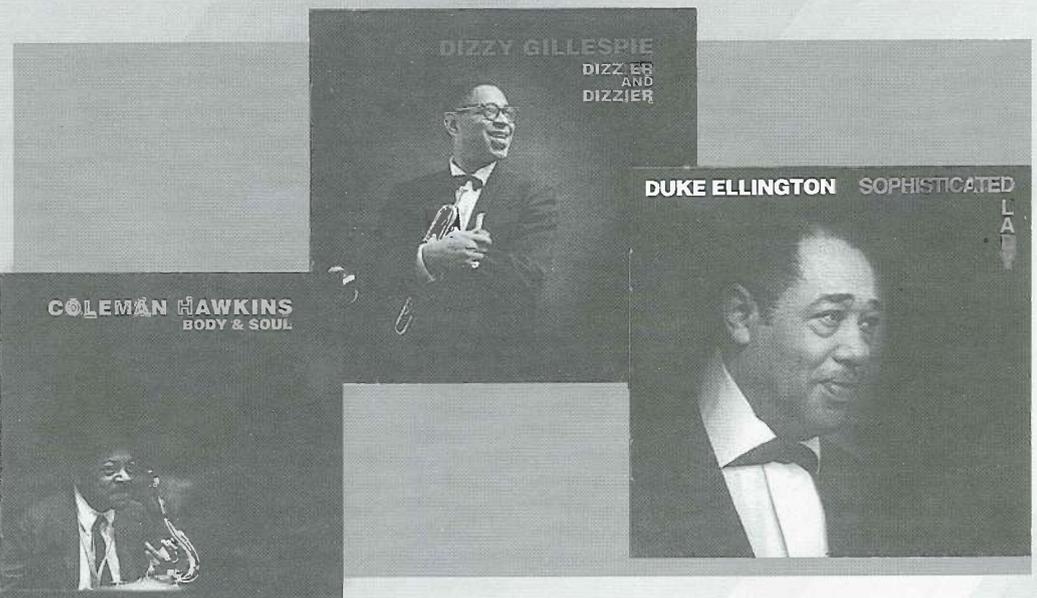
Theory Of Art showcases Art Blakey. Whether basically exotic or exotically basic, take your pick, Blakey's percussion was always a transparent glaze acting as a primer. He would and did introduce all manner of cross-rhythms behind his soloists especially if their inspiration showed signs of flagging. He re-defined the function of drummers as leads. His Night In Tunisia heard here is 11

minutes of imaginative drumming.

The Italian Sessions with trumpeter Chet Baker are inspiring but also more than just a tad depressing. It's like listening to performances of Bunny and Bix and wondering what might have been. Still, one is thankful for what was and the fact that much of it has been retrieved.

Dizzy And Dizzier is homage to Dizzy Gillespie. What would you have us to say? He paved the way for bop to enter the mainstream. The proof is here most notably with his take on Night In Tunisia. Compared to that of Art Blakey, it's almost laid back but still authoritative.

It was in 1817 or thereabouts that Thomas Jefferson toasted Andrew Jackson with the words "Honour and gratitude to those who have filled the measure of their country's honour." A hundred years later, RCA Victor started recording jazz which is a decidedly American art form. Eighty years later we make bold enough to paraphrase Jefferson and offer them honour and gratitude for such a fine endeavour.



COUNTRY

Clay Walker tops the chart this week with Rumour Has It, the title track from his Warner Bros album. Just as he sits at the top of the chart, his follow-up, One Two I Love You, has already been given the nod by several country programmers, who are carting it off the CD. The track hasn't been included on a promo CD comp or released as a promo single from Warner at time of writing.

James Bonamy is coming on strong with his Epic release of The Swing. After four weeks of charting, the single is the biggest mover this week jumping up to #67 from #84.

Ty Herndon's Loved Too Much is the most added single, entering the chart at #51. The song was written by Don Schlitz and Billy Livsey and was taken from his Epic release Living In A Moment which was produced by Doug Johnson. Herndon won an American Music Award at the 1997 Alabama Hall of Fame Music Awards. Unable to accept because he was playing a date in Athens,

Georgia, his grandma, Myrtle Todd, accepted for him. He has been nominated as Star Of Tomorrow, a fan-voted category in the upcoming TNN/Music City News Country Awards which will take place in June at Nashville's Grand Ole Opry House.

Joan Kennedy has the ears of Canadian country programmers, who have picked her Dozen Red Roses over Nashville's Tammy Graham. They both carry the same title however, Kennedy's version was written by herself and Kim Tribble, who takes producer credit for the track. The single, which is three-parts Cancon (MAL) and is the title track of her CD release, is the second most added this week at #73. Kennedy can be faxed at 207-874-9727.

Today's Country will air the edition featuring American country newcomer Gary Allan on May 4. He will talk about his first release, Her Man, and talk about his future plans. The follow-up to

COUNTRY continued on page 17

960 CFAC celebrates 75 years on the air

CFAC, Calgary's original radio station, began celebrating its 75th anniversary on May 2 at 6 am, beginning "a new page in the station's history book," says Kevin McKenna, the station's general manager and vice-president.

Dawn Buffam, CFAC's programming coordinator, points out that beginning with the morning breakfast show, hosted by 26-year CFAC veteran and Channel 7's weather expert Jimmy Hughes, programming will move toward "a more traditional blend of country favourites." There will also be more local news, weather, sports and agriculture features.

The morning show also features news anchor Wayne Nelson and Captain Kirk, who gets Calgarians to work safely through reports from Chopper 960, Calgary's only traffic helicopter.

Buffam also points out that during each weekday of broadcasting, CFAC "fulfills its commitment" to provide the farming and city communities with information and unique features. The station's major information packages are aired at 8 am, noon and 5 pm. Primetime Sports, Canada's top-rated sports magazine show is heard each week night at 6 pm, As well, CFAC is the exclusive voice of the Toronto Blue Jays.

Hughes and company are followed at 10 am by Dawn Buffam, who is followed at 2 pm by Dan Hunt. Eva D. hosts her Cryin', Lovin' or Leavin' show from 7 pm to midnight, with Rhona At Night Sunday through Thursday from 10 pm to midnite.

Weekend shows include The Lifestyle Show (9:30 to 10:30 am) and Sundays, Spirit of the West (8 to 9 am) and Craven "A" Today's Country (7 to 8 pm).

COUNTRY PICKERS

JANET TRECARTEN

CISS-FM - Toronto
Little Ol' Kisses - Julian Austin
BOB PRESTON
Network/Q91 - Drumheller
Trials Of The Heart - Rod McInnes

CHUCK REYNOLDS

CHYR - Leamington
I'd Rather Ride - Reba McEntire

DAVE McLAUGHLIN

CKGB - Timmins
Fooled Around - Sky Kings

KELLEY RYDER

CHFX-FM - Halifax
Let It Rain - Shirley Myers

WADE WILLEY

CKRM - Regina
Let It Rain - Shirley Myers

BILL MALCOLM

KIXX - Thunder Bay
Let It Rain - Shirley Myers

JAMES RICHARDS

CHAT - Medicine Hat
Don't Love Make A Diamond - Tracy Byrd

CAL GRATTON

CJVR - Estevan
She Won't Be Lonely - Prairie Oyster

RICK FLEMING

CKQM-FM - Peterborough
I Left Something - Trace Adkins
DAN MITCHELL

CJCO/Cariboo Country - Quesnel
Far Cry From Leavin' - Terry Kelly

VIC FOLLIOTT

CKGL - Kitchener
Far Cry From Leavin' - Terry Kelly

RAY BERGSTROM

CFMK-FM - Kingston
A Dozen Roses - Joan Kennedy

RICK KELLY

CKNN-FM - Prince George
Loved Too Much - Ty Herndon

DOUG ANDERSON

Y105 - Ottawa
Now That I'm On My Own - Farmer's Daughter

PETE WALKER

KX96FM - Durham
The Swing - James Bonamy

COLIN McAULAY

CFCY - Charlottetown
Keeping Your Kisses - Kris Tyler

STEVE JONES

CFQM-FM - Moncton
It's Your Love - Tim McGraw

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(Tables of 10 are available)

COUNTRY continued from page 15

Her Man, From Where I'm Sitting, written by Garth Brooks and Kent Maxon, is now at radio. Both tracks are included on his Decca release Used Heart For Sale which was produced by Mark Wright and Byron Hill. Also featured on this edition is John Berry, who will talk about his current North American tour, also about a special career goal he's determined to achieve this year. For the May 11 edition, Don Neilson performs live, numbers from his new album. Lee Roy Parnell is in for the TC Exclusive talking about Lucky Me, Lucky You, the first single from his new Career/BMG album Every Night's A Saturday Night.

The move is on for Alabama as BMG kicks in with a heavy promotion campaign to bring the band back up to speed. Scheduled is a promo trip to Toronto for June 9. The band will also tape a June 10 segment of Today's Country. An in-store in Hamilton will follow the next day. Also watch for news of a Canadian tour by the band, now charting and looking good with Sad Lookin' Moon, which bullets up to #15 on the RPM Country 100. The band has already had 38 #1 hits in the US, just two short of the record of 40, which was held by the late Conway Twitty.

Randy Travis, who has been struggling to get back into gear, has apparently left the Warner camp, and is looking for a new label. His releases haven't been doing that well over the last year or so. The last single he had for the Warner people in Canada was Price To Pay, which was taken from his album Full Circle, and is included on Warner promo comp #313. King Of The Road, the old Roger Miller hit which Travis covered on his album, is being worked in the US on the strength of its positioning on the soundtrack from Traveller, which is released on the Asylum label, which is part of the Warner organization.

BMG's Dale Peters, besides touting Alabama, is high on the album release by Canadian Julian Austin (What My Heart Already Knows) and Jeff Wood (Between The Earth And The Stars). Use Mine, the first single taken from Wood's album, was written by Lisa Drew and Steve Seskin. Austin is literally cruising at radio with Little Ol' Kisses, his debut for the Vik/BMG label and bullets up to #28 this week. Austin is getting incredible exposure on the Michelle Wright tour, which is sponsored by GM.

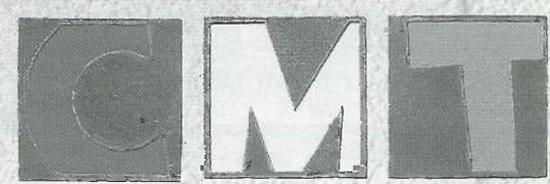
Tim McGraw could catch fire with his latest Curb release. EMI's Rob Chubey says the new single, It's Your Love, with a vocal assist from Faith Hill, is now at radio. The track was taken from his upcoming release, Everywhere, which should be in the stores by early June. McGraw produced the album with James Stroud and Byron Gallimore. The new song was written by Stephony Smith. There's a possibility that McGraw could make his way up to Canada for a date or two in the west and possibly a tour before the end of the year. His last Canadian charted single was Maybe We Should Just Sleep On It, which peaked at #5 on the RPM Country 100 (Dec, 16/96).

Jeffrey Wickham dropped off his advance self-titled cassette which includes his penning of Waiting For You, his last focus track which attracted much European attention. This track was included on the Roto Noto CD compilation Heads Above The Rest. Wickham's follow-up single, Sad Eyes, is included on Website, Roto Noto's latest CD compilation. Wickham, who grew up in a small

town on the coast of Maine, apparently developed his guitar playing, singing and songwriting while playing the Montreal club circuit. He now lives in Toronto where he is active on the club scene. Wickham's album was produced by Joao Carvalho, who also supplied bass and percussion. The other session people were Karen Graves on violin, cellist Alyssa Wright, Wickham's cousin Paul on acoustic guitar and background vocals, and Wickham on acoustic guitar and vocals. The album was recorded at Umbrella Sound in Toronto.

The Johner Brothers are off on a tour of Alberta and Saskatchewan in support of their latest focus track, First Love, which moves up to #55 on the RPM Country 100. The tour kicked off at Esterhazy's Cabaret (May 2-3), followed by the Maple Creek Rodeo (31), the Wainwright Stampede (June 20-21), the Eagle Creek Jamboree in Asquith (27), the KofC Jamboree new Lloydminster (28-29), the Dauphin Festival (July 3), the Carlton Train Jamboree in Rabbit Lake (4), the Symons Valley Ranch in Calgary (5), the Grande Prairie Festival

COUNTRY continued on page 19



COUNTRY MUSIC TELEVISION

VIDEO & INSTANT TOP FIVE

- #1. Til You Love Somebody - Amy Sky
- #2. Valentine - M.McBride/J.Brickman
- #3. I Give You My Word - George Fox
- #4. On The Verge - Collin Raye
- #5. Lying Here - Thomas Wade/Wayward

BREAKOUT VIDEO

The Light - LeAnn Rimes

PICK HIT

Little Ol' Kisses - Julian Austin

RPM COUNTRY ALBUMS

TW	LW	WO	MAY 5, 1997	
1	1	24	DEANA CARTER Did I Shave My Legs For This Capitol-37514-F	
2	2	39	LEANN RIMES Blue Curb/EMI 77821-F	
3	6	37	MICHELLE WRIGHT For Me It's You Arista-18815-N	MA PL
4	8	114	SHANIA TWAIN The Woman In Me Mercury-314-522-886-U	MA PL
5	3	23	TERRI CLARK Just The Same Mercury-314-532-879-U	MA PL
6	5	52	PAUL BRANDT Calm Before The Storm Reprise-46180-P	MA PL
7	4	9	LEANN RIMES Unchained Melody/The Early Years Curb-77856-F	MA PL
8	9	29	VARIOUS ARTISTS CMT Canada '96 BMG/EMI-74321-40603-F-N	MA PL
9	10	3	TRACY LAWRENCE The Coast Is Clear Atlantic-82985-P	
10	NEW		GEORGE STRAIT Carrying Your Love With Me MCA Nashville-15842-J	
11	11	34	PRAIRIE OYSTER Blue Plate Special Arista-74321-40042-N	MA PL
12	18	17	TRAVIS TRITT The Restless Kind Warner Bros-46304-P	
13	7	24	ALAN JACKSON Everything I Love Arista-18812-N	
14	17	11	MARK CHESNUTT Greatest Hits Decca-11529-J	
15	12	34	ANNE MURRAY Self-titled EMI-36501-F	MA PL
16	13	32	TRISHA YEARWOOD Everybody Knows MCA-11477-J	
17	14	23	REBA McENTIRE What If It's You MCA-11500-J	
18	15	27	VARIOUS ARTISTS The Best Of Country Sing The Best Of Disney Disney-60902	
19	16	34	MINDY MCCREADY Ten Thousand Angels BNA-66806-N	
20	21	4	TRACE ADKINS Dreamin' Out Loud Capitol-37222-F	
21	24	19	VARIOUS ARTISTS The Best Of Country Heat BMG-40601-N	MA PL
22	27	20	VARIOUS ARTISTS Country Heat 5 MCA-298032-N	MA PL
23	19	25	THE RANKIN FAMILY The Rankin Family Collection EMI-52969-F	MA PL
24	20	17	JOHN MICHAEL MONTGOMERY What I Do The Best Atlantic-82947-P	
25	23	12	COLLIN RAYE I Think About You epic-67033-H	
26	22	28	JOHN BERRY Faces Capitol-35464-F	
27	26	24	TRACY BYRD Big Love MCA-11485-J	
29	34	3	MILA MASON That's Enough Of That Atlantic-82923-P	
28	25	27	CLINT BLACK The Greatest Hits MCA-66671-N	
30	32	45	VINCE GILL High Lonesome Sound MCA-11422-J	
31	28	26	MARY CHAPIN CARPENTER A Place In The World Columbia-67501-H	
32	31	28	DOLLY PARTON Treasures Hising/EMI/MCA-53401-J	
33	29	50	BROOKS & DUNN Borderline Arista/BMG-18819-N	
34	33	26	VARIOUS ARTISTS Untamed And True 3 MCA-81022	MA PL
35	30	24	KEVIN SHARP Measure Of A Man Asylum-61930-P	
36	36	73	GARTH BROOKS Fresh Horses Capitol-32080-F	
37	40	9	BRADY SEALS The Truth Reprise-46248-P	
38	38	11	DERYL DODD One Hide In Vegas Columbia-67544-H	
39	35	21	FARMER'S DAUGHTER Makin' Hay MCA-81029-J	MA PL
40	39	34	BILLY RAY CYRUS Train Of Tears Mercury-314-532-829-U	

RPM

Adult Contemporary TRACKS



Record Distributor Codes:

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

TW LW WO MAY 5, 1997

1	1	9	ALL BY MYSELF Celine Dion - Falling Into You Columbia-80230 (comp 059)-H
2	2	17	DARK HORSE Amanda Marshall - Self-titled Epic-80229 (comp 057)-H
3	3	15	YOU WERE MEANT FOR ME Jewel - Pieces Of Your Soul Atlantic-82700 (CD track)-P
4	4	14	TIL YOU LOVE SOMEBODY Amy Sky - Cool Rain IronMusic-51005 (CD track)-N
5	5	14	IT'S IN YOUR EYES Phil Collins - Dance Into The Night Atlantic-82949 (CD track)-P
6	6	24	UN-BREAK MY HEART Ioni Braxton - Secrets LaFace/BMG-4200 (pro single)-N
7	8	10	DELIVER ME Roch Voisine - Kissing Rain RV International-43978 (pro single)-N
8	9	9	STEP BY STEP Whitney Houston - Preacher's Wife US1 Arista-18951 (comp 15)-N
9	7	10	I'LL ALWAYS BE RIGHT THERE Bryan Adams - 18 til I Die A&M-U5521 (CD track)-U
10	10	9	UNTIL I FIND YOU AGAIN Richard Marx - Flesh And Bone Capitol-31528 (comp 4)-T
11	11	7	ALONE BeeGees - Still Waters Polydor-31453-7302 (pro single)-U
12	14	15	TOO LATE TOO SOON Jon Secada - Self-titled EMI-55897 (pro single)-T
13	13	8	LOVEFOOL The Cardigans - First Band On The Moon Stockholm/Mercury-533117 (comp 477)-U
14	12	14	TELL ME Corey Hart - Self-titled Columbia-80240 (pro single)-H
15	15	8	FLOWERS FOR JANE Marc Jordan - Cool Jam Black earth Peg Music-00076 (pro single)-H
16	16	10	EVERYTIME WE SAY GOODBYE Dan Hill w/Vann Johnson - I'm Doing Fine MCA-81012 (comp 3)-J
17	17	13	NIGHT TRAIN Bruce Cockburn - The Chanty Of Night True North-159 (comp 1)-J
18	23	8	SEE THE PEOPLE Soul Attorneys - Self-titled Epic-80234 (comp 059)-H
19	21	10	EVIDENCE (Can You Hear Me Now) Tara MacLean - Silence Nettwerk-30106 (comp 4)-T
20	18	23	IF WE FALL IN LOVE TONIGHT Rod Stewart - Little track Warner Bros-46452 (comp 304)-P

21	22	8	BARELY BREATHING Duncan Sheik - Self-titled Atlantic-82879 (comp 305)-P
22	25	7	STAR PEOPLE George Michael - Older Dreamworks-50000 (comp 4)-J
23	19	26	WHEN YOU LOVE A WOMAN Journey - Inal by Fire Columbia-67514 (pro single)-H
24	28	7	STARING AT THE SUN U2 - Pop Island-524334 (pro single)-U
25	26	7	I WANT YOU Savage Garden - Self-titled Columbia-67954 (pro single)-H
26	20	19	DON'T SPEAK No Doubt - Inagic Kingdom Interscope-92580 (comp 18)-J
27	27	15	DON'T CRY FOR ME ARGENTINA Madonna - Evita US1 Warner Bros-46346 (CD track)-P
28	33	5	ELEGANTLY WASTED INXS - Little track Mercury-31453-45321 (pro single)-U
29	30	5	THAT'S THE WAY IT GOES Anne Murray - Self-titled EMI-36501 (pro single)-F
30	36	4	WHERE HAVE ALL THE COWBOYS GONE Paula Cole - This Fire Warner Bros-16424 (comp 317)-P
31	31	10	NO VALENTINE Elton John - Love Songs MCA-11481 (comp 1)-J
32	24	17	I BELIEVE IN YOU AND ME Whitney Houston - Preacher's Wife US1 Arista-07822-18951 (comp 11)-N
33	38	6	SUNNY CAME HOME Shawn Colvin - A Few Small Repairs Columbia-67119 (pro single)-H
34	39	17	EVERYDAY IS A WINDING ROAD Sheryl Crow - Self-titled A&M-514-540-587 (comp 11)-U
35	29	17	FOR THE FIRST TIME Kenny Loggins - One Fine Day US1 Columbia-67916 (pro single)-H
36	32	12	WHEN ANGELS BRUSH THEIR HAIR Nicholson - Under The Influences Loggerhead/EMI-50609 (comp 1)-T
37	57	2	I DON'T WANT TO Toni Braxton - Secrets LaFace/BMG-4200 (pro single)-N
38	34	20	TO LOVE YOU MORE Celine Dion - Falling Into You 550 Music/Epic-67541 (CD track)-N
39	44	7	IT'S A PERSONAL THING Laura Smith - Little track Universal-81033 (pro single)-J
40	35	9	HORO GHOID THU NIGHEAN Mary Jane Lamond - Suas e! A&M-42000 (pro single)-U

41	37	22	I FINALLY FOUND SOMEONE Barbra Streisand w/Bryan Adams - The Mirror US1 Columbia-67887 (comp 056)-H
42	43	13	VALENTINE Jim Brickman/w/ Martina McBride - Picture This Windham Hill-11211 (CD track)-N
43	40	6	HAVANA Kenny G - The Moment Arista-18935 (comp 15)-N
44	48	4	EMOTIONAL LOVE John Mellencamp - Mr. Happy Go Lucky Mercury-532-896 (comp 500)-U
45	53	5	SAY YOU'LL BE THERE Spice Girls - Spice Virgin-421474 (pro single)-T
46	47	13	THE HOLY RIVER The Artist - Emancipation NPG-11657 (pro single)-T
47	41	16	UNDER THE WATER Merril Bainbridge - In the Garden MCA-53019 (pro single)-J
48	42	8	IT MATTERS Driving Blind - Self-titled Watch/MCA-89606 (comp 3)-J
49	49	16	JUMPING THE SHADOWS Uamnat Doyle - Shadows Wake Me Latitude-50422 (CD track)-T
50	52	17	WITHOUT LOVE Donna Lewis - Now In A Minute Atlantic-82762 (comp 306)-P
51	54	3	UNCONDITIONAL Jacksoul - Absolute Arista/BMG-38621 (comp 16)-N
52	NEW		SHAME ON YOU Indigo Girls - Shaming Of The Sun Epic-67891 (comp 061)-H
53	55	2	TASTE OF TEARS Claude McKenzie - Innu town Musicora-2018 (pro single)-N
54	45	19	JUST ANOTHER DAY John Mellencamp - Mr. Happy Go Lucky Mercury-314-532-896 (pro single)-U
55	46	11	A LONG DECEMBER Counting Crows - Recovering The Satellites UGU-24975 (comp 20)-J
56	56	3	IT STARTS IN THE HEART Maxi Priest - Disney's Jungle 2 Jungle US1 Disney-50847 (pro single)
57	59	2	GUARDIAN ANGEL Anne Heister - Lucky 7 HRJ-3205 (CD track)
58	58	22	FLY LIKE AN EAGLE Seal - Space Jam US1 Atlantic-82961 (comp 305)-P
59	60	12	SAVING FACE The Boomers - 25,000 Days Alma/Polydor-2103 (comp 486)-U
60	NEW		YOUR WOMAN White Town - Women In Technology Chrysalis/Bright-56129 (comp 4)-T

RPM Dance



TW LW WO MAY 5, 1997

1	1	10	INSOMNIA Faithless Champion/Arista-N
2	2	13	DISCOTHEQUE U2 Island-Q
3	8	6	HYPNOTIZE Notorious B.I.G. Bad Boy-N
4	4	8	PLEASE DON'T GO No Mercy Arista-N
5	7	5	DA FUNK Daft Punk Virgin-F
6	10	11	ANGEL Daisy Dee Attic/Universal-J
7	9	7	COLOUR OF LOVE Amber Tommy Boy/Quality-M
8	3	13	RUNAWAY Nuyorican Soul Giant Steps-M
9	12	6	GET UP EVERYBODY Byron Stingly Nervous/Quality-M
10	5	12	I'M GONNA LOVE YOU Summer Junkies Panic/Popular-P

11	13	7	PEOPLE HOLD ON Lisa Stansfield Arista-N
12	6	14	RETURN OF THE MACK Mark Morrison Atlantic-P
13	16	4	I LIKE IT Blackout All Stars Epic-H
14	11	11	I FELL IN LOVE Rockell Robbins/BMG-N
15	19	4	REQUEST LINE Zhané Motown/A&M-Q
16	17	5	MUSIC Dolce & Gabbana Popular-P
17	14	8	SAY...IF YOU FEEL ALRIGHT Crystal Waters Mercury/Polydor-Q
18	18	4	HEAD OVER HEELS Allure w/ Nas Crave-H
19	20	3	ONE MORE TIME Real McCoy Arista-N
20	15	7	STEP BY STEP Whitney Houston BMG-N

21	21	6	STAR PEOPLE George Michael Dreamworks-J
22	28	2	ON & ON Enyah Badu Kedar-J
23	23	3	I BELONG TO YOU Gina G Popular-P
24	26	3	TRUE Freebee Isba-K
25	27	2	BIG DADDY Heavy D Uptown-J
26	NEW		CAN'T NOBODY HOLD ME DOWN Puff Daddy Bad Boy-N
27	29	2	LET'S GO DISCO Southern Comfort TJSE-K
28	30	2	MAMI Artie The One Man Party Attic-J
29	22	5	ARE YOU THERE? Josh Wink Sony-H
30	NEW		BLOCK ROCKIN' BEATS Chemical Brothers Astralwerks/Virgin-F

COUNTRY continued from page

17), the Redvers Arena (11), the Cupar Arena (12), the Shaunavon Arena (14), and for August 16, it's the Cabaret in Peace River. The new single was taken from their WEA release, Ten More Miles.

John Michael Montgomery, never too far from chart action, has been firmed to play the Kingswood Theatre in Kingswood (near Toronto) on July 10. He is making good chart gains with I Miss You A Little (#22), the latest release from his Atlantic CD, What I Do The Best.

Travis Tritt, who hasn't been too active north of the border, will be playing the Keystone Arena in Brandon, Manitoba on May 8. Tritt is happening with two singles on the chart; Where Corn Don't Grow, now descending the chart (#81) after 19 weeks, and his follow-up, She's Going Home With Me (#50). Both tracks are included on his Warner Bros release, The Restless Kind.

Monty Steele's Indian Woman is hitting the part-time and full-time country stations as well as campus stations. The single bullets up to #65 this week. There could be some crossover action at A/C soon. The latest to give spins to the single is Allan Phelps of CFRO-FM in Vancouver. Campus stations adding Indian Woman include CJMQ Lennoxville University, CFMU-FM McMaster University in Hamilton, CIMN University of Prince Edward Island in Charlottetown, CJSW-FM University of Calgary, and CJSR-FM, University of Alberta in Edmonton.

Michael Terry is getting good response from country programmers for his latest single, Sometimes This World. He gets a vocal assist from Jett (Edson). Written by Terry, Paul Hotchkiss and Randall Cousins, the song qualifies as three-parts Cancon (MPL). The track, which was recorded at Hamilton's Grange Avenue Studios, where it was also produced by the trio, is included on Roto Noto's latest CD compilation, Website.

Sony won a few awards at the recent Academy of Country Music Awards which were held at the Universal Amphitheatre in Los Angeles. Patty Loveless (Epic), won as Top Female Vocalist; Ricochet (Columbia), who Sony's Dave Deeley has been furiously promoting and who were recently featured on Today's Country (RPM - April 21/97), won as Top New Vocal Group; and Collin Raye's video, I Think About You (Epic), won the Country Video of the Year award. The video was directed by Steven Goldmann with Susan Bowman getting producer credit. Highlights of the show included performances by James Bonamy, Patty Loveless and Ricochet. Making presentations were Joe Diffie, Ty Herndon, Collin Raye and Doug Stone.

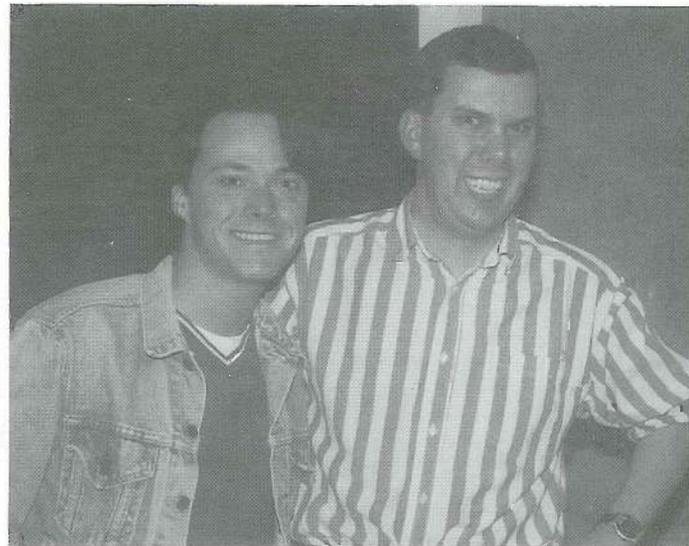
Tina Turley, who goes by her first name only, has a handle on new country music, which she features on a four-track CD titled This Could Be It. She dedicates the release to the memory of Colleen Peterson. Ready To Ride, the first focus track and video, was written by Peterson, Cyril Rawson, and

Nancy Simmonds. A highlight of Turley's career was as opening act for Tim McGraw when he appeared at Toronto's Maple Leaf Gardens, headlining the Metro Toronto Police Association's 75th annual concert. The other three tracks are Calling For You, I've Got Everything and Baby I'm Leaving. There is also a 2:36 interview. The EP was produced by Miles Wilkinson and recorded at Beta Sound Recorders in Edmonton. Turley comes from the Huntsville area of Ontario. Distributed by RDR at 416-445-2500.

Marnie Mortenson, originally from Kelowna and now living in William's Lake BC, has put her trained voice to good use, with the release of a four-song EP, which features two of her originals, Precious And Few (The Angel Song), and You Are The Rhythm, both of which qualify as three-parts Cancon (MAL). The EP was recorded in Nashville where it was produced by Jim Frazier. Mortenson keeps her self busy and her voice in shape by teaching voice lessons and singing locally for various organisations. She was asked to sing the national anthem at Canada's largest Pro Rodeo for three years running. In 1994 she won the All Hit Country Cariboo Radio Talent Search and a date at the Salmon Valley Music Festival. As part of the Rising Star showcase, she shared the stage with Carlene Carter, Suzy Bogguss, Pam Tillis and Sawyer Brown. In 1995 she opened for Patricia Conroy, in spite of the fact she broke her ankle three days before the show. In 1996 she won the Lakeview Budweiser Country Talent Search with her version of Dolly Parton's I Will Always Love You. This time the prize package

included a performance spot at the Merritt Mountain Music Festival, after which she went on to the Barlow Creek Country Music Festival where she performed her own original songs.

Bryan White was in the Hamilton area recently and dropped by 820 CHAM studios for a chat with Sean Vedell "live" on air. He was in town opening for Vince Gill at Copps Coliseum. Being such a big fan, Vedell even postponed surgery, rather than miss the opportunity to meet White, who went on to play dates in Regina, Edmonton, Calgary, Vancouver and Prince George.



Asylum recording artist Bryan White with CHAM's Sean Vedell.

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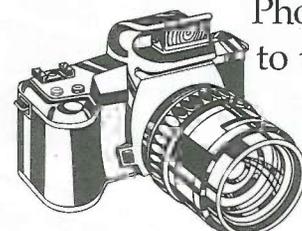
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