



# RPM

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Anne Murray, new look, new sound

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## Concert industry suffers first-half '96 slump

A recent article in concert industry trade journal Pollstar indicates that concert revenues are down significantly in 1996 compared to the same period in '95.

The magazine attributed much of the downturn to the absence of perennial top concert draw The Grateful Dead, which dissolved following the death of Jerry Garcia a year ago. Another factor considered was the wind-up of the enormously lucrative Eagles tour.

Revenues for the top 25 tours in the US this

year totaled approximately \$239 million, a 26% drop from the \$322 million in the same period in 1995.

The Dead alone did \$29 million in concert business during the initial six months of 1995. The Eagles, meanwhile, who took in \$61 million during the first half of '95, have earned just \$10 million so far this year (albeit in just 10 shows).

Only 19 individual shows have brought in more than \$1 million in revenue this year, compared to 69 shows during the same period a

year ago, according to Pollstar stats.

The early 1996 stats show that many musical veterans have dominated concert sales. Rod Stewart was the top concert money-winner, bringing in \$29 million thus far, with another seasoned veteran, Bob Seger, second on the list. It was also felt that a rash of veteran bands on tour - Styx, Chicago, Foreigner, Kansas - have cannibalized each other, making for another factor in the declining revenues.

According to Martin Onrot, president of MCA Concerts Canada, concert revenues aren't down as significantly in Canada as they are in the US.

"I think it's still healthy in Canada, I don't it's dipped as severely. I think in general the business is down, as far as revenue generation is concerned, from last year. Perhaps the money has shifted around a little bit more, and gone to more parties and more players. But it is pretty close to last year's numbers, it's not off a great deal."

One of the thoughts echoed by some in regards to the Canadian concert business is that business may be down somewhat due to the absence of that one monster tour that everyone wants to see, from

CONCERT continued on page 3

## Lower-than-expected first quarter results for EMI

With the much-rumoured spin-off of its music business set to take place in late August, Thorn EMI announced that its combined group results were below expected levels after the first quarter of 1996.

Pre-tax profits for the conglomerate during the first quarter (which ended June 30) rose 13% to 68 million British pounds (\$105 million US), on slightly higher revenues of 1.11 billion pounds (\$1.72 billion US). However the pre-tax profits were below the 70-75 million pound level that most experts had predicted.

The EMI Music division itself saw profits rise just four percent to 41 million pounds (\$63 million US).

According to Thorn EMI chairman Sir Colin Southgate, the soft first-quarter results for the music arm were likely the result of a somewhat sluggish music environment in general throughout many major markets.

"Music markets were softish in the first quarter but that doesn't mean anything for the year as a whole."

EMI did score one hit, on an international basis, with the Virgin/EMI release of George Michael's *Older*, which sold more than three million units in the marketplace covered by Virgin. The album is handled by Dreamworks/MCA in North America.

The entire EMI Group, which will be spun-off at summer's end, will include the EMI, Virgin and Capitol record labels, as well as the HMV record and Dillons book retail businesses. The entire group is expected to be valued at approximately 5.9 billion pounds (\$9.1 billion US).

Southgate, however, denied that the EMI Group was being targetted by large media companies for a potential takeover bid.

"I haven't talked to anybody for a long, long time, and I don't see any sign of anything happening."

Rumoured buyers for the EMI Group has included the Walt Disney Co., Time Warner, Viacom, Sony, and the recently-created Dreamworks company, founded by Steven Spielberg, David Geffen and former Disney president Jeffrey Katzenberg.

The splintering off of the EMI Group is scheduled to begin following a Thorn EMI shareholder's meeting set for August 16.

## First-half revenues slow for PolyGram worldwide

A light first-half schedule, lower carryover sales from '95 releases, and a generally sluggish retail environment have all contributed to what has been deemed 'modest growth' at PolyGram International in the first half of 1996.

Net sales for PolyGram International in the first six months of 1996 are up just 7% from the same period a year ago, with net income up just 1%. Disseminating the numbers geographically, North American revenues were up 9%, while revenues in Europe were up just 6%.

In the far east, sales were up 10% in local currencies. Sales were strong in Japan, but Hong Kong and other Chinese-language markets were slower due to continued piracy. In the rest of the world, sales were up 39%, fuelled largely by a strong performance in Latin America.

In terms of actual music sales, PolyGram International saw a growth of 4% in the first-half of '96. The PolyGram Group worldwide enjoyed 15 albums with sales of more than one million units, compared with 12 in the first half of 1995. Overall pop sales increased by 2%, while sales of classical and jazz units was flat. Other music sales

increased by 17%.

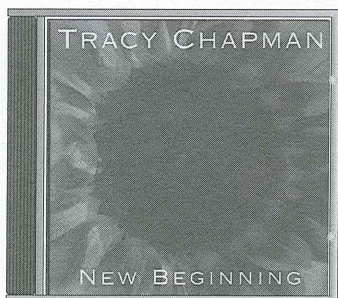
In his report to shareholders, PolyGram president Alain Levy noted, "Our major roll-out of new albums began in the second quarter with releases from artists such as Bryan Adams, the Cranberries, Def Leppard, Lionel Richie, Metallica, Soundgarden and Sting. We expect sales from these albums to carry over into the second half of the year. 1995 albums which have continued to sell well this year included releases by Elton John, Joan Osborne and Shania Twain."

Levy also noted that "the classical music market continues to experience soft conditions, particularly with catalogue sales."

He went on to point out the continued development of the company's music publishing division, "with strong performances from artists such as Bon Jovi, the Cranberries, U2, and new British acts such as Pulp and Cast."

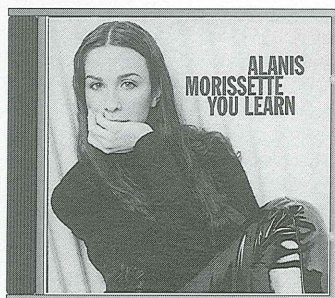
For the second half of 1996, PolyGram is expecting strong numbers from new releases from artists such as Sheryl Crow, Amy Grant, Montell Jordan, John Mellencamp, U2 and Vanessa Williams.

### NO. 1 ALBUM



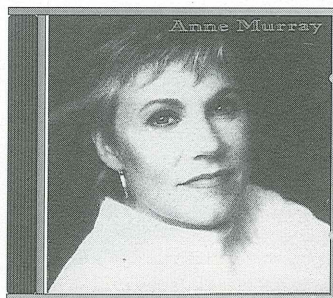
**TRACY CHAPMAN**  
New Beginning  
Elektra - 610850-P

### NO. 1 HIT



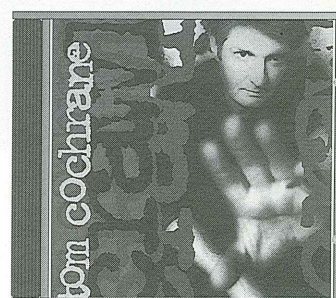
**YOU LEARN**  
Alanis Morissette  
Maverick

### ALBUM PICK



**ANNE MURRAY**  
Self-Titled  
EMI

### HIT PICK



**CRAWL**  
Tom Cochrane  
EMI



## CONCERT continued from page 2

bands like U2, the Stones or Pink Floyd. But Onrot feels that the concert business does have a balancing effect - if people are spending \$80 on one Eagles show, they may not spend money on smaller tours.

"In this business, it's difficult to know how much is enough. For example, had there been three major tours like there were in 1994 (Pink Floyd,

Rolling Stones, Eagles), people complain that those three major shows came through and took a great deal of money out of each market. There's a finite point where everything reaches an economic equilibrium, a financial balance. Had there been one other major tour coming through this year, like a U2 for example, I think it would have made the summer more exciting. And I think other shows would have done well because of it."

And while some have pointed to Edenfest as being that one major event that drew away many

of the concert consumers, Onrot says that the increasingly segregated music market makes it unlikely that one such event would draw in all the concert spenders.

"I think Edenfest had something to do with it, it certainly had a very wide market. But I think you could argue that it did very little damage. With the Sting/Sarah McLachlan show at the Amphitheatre, we sold out every seat and space on the lawn. And that was just one week after Edenfest. Our shows during that week did very well."

## '90s radio from the '60s and '30s

by Warren Cosford

People have been calling to congratulate us on the ratings. The BBM says that AM 800 CKLW jumped from a 7.6 in the fall to a 13.2 in the spring. It's not often that something like that happens in a market with 55 other radio stations.

But the more things change, the more they remain the same.

Thirty-three years ago I wanted to work in radio at a station that played rock and roll records. What I got was a job playing Beethoven and Frank Sinatra records. It was the best thing that could have happened to me. For seven years I got to work

in, and learn about, a kind of radio that I never would have listened to. It was an education in music and formats and an association with some of the best "old school" people in the business.

What I learned at CJOB and CJOB-FM then, meant little at the CHUMs later, but means a lot at CKLW today.

AM 800 CKLW is a news/talk radio station for the '90s. In many ways it is CJOB of the '60s, without the music. Of course there's a little CHUM and CHUM-FM too, but mostly it's the "working for Winnipeg" philosophy that I learned from Cliff Gardner and Rory MacLennon. What makes it contemporary is the interpretation. Most of the

people interpreting it today, never heard that kind of radio yesterday. It's probably just as well.

Two years ago, when we moved here, one of the first people I sought out was Dick Osgood. Today, Dick is a spry 94 years young. In Detroit he is a radio legend -- the REAL THING -- the last surviving member of the group of people who created the Lone Ranger, the Green Hornet et al at

COSFORD continued on page 5

## Anne Murray album signing at Sam's Halifax

Anne Murray, who celebrated her 51st birthday on June 20, returns home to Nova Scotia July 30 to promote the release of her new self-titled album, on the day of its release. Murray is scheduled for an album signing at Sam The Record Man store in the Halifax Shopping Centre from 12:30 to 2 pm. The album is scheduled for an August 6 release in the US.

The album, which is Murray's 30th for EMI/Capitol, has already raised consumer interest with the prior release of What Would It Take, the first single from the album. The cross-Canada promotion on the Murray album, mounted by Peter Diemer, vice-president of national promotion for EMI Music and his team in the field, roused programmer interest in the new album, particularly the single. Immediate adds resulted in the single being the most added on the RPM A/C chart (#35) last week (July 22). The song was written by Bryan Adams and popular Nashville songwriter Gretchen Peters. The single qualifies as three-parts Canon (APL).

Murray's first studio album in three years also features a duet with Aaron Neville and songs written by Jann Arden, Ian Thomas and Randy Goodrum. The album was produced by Ed Cherney.

## Hootie & The Blowfish sued by former manager

Henry Neuman, the original manager of Grammy-winning Atlantic/Warner artist Hootie & The Blowfish, has sued the South Carolina quartet for \$150 million, alleging he was intentionally shut out of the millions the band earned from their massive major label debut success, Cracked Rear View.

The band, which won the best new artist Grammy earlier this year, has sold more than 14 million copies worldwide of Cracked Rear View. The group has also now sold more than three million copies of their latest effort, Fairweather Johnson.

The lawsuit cited breach of contract, fraudulent misrepresentation, fraudulent inducement and negligent misrepresentation, as the causes of the action.

Named as defendants, along with the four members of the band (Darius Rucker, Dean Felber, Mark Bryan and James Sonefeld) are current manager Rusty Harmon, and attorney Richard

Gusler. The lawsuit comes after year-long negotiations to achieve an out of court settlement failed. An August 3 hearing has been set.

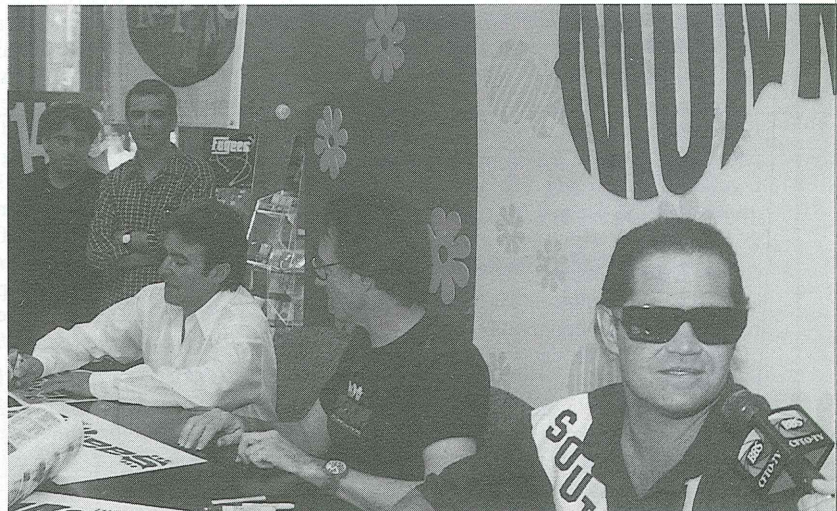
According to the Reuters News report, the suit originates from a May 1991 contract the band signed with Neuman's Waterfront Management company, giving him the rights to 15% of all funds and royalties from any recording deal the band signed.

When the group landed their deal with Atlantic, the label contacted Harmon to negotiate the deal. Neuman claims that Harmon had fraudulently named himself as the manager of the band when the group released its first independent album, Kootchypop. Neuman claims he was never advised by the band of the Atlantic offer.

He goes on to claim that attorney Gusler attempted to get Neuman to undo his contract with the band, promising that all money owed to Newman (off touring and sales royalties from the Kootchypop album) would be paid up in full.



Patty Loveless was recently presented with a Canadian platinum award, in Nashville, for When Fallen Angels Fly by Sony Canada Manager Country Product Dave Deeley. Scott Siman and Allen Butler of Sony Nashville join in the celebration.



Here they come walking down Queen street . . . hey hey there's The Monkees. While in Toronto for their 30th Anniversary Reunion Tour, the Monkees did an in-store autograph session at Tower Records.



# WALT SAYS . . . !

**A million bucks???** The hottest rumour this month, or for that matter, this decade, is that a Canadian band was paid one million dollars for a 40-minute set. According to JG, the entertainment budget for this particular event was three million dollars, but because this Cancon band attracted 20,000 fans at \$150.00 a head, which works out to more than three million dollars, JG and the band felt justified, and I guess the organizers did as well, in paying out a million dollars. (EC: *That's showbiz!!!*)



with Elvira Caprese

transformed into a living, breathing happening, sporting the latest in custom designed state-of-the-art digital sound and lighting technology. We're talking 27,000 square feet here, which includes a two-level nightclub, and lots of intimate little rooms to get away from the ear-pummelling bass, which some people obviously enjoy. Quality Records was the first record company to rent out the club, and they packed every 27,000 square feet of the place. They needed a club this size to launch their Dance Mix '96 project. (EC: *Could this be your next hangout???*)

**MCA is Canadian! Yeah!!!** Now, that the Canadian government has recognized that MCA Inc. is a Canadian company, does that mean they can now join CIRPA? (EC: *Brian Chater will have a beer on that one!!!*)

**A time to diversify???** There was a time when record companies relied on catalogue when things got flat in the hits department. Not anymore. Catalogue product is sitting, sitting, sitting and gathering dust. It's kind of scary. But welcome to the '90s. One company has diversified to such a degree that the non-music products are keeping the company alive, even though 60 per cent of its operation is music oriented. (EC: *There's not much left to diversify into, except, maybe real estate!!!*)

**Down, but not out!!!** It's no secret that business is bad at retail and that the king of all the retailers has been dethroned and stepped on and over as his suppliers salivate at the thought of him closing down. Well, don't hold your breath. He's done things his way, which may have put a few noses out of joint, but without him, we wouldn't have the recognized industry we have today. Besides, he still has a lot of marketing smarts. If only he'd give JS a little more rein. (EC: *You don't mean rope, do you???*)

**Where it's needed most!!!** The CRTC has finally been persuaded to license a contemporary Christian music radio station in Ottawa. Using the call letters CHRI, which stands for Christian Hit Radio Inc., the new station will broadcast on 99.1 Mhz, channel 256. A minimum of 80 per cent of its programming will consist of non-classical religious music. As well, the new station will broadcast conventional news and additional spoken word programming consisting of interviews with artists, promotion of local Christian entertainment events and reviews of concerts, records, movies and television programs "of particular interest to the Christian community." And get this, a maximum of 10 per cent of the spoken word programming will be broadcast in French. (EC: *That could be the question period in the House of Commons!!!*)

**Jumbotron tells facts!!!** Sitting at the SkyDome the other day watching the Jays play, I read up on the Jumbotron that it would take half a million dollars worth of Sony Music CDs to cover the entire surface of the Jumbotron. (EC: *I'd leave it right there. Not another word. Don't go there!!!*)

**The grizzly's met his match!!!** It's not too often you see one of Bruce Allen's charges winging

a press conference on their own. But there she was, Anne Murray, laying herself open for anything and everything. I've seen our major-domo manager so pissed off at questions from the press that he has literally pulled the plug, and he's not adverse to telling everybody to fuck off. On the other hand, it's his attitude and lack of demeanour that get's things done, his way. (EC: *I'm confused. Is that a nay or a yay for our grizzly-turned-pussycat???*)

**Warner Warriors hold on to #1!!!!** There's no shaking those Warner Warriors. They continue to maintain the top of the standing in the fight for the RPM Cup. By the way, they're looking for umpires for regular season games. Hey! Wouldn't it be cool if all the presidents of all the multinationals volunteered to be umpires. They shouldn't have trouble calling foul balls! (EC: *Sez you!!!*) The scheduled games between Mercury/Polydor and Warner Wackers and Sony Wonders and MCA were rained out. Here's the other scores:

**CHUM 0 - Warner Warriors 1(D)**  
**Slammin' Discs 13 - Mercury/Polydor 12**  
**Mix 99.9 23 - Disc Counts 12**  
**Warner Wackers 18 - Disney 12**

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



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

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## A trio of new appointments at Sony Music Canada

Rick Camilleri, president of Sony Music Canada, has announced the appointments of Vito Luprano and Mike Roth to the positions of vice-president, artist and repertoire. He also announced the appointment of Susan Dineen to the position of vice-president, information services.

In making the appointments of Luprano and Roth, Camilleri pointed to the "development of Sony Music Canada as a source of international repertoire". He specifically cited the enormous

success of Celine Dion and her latest release, *Falling Into You*, which is already seven times platinum in Canada, and on which Luprano acted as executive producer.

Luprano's latest projects include the first new Corey Hart release in more than five years, and the Quebec-based Soul Attorney's, who are currently opening the Celine Dion tour in North America. Luprano is also responsible for the signing of platinum-plus artists Mario Pelchat and

Kathleen.

Roth has been responsible for the signing of Junkhouse, Hemingway Corner, Melanie Doane and Starkicker, as well as producing the Neil Young tribute album, *Borrowed Tunes*.

Prior to these new appointments, Roth and Luprano jointly shared A&R duties, as co-heads of the department. Luprano is based in Montreal, Roth in Toronto.

In making the appointment of Dineen, Camilleri noted that the appointment "reflects her dedication to making Sony Music Canada the industry leader in integrating computer technology into our business."

Dineen was formerly director of information services for Sony Music Canada. Prior to joining Sony, she was director of systems development and support for Ault Foods, Canada.

## MCA Canada signs east coast artist Laura Smith

MCA Music Entertainment has announced the signing of east coast artist Laura Smith to a multi-album deal. Smith is due to begin recording her next album in the fall, with a release anticipated for the spring of 1997.

Smith, who was most recently with EMI, has enjoyed impressive results over the past couple of years. She completed a full tour of both Canada and the US, complete with a dozen national television appearances. Along with receiving plenty of AC radio airplay, she also was honoured with a pair of 1996 East Coast Music Awards (female artist and album of the year), as well as two Juno nominations (including one for best new artist).

Smith's career began in London, Ontario where she started writing songs while waitressing in a coffee house. Following a move to Cape Breton, she emerged in Halifax in 1989 with her

first self-titled album, recorded for the CBC. Smith's second release, *Between The Earth And My Soul* (distributed by EMI), featured a radio hit in *Shade Of Your Love* and a stirring rendition of the Scottish standard *My Bonny*.

MCA will take over distribution rights to the first two Laura Smith albums in October. As well, in an attempt to develop Smith in the international marketplace, she will showcase for the presidents of all of MCA's companies in Toronto in August.

## Jeremy Brown to air on CFMX-FM weekdays

Well-known journalist and broadcaster Jeremy Brown hardly had time to enjoy his leisure days, when he was "plucked" from retirement by Peter Webb, general manager of Classical 96 & 103FM.

Brown had retired from CFRB four months

sense to put him on at the right time. And it could be Mark Elliot. Yes, THAT Mark Elliot. He's cleaned up now. For the past year or so, he's been inspiring others to follow his example. The show is called *People Helping People*. It's about addicts and addictions.

With the AM 800 signal hitting 16 states overnights, it's been getting a great reaction. A cult is forming. It will be coming soon to a network near you. Already it's heard in Vancouver. It's an example of what makes programming news/talk for the '90s fun and important. It makes a difference. And, it's not that far from what makes the Internet interesting. In fact, I'll make a prediction. Before too long (these days "too long" could be next month), someone will create a "page" on the Internet that will be picked up for syndication as a radio show. Watch for it.

(Warren Cosford is Operations Manager of Radio Four (CKWW, CKLW, CIMX-FM, CIDR-FM), a division of CHUM Ltd. in Windsor, Ontario)

ago, after 38 years in journalism, 29 of them in daily broadcasting. At a fundraiser for Variety's Tent 28 on May 23, the Sheraton ballroom in Toronto was packed to capacity to honour/roast the retiree, who quipped, "I'm not sure how to get out of this one. I may have to buy them all lunch." Over his career, he was entertainment editor of both the late Toronto Telegram and the Toronto Star and founding editor of Toronto Life.

Brown is scheduled to go to air on August 19. He will do three different commentaries a day, Monday through Friday. "Peter lured me back into radio with the chance to do daily comments about the nature of life," crows Brown, meaning all aspects of entertainment and food and wine. "at my favourite time, 7:50 am."

Brown joins an already recognized on-air staff which includes morning personality Bill Anderson and Catherine Belyea.

Webb reveals that the most recent BBM ratings showed both stations with a four-share in the highly competitive Toronto market. "No other commercial classical station on the continent has such a position," says Webb.

Classical 96 & 103FM, whose call letters are CFMX-FM, broadcasts on two transmitters, one in Toronto on 96.3 FM, the other near Cobourg, Ontario on 103.1 FM

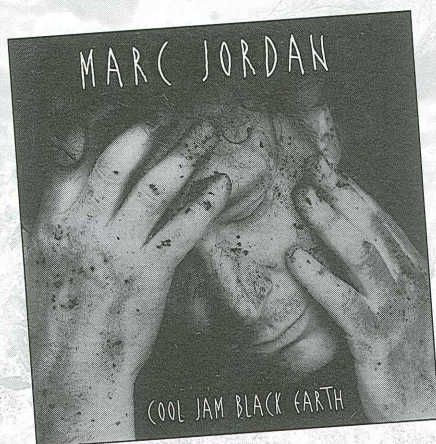
COSFORD continued from page 3

WXYZ in the '30s. I talked to Dick about what we hoped to do with 'LW and asked him to listen. He calls all the time. And each time he reminds me that what we're doing is not all that new. Dr. Joy is the Lone Ranger, Mark Elliot the Green Hornet. The basics are the same. The research is experience.

Canada is going through "the second wave" of talk that most of the US experienced in the late '80s. Rush blazed the trail there. Laura, Joy and Lowell are blazing the trail here. It was Dick Osgood who inspired me to put Dr. Laura on, when most everyone else said I was nuts. The irony is that we lost her to Detroit radio at the same time that the CHUM Satellite Network picked her up. No matter, Dr. Joy is doing well. You're welcome Bob.

But a network personality from Canada has yet to emerge.

It might still be Lowell, if someone has the



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**68** 75 4 **WAVELENGTH YOU NEED**  
Damhain Doyle - Shadows Wake Me  
Latitude 50422 (comp 13)-P

**69** 57 9 **STREET SPIRIT (Fade Out)**  
Radiohead - The Bends  
Capitol 29626 (promo CU)-P

**70** 83 3 **BIG TIME**  
Neil Young - Broken Arrow  
Heprine 46291 (comp 292)-P

**71** 44 25 **FOLLOW YOU DOWN**  
Gin Blossoms - Congratulations, I'm Sorry  
A&M 314 540 47-U

**72** 52 11 **PRETTY NOOSE**  
Soundgarden - Down Un The Upside  
A&M 314 540 526 (promo CU)-U

**73** 85 3 **GIFT SHOP**  
The Irregularly Hip - Trouble At The Henhouse  
MCA 81011-J

**74** 65 8 **I'M GETTING USED TO YOU**  
Selena - Dreaming Of You  
EMI 34123 (comp 6)-P

**75** 82 3 **MORALE**  
Treble Charger - Self= Little  
Smokin' Worm (promo CU)-N

**76** 79 4 **SOMEDAY**  
All-4-One - The Hunchback Of Notre Dame U.S.I.  
Walt Disney/A&M 60893 (comp 5)-U

**77** 89 3 **WHERE IT'S AT**  
Beck! - Udelay  
DGC 24823-J

**78** 86 2 **WALLS**  
Tom Petty - She's The One U.S.I.  
Warner Bros. 46285 (promo CU)-P

**79** 84 3 **DON'T YOU GET IT**  
Mark Knopfler - Golden Heart  
Mercury 314 514 732-U

**80** 80 5 **HOW DEEP IS YOUR LOVE**  
Jake 1 hat - The Greatest Hits  
RCA 18932 (comp 6)-N

**81** 87 4 **MOTHER MOTHER**  
Tracy Bonham - The Burdens Of Being Upright  
Island 314 524 187 (comp 2)-U

**82** 49 12 **REACH**  
Gloria Estefan - Destiny  
epic 67283 (comp 49)-H

**83** 90 3 **ST. TERESA**  
Joan Osborne - Relish  
Mercury 314 526 699-U

**84** 96 2 **LITTLE SINS**  
Wendy Lands - Angels And Ordinary Men  
EMI 37515 (promo CU)-P

**85** 91 3 **SHUT UP**  
The Watchmen - Brand New Day  
MCA 81009-J

**86** 66 8 **TAKE ME TO YOUR LEADER**  
The Newsboys - Take Me To Your Leader  
Virgin 20075 (comp 12)-P

**87** 93 2 **DID U MEAN WHAT U SAID**  
Sovory - Sovory  
Atlas/Polydor 314 527 7512 (comp 465)-U

**88** 100 2 **THAT GIRL**  
Maxi Priest - Man With The Fun  
Virgin 42014 (comp 16)-P

**89** 95 2 **YOUR LOVE AMAZES ME**  
Michael English - Freedom  
Curb 77847 (promo CU)-P

**90** 59 21 **CLOSER TO FREE**  
Bodeans - Joe Dirt Car  
Slash/Heprine (comp 272)-P

**91** 98 2 **WHY DOES IT HURT SO MUCH**  
Whitney Houston - Waiting To Exhale U.S.I.  
Arista 07822 (promo CU)-N

**92** 67 16 **SALVATION**  
The Cranberries - To The Faithful Departed  
Island 314 524 234-U

**93** NEW **INSTINCT**  
Crowded House - Recurring Dream: The Very Best Of...  
Capitol 38250 (comp 16)-P

**94** 73 14 **CAN I GET CLOSE**  
Gavin Hope - Slow Grooves  
UHSPU 1245 (promo CU)-Quality

**95** NEW **GOOD FRIDAY**  
The Black Crowes - Three Snakes And One Charm  
American 43062 (comp 293)-P

**96** NEW **SITTING ON TOP OF THE WORLD**  
Amanda Marshall - Amanda Marshall  
Columbia 80229-H

**97** NEW **SYMBOLISTIC WHITE WALLS**  
Munich Good Band - Last Of The Ghetto Astronauts  
Dunharrow MGB290671-P

**98** NEW **LIES TO ME**  
54.40 - Trusted By Millions  
Columbia 80231-H

**99** 78 22 **WHO DO U LOVE**  
Deborah Cox - Deborah Cox  
Arista 18781 (promo CU)-N

**100** 92 11 **WHERE THE RIVER FLOWS**  
Collective Soul - Collective Soul  
Atlantic 82743 (comp 279)-P



Adams, Arden join Murray for 30th studio release

## Canada's Snowbird soars again

by Rod Gudino

With four Grammy Awards, two American Music Awards, twenty five Juno Awards, twelve Big Country Awards and a place in the Juno Hall Of Fame, there is little to be said about Anne Murray that hasn't already been said. Murray holds a unique place in the Canadian record industry primarily because of her ever consistent popularity as a performer, a fact that has been chronicled in top grossing record sales over a 28 year career. More often now her contributions have been regarded in line with developments in Canadian culture and Canadian musical identity.

The country has taken due notice, bestowing on Murray a host of honours including making her the subject of a CBC documentary currently in the works and giving her the opportunity to host The Junos, Canada's music industry awards, this past March. The event turned out to be the most popular telecast in the event's 25 year history and was made extra special because it also commemorated Murray's silver anniversary of being involved with the Junos, once known as RPM's GOLD LEAF AWARDS.

It would seem that a new record, the 30th of her career and the first after three years (Croonin', 1992's double platinum success in Canada), would have come as easy for the 51 year old Murray as her answers to the questions posed at the requisite press conferences that accompany everything she does. But such was not the case for the new album, her first and only self-titled release set for major distribution in Canada on July 30 (August 6 in the US). The album marks Murray's first recording venture without Leonard Rambeau, her manager of 25 years who tragically succumbed to cancer last year. The thought of having to make a record without Rambeau was something Murray kept putting off but eventually had to face.

"I wasn't really all that motivated to do anything without Leonard, even to sing at all for that matter. Because it never occurred to me that I would ever have to do that because we've always been together from the beginning," she says.

The new album got her "kickstarted" in the right direction, an occurrence not entirely undue to Bruce Allen, the highly vocal and temperamental manager to Bryan Adams, who astounded not a few people when he announced that he would

succeed Rambeau as Murray's manager. The fit between the two seemed an odd one to many but Murray insists that the relationship thus far has been very positive.

"It's absolutely perfect," she says, "because he and I together know an awful lot about the business. I leave all the F-words to him and I keep mine for the golf course, so it really works very well. We have a lot of mutual respect and we talk things over and it's great. People say, 'well he's such a dominating guy' but he certainly doesn't dominate me; he's met his match with me."

Not least surprised by the combination was the industry at large, who witnessed a war of words between Murray and Allen not too many years ago during The Junos. The animosity that blossomed

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**"... it's coming at a time  
in my life when I need somebody  
like Bruce Allen.  
I need a desk thumper."**

---

at the time seems to have vanished rapidly.

"Those kind of things don't bother me at all," she says of that incident. "That was the kind of thing where he had just had said too many things to the press about me and it was the straw that broke the camel's back, so I just decided to lash back. Normally I would leave those things alone and just laugh at them but in this case I thought it was time that I defended myself just a little bit."

"But there was no animosity between him and I, it was just one of those things where he was trying to get me and anybody who might be in the Canadian music industry for support. And from that point of view he was right, but from my point of view I was right too, in that I wasn't about to get involved in a television production that was a piece of shit."

All was forgotten when Murray later spoke to Allen after Rambeau had died to mention that Adams had written a song for her and to see if Bryan would sing on it. "We had a long chat, that was the first time we had ever chatted," she says. "And he said if there is anything that I can ever do to help you out just give me a call. So later, I did."

Allen, whom Murray insists only calls once in a while to see how things are going, has made the veteran artist a lot more independent and self-reliant than she had to be in the past. She now relies on her own nucleus of people whom she describes as a "well oiled machine" to govern her affairs and look after the day to day business.

"Lenny can never be replaced there's no question about it," she says, "and doing things without him has been difficult but you learn to get on with it and manage. That's what he had wanted me to do and that's what I'm doing. And I think it's amazing because it's coming at a time in my life when I need somebody like Bruce Allen. I need a desk thumper."

It must have been Allen's desk thumping that, in part at least, managed to assemble an artist collective for the new album that reads like a who's who of contemporary music greats. Besides Adams, the album's collaborators include Jann Arden, Ian Thomas, Aaron Neville, Amy Sky, Don

Neilson, Dillon O'Brien, Shirley Eikhart and, last but not least, Anne's daughter Dawn debuting backing vocal duties on *The Other Side*, a softly accented piece of perfect contemporary pop.

"I'm proud to say that I have eight Canadian songs on this record," beams Murray, whose office targets songwriters in Toronto, Nashville and L.A. when the decision to go ahead with an album has been made. The word out is always greeted with overwhelming interest from all quarters and results in wading through stacks of written material. The strategy is simply to pick the best of the lot, says Murray who, though she frequently seeks and uses Canadian songs, feels no obligation to do so.

"Even from day one when Brian A'Hern and I started making records, we went out of our way to do Canadian stuff," she says. "But sometimes you come up empty handed and sometimes it's there. This time it was there."

She cites the Bryan Adams/Gretchen Peters penned *What Would It Take* as the tune that made a big impression on her. Its infectiousness has proved its mettle almost instantly, as the track enjoyed the highest debut on both RPM's A/C and Hit 100 charts last week.

"When I heard the Bryan Adams tune it sounded like a hit to me, there's no doubt about that. Bryan sent me a demo he was singing, he even did all the harmony parts on it and it just sounded like a hit record to me; it still does."

The tune's huge appeal has surprised even Murray, who nevertheless had selected her songs with the idea of commercially strong adult contemporary album in mind. The word is that the album will likewise follow on the path ploughed by that track.

"It's been so long that I've done an actual commercial album that I wanted to make sure that it was right," she says, "because people aren't going to listen to another Anne Murray album just like that. There has to be some reason for them to listen to it."

To that end Murray also sought high and low for the right producer, finally settling on Ed Cherney, though the search was a careful one.

"Producers nowadays are primadonnas," she says, "I mean, they have all the power and all of this and all of that. So I didn't particularly want to work with somebody like that, I like more of a cooperative effort, with the musicians, with the producer, I like a really creative atmosphere not necessarily an autocratic one. And I find that's very comfortable."

The decision to go with Cherney led directly to Aaron Neville's involvement on the record. When Neville heard that Cherney was to work on the new Murray album, he telephoned the producer and practically begged him to be on it. Cherney and Murray agreed and another search was underway.

"When we started looking for songs we had to find one that might adapt itself to being a duet because we didn't have a duet as such," she says. They finally decided on *That's What My Love Is For*, a soulful ballad written by Amy Sky and David Pickell which allowed for the kind of sound which both Murray and Neville had envisioned. The ballad, whether it be the second single or not, is undoubtedly a high point of the album, and even though there were two studios involved for the recording Murray managed to get them both to sing it together side by side, as it should be. For Murray, it was an epiphanic moment that made her realize she had a triumph on her hands.

"It worked out perfectly," she says.

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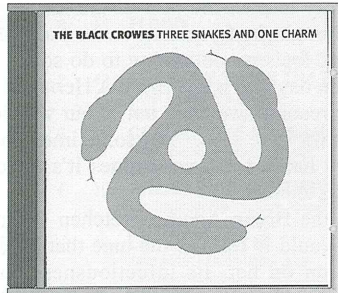
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**THE BLACK CROWES**  
Three Snakes And One Charm  
American-43082-P

-Rock

It's funny how these things happen. A band releases a tremendous debut album, a truly original rock and roll set that gets everybody excited, making Rolling Stone comparisons, calling the band the future of rock and roll (or was that Springsteen) - and then, whammo, the buzz dies off like water plunging down a toilet. The second album slips through the cracks, the third album receives abundant praise from critics but little in the way of commercial recognition, and now this fine band, The Black Crowes, has to fight its way back to the top. Hey folks, where did you all go. It's not like those last two albums stunk - in fact, they were ideal outlets for that often lost art of pure rock and roll. And if you don't believe that this band rocks as good as anybody, a solid semblance of what the genre's all about, then check out this, their fourth release. From the first track, Under A Mountain, which roars with a head of steam right back to the energy and guts of that classic first album, this new effort gives every indication that the Crowes shouldn't be sequestered to the mid-price bins just yet. The thing that the Crowes have always done really well is parley their obvious influences into something meaningful, original and tangible. This isn't a collection of Stones/Zeppelin rip-offs. It's a melange of influences - blues, rock, gospel, soul, country - churned out through a sausage grinder into a refreshing rock and roll sound that does exactly what rock and roll is supposed to do - make you want to dance naked under the full moon at midnight. So take that one-hit wonder thought right out of your head, just ditch it, and take a real good listen to this album. It is cooking with much gas.

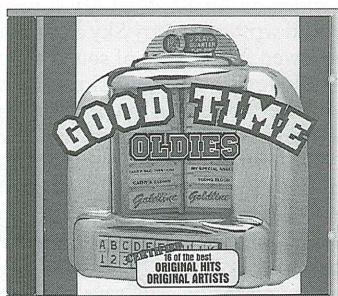
-RR

**GOOD TIME OLDIES**

Various Artists  
WEA-34368-P

-Pop

Goldline, which bills itself as Canada's only national oldies request show, appears on



about 50 stations across the country, and even offers a 1-800 phone line to call in your requests. This new compilation, put together by the folks at Goldline and Warner, represents the most requested songs at Goldline over the past few years. Warner is obviously betting that the millions of baby boomer record buyers who've drifted away from retail outlets in the past few years will want to drop in and check this out. And judging by the repertoire here, it's probably worth the \$20. This comp features an abundance of great '50s and '60s tunes, just about every one of them a rock and roll classic. From Bobby Darin's Splish Splash to Aretha's Respect, Ben E. King's Stand By Me to the Coasters' Young Blood, this thing is bursting with the great pop tunes that set the standard for pop and rock's future. Whether or not this is a one off deal, or the first of many, isn't quite clear. But judging by the material here, it's easy to see that there could be a whole string of Good Time Oldies releases in the years to come. With this one, it might be worth the money just to hear, one more time, Sonny and Cher doing I Got You Babe. We don't hear that song enough. -RR



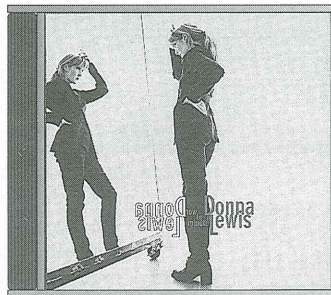
**THE JOHN TESH PROJECT** -Instrumental  
Discovery  
GTSP Records-32125-N

What do you make of this John Tesh fellow? Here we were, thinking all along that he was just that one lucky guy who got to sit beside Mary Hart each week on ET. Low and behold, we find out that the guy's real ambition in life is to be the American version of Yanni. Funny thing is, his recording career has now eclipsed his television one, as Tesh has become one of the most successful instrumental artists ever. With both Yanni and Tesh in their stable, BMG are soon going to corner the market on this stuff. In listening to this record, you're not going to find too much in the way of ambitious, adventurous material. But that's just the way his fans like it. They don't want Mozart or Mendelssohn - they want The Beatles and Chris DeBurgh spun out with massive keyboard flourishes, soaring saxophones and ominous percussion. They want pop done a la John Williams, bigger and bigger until it nearly bursts. And that's exactly what this record delivers. Some of his choices, like Lady In Red and Our Love, don't really work all that well. But others, like Mr. Mister's Kyrie, Marc Cohn's Walking In Memphis (whatever happened to Marc Cohn, by the way), Sting's Fragile and Billy Joel's Lullabye (Goodnight My Angel), work just fine, thank you very much. Give Tesh credit - the millions buying his records can't all be wrong. -RR

**DONNA LEWIS**  
Now In A Minute  
Atlantic-82762-P

-Pop

The words 'ambition' and 'pop' don't appear in sentences together too often, but that's really the best description for this release. Lewis, who sounds eerily similar at times to Kate Bush, is one of those artists who has that rare ability to purvey the simplest emotions in a tremendously powerful way. There's nothing all that dramatic about the lyrical content here - words about love that we've all probably heard before. But the key is her expression. Lewis uses some creative instrumentation and adventurous methods



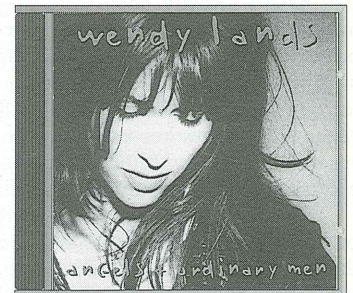
to make even the most basic melody lines sound, well, different. And her voice really sends some chills, making even the simplest songs sound sweet and sincere. Also key here is the production capabilities of Kevin Killen, who's worked with a plethora of progressive artists, including Mr. Peter Gabriel. Killen has obviously slapped his fine production ideas on this record, helping to make Lewis a strong force to be reckoned with. If radio was willing to jump on Joan Osborne, they should be more than willing to jump on this as well. -RR

**WENDY LANDS**  
Angels & Ordinary Men  
EMI 37515-F

-Rock Pop

Having concentrated on the differences rather than the similarities that Wendy Lands shares with Alanis Morissette has been the marketing strategy behind EMI's push on this domestic discovery originally from Montreal. Curiously, however, they have opted to introduce Lands to the world through Little Sins, a softer, cleaner yet very Alanis-like single in style and substance (right down to the overgrown sweater she wears on the video). That having been said, it should be noted that Angels & Ordinary Men is about as close to Morissette's Jagged Little Pill as subtlety is from the sexual innuendo that speckles the latter's lyric sheet. Speaking of subtlety, it certainly seems to be this young artist's comfort zone, such that most of the tunes from the album should hit bulls-eye on adult contemporary radio. A little bit of

rock'n'roll never hurt anyone, certainly not Lands, who manages to get into the spirit of the thing with a genteel sense for her craft and a full body to clothe an unmistakable sense of soul, but again, the main of it remains near and dear to the A/C format. Just a few weeks into circulation, the release has received a rare chorus of appraisal from virtually all quarters in the industry and has landed Little Sins strong at radio and high on the charts. The excitement was first generated at the artist level and collaborators Kurt Swinghammer, Aaron Davis (Holly Cole), Kevin Breit (Cassandra Wilson) and



Steve Lucas (Loreena McKennitt) have picked up on and distilled the best from Lands and co-writer Jim Gillard's songwriting. Should see a prominent spot at radio for the next while and, Morissette comparisons aside, could be the artist to put EMI back into top ten retail. Produced by Greg Kavanagh. -RG

**LOST & PROFOUND** -Alternative  
Love's Sweet Messenger

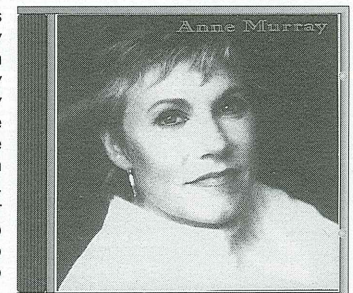
**Lost Weekend LWR1017-Select**  
It was four years ago that this Toronto couple released their self-titled debut to critical acclaim and a strong reception at radio of stick out single Brand New Set Of Lies. That was followed up by the 1994 release titled Memory Thief which might have suffered from the dreaded sophomore jinx if it wasn't for the single Miracles Happen (and to a lesser degree, Invitation, the second single from that album). The present year has

## ALBUM PICK

**ANNE MURRAY**  
Self-Titled  
EMI-36501-F

-Pop

The simple title of this album indicates something of a new beginning for Canada's biggest pop icon. After the death of her friend and manager Leonard Rambeau, after the release of the four-CD box set (Now And Then) and the greatest hits album (The Best...So Far), Nova Scotia's greatest musical export is seemingly entering a new phase in her storied career, marked not only by some new management (Bruce Allen), but a new album that is easily the best thing she's done in years, maybe decades. Recognizing the need to make Murray more accessible to radio, where she's been on the missing list for quite some time, Murray and her capable co-horts dipped into the A-list of songs and songwriters, in an attempt to find the up-tempo, AC sound that would garner her some instant radio attention. First among those songwriters was the current Canadian rock/pop king, Bryan Adams, who supposedly spun out five or six new tunes for Ms. Murray, one of which (the lead single, What Would I Take), appears here. It would have been nice to turn the mikes up on Adams a little more, so we could actually differentiate his backing vocals from Murray (their voices are remarkably synchronized), but that's just a petty quibble. What matters is the songs, for the songs do make the artist. And given the strongest material she's had in eons, from top writers like Jann Arden, Amy Sky, David Tyson, Ian Thomas, Christopher Ward and others, Murray's always superb voice sounds better than ever. It also doesn't hurt that she brought in some top talent to join her in the recordings, including Adams and Arden, Shirley Eikhard, daughter Dawn and Aaron Neville, who joins Murray on the sweetest ballad of the record, That's What My Love Is For. Radio is already jumping on the first single, which is a good sign. It's time for the Snowbird to resume her rightful place at the top of the Canadian pop tree. -RR

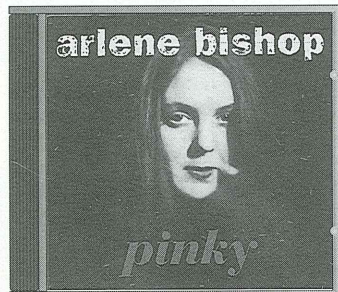




marked the occasion of a third album which is at the make or break point for the band as stands any serious efforts at permanence. Rather than cater to mainstream radio this time around, core members Terry Tompkins



and Lisa Boudreau have chosen to faithfully explore their own little corner of the musical universe, yielding a series of attractive internal sounds on a good half of these tracks including Uncivilised, Downfall, Asshole, Sleep and Exploding (that sound, by the way, not to be confused with the rockier single Blending In). As it stands, Love's Sweet Messenger is an atypical brew of folk, ambient rock and seamless pop, at times surprisingly harder edged despite of the group's obvious soft commercial know how. Don't expect a Brand New Set Of Lies on this one, but something considerably more unnerving and abiding that has hidden itself within the album's slow somnambulant pace, a pace that speaks of things, well, lost and profound. Not to be overlooked. -RG



#### ARLENE BISHOP

**Folk**  
**No. 1 Imperfects NODM 3900**

We've been contemplating this release on our CD player for the past month absolutely charmed by its rustic grace and too human, earthy brilliance. The name of the artist is Arlene Bishop and Pinky her debut six song EP that is best described as a musically couched communique to the thoughtful aesthete. We'll be surprised if the single Spin Another One can be listened to once without hitting the replay button a few times. Here is a single that has been aerodynamically perfected to ride out the airwaves. What was that? Exactly. A native of Churchill, Manitoba raised in Ottawa, Bishop entered the world of music through a dark back door one fateful morning when she woke up to find that her boyfriend musician had died overnight. A few short weeks later she performed at his funeral for the first time and never stopped. That experience might have left its mark on the lyrics for Black Cat and Rabbit but the music pursues its own light at the end of the tunnel that takes it to a folksy, rhythmic and positively cheerful life after death. Congenial vocal prowess from Bishop and a smart backup band with guest performances from Kurt Swinghammer, Colin Linden and producer Blair Packham (The Jitters) should place this little Pinky in the hands of the people who matter. -RG

**DANCE MIX '96**  
**Various Artists**  
**Quality QRSPD 1255-M**

Five times platinum in 1992, six times platinum in 1993, seven times platinum in

1994 and nine times platinum in 1995... The ever increasingly popular MuchMusic Dance Mix series seems only to see greater and greater success as the years (and the number of units sold) keep piling up. The instalment for '96 delivers the goods in demand, seventeen (that's 17) top dance tracks still fresh from their respective landslide victories at radio. The inventory (which will no doubt look similar to RPM's year end dance chart) boasts a milestone compilation that includes Inside Out/Culture Beat, Feel The Music/Planet Soul, Disco's Revenge/Gusto, I Wanna Be with U/Fun Factory, Boombastic/Shaggy, Happiness/Pizzaman, America (I Love America)/Full Intention, Feel The Rain/Cartouche, and on and on and on. Quality is hyping the release on an unparalleled media push, an unachieved collection of #1 tracks and the huge success of the series thus far. Their efforts should place Dance Mix '96

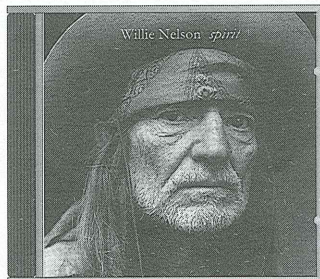


once again in the lead of a market the label has obviously understood and obviously captured fully. For that in itself the release deserves to be celebrated. Includes tangible Cancon tracks from Astroplane/BKS, You Make Me Feel/Maria Lisa, In Your Arms/Emjay and Feel The Rhythm/Capitol Sound. -RG

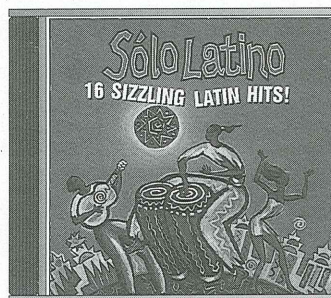
**WILLIE NELSON**  
**Spirit**

**Island-314-524-242-Q**

A label change and a subtle change in vocal attitude brings this country dinosaur back into the mainstream. Like most of the elder country torchbearers, Nelson's fans are dying off or can't afford to get into line with the new technology. Most, probably don't even own a CD player. Nevertheless, this is a valiant attempt to kick-start this country legend's popularity once more. If enough people hear Nelson, they'll succeed. But, given today's country radio programmers, the hard-sell will have to be in-store play, infomercials and other television packaging. Willie's doing the producing here, from his homebase of Pedernales Studios, which is just outside Austin, Texas. He makes everything old sound new again surrounded by family and friends, sister Bobbie Nelson on piano, a longtime family member Jody Payne on rhythm guitar, Texas fiddle legend Johnny Gimble, and, of course, Willie's unmistakable gravelly vocals and his gut-string guitar pickin'. All he needed was good, strong story-telling song material, and he



supplied that himself. This is a barebones production and that's where the new vocal attitude comes in. He's relaxed and perhaps song-preaching like he's never song-preached before. A great package of for his old fans, who should be considered with a vinyl package, and for a bunch of new ones, if they can hear him. -WG



#### SOLO LATINO

**Various Artists**

**Sony Music Direct-81027-H**

When you have a medley of hits by the Gypsy Kings, tracks by Gloria Estefan, Ricky Martin, Shakira, Donato & Estefano, Los Fabulosos Cadillacs, Daniela Mercury, Ottmar Liebert & Luna Negra, La Mafia, and a whole bunch more, plus a bonus track by Celine Dion, you can't get much better when it comes to hot, wanna-dance Latin music. Actually, there are 16 Latin "superstars" here, perhaps the biggest being Shakira, a Colombian native. Estoy Aqui (I'm Here), her entry here was a massive hit for her, fueling huge sales for her album, Pies Descalzos. Dion's initial entry into yet another language with *Sola Otra Vez* (All By Myself), is masterfully done with the help of Sony Music's Montreal A&R director Vito Luprano. The song is an original by Eric Carmen, with Manny Benito supplying the Spanish lyrics. With the growing popularity of Latin music in Canada, this compilation, put together with the help of Bruce Mactavish of Sony Music Direct Canada, should be a great summer seller. In-store play and front-racking will increase important awareness for this release. -WG

#### LEANN RIMES

**Blue**

**MCG/Curb-77821-F**

It's difficult to imagine that "sensation" or "future superstar", are references already being bestowed on Rimes, who was born August 28, 1982. This makes her only 13, as she bullets her way up the charts with the title track (#1), her initial release. Rimes' career is being carefully monitored and guided by her stage parents, Wilbur and Belinda, who haven't missed a trick in



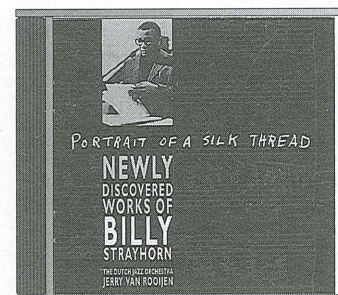
pushing her into every manner of performance/promotional activity available. Interestingly enough, Rimes recorded her first album when she was 11, an independent release on the Nor Va Jak label. Featured was a version of Blue, which had been sent to the Rimes by its songwriter Bill Mack, who had originally written the song for Patsy Cline more than 30 years ago. Cline died before she could record it. Also of much historical significance, Rimes recorded I'll Get Even With You, a song written by Coweta House, at Norman Petty's old studio in Clovis, New Mexico. This is the same studio where Buddy Holly recorded his first album. Enough great material here to keep Rimes on the charts for sometime, including her duet with Eddy Arnold on Cattle Call, which was written by Tex Owens, Deborah Allen's My Baby, and Fade To Blue, written by Anne Reeves, Tim Allison and Lang Scott. Don't overlook Talk

To Me, where Rimes shows her writing talent with Ron Grimes and Jon Rutherford. -WG

#### THE DUTCH JAZZ ORCHESTRA

**- Jazz**  
**Portrait of a Silk Thread**  
**Newly discovered works**  
**of Billy Strayhorn**  
**Kokopelli-1310**

Many maintain that Billy Strayhorn was the true strength of the Duke Ellington Orchestra in the same manner as, don't laugh, Carmen Lombardo was for his brother Guy. The argument can't be proven or disproven because Strayhorn's piano playing and orchestrations, while superbly textured, were also seamless. That he was a prolific composer and orchestrator however, is beyond doubt. Ample proof is available on these, mostly first time recordings. The orchestra, under the direction of Jerry Van Rooijen and featuring Rob Van Bavel on piano, is in fine form delivering a sound easily acceptable as authentic Ellington. Space



doesn't permit assessment of all the cuts, but especially pleasurable are the following. Bagatelle is a cheery, almost funky bit of business, as is Tonk. Cashmere Cutie reminds us that the Ellington orchestra began as a dance band. Pentonsilic could almost be a Broadway showstopper as well as indicating where Stan Kenton first received his artistic impetus. It's the title track though, that takes it all home. With more than a soupcon of Sophisticated Lady in its chord structure, it's almost a voyage of rediscovery of the Ellington mystique. -BW

#### NAS

**It Was Written**

**Columbia-67015-H**

Aside from the addictive nature of the rhythms, the aspect of rap/hip-hop that makes it so unique, and so powerful, is the words. Just as rock and roll lyrics depict the deep, dark desires of teenage youth, the lyrics of rap express the burgeoning anger and emotional fury of black America. Whether its purpose is a righteous one of not is something that could be debated well into the night. What matters is that this stuff works, it touches at the simmering truth about a country still embroiled in racial imbalance, which is why major rap artists like Nas are such potent voices in American pop. This rapid-fire followup to his top-selling debut, Illmatic, has already shot to the top of the charts in the US, and the wave of chart success south of the border could spill over here as well. If I Ruled The World is the definition of what rap is all about, a screaming tirade at the ugly truths of his world. But check out The Message, I Gave You Power, Black Girl Lost and Affirmative Action. -RR





## 89X and The River expose Cancon artists stateside at successful festivals

by Sean LaRose

Radio Windsor (A Division of The Chum Group) pulled all stops to promote domestic artists at their anniversary festivals in late June. Both the 5th Annual Birthday Bash (June 21) and the 1st Annual Riverfest (June 23) enjoyed successful turnouts, with predominantly American audiences.

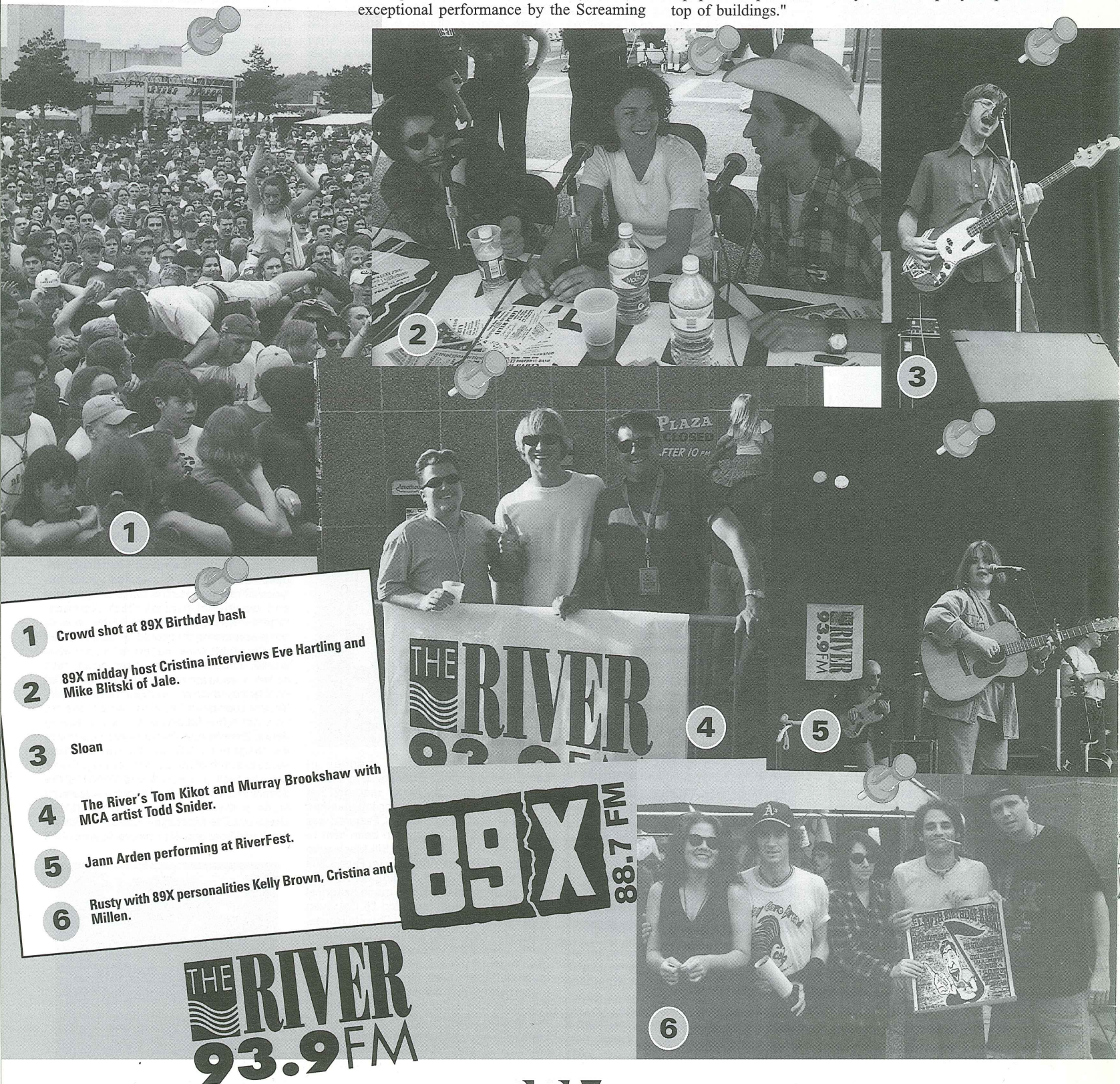
Both festivals were held at The Phoenix Amphitheatre in Pontiac, Michigan. The Phoenix, for those who haven't had the pleasure, is an old parking garage with a park

on the roof, about 40 minutes from the Detroit border. The weather, the Phoenix the merchandise and craft displays, as well as the numerous beer stops added excitement and intimacy to both events.

The 89X Bash started early Friday afternoon and featured 11 choice alternative bands (listed next page). Approximately 8,000 young fans (mostly in their early twenties) bought tickets to see Canada's creme de la creme of upcoming artists perform stateside. All of the bands faired well on stage but standouts for the day were an exceptional performance by the Screaming

Trees and the tremendous fan support for Sloan.

The Riverfest which started on a really hot Sunday afternoon and led into the evening, boasted another heavy duty roster of Cancon talent (listed next page), headlined by Jann Arden. Attendance was strong but the demographic was totally different from the Friday show. The 89X line-up attracted mostly young people, while the Riverfest drew the 35+ with children crowd. All the performances were memorable but Billy Mann really drove it home with an incredible acoustic set. Arden was spectacular as expected, and received a tremendous reception from the 85% American audience. She broke the audience up, commenting on the Phoenix, "You know you got a population problem when you have to put your parks on the top of buildings."



1 Crowd shot at 89X Birthday bash

2 89X midday host Cristina interviews Eve Hartling and Mike Blitski of Jale.

3 Sloan

4 The River's Tom Kikot and Murray Brookshaw with MCA artist Todd Snider.

5 Jann Arden performing at RiverFest.

6 Rusty with 89X personalities Kelly Brown, Cristina and Millen.



**89X 5th Birthday Bash**  
**Sold Out!**  
**First Annual Riverfest**  
**A Blast!**

**June 21 & June 23**  
**Phoenix Plaza, Pontiac, Michigan**

**Special thanks to the bands and the  
record companies:**



***5th Annual Birthday Bash***

**Screaming Trees (*Epic*)**  
**Sloan (*Murderecords*)**  
**Girls Against Boys (*Touch + Go*)**  
**Seaweed (*Hollywood*)**  
**Jale (*Sub Pop*)**  
**Rusty (*TAG*)**  
**7 Year Bitch (*Atlantic*)**  
**Triple Fast Action (*Capitol*)**  
**Elephant Ear**  
**Salt (*Island*)**  
**3lb Thrill (*Epic*)**



***1st Annual Riverfest***

**Jann Arden (*A&M*)**  
**God Street Wine (*Mercury*)**  
**Todd Snider (*MCA*)**  
**Alejandro Escovedo (*Ryko*)**  
**Nil Lara (*Capitol*)**  
**Howling Diablos**  
**Scud Mountain Boys (*Sub Pop*)**  
**Billy Mann and**  
**Patti Griffen (*A&M*)**  
**The Mutes**

***SEE YOU AT NEXT YEAR'S EVENTS!***

**89X is CIMX-FM; The River is CIDR-FM,**  
**Windsor, Ontario**





# 100

# ALBUMS

## (CD's & Cassettes)



### Record Distributor Codes:

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

TW LW WO - JULY 29, 1996

1	1	13	TRACY CHAPMAN New Beginning (Elektra) 610850-P	35	44	37	AMANDA MARSHALL Amanda Marshall (Columbia) 80229-H	68	64	23	1996 GRAMMY NOMINEES Various Artists (Grammy) 67565-H
2	2	21	THE FUGEES The Score (Columbia) 67147-H	36	NEW	LEANN RIMES Blue (Curb) 77821-F	69	60	26	OH WHAT A FEELING Various Artists (CAHAS) Juno 25-J	
3	3	53	ALANIS MORISSETTE Jagged Little Pill (Maverick) 45901-P	37	32	2	DE LA SOUL Stakes Is High (Tommy Boy) PGS 1249-U	70	53	10	DEF LEPPARD Slang (Mercury) 314 532 486-U
4	5	7	METALLICA Load (Elektra) 61923-P	38	31	17	STONE TEMPLE PILOTS Inly Music... Songs From... (Atlantic) 82871-P	71	62	6	GLORIA ESTEFAN Destiny (epic) 67283-H
5	4	11	THE TRAGICALLY HIP Trouble At The Henhouse (MCA) 81011-J	39	28	9	MISSION: IMPOSSIBLE O.S.T. Various Artists (Mother/Island) 314 531 682-U	72	RE	ALAN JACKSON Greatest Hits (Arista) 6602-N	
6	NEW	MUCHMUSIC DANCE MIX '96 Various Artists (Quality) UHSPU 1255-M	40	30	12	SISTERS WITH VOICES New Beginning (HCA) 66487-N	73	58	3	SCREAMING TREES Dust (epic) 64178-H	
7	8	4	TONI BRAXTON Secrets (La Face) 26020-N	41	45	5	PATTI SMITH Gone Again (Arista) 18747-N	74	NEW	THE REVEREND HORTON HEAT It's Martini Time (Interscope) 90065-J	
8	6	19	CELINE DION Falling Into You (Columbia) 33068-H	42	54	8	NO DOUBT Tragic Kingdom (Interscope) 90003-J	75	66	15	RAGE AGAINST THE MACHINE Evil Empire (epic) 662990-H
9	7	39	OASIS (What's The Story) Morning Glory (epic) 7361-H	43	50	9	EVERYTHING BUT THE GIRL Walking Wounded (Atlantic) 82912-P	76	73	16	NEW COUNTRY 3 Various Artists (WEA) 34222-P
10	11	28	BUSH X Sixteen Stone (Interscope) 90000-U	44	51	3	KEITH SWEAT Keith Sweat (Elektra) 61707-P	77	65	4	I'M COMING OUT Various Artists (Quality) 2139-M
11	15	NAS It Was Written (Columbia) 746467015-H	45	38	5	LYLE LOVETT The Road To Ensenada (MCA) MCASU 11409-J	78	72	2	HORACE BROWN Horace Brown (Motown) 314 530 625-U	
12	18	4	CROWDED HOUSE Recurring Dream: The Very Best Of... (Capitol) 38250-F	46	49	5	DEAD CAN DANCE Spirtchaser (4AD) 76974 2089-U	79	91	18	BARENAKED LADIES Born On A Pirate Ship (Heprise) 46128-P
13	9	10	GEORGE MICHAEL Older (Dreamworks) 50000-J	47	40	13	I MOTHER EARTH Scenery And Fish (Capitol) 32919-F	80	75	8	PORNO FOR PYROS Good God's Urge (Warner Bros.) 46126-P
14	10	4	SARAH MCLACHLAN Harities, B-Sides And Other Stuff (Nettwerk) 30105-F	48	37	2	TRAINSPOTTING O.S.T. Various Artists (Premiere) 37190-F	81	82	23	DEBORAH COX Deborah Cox (Arista) 18781-N
15	13	13	THE CRANBERRIES To The Faithful Departed (Island) 314524234-U	49	NEW	MAXI PRIEST Man With The Fun (Virgin) 42014-F	82	71	15	TRACY BONHAM The Burdens Of Being Upright (Island) 314 524 187-U	
16	12	7	BRYAN ADAMS 18 If I Die (A&M) 314 54 05521-U	50	39	3	KISS You Want The Best... (Mercury) 314532741-U	83	80	27	SPACEHOG Resident Alien (Sire) 61834-P
17	14	4	CHRIS SHEPPARD Pirate Radio Vol. 5 (Pirate) 7005-M	51	42	4	ITALO MAGIC DANCE HITS Various Artists (Popular) 23017-P	84	70	6	PURE ENERGY Vol. 3 Various Artists (SPG) 1995-P
18	16	9	SOUNDGARDEN Down On The Upside (A&M) 314 540 526-U	52	35	3	BEST OF DANCE PARTY Various Artists (Quality) 2136-M	85	77	12	DAVE MATTHEWS BAND Crash (HCA) 66904-N
19	22	12	HIT ZONE Various Artists (Polytel) 535 483-U	53	57	20	STING Mercury Falling (A&M) 31454 0483-U	86	94	14	MARILYN MANSON Smells Like Children (Interscope) 92641-J
20	21	38	THE SMASHING PUMPKINS Mellon Collie And The Infinite... (Virgin) 40861-F	54	56	35	ASHLEY MacISAAC Hi How Are You Today? (A&M) 79602 2001-U	87	79	10	THE CORRS Forgiven, Not Forgotten (Lava/Atlantic) 92612-P
21	17	7	BONE THUGS N' HARMONY E1999 Eternal (Sony) ZP91060-H	55	43	18	GROOVE STATION 2 Various Artists (Ariola) 29887-N	88	78	4	HELTAH SKELTAH Nocturnal (Virgin) 41868-F
22	25	5	BECK! Odelay (UGC) 24823-J	56	46	3	TAKE THAT Greatest Hits (HCA) 18932-N	89	76	8	CLUB RUMBA LATINA Various Artists (SMI) 37556-N
23	27	4	ROBERT MILES Dreamland (Arista) 74321 39126-N	57	41	2	N.W.A. Greatest Hits (Virgin) 41867-F	90	84	21	THE TONY RICH PROJECT Words (La Face) 26022-N
24	24	70	SHANIA TWAIN The Woman In Me (Mercury) 314 522 886-U	58	61	4	LOST BOYZ Legal Drug Money (Motown/Universal) UD53010-U	91	85	28	JOAN OSBORNE Relish (Mercury) 314 526 699-U
25	29	3	PHENOMENON O.S.T. Various Artists (Heprise) 46360-P	59	67	17	MARK KNOPFLER Golden Heart (Mercury) 314 514 732-U	92	89	7	VINCE GILL High Lonesome Sound (MCA) 11422-J
26	23	6	THE NUTTY PROFESSOR O.S.T. Various Artists (Def Jam) 314 531 911-U	60	59	13	BROOKS & DUNN Borderline (Arista) 18810-N	93	81	9	SPIRIT OF THE WEST Open Heart Symphony (WEA) 14600-P
27	20	17	NOW! Various Artists (EMI) 37637-F	61	47	4	THE HUNCHBACK OF NOTRE DAME O.S.T. Various Artists (Walt Disney) 60893	94	92	6	TOO SHORT Album #10 (Jive) 41584-N
28	36	25	GARBAGE Garbage (Almo Sounds) 80004-J	62	52	18	DANCE MIX USA '96 Various Artists (Quality) UHSPU 1244-M	95	93	21	LA BOUCHE Sweet Dreams (HCA) 6759-N
29	33	3	NEIL YOUNG & CRAZY HORSE Broken Arrow (Heprise) 46291-P	63	55	7	DJ CLUB MIX Vol. 10 Various Artists (Nuzumik/Polytel) 740 075-U	96	96	28	COOLIO Gangsta's Paradise (Tommy Boy) 1141-DeNon
30	19	18	"WEIRD AL" YANKOVIC Bad Hair Day (Rock 'n' Roll/Scotti Bros.) 75500-P	64	68	6	ASHLEY MacISAAC Fine, I Thank You Very Much (A&M) 796022002-U	97	90	27	NATALIE MERCHANT Igeritly (Elektra) 61745-P
31	NEW	ELECTRONIC Haise The Pressure (Warner Bros.) 45955-P	65	63	2	THE REFRESHMENTS Fizzy Fuzzy Big & Buzzy (Mercury) 314 528 999-U	98	97	7	DJ LINE Vol. 24 Various Artists (Numuzik/Polytel) 740 076-U	
32	26	13	HOOTIE & THE BLOWFISH Fairweather Johnson (Atlantic) 82886-P	66	69	12	54.40 Trusted By Millions (Columbia) 80231-H	99	86	8	HACKERS O.S.T. Various Artists (edel America) 2987-K
33	48	2	THE ARTIST FORMERLY KNOWN... Chaos And Disorder (Warner Bros.) 46317-P	67	74	43	MARIAH CAREY Daydream (Sony) 66700-H	100	99	34	WAITING TO EXHALE O.S.T. Various Artists (Arista) 18796-N
34	34	6	SLOAN One Chord To Another (Murderecords) 023-J								



Toronto songwriter releases new album on Peg label

## Marc Jordan: New album, new label, older sound

by Ron Rogers

To say that things are a little busy in the Marc Jordan/Amy Sky household these days is without doubt a massive understatement. The couple have been an integral part of the Toronto music scene for years, even more so since their move back to Canada in 1993, after spending more than a decade in California.

Usually busy enough writing and performing with others, and staging their Bluebird North songwriters series, the parents of two young children (Zoe, 6 and Ezra, 2) have seen their calendars filled to the brim in the past few months.

Sky released her long-awaited solo album (Cool Rain) on the Iron Music label, led off by the top 40 single, Don't Leave Me Alone. And just weeks after releasing the album, Sky landed the female lead in the Toronto stage production of Blood Brothers, which was just extended for another month.

At the same time, Jordan was already reaping the benefits of having Fall From Grace, a song he co-wrote with John Capek, become a top ten AC hit for Amanda Marshall. And now, Jordan himself has released his first album in two years (since 1994's Reckless Valentine), Cool Jam Black Earth, on the Peg Music label (distributed by Sony).

Jordan certainly kept himself busy in the two years between his last album and this new one, touring throughout Canada and Europe, and writing, always writing. But when it came time to actually work on a new record, he was unsure of the direction he wished the project to take.

"I did a tour, and then I got back to the writing. I did a tour with Holly Cole and did some dates by myself. Went over to Europe, and did some dates in Scandinavia. And you know in Europe, they know more about my music than I do. They know all the players that played on each song. They really look at music in a whole different way over there.

"But after that I just started writing. At first, I was just going to do another jazz-oriented record. And I loved doing that, but I also wanted to get back on the radio, I wanted to do more touring in Canada. I changed management, I've got a Canadian manager now in Gilles Paquin. He is also my agent, and he wants to really start building a live concert career for me. And step one is to get back on the radio. The jazz-oriented stuff is harder to get on radio, so I based it more around the guitar this time. I'm more of a guitar player anyway, even when I toured Reckless Valentine, I played guitar mostly. And that was the first time I'd really done a series of concerts since 1980, and it helped me rediscover the guitar."

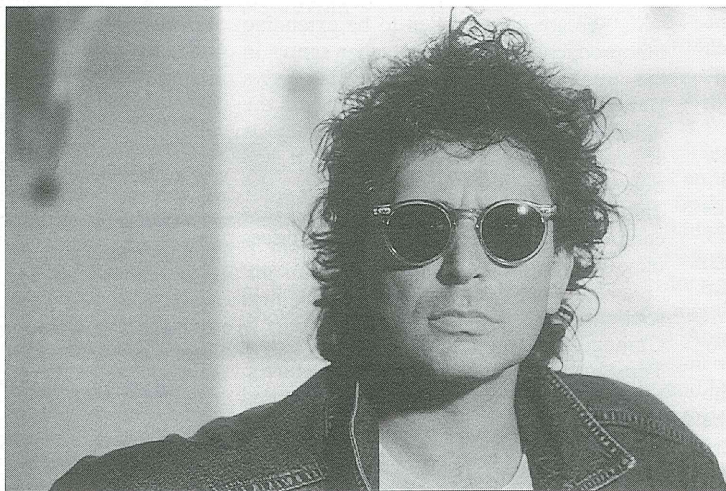
Like many smaller Canadian artists, Jordan has had his share of label deals, as well as his share of labels, period. After the dissolution of his deal with his last label, the US-based Sin-Drome Records (distributed by Warner), Jordan endeavoured to stay with a smaller indie label, but wanted to find one on his home side of the border.

"Sin-Drome is a small American label, and

it's easier for a small label to launch things in Canada than it is in the US. It's much more expensive to promote a record in the states. The potential pay-off is bigger, but it's easier to get swallowed up. So I thought 'I'll make the record, I'll try to get it happening in Canada, then I'll go and make the deal'."

Once the album was done, and the search for a label (and new management) began, Jordan was able to combine the two searches into one solution - Winnipeg-based Peg Music and its president, Gilles Paquin.

"I was looking for an agent to book live tours, and Gilles was very interested and came to me with a plan and said 'this is how we'll do it'. He's had a lot of experience in dealing with more niche artists, and he was excited. So we started planning some concert strategy, and then we started talking about the record. I said 'I want to make my own record with my own production company, Café.' And he



said 'well give it to me and I'll shop it'. But he had that relationship with Sony, so he said 'well why don't I just slide it through'. And that was nice because I know the people at Sony, Mike Roth in particular."

As is usually the case with an album from Marc Jordan, the songs are the key on Cool Jam Black Earth. As he amply demonstrated on Reckless Valentine, and as he further demonstrates here, Jordan is certainly one of Canada's finest songwriters. Like all good songwriters, Jordan realizes that the song should always be the most important element, which is why he deliberately shied away from the more technological aspects of recording in the '90s.

"I made a conscious effort to return to the old ways of recording on this record. In the eighties, I got so hung up on technology, that I kind of lost my mind, and lost the song somewhere. So on Reckless Valentine and Cool Jam Black Earth, I've made that effort to go back and actually work like I did on Mannequin, where I just go in with people and play. I've never learned anything from a computer, but everytime I walk into a studio, I hear something I wouldn't have expected. So for me, part of the creative process is maybe giving up some of that control. As it is now, you can control everything, every aspect of recording so utterly and completely. You get a certain focus, which is great,

but you give up spontaneity and musical interaction."

Cool Jam Black Earth is filled with the kind of lyrical dexterity that has made Jordan's songs so enduring and endearing. Lines like 'We came together like a car crash' echo Jordan's penance for reality in his songs, and the dramatic imagery that comes from his film school background (he studied film, for a time, at Brock University).

But Jordan doesn't see himself as being unique in his ability to craft fine lyrics. He feels that the recent stunning success of several Canadian artists on the international stage is partially due to our ability to convey thoughts via words very well.

"I love the language, and I think one of the reasons Canadians are doing so well is because of the words. I mean you figure it out, there's more Canadians per capita winning Grammys than Americans. But I think one of the reasons Canadians are doing so well is that language is integral again in modern music. I think rap had something to do with it. But language is back, and Canadians always do well with language, we're a very literate society."

Jordan also recognizes that, as his life has changed, so has his lyrical output. Conversing with fans has allowed him to see that lyrics affect different people in different ways, which made him rethink his lyric-writing process to a degree.

He also realizes that being married and having children has changed him even more profoundly. The greater concerns of the outside world are not as much of a concern to him, as he looks at the more immediate attention-grabbers in his life.

"When I first went on tour, for Mannequin, people would come up to me and tell me about my songs, and tell me what they meant. Sometimes they were the same, but often they were quite opposite to what

I'd been thinking. And I realized that words don't really have meaning. Words are kind of like little probes that touch your consciousness, and you bring to those words what your life experience is, which is different for everybody. That was a very liberating thing for me, because it told me I could be more abstract. I could bring the listener in as a participant, rather than just singing at them, because they were interpreting it they way they wanted to.

"When I wrote Mannequin, I was living at Queen and Euclid, and it just kind of happened in front of my eyes. There was tattoo parlours, white trash, people hanging out of windows going crazy. It was a total scene, like something out of Fellini, and all I had to do was look out that window, and write about what I saw. Now, I think since I've been married and had children, I'm writing more about the interior landscape than I used to. Writing more about relationships and love, just because that's in my life. I look through my window and I see my kids, and I get things from them. That's a whole other road you walk down, it's a love like no other. So essentially, I'm writing more from the inside, looking out."

Like most Canadian independent artists, Jordan has no illusions about success, now or in the future. He realizes that hugely successful

JORDAN continued on page 14



## CMRRA elects new directors, officers and chairman

The Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) has elected a new board of directors for a two-year term.

Elected to the board of directors at the organization's recent annual general meeting were Mark Altman (Morning Music Limited), Pegi Cecconi (Anthem Entertainment Group Inc.), Brian Chater (Avenue Road Music Group), Frank Davies (TMP - The Music Publisher), Al Mair (Attic Music Group), Michael McCarty (EMI Music Publishing Canada), Terry O'Brien (BMG Music Publishing), John Redmond (PolyGram Music Publishing Canada), Tony Tobias (The Pangaea Music House), and George Ullmann (Counterpoint Musical Services).

All of these directors, with the exception of O'Brien, served on the board during the 1995-96 term, although O'Brien had served on the board in previous years.

## Forbidden Hollywood extended through October 31

Originally scheduled to close August 31, the Toronto run of Forbidden Hollywood, which is playing to capacity houses at the Atlantis Theatre, has been extended to run through October 31.

Produced by Brian Robertson, the show spoofs Hollywood's film industry (RPM - June 17-24/96). The production involves 450 lighting cues, 78 spoofed actors, 71 sound cues, 64 costume changes, 42 wigs, 38 movie parodies, and 34 songs. The Original Cast CD is available as an import from Varese Sarabande, distributed by Denon.

To celebrate the extended run, the producers are offering 50 per cent off the ticket price to the first 100 customers between July 22 and 28. Those wishing to take advantage of the limited offer must call TicketKing at 872-1212.

## New additions to eXmusicfest concert line-up

The inaugural eXmusicfest, taking place on the grounds of Exhibition Place throughout the duration of the Canadian National Exhibition, has added several new artists to its already impressive lineup of Cancon talent.

The following shows have been added to the eXmusicfest lineup, with all concerts starting at 7 pm:

Spirit Of The West/full orchestra (Aug. 18)  
The SummerJam '96 Rap/Hip-Hop

JORDAN continued from page 13

albums rarely, if ever, happen without the multi-million dollar support of a major label. The worth of an album to a potential consumer is not judged so much by the quality of the songs, but more often by the proliferation of advertising on said album.

But does this make Jordan a cynic? On the contrary - he accepts the business side of the music world, he accepts that it isn't perfect, and he realizes that he must push it out of his mind, if he is to continue on.

"I'm not cynical at all, I refuse to be. I've been in it my whole life, I grew up in a

The new board of directors will serve for a two-year term, a change from the organization's previous policy of holding yearly elections.

Votes for the CMRRA board are cast by members of the Canadian Music Publishers Association, the corporate parent of the CMRRA.

At a subsequent meeting, Michael McCarty was elected chairman of the board, replacing Frank Davies, who had served as chairman the past four years. Pegi Cecconi was named vice-chairman, while Cyril Devereux, the CMRRA's director of royalties, was named secretary-treasurer.

The CMRRA is Canada's leading music licensing agency, issuing the majority of mechanical licenses granted yearly to major and independent record companies, as well as synchronization licenses to film, television and advertising producers.

"We are very excited to be extending this production as so many other shows in the city have announced their closing," says Daniel Kerzner, general manager of the Atlantis Theatre. "In a time when there is so much economic uncertainty, it has become our mandate to offer the discriminating consumer a first-class complete entertainment experience at prices they can afford."

Forbidden Hollywood has played to sold-out houses in Los Angeles, New York, Chicago, Tokyo, and Kansas City. The Toronto cast comprises Michael Harris, Mary Ellen Mahoney, Tracey Moore and Milo Shandel.

The newly built 450-seat Atlantis Theatre is located at Ontario Place, adjacent to the Cinesphere on Toronto's Lakeshore Blvd.

Spectacular - with The Roots, Dream Warriors, Thrust, Intrikit, Ubad and Choclair (Aug. 23 - 6 pm start)  
The Watchmen (Aug. 24)  
Randy Bachman & Rik Emmett (Aug. 25)  
Burton Cummings (Aug. 26)

In addition, several up and coming new bands have been added to the Stage Right Patio lineup, including Huevos Rancheros and King Cobb Steelie. All Stage Right shows begin after the Bandshell shows, at 10 pm.

music-business family, and it is what it is. There's a lot of weird things, a lot of corrupt things, but those things are in every business. Somehow, you want music and the arts to be pure, and they're not, they're businesses just like everything else out there. And in many ways, you have to remember where modern music came from. Modern music came from these sharks from New Jersey ripping off these poor black artists from the south, I mean that's where it evolved from. But I would never allow myself to become cynical over this business, and maybe that's how I survive."



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**ALTERNATIVE**  
 Canada's only  
 national weekly  
 alternative chart

30

TW LW WD - JULY 29, 1996

1	1	10	<b>TRIPPIN' ON A HOLE...</b> Stone Temple Pilots - Tiny Music... Songs From... Atlantic 82871-P
2	6	8	<b>STUPID GIRL</b> Garbage - Garbage Almo Sounds 80004-J
3	4	5	<b>WHERE IT'S AT</b> Beck - Odelay DGC 24823-J
4	3	9	<b>TONIGHT TONIGHT</b> Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F
5	10	6	<b>FREE TO DECIDE</b> The Cranberries - To The Faithful Departed Island 314 524 234-Q
6	5	6	<b>WAX ECSTATIC</b> Sponge - Wax Ecstatic Columbia 67578 (promo CD)-H
7	9	7	<b>ALL I KNOW</b> Screaming Trees - Dust Epic 64178 (promo CD)-H
8	13	8	<b>SPIDERWEBS</b> No Doubt - Tragic Kingdom Interscope 90003-J
9	2	10	<b>YOU LEARN</b> Alanis Morissette - Jagged Little Pill Maverick 45901 (comp 286)-P
10	7	6	<b>THE GOOD IN EVERYONE</b> Sloan - One Chord To Another Murderecords MURSD 023-J
11	11	3	<b>DON'T LOOK BACK IN ANGER</b> Oasis - (What's The Story) Morning Glory? Epic 67351 (promo CD)-H
12	8	9	<b>UNTIL IT SLEEPS</b> Metallica - Load Elektra (promo CD)-P
13	23	3	<b>BURDEN IN MY HAND</b> Soundgarden - Down On The Upside A&M 31454 0526 (promo CD)-Q
14	14	6	<b>GOLD DUST WOMAN</b> Hole - The Crow: City Of Angels O.S.T. Hollywood 62047 (promo CD)-Q
15	18	4	<b>WHO WILL SAVE YOUR SOUL</b> Jewel - Pieces Of You Atlantic 82700-P
16	20	4	<b>POPULAR</b> Nada Surf - high/low Elektra (comp 290)-P
17	22	4	<b>MINT CAR</b> The Cure - Wild Mood Swings Elektra 61744 (comp 288)-P
18	16	7	<b>MORALE</b> Treble Charger - Self=Title Smokin' Worm (promo CD)-N
19	24	3	<b>WALKING CONTRADICTION</b> Green Day - Insomniac Reprise (comp 289)-P
20	12	13	<b>PRETTY NOOSE</b> Soundgarden - Down On The Upside A&M 314 540 526 (promo CD)-Q
21	15	11	<b>TAHITIAN MOON</b> Porno For Pyros - Good Gods Urge Warner Bros. 46126-P
22	29	2	<b>DOWN</b> 311-311 Capricorn 42041 (comp 465)-Q
23	26	3	<b>CIGARETTE RELIGION</b> Fleshpaint - Imitate Yourself Sour Music Inc./Tox 3012-Select
24	28	2	<b>I NEVER LIKED YOU</b> Doughboys - Turn Me On A&M 314 540 576 (promo CD)-Q
25	17	6	<b>GIFT SHOP</b> The Tragically Hip - Trouble At The Henhouse MCA 81011-J
26	30	2	<b>GET UP</b> Starkicker - Beach Music Epic 080237 (promo CD)-H
27	NEW		<b>STANDING OUTSIDE</b> Primitive Radio Gods - Rocket Ergo/Columbia 67600-H
28	19	13	<b>PEPPER</b> Butthole Surfers - Electricallyland Capitol 29842 (comp 9)-F
29	NEW		<b>GOOD FRIDAY</b> The Black Crowes - Three Snakes And One Charm American 43082 (comp 293)-P
30	NEW		<b>LIES TO ME</b> 54.40 - Trusted By Millions Columbia 80231-H



# COUNTRY

**LeAnne Rimes** edges out Shania Twain to take the #1 position on the chart this week with *Blue*, her debut for the Curb label. This was a song originally written for Patsy Cline by Bill Mack. Cline died in that tragic plane crash before she could record the song. *Blue* is the title track of Rimes' album, which is now at retail, where it is also creating a stir.

**Tim McGraw** has the big gainer this week with *She Never Lets It Go To Her Heart*, jumping up to #26 from #70. The song was written by Tom Shapiro and Chris Waters and taken from his Curb CD, *All I Want* which was produced by James Stroud and Byron Gallimore.

**Brad Hewey**, has a new focus single, *Right Where I Wanna Be*, the title track of his self-produced CD. This is the follow-up to *You Be The Judge*, which was written by Nashville writers Kim Tribble, Kenny West and Rick Crawford, the first single taken from the CD, now descending the chart

(#64) after 14 weeks of charting. The new song is a Hewey original and qualifies as four-parts Cancon. The album was recorded at Session Studios in Truro, Nova Scotia and mastered at Solar Audio in Halifax.

**Jamie Warren** has the most added single this week as *Watching Her Sleep* enters the chart at #73. This Warren original is the follow-up to *One Step Back*, his debut release on the River North label, which is now descending the chart (#56). Both tracks are included on his album *Fallen Angel*, which was produced by J. Richard Hutt and Fraser Hill. The album was recorded at Cedartree Recording Studio in Kitchener, Ontario, with all tracks qualifying as four-parts Cancon.

**Gerry Vogel**, Mercury/Polydor's promotion representative, before going on holidays to BC, dropped off the new Shania Twain CD single, *Home*

*Ain't Where His Heart Is (Anymore)*, another Twain/Lange penning. The big surprise was news that the Beach Boys have gone country and moved to the River North label. Initial release is a CD promotion single, *Little Deuce Coupe*, written by Brian Wilson and Roger Christian, featuring James House. The single was taken from their upcoming CD, *Stars and Stripes*, which was recorded in Nashville with Brian Wilson and Joe Thomas getting producer credits and Mike Love in as executive producer.

**Charlie Major's new single** is titled *Waiting On You*, a Major original. The track was taken from his Arista CD, *Lucky Man*, which enters its 42nd week on the RPM Country Albums chart. The new single, which is the follow-up to *It's Lonely I Can't Stand*, qualifies as three-parts Cancon (MAL).

**Doc Walker** continues to make gains with *That Bridge*, released on the Agasea label, moving up

COUNTRY continued on page 17

## LeAnn Rimes runs into cross-border problems

If an American citizen wants to walk or drive across the border into Canada, they need only show proper American identification. However, if they are flying into Canada, they are required to have a passport or birth certificate.

LeAnn Rimes and her father/producer Wilbur found out the hard way as they were preparing to board a plane to Canada from Florida, that they needed a passport. They were scheduled to do a whirlwind tour of Canadian radio and television stations as well as interviews with dailies and the specialized press. The tour was to promote LeAnn's debut single, *Blue*, the title track of her album which is now at retail. The single bullets up to #1 this week on the RPM Country 100.

Hurrying back to their hotel, the Rimes contacted Greg Blackmore of EMI Music Canada's promotion department and secured the phone numbers of the people she was scheduled to visit, and a revised schedule was hurriedly put in place.

"I was really looking forward to coming up to Canada. We're trying to reschedule the trip."

Born Margaret LeAnn Rimes on August 28, 1982 in Jackson, Mississippi, the 13-year old was dubbed LeAnn. "There were so many people in our family named Margaret with the middle name of Ann, that my mother put Le in front of Anne and I've been LeAnn ever since."

In the few short weeks since *Blue* became a favourite with country programmers on both sides

of the border, LeAnn's lifestyle has change somewhat. "We've been travelling a lot around the US and doing a lot of touring."

Of course, she's been on stage since she was five when she entered and won her first song-and-dance competition with her version of *Getting To Know You*. Wilbur and Belinda, her mom and dad, knew by this time that little LeAnn was destined for showbusiness. At six, she auditioned for and almost snagged the lead in *Annie II* on Broadway, and at seven, she made her stage debut in a Dallas musical production of *A Christmas Carol* playing the lead role of Tiny Tim. When she was eight, she was a two-week champion on *Star Search*.

After the family moved to Texas, the youngster gained many fans through her a cappella performances of the *Star Spangled Banner* at Dallas Cowboy games, as well as through her performances throughout the state. In 1995 she made over 100 concert appearances, one of which was opening for Randy Travis at Starplex in Dallas.

"I've been having a very busy time, and enjoying every minute of it." Rimes tours with a six-piece band, and is scheduled for a Vancouver date on August 25, "The only Canadian date we have right now."

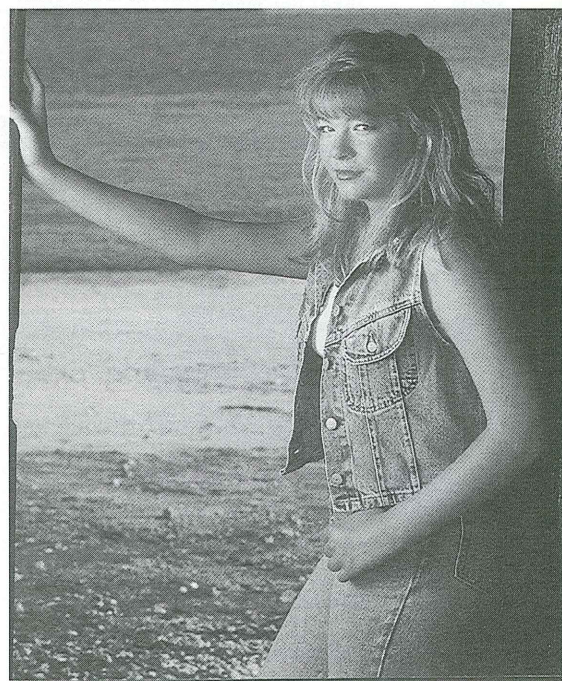
Rimes reveals that the follow-up to *Blue* will be *Hurt Me*, which was written by Deborah Allen with Rafe Van Hoy and Bobby Braddock. "Deborah had a big hit back in 1983 with *Baby I Lied*. That's

probably one of my favourites on the album. Actually, I love the whole album, but I do have about three favourites. The other two are *One Way Ticket* and the other one is *Talk To Me*, which I co-wrote with Ron Grimes and Jon Rutherford. I really love that one."

Rimes wrote her first song when she was nine, which was included on her first album, *After All*, which her father produced and released on Nor Va Jak, an independent label. The album sold well in the Dallas area, and when it hit Nashville, sparked a bidding war among several labels. Ultimately, she signed with Mike Curb's Curb label. She hadn't written since that first song, but resumed writing six months ago, resulting in *Talk To Me*.

Another fun time for Rimes during her album session was the duet of *Cattle Call* with country legend Eddy Arnold. She admits that it was Curb's idea to do the song. "Mr. Arnold is such a wonderful warm person. It was really a great moment for me to be in the same studio with him doing a duet of one of his big hits."

The video for *Blue*, which was shot near an old swimming hole in Dallas, was the *Breakout Video* on NCN last week.



LeAnn Rimes

## COUNTRY PICKERS

### JANET TRECARTEN

CISS-FM - Toronto  
What Would It Take - Anne Murray

### RICK KELLY

CKKN-FM - Prince George  
The Road You Leave - David Lee Murphy

### CHUCK REYNOLDS

CHYR - Leamington  
Love Remains - Collin Raye

### STEVE JONES

KIXX 105 - Thunder Bay  
Jacob's Ladder - Mark Wills

### JAY HITCHEN

CHAT - Medicine Hat  
I Just Might Be - Lorrie Morgan

### JASON MANN

CKIQ The Bullet - Kelowna  
World's Apart - Vince Gill

### DAN MITCHELL

CKCQ - Quesnel  
Whole Lotta Gone - Joe Diffie

### GARTH STONE

MX 92.1FM - Regina  
The Maker Said Take Her - Alabama

### KENT MATHESON

CFQM-FM - Moncton  
The Trouble With Love - Duane Steele

### RICK FLEMING

CKQM-FM - Peterborough  
The Trouble With Love - Duane Steele



# REMI

# 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

## Record Distributor Codes:

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

Quality - M Artist/Album Title/Where to find it  
Koch - K (Songwriter) Producer (Label)

TW LW WO - JULY 29, 1996

1	3	9	<b>BLUE</b> LeAnn Rimes/pro single-F (B.Mack) W.Rimes (Curb)	35	17	15	<b>MEANT TO BE</b> Sammy Kershaw/Politics, Religion And Her/comp 449- (C.Waters/R.Bowles) K.Stegall (Mercury)	68	77	3	<b>YOU'RE NOT IN KANSAS ANYMORE</b> JoDee Messina/Self-titled/CD track-F (Z.Turner/T.Nichols) B.Gallimore/T.McGraw (Curb)
2	1	11	<b>NO ONE NEEDS TO KNOW</b> Shania Twain/The Woman In Me/pro single (S.Twain/R.J.Lange (Mercury)	36	38	8	<b>WALKIN' AWAY</b> Kelly Randall/Smokin' Gun/CD track (K.Randall) B.Buckingham (Golden Eye)	69	75	6	<b>YOU STILL GOT ME</b> Doug Supernaw/Title track/comp 286-P (D.Superman/K.King) R.Landis (Giant)
3	6	11	<b>ON A GOOD NIGHT</b> Vade Hayes/Title track/pro single-H (P.Nelson/D.Cook/L.Boone) D.Cook (Columbia)	37	37	8	<b>EVERYTHING I OWN</b> Aaron Tippin/Tool Box/comp 40-N (R.Wilson/T.Martin) S.Gibson (RCA)	70	78	3	<b>SO MUCH FOR PRETENDERS</b> Bryan White/Between Now And Forever/CD track-P (White/George/Tirra) Walker Jr. Lehning (Asylum)
4	12	13	<b>DADDY'S MONEY</b> Ricochet/Self-titled/CD track-H (DiPiero/Seskin/Sanders) Chancey/Seay (Columbia)	38	43	14	<b>SHE'S GONE</b> KC Jones/Hearts Were Bound/CD track (Bourke/Miller/Vassar) Prescott/Wheeler (RDR)	71	76	5	<b>I LOVE YOU</b> The Cleaning Lady/No album/pro single (G.Williams) G.Williams/N.Richardson (TM)
5	7	5	<b>NOBODY'S GIRL</b> Michelle Wright/For Me It's You/pro single-N (G.Peters) J.Scherer (Arista)	39	46	6	<b>THAT GIRLS' BEEN SPYIN' ON ME</b> Billy Dean/It's What I Do/pro single-F (M.T.Barnes/T.Shapiro) T.Shapiro (Capitol)	72	93	2	<b>MISSING YOU</b> The Mavericks/Music For All Occasions/pro single-J (R.Malo/A.Anderson) D.Cook/R.Malo (MCA)
6	10	6	<b>SURE ENOUGH</b> Chris Cummings/Somewhere Inside/comp 288-P (Scott/Dycus/Cummings) Scott/Barnhill (Warner Bros)	40	21	16	<b>BY MY SIDE</b> Lorrie Morgan w/Jon Randall/Greater Need/comp 39-T (Constant Change) J.Stroud (BNA)	73	NEW		<b>WATCHING HER SLEEP</b> Jamie Warren/Fallen Angel/pro single-Q (J.Warren) J.R.Hutt/F.Hill (River North)
7	14	5	<b>I DO</b> Paul Brandt/Calm Before The Storm/pro single-P (P.Brandt) J.Lee (Reprise)	41	22	17	<b>HIGH LONESOME SOUND</b> Vince Gill/Title-track/album track-J (V.Gill) T.Brown (MCA)	74	92	2	<b>YOU CAN'T LOSE ME</b> Faith Hill/It Matters To Me/comp 292-P (T.Bruce/T.McHugh) S.Hendricks/F.Hill (Warner Bros)
8	4	13	<b>ALL THE WAY</b> Jason McCoy/Self-titled/comp 3-J (J.McCoy/C.Lindsey) S.Baggett (MCA)	42	27	16	<b>FORTY DAYS AND NIGHTS</b> The Rankin Family/Endless Seasons/CD track-F (C.J.Rankin) J.Jennings/Rankin Family (EMI)	75	87	2	<b>BARREL RACING ANGEL</b> Ian Tyson/All The Good 'Uns/comp 291-P (I.Tyson) Doug Riley (Stony Plain)
9	11	8	<b>ONLY ON DAYS THAT END IN "Y"</b> Clay Walker/Hypnotize The Moon/CD track-P (R.Fagan) J.Stroud (Giant)	43	54	7	<b>IT'S LONELY OUT THERE</b> Pam Tillis/All Of This Love/pro single-N (B.DiPiero/P.Tillis) P.Tillis/M.Pooler (Arista)	76	80	5	<b>THE GOOD OL' DAYS</b> Brent Howard/Self-titled/comp 14-F (I.Cameron) T.Rudner (Fre)
10	19	10	<b>THEN YOU CAN TELL ME GOODBYE</b> Neal McCoy/Self-titled/comp 285-P (J.D.Loudermilk) B.Beckett (Atlantic)	44	29	20	<b>I'M NOT STOPPED TO LOVE ...</b> Bryan White/Between Now And .../comp 278-P (S.Ewing/D.Kees) B.J.Walker (Asylum)	77	62	16	<b>PHONES ARE RINGIN' ALL ...</b> Martina McBride/Wild Angels/CD track-N (Beeson/Vassy/MacKechnie) McBride/Worley/Seay (RCA)
11	9	14	<b>ANITA GOT MARRIED</b> Duane Steele/P.O. Box 423/CD track-Q (M.Clark/J.Stevens) M.D.Clute/S.Bogard (Mercury)	45	24	15	<b>TIME MARCHES ON</b> Tracy Lawrence/Title track/CD track-P (B.Braddock/D.Cook) (Atlantic)	78	63	10	<b>SAY I</b> Alabama/In Pictures/CD track-N (S.Bogard/J.Stevens) Alabama/E.Gordy Jr. (RCA)
12	5	16	<b>HOME</b> Alan Jackson/Greatest Hits/pro single-N (A.Jackson) K.Stegall/S.Hendricks (Arista)	46	60	7	<b>WHOLE LOTTA GONE</b> Joe Diffie/Life's So Funny/pro single-H (M.J.Oliverius/B.K.Burns) J.Slate/J.Diffie (Epic)	79	66	25	<b>IT'S WHAT I DO</b> Billy Dean/Title track/pro single-F (C.Jones/T.Shapiro) T.Shapiro (Capitol)
13	2	18	<b>EVERYTIME I GET AROUND YOU</b> David Lee Murphy/Gettin' Out The .../pro single-J (D.L.Murphy) T.Brown (MCA)	47	57	3	<b>SUDDENLY SINGLE</b> Terri Clark/Self-titled/CD track-Q (T.Shapiro/T.Clark/C.Waters) K.Stegall/C.Waters (Mercury)	80	82	6	<b>TWIN BLUES</b> Karousel/Thunder Underground/CD track (M.Taillefer) M.Taillefer (RDR)
14	20	12	<b>WRONG PLACE WRONG TIME</b> Mark Chesnut/Wings/comp 3-J (J.A.Stewart/S.Miller) T.Brown (MCA)	48	36	18	<b>DOES THAT BLUE MOON EVER SHINE ...</b> Toby Keith/Blue Moon/pro single-Q (T.Keith/N.Larkin/T.Keith) Polydora	81	64	15	<b>YOU BE THE JUDGE</b> Brad Hovey/Right Where I Wanna Be/CD track (K.Tribble/K.West/R.Crawford) B.Hovey (Ardenne)
15	16	9	<b>RUNNIN' AWAY WITH MY HEART</b> Lonestar/Self-titled/CD track-N (M.Brit. S.Hogin/M.D.Sanders) D.Cook/M.Wilson (BNA)	49	55	8	<b>TAKE YOU BY THE HEART</b> The Cruzeros/Self-titled/CD track (B.Mathers/C.Tulman/B.Buckingham) B.Buckingham (Spinner)	82	65	17	<b>I THINK ABOUT YOU</b> Collin Raye/Title track/comp 337-H (A.Schlitz/S.Seskin) P.Worley/E.Seay/J.Hobbs (Epic)
16	8	16	<b>DON'T GET ME STARTED</b> Rhett Akins/Somewhere New/pro single-J (R.Akins/S.Hogin/M.D.Sanders) M.Wright (Decca)	50	59	5	<b>A FINE LINE</b> Laurie Wallace/Thought I Was .../comp 4-J (Wallace/Wilkinson/Huie/Gulley) Gulley (MCA)	83	84	3	<b>OLD MAN</b> Poverty Plainsmen/Gotta Be A Believer/CD track (W.Smith) L.Sedmak (Broken)
17	13	15	<b>LOVES MUSIC LOVES TO DANCE</b> Calvin Wiggert/Made For Each Other/pro single (B.Walsh/T.Colton) R.H.Smith (Royalty)	51	53	12	<b>STEADY AS SHE GOES</b> James Owen Bush/Love Like .../pro single (Harris/Prescott/Charles) Prescott/Harris (Rescue)	84	86	4	<b>TANGLED UP IN TEXAS</b> Frazier River/Self-titled/comp 4-J (D.Morgan/B.Burnette/L.Henley) M.Wright (Decca)
18	23	10	<b>GIVIN' WATER TO A DROWNING MAN</b> Lee Roy Parnell/We All Get Lucky .../CD track-N (G.Nicholson/L.R.Parnell) S.Hendricks/L.R.Parnell (Arista)	52	41	14	<b>A THOUSAND TIMES A DAY</b> Patty Loveless/The Trouble With .../pro single-H (G.Burny/G.Nicholson) E.Gordy Jr. (Epic)	85	94	2	<b>SLEEPING ALONE</b> Cindy Church/Just A Little Rain/comp 288-P (C.Church/N.Tinkham) Tinkham/Church (Stony Plain)
19	26	10	<b>4 TO 1 IN ATLANTA</b> Tracy Byrd/Love Lessons/pro single-J (K.Kenner/L.R.Brown) T.Brown (MCA)	53	58	7	<b>WE'LL HOLD ON</b> The Neilsens/Self-titled/CD track (Neilson/Neilson) Neilson/Vandtrogt (Platter Matter)	86	RE	3	<b>LACE &amp; PRETTY FLOWERS</b> Blackie/Rodeo Kings/High .../comp 4-J (W.R.Bennett) C.Linden (True North)
20	28	6	<b>TREAT HER RIGHT</b> Sawyer Brown/This Thing Called .../CD track-F (L.Eblanc/Aldridge) M.A.Miller/M.McAnally (Curb)	54	39	24	<b>TEN THOUSAND ANGELS</b> Mindy McCready/No album/comp 37-N (S.D.Jones/B.Henderson) D.Malloy/N.Wilson (BNA)	87	NEW		<b>WORLD'S APART</b> Vince Gill/High Lonesome Sound/pro single-J (V.Gill/B.DiPiero) T.Brown (MCA)
21	30	6	<b>CARRIED AWAY</b> George Strait/Blue Clear Sky/pro single-J (S.Bogard/J.Stevens) T.Brown/G.Strait (MCA)	55	71	8	<b>LEARNING AS YOU GO</b> Rick Trevino/Title track/pro single-H (L.Bone/B.Lawson) S.Buckingham/D.Johnson (Columbia)	88	NEW		<b>LOVE REMAINS</b> Collin Raye/Think About You/pro single-H (T.Douglas/J.Daddano) J.Hobbs.E.Seay/P.Worley (Epic)
22	25	14	<b>RHYTHM OF YOUR WINGS</b> Gary Fjellgaard/Under Western Skies/comp 282-P (G.Fjellgaard) G.M.Wilkinson (Stony Plain)	56	45	20	<b>ONE STEP BACK</b> Jamie Warren/Fallen Angel/CD track-Q (J.Warren/J.Barry) J.R.Hutt/F.Hill (River North)	89	79	4	<b>REDNECK GAMES</b> Jeff Foxworthy w/Alan Jackson/Games .../comp 289- (J.Foxworthy/S.Reuse/R.Scaife) S.Reuse (Warner Bros)
23	31	5	<b>I AM THAT MAN</b> Brooks & Dunn/Borderline/pro single-N (T.McBride/M.Powell) D.Book/R.Brooks/R.Dunn (Arista)	57	73	3	<b>IT'S MIDNIGHT CINDERELLA</b> Garth Brooks/Fresh Horses/pro single-F (K.Williams/K.Blazy/G.Brooks) A.Reynolds (Capitol)	90	95	2	<b>WHO'S THE STRANGER</b> Loma Lyns/No album/pro single (L.Lyns/B.Doidge) D.Doidge/L.Lyns (RDR)
24	32	6	<b>JACOB'S LADDER</b> Mark Wills/Self-titled/pro single-Q (T.Martin/C.B.Sweet) C.Chamberlain/K.Stegall (Mercury)	58	47	18	<b>BLUE CLEAR SKY</b> George Strait/Title track/pro single-J (M.D.Sanders/J.Jarrard/B.DiPiero) T.Brown/G.Strait (MCA)	91	96	2	<b>HEART OF STONE</b> Dwight Yoakam/Gone/comp 289-P (D.Yoakam) P.Anderson (Reprise)
25	33	7	<b>BIG GUITAR</b> Blackhawk/Strange Enough/pro single-N (H.Paul/H.Gross) M.Clute (Arista)	59	49	15	<b>A LOVE STORY IN THE MAKING</b> Linda Davis/Some Things Are Meant To Be/comp 39-T (A.Anderson/C.Wiseman) J.Guess (Arista)	92	NEW		<b>BILLY WALKER</b> Suzanne Giti/Dressed In Black/CD track (D.Bennett) S.Kendall/C.Nairne (Tom Cat)
26	70	4	<b>SHE NEVER LETS IT GO TO HER HEART</b> Tim McGraw/All I Want/comp 14-F (T.Shapiro/C.Waters) J.Stroud B.Gallimore (Curb)	60	68	4	<b>GUYS DO IT ALL THE TIME</b> Mindy McCready/Ten Thousand Angels/pro single-N (B.White/Side/K.Tribble) D.Malloy/N.Wilson (BNA)	93	NEW		<b>BELIEVE ME BABY (I Lied)</b> Trisha Yearwood/Everybody Knows/pro single-J (K.Richie/Angelo/L.Gottlieb) G.Fundis (MCA)
27	15	16	<b>HEAVEN HELP MY HEART</b> Wynonna/Revelations/pro single-J (D.Tyson/T.Arena/D.McTaggart) T.Brown (MCA)	61	69	5	<b>FOOLPROOF</b> The Desert Dolphins/Hang Of The .../CD track (R.Fagan/K.Williams/R.Harbin) R.Prescott (Quality)	94	NEW		<b>ME AND YOU</b> Kenny Chesney/Title track/pro single-N (S.Ewing/R.Herdon) B.Beckett (BNA)
28	18	16	<b>CLOUD OF DUST</b> Rena Galle/Out On A Limb/CD track (J.Rodman/T.Dampier) D.O'Doherty (RDR)	62	50	12	<b>THAT'S WHAT I GET FOR ...</b> Diamond Rio/IV/comp 39-N (Blazy/Thrasher) Clute/DuBois/Diamond Rio (Arista)	95	83	21	<b>MY HEART HAS A HISTORY</b> Paul Brandt/Calm Before The Storm/comp 278-P (M.D.Sanders/P.Brandt) J.Lee (Reprise)
29	44	4	<b>ARE WE IN TROUBLE NOW</b> Randy Travis/Full Circle/comp 289-P (M.Knopfler) K.Lehning (Warner Bros)	63	67	10	<b>THAT BRIDGE</b> Doc Walker Band/Good Day .../CD track (C.Thorsteinson) D.Schur (Agasea)	96	NEW		<b>LIVING IN A MOMENT</b> Ty Herndon/Title Track/comp 349-H (P.Bunch/D.Johnson) D.Johnson (Epic)
30	48	8	<b>I DON'T THINK I WILL</b> James Bonamy/What I Live To Do/pro single-H (B.Johnson) B.Johnson (Epic)	64	72	5	<b>BEG, BORROW AND STEAL THE WORLD</b> Sean Hogan/Self-titled/CD track (S.Hogan) S.Hogan/R.Erickson (Barnstorm)	97	89	20	<b>THE CHANGE</b> Garth Brooks/Fresh Horses/pro single-F (T.Arata/W.Tester) A.Reynolds (Capitol)
31	42	9	<b>GIVE ME SOME WHEELS</b> Suzy Bogguss/Title track/pro single-F (S.Bogguss/M.Berg/G.Harrison) T.Bruce/S.Hendricks (Capitol)	65	51	18	<b>MY MARIA</b> Brooks & Dunn/Borderline/pro single-N (D.Moore/B.V.Stevenson) D.Cook/K.Brooks/R.Dunn (Arista)	98	NEW		<b>YOU HAD ME BY A HEARTBEAT</b> Joanne Rose/No album/pro single (R.Murphy/L.Tyson) J.B.Power (No label)
32	35	12	<b>LOVER'S LULLABY</b> Stephanie Beaumont w/J.O.Bush/No album/pro single (Harris/Fischer/Harja/Maulana) Prescott/Harris (Rescue)	66	52	16	<b>HONKY TONKIN'S WHAT I DO BEST</b> Marty Stuart & Travis Tritt/Title track/pro single-J (M.Stuart) T.Brown/J.Niebank (MCA)	99	90	17	<b>STARTING OVER AGAIN</b> Reba McEntire/Title track/pro single-J (D.Summer/B.Sundance) T.Brown/R.McEntire (MCA)
33	34	8	<b>THERE'S A GIRL IN TEXAS</b> Trace Adkins/Dreamin' Out Loud/pro single-F (T.Adkins/V.Vippersan) S.Hendricks (Capitol)	67	56	20	<b>HOLDIN' ON TO SOMETHING</b> Jeff Carson/Self-titled/CD track-F (T.McHugh/T.Shapiro) C.Howard (Curb)	100	97	21	<b>SOMEONE ELSE'S DREAM</b> Faith Hill/It Matters To Me/comp 274-P (C.Wiseman/T.Bruce) S.Hendricks/F.Hill (Warner Bros)
34	40	9	<b>EVERY TIME SHE PASSES BY</b> George Ducas/Where I Stand/pro single-F (G.Ducas/M.P.Heeney) R.Bennett (Capitol)								



**COUNTRY** continued from page 15

to #66 this week. The video for the single was produced and directed by Danny Schur.

**Paul Jefferson's** has a new single, with the release of *Fear Of A Broken Heart*, the follow-up to *Check Please*. Both tracks are included on his upcoming self-titled CD, released on the Almo Sounds label, which is part of the A&M music publishing group. A four-song CD has also been released, which contains two songs written by Jefferson and Jon Michaels (*Check Please*, and *I Will*), two by Jefferson and David Vincent (*I Might Just Make It* and *Unconditionally*). The new single was written by Jefferson, Billy Spencer, and Steven McClintock.

**Dr. Allan Oolo**, who had become a star in his own right as chiropractor to the stars in Toronto, is now known as Allan Austin, lead vocalist, guitar-keyboardist and head guy of the Santa Monica-based Austin Rangers. The good doctor still maintains his practice, but on a much smaller scale in view of the time he is spending building his band. He has independently produced an eight-song CD with Mark Creamer, the band's guitarist. *Country Doctor (Of Love)* has apparently taken off in country dance clubs. A video of *City Country Boy* is now doing the rounds of country music channels. Austin, who is shopping his CD to the majors, can be contacted by writing to Westrock Productions, Suite 1007, 101 California Ave., Santa Monica, California. 90403, or phone 310-458-0633.

**Greg Hanna** dropped off his latest single, *Natural Born Thriller*, which was written by Byron Hill and Wayne Tester. This is one of ten songs Hanna has in the can that were produced by Jack Richardson. Hanna recently returned from Nashville where he has been working on new material with the Balmur people. Hanna first came to the attention of the trade as runner-up in the BX93 Country Roads Talent Search (RPM - April 6/91). At the time, the London, Ontario native was enrolled in the Music Industry Arts Program at Fanshawe College, where he met Richardson, who teaches at Fanshawe.

**Bill Geffros**, manager of the Desert Dolphins, has been shoring the national picture for the band with a heavy phone promotion to country programmers. He says that it's "now official." He has sat least one station in every province and territory in the country on the Dolphin's latest release, *Foolproof*, which bullets up to #61. The track was taken from the band's *Quality CD*, *Hang Of The Heartache*. Produced by Randall Prescott.

**Garth Brooks** has now been firmed for dates in Ottawa at the Corel Centre (Sept. 3), Hamilton's Copps Coliseum (5), and The Skydome/Skytent (6). His Canadian dates are being presented by Concert Productions International. It's *Midnight Cinderella*, his latest Capitol single, is now making good gains up the chart, bulleting up to #57 from #73, after only three weeks of charting.

**Willie Nelson's Farm Aid** is scheduled for Columbia, South Carolina (Oct. 12), the home of Hootie And The Blowfish. The Nashville Network will telecast a six-hour special of this annual event on Oct. 19, beginning at 6 pm. Sharing the bill, along with Farm Aid co-founders Willie Nelson, John Mellencamp, and Neil Young, will be Hootie and the Blowfish, who appeared at Farm Aid last year in Louisville, Kentucky, and who asked Nelson to bring the event to their home state.

**Today's Country** had a full schedule of country established and hopefuls for July, continuing on into August. The July 20th edition featured an encore performance of Jeff Carson's album debut, along with Saskatchewan's Johnner Brothers performing songs from their current WEA album, *Ten More Miles*. Pam Tillis was in for a talk with Sharon Edwards on the Exclusive Interview segment. The July 27th edition is scheduled to feature a behind-the-scenes look at songwriting with a couple of Nashville's best-known songwriters, Bob DiPiero and John Scott Sherrill. Among their most recent chart successes has been Ricochet's *Daddy's Money* and George Strait's *Blue Clear Sky*. Billy Dean is in for the Exclusive Interview segment, talking about his latest release, *That Girl's Been Spying On Me*. For August 3rd, Paul Brandt's premiere of his debut album is heard once more. Newcomer Rachel Matkin from Kelowna, BC, who has just been signed to MCA, will perform songs from her album, live on stage with the Hot House Band.

**COUNTRY** continued on page 19



## VIDEO & INSTANT TOP FIVE

- #1. No One Needs To Know - Shania Twain
- #2. Time Marches On - Tracy Lawrence
- #3. Daddy's Money - Ricochet
- #4. Anita Got Married - Duane Steele
- #5. Treat Her Right - Sawyer Brown

## BREAKOUT VIDEO

I Do - Paul Brandt

## PICK HIT

Are We In Trouble Now - Randy Travis

RPM COUNTRY ALBUMS			
TW	LW	WO	JULY 29, 1996
1	1	76	<b>SHANIA TWAIN</b> The Woman In Me Mercury-314-522-886-U
2	2	14	<b>PAUL BRANDT</b> Calm Before The Storm Heprise-46180-P
3	4	12	<b>BROOKS &amp; DUNN</b> Borderline Arista/BMG-18819-N
4	6	35	<b>GARTH BROOKS</b> Fresh Horses Capitol-32080-U
5	3	37	<b>ALAN JACKSON</b> The Greatest Hits Collection Arista-07822-18001-N
6	7	6	<b>DAVID LEE MURPHY</b> Gettin' Out The Good Stuff MCA-11423-J
7	5	41	<b>BLACKHAWK</b> Strong Enough Arista-07822-18792-N
8	11	7	<b>VINCE GILL</b> High Lonesome Sound MCA-11422-J
9	8	11	<b>GEORGE STRAIT</b> Blue Clear Sky MCA-11428-J
10	9	16	<b>NEW COUNTRY 3</b> Various Artists WEA-34222-P
11	10	12	<b>BRYAN WHITE</b> Between Now And Forever Asylum-61880-P
12	17	5	<b>LORRIE MORGAN</b> Greater Need BNA-66847-N
13	12	12	<b>JO DEE MESSINA</b> Jo Dee Messina Curb-77820-U
14	18	3	<b>PATSY CLINE</b> The Birth Of A Star Hazor & Lie/Koch-2108
15	14	10	<b>CALVIN WIGGETT</b> Made For Each Other Royalty-300-9545
16	15	23	<b>LONESTAR</b> Lonestar BNA/BMG-66642-N
17	13	49	<b>TERRI CLARK</b> Terri Clark Mercury Nashville-26991-U
18	19	23	<b>WYNNONNA</b> Revelations MCA-11090-J
19	16	9	<b>FARMER'S DAUGHTER</b> Girls Will Be Girls Stubble Jumper-632 (H&H)
20	22	48	<b>THE RANKIN FAMILY</b> Endless Seasons EMI-7243-832348-U
21	21	42	<b>CHARLIE MAJOR</b> Lucky Man Arista-74321-30728-N
22	23	23	<b>TRACY LAWRENCE</b> Time Marches On Atlantic-82866-P
23	20	16	<b>DIAMOND RIO</b> IV Arista-18812-N
24	26	20	<b>RICKY SKAGGS</b> Solid Ground Atlantic-82823-P
25	25	22	<b>PATTY LOVELESS</b> The Trouble With The Truth Epic-67269-H
26	24	41	<b>JEFF FOXWORTHY</b> Games Rednecks Play Warner Bros-45856-P
27	39	2	<b>MARTY STUART</b> Honky Tonkin's What I Do Best MCA-11429-J
28	NEW		<b>LEANN RIMES</b> Blue Curb/EMI 77821-U
29	29	28	<b>BLUE RODEO</b> Nowhere To Here WEA-10617-P
30	27	16	<b>STEPPIN' COUNTRY 2</b> Various Artists Columbia-67453-H
31	35	30	<b>JOE DIFFIE</b> Life's So Funny Epic-67405-H
32	30	36	<b>STOMPIN' TOM CONNORS</b> Long Gone To The Yukon EMI-7243-835298-U
33	33	40	<b>REBA McENTIRE</b> Starting Over MCA-11264-J
34	34	59	<b>JASON MCCOY</b> Self-titled MCA-11290-J
35	31	37	<b>DWIGHT YOAKAM</b> Gone Heprise-46051-P
36	NEW		<b>WILLIE NELSON</b> Spirit Island-524242-U
37	36	17	<b>NEIL DIAMOND</b> Tennessee Moon Columbia-67382-H
38	37	39	<b>MARTINA McBRIDE</b> Wild Angels HCA-7863-66509-N
39	38	7	<b>JOHN GRACIE</b> A Gene MacLellan Tribute Atlantica-5049Z
40	40	29	<b>PAM TILLIS</b> All Of This Love Arista-07822-18799-N



# REM

## Adult Contemporary TRACKS

Record Distributor Codes:

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

TW LW WO JULY 29, 1996

- 1 3 4 **CHANGE THE WORLD**  
Eric Clapton - Phenomenon US1  
Reprise-46360 (comp 290)-P
- 2 1 7 **LET IT FLOW**  
Toni Braxton - Secrets  
La Face-26020 (comp 6)-N
- 3 5 11 **FALL FROM GRACE**  
Amanda Marshall - Self-titled  
Columbia-80299 (comp 049)-H
- 4 4 13 **THE ONLY THING THAT LOOKS GOOD**  
Bryan Adams - 18 H1 I Die  
A&M-31454-0551 (pro single)-U
- 5 2 15 **GIVE ME ONE REASON**  
Tracy Chapman - New Beginning  
Elektra-61850 (comp 289)-P
- 6 6 10 **LOOKING FOR IT**  
Jann Arden - Living Under June  
A&M-314-540248 (CU track)-U
- 7 8 6 **ONE BY ONE**  
Cher - It's A Man's World  
WeA UK-12670 (comp 285)-P
- 8 11 25 **BECAUSE YOU LOVED ME**  
Celine Dion - Falling Into You  
550 Music/epic-7692 (pro single)-H
- 9 14 8 **WRONG**  
Everything But The Girl - Walking Wounded  
Atlantic-82912 (comp 287)-P
- 10 13 7 **I WILL TAKE CARE OF YOU**  
Amy Sky - Cool Hain  
Iron Music-77876-51005 (pro single)-N
- 11 15 5 **WRAPPED AROUND YOUR FINGER**  
Dan Hill - I'm Doing Fine  
MCA-81012 (pro single)-J
- 12 9 15 **FAST LOVE**  
George Michael - Ulder  
Dreamworks (pro single)-P
- 13 7 13 **YOU STILL TOUCH ME**  
Sting - Mercury Falling  
A&M-31454-0483 (CU track)-U
- 14 23 7 **WHERE DO WE GO FROM HERE**  
Vanessa Williams - Eraser Soundtrack  
Mercury-No album (pro single)-U
- 15 26 4 **I CAN HEAR YOU**  
Carolyn Arends - Little track  
Heunior/Arista-08068-83737 (pro single)-N
- 16 17 9 **THE EARTH, THE SUN, THE RAIN**  
Color Me Badd - Now And Forever  
Giant-24622 (comp 282)-P
- 17 18 6 **YOU LEARN**  
Alanis Morissette - Jagged Little Pill  
Maverick/Reprise-45901 (comp 286)-P
- 18 22 7 **LIKE A WOMAN**  
Tony Rich Project - Words  
LaFace-26022 (pro single)-N
- 19 25 5 **JEALOUSY**  
Natalie Merchant - Tigerlily  
Elektra-61743 (comp 283)-P
- 20 24 5 **JERK**  
Kim Stockwood - Bonavista  
EMI-32479 (pro single)-F

- 21 12 17 **ALWAYS BE MY BABY**  
Mariah Carey - Daydream  
Columbia-66700 (pro single)-H
- 22 10 14 **OLD MAN AND ME**  
Hootie & The Blowfish - Fairweather Johnson  
Atlantic-82886 (comp 283)-P
- 23 16 11 **AHEAD BY A CENTURY**  
The Tragically Hip - Trouble At The Henhouse  
MCA-81011 (pro single)-J
- 24 35 2 **WHAT WOULD IT TAKE**  
Anne Murray - Self-titled  
EMI-36501 (pro single)-F
- 25 29 5 **KILLING ME SOFTLY**  
The Fugees - The Score  
Hutthouse/Columbia-67147 (comp 050)-H
- 26 33 9 **THESE ARE THE DAYS**  
Soul Attorneys - Self-titled  
epic-80234 (pro single)-H
- 27 21 18 **REACH**  
Gloria Estefan - Destiny  
epic-67283-H
- 28 30 8 **THE GOOD CATCHES UP**  
Lawrence Gowan - The Good Catches Up  
Select-100 (pro single)
- 29 34 5 **ALL ALONG**  
blessid Union Of Souls - Home  
EMI-31836 (pro single)-F
- 30 19 11 **EVERYTHING FALLS APART**  
Dog's Eye View - Happy Nowhere  
Columbia-66882 (comp 049)-H
- 31 20 15 **LOVE DON'T LIVE HERE ANYMORE**  
Madonna - Something To Remember  
Maverick-46100 (CU track)-P
- 32 39 3 **FOREVER**  
Mariah Carey - Daydream  
Columbia-66700 (pro single)-H
- 33 38 3 **SOMEDAY**  
All-4-One - Hunchback Of Notre Dame US1  
Disney/A&M-60893 (comp 5)-U
- 34 42 3 **WHERE DO WE GO FROM HERE**  
Deborah Cox - Self-titled  
Arista-07822-18781 (pro single)-N
- 35 27 11 **DANCE WITH ME**  
John & Iyco - Blood Brothers  
Tandem/Fusion III-9605 (pro single))
- 36 41 4 **WHATEVER YOU NEED**  
Damhait Doyle - Shadows Wake Me  
Latitude-50422 (comp 13)-F
- 37 37 5 **YOU'RE THE ONE**  
SWV - New Beginning  
HCA-07863-66487 (pro single)-N
- 38 44 3 **ANGEL MINE**  
Cowboy Junkies - Lay It Down  
Geffen-24952 (comp 19)-J
- 39 40 9 **A LITTLE MAGIC**  
David Deacon & The Word - The Iron Clock  
Twisted Circle-3002 (pro single)
- 40 28 12 **THEME FROM MISSION IMPOSSIBLE**  
A. Clayton/L. Mullen Jr. - Mission: Impossible U.S.I.  
Island-314 531 6822 (comp 4)-U

- 41 32 16 **DREAMER'S DREAM**  
Tom Cochrane - Haggard Ass Road  
EMI-32951 (CU track)-F
- 42 43 4 **TAKE THAT**  
How Deep Is Your Love - Greatest Hits  
HCA-07822-18932 (comp 6)-N
- 43 36 19 **COUNT ON ME**  
Whitney Houston w/Cece Winans - Waiting To Exhale  
Arista-18796 (comp 2)-N
- 44 31 16 **CAN I GET CLOSE**  
Gavin Hope - Slow Grooves  
Quality QHSPD 1245 (pro single)
- 45 46 3 **YOU'RE LOVE AMAZES ME**  
Michael English - Freedom  
Curb-77847 (pro single)-F
- 46 51 2 **ST. TERESA**  
Joan Osborne - Helish  
Mercury-314 526 699-U (comp 465)-U
- 47 48 4 **TWISTED**  
Stevie Nicks & Lindsey Buckingham - Twister US1  
Warner Sunset-46254 (comp 288)-P
- 48 56 2 **I DON'T WANT TO THINK ABOUT IT**  
Wild Strawberries - Heroine  
Netwerk-3099 (comp 12)-F
- 49 50 3 **FOR THE LOVE OF YOU**  
Jordan Hill - Self-titled  
Atlantic-82849 (comp 289)-P
- 50 49 22 **PLEASE**  
Elton John - Made In England  
Rocket/Mercury-314-526-185 (CU track)-U
- 51 58 2 **DID U MEAN WHAT U SAID**  
Savory - Self-titled  
Atlas/Polydor-314 527 7512 (comp 465)-U
- 52 59 2 **WHY DOES IT HURT SO BAD**  
Whitney Houston - Waiting To Exhale US1  
Arista-07822-18796 (pro single)-N
- 53 54 3 **SHOW ME HEAVEN**  
Ina Arena - Don't Ask  
epic-67533 (pro single)-H
- 54 55 3 **SWEET DREAMS**  
La Bouche - Little track  
HCA-07836-66759 (comp 3)-N
- 55 53 5 **WILLIAMSON'S GARAGE**  
Spirit Of The West - Open Heart Symphony  
WeA-14600 (comp 285)-P
- 56 NEW **INSTINCT**  
Crowded House - Recurring Dream: The Very Best Of  
Capitol-38250 (comp 16)-F
- 57 NEW **WHO WILL SAVE YOUR SOUL**  
Jewel - Pieces Of You  
Atlantic-82700 (CU track)-P
- 58 RE 3 **HEAR ME IN THE HARMONY**  
Harry Connick Jr. - Star Lurle  
epic-67575 (pro single)-H
- 59 NEW **THAT GIRL**  
Maxi Priest - Man With The Fun  
Virgin-42014 (CU track)-F
- 60 57 19 **DON'T WANNA LOSE YOU**  
Lionel Richie - Louder Than Words  
Mercury (comp 447)-U

# REM Dance

TW LW WO - JULY 29, 1996

- 1 2 6 **WRONG**  
Everything But The Girl  
Atlantic-P
- 2 4 6 **STOMP**  
BG Prince Of Rap  
Dance Pool-H
- 3 1 9 **CHILDREN**  
Robert Miles  
Arista-N
- 4 3 7 **YOU'RE THE ONE**  
SWV  
RCA-N
- 5 5 8 **ALL OF MY DREAMS**  
Laya  
Awesome-N
- 6 9 5 **FASTLOVE**  
George Michael  
Dreamworks-P
- 7 11 7 **YOU DON'T HAVE TO WORRY**  
RhythmCentric  
TJSB-Koch
- 8 12 6 **ONE MORE TRY**  
Kristine W.  
RCA-N
- 9 13 4 **I'LL BE ALRIGHT**  
MTS  
Popular-P
- 10 14 4 **STOMP**  
FU  
Popular-P

- 11 8 5 **FRESH**  
Beat System  
Virgin-F
- 12 6 7 **THE LOVER THAT YOU ARE**  
Pulse  
Hi Bias-Q
- 13 7 13 **KILLING ME SOFTLY**  
The Fugees  
Columbia-H
- 14 17 4 **WONDERWALL**  
Jackie "Q"  
Quality-M
- 15 10 7 **FOREVER YOUNG**  
Temperance  
Hi Bias-Q
- 16 22 3 **SAY UP & DOWN**  
Echo Bass  
SPG-P
- 17 20 3 **CHIBILI BEN BEN**  
Los Reyes  
Isba-Koch
- 18 15 10 **UPSIDE DOWN**  
Groove Club  
Isba-Koch
- 19 19 5 **IT'S A PARTY**  
Busta Rhymes  
Elektra-P
- 20 28 2 **EVERYBODY NEEDS LOVE**  
Select All  
Arista-N

- 21 16 16 **I LOVE TO LOVE**  
La Bouche  
Arista-N
- 22 18 11 **KNOCKIN'**  
Double Vision  
Pirate-Quality
- 23 29 2 **DON'T YOU WANT MY LOVE**  
JLM  
Dance Pool-H
- 24 21 9 **AMERICA (I Love America)**  
Full Intention  
Stress-Quality
- 25 NEW **SHAKALAKA**  
Sweetbox  
SPG-P
- 26 23 9 **MISSION: IMPOSSIBLE**  
A. Clayton & L. Mullen Jr.  
Island-Q
- 27 NEW **DON'T STOP MOVIN'**  
Livin' Joy  
MCA-J
- 28 NEW **DIRTY LOVE**  
Lonnie Gordon  
Quality-M
- 29 24 12 **CRY INDIA**  
Umboza  
Capitol-F
- 30 25 10 **FEEL THE MUSIC**  
Planet Soul  
Strictly-Quality



COUNTRY continued from page 17

**Randall Cousins** has released his latest Roto Noto CD compilation entitled *Heads Above The Rest*. The ten country tracks are from Sharon Westlake (*Walkin' On Thin Ice*), Mark LaForme (Green Light), Annette Lighthouse (Mama's Boy), Mary Beth Sippin (A Crazy Infatuation), Lenny Paquette (Stuck In The Middle), Lauren Cook (Piece Of My Heart), Michael Terry (Time), Lynne and the Rebels (Crazy Little Foot), Randall Cousins (Miss Behave), and Jett (Thru My Door). The compilation also includes *Waiting For You* by Geoffrey Wickham, targeted to A/C, light music formatted stations and Annie Reisler's keyboard instrumental of *You And Me*, which is being directed to A/C and MOR stations.

**J.K. Gulley** has been keeping up a hectic pace, writing, producing and touring. He recently completed a production with Gil Grand, which has major label interest. Grand will be showcasing in

Calgary during Canadian Country Music Week '96, where Gulley will be hosting and producing the Songwriter's Cafe for the CCMA at the Palliser Hotel. Gulley is also working on a FACTOR-support CD package for Martin Damsell at the Power Plant Studio in Barrie, Ontario. He also has producer and co-writer credits on Lawnie Wallace's new charted single, *Fine Line* and is playing festival and concert dates with the young MCA recording artist. As well, he is scheduled to take part in Wallace's national promotional tour this fall. He was also the songwriter of *Cape Breton Shore*, recorded by John Allen Cameron. His busy schedule allowed him a trip to Nashville for songwriting and demo sessions with John Cowan (New Grass Revival, SkyKings), John Ditttrich (Restless Heart, Johnny Ringo), Joe Barnhill (Not A Moment Too Soon by Tim McGraw) and two new Canadian acts, Chris Cummings (Warner

Bros), and Duane Steele (Mercury/Polydor). Coming up in September is the Wye Marsh Folk Festival where he will be the featured artist. He has two nominations on the second ballot for the CCMA Citation Awards, which are as producer of the year for Lawnie Wallace and James Owen Bush and as guitarist in the All Star Band.

**Duane Steele's next single** is *The Trouble With Love*. Sharp-eared country programmers have already given the nod to this track from his P.O. Box 423 CD release. They are Rick Fleming, music director at CKQM-FM in Peterborough, CFQM-FM's music director in Moncton, Kent Matheson, and Jason Mann, music director at The Bullet in Kelowna. This song was written by Hal Ketchum and Matraca Berg. The CD, which was produced by Michael Clute and Steve Bogard, was recorded at Morin Heights Studio in Quebec. The single qualifies as two-parts Cancon. (AP).

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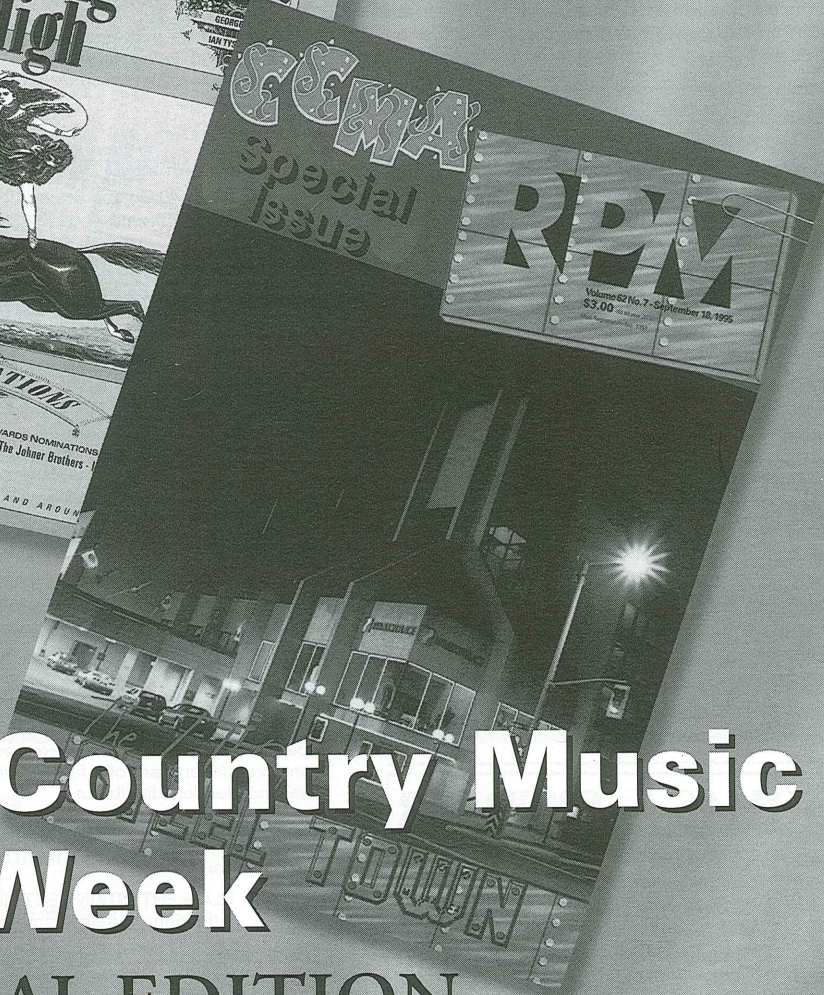
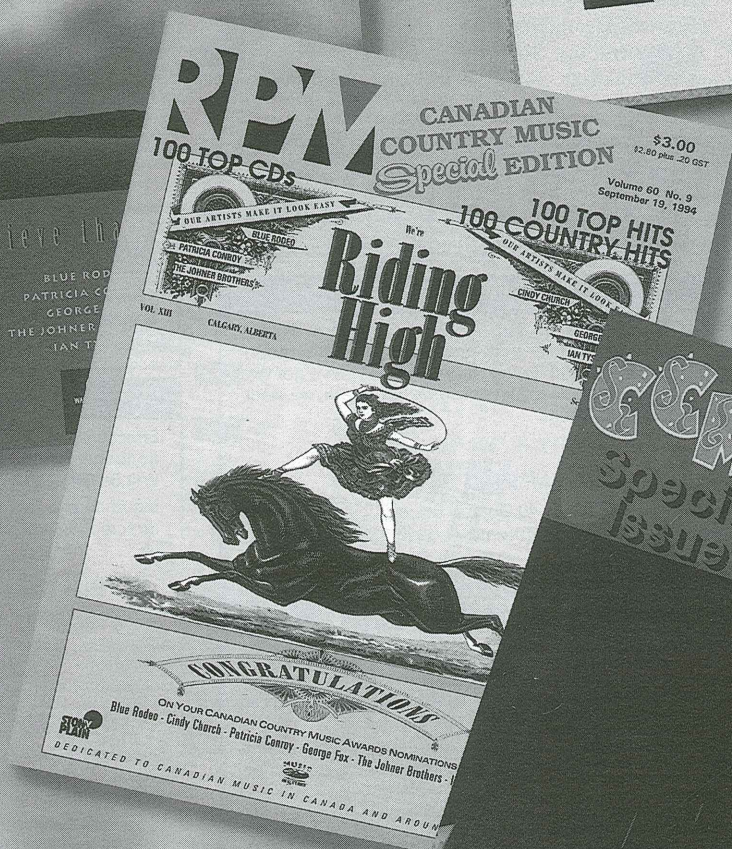
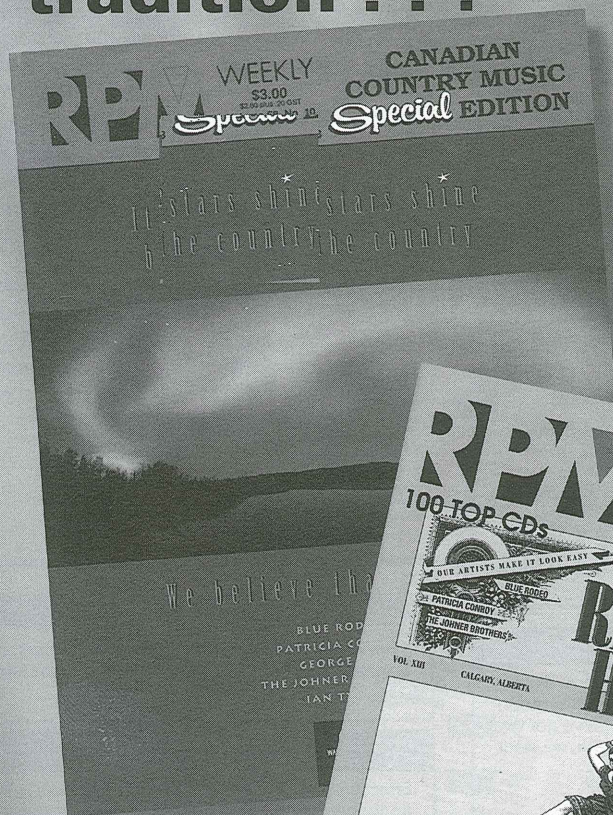
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