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Colin James unfurls National Steel

by Rod Gudino

It's been an exciting career if not a long one, but Colin James is the kind of artist that miraculously hasn't had to rely on longevity for recognition. The word was out from frame one, which was a self-titled release that contained the unmistakable signature of a very talented as-yet budding young

artist, attributes which would later be developed to greater effect. On his second album, James gave Canada his first hit-to-become-a-rock'n'roll-classic titled *Just Came Back*, and in 1995 he made his Warner Bros debut with the hugely successful *Bad Habits*.

That James was a guitarist whose style was

steeped in the tradition of rhythm & blues was obvious throughout, and the crafted flair of his playing and the soulful depth of his vocals made the influences abundantly clear. It was a matter more of delight than surprise therefore, when he teamed

Donlon to Much's Vice-President/General Manager

Denise Donlon has been appointed vice-president and general manager of MuchMusic.

Donlon has been a major on-camera and behind-the-scenes player at MuchMusic since 1985,

hosting and producing many of the shows that gained national and international importance.

Donlon took on the duties as MuchMusic/Citytv director of music programming in 1993, guiding Canada's first music video channel into the international sphere.

It was this guidance that led to numerous honours and recognition from within and without the industry, including two Yorkton Short Film and Video Festival awards, the ABC Canada Peter Gzowski Literary Award of Merit, three Canadian Music Week Broadcasting Executive awards, a 1993 Gemini award as producer of MuchMusic's *Vote With a Vengeance* election uncoverage, and most recently a 1997 Women In Film and Television - Toronto Outstanding Achievement Award.

In commenting on Donlon's new role, Mark Rubinstein, vice-president of CHUM Television, noted that the appointment reflects Donlon's "significant contribution to the evolution and success" of MuchMusic over the last few years. He also points out that in her new position Donlon will assume lead responsibility for the future growth of MuchMusic, including all programming, staff, financial and music industry concerns.

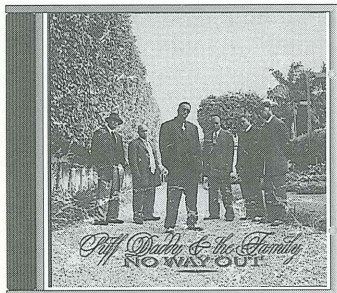


up for Colin James And The Little Big Band, offering a carefree frolic through some of the great blues classics from an era fifty years gone. Obviously stung by the bug that made those sessions among the best material the artist has committed on tape, James opted to return to the studio with a similar album in mind, one that would celebrate some of the keystone moments in the history of blues.

JAMES continued on page 2



NO. 1 ALBUM



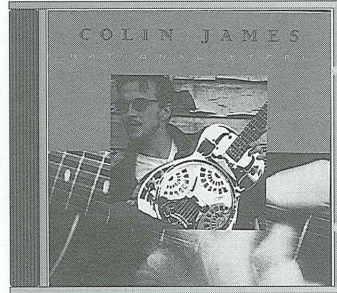
PUFF DADDY & THE FAMILY
No Way Out
Bad Boy Records - 73012-N

NO. 1 HIT



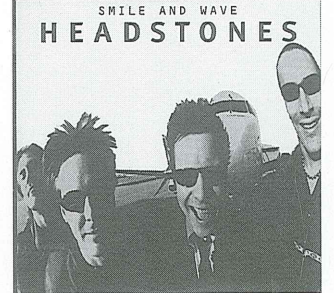
BUILDING A MYSTERY
Sarah McLachlan
Nettwerk-F

ALBUM PICK



COLIN JAMES
National Steel
WEA - 19634-P

HIT PICK



SMILE AND WAVE
Headstones
Universal-J

JAMES continued from page 1

"It was a simple thing," he comments, "a few people had mentioned to me how come you never made a record of acoustic delta slide blues since I

Iron Music signs deal with UK's Cup of Tea

Iron Music's Aubrey Winfield has announced the signing of an exclusive label deal that will bring Bristol, England's trip hop label, Cup of Tea, to Canada.

The Toronto-based Iron Music will be releasing new and existing recordings from the Cup of Tea talent pool, including Statik Sound System (the critically acclaimed band featuring vocalist Helen White), Monk & Canatella, Invisible Hands (featuring members of Portishead), State Of Mind, Jaz Klash and Purple Penguin, as well as releases from Cup of Tea's sister drum & bass label, Milk Recordings.

Cup of Tea was founded with the 1994 launch of the Mudskipper EP by Junk Waffel, which was remixed by Portishead. The label created a name

kept on doing it on the radio and stuff, that's where I started playing blues music years ago. It seemed like I kept doing these performances where it would be a one off not for a record but just for a live thing, so that was the initial thing."

for itself by providing Bristol with popular club DJ's and bands that covered everything from jungle to hip hop.

The initial release under the new agreement will be Statik Sound System's Tempesta album, followed by Monk & Canatella's Care In The Community. Iron Music has also acquired rights to release Statik's Tempesta album in the US via its Iron America imprint.

Launched in 1994, Iron Music moved into the electronic music field two years later with the self-titled album by BUG. Within its first three weeks of release in the US on Iron America, the single, Shut Up And Sleep, made its debut in the Top 20 of R&R's speciality show chart, reaching the Top 5 two weeks later.

Of several of the main attractions for the new record is the constant appearance of Colin Linden, James' personal friend, accomplished producer and guitarist extraordinaire. With a rapport going back to elementary school, it's surprising that the collaboration didn't happen before.

"I don't know, this is just the way it kind of went you know," says James. "Colin does his thing and I've always done my thing and we've been friends for years so when we get together we're always happy to see each other and we go out and hang out and whatever. But I don't think we ever thought that either, it just seemed like the time, you know. I met him when I was twelve and he was sixteen and we didn't talk about making a record three years ago it's the first time we really thought about it."

National Steel offers blues as it was written and played for years before rock and roll -- with it's aesthetic notions of perfection -- formalised and burnished it. From Muddy Waters' Rolling Stone (arguably the capstone of modern blues) to Bukka White's Fixin' To Die, the tunes are given over to

JAMES continued on page 3

Montgomery departs BMG jazz and classical post

Chris Montgomery, BMG's jazz and classical music expert has announced he will be leaving the label for the greener pastures of Scotland's Edinburgh University, where he will be pursuing a Masters Of Business Administration. He will be departing in mid-September to begin the one-year Intensive International MBA programme and plans to return

to the industry following its completion.

Montgomery, who had been at BMG for the past three years, also oversaw the label's NAC product and some adult contemporary material including artists Bob Carlisle and Barry Manilow. He was also instrumental in the 1995 release of Great Tenor Arias by Ben Heppner which turned out to be one of the most innovative launches in

Canadian classical music.

"I will miss all the people within BMG and the industry who have helped to teach and inspire me over the past three years," commented Montgomery, here seen in John Candy's Second City television show costume at the 1996 BMG Canada Convention. "I'm looking forward to seeing you all in a year."

As of press time, a successor to Montgomery had yet to be named.



Chris Montgomery

European record deal for Great Big Sea

Great Big Sea, a popular Newfoundland roots/pop quartet, have signed a licensing deal for Europe and South East Asia with Cooking Vinyl Records, a UK label. The band is currently making massive inroads with A/C programmers with their recent WEA release, When I'm Up (I Can't Get Down), now at #24 with a bullet on RPM's Top 60 A/C chart.

Initial release under the agreement is Up, the band's platinum selling album. To coincide with the July 21 release, the band appears at The Borderline in London in late July. They will then play the Cambridge Folk Festival and WOMAD Festival for mainstage performances CMT UK has

just added the video for Goin' Up, the first single.

Cooking Vinyl's UK roster also includes Billy Bragg, The Oyster Band, Michelle Shocked, Ani DiFranco, and Bruce Cockburn.

Great Big Sea has had a busy summer schedule, including performances at the Stardust Ball in Toronto, the Winnipeg Folk Festival, Edmonton Folk Festival, Ottawa Canada Day celebrations, and the Festival of Light.

Canadian dates wrap up in August with the Great Big Picnic Tour with dates in Charlottetown, Moncton, Halifax and St. John's

The band's third album, Play, released in May of this year, has already sold more than 65,000 units.



Seen at the Proud To Be A Woman project, bassist Carey Gurden, drummer Kevan McKenzie, guitarist Greg Kavanaugh, co-producer Stephan Moccia, co-writer Karen McLean, singer in the Richard Samuels Band, and Richard Samuels, producer and writer.



BMG Music Canada General Manager Lisa Zbitnew presents Bob Carlisle with gold record for Butterfly Kisses at his Eaton Centre (Toronto) autograph session. (Photo Barry Roden)

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the imperfections of live recordings some, as in the case of *These Arms Of Mine*, laid down as late as two o'clock in the morning, the legendary witching hour for live rhythm and blues.

"We only had so much time to really kind of get at it," says James, "in any given day it might have been another set of songs, you know what I mean? Colin's got a ton of songs up his sleeve and we just kind of let it do its own thing. Stuff like

National Steel and Before The Dawn [the two original tracks on the album] were just to add a little bit of spice to it so it wasn't all in one place you know. And I think we tried to keep all the music varied, like from an Otis Redding tune to a Muddy tune so it's not all straight Delta blues or straight Robert Johnsony stuff."

James will be taking his National Steel to summer folk festivals in Edmonton, Montreal and Toronto before booking a writing trip in September which will put him in the same room with the likes

of Jim Balance and Paul Hyde. An album of original music, he says, will be out sometime early next year to be followed by another Little Big Band session, just to keep audiences on their toes.

"I've become the curve ball meister but for me you gotta be excited about doing something you're doing and you gotta mix it up," he says. "I love the Little Big Band thing but after I toured it for a year and a half I was ready to try something different with *Bad Habits*. I like to keep it interesting, what can I say?"

CBC takes last FM spot to cries of outrage

CBC Radio has been awarded the last available high-power FM frequency in Toronto and caused a veritable wave of flak to be directed at the CRTC from a losing applicant representing the black community. The grievance came from Milestone Communications Inc., who had pitched a world urban contemporary format that hoped to offer a mix of reggae, R'n'B, calypso, soca and African music.

"We're surprised, perplexed and we're exploring our options," Milestone president Denham Jolly was quoted in the *Toronto Star* (July

30th). He also hinted at the possibility of appealing to the federal cabinet. "We are going to sit down with our advisors and study the decision," he said.

The CRTC claimed their decision was influenced by the difficulties listeners in the downtown area have in receiving the CBC's current frequency, coupled with the reality of audience migration to the FM band. But detractors are accusing the CRTC of being near sighted to the changing demographics of Metro though it remains to be seen whether the complaint will go beyond verbal.

Satellite distribution impacts CBC Radio and Stereo

Rob Mitchell of CBC English Communications reports the moving of satellite distribution of its CBC Radio and CBC Stereo services from analog sub-carriers in the C-Band on Anik E-2 to digital sub-carriers in the Ku-Band on Anik E-1.

Mitchell points out that the move was necessitated by the imminent transition of CBC Newsworld's satellite-to-cable distribution system to take advantage of Digital Video Compression technology. "The broadcasting industry is moving to DVC to save money and use scarce satellite bandwidth more efficiently." (CBC's radio signals piggyback on subcarriers of the Newsworld satellite video feed.)

The move has apparently made an impact on the ability of some listeners to receive CBC Radio and/or CBC Stereo through a cable connection to their FM radio receivers. Several cable companies pick up CBC Radio and/or CBC Stereo by way of satellite and then redistribute them to their cable systems.

The CBC has informed those cable companies

carrying English Radio services of the changes, providing the technical information required to implement the changes.

Mitchell suggests that those CBC Radio and/or CBC Stereo listeners who are unable to pick up these services, should contact their local cable companies "to ensure they are taking the necessary steps to restore this service as quickly as possible."

Fruit de la Passion breaking with dance hit

Dawna Daniell is putting her years of experience with Quality Music and Popular Records to good use as a director of Tycoon and KLM, two Montreal-based independent labels. Daniell's responsibilities include artist development and promotion and publicity for both labels.

Daniell's first few weeks with KLM has seen the emergence of a dance hit with *Tic Tac Tac* by *Fruit de la Passion* featuring the vocals of Joe Puga, singing in Portuguese. The single is two-parts Cancon (AP).

Born in Canada, Puga is the youngest of five

The 99.1 FM frequency was vacated in 1990 by the defunct all-news station CKO. The dial shift occurs in March of next year although 740 (CBL-AM) transmission will remain on air until September 1998.

Popularity of Jolson calls for extended date

In view of the popularity of Jolson, producers David and Ed Mirvish are making changes to their fall schedule at the Royal Alexandra Theatre. Jolson will play from June 14 to Oct. 25.

The *Importance Of Being Earnest*, was to follow Jolson, has now been moved to The Princess of Wales Theatre, beginning Sept. 19.

"We've never had such an occurrence happen in the past," explains David Mirvish. "But, then again, there have been very few shows as popular as Jolson." *Beauty And The Beast* closes its two year run at the POW on Aug. 30.

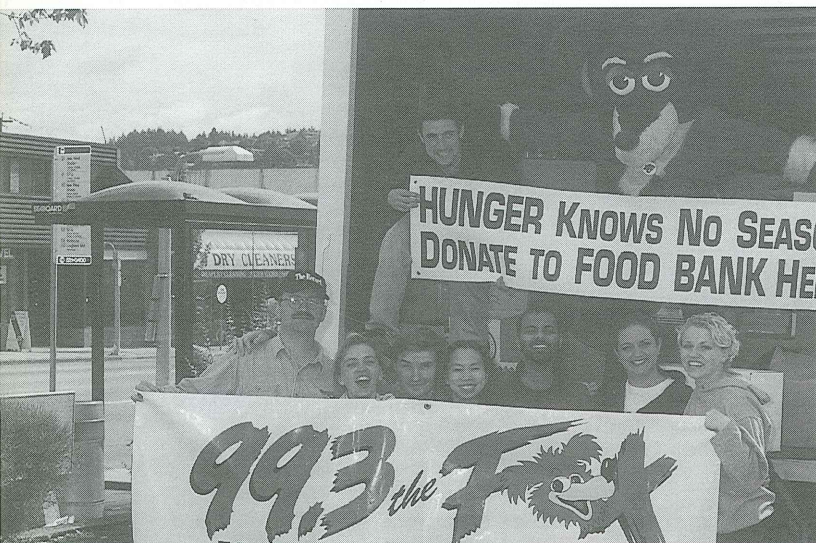
Originally produced at London's Old Vic, the 100th anniversary production of the Oscar Wilde play, will be the first non-musical show to be staged at the Princess of Wales Theatre.

Tic Tac Tac breaking with dance hit

children. He is billed as "Canada's number one Brazilian singer." Besides Portuguese, Puga is fluent in Italian, Spanish, English and French. A full album is expected to be released in August, after which Puga is off on a five-week European tour.

A video of *Tic Tac Tac*, was directed by Spyke Films. KLM also releases product by Jacynthe and Disgu.

The artist roster for the Tycoon label includes Althea McQueen, Ya Kid K, Donna Lori, and Luca. Both labels are distributed by Pindoff/DEP.

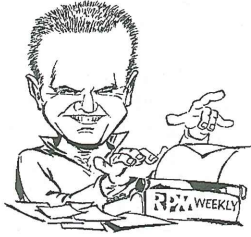


The Fox staff join Santa Fox at the July food drive that raised over 10,000 pounds of food and more than \$10,000 in a 99 hour period, the largest radio station donation in the history of Vancouver's Food Bank.



Maggie The Monkey from the Bomanville, Ontario Zoo dropped by HMV's Superstore on Toronto's Yonge Street strip to promote the Los Umbrellos single/video *No Tengo Dinero* (Photo Barry Roden)

WALT SAYS . . . !



Trouble in Hull?? That governing bunch across the river from our National Capitol could be in for a major and massive shake-out. Rumours have been circulating for years about the in-fighting that goes on, most of which has to do with political interference, as well as the ineptitude of the underlings. So don't overlook that. It was a given, from the beginning of the costly and waste-of-time hearings on who would get the nod for that last existing FM band in Toronto. And, the winner is, "Mother Corps", as Ed Needham used to refer to our national broadcaster. I certainly have empathy for J. Robert Wood, who fought so hard over the years, for that other frequency, and now this one. His was a winning format and certainly, his years as an experienced broadcaster, having guided CHUM's success during the heyday of "personality radio", would have been a great asset to Toronto radio. If the CRTC were to consider shuffling other FM frequencies to open the Toronto market, Bob Wood should top the list for consideration, not an applicant whose potential audience is in the single digit percentage range. (EC: Right!!!)

More American muscle!!! The Americans feel "left out" because Chile isn't part of NAFTA. Chile does however, have trade agreements with Canada and Mexico, who have an ongoing dance of "push and shove" with "the big elephant". So, US President Bill Clinton wants to muscle in and bring poor little Chile into the NAFTA charade, another trade partner to be stomped on. The guy who's going to do it for him is Jason Berman, the big man at the Recording Industry Association of America. And why not, they've already got a film hot-shot, who hates Canada, so why not a record guy, who's thoughts on Canada have never been aired . . . but

Variety Village needs funds

For many years, Canada's record industry has been an ardent supporter of the Variety Club and the work that organization does for needy kids. A number of years ago the record industry made Variety Club its chosen charity. It was sad to read recently that Variety was having trouble raising the funds needed to keep this worthwhile charity going. Possibly it's time for us to look at putting together a compilation CD of Cancon artists and raising some funds for the Village, or promoting a non-profit concert and donating every cent to continue the work being done at Variety Village. I know a number of really dedicated people in the record business who are getting involved and there may even be a project already in the works. You can count on me and this publication to give whatever support is needed. Let's encourage others in this business, to join with us to keep Variety Village afloat. Charities are struggling. Let's get behind the chosen charity of the record business.

-Walt

they will be, you can bet on that. It all goes in keeping with the Americanization of North and South America. (EC: Who will lead us??)

A magnificent road show!!! The King And I, presented by Livent Inc. and Dodger Endemol Theatricals opened for 16 performances at Toronto's Hummingbird Centre (July 24) Based on the story by Margaret Landon, this production is one of the most exquisitely mounted road shows seen in recent history, and certainly no comparison to the limp, don't-pay-attention-to-authenticity of past rehashes. Brian Thomson's functionally-beautiful set highlighted by butterfly-like draping, which was further enhanced by bright and shimmering lighting by Nigel Levings, gave the royal assent to this backstage palace look at the King of Siam, and all his glitter, wives and children. Colourful costuming by Roger Kirk also added to the charming period piece. Hayley Mills, cast as the English tutor of the King's children, leaves something to be desired from her vocal properties, although she does admit that this is not one of her attributes. The music of Rogers and Hammerstein, of course, doesn't demand much from the performer. Getting the message across is the priority, and Mills, and Vee Talmadge, an exceptional King Monghut, and their meticulously-chosen support cast do that very convincingly. The antics of children, rivalling a huge day-care centre, gives the production an overall feeling of warmth. Definitely a fun-for-the-whole-family show. (EC: Is that a five thumbs up, or what???)

America is watching!!! Never before has Canada been so much in the minds and the behind-the-door talk of the great American music machine. All eyes are looking north with some anxiety and much anticipation. A New York source says the board rooms are humming with news about what's going to happen and who's going to make it happen first in this great land We will probably see a reshaping of our industry beginning mid-October. There are going to be a couple of predictable moves and exits before that, but by this time next year, we will be poorer, but richer, as an industry. (EC: Is that good news and bad news or bad news and good news???)

Radio on the menu??? The CRTC, which has been under seige by broadcasters and the record industry, plus cable and telephone interests since its inception, could get nasty with broadcasters. There are rumours of a full radio review from the top to the bottom which could lead to heads rolling and a tougher, no-nonsense advance party to deal quickly with items of importance before they become items of embarrassment. We got a hint of this new hard-nose approach with the recent denial decisions for stations in Windsor and Ottawa. The careers of some of the underlings, those shadowy figures haunting the halls of Hull, just might be cut short. Fortunately for these inadequates, they win no matter if they lose . . . attrition, or something like that. (EC: Bureaucratic safety net sounds better!!!)

A low-key publicist??? Is there such a thing as a low-key publicist, you might ask? But now that it's over, and he's alright, we'll still sit on it until we're sure. Having said that, Canada's best-known publicist, who put PR into public relations and who still has the best VIP and beautiful people list in this country, is convalescing after a quadruple-heart bypass, which just might change his disposition. (EC: He wouldn't be the same!!!)

Thinking of retiring??? With all the people taking early retirement, forced or otherwise, along comes the new chairman of the Toronto Blue Jays, Sam Pollock, who, at 71, says "I enjoy coming to work every day, and I'll run the place as if I'm going to be here forever." A quote from Pollock in the Globe and Mail (July 25/97) on his appointment. Now, isn't that heartening, particularly if you're in the business of entertainment, which of course the Blue Jays are? For those who are thinking of retiring, for various reasons, among them "the pressure is mounting", or "I want to spend more time with my family," or "I want to travel more," forget it. The pressure is the same as it has ever been. You're just getting cranky. You don't know what you're letting yourself in for by spending more time with the family, and travel? Are you kidding? You've probably seen most of the world already. Chill out! Settle back and enjoy your job. It's still fun. (EC: You're speaking from experience, I assume???)

NOW!!! Got this invite. Very unusual . . . Sent to the wrong person. Got it straightened out . . . Phoned to RSVP . . . Left the message on the voice mail . . . Didn't hear back . . . Didn't go . . . Am not bitter! (EC: If you are bitter . . . leave that message on the same voice-mail!!!)

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

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Latin America & Caribbean music market
Midem

Loggerhead act shoots *Ten Stories High* See Spot Run the industry gamut

by Rod Gudino

While rock bands have the tendency to crop up by truckload, rock stars are far scarcer creatures. And that might not be due to waning popularity, but to this great age of irony that the pop world is currently in the midst of, an age which by and large shuns notions of glamour and stardom for the petty commonness of commoners. There is nothing in the air suggesting that those attitudes are changing, however, and pop's resumed interest in disco and glam rock have given a slew of new acts some luck with roving labels.

See Spot Run might very well have been a band that was spurned in the wake of that tide of change. It certainly would have been a more elusive transaction a few years ago, taking into account that the band seems stubbornly resistant to the genre classifications that serve as gospel truth for the industry. See Spot Run is a case classic of music that is commercially aware while being independently driven. Their debut LP *Ten Stories High* is evidence that this band loves to flip flop back and forth all the way from the early new wave influences of *Beam Me Up* to their first single *Au Naturel*, which is everything it claims to be; earthy with a pristine riff and erupting chorus.

"For us it was just a 100% honesty," explains bassist and lead vocalist Chris Brodbeck. "We just wrote songs and we picked the thirteen best songs.

Sulk track destined for movie soundtrack

Narrow, a song from the debut release by Sulk, independent Cancon production is scheduled for inclusion in the soundtrack of Katie's Decision. Short film director Brenda Darling has asked permission to use the song in her new film that will be premiered at various short film festivals throughout North America in late 1997 and 1998.

The song was written by the band's lead singer Carrie Laird and Blair O'Halloran, who doubles guitar and keys and also supplies vocals. O'Halloran also produced the album, most of which was recorded at Toronto's Studio 92. Four of the tracks were recorded at Sulk Studio in Toronto, and *Wasting*, solo written by O'Halloran, was recorded live during rehearsal at the Music Gym in Burlington, Ontario.

For more information on the band call 416-461-0239.

Even though we know that in this industry people hear a song like *Au Naturel* they want to hear another one like it, we don't. When we buy an album, we want to hear a good song and then we want to hear another good song. And it can be anything because we love music."

Brodbeck is an odd addendum to the track, sporting mascara, spiked hair and painted nails and talking about looking forward to trying to pick up some of the girls from Veruca Salt on a radio spot later that day. A rock star by any other name. And then there is guitarist Randy Bowen who functions as his bandmate's antithesis, having shorn all the hair from his head and sporting little in the way of adornment other than a pair of huge, lens-less eye-glasses.

"We've always been a dress up band," says Brodbeck "and it comes from bands we like to watch. They dressed up, they always went onstage dressed up, instead of the whole grunge image where it was a pair of dirty shorts and long hair."

"You want to try to stand out somehow," adds Bowen. "You want people to know -- if they're looking at your shoes or at the back of your head or if they're looking at your ass -- you want them to know who you are. You want to be identifiable, you want to have a strong image. That's really the goal."

Brodbeck later compares the band's disparate image (which also includes glam twin Bruce McQueen on drums and subdued proletarian Reg Bennett on second guitar) to the band's poly-format pop music. It's a point that is as accurate as it is effective in describing the music on their album (see review page 8).

Ten Stories High follows the band's independent EP released four years ago to minor hubbub following less than substantial promotional

Blockbuster Video presents *Mirage In Concert*

Toronto's Canadian National Exhibition Grandstand will be the setting for a Blockbuster Video presentation of *Mirage In Concert* with three performances daily, Aug. 15 and 18.

The show is billed as "The Ultimate Live Musical Tribute" to Rod Stewart, Michael Jackson, Tina Turner, The Blues Brothers, Roy Orbison, Madonna and Elton John.

The revue, featuring "the best celebrity impersonators from North America," are backed by an eight-piece band, back-up singers and professional back-up dancers.

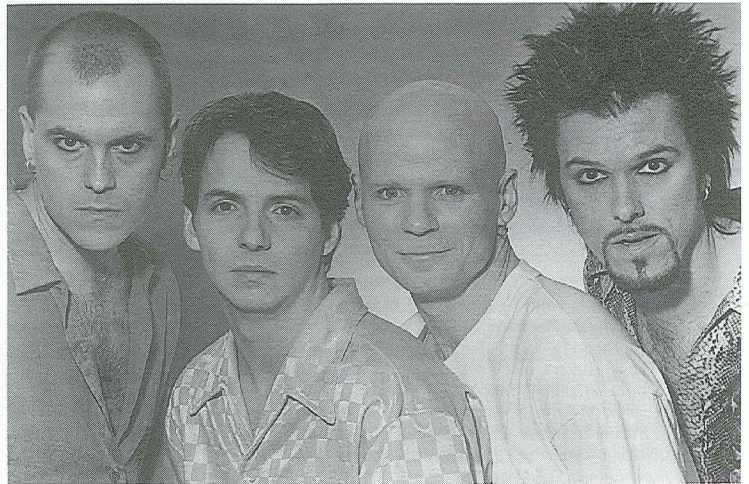
Rod Stewart impersonator Paul Scarponi, who suggests the show will be the largest event of its kind ever produced in the world, boasts "The audience will feel the excitement of costume changes and non-stop action as performers switch from one performer to the next for over an hour and forty-five minutes."

The show is sponsored by the Toronto Sun, Mix 99.9, and Royal LePage Mississauga.

push. Criss-crossing the country to headline half-filled bar gigs, See Spot Run sold several thousand cassettes out of the trunk of their car, charted marginally and received token radio airplay. It was a tough time that couldn't stave off commitment casualties within the band, but which ultimately taught the band the lessons they needed to learn.

"Our big mistake was not putting the EP on CD and we found that out in a hurry," says Bowen.

Nevertheless, See Spot Run managed to generate some attention with fellow artists, among them Gary Moffet (Marjo, Sass Jordan, April Wine) who ended up producing *Ten Stories High* prior to interest from Loggerhead Records' Andrew



McCain, who signed the band late last year.

"Andrew is a clubber like we are and I don't think he has much of a classification himself, nor does the whole Loggerhead team," says Brodbeck. "They're all very much into a lot of good music."

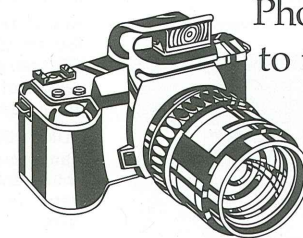
"People have the power anyway," adds Bowen. "If they like it they like it, and if they don't like it then they don't like it. And if they like it then the record company people like it."

Which leads us to the impasse of how to talk about a pop band that resists the categories which have become commonplace to assessing and identifying pop music.

"I don't know what our music is about," says Brodbeck, "but I can tell you it's not angst. It's upbeat, it's happy, there's no pain. We're just a couple of middle class suburbanites and that's where our music comes from."

Adds Bowen: "We're a pop band, we've always liked pop songs and that's the way they come out, that's what we want. We try to stay within what we're comfortable doing and that's basically it."

THOMAS L. SANDLER



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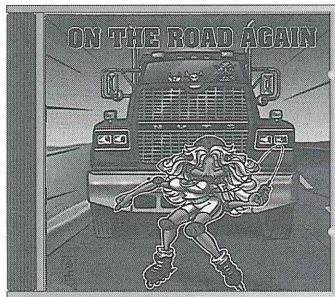


SEE SPOT RUN -Pop
Ten Stories High
Loggerhead Records 2138-Q
 Loggerhead Records have been keeping their eyes and ears peeled for a follow up to yesteryear's label debut featuring East Coast crooner Wayne Nicholson. This colourful Montreal-based quartet represents the result of their efforts, and a sharp turn to the right for the label who will have little trouble working See Spot Run's infectious pop to CHR and rock radio. The guys are young and modern as the saying goes, and like much of the product coming out of Quebec, have little trouble switching styles from one song to the next. It's an approach to pop that is probably the most logical, taking into account the fickleness of the market audience, though it is seldom without its blips and near misses, especially in the early stages of a band's career. That having been said, the main of Ten Stories High is surprisingly lucid, all the way from the windy ballad of Under My Tree, rock pop of Splatter, dance new wave of Beam Me Up, punk rock on My Name Is Santa or the explosive single called Au Naturel which is getting good penetration at rock radio. Crafting the functional pop song is a tough task, mind you, but See Spot Run set themselves an attainable goal when they declared themselves to be infatuated with doing so. With Ten Stories High, the band hit bang on a good ten out of fourteen tries and manage probability on the remainder. We mentioned colourful and we mean it, from bassist Chris Brodbeck's glam leanings of a decade ago and characterizations from guitarists Chris Bowen and Reggie Bennett and drummer Bruce McQueen. The vibe here is kaleidoscopic, almost as if it was cultivated in a jukebox of top 40 hits that might be in and out of fashion, but never uncool. -RG

DAMAGE -R&B
Forever
Critique Records 015466-N
 The press junket whipped through Canada sometime in mid-July and even if you missed



it, it is no reason to overlook this debut effort from this UK-based R&B quintet. Damage is the unlikely name this band has bestowed upon itself and upon this selection of meticulously crafted tracks which have already carved a legacy overseas. Damage entered the scene there with the hugely successful Love II Love which enjoyed a #12 debut on the charts and paved the way for major performances alongside SWV, Blackstreet and Snoop Doggy Dogg. The second and third singles (Forever and Love Guaranteed) followed and broke the top ten barrier on the first weeks out (#6 and #7 respectively). Not surprisingly, the labels involved have poured a lot of cash into making Damage's entrance into North America a regal affair, putting together this sophisticated package which functions as a debut LP and includes all three singles amidst nine other tracks. Canada is going with Forever for the introductory single, a tune which showcases the polished melodies and vocal fluidity that is the heart of Damage's soul charged R&B nuggets. In the event that you're finding yourself in need of one more adjective to draw you in, we whole-heartedly suggest throwing caution to the wind and trusting the hype just this once. When urban music makes a splash it takes over which is exactly what will be happening here with the continued exposure of this group. Also includes a cover of Wonderful Tonight; pure chocolate icing on this luscious cake. -RG



ON THE ROAD AGAIN -Punk
Various Artists
Raw Energy SK8COR CD-Independent
 While the market for hardcore punk has remained a fringe affair since its introduction sometime in the early eighties, recent developments have boosted commercial possibilities for the format. The magic word du jour is snowboarding, a (largely) teen phenomenon that is as much about surfing snow banks as it is about surfing mosh pits. We've heard there is a slew of movies coming our way, all of them glazed with the requisite snowboarding anthems, many of which are found on this compilation. Among them Out Of Hand's Skate Drink Fuck Sleep, Five Knuckle Chuckle's Better Days, Supercar's Imaginary Friend, Three Impotent Males' He Stands, Trigger Happy's Meathooks and a slew of others that are worth the price on the track titles alone. As one of the few domestic providers of this stuff, Raw Energy is entering into a minor windfall that could be drawn out over the next while as the fad continues to grow. With some of this stuff approaching Green Day and The Offspring, the possibilities for any of these acts being a wick for the next punk rock explosion are relatively high. Tunes from Marilyn's Vitamins (Holes In The Safety Net) and a bonus track from Random Killing (Stranded) round out the release. Even if you don't see much in it, it might be wise to keep a sample of On The Road Again close at hand, just in case. -RG

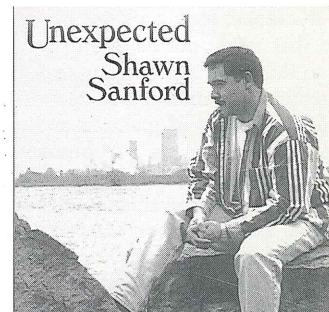
DUKE ROBILLARD - Jazz
Dangerous Place
Pointblank/Virgin-44339-F
 Here's feel good music. Duke Robillard on guitar and vocals backed by a small but select group of musicians, has put together a package of straight ahead small combo jazz that we, at least, find remindful of what used to be heard only on black stations prior to the sixties. Oh, there are a few supposed blues



numbers --the title track for one -- but even they're delivered in a manner that can only and best be described as joie de vivre. There's only one instrumental and it's almost worth the price of the album. Titled Black Neglige, it's evocative even without the title. Leaving aside dialect, Nothing Like You Where I Come From has lyrics worthy of a young Cole Porter. The most fun filled is I May Be Ugly (But I Sure Know How To Cook) with some delicious double entendres. When Duke Robillard decides to do another album, we suggest he title it Turn On And Feel Good. That's what happened to us listening to Dangerous Place. -BW

VARIOUS ARTISTS - Jazz
A Twist of Jobim
I.E./Verve-Q
 The liner notes suggest that somewhere, Antonio Carlos (Tom) Jobim who passed away in December of 1994, is smiling because this album is true to the promise and intent of bossa nova. After listening to it, no one could dispute the statement. We suspect however, that he might also be admonishing listeners that too much at a time isn't good. We've read that easy listening jazz players will say before the start of a set, "Let's do an up-tempo piece first, then something medium followed by a ballad and then we can brighten things up with a bossa." The clear implication is that bossa nova is refresher music. It's wonderful to hear but only a little at a time would seem to be in order. Here, a stellar cast of musicians that includes such as Oleta Adams, Paulinho Da Costa. Dave Grusin and Herbie Hancock play covers of Jobim compositions and do so exceedingly well. There's even a fine reprise of The Girl From Ipanema, the song that first proclaimed Jobim as king and North American popularizer

of bossa nova. Heck, before that, most people thought it referred to the CEO of the Bank of Nova Scotia. There's really little for your correspondent to write by way of description of the content other than to echo the liner notes to which we've already referred. Bossa nova lives and has rarely been served better than on A Twist of Jobim. -BW

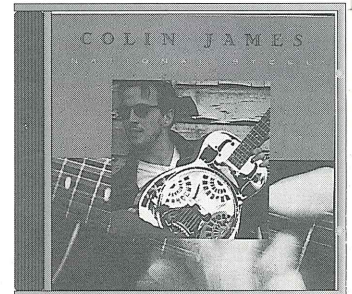


SHAWN SANFORD - Country
Unexpected
BASS
 Sanford, an Oakville, Ontario resident, has put together an obvious labour of love with this release, his first. The vocal quality is a standout, fresh and appealing with a designed wrap-around understanding of his subject matter. In his search for the right material, Sanford has dug deep, using the writing talents of recognized country tunesmiths on both sides of the border. For starters, he discovered a never-before-released Garth Brooks copyright, Slow Down, which he wrote with Kim Williams and Kent Blazy. This, by the way is a key track and it qualifies as two-parts Cancon. Also key is a never-before-released writing of Little Touches by Duane Steele and Tim Taylor. He also does a bang-up job on a Johnny Douglas song, Backyard Angel. Also check out Love Walks In, a breezy kind of summer song written by Blackbird Star Music president Ken Salaets and a writer identified only as T.W.Barber. The CD was recorded in Toronto at Studio 92, with a great bunch of pickers and background vocalists (check list on liner notes). Sanford produced with Norm Barker. Available through BASS Music, phone 905-844-1278. -WG

ALBUM PICK

COLIN JAMES -Blues
National Steel
WEA 19634-P

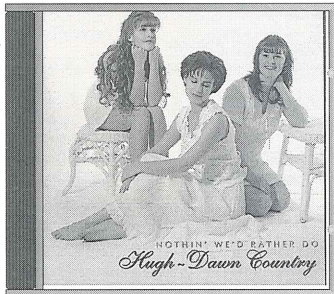
It's been a long time coming to see the two Colins get together to put out a full length album. But while Colin Linden might have been zoning in on the idea in the past few years, it was up to Colin James to finally clinch the deal. National Steel is the result of that long procrastination, a fourteen song acoustic history lesson centred around the material the two nursed on during their musical infancy. The tracks -- among them Muddy Waters' Rolling Stone, Yank Rachell's Shout Baby Shout, Otis Redding's These Arms Of Mine and Bukka White's Fixin' To Die -- comprise James' second tip of the hat to the forefathers of blues, after 1994's Little Big Band which explored classics from the '40s and '50s. Because blues is unlike rock and roll in one important respect, namely, that the artists within this genre celebrate the tradition as a musical whole (rather than deifying particular individual artists), James' National Steel comes across as a modest and mature musical gesture. Ironically, it is also a showcase of him and Linden's respective talents, here stripped to the bare minimum on live takes and quivering with an inimitable energy that was exclusively brought about on this collaboration. Two original pieces (National Steel and Before The Dawn) one from each Colin, bookend the release; it's a nice touch and an added draw for audiences who have catapulted all three of the guitarist's albums to best selling status in Canada and abroad. As of this writing, James has been the recipient of almost every entertainment award in Canada and has one of the highest profiles amongst fellow Canadian artists; National Steel merely presents another reason why that is the case. -RG



HUGH-DAWN COUNTRY - Country

Nothin' We'd Rather Do Broadland-0497

This healthy looking country trio from Saskatoon make an impressive entry into the business with their debut on the Broadland label. The Hudon family trio; 19-year-old Dani, 17-year old Bree and 14-year old Kailey-Jeanne, have an incredible handle on country, and the crossover possibilities are fairly obvious. I Must Be Gettin' Better, written by Ron Campbell, David Martin and Matt Segriff, with Dani up on lead vocals, has been taken as the first single, a ready-for-summer hit. Also key is the Judi Letheby penning of Runaway Train with Bree on lead vocals and Kailey-Jeanne's vocalizing of America's Most Wanted, written by Cyril Rawon and Scott Phelps. But don't overlook Bree's penning of That Man, and that's her on lead vocals. Could be a left-fielder. Bree also does her own gospel-tinged version

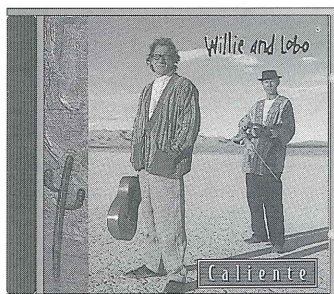


of Vince Gill's Go Rest High On That Mountain. Unfortunately there's no Cancon on this one, but if the right folks down Nashville way get to hear it, that door could open magically. There's a prairie gentleness to this trio that's unmistakably Canadian, despite the Nashville session people and recording studios. Given the proper promotion, they could spill over the Saskatchewan borders, east, north, west, and even south, to become a welcome addition to the Canadian country star system. Produced by Gary Buck. Available by calling toll free 1-800-952-7670. -WG

WILLIE AND LOBO - Atmosphere

Caliente Mesa-92764-P

Those who dislike hot weather will want to play this on their patio in the cool of a summer evening. Those of us who love hot weather will play it in like manner but



also in our sunrooms in the dead of winter to recapture the warmth. Either way, this album simple exudes the dry, hot weather of the continent's southwest. Listening to these two masters on violin and guitar one feels the heat. We go so far in fact, as to suggest that the album might more aptly be titled Caler(Heat) rather than Caliente(Hot). The latter word conjures up fast moving, spicy rhythms. What one experiences here is languid and blessedly warm. The melodies aren't dirge-like however. Some are quite spritely eg: Pukalani and Sweet Alia, but in the manner of those who dance with due respect for the surrounding warmth. Look, we're starting to wax more poetic than was ever our intention. Just enjoy this collection of Latinate songs and the warmth it generates. Oh, and with a pitcher of sangria close at hand. -BW

PETER CETERA - Pop

You're The Inspiration North River/Mercury-76974-2131-Q

It's been an incredible two decades since Chicago roared gently out of its namesake homebase with If You Leave Me Now garnished by the towering, almost falsetto tenor of bassist Peter Cetera. Now he's doing a solo effort on an album that's good, taken on its own merits. Yet, it's difficult not to notice just how significant

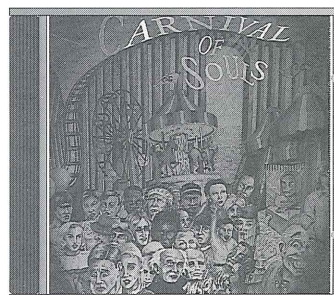


was the contribution of his voice to the success of Chicago. Such considerations aside however, it's pleasant to listen to him both solo and with other artists Amy Grant, Chaka Khan, Agnetha Faltskog of Abba, Crystal Bernard, Ronna Reeves and even Cher. He holds his own with all of them. There are two Chicago covers. They are aforementioned If You Leave Me Now and Baby, What A Big Surprise. Good album we repeat, and worthy of much airplay. -BW

RICK MORRISON - Jazz

Carnival Of Souls Jam Time-2001

Appropriately titled, Morrison is heard here in various moods, as only a perfectionist on the soprano, alto, tenor and baritone saxophones can deliver. The entertaining factor is his fusion of contemporary and traditional jazz, all Morrison originals, and again, that



perfection factor enters the picture. He knows his music, and he knows how to gather the best players to enhance his own performances. What better can you get than Doug Riley on keys, drummer Mark Kelso, bassist Steve Wallace, guitarist Silvio Simone, plus the very smooth cushioning performances by John MacLeod on trumpet and flugelhorn, trombonist Russ Little, John Johnson on alto sax, Perry White on tenor sax, and Bob Leonard on baritone sax. All horn arrangements were by Rick Wilkins, who heads the list of top professionals in his field. As for writing, Morrison's creative talent goes without question. The commercial/film potential is front and centre on a number of tracks, notably on Journey, Doobop, Le Blues Noir, Majesty Of Flight, The Waltz Of Passionelle and Bazaar Blues. -WG

RPM

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RPM ALTERNATIVE

Canada's only national weekly alternative chart

30

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

TW LW WO AUGUST4, 1997

| 1 | 2 | 12 | LAST NIGHT ON EARTH |
|----|-----|----|---|
| | | | U2 - Pop Island 314 524 334-Q |
| 2 | 4 | 7 | LISTEN Collective Soul - Disciplined Breakdown Atlantic (comp 322)-P |
| 3 | 1 | 7 | THE DIFFERENCE The Wallflowers - Bringing Down The Horse Interscope 90055 (comp 8)-J |
| 4 | 8 | 8 | TURN MY HEAD Live - Secret Samadhi Radioactive 11590-J |
| 5 | 6 | 8 | TEMPTATION The Tea Party - Transmission EMI 55308 (promo CD)-F |
| 6 | 3 | 11 | IF YOU COULD ONLY SEE Tonic - The Lemon Parade Polydor 31543 1042-Q |
| 7 | 11 | 5 | BUILDING A MYSTERY Sarah McLachlan - Surfacing Nettwerk (promo CD)-F |
| 8 | 15 | 3 | FLY Sugar Ray - Floored Atlantic (comp 326)-P |
| 9 | 5 | 12 | PUSH Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic (comp 97315 vol.315)-P |
| 10 | 10 | 4 | SOFT SERVE Soul Coughing - Irresistible Bliss Warner Bros. (comp 327)-P |
| 11 | 24 | 2 | D'YOU KNOW WHAT I MEAN? Oasis - D'You Know What I Mean? Columbia 3269-H |
| 12 | 7 | 10 | THE END IS THE BEGINNING IS THE END Smashing Pumpkins - Batman & Robin O.S.T. Warner 92716 7927164-P |
| 13 | 9 | 8 | CAROLINA BLUES Blues Traveller - Straight On Till Morning A&M 0750 (promo CD)-Q |
| 14 | 17 | 6 | DON'T LOSE YOUR HEAD INXS - Elegantly Wasted Mercury (comp 505)-Q |
| 15 | 23 | 3 | SICK & BEAUTIFUL Artificial Joy Club - Melt Crunchy/Interscope 90125-J |
| 16 | 13 | 12 | SEMI-CHARMED LIFE Third Eye Blind - Third Eye Blind Elektra 62012-P |
| 17 | 21 | 5 | MY OLD SELF Wide Mouth Mason - Wide Mouth Mason Warner Bros. (promo CD)-P |
| 18 | 16 | 7 | CHANGE Sheryl Crow - Sheryl Crow A&M (comp 3)-Q |
| 19 | 14 | 16 | SONG 2 Blur - Blur EMI 5562-F |
| 20 | 12 | 15 | CLUMSY Our Lady Peace - Clumsy Columbia 80242-H |
| 21 | 18 | 5 | QUEEN OF NEW ORLEANS Jon Bon Jovi - Destination Anywhere Mercury (comp 505)-Q |
| 22 | 28 | 2 | LOVE IS THE LAW The Seahorses - Do It Yourself Universal 25134 (comp 8)-J |
| 23 | 20 | 10 | FRIEND OF MINE treble charger - Maybe It's Me Smokin' Worm/VIK 47023-N |
| 24 | NEW | | WHAT DO YOU WANT FROM ME Monaco - What Do You Want From Me? Polydor (comp 500)-Q |
| 25 | 19 | 15 | MONKEY WRENCH Foo Fighters - The Colour And The Shape Capitol 12026 (promo CD)-F |
| 26 | 30 | 2 | TRY Michael Penn - Resigned Epic 67710 (comp 62)-H |
| 27 | NEW | | I WANT TO BE THERE (WHEN YOU COME) Echo & The Bunnymen - EverGreen London (comp 509)-Q |
| 28 | NEW | | LAST CUP OF SORROW Faith No More - Album of the Year Slash/Reprise 46629-P |
| 29 | NEW | | LAZY EYE Goo Goo Dolls - Batman & Robin O.S.T. Sunset/Warner Bros. (comp 328)-P |
| 30 | 27 | 14 | NOT AN ADDICT K's Choice - Paradise In Me 550 Music 67720-H |



COUNTRY

George Strait holds at #1 for the second week with *Carrying Your Love With Me*, the title track from his MCA album.

Vince Gill bounces back with his new release, *You And You Alone*, as the biggest mover of the week. Taken from his MCA Nashville album, *High Lonesome Sound*, the single jumps up to #51 from #91.

Deana Carter has the most added single this week. *How Do I Get There*, her latest Capitol Nashville release which enters the chart at #83 and is expected to make good chart gains over the next few weeks. The new single, the follow-up to *Count Me In*, now descending the chart (#16) after a run of 18 weeks, was taken from her album *Did I Shave My Legs For This?* The new song was written by Carter and Chris Farren, who produced the album.

Mark Chesnutt is back on track with his new Decca release *Thank God For Believers* which gets a chart listing at #87. The title track of his upcoming album, the song was written by Roger Springer, Mark Alan Springer and Tim Johnson. An

interesting note from Chesnutt reveals that it was seven years ago this month when he hit with his first single, *Too Cold At Home*, which went to #1 on the RPM Country 100 on Nov. 17, 1990. Says Chesnutt, "Since that time, it's been a lot warmer at my house. I've gained a wife, two songs, fourteen number one singles, and lots of fans."

Danny Hooper has made an impressive return to the business with the release of *What's A Girl Gonna Do (With A Boy Like That)*, a Hooper original. The single is Hooper's debut for the Royalty label and enters the chart at #96. Royalty's

R. Harlan Smith is mapping out a fitting promotion to bring Hooper into the mainstream once more. The single, which is three parts Cancon (MAL), was taken from his album *He's Buying Roses Again* which Hooper produced with Redd Volkaert.

Beverly Mahood has a follow-up to her last chart happen, *Girl Out Of The Ordinary*, that peaked at #11 on the RPM Country 100 (May 12/97). The new single is titled *A Little Thing Called Love*, released as a CD single that also includes *Girl Out Of The Ordinary*. A Mahood/Hiller/Millar penning, the new single, produced by Rick Hutt, is four parts Cancon, and enters the chart at #98.

COUNTRY continued on page 13

Sony Music Nashville signs two Canadians

The official news has now been released that Lisa Brokop has been signed to Sony Music Nashville (RPM - July 28/97). Allen Butler, president of the Nashville country giant, has also announced the signing of Sudbury, Ontario's Gil Grand.

The announcement comes as a pleasant surprise to Canada's country music industry, where Sony was once a major player in the domestic country scene.

In making the announcement of Brokop joining Sony, Butler describes Brokop as "one of those unique talents that combines great, powerful vocals with very creative songwriting skills." He also points out that Brokop has been performing her own material for the staff "and has been receiving high praise from the hard core music crowd." Butler also reveals that he has been a fan of Brokop "since the first time I heard her perform live, while she was still at Capitol Records Nashville."

Brokop has been signed to Sony Music worldwide.

Butler was also in on the ground floor when it came to signing Grand to a long-term recording agreement with Sony.

"From the moment we first heard Gil sing we knew we were dealing with an immense talent," says Butler. "Not only is Gil an incredible singer but he is also an extraordinary songwriter. We fully expect him to become the one to watch."

Grand's Nashville connection came about through publisher/songwriter Byron Hill, who caught his act during a showcasing at Canadian Country Music Week in Calgary last year.

Hill will be producing Grand's debut album, tentatively scheduled for a spring release.

COUNTRY PICKERS

BILL MALCOLM

KIX105 - Thunder Bay
Shut Up And Drive - Chely Wright

DOUG ANDERSON

Y105 - Ottawa
Shut Up And Drive - Chely Wright

JANET TRECARTEN

CISS-FM - Toronto
You & You Alone - Vince Gill

JAMES RICHARDS

CHAT - Medicine Hat
You & You Alone - Vince Gill

DAN MITCHELL

CKCQ/Cariboo Country - Quesnel
Everywhere - Tim McGraw

PHIL KALLSEN

CKRY-FM - Calgary
You Said It - Farmer's Daughter

GARTH STONE

MX92.1FM - Regina
Please - The Kinleys

BOB PRESTON

Q91/NorNet - Drumheller
I've Got Everything - Tina Turley

KELLEY RYDER

CHFX-FM - Halifax
How Do I Get There - Deana Carter

CHUCK REYNOLDS

CHYR - Leamington
How Do I Get There - Deana Carter

RAY BERGSTROM

CFMK-FM - Kingston
Helping Me Get Over You - Tritt & White

RICK FLEMING

CKQM-FM - Peterborough
Helping Me Get Over You - Tritt & White

PETE WALKER

KX96FM - Durham
This Night Won't Last - Sawyer Brown

STEVE JONES

CFQM-FM - Moncton
Claudette - Dwight Yoakam



Bob Carlisle acknowledges response from huge crowd at the Eaton Centre as he prepares to sign autographs.



The writer of *Butterfly Kisses* obliges the long lineup of fans by autographing CD graphics. (Photos Barry Roden)

100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Codes:

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

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

TW LW WO AUGUST 4, 1997

| Rank | TW | LW | WO | Artist/Album Title | Where to find it |
|------|-----|----|--|--------------------|------------------|
| 1 | 1 | 12 | CARRYING YOUR LOVE WITH ME George Strait/Title track/pro single-J (J.Stevens/S.Bogard) T.Brown/G.Straight (MCA) | | |
| 2 | 4 | 13 | I'D RATHER RIDE AROUND WITH YOU Reba McEntire/What If It's You/pro single-J (M.D.Sanders/T.Nichols) R.McEntire/J.Guess (MCA) | | |
| 3 | 3 | 19 | ALMOST ALWAYS Chris Cummings/Somewhere Inside/comp 316-P (C.A.T.Cummings/R.Lewis) R.Scott/J.E.Norman (Warner Bros) | MA PL | |
| 4 | 5 | 15 | I LEFT SOMETHING TURNED ON Trace Adkins/Dreamin' Out Loud/pro single-F (B.Lawson/J.Schweers) S.Hendricks (Capitol) | | |
| 5 | 6 | 15 | LET IT RAIN Shirley Myers/New Country 4/comp 319-P (S.Myers/R.Nicholson/R.Scott) R.Scott (WEA) | MA PL | |
| 6 | 8 | 13 | IT'S YOUR LOVE Tim McGraw w/Faith Hill/Everywhere/pro single-F (S.Smith) J.Stroud/B.Gallimore/T.McGraw (Curb) | | |
| 7 | 9 | 14 | COME CRYIN' TO ME Lonestar/Self-titled/comp 44-N (J.Roch/W.Wilson/M.D.Sanders) D.Cook/M.Wilson (BNA) | | |
| 8 | 2 | 19 | LITTLE OL' KISSES Julian Austin/What My Heart ... /comp 48-N (J.Austin) D.Lebanc (Vik/BMG) | 100% Country | |
| 9 | 10 | 14 | ALL THE GOOD ONES ARE GONE Pam Tillis/Greatest Hits/comp 48-N (D.Dillon/B.McDill) B.J.Walker Jr./P.Tillis (Arista) | | |
| 10 | 11 | 7 | BORN AGAIN IN DIXIELAND Jason McCoy/Playin' For Keeps (J.McCoy/N.Sheridan/D.Carr) S.Baggett (Universal) | MA PL | |
| 11 | 13 | 8 | STILL HOLDING ON Clint Black w/Martina McBride/Nothin' ... / CD track-N (C.Black/M.Berg/M.Stuart) J.Stroud/C.Black (RCA) | | |
| 12 | 14 | 10 | DRINK, SWEAR, STEAL & LIE Michael Peterson/Self-titled/comp 323-P (M.Peterson/P.Carpenter) R.E.Orral/J.Leo (Reprise) | | |
| 13 | 7 | 14 | LOVED TOO MUCH Ty Herndon/Living In A Moment/comp 345-H (D.Schultz/D.Johnson) D.Johnson (Epic) | | |
| 14 | 15 | 22 | WHATEVER COMES FIRST Sons of the Desert/Self-titled/pro single-H (W.Aldridge/B.Crisler/D.Womack) J.Slate/D.Johnson (Epic) | | |
| 15 | 19 | 9 | HOW A COWGIRL SAYS GOODBYE Tracy Lawrence/The Coast Is Clear/comp 323-P (L.Boone/T.Nelson/T.Lawrence) D.Cook (Atlantic) | | |
| 16 | 12 | 18 | COUNT ME IN Deana Carter/Did I Shave ... /comp 2-F (D.Carter/C.Jones) C.Farren (Capitol) | | |
| 17 | 21 | 10 | SHE'S GETTING SERIOUS Thomas Wade/Wayward/Self-titled/CD track-H (T.Wade/Taylor) J.May/T.Wade (Peg) | 100% Country | |
| 18 | 22 | 12 | DON'T LOVE MAKE A DIAMOND SHINE Tracy Byrd/Big Love/pro single-J (C.Wiseman/M.Dekle) T.Brown (MCA) | | |
| 19 | 23 | 15 | HE LEFT A LOT TO BE DESIRED Ricochet/Blink Of An Eye/pro single-H (R.Bowles/L.Boone) R.Chancey/E.Seay (Columbia) | | |
| 20 | 25 | 10 | SHE'S GOT IT ALL Kenny Chesney/Will Stand/pro single-N (D.Womack/C.Wiseman) B.Cannon/N.Wilson (BNA) | | |
| 21 | 29 | 7 | WHAT THE HEART WANTS Collin Raye/Best of Direct Hits/pro single-H (M.Dulaney) J.Hobbs/E.Seay/P.Worley (Epic) | | |
| 22 | 32 | 7 | DANCIN', SHAGGIN' ON THE BOULEVARD Alabama/Title track/comp 49-N (R.Owen/T.Gentry/G.Fowler) D.Cook/Alabama (RCA) | | |
| 23 | 26 | 20 | INDIAN WOMAN Montgomery Steele/In This Heart Of Mine/CD track (M.Petric) B.Steward/G.Dere (Steele) | 100% Country | |
| 24 | 24 | 14 | THE TROUBLE WITH THE TRUTH Patty Loveless/Title track/pro single-H (G.Nicholson) E.Gordy Jr. (Epic) | | |
| 25 | 27 | 11 | WILD ROSE Sean Hogan/Self-titled/CD track (S.Hogan) S.Hogan/R.Erickson (Barnstorm) | 100% Country | |
| 26 | 36 | 8 | HOW YOUR LOVE MAKES ME FEEL Diamond Rio/Greatest Hits/CD single-N (M.T.Barnes/T.Bruce) M.D.Clute/Diamond Rio (Arista) | | |
| 27 | 40 | 8 | HOW DO I LIVE Trisha Yearwood/ConAir OST/pro single-J (D.Warren) T.Brown/T.Yearwood (MCA) | | |
| 28 | 37 | 6 | WHAT LOVE LOOKS LIKE Michelle Wright/For Me It's You/comp 49-N (C.Dannemiller/S.Drew/M.Wright) J.Scherer (Arista) | MA PL | |
| 29 | 34 | 20 | FAR CRY FROM LEAVIN' Terry Kelly/Title track/comp 7-F (T.Kelly/R.Hynes) F.King (Gun) | 100% Country | |
| 30 | 30 | 18 | I ONLY GET THIS WAY WITH YOU Rick Trevino/Learning As You Go/comp 344-H (D.Loggins/A.Ray) S.Buckingham/D.Johnson (Columbia) | | |
| 31 | 17 | 11 | JUST THE SAME Terri Clark/Title track/CD track-Q (Shapiro/Clark/Waters) Bowles/Clark/Waters (Mercury) | | |
| 32 | 35 | 19 | THE SECRET Jamie Warren/Fallen Angel/comp 487-Q (J.Warren) J.R.Hutt/F.Hill (River North) | 100% Country | |
| 33 | 20 | 17 | NOW THAT I'M ON MY OWN Farmer's Daughter/Makin'Hay/comp 2-J (D.Scott) G.Laiske (MCA) | MA PL | |
| 34 | 16 | 17 | THE SWING James Bonamy/What I Live To Do/comp 345-H (R.E.Orral/B.Regan) D.Johnson (Epic) | | |
| 35 | 41 | 7 | THE CALL TO DANCE Leahy/Self-titled/CD track-F (G.Duncan) L.Anderson (Virgin) | 100% Country | |
| 36 | 38 | 11 | LUCKY IN LOVE Sherrie Austin/Words/pro single-N (S.Austin/B.Daly/W.Rambeaux) E.Seay/W.Rambeaux (Arista) | | |
| 37 | 43 | 7 | HOW WAS I TO KNOW John Michael Montgomery/What I Do/CD track-P (B.Daly/W.Rambeaux) C.Petocz (Atlantic) | | |
| 38 | 18 | 16 | I WILL, IF YOU WILL John Berry/Faces/pro single-F (J.B.Jarvis/R.Goodrum) C.Howard (Capitol) | | |
| 39 | 28 | 12 | ONE, TWO, I LOVE YOU Clay Walker/Rumor Has It/comp 321-P (B.Jones/E.Hill) J.Stroud/C.Walker (Giant) | | |
| 40 | 52 | 6 | WE WERE IN LOVE Toby Keith/Dream Walkin'/pro single-Q (C.Cannon/A.Shamblin) J.Stroud/T.Keith (Mercury) | | |
| 41 | 76 | 3 | THERE GOES Alan Jackson/Everything I Love/DC track-N (A.Jackson) K.Stegall (Arista) | | |
| 42 | 44 | 11 | CAN'T GET THE HANG OF ... Desert Dolphins/Hang Of ... /CD track (B.Brown/E.Schwartz) R.Prescott (Quality) | 100% Country | |
| 43 | 39 | 15 | TOO BUSY LOVIN' YOU Graham Bleasdale/Lookin' For Love/CD track (G/Bleasdale) D.Thompson/D.Bleasdale (Everyman) | 100% Country | |
| 44 | 33 | 20 | PLACES I'VE NEVER BEEN Mark Wells/Self-titled/comp 487-Q (T.Martin/R.Wilson/A.Mayo) C.Chamberlain/K.Stegall (Mercury) | | |
| 45 | 31 | 23 | LITTLE THINGS Tanya Tucker/Complicated/comp 2-F (M.Dulaney/S.D.Jones) G.Brown (Capitol) | | |
| 46 | 49 | 12 | THE LAST TIME The Cruzers/Self-titled/CD track (B.Mathers/C.Tulman) B/Buckingham (Spinner) | 100% Country | |
| 47 | 48 | 13 | HEARTS WERE BOUND KC Jones/Title track/CD track (E.Schoenroth) R.Prescott/J.P.Wheeler (Pairadice) | 100% Country | |
| 48 | 54 | 9 | DAY IN DAY OUT David Kersh/Goodnight Sweateheart/CD track-F (M.Green/T.McHugh) P.McMakin (Curb) | | |
| 49 | 77 | 3 | EVERYWHERE Tim McGraw/Title track/pro single-F (C.Wiseman/M.Reid) B/Gallimore/J.Stroud/T.McGraw (Curb) | | |
| 50 | 61 | 9 | THE SHAKE Neal McCoy/Greatest Hits/comp 324-P (J.McElroy/B.Carr) K.Lehning (Atlantic) | | |
| 51 | 91 | 2 | YOU AND YOU ALONE Vince Gill/High Lonesome Sound/pro single-H (V/Gill) T.Brown (MCA Nashville) | 100% Country | |
| 52 | 47 | 11 | AIN'T ENOUGH HOURS Randy J.Martin/Workin' Overtime/CD track (R.J.Martin) S.Baggett (Fleet) | MA PL | |
| 53 | 73 | 5 | THE FOOL Lee Ann Womack/Self-titled/comp 4-J (M.Cannon/C.Steff/G.Ellsworth) M.Wright (Decca) | | |
| 54 | 46 | 18 | THE LIGHT IN YOUR EYES LeAnn Rimes/Blue/pro single-F (D.Tyler) W.C.Rimes/C.Howard (Curb) | | |
| 55 | 42 | 17 | WHO'S CHEATIN' WHO Alan Jackson/Everything I Love/comp 48-N (J.Hayes) K.Stegall (Arista) | | |
| 56 | 45 | 23 | A LITTLE MORE LOVE Vince Gill/High Lonesome Sound/pro single-H (V.Gill) T.Brown (MCA) | | |
| 57 | 63 | 8 | WHAT'S IT GONNA TAKE Denise Murray/What You Mean ... /pro single (Murray/Melanson/Long/Szawolowski) Szawolowski/Murray (KBM) | 100% Country | |
| 58 | 65 | 6 | TALK OF THE TOWN Suzanne Gitz/Self-titled/CD track-Y (A.Rodger) A.Rodger (Page) | 100% Country | |
| 59 | 68 | 6 | IT'S ALL THE SAME TO ME Billy Ray Cyrus/Cover To Cover/pro single-Q (K.K.Phillips/J.Laseter) K.Stegall/J.Kelton (Mercury) | | |
| 60 | 70 | 4 | IT COULD HAPPEN TO YOU Blue Rodeo/Tremolo/comp 327-P (J.Cuddy/G.Keelor) Blue Rodeo/J.Whymot (WEA) | 100% Country | |
| 61 | 72 | 7 | THIS NIGHT WON'T LAST FOREVER Sawyer Brown/Six Days On The Road/pro single-F (B.LaBounty/R.Freeland) M.Millar/M.McAnally (Curb) | | |
| 62 | 51 | 14 | A DOZEN RED ROSES Joan Kennedy/Title track/CD track (J.Greenbaum/A.Jordon/T.Folks) J.Morgan (J&P) | MA PL | |
| 63 | 71 | 4 | HEAT OF THE NIGHT Montana Sky/Self-titled/CD track (Montana Sky) R.Prescott/J.P.Wheeler (MS) | 100% Country | |
| 64 | 50 | 10 | BUTTERFLY KISSES Raybon Bros/No album/pro single-J (B.Carlsle/R.Thomas) D.Cook/T.Brown (MCA) | | |
| 65 | 67 | 5 | ALL LIT UP IN LOVE Beverly Mahood/No album/pro single (D.L.Murphy) T.Brown (MCA) | | |
| 66 | 78 | 5 | DOWN CAME A BLACKBIRD Lila McCann/Lila/comp 235-P (M.Spiro/M.Smotherman) M.Spiro (Asylum) | MA PL | |
| 67 | 88 | 4 | SOMEBODY SLAP ME John Anderson/Takin' The Country Back/pro single-Q (B.McDill/R.Murrah) K.Stegall (Mercury) | 100% Country | |
| 68 | 55 | 17 | SHE'S GOING HOME WITH ME Travis Tritt/The Restless Kind/comp 317-P (T.Tritt) D.Was/T.Tritt (Warner Bros) | | |
| 69 | 53 | 17 | SHE WON'T BE LONELY TOO LONG Prairie Oyster/Blue Plate Special/comp 48-N (K.Glass) M.Pooler/Prairie Oyster (Arista) | MA PL | |
| 70 | 56 | 22 | TAKE IT FROM ME Paul Brandt/Calm Before The Storm/comp 313-P (R.Hurd/P.Brandt) J.Lee (Reprise) | MA PL | |
| 71 | 57 | 14 | LUCKY ME, LUCKY YOU Lee Roy Parnell/Every Night's A ... /comp 48-N (G.Nicholson/L.R.Parnell) L.R.Parnell/Hot Links (Career) | | |
| 72 | 74 | 11 | NOTHIN' LESS THAN LOVE The Buffalo Club/Self-titled/CD track-J (W.Tester/R.Young) B.Beckett (Rising Tide) | | |
| 73 | 94 | 2 | CLAUDETTE Dwight Yoakam/Under The Covers/comp 328-P (C.Orbison) P.Anderson (Reprise) | | |
| 74 | 58 | 23 | A GIRL'S GOTTA DO ... Mindy McCready/Ten Thousand Angels/comp 46-N (R.Bowles/R.Byrne) D.Malloy/N.Wilson (BNA) | | |
| 75 | 83 | 5 | GO AWAY Lorrie Morgan/Shakin' Things Up/pro single-N (S.Smith/C.Majeski/S.Russ) J.Stroud/L.Morgan (BNA) | 100% Country | |
| 76 | 80 | 10 | SEE YOU ON THE OTHER SIDE Lisa Erskine/Self-titled/CD track (L.Erskine/D.McTaggart) J.Douglas (HVG) | MA PL | |
| 77 | 86 | 2 | THE REAL THING Rick Tippe/Get Hot ... /CD track (P.J.Russell/R.Tippe) D.Pomeroy (Moon Tan) | MA PL | |
| 78 | 81 | 8 | HONKY TONK LIGHTS Eli Barsi/Unmarked Trail/pro single (R.Ruddy/E.Hill) J.Binet/E.Barsi (No label) | MA PL | |
| 79 | 79 | 6 | THE CONFEDERATION BRIDGE Stompin' Tom/Title track/CD track-F (T.C.Conners) T.C.Conners (EMI) | 100% Country | |
| 80 | 84 | 7 | HOLE IN MY HEART Blackhawk/Love & Gravity/pro single-J (Child/Robbins/Stephenson) Bright/Clute (Arista) | 100% Country | |
| 81 | 62 | 21 | WHY WOULD I SAY GOODBYE Brooks & Dunn/Borderline/comp 47-N (K.Brooks/C.Waters) D.Cook/K.Brooks/R.Dunn (Arista) | | |
| 82 | 60 | 16 | MY BABY Cindy Church/Self-titled/comp 316-P (C.Church) M.Wilkinson/N.Tinkham (Stony Plain) | 100% Country | |
| 83 | NEW | | HOW DO I GET THERE Deana Carter/Did I Shave My Legs ... /pro single-F (D.Carter/C.Farren) C.Farren (Capitol) | | |
| 84 | 87 | 3 | THAT'S THE KINDA LOVE ... Mila Mason/That's Kinda ... /comp 327-P (L.Bakey) B.Mevis (Atlantic) | | |
| 85 | 85 | 4 | LOVE LOVE LOVE Stephanie Thomson/Almost Blue/CD track (T.L.McKillop/G.Maxwell) T.McKillop (RDR) | 100% Country | |
| 86 | 95 | 2 | AIN'T NO JUSTICE Greg Hanna/No album/pro single (K.Tribble/G.Hanna/C.Rawson) K.Tribble (Psychability) | MA PL | |
| 87 | NEW | | THANK GOD FOR BELIEVERS Mark Chesnut/Title track/pro single-J (R.Springer/M.A.Springer/T.Johnson) M.Wright (Decca) | | |
| 88 | 97 | 2 | FLUTTER Jack Ingram/Livin' Or Dyin'/CD track-J (C.Boyd) S.Earle/R.Kennedy (Rising Tide) | | |
| 89 | 92 | 4 | TAKE ME IN YOUR HEART TONIGHT Lauren Cook/No album/Roto Noto comp (R.Cousins/W.Gamache) W.Gamache/J.D'Amato (Roto Noto) | MA PL | |
| 90 | 98 | 2 | SOMETHIN' LIKE THIS Joe Diffie/Twice Upon A Time/pro single-H (M.Higgins/R.Williams) J.Slate/J.Diffie (Epic) | 100% Country | |
| 91 | 69 | 10 | BUTTERFLY KISSES Bob Carlisle/Title track/pro single-N (B.Carlsle/R.Thomas) B.Carlsle/L.Day (DMG/BMG) | | |
| 92 | 93 | 4 | A LITTLE TOO LATE The Johnher Brothers/Ten More Miles/comp 325-P (B.Johner/K.Johner) Johnher Bros/B.McKay (WEA) | 100% Country | |
| 93 | 99 | 2 | IF YOU'RE GONNA GO Scott Kyle/King/No album/pro single (J.Douglas/C.Rawson) | MA PL | |
| 94 | NEW | | SHUT UP AND DRIVE Chely Wright/Let Me In/pro single-J (S.Tate/A.Tate/R.Rutherford) T.Brown (MCA) | | |
| 95 | 82 | 5 | HOW DO I LIVE LeAnn Rimes/No album/pro single-F (D.Warren) S.C.Rimes/C.Howard (Curb) | | |
| 96 | NEW | | WHAT'S A GIRL GONNA DO Danny Hooper/He's Buying Roses ... /pro single (D.Hooper) R.Volkaert/D.Hooper (Royalty) | MA PL | |
| 97 | NEW | | IF YOU LOVE SOMEBODY Kevin Sharp/Measure Of A Man/CD track-P (C.Farren/J.Steele) C.Farren (Asylum) | | |
| 98 | NEW | | A LITTLE THING CALLED LOVE Beverly Mahood/No album/pro single (Mahood/Millar/Hiller) R.Hutt (Spin) | 100% Country | |
| 99 | NEW | | RIDIN' OUT THE HEARTACHE Tanya Tucker/Complicated/CD track-F (S.Russ/S.Smith/G.Majeski) G.Brown (Capitol) | | |
| 100 | NEW | | LIVE TO LOVE AGAIN Burnin' Daylight/Self-titled/CD single-F (M.Beeson/T.Bruce/K.Howell/S.Lemaire) M.Bright (Curb) | | |

COUNTRY continued from page 11

Paul Kennedy continues to maintain his status in the industry. The once, powerful voice of East Coast country and the music director at Halifax's CHFX-FM, is effectively promoting East Coast country acts through his Keepin' It Country column in the Sunday Daily News. His latest (July 13/97), trumpets the success of a number of Maritime country artists "without Celtic connections this time," he reminds us, who have made substantial inroads nationally. He's talking, of course, about Shirley Myers, who has a Top 5 single with Let It Rain (#5), and fellow New Brunswickers, Julian Austin, who scored a #1 (July 21/97) with his VIK debut Little Ol' Kisses, and Chris Cummings, who also has a Top 5 single with Almost Always (#3). Kennedy also lets us in on Cummings' next single from Warner Bros, The Kind Of Heart That Breaks, which he predicts as having "the makings of a huge career hit, and more pop-sounding than his previous singles."

Marnie Mortenson, a country talent from Williams Lake, BC, has picked You Are The Rhythm, a Mortenson original, as her latest focus single, the follow-up to Precious And Few (The Angel Song). This is the title track from her four-song CD, produced by Jim Frazier and recorded in Nashville.

LeAnn Rimes has a Sept. 6 date at Toronto's Massey Hall, during which she will mount two performances, one at 6:30, the other at 9:45 pm. Rimes is currently charting with The Light In Your Eyes, now descending the chart (#54) after 18 weeks, and her latest Curb release, How Do I Live (#5). Rimes is also experience exceptional retail success for both of her albums, Blue (#P5), and Unchained Melody/The Early Years (#4).

Winnipeg's Wyrd Sisters will be hosting a listening party at Paul Martens Studio on Aug. 6. The party is for the launch of the trio's new album, Raw Voice. There is no label information, but all of that will be supplied in a press kit, along with the CD, at the launch party.

Shawn Sanford, a new Cancon country voice could gain national recognition with the proper promotion. His debut release, entitled Unexpected, is chalking up sales in the Maritimes and at a southern US record chain through Music-for-Less, who are distributing the CD. Interesting too is that Sanford lucked in on his aggressive hunt for material, gaining permission to record songs written, but never previously released, by Garth Brooks (Slow Down), and John Berry (She Has

Holborne releases series on Country Classics

Holborne Distributing has dug deep into its Rodeo/Banff catalogue to come up with a series titled Canadian Country Classics.

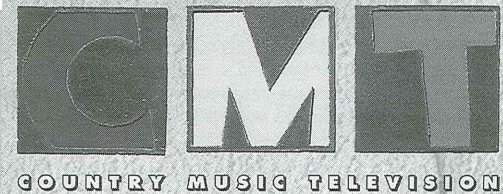
The series features re-releases of country and fiddle music compiled as a tribute to the contributions made by Canada's country stars of the past. Included are Graham Townsend's Fiddle, Reg Hill's Ottawa Valley Fiddlin', Traditionally Yours by Winston "Scotty" Fitzgerald, Johnny Mooring's Magic Fiddle, Cape Breton Fiddle by Elmer Charles Briand, Omar Blondahl's Songs From The Rock, and more.

Holborne Distributing is located in Mount Albert, Ontario, Fax: 905-853-2955.

Walked Through Fire). He also recorded Little Touches, written by Duane Steele and Tim Taylor, but never released before, and a Johnny Douglas song, Backyard Angel. The seven-song CD was recorded at Toronto's Studio 92 where it was produced by Sanford and Norm Barker. Sanford was born in Calgary and raised in the Annapolis Valley of Nova Scotia and now resides in Oakville, Ontario. He is scheduled for an Aug 7 date on Breakfast TV and received an invitation from Dini Petti to do an interview in late August or early September. Sanford's CD is available on the BASS label 905-944-1278.

Country Music Television (CMT) is now in place in Calgary, although they are still operating out of boxes. The official move from Toronto took effect July 1. All the programming for CMT will now be handled by Ted Kennedy and Casey Clarke out of the Calgary office. New videos and bio material should now be sent to Ted or Casey at Suite 900, 630 3rd Avenue S.W. Calgary, AB T2P 4L4.

COUNTRY continued on page 15



VIDEO & INSTANT TOP FIVE

- #1. Little Ol' Kisses - Julian Austin
- #2. I'd Rather Ride - Reba McEntire
- #3. A Dozen Red Roses - Joan Kennedy
- #4. Count Me In - Deana Carter
- #5. Butterfly Kisses - Bob Carlisle

BREAKOUT VIDEO

She's Getting Serious - T.Wade/Wayward

PICK HIT

This Night - Sawyer Brown

RPM COUNTRY ALBUMS

TW LW WO AUGUST 4, 1997

| | | | | | | | | | |
|----|----|----|--|----------|----|----|---|--|----------|
| 1 | 1 | 6 | LEAHY Self-titled Virgin-42955-P | MA PL | 21 | 31 | BILLY RAY CYRUS The Best Of: Cover To Cover Mercury-534837-0 | | |
| 2 | 2 | 8 | TIM MCGRAW Everywhere Curb-77886-P | | 22 | 22 | 30 | JOHN MICHAEL MONTGOMERY What I Do The Best Atlantic-82947-P | |
| 3 | 6 | 8 | VARIOUS ARTISTS New Country 4 WEA-35328-P | MA PL | 23 | 18 | 25 | COLLIN RAYE I Think About You Epic-67033-H | |
| 4 | 3 | 37 | DEANA CARTER Did I Shave My Legs For This Capitol-37514-P | | 24 | 21 | 36 | TERRI CLARK Just The Same Mercury-314-532-879-0 | MA PL |
| 5 | 7 | 13 | GEORGE STRAIT Carrying Your Love With Me MCA Nashville-15842-J | | 25 | 24 | 65 | PAUL BRANDT Calm Before The Storm Reprise-46180-P | MA PL |
| 6 | 12 | 3 | BLUE RODEO Tremolo WEA-19253-P | MA PL | 26 | 30 | 47 | ANNE MURRAY Self-titled EMI-36501-P | MA PL |
| 7 | 5 | 52 | LEANN RIMES Blue Curb/EMI 77821-P | | 27 | 25 | 36 | REBA McENTIRE What If It's You MCA-11500-J | |
| 8 | 11 | | DWIGHT YOAKAM Under The Covers Reprise-46690-P | | 28 | 28 | 16 | MILA MASON That's Enough Of That Atlantic-82923-P | |
| 9 | 4 | 22 | LEANN RIMES Unchained Melody/The Early Years Curb-77856-P | | 29 | 23 | 37 | ALAN JACKSON Everything I Love Arista-18812-N | |
| 10 | 9 | 9 | BOB CARLISLE Butterfly Kisses (Shades Of Grace) DMG/BMG-41613-N | | 30 | 27 | 16 | TRACY LAWRENCE The Coast Is Clear Atlantic-82985-P | |
| 11 | 10 | 10 | WYNONNA Collection Curb-11583-J | | 31 | 29 | 24 | MARK CHESNUTT Greatest Hits Decca-11529-J | |
| 12 | 8 | 13 | ALABAMA Dancin' On The Boulevard HCA-67426-N | | 32 | 35 | 37 | TRACY BYRD Big Love MCA-11485-J | |
| 13 | 13 | 13 | CLAY WALKER Humor Has It Giant-24674-P | | 33 | 34 | 47 | PRAIRIE OYSTER Blue Plate Special Arista-74321-40042-N | MA PL |
| 14 | 14 | 34 | FARMER'S DAUGHTER Makin' Hay MCA-81029-J | MA PL | 34 | 32 | 42 | VARIOUS ARTISTS CMT Canada '96 BMG/EMI-74321-40603-I/N | MA PL |
| 15 | 15 | 11 | TANYA TUCKER Complicated Capitol Nashville-36885-P | | 35 | 36 | 30 | TRAVIS TRITT The Hestless Kind Warner Bros-46304-P | |
| 16 | 17 | 38 | THE RANKIN FAMILY The Rankin Family Collection EMI-52969-P | MA PL | 36 | 33 | 127 | SHANIA TWAIN The Woman In Me Mercury-314-522-886-0 | MA PL |
| 17 | 26 | 50 | MICHELLE WRIGHT For Me It's You Arista-18815-N | MA PL | 37 | 38 | 37 | KEVIN SHARP Measure Of A Man Asylum-61930-P | |
| 18 | 16 | 11 | BRYAN WHITE Between Now And Forever Asylum-61880-P | | 38 | 39 | 39 | VARIOUS ARTISTS Untamed And True 3 MCA-81022 | MA PL |
| 19 | 20 | 17 | TRACE ADKINS Dreamin' 'Out Loud Capitol-37222-P | | 39 | 40 | 63 | BROOKS & DUNN Borderline Arista/BMG-18819-N | |
| 20 | 19 | 40 | CLINT BLACK The Greatest Hits HCA-66671-N | | 40 | 37 | 33 | VARIOUS ARTISTS Country Heat 5 HCA-298032-N | MA PL |

REM

Adult Contemporary TRACKS



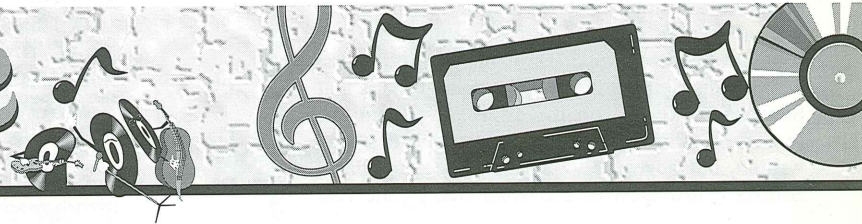
Record Distributor Codes:

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

TW LW WO AUGUST 4, 1997

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|----|----|----|--|--|----|-----|----|---|--|----|-----|----|---|--|
| 1 | 7 | 6 | BUILDING A MYSTERY Sarah McLachlan - Surfacing Nettwerk-30116 (pro single)-F | | 21 | 22 | 4 | TRUST ME (This Is Love) Amanda Marshall - Self-titled Epic-80229 (CD track)-H | | 41 | 42 | 23 | I'LL ALWAYS BE RIGHT THERE Bryan Adams - 18 til I Die A&M-05521 (CD track)-U | |
| 2 | 4 | 10 | SITTING ON TOP OF THE WORLD Amanda Marshall - Self-titled Epic-80229 (comp 061)-H | | 22 | 23 | 22 | ALL BY MYSELF Celine Dion - Falling Into You Columbia-80230 (comp 059)-H | | 42 | 30 | 9 | SPY IN THE HOUSE OF LOVE Steve Winwood - Junction Seven Virgin-44059 (CD track)-F | |
| 3 | 3 | 13 | GO THE DISTANCE Michael Bolton - Disney's Hercules US1 Columbia-9996 (pro single)-H | | 23 | 28 | 6 | HALF THE MAN Dayna Manning - Vol. 1 EMI-5365 (CD track)-F | | 43 | 43 | 6 | WILD ONE Richard Samuels - Now Coral-100 (CD track) | |
| 4 | 1 | 20 | ALONE Bee Gees - Still Waters Polydor-31453-7302 (pro single)-U | | 24 | 25 | 4 | WHEN I'M UP (I Can't Get Down) Great Big Sea - Play WEA-18592 (comp 323)-P | | 44 | 45 | 27 | TIL YOU LOVE SOMEBODY Amy Sky - Cool Hair IronMusic-51005 (CD track)-N | |
| 5 | 5 | 15 | I DON'T WANT TO Ioni Braxton - Secrets Laface/BMG-4200 (pro single)-N | | 25 | 29 | 22 | UNTIL I FIND YOU AGAIN Richard Marx - Hesh And Bone Capitol-31528 (comp 4)-F | | 45 | 46 | 30 | DARK HORSE Amanda Marshall - Self-titled Epic-80229 (comp 057)-H | |
| 6 | 6 | 19 | SUNNY CAME HOME Shawn Colvin - A Few Small Hears Columbia-67119 (pro single)-H | | 26 | 31 | 10 | I WANNA BE THERE Blessid Union Of Soul - Self-titled EMI-56716 (CD track)-F | | 46 | 47 | 8 | NOTHING GOOD Hon Sexsmith - Other Songs Interscope/Universal-90123 (pro single)-J | |
| 7 | 9 | 7 | THIRD OF JUNE Corey Hart - Self-titled Columbia-80240 (comp 052)-H | | 27 | 19 | 12 | ON SILENT WINGS Ima Turner - Wildest Dreams Virgin-41920 (CD track)-F | | 47 | NEW | | GOOD MAN, FEELING BAD Tom Cochrane - Songs Of A Circling Spirit EMI-37239 (pro single)-F | |
| 8 | 2 | 28 | YOU WERE MEANT FOR ME Jewel - Pieces Of Your Soul Atlantic-82700 (CD track)-P | | 28 | 33 | 2 | I'LL BE MISSING YOU Puff Daddy & Faith Evans - No Way Out Bad Boy/BMG-3012 (comp 19)-N | | 48 | 51 | 3 | NOTHING BEAUTIFUL Odds - Nest WEA-96303 (comp 322)-P | |
| 9 | 10 | 10 | A CHANGE WOULD DO YOU GOOD Sheryl Crow - Self-titled A&M-314-540-587 (comp 3)-U | | 29 | 35 | 4 | MORE THAN THIS 10,000 Maniacs - Love Among The Ruins Geffen-25009 (comp 10)-J | | 49 | 49 | 3 | PEOPLE GET READY Michelle Wright - Peace In The Valley Arista-18821 (comp 20)-N | |
| 10 | 13 | 10 | BUTTERFLY KISSES Bob Carlisle - Little track DMG/BMG-41613 (pro single)-N | | 30 | 34 | 4 | TO THE MOON AND BACK Savage Garden - Self-titled Columbia-67954 (comp 063)-H | | 50 | 55 | 2 | THE FRESHMEN Verve Pipe - Villians HCA-668092 (CD track)-N | |
| 11 | 15 | 7 | FOR YOU I WILL Monica - Space Jam US1 Atlantic-82961 (comp 309)-P | | 31 | 32 | 12 | THE WORLD TONIGHT Paul McCartney - Haming Pie Capitol-565002 (CD track)-F | | 51 | 53 | 5 | INDIAN WOMAN Montgomery Steele - In This Heart Of Mine Steele/HDH-3378 - (EP track) | |
| 12 | 8 | 23 | DELIVER ME Hoch Voisine - Kissing Hain HV International-43978 (pro single)-N | | 32 | NEW | | IT COULD HAPPEN TO YOU Blue Hodeo - Tremolo WEA-19253 (comp 327)-P | | 52 | 56 | 3 | RISE UP The Mahones - Little track EMG/Universal-97118 (pro single)-J | |
| 13 | 12 | 13 | HERE IN MY HEART Chicago - The Heart Of Chicago 1967-1997 WEA-46554 (CD track)-P | | 33 | 39 | 3 | SHED A LIGHT Hoch Voisine - Kissing Hain H.V. International/BMG-43978 (pro single)-N | | 53 | 54 | 3 | GOTHAM CITY H. Kelly - Batman & Robin US1 Jive/WEA-46220 (pro single)-P | |
| 14 | 11 | 28 | TOO LATE TOO SOON Jon Secada - Self-titled EMI-55897 (pro single)-F | | 34 | 40 | 13 | WHY MUST I FALL Earthtones - Blindfolded and Heady Earthtone-76127-0282 (CD track) | | 54 | 38 | 20 | I WANT YOU Savage Garden - Self-titled Columbia-67954 (pro single)-H | |
| 15 | 16 | 8 | LITTLE MORE TIME WITH ME James Taylor - Hourglass Columbia-67912 (pro single)-H | | 35 | 37 | 5 | BELIEVE Jon Secada - Secada SBK/EMI-55897 (CD track)-F | | 55 | 48 | 12 | ANGELS & ORDINARY MEN Wendy Lands - Self-titled EMI-37515 (pro single)-F | |
| 16 | 17 | 9 | ALL FOR YOU Sister Hazel - Somewhere More Familiar Universal-53030 (pro single)-J | | 36 | 36 | 4 | THE JOKER k.d.lang - Drag Warner Bros-46623 (comp 324)-P | | 56 | 52 | 21 | SEE THE PEOPLE Soul Attorneys - Self-titled Epic-80234 (comp 059)-H | |
| 17 | 18 | 20 | IT'S A PERSONAL THING Laura Smith - Little track Universal-81033 (pro single)-J | | 37 | 26 | 17 | WHERE HAVE ALL THE COWBOYS GONE Paula Cole - This Fire Warner Bros-16424 (comp 317)-P | | 57 | 59 | 2 | WHERE'S THE LOVE Hanson - Middle Of Nowhere Mercury-314-534-6152 (comp 509)-U | |
| 18 | 21 | 5 | DO YOU LOVE ME THAT MUCH Peter Cetera - You're The Inspiration Hiver North-768-74-2131 (CD track)-U | | 38 | 24 | 13 | MMMBOP Hanson - Middle Of Nowhere Mercury-314 534 6152 (comp 500)-U | | 58 | NEW | | TAKES A LITTLE TIME Amy Grant - Behind The Eyes A&M-31454 (pro single)-U | |
| 19 | 20 | 6 | MY HEART IS CALLING Whitney Houston - The Preacher's Wife US1 Arista-18951 (pro single)-N | | 39 | 41 | 6 | THE CALL TO DANCE Leahy - Self-titled Virgin-42955 (CD track)-F | | 59 | NEW | | EVERYBODY Backstreet Boys - Backstreet's Back Jive/Zomba-41617 (pro single)-N | |
| 20 | 14 | 9 | MIDNIGHT IN CHELSEA Jon Bon Jovi - Destination Anywhere Mercury-314-534-903 (pro single)-U | | 40 | 27 | 10 | HARD TO SAY I'M SORRY Az Yet w/Peter Cetera - Self-titled BMG-26034 (comp 17)-N | | 60 | NEW | | IF I WAIT THERE FOR YOU Bobby Cameron - Self-titled Nar/Page-001 (CD track) | |

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|----|----|----|---|--|----|----|----|---|--|----|-----|----|--|--|
| 1 | 3 | 4 | I'LL BE MISSING YOU Puff Daddy Bad Boy-N | | 11 | 10 | 11 | A LITTLE BIT OF ECSTASY Jocelyn Enriquez Tommy Boy-M | | 21 | NEW | | DON'T LEAVE ME Blackstreet Interscope-J | |
| 2 | 5 | 5 | SPIN SPIN SUGAR Sneaker Pimps Virgin-F | | 12 | 18 | 2 | CAN YOU KEEP A SECRET First Base Ariola-N | | 22 | 16 | 8 | IT MUST BE LOVE Robin S. Atlantic-P | |
| 3 | 1 | 5 | AROUND THE WORLD Daft Punk Virgin-F | | 13 | 20 | 7 | TIC TIC TAC Fruit De La Passion KLM-DEP | | 23 | 14 | 11 | MEUVA LA CADERA Real 2 Real w/ Proyecto Uno Strictly Rhythm-M | |
| 4 | 2 | 4 | SLIP N SLIDE Tia Isba-K | | 14 | 23 | 2 | MO MONEY MO PROBLEMS Notorious B.I.G. BMG-N | | 24 | 29 | 2 | IN A DREAM Rockell Robbins-N | |
| 5 | 6 | 4 | TIC TIC TAC Los Locos EMI-F | | 15 | 18 | 3 | NIGHTMARE Brainbug Grooval-M | | 25 | 12 | 9 | SHAKE YER TAIL FEATHERS DJ Lace Isba-K | |
| 6 | 4 | 8 | DISCO BLUE TJSB Koch-K | | 16 | 25 | 3 | WE TRYING TO STAY ALIVE Wyclef Jean Columbia-H | | 26 | 21 | 7 | JOCKIN' MY STYLE Craig Mack Attic-J | |
| 7 | 15 | 3 | REMEMBER ME Blue Boy TJSB-Koch | | 17 | 8 | 11 | DA DIP Freak Nasty Power/Popular-P | | 27 | NEW | | COME GIVE ME YOUR LOVE Ritchie Stevens Ariola-N | |
| 8 | 26 | 2 | MEN IN BLACK Will Smith Columbia-H | | 18 | 13 | 6 | RELEASE THE TENSION Greed Stress-M | | 28 | NEW | | CAN YOU FEEL IT 3rd Party A&M-Q | |
| 9 | 7 | 10 | CALL ME Le Click BMG-N | | 19 | 11 | 8 | DA BEAT GOES Red 5 Hi Bias-PGS | | 29 | 17 | 19 | HYPNOTIZE Notorious B.I.G. Bad Boy-N | |
| 10 | 9 | 6 | GIMME SOME LOVE Gina G. Reprise-P | | 20 | 28 | 2 | WHATEVER En Vogue Elektra-P | | 30 | 22 | 7 | STEP INTO A WORLD KRS-One Jive-N | |

COUNTRY continued from page 13

Hugh-Dawn Country, a sister trio from Saskatoon, make their debut on the Broadland label, a label we haven't heard from in a decade or more. The sisters are 19-year old Dani, 17-year old Bree, and 14-year old Kailey-Jeanne. The album, titled *Nothin' We'd Rather Do*, was produced by Gary Buck and recorded in Nashville. All of the tracks have some Cancon properties, two, written by Bree, are three-parts Cancon. (See New Releases)

Kenny Rogers is still a mega-star in the face of the deteriorating popularity of most of the veteran country acts. Since his first record release in 1958, he has sold more than 80 million albums worldwide. Over that period of time he has released on various labels, including Carlton, Mercury, Reprise, Jolly Rogers (as Kenny Rogers and the First Edition),

United Artists, Liberty and RCA. All those years of nostalgia are culminated in his latest release, *Across My Heart*, released by Magnatone Records out of Nashville. Rogers is joined by a variety of impressive guests, including Bekka & Billy on the Jim Weatherly and Bob Welch penning of *Find A Little Grace*, Kim Carnes on *To Me*, written by Mack David and Mike Reid, *All-4-One* on the Randy Van Warmer and Tony Harrell writing of the title track, Kim Carnes and Michael McDonald on *The Only Way I Know*, written by Gary Burr and Mike Reid. Rogers sounds in good voice as he solos on John Hiatt's *Have A Little Faith In Me*, and *As God Is My Witness*, written for Rogers' wife Wanda Miller, by Rogers with Warren Hartman and Steve Glassmeyer.

Today's Country brings back its popular Master Songwriters series for the Aug. 3rd edition. Bob

DiPiero and Craig Wiseman take to the stage to reveal some interesting tidbits about their big hits and the artists who recorded them, like the original versions of Ricochet's *Daddy's Money*, Diamond Rio's *Walkin' Away* and George Strait's *Blue Clear Sky*. The songwriting theme continues with Garth Brooks, Alabama and Michelle Wright and the interesting stories behind some of the songs they wrote. The Aug 10 edition brings back BR5-49. The band has been touring the world and just recently appeared on the David Letterman Show. Kathy Mattea is also on board this week with the story behind her new single *Love Travels*. Terri Clark's album, *Just The Same*, gets the royal treatment on the Craven A Today's Country stage on the Aug. 17 edition. Clark is heard performing a number of the songs live from the album and fills listeners in on how she's handling her success.

Evita available on video on August 5

Hailed as a "must see" event, *Evita* makes its home video debut Aug. 5 from Hollywood Pictures Home Video.

Starring Madonna, Antonio Banderas and Jonathan Pryce, the Alan Parker directed film won three Golden Globe Awards for Best Picture

Chicletts' Glenn Reid lends hand to The Odds

BMG's Cameron Carpenter reports that Glenn Reid, guitarist and vocalist for Vik recording band The Bloody Chicletts, will join The Odds as interim guitarist for a short period of time. He replaces the Odds' full-time guitarist, Craig Northey, who is on paternity leave.

Reid was chosen after a series of local auditions and will play eight prairie dates with the band. He will continue to perform with the Chicletts between Odds dates, the first being Aug. 1 for two shows at Vancouver's Playland at 7 pm and a midnight show at The Starfish Room. The next evening the Odds head to Penticton to perform with 54.40.

(Musical or Comedy), Best Actress (Madonna) and Best Song (*You Must Love Me*). A Tim Rice original, the song, performed by Madonna, also won an Academy Award for Best Song.

Interesting background notes on the film from Buena Vista Home Video reveals that the role of *Evita* by Madonna was a natural. Madonna apparently lobbied intensely for the role, which included a "passionate and sincere handwritten, four page letter" to Parker where she stressed that she was prepared "to give all of her time and effort over a very long period" to make the film.

Says Parker, "Madonna has never gone back on her word. She is extraordinarily accomplished and has given everything to make this film. I find it hard to conceive of anybody playing the part as well as she has done it."

Interesting too is the success of the soundtrack, a 2-CD package that has sold double platinum (200,000 units) in Canada. For certification purposes, this works out to 400,000 discs having been sold. Margaret Lavoie of Warner Music marketing, also advises that a single CD containing selected tracks from the double set, has just been

released and is now available at retail.

Madonna's next big screen venture has her starring in the upcoming film version of *Chicago*, which is based on the Tony-Award winning hit musical.

Evita background notes also reveals that when Parker saw an audition tape by Antonio Banderas, he was convinced that the role of Ché was made for him. He scheduled a lunch date in a Miami restaurant to discuss the part, where Banderas surprised Parker with a word-perfect rendition of all the songs from *Evita* in full view of equally surprised and delighted diners.

Lineup firmed for Caledon Folk Festival

The Caledon Folk Festival held annually in the natural setting of the Albion Hills Conservation Area, has announced its lineup for this year (Aug. 1-4).

Performers included this year are Michael Smith, James Keelaghan, Cliff Eberhardt, Don Ross, Stephen Fearing and John Gorka, just a few of the mainstage line-up.

The three-day event is the closest folk festival to Toronto, a short, half-hour shuttle bus ride from Yorkdale Station in Metro Toronto, west to Highway 50 in Bolton.

Organizers stress that the festival is "a family friendly event." with affordable campsites and free admission to children under 12. As well, there is much emphasis on "fun for the younger people", with Dragon Boat races, kids' performers, theatrical productions, hiking, nature and mountain bike trails and swimming, and live Ostrich races.

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