

RPM

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Mail Registration No. 1351

John McDermott

RETURNS TO HIS ROOTS WITH HIS NEW ALBUM

When I Grow Too Old To Dream



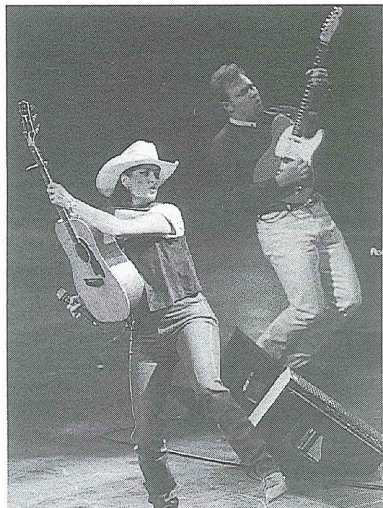
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CCMA awards impacted by western Canadian talent

Gord James triumphed once again, this time as an independent producer of the Canadian Country Music Association's music awards, which were telecast on the CTV Network (Sept. 8) from Hamilton Place.

Although his concentration this year was on the set, which was obviously the creation of a Halloween junkie, it was his use of lighting that brought the whole production into proper



Terri Clark

perspective, giving the presenters and winners their 40 seconds of glory.

Terri Clark, decked out in white from head to toe, was the perfect opener, as she bounced on stage clanging a cowbell to an energized Poor Poor Pitiful Me.

The focus was certainly on western Canada in the awards-giving part of the show. Calgary Paul Brandt won four awards; Best Male Vocalist, Single, Video and SOCAN Song of the Year for I Do; Medicine Hat's Terri Clark took home three for Female and Best Album for Just The Same, and the CMT Maple Leaf Food Fans' Choice Award; White Rock, B.C.'s Farmer's Daughter won the Group of the Year Award; and Calgary Duane Steele and Vancouver's Lisa Brokop won the Best Vocal Collaboration Award for their duet of Two Names On An Overpass.

There was no contest in the Top Selling Album category. Of the estimated 20 million albums collectively sold by the five contenders for this award, Shania Twain won hands down for The Woman In Me, which has sold more than 12 million albums worldwide, more than two million of them in Canada. The album has been on the RPM Country Albums chart for 132 weeks.

Newcomer, New Brunswicker Julian Austin whose Vik/BMG debut single, Little Ol' Kisses, topped the RPM Country 100 (July 21/97), won

the Wrangler Rising Star Award.

As usual, James peppered his fast-paced show with numerous performances, giving incredible national television images to Brandt, Clark, Austin,



Paul Brandt

Charlie Major, Farmer's Daughter, Prairie Oyster, Michelle Wright, Jason McCoy, Stephanie Beaumont, Duane Steele, and Jamie Warren.

It was also an evening to reflect and to pay homage to veteran performers and the behind-the-scenes industry builders.

CCMA president Tom Tompkins inducted Family Brown into the Hall of Honour (performers). This famous Ottawa Valley family became nationally recognized through their weekly series on CJOH-TV, charting on the RPM Country 100, beginning with R.R.#2 in 1971 and winning Big Country Awards as Group of the Year that began in 1976 and continued through to 1990. The band never fully recovered with the sudden death of "Poppa" Joe Brown in 1986, although regrouping as Prescott Brown did keep the Brown image alive for sometime. Barry Brown is still prominent as an award-winning songwriter, and Randall Prescott as a songwriter and award-winning producer, who has made his Lakeside recording studio in the Ottawa Valley, one of the most popular haunts of country recording artists. Barry, sisters Lawanda and Tracey

CCMA winners continued on page 13

Stones single makes record chart debut

Anybody Seen My Baby, the first single from The Rolling Stones' upcoming Bridges To Babylon album is making a record debut at #1, the first time a song has debuted at the top spot on a Canadian Broadcast Data System radio chart. Virgin Records, the Stones' label, are calling it a landmark for Canadian radio and for the band itself.

"This could be the Rolling Stones' biggest hit in years," commented Bill Banham, Virgin's national promotions manager. "I think we have an absolute smash on our hands."

BDS Canada has been scanning national airwaves since October of last year. Since then, the single with the highest debut was Oasis' Do You Know What I Mean, the very track, ironically, that got bumped out of the top spot this week by the Stones single.

"It will give a lot of the other record companies a bit of a challenge," commented Banham. "But I also think that what it does say is that this band is

far, far, far from finished. If anybody out there thinks that the Rolling Stones are not relevant then maybe they should be pumping some gas."

Aside from being the first word on the Rolling Stones' miraculous 34 year career, Anybody Seen My Baby was riding a high tide of Canadian interest after k.d. lang and co-writer Ben Mink appeared in the song's credits, this after Jagger and Richards - and a few well placed consultants -- felt that parts of the single resembled Lang's Constant Craving. The single also enjoyed a significant BDS pop radio debut (#27 just five points shy of the record #22 debut), #20 on RPM's Hit 100 chart and a #1 debut on RPM's Alternative 30.

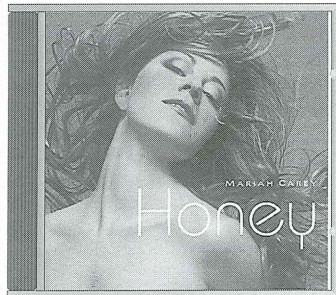
The Stones are currently rehearsing for their upcoming tour, allowing for their growing tradition of playing small venue shows at a moment's notice. The band held a show at Toronto's The Horseshoe Tavern last week, following similar shows at The Warehouse last year and at The El Mocambo in 1977.

NO. 1 ALBUM



BACKSTREET BOYS
Backstreet's Back
Jive - 41617-N

NO. 1 HIT



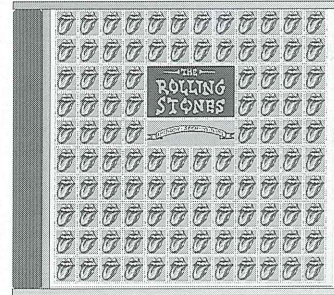
HONEY
Mariah Carey
Columbia-H

ALBUM PICK



SPIRIT OF THE WEST
Weights & Measures
WEA - 19716-P

HIT PICK



ANYBODY SEEN MY BABY
The Rolling Stones
Virgin-F

Doug Chappell moves on as PolyGram reorganizes

PolyGram Group Canada Chairman, John Reid has announced the reorganizing of its music operations "to respond more efficiently to the demands of the marketplace."

Under the new structure, Doug Chappell will leave his position as President of Mercury/Polydor "to pursue other career interests." Gone are the titles of presidents of the various labels, replaced by senior vice-presidents, the first being Randy Wells who will oversee the label group of A&M/Island/Motown. He will report directly to Reid. Chappell's replacement will be named at a later date. In the meantime, Reid will handle the day to day operations.

Reid also announced that the separate A&R

departments will now merge to form a central A&R department feeding both labels, "and it will be highly competitive environment," says Reid. The new department will be headed by Allan Reid as senior vice-president. Reid is used to the A&R mantle. He originally headed up A&M's A&R department where he discovered and signed Ashley MacIsaac and Jann Arden, before moving over to become vice-president of marketing, a post he has held for the past two years.

Current A&R staffers, Dave Porter, who will become director of A&R for A&M/Island/Motown, and Bryan Potvin, manager of A&R for Mercury/Polydor will report to Allan Reid.

As John Reid points out, "There's been some

administration job losses, a couple of losses in sales and a couple of replacements in sales. It's more of a restructuring in sales. Most of the losses are in the overhead area."

Reid continues with "I believe we have the people and repertoire in place at PolyGram to become the leading entertainment group in Canada. The changes we are making will reflect our approach to the future, namely shaping a more efficient and focused operation, which will make us even more competitive than we have been in the past."

The restructuring will result in the elimination of twenty positions across the group, primarily in the administrative areas. PolyGram Filmed Entertainment Canada is not effected by the reorganization.

Princess of Wales tribute in stores Sept. 13

Elton John has modified his scheduled upcoming single *Something About The Way You Look Tonight* to make it into a tribute CD/cassette single to be dedicated to the memory of Diana, Princess of Wales. The single, which was scheduled to be in the stores Sept. 13, includes the re-recorded studio version of *Candle In The Wind*, featuring the new lyric written by John's longtime lyricist Bernie Taupin. Produced by Sir George Martin, the single was recorded at Townhouse studios in London.

Something About The Way You Look Tonight, taken from John's upcoming album *The Big Picture*, is already charting on A/C charts in Canada and the U.S., debuting on the RPM A/C chart last week (Sept. 8) at #45. The special tribute release will contain the modified version of *Something About The Way You Look Tonight*, *Candle In The Wind*, with the new Taupin lyric, and *You Can Make History (Young Again)*, which was a hit in Canada and the US last year, but never released in the UK.

The monies generated by all three tracks on the CD single, including all Elton John and Bernie Taupin composer and artist royalties, performance income (including any broadcast on radio or TV of any of the three recorded tracks, live performances, and showing of the accompanying videos), and all record company profits will be donated in their entirety to the newly established Diana, Princess of Wales Memorial Fund.

In commenting on the release, John admits to being "overwhelmed by public demand for the new version of *Candle In The Wind*, and I feel that this, alongside my new single, and *You Can Make*

History (Young Again), makes an appropriate personal tribute."

It was also revealed that following John's rendition of *Candle In The Wind* at the Princess of Wales' funeral on Sept. 6 that he does not intend to play the song again live at this time. However, the other tracks on the release are expected to be featured on any upcoming promotion.

The CD single will be released on the Rocket label, distributed in Canada by Mercury/Polydor.

As well, a Princess Diana tribute album is being put together by former Virgin president Richard Branscombe. Firmed already to take part are the Rolling Stones, Paul McCartney, Phil

Digital Courier Int'l delivered tribute to Diana

Al Kozak, president and COO of the Vancouver-based Digital Courier International, announced that on Sept. 10, Elton John's *Candle In The Wind '97*, a tribute to Diana, Princess of Wales, was delivered to more than 350 Canadian radio stations over the DCI network.

The distribution was made on behalf of Mercury/Polydor Records and PolyGram Group Canada through Virtually Canadian in Toronto.

John performed his solo tribute at Princess Diana's funeral in London before a television audience estimated to be over one billion people. Sir George Martin produced the new version of the song with re-worked lyrics by Bernie Taupin. The single will be available in stores Sept. 17. One hundred per cent of all proceeds raised by the sale

of the single will be donated to the Diana, Princess of Wales Memorial Fund.

Ken Ashdown, vice-president of national promotions for PolyGram Group Canada, praised DCI for having come forward so quickly and readily to volunteer their time, energy and resources in assisting with this project.

"Under difficult circumstances, DCI provided an extremely timely and efficient way to get the song to radio stations across the country."

Kozak expressed his pleasure at being able to contribute to the project. "As a leading supplier of electronic distribution and communication services for the radio industry, we're thrilled to have been able to meet Mercury/Polydor's distribution needs for the release of this special charity recording."



Collin Raye dropped by Sony headquarters when he was in Toronto where he was presented with two platinum awards for *I Think About You*, and *Extremes* by Sony president Rick Camilleri (l) and senior vice-president of sales Don Oates.



Prior to LeAnn Rimes' two sold-out concerts at Massey Hall, EMI staff presented her with Canadian metal; triple platinum for *Blue*, platinum for *The Early Years*, and gold for her latest release, *You Light Up My Life*. (photo - Barry Roden)

WALT SAYS . . . !



They're lining up!!! A bunch of people out there still aren't convinced that SK is going next year (*EC: I thought it was this year, so you don't even know!!!*) and they're beginning to toss their hats into the ring. Top of the list are some of the misplaced and over-rated Canadians who want to get back to God's country, and a couple of Americans, who had a taste of what it's like to live in a REAL country. And then there's that English twit, and god help us all if he gets it. But not to sweat, he won't. Can't even mention any initials here. But I can mention the initials of the guy who's going to get it, the obvious choice, my choice anyway. But you'll have to wait 'til next week. (*EC: You had me sweating for a minute there!!!*)

The Diana tribute!!! If you were wondering how your local radio station was airing Elton John's Candle In The Wind, the tribute to Diana, Princess of Wales, the day after the funeral . . . they didn't tape it from the televised funeral, although I'm sure some did . . . they got it from Digital Courier International. That is, if the station was one of the 350 that Mercury/Polydor earmarked for the electronic distribution of the release. By the way, that was Ken Ashdown who got the project underway. Interesting too is that because of the immediate airing, the single makes its debut on the RPM A/C chart at #1 this week. The single won't be in the stores until Sept. 17. Laura Bartlett, who is vice-president of marketing for HMV Canada, sends news that all 91 HMV stores will be donating all revenues generated from the sale of the CD and cassette single to the Diana, Princess Of Wales Memorial Fund. And, as you know, all artist and composer royalties and record company profits will also be donated to the fund. (*EC: The power of recorded music!!!*)

Got a minute??? Have you ever been made an offer you couldn't refuse? I got one marked "strictly confidential," meaning I can't tell you about it. It seems that this Prince guy who has a palace or brothel in Lagos, which is over in Nigeria, wants me to help him transfer thirty-one million, five hundred thousand U.S. dollars into his account. Sounds great so far doesn't it? And for doing this, I'll get 30 percent of all those millions. All I have to do is supply them my bankers full address, telephone and fax numbers, my bank account numbers, and my private telephone fax number. I'll tell you, I spent a couple of sleepless nights, first dreaming of how I would spend my 30 percent, but then I got to thinking about all those et cetras, et cetras, and I bought the Confederation Bridge instead. (*EC: You know how to spot a scam!!!*)

On the block again??? That rumour about Seagram making a bid for EMI is on the front burner again. Apparently a couple of million EMI shares changed hands last week, so naturally the analysts

figured they were plumping up the prospectus for a quick sale and Junior's company came to mind. This time around however, there's so much denying on both sides, that maybe . . . just maybe! (*EC: Yes, go on!!!*)

What a difference!!! It's a real treat going to the CCMA's Country Music Week and awards show. These are real, warm and sincerely dedicated people. From the president Tom Tompkins and his right hand, Sheila Hamilton, all the board members (I didn't meet one I didn't like) and the 1700 members, and I think I met all of them on the weekend. (*EC: What a difference to what???*)

And what a show!!! Gordon James outdid himself producing the CCMA country music awards show. The show gets better every year. I heard the overnights registered one million three hundred and sixty six, which is only the preliminaries, so it can only get better. Entering the theatre, I was a little shocked at the set. I've never seen so many shades of red. Somebody said it looked like it was created by a Halloween junkie. (*EC: That was you!!!*) Naturally I taped the show so I could watch it at home the next day, and I got to tell you, there was nothing wrong with that set. It was very effective. Of course, it was the light show, and Gordon's a master when it comes to lighting, that gave it that final touch. (*EC: It's always the lights!!!*)

Skinny-dipping??? Who was that red-headed country singer (*EC: There's more than one???*), who took a short-cut through a couple's room to get to the pool on the roof of the Hamilton Sheraton, and bared all (*EC: Bare balls and all, you say???*) before tripping into the pool? And he left without signing an autograph, or the polaroid that some fast-thinking record guy took. (*EC: Now who could that be???*)

Honour Eh??? I want to assure the Family Brown and Sam Sniderman that they aren't edited out of my book as being real heroes of our industry. Who in the world has sold as many records for struggling young Canadian artists . . . the very ones who were honoured on the CCMA Awards . . . than Sam The Record Man? I think the whole nation and the USA and every country artist big and small owe Sam a debt of gratitude. I thought you deserved a lot more than we were willing to make time for. (*EC: We tend to forget fast . . . don't we???*)

Lest we forget!!! We watched Cinderella get married. We were sad when the prince left her. We cried when she became Sleeping Beauty because there was no prince to wake her and we are sad that her best friend died with her. With a scenario that resembles Romeo and Juliet, why wouldn't the world grieve?? (*EC: The story didn't have a chance for a happy ending. We will miss her!!!*)

Better off!!! No matter what you say . . . the industry will be better for the shakeup that it has experienced over the last six months. We sort of lost the perspective of what we are here for. We make and sell records that entertain. We are in the entertainment business. (*EC: We are in showbiz!!!*) Now we know what we are here for!!!

Stern's got an audience!!! Personally, I haven't tuned into our new-found radio personality, but I've heard enough not to want to. The guy must be nuts or bordering on genius. It seems that everyday someone is writing about him, which is what he wants, and I guess that's what the two radio stations want. If they can rate that curious listener during the rating game, both stations will make enough to

more than pay the outrageous amount they're paying him, something like a quarter-of-a-mil each. Anyway, while these broadcast giants pay out all these bucks for Stern, just think of how many great jocks are out of a job, not only because of Stern, but the syndicated shows that seem to be devouring our airwaves, and most of them are from you know where. All you need is an operator. Funny too, several of those who defended and even promoted the new technology and patched-in personalities are looking for jobs as well. (*EC: It's only the beginning!!!*)

Star building!!! It took a while, but I think we can finally zero in on the fact that when you create a star . . . you will sell a lot of records. We took the long way around, but finally after all the infighting . . . the politics . . . the character assassinations and all the rest we have reached the point where we are building stars. What took so long? (*EC: Have you noticed how many of the bad guys have just . . . faded away. Somebody is watching over this industry!!!!*)

Nearly 100 per cent!!! If anyone doubted the accuracy of the Big Country Awards . . . last Sunday's winners pretty well authenticated what BCA predicted back at the end of May. (*EC: Oh! You're such an old watchdog!!!*)

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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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Jann Arden breaches the million mark

Couldn't be anything but Happy

by Rod Gudino

Somewhere in the initial shipping of Jann Arden's newest release will be her one millionth album sold in Canada. Not bad for a former busker who spent much of her early years meandering from bar band to bar band because she felt her songs were too personal to be shared with the public.

"It does seem pretty ridiculous," says the now-outspoken artist, "I guess the cat is really out of the bag."

With worldwide sales of 1.3 million albums (600,000 of which were sold in Canada), that seems to be the understatement of the decade. But despite the huge international success, Arden still holds to that personability -- and privacy -- which has been the key ingredient to her songwriting since *Time Of Mercy*, her 1993 debut, made its impact in Canadian radio.



"I've never ever sat down with somebody and worked out a song, so I really don't know how to co-write," confesses the singer. "Collaboration is a wonderful thing, it's like making a baby, but I'm just not interested in it. I think my songs are still too much of a personal nature; I don't want to write lyrics with anybody, I'm very fussy about that, I want to say what I say. With co-writing you either lose melody skills or progression skills or you lose the ability to create a lyric and not have someone bail you out all the time. It's like not speaking: if

you don't talk for months and months, it's going to be difficult to do it; if you learn French and don't speak it, you're going to lose it."

The strong sense of individualism and creative introspection is what will once again spellbound audiences with this week's release of *Happy?*, Arden's third studio album and the follow-up to 1995's hugely successful *Living Under June*. If *Happy?* has been ironically named, the songs retain a commercial vitality of simple but never simplistic melodies and lyrics. For Arden, whose *Insensitive* and *Good Mother* singles streamlined her into the pop market in its broadest form, *Happy?* is a step back into the territory of taking creative risks.

"I'm not being as conservative as I have been with this album," she says. "This time, there is a little bit more grip, there's a little bit more of an edge. But you know that's just the evolution of self too, I think I'm just more that way, it didn't have anything to do with trying to image something."

Arden hardly inhabits a limbo of celebrity image even if, by her estimation, she resides somewhere in between Carole Pope and Anne Murray. The singer's distinctive wit has made her a standout on celebrity radio and television and, of course, one of the first picks for last year's Juno Awards Show, which she ended up hosting. The image certainly works says Arden, but she nevertheless finds it restrictive in its own way, especially with the kind of importance that is placed on by the popular media.

"Some days I am comfortable and some days I feel mortally wounded," she says. "I think it's part of being a human being, part of being a woman, and of course it's the big part of entertainment. You have to be very, very careful about how you market yourself because you get stuck with it. It's hard to recreate yourself; ask somebody like K.D. Lang, ask someone like Anne Murray, ask someone like

Tom Kemp appointed to Shoreline promotion/A&R

Tom Kemp is now in place as national promotion and A&R manager for Shoreline Records, as the label expands on its artist roster.

Kemp has gained invaluable recording and management experience over the last three years working with a number of Canadian and US independent labels and management companies, namely Management Trust, Motor Jam Records and Dim Sum Entertainment.

Described as "the power-pop foursome, the Grace Babies, an east coast band formed in 1994 is Shoreline's most recent acquisition. The signing to the label was followed by the release of *Frequency*, the band's sophomore album. The band will make its presence known in the Toronto area with a York University date (Sept. 17) with Ashley MacIsaac, followed by *The Rivoli* (19) with Molly's Revenge & Dread Zeppelin and *Lee's Palace* (24) with Molly's Revenge & Dread Zeppelin. The band shows up at *Barrymore's* in Ottawa (25) with the same lineup and at *Montreal's Medley* (26).

A tour of western Canada is also in the works which will include the opening spot on *Rusty's* west coast tour, beginning in Victoria (Nov. 1).

Kemp also reveals that the new album from *The Nylons*, *Fabric of Life*, has been scheduled for an Oct. 7 release.

Alanis Morissette. People have very, very strong ideas of what you are and who you are and the public normally doesn't take change well, so I think steady growth is the way to do it; change so quietly, with such stealth, that it's unnoticeable. When people look back at Michael Jackson and look at his face from fifteen years ago to now I think a lot of us find ourselves asking how in the shit he got from one to the other."

Consequently, the edge that fuels the album's ten songs has been introduced with as little shakedown as possible. And return performances from Jim Keltner, Kenny Aronoff, Jeffrey Vanston, Jennifer Condos, Greg Leisz, Lin Elder and Mark Goldberg as well as producer Ed Cherney are calculated to make *Happy?*'s creative deviations seem as fluid as possible.

Understandably, A&M are planning to make *Happy?* the media event of the final part of 1997. *The Sound Of* is the first single expected to be worked on all formats to be followed up with a national television special, appearances on Pamela Wallin, Canada AM, and CanWest's Global new program *First Up*. But while the media hubbub surrounds the artist who performs the songs, Arden says all of that continues to be distantly removed from the artist who writes the music.

"I've always been out of the in crowd," she notes, "I've never been fashionable, cool or hip or anything. Radiohead makes me look like Mary Tyler Moore."

While the album waits its significant debut and the cogs of the promotional wheel begin to turn, Jann Arden finds herself inhabiting that personal space that seems to be her sanctuary.

"I've been doing this twenty years this year," she says, "that's why I'm appreciative of everything that's happened to me because I know it could end tomorrow. I hope it doesn't -- I know I'm certainly established -- but I also realise how finicky people can be and I also realise how much brilliant music there is out there."

Brilliant music is what fans will receive in October when Arden embarks on an extensive 40 - 50 date Canadian tour set to wrap up in December. Early next year, Arden will be continuing her musical odyssey into the international stage where she has established herself as an artist of global stature. In the meantime, *The Sound Of* will hold a few unmentioned surprises when the video hits *MuchMusic* this week. Pry as we might, the singer refuses to say what it is.

"One thing I will tell you is I'm gonna knock Barbie Girl right out of the goddamn water," she smirks. And who better to do *that* than Jann Arden?

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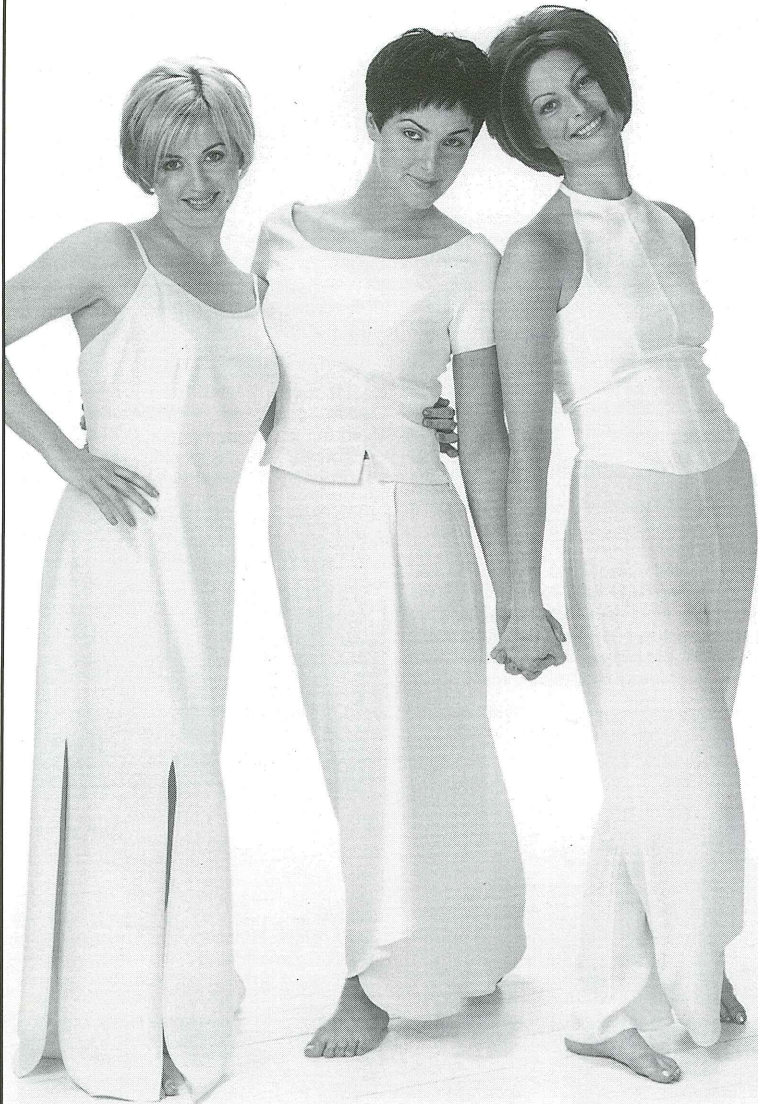
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COUNTRY

750 CJVR Melfort won the CCMA Country Station of the Year award (secondary market), which was presented during this year's Canadian Country Music Week. This was the second year in a row for the Saskatchewan station. Other stations vying for top honours included CHAT Medicine Hat, CKNX Wingham, CKQM-FM Peterborough, and CJWW Saskatoon. Kevin Wilson, CJVR's promotions director, reports that program director Bill Wood, himself a 22-year veteran of CJVR, says winning this award two years in a row "is sweet", and thanks the entire staff. "It's certainly a team effort. Last year's win was great, but two in a row is a charm." The CCMA win caps off another successful year for the station. CJVR came out a big winner at this year's Saskatchewan Country Music Awards show, held in March, winning Country Station of the Year, On-Air Personality, Music Director, and Award of Merit "for dedicated service to the community."

Nancy Denault follows up her last single, *Matters Of The Heart*, with *West Of Everything*, which she featured in her showcase during Country Music Week this past week in Hamilton. The single will be supported by Denault's first video which was filmed in August in Vancouver by director Nick Darcy of Infinity Productions. The Ottawa-based artist made the trip west with manager Norm Couture and brother Phil, both members of Roll N Thunder, her back-up band. Denault's music and video "and some awesome pics," can be called up on the net at WWW.concept.qc.ca/nancy

Brian Yaremus, music director at The Bullet, Mix 105 reminds that The Bullet and Oldies 1150 have moved. Send your product to the new address, Suite 300 - 435 Bernard Avenue, Kelowna, BC V1Y 6N8. All phones, faxes and e-mails remain the same.

COUNTRY continued on page 17

Paul Brandt readies first cross-Canada tour

Winning four of the five CCMA awards he was nominated for, Paul Brandt was riding high as he embarked on the European leg of his international tour. Also giving him a high was news that his new single, *A Little In Love*, has impacted at radio and was the most added on the RPM Country 100, entering the chart at #71.

When Brandt returns to North America he will begin his first extensive Canadian tour. Country Music Television (CMT) will be the national presenter of the 17-date tour, along with local radio and print media.

The tour begins at the North Bay Arts Centre on Oct. 16, followed by London's Centennial Hall (17), Ottawa's Centrepointe Theatre (18),

Toronto's Convocation Hall (19), Windsor's Cleary Auditorium (20), the last date in October.

Brandt resumes his touring on Nov. 2 at the Massey Theatre in New Westminster, BC, followed by Victoria's Royal Theatre (3), Prince George (5), Grande Prairie's Crystal Centre (6), Edmonton's Winspear Centre (7), the Lethbridge Sportsplex (8), Lloydminster's Alberta Building (9), Saskatoon's Centennial Auditorium (10), Brandon (11), Regina's Centre of the Arts (12), Winnipeg's Playhouse Theatre (14), and the Community Centre in Thunder Bay (15).

It's expected Brandt will then play several dates in the US before Christmas.

Moncton's Murray signs with Loggerhead

Denise Murray, the Moncton, New Brunswick native who exploded on the charts with her debut single, *What's It Gonna Take*, has signed a deal with Loggerhead Records. The single, which entered the RPM Country 100 on June 16/97, bullets up to #23 this week, breaking the Top 30.

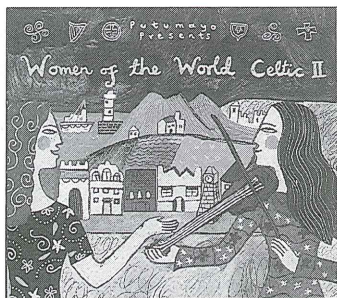
Keith Brown, who heads up KBM Inc., producers of Murray's album, firmly believes that the pairing of Murray and Loggerhead is the beginning of a successful relationship. "Maybe the New Brunswick background they share has something to do with it, but the communication is good. Artist and label are in sync and everyone seems to be thinking for

the long-term."

Loggerhead president Andrew McCain echoes Brown's comments, describing Murray as "an exciting performer who will prove herself."

Loggerhead's vice-president of marketing, Paul Church, a veteran in talent hunting, recognizes the potential in Murray's material. "Denise has some great songs on her CD and she can back them up. She has a great way with people and a strong live act. When the attention comes, Denise is ready."

Murray's debut album, *What You Mean To Me*, is scheduled for an Oct. 21 release. Her video of *What's It Gonna Take* has just been added at CMT.



WOMEN OF THE WORLD CELTIC II-Celtic Various Artists
Putumayo PUTU 134-KOCH

You should be acquainted with this story by now. If not because world music has become a huge part of the mainstream, then because Putumayo World Music proved the point -- and simultaneously put itself on the map -- with the first instalment of this series. Women Of The World Celtic hit big in the US where it was first released, making it the second best selling independently released world music CD of the year according to Billboard. The excitement and immediate success urged the folks at the label to huddle up prior to introducing the release into Canada, something which proved wise when the album followed up with strong numbers at retail. Since then, Putumayo has been weaning the Canadian market onto world music in general, though their ace in the hole continues to be this Celtic music as expressed and explored by the female sex. Women Of The World Celtic II continues faithfully in line of its predecessor, and adheres dutifully to a modern cross section of interpretations where modernity is read as variation within tranquillity. Once again the label has played it smart on the northern market by including a notable dose of Eastern Canadian talent; from Natalie McMaster and Cookie Rankin (who collaborate on The Drunken Piper) to Mary Jane Lammond (Bog A' Lochain) and Pamela Morgan (It Ain't Funny). With the cover art now becoming something of a fad in itself, Putumayo can expect a serious draw for the album and a growing recognition of their label becoming synonymous with world music in the eyes of the general public. **-RG**

SUPERHALO -Alternative
The Cost Of Breathing
Soundcore Productions SH1075-Turtle

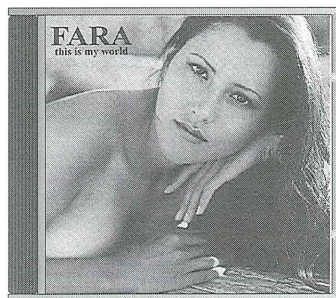
Chances are you saw this album across your desk several months ago, or maybe heard some of it on the radio where it got a lot of strong support from modern rock. CFNY in Toronto was among the first to jump onto Superhalo's deconstructionist hammer-on-



steel rock and featured the band's Pray single on their 1997 New Rock CD. But it's the recurring interest in this band that brings their debut album across your desk this time around, after several festival performances -- including shows at Music West, EdgeFest, Canadian Music Week and NXNE -- and a new distribution deal from Turtle Records. The excitement is centred around Superhalo's ultra-modern, sometimes dizzying array of loops and pounding choruses that comprise a songlist of industrial pantomimes. On stark originality, The Cost Of Breathing ranks up there with some of the best modern rock voices in the international market. The band prefer the word abnormal, a not altogether inappropriate moniker, though we felt ourselves coming back to 'progressive.' Employing a sonic boom with chaos at its dead centre, Superhalo explore a darker side of the picture with sounds that are derivative of the passions of rage and animosity. The market for this is as obvious and inevitable as the apocalypse... if you believe in that type of thing. Check this one out, especially if you missed it the first time around. **-RG**

FARA -Pop
This Is My World
Blackmoon Records 0112

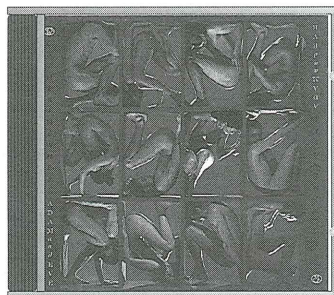
A long standing contributing voice to the arts community in Canada, Fara Jaylene Katcheech Palmer is just now letting her solo



talents be heard and recognised. At age eight she found herself sharing a stage with Buffy St. Marie, a performance which opened up the door to subsequent vocal stints with Susan Aglukark, Shingoose and Willy Dunn. Consequently, the singer's obvious gift has been readily recognised by the Canadian Native Arts Foundation and by more of Canada's top recording artists, after her voice was solicited to appear on the David Foster song River Of Love alongside Dan Hill, Amy Sky and Roch Voisine. It is not surprising that the Vancouver born singer of Cree Native Indian heritage traces her musical influences to names like Aretha Franklin, Whitney Houston, Billy Holiday, and Dinah Washington. What emerges is a powerful, independent voice with an aura of positiveness that fairly evokes a world of heartfelt soul and glossy, adult contemporary pop music. This Is My World is the aptly titled album that concentrates Fara's musical interests into a succinct twelve song list embellished by spanish, dance and native flourishes within the contemporary pop songwriting that is her mainstay. A graceful and artistically exceptional album that we expect will place Fara within the orbit of some of those names she performed with. **-RG**

CATHERINE WHEEL -Alternative
Adam And Eve
Mercury 314 534 864-Q

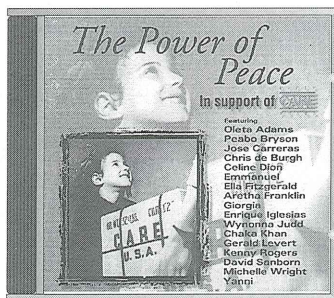
As Canada continues to reign as Catherine Wheel's biggest market, this UK based quartet have faithfully kept the umbilical chord tied to the country with repeat performances, healthy media interest and a couple of special appearances on compilation CDs. And while 1995's Waydown allowed them to be seriously reckoned by radio, the band opted to return to more atmospheric vistas on last year's Cats & Dogs, repeated this year with Adam And Eve. The album's breezy, acoustic and Pink Floyd-like sound is fleshed out with the appearance of Bob Ezrin on production credits (aided by



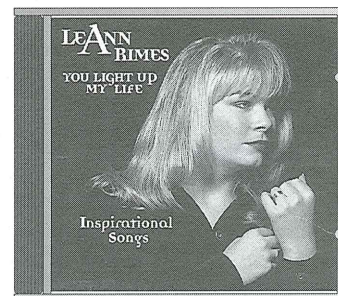
our own GGGarth) and the introduction of organ and piano, cello and string arrangements, vibraphone and heartbeat. Not surprisingly Adam And Eve avoids the harder rockscapes of Happy Days, something which seems to be indicative of the band's direction in creative evolution. And a good thing, we feel that overall Catherine Wheel's strengths are more evident when the amplifiers are turned down a few decibels in favour of genuine musical exploration. Not to mention the songwriting, which in the laboratory of acoustic guitars and Rob Dickinson's thick, throaty vocals, make for some of the best output this band has achieved. Expect Catherine Wheel to follow this up with lots of interest for Canada and more than a few tour stops across the country. Keep an ear to the ground for Delicious. **-RG**

VARIOUS ARTISTS - Potpourri
The Power of Peace
Trend-46400

Here's a powerhouse of international recording stars, including Canadians Michelle Wright and Celine Dion, who have donated their talent in celebrating the 50th anniversary of Care Canada. Wright has also volunteered to be a spokesperson for this project, which is the



brainchild of two Canadians, Alex S. Moses, a Toronto composer/musician/lawyer, who is the executive producer, and Harold Nashman, director of the National Music Camp of Canada. It's important to note that all proceeds from the distribution of the CD/cassette will go to Care Canada. All the artists, distributors, record companies, publishers, and composers have donated all of their royalties to Care Canada. Send Me A Lover, a major hit for Celine Dion is only available on this release, not on any Sony release. The music for the theme song (title track) was written by Moses, with Moses and Nashman writing the lyrics. And check out artists singing on the track; Michelle Wright, Chris de Burgh, Oleta Adams, Enrique Iglesias, Peabo Bryson, Gerald Levert, Aretha Franklin, Kenny Rogers, and Emmanuel, enough there to be worth the price of the CD/cassette. By the way, the product is being offered to the stores on consignment, for bulk purchases, and at a rack cost of \$5.99 for the CD and \$4.50 for the cassette, this is the bargain of the year. Also includes Yanni's Keys To Imagination, Ella Fitzgerald's Happy Blues, Jose Carreras' Torna a Surriento, Chaka Khan's Kingdom, Giorgia's Riguarda Noi, Michelle Wright's I'm Not Afraid, Emmanuel's Que Sera, Chris de Burgh's The Simple Truth, Wynonna Judd's All Of That Love From Here, David Sanborn's Lisa, and When You Put Your Heart In It by Kenny Rogers. CHR, AC, CAR and country radio are being serviced. To order call Trend at 416-749-6601. **-WG**



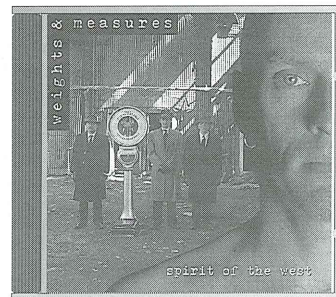
LEANN RIMES - Inspirational
You Light Up My Life
Curb-77885-F

Like most Nashville artists, Rimes has discovered the potential and the audience for songs of faith, and with what's happening on the world scene right now, this release is timely. The title track, written by Joe Brooks, is already

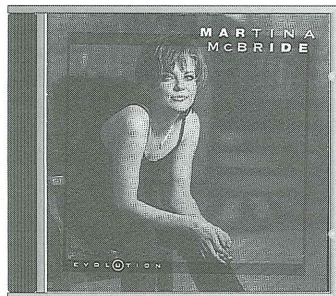
ALBUM PICK

SPIRIT OF THE WEST -Pop
Weights And Measures
WEA 19716-P

Spirit Of The West is a band that is not so much about writing music as about composing it. Their five album legacy, beginning with simple folk songs back in 1983 and continuing through to include orchestral arrangements on last year's ?? has argued that the creative energy has a lot less to do with writing pop songs that with making serious, organic music, even if the songs do breach the pop barrier. Taking into account the band's rapid creative development, it is not surprising that Weights And Measures be Spirit Of The West's most adventurous and commercially viable album yet. Written around a Celtic framework, Weights And Measures travels to the Far East and the near West before wrapping up on an album with global textures and layered, investigative writing. While long-time Spirit Linda McRae is absent from the album, remaining members Geoffrey Kelley, John Mann, Hugh McMillan and Vince Ditrich thought it fit to bring in more than a few guest appearances to ensure they don't lose a grip on the plurality of sound. Guests include accordionist Donald Shaw, vocalist Karen Matheson, Duncan Moss of Page & Plant, Ric Sanders of Fairport Convention and Jethro Tull's Martin Barre, who contributes his trademark harmony-lead on Walking The Lion. Beautifully rendered with strong melodic sensibilities and a heart of pure world narrative, Weights And Measures is simply the best of the West. **-RG**

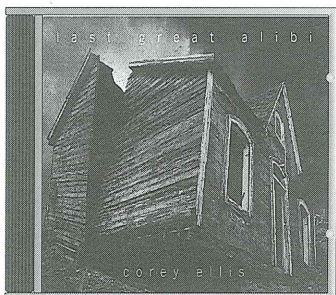


moving up the charts in both Canada and the US (the most added single this week on the RPM Country 100 entering the chart at #78. As well, Rimes is still charting with her version of Diane Warren's penning of How Do I Live (#64). Perhaps the best display of Rimes' pure and pristine vocal talent is her a capella performances of Amazing Grace and the American national anthem. That vocal warmth also brings prominence to Paul Simon's Bridge Over Troubled Waters. Wilbur Rimes produced, with the exception of the two charted singles, which he produced with Mike Curb and Chuck Howard. Nice cover artwork which will attract if front-racked. -WG



MARTINA McBRIDE - Country
Evolution
RCA-07863-67516-N

Still Holding On, McBride's duet with labelmate Clint Black, hit #1 on the RPM Country 100 (Aug. 18/97), proving once again that as a duo or as solo artists, both have a solid fan base in Canada. The opening track, a seven-year old McBride singing a 56 second rendition of Jimmy Dickens' I'm Little But I'm Loud, is cute, and probably representative of McBride's size and vocal power, but at 56 seconds won't do any harm. Today's McBride has a solid vocal projection that has an immediate impact. Her song material fits her persona like a glove, particularly on the Tony Martin and Ed Hill penning of Whatever You Say, and Wrong Again, written by Tommy Lee James and Cynthia Weil. But don't overlook the Jackson Lear penning of I Don't Want To See. Also includes a powerful reprising of A Broken Wing, written by James House, Sam Hugin and Phil Barnhart, and her performance with Jim Brickman on Valentine, which has become a classic. The album was produced by McBride and Ed Worley. -WG



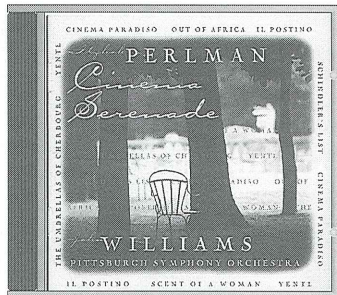
COREY ELLIS - Country/Folk
Last Great Alibi
IronMusic-7876-51016-N

The country/folk tag isn't meant to be a disservice to Ellis, his music is certainly country and his husky vocal charm is reminiscent of the coffee houses of the '60s and '70s, but there's a progressive, and sometimes alternative feel to his projection that fits the comfort zone of contemporary. All of that, of course, makes Ellis a rare commodity indeed. And, this observation seems to be in keeping with what Ellis is conveying as the two common themes, "loss and redemption," and "time and place." Once you have his thoughts in place, the music builds and flows with a better understanding. That flow begins with Gananogue Sunset, a place and happening in Ontario, but it could be anywhere, a magnificent audio view. Also key are Rain Come Down, Time, Falling Down, and You

Know I Would. The instrumental backing is subdued yet highly sensitive and quite respectful of the vocal delivery, and they should take a bow: bassist John Dymond; drummer Gary Craig; Kevin Breit on guitars, dobro, mandolin and autoharp; the producer, John Whynot, on piano, organ, guitars and percussion; and, of course, Ellis on guitars. Backing vocals are supplied by Ellis, Whynot, Stewart Hooley and Michael Danckert. Recorded in Toronto. All songs are Ellis originals. -WG

ITZHAK PERLMAN - Cinema Music
Pittsburgh Symphony Orchestra
John Williams Conductor
Sony Classical-63005-H

Mr. Perlman can rightly be considered the heir to Jascha Heifetz as the world's finest violinist. Like that of his predecessor, his technique is flawless and he also has his warmth and



sweetness of emotion when called upon. Here he lavishes them on music from contemporary -- for the most part anyway -- motion pictures. Accompanied by John Williams, no mean film composer himself, conducting the Pittsburgh Symphony Orchestra, he plays selections from the scores of Il Postino, Scent of a Woman (the tango and our personal favourite), Schindler's List which must have terrible poignancy for him and Yentl among others. The orchestrations by Williams, Elmer Bernstein, Angela Morley and André Previn are lush, but Mr. Williams has the orchestra under tight control. At no time does it overpower the soloist. We mentioned that the music was from mostly contemporary cinema. The two exceptions are Michel Legrand's I Will Wait For You from The Umbrellas of Cherbourg and the Manha de Carnaval from Orfeo Negro by Luis Bonfa. As performed here, they take on a proper symphonic grandeur that quite captivates. Fact is, there's no real reason for any of the selections to be labelled cinema music. Each one can stand on its own as a concert miniature. Fine music and excellent artistry in its execution make this a memorable album. -BW

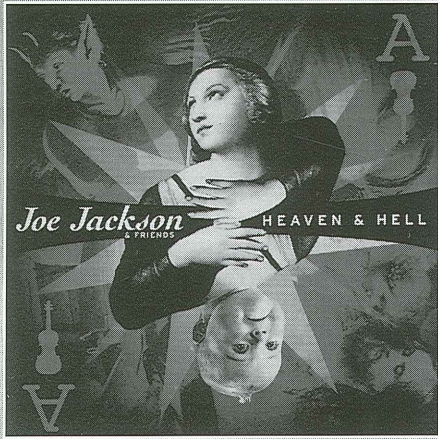
COOLBONE - Hip Hop
Brass-Hop
Hollywood-62066-F

We felt somewhat like Marlon Brando in The Godfather saying "How did it come to this?" as we started listening to Coolbone. How did it come about that we're reviewing hip-hop? At least we think that's what it is. Or maybe it's rap. The words are spoken in syncopation rather than rhythm and are repetitive, albeit audaciously clever, with a certain rebellious quality to them. Whatever it is and, contrary to thought would be the case, we quite enjoyed Brass-Hop. The reason for the enjoyment can be traced to the first half of the title. The brass work is admirable with a touch of mariachi that actually softens what should be rough impact on the senses. We should mention too, that there's a sense of humour here all too often missing in similar enterprises. It's exemplified in that same wonderful brass playing. Track 7 for example, sounds like a beloved Sally Ann street band tuning up before the group swings into track 8 which is Nothin' But Strife. There's an angst here but it's not in your face. Oh, and we should mention the band's rendition of The Saints. Delicious! We must be mellowing. -BW

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

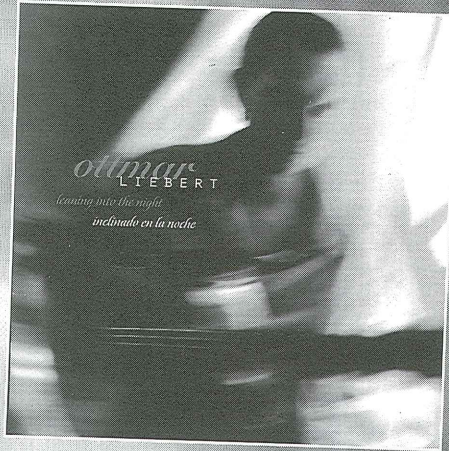
TW LW WO SEPTEMBER 15, 1997

1	NE	ANYBODY SEEN MY BABY?
		The Rolling Stones - Bridges To Babylon Virgin 44712 (promo CD)-F
2	1	8 D'YOU KNOW WHAT I MEAN?
		Oasis - Be Here Now Columbia 3269-H
3	2	14 TURN MY HEAD
		Live - Secret Samadhi Radioactive 11590-J
4	4	5 WALKIN' ON THE SUN
		Smash Mouth - Fush Yu Mang INTD/C-90142
5	6	5 NUMB
		Holly McNarland - Stuff Universal 53075 (promo CD) - J
6	12	4 EVERLONG
		Foo Fighters - The Colour and the Shape Capitol 55832 (promo CD) - F
7	3	9 FLY
		Sugar Ray - Floored Atlantic (comp 326)-P
8	8	7 LAZY EYE
		Goo Goo Dolls - Batman & Robin O.S.T. Sunset/Warner Bros. (comp 328)-P
9	5	14 TEMPTATION
		The Tea Party - Transmission EMI 55308 (promo CD)-F
10	20	3 PEARLY WHITE
		JunkHouse - Fuzz Columbia 80285 - H
11	7	11 BUILDING A MYSTERY
		Sarah McLachlan - Surfacing Nettwerk (promo CD)-F
12	18	PINK
		Aerosmith - Nine Lives Columbia (promo CD) - H
13	11	18 LAST NIGHT ON EARTH
		U2 - Pop Island 314 524 334-Q
14	14	17 IF YOU COULD ONLY SEE
		Tonic - The Lemon Parade Polydor 31543 1042-Q
15	25	2 MARCHING TO MARS
		Sammy Hagar - Marching To Mars Track Factory 11627-J
16	9	6 AUTOMATIC FLOWER
		Our Lady Peace - Clumsy Columbia 80242 (comp 063) - H
17	30	2 LAST OF THE BIG GAME HUNTERS
		Barstool Prophets - Last Of The Big Game Hunters Mercury (promo CD) - Q
18	10	6 JACK-ASS
		Beck - Delay Geffen 24823 (comp 11)-J
19	19	3 DELICIOUS
		Catherine Wheel - Adam and Eve Mercury (comp 515) - Q
20	15	13 LISTEN
		Collective Soul - Disciplined Breakdown Atlantic (comp 322)-P
21	NE	DOWNTIME
		The Gandharvas - Sold For A Smile Universal (promo CD)-J
22	24	9 SICK & BEAUTIFUL
		Artificial Joy Club - Melt Crunchy/Interscope 90125-J
23	13	5 THE RASCAL KING
		Mighty Mighty Bosstones Polygram (promo CD) - Q
24	NE	MOST PRECARIOUS
		Blues Traveller - Straight On Til Morning A&M 0750-Q
25	NE	AU NATUREL
		See Spot Run - Ten Stories High Loggerhead (promo CD)-Q
26	16	14 CAROLINA BLUES
		Blues Traveller - Straight On Til Morning A&M 0750 (promo CD)-Q
27	23	7 I WANT TO BE THERE (WHEN YOU COME)
		Echo & The Bunnymen - EverGreen London (comp 509)-Q
28	21	4 TRANSISTOR
		311 - Transistor Capricorn 515 (promo CD) - Q
29	22	7 WHAT DO YOU WANT FROM ME
		Monaco - What Do You Want From Me? Polydor (comp 500)-Q
30	17	6 CRIMINAL
		Fiona Apple - Tidal Clean Slate/Work 67439 (comp 063) -H



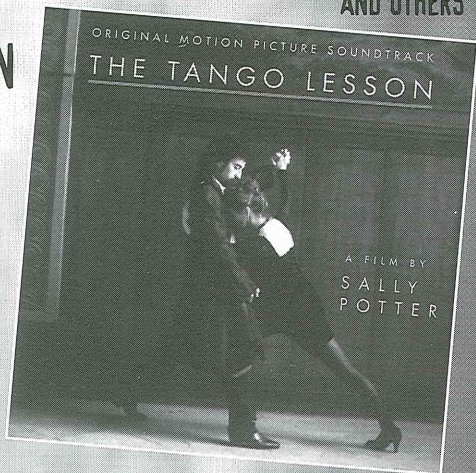
JOE JACKSON
HEAVEN & HELL
 FEATURING
BRAD ROBERTS
 AND
JANE SIBERRY

OTTMAR LIEBERT
LEANING INTO THE NIGHT



SEPTEMBER SONGS
 MUSIC OF KURT WEILL
 FEATURING
NICK CAVE LOU REED
PJ HARVEY
ELVIS COSTELLO
LOTTE LENYA
 AND OTHERS

TANGO LESSON
SOUNDTRACK
 FEATURING
YO-YO MA



SONY CLASSICAL
 proudly broadening the term
"CLASSICAL"

Mississauga's Living Arts Centre signals the beginning of an era in entertainment

The dream that Hazel McCallion, the mayor of Mississauga, Ontario envisioned 15 years ago will become a reality on October 1, 1997. On that day, a huge gala celebration will unveil the Living Arts Centre, the most technologically-perfect entertainment complex in North America, or perhaps the world.

It was ten years ago when McCallion devised the plan of a Mayor's Gala, which became the premiere social event of the year in Mississauga. Through funds raised each year at the galas from ticket buyers, corporate sponsors and donors to the live and silent auctions, \$1.2 million was raised to support the Living Arts Centre.

With a feisty mayor representing a huge metropolis that demanded a cultural arts showplace, the outpouring of funds from three governments, plus the dedicated support from local corporations and businesses, the Living Arts Centre, all 210,00 square feet of it, got underway last year.

Keith Harding, vice-president, marketing and development of the LAC honed his marketing expertise in the recording industry. He joined Capitol Records (now EMI Music Canada) in 1985 where he was vice-president of human relations, vice-president administration and executive-vice-president. He became associated with Famous Players in 1987 as vice-president of merchandising, a position he held until 1994 when he went on to his new challenge at the Living Arts Centre.

Ironically, Harding was involved in the original discussions of the 10-theatre cinema facility that Famous Players will open within a stones throw of the Living Arts Centre. Harding also reveals that the LAC is discussing a possible film festival.

Although the centre encompasses a wide variety of culturally-tuned-in features, including

visual and digital art studio spaces, meeting, conference and instructional facilities, exhibitions, trade shows, and special events, the entertainment aspect is a priority.

Harding admits that the centre "will compete for the same talent as the five major venues in Toronto, and hopefully do it well."

How fortunate too that Mississauga isn't a part of the Harris government's Megacity.

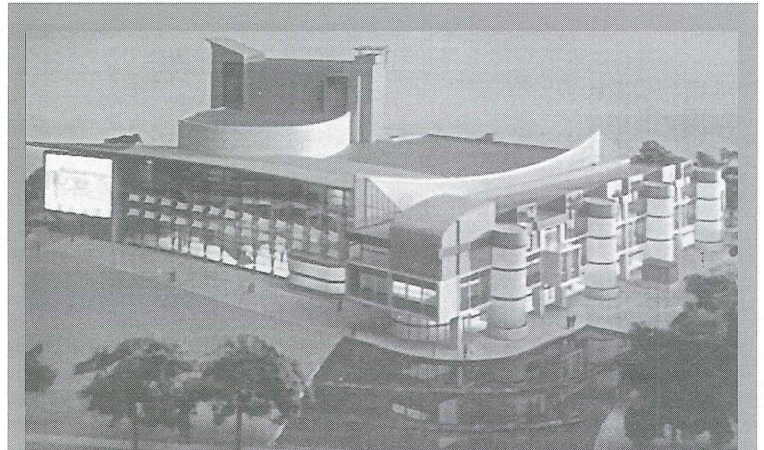
"Well, they stand apart, and it's still being driven by the efforts of Hazel McCallion. People love Hazel or they hate Hazel, but everyone will tell you that she is a driving force and gets things done. And the Living Arts Centre is the result of her vision."

Harding goes on to point out that the centre "is a true partnership. We have funding from four levels of government, funding from the corporate sector through our capital campaign which began in earnest two years ago with a mandate to raise thirty million dollars.

"This is a true marriage of government, corporate Canada and private donations. But the thing that makes us stand apart is the commitment to be commercially viable. It's artistically driven and it's also market driven . . . artistic excellence and commercial viability. This place has to make a profit. It has to be self-sustaining and profit generated."

There are three performing venues within the LAC; Hammerson Hall, Theatre II and Theatre III. Hammerson Hall, the state-of-the-art theatre, and the jewel in the crown of the LAC, is the largest in the Greater Toronto Area (GTA), and can easily fly full-scale Broadway plays, symphonic and choral concerts, large recitals, and major touring productions. The 1315 seats are on three levels (orchestra, dress circle,

ARTS continued on page 12

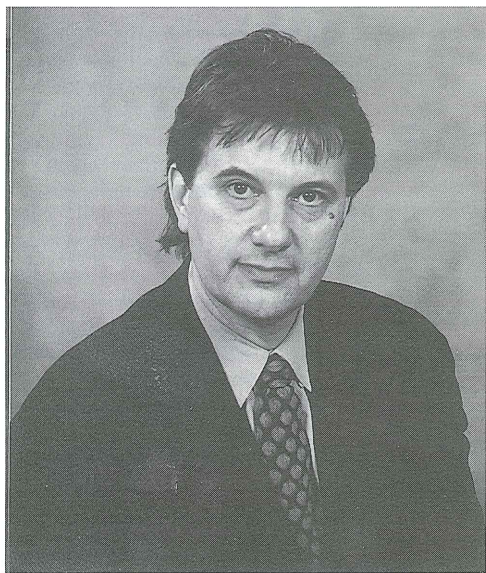


An artist's drawing of The Living Arts Centre

ARTS continued from page 11

and balcony). The theatre has a full-production stage (with sprung floor) with a nine storey fly tower, proscenium arch, a hydraulic orchestra pit, fixed seating and wide, spacious wing space.

Theatre II will act as a multi-purpose area that can accommodate performances, exhibitions, trade shows and special events. The theatre features 347 movable, tiered seats (168 on the flat floor and 210 on two balconies) in 4,088 square feet. Featured is a sprung floor for dance and it is also suited to chamber music, theatre-in-the-round, video-conferencing, experimental works, multimedia presentations, television and radio broadcasts, dance, weddings/banquets and exhibitions.



Wayne Thompson

Theatre III features 110 raked, fixed seats and is suited to film screenings, business meetings, lectures and small recitals. Wired for interactive video conferencing, the theatre is suitable for any form of audio/video or film projection.

All eyes, of course, will be on Hammerson Hall, "the jewel in the crown," says Harding. "It's built along the lines of a classic opera house but with N1 acoustical ratings and all the modern technologies. As for the talent lineup, we really do cross the full spectrum of entertainment, and tickets are already selling briskly."

The building itself has a fibre-optic backbone, "what we call the plug and play, it's basically studio quality in Hammerson Hall. The entire building is a tribute to modern technology.

Although the building will have its official opening on October 1, Harding points out that "because there are so many wonderful stories attached to this that we're going to have a six week opening period, a series of galas and official openings honouring all the various constituents and the stake-holders." This will include everything from the official government tribute on Nov. 14 to the Mayor's Gala on Nov. 15. There will also be a gala around the first performance of the Mississauga Symphony.

Harding is very proud of the LAC's three tenants; the Mississauga Symphony (MSA), Opera Mississauga and the Mississauga Choral Society.

"These are three very, very strong, and on a stand-alone basis, highly credible organizations. So to have them as our three principal tenants is great."

The facility also has education and visual arts departments that will be tied in to the local colleges

and universities to do off-site programs as well as developing their own programs.

"This is a building that will be operating seven days a week, 24 hours a day. What a wonderful opportunity as a marketer to be able to create a fully integrated opportunity where we can marry entertainment on the performing arts side to visual arts, to digital arts, supplement that with our restaurant, our gift shop, and our art display area . . . every part of the business feeds another part.

"We are unique. We are actually setting a standard for the industry, which is pretty impressive. Someone mentioned the other day that the Living Arts Centre was 'going to make a difference in North America.' What a wonderful catch-phrase for a marketer.

"We're not just marketing to the consumer, we're also marketing to the talent. We want to be a destination of choice, both for our consumers as well as the on-stage talent, and for artists in residence. We want people to say 'we want to be part of the Living Arts Centre.' It's been a great challenge for me, but what a wonderful project."

Wayne Thompson, who is head of performing arts and entertainment at the Living Arts Centre, is a veteran in Canada's music industry. He began as an agent in the '60s with his own company, Music Factory. He also managed The Nylons for many years, Canadian Brass, Liona Boyd, Molly Johnson and the Infidels and the Barra MacNeils to name just a few. He was also a well-known promoter, promoting dates for the late George Burns, Lisa Minnelli to Frank Sinatra.

Thompson also spent some time in Vancouver where he produced *Unforgettable*, a musical with Natalie Cole. He had Cole's mother as his partner. He became a consultant to the Living Arts Centre ending up programming for the centre.

With all his experience in show business, his LAC connection "just seemed to fit. But it is a challenge, because of the number of seats. At 1315 seats (Hammerson Hall), it's a wonderfully intimate number, but it's a mathematical challenge each time you try to make sense out of how you can afford these big name artists, because we don't want to charge more in a ticket price, because the consumer won't go with it. What we're doing, is using corporate subsidies in the form of sponsorships to keep the ticket prices down.

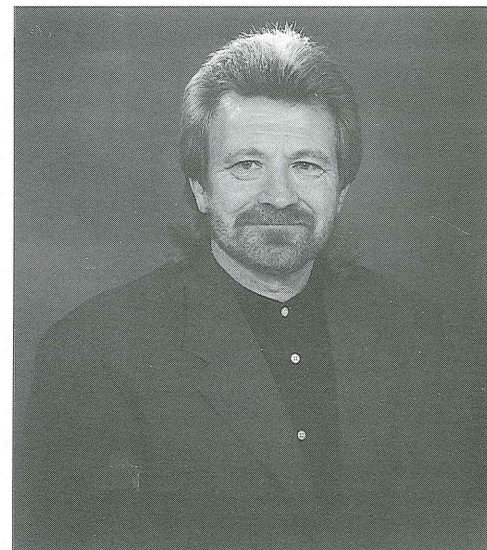
"We have a tremendous number of the leading Canadian corporations headquartered in Mississauga. So we involve them as event sponsors. Not only do they get tickets, but they pay us money because we advertise them; like Lexus Presents, or Dupont Presents or whoever the sponsor would be. For that, we put that money right to the bottom line to lower the ticket price. We reduce our cost. We don't take that sponsorship money and put it over there for another usage. We actually apply it to the show to keep the ticket price down. And, the Broadway Series at \$50.00 for the best seats in the house, an incredible bargain. Hammerson Hall is a magnificent theatre. It's going to be a very intimate experience for all of these performers. It's probably the best 1300 seater I've ever been in, and I've been all over the world.

We are also going to be adding a lot more popular artists, because with classical artists, the ballet and opera, they book a year or two in advance. You can't book a popular artist a year in advance, they won't know what they're doing in a year and whether they'll be on the charts or off the charts. So I'm just filling in a lot of the holes now with popular entertainers like Holly Cole, Blue Rodeo,

B.B. King and Julio Iglesias. I've got a lot of those just being confirmed. Anne Murray is an incredible addition for us for the Mayor's Gala (Nov. 15) with Ashley MacIsaac.

In order to find suitable acts for his theatres, Thompson is on the road a good portion of his time. "I travel all over to see shows, to make sure they are right. I've seen all the Broadway shows, most of the operatic and classical artists. I've seen most of the pop artists, most of which I don't have to see."

Thompson was asked that if being so close to Toronto presented any contractual problems with bringing in name acts or Broadway shows. "I'm bringing in more of the touring productions. I'm not going to compete with Livent or Mirvish. Getting back to our ticket prices, we have a touring production of *Miracle On 49th Street*, *Carousel*, *How To Succeed In Business*, with the actual sets and costumes that Matthew Broderick and that whole cast used and wore on Broadway . . . an amazing production. But my top price is \$50.00, and that's because we want to get the people from Mississauga and the western GTA into the theatre where they can appreciate what we have here. And besides, most of these acts are only booked for two or three nights."



Keith Harding

Thompson is also pleased with the reach his theatres have. "It's largely, Mississauga, Etobicoke, Brampton, Oakville . . . within a 45-minute drive of the Living Arts Centre, we have three and a half million people. We have almost 600,000 people in Mississauga, but when you get up to numbers of three and a half million, that's pretty impressive. I live in Richmond Hill, and with this new highway the 407, it takes me 35 minutes at the most to get to the Living Arts Centre. I think that with the Kirovs, Krystian Zimmerman and the National Italian touring opera company and a lot more, I think people will come from wherever. We also have a lot of shows that are either Canadian premieres or their only date in Canada, like the stars of the Kirov, Miriam Makeba, Umabatha-Zulu Macbeth, an unbelievable performance of 46 Zulu warriors on stage, singing and dancing out Macbeth. It's an unbelievable spectacle. I traced that show all through North America and Europe to get it, because everyone else wanted it."

In Theatre II which Thompson refers to as "the

ARTS continued on page 19

CCMA winners continued from page 2

and her husband Randall Prescott, drummer Ron Sparling, guitarist Dave Dennison and steelman Gary Spicer were on hand to accept the heartfelt industry tribute.

Supremo record retailer Sam "The Record Man" Sniderman, no stranger to honours, awards and tributes, added yet another, as he received the Stan Klees Industry Builder Award and was inducted into the Hall of Honour. Although the award was presented to Sniderman the previous evening at the CCMA's President's Dinner by Sylvia Tyson, he was given camera time at the awards show where he received a standing ovation from an adoring industry.

This year's awards show was once again emceed by well-known Canadian actor Paul Gross.

The full list of winners and categories follows:

FEMALE VOCALIST

Terri Clark

MALE VOCALIST

Paul Brandt

VOCAL DUO OR GROUP

Farmer's Daughter

RISING STAR AWARD

Julian Austin

SINGLE

I DO

Paul Brandt

ALBUM

JUST THE SAME

Terri Clark

VIDEO

I DO

Paul Brandt

VOCAL COLLABORATION

DUANE STEELE

& LISA BROKOP

Two Names On An Overpass

TOP SELLING FOREIGN ALBUM

THE WOMAN IN ME

Shania Twain

CMT FANS' CHOICE AWARD

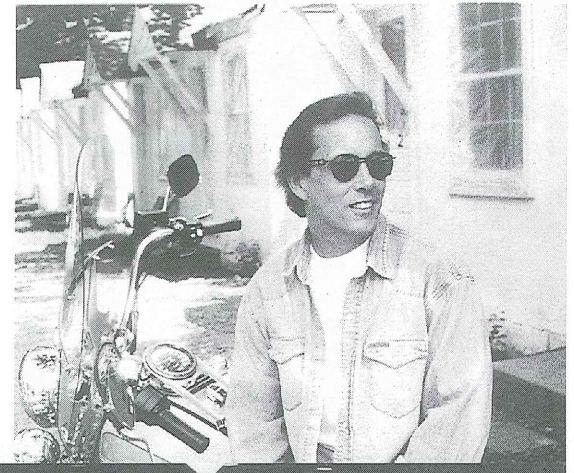
Terri Clark

CCMA HALL OF HONOUR

Family Brown

STAN KLEES BUILDER AWARD

Sam Sniderman



SOCAN congratulations to Paul Brandt on his fourth #1 SOCAN plaque, this one for Take It From Me a #1 hit on the RPM Country 100 (June 9/97) from Frank Davies, Jennifer Brown, Marni Thornton, Holger Petersen, Lynne Foster, Dorothy Allen, Mark Altman, Victor Perkins, Linda Moore and Kent Sturgeon.

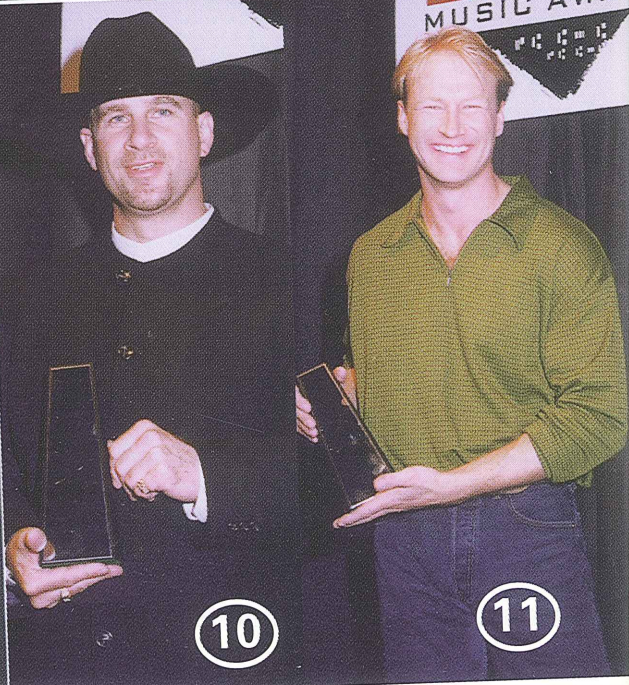
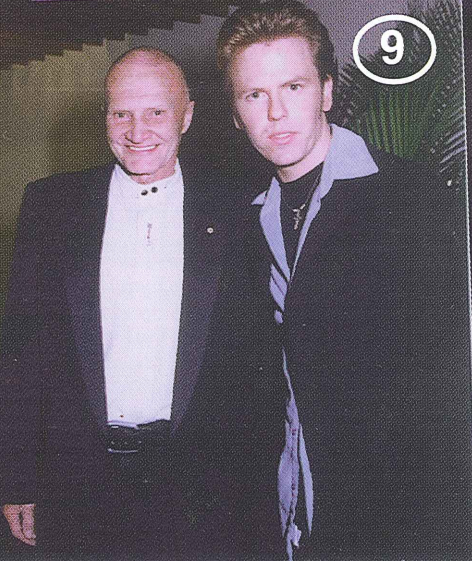
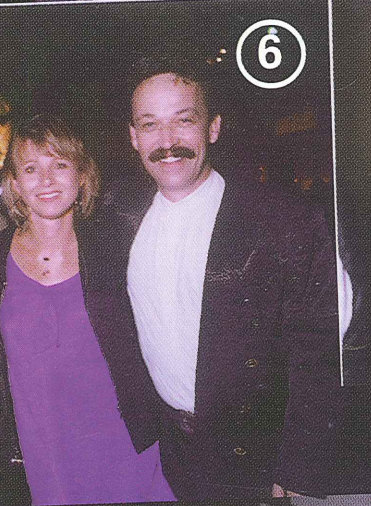
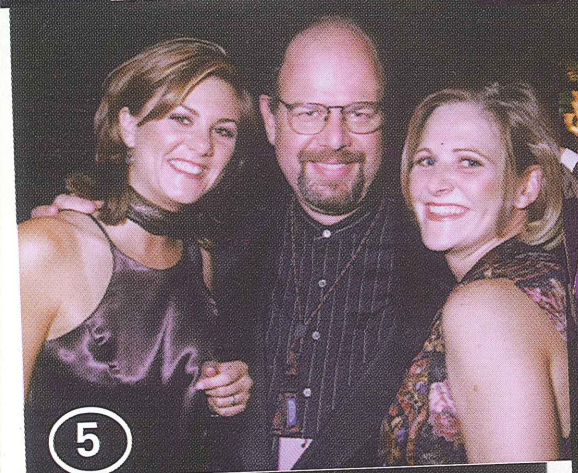
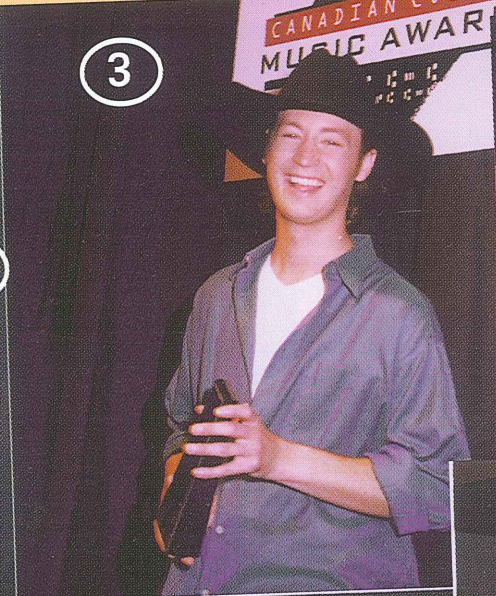
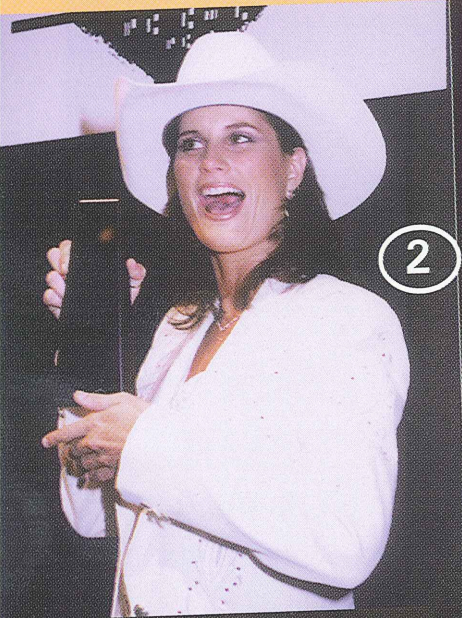


BMG's country artists were out in force for the CCMA country music awards and at the post awards party. Arista's Michelle Wright, VIK's Charlie Major and Julian Austin are seen with Talybont recording artist James Earl Bush and awards show host Paul Gross. (photos by Barry Roden)

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Ordinary Woman

The stars come out at CCMA country music awards

- 1. Shania Twain with her Best Selling International Album award.
- 2. Multi-award winner Terri Clark.
- 3. Multi-award winner Paul Brandt.
- 4. Prairie Oyster's Russell deCarle and Keith Glass with Blue Rodeo manager Susan Gentile and Ruth Kearney from the Blue Rodeo office.
- 5. CCMA awards producer Gordon James and Kelley McBride and Kate McWhir of the Calgary Stampede.
- 6. Margaret Konopacki of M.K.Productions with James Owen Bush.
- 7. Record Company Person of the Year, BMG's Ken Bain with Michelle Wright's manager Brian Ferriman.
- 8. Arista recording star Michelle Wright and her fiancee/tour manager/house engineer Michael Wisnicwski.
- 9. Universal recording artist Jason McCoy and RPM's Walt Grealis
- 10. Wrangler Rising Star winner Julian Austin.
- 11. Vocal Collaborator Duane Steele.



"I am fascinated with his true stories and incredible music."
Netherlands

This album was inspired by Sir William Stephenson who is "The Quiet Canadian"

Tim Lawson

"Lawson is a fine vocalist who writes with a passion borne of his own experience."
England

TIM LAWSON
The Quiet Canadian
Timberholme-45001
Folk/Pop
An emotion-packed release that goes straight to the heart. The rootsy folk properties spring to life on ear contact and Lawson's rich tonal quality creates a florid ambience that fits today with yesterday. There's a heavy, although gentle guitar influence, acoustic, classical, electric and slide. These instruments gain even greater respectability with the cello inserts provided by Harold Briston and some pretty impressive keyboard work. Richard Sera produced the album with Lawson, using Timberholme Sound in Langley, BC to record the first single, a radio friendly track made perfect for the A/C, new and contemporary country formats. A music historian, Lawson credits Sir William Stephenson (The Man From Intrepid), as being his inspiration and the title track is a fitting tribute to this great Canadian. Lawson's writing and his vocal projection demand attention. There's an immediacy here with Lawson taking his listener on his soul searching trips into the songwriting field, providing warmth, anxiety and fulfillment. A master storyteller. Also key is WarTime Letters, O The Mountain, A Thousand Leaves and We All Change.
-JWG

Just received Tim Lawson's CD *The Quiet Canadian*, and quite frankly, I was emotionally drained from the first track right through to 'We All Change'. Sir William Stephenson was a hero of mine. In fact, my home, situated on a 40-foot bluff overlooking Lake Ontario between Whitby and Oshawa Ontario was where Sir William figured out the code-breaking Intrepid that changed the face of the war.
The material on this album, put together with such articulation by Tim Lawson is a historical treasure. And remember, there are still several million surviving members of Canada's Air Force, Navy and Army who are still here and their families, which collectively represent a few million potential consumers.
We would love to do a feature on him. In his song material and his incredibly touching vocal presentation, he has captured the very essence of what fuelled the desire of so many young Canadians to end this holocaust.

Best,
Walt Grealis O.C.
Publisher

MARKETING PLAN RADIO

First Single
Falling Water
At Radio Now

Fall Advertising Campaign

MARKETS Toronto, Vancouver, London
Ottawa, Winnipeg, Hamilton,
Kitchener & 91 Pelmorex affiliates

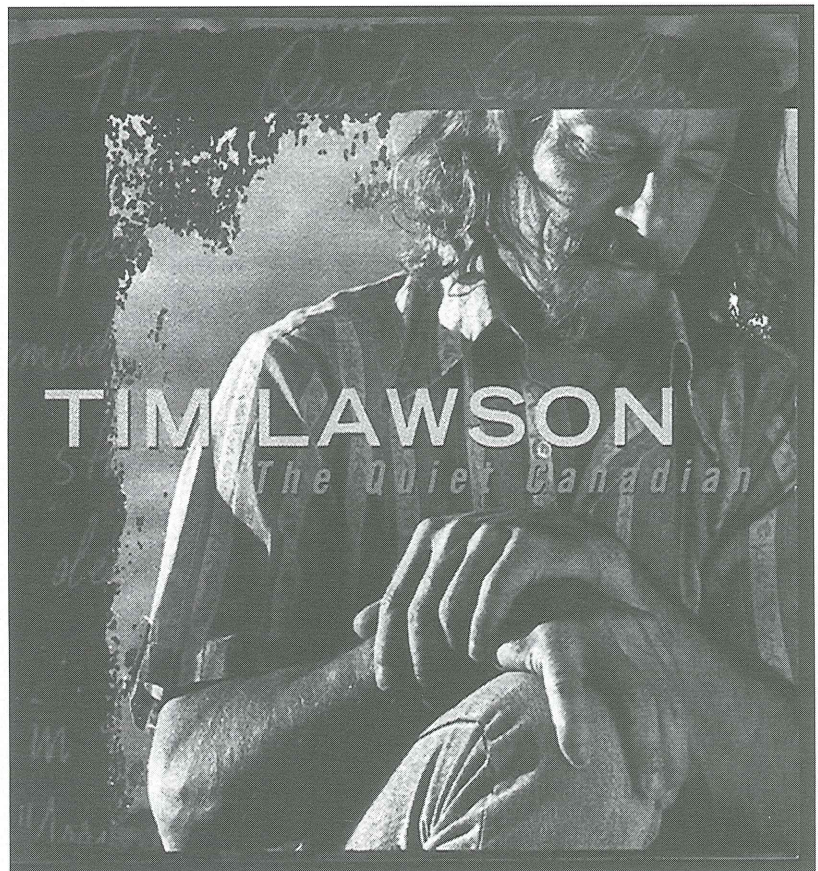
September ADULT CONTEMPORARY
60 sec spot (CHFI, CHUM-FM, CISS-FM,
CKKS, CHQM, CHIQ, CKLH, CHYM, CIQM,
CJBX, CKBY, CJMJ)

October TALK FORMAT
60 sec spot

November ADULT CONTEMPORARY
BERMUDA FLY-AWAY PROMOTION

December ADULT CONTEMPORARY
30 sec spot

"Tim Lawson could well be Canada's first major singer/songwriter since Gordon Lightfoot."
England



RETAIL / PRINT

National Promotional Tour in November
Co-Op Budget Available



POP Material
Posters In-Store Play Copy

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NATIONAL PUBLICITY

April Lebedoff (604) 874-4912



AAV1069

COUNTRY continued from page 7

Alison Krauss & Union Station have one date in Canada on their current US tour. They play Toronto's Massey Hall on Oct. 10. Marie Traynor, who handles promotion and publicity for Denon Music, distributors of Krauss product, expects to see major adds for the band's latest release, *Looking In The Eyes Of Love*. The video has already been added at CMT Canada/Europe/US.

Paul Brandt was the big winner at this year's CCMA awards show, taking home four awards (see separate piece). His new single, *A Little In Love*, is also a big winner. Although the single doesn't qualify as Cancon, country programmers didn't let that get in their way, giving it top priority picks and spins. The most added this week, the single enters the chart at #71. The track was taken from his upcoming Reprise album, *Outside The Frame* which was produced by Josh Leo.

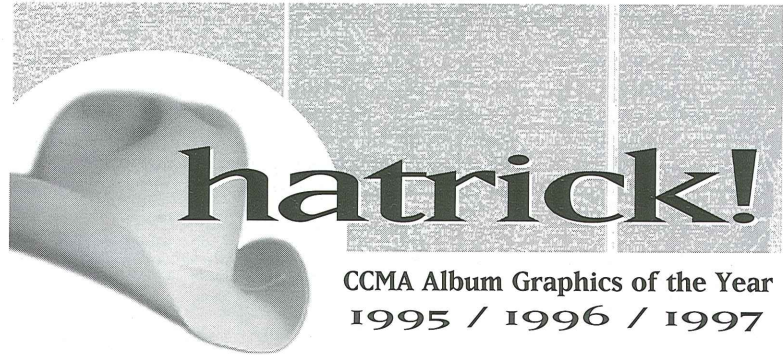
COUNTRY PICKERS

STEVE JONES

CFQM-FM - Moncton
A Little In Love - Paul Brandt
DAVE McLAUGHLIN
 CKGB - Timmins
A Little In Love - Paul Brandt
BRUCE ANDREI
 Country 95.5FM - Lethbridge
A Little In Love - Paul Brandt
WADE WILLEY
 CKRM - Regina
A Little In Love - Paul Brandt
BRUCE LEPERRE
 CKDM - Dauphin
A Little In Love - Paul Brandt
JAMES RICHARDS
 CHAT - Medicine Hat
A Little In Love - Paul Brandt
RICK KELLY
 CKKN-FM - Prince George
A Little In Love - Paul Brandt
CAL GRATTON
 CJVR - Melfort
A Little In Love - Paul Brandt
BOB PRESTON
 NorNet - Edmonton
A Little In Love - Paul Brandt
BILL MALCOLM
 KIXX105 - Thunder Bay
Tell The Girl - Duane Steele
COLIN McAULAY
 CFCY - Charlottetown
Tell The Girl - Duane Steele
RAY BERGSTROM
 CFMK-FM - Kingston
Tell The Girl - Duane Steele
DOUG ANDERSON
 Y105 Young Country - Ottawa
Tell The Girl - Duane Steele
BRIAN SALMON
 C-HOW - Welland
Tell The Girl - Duane Steele
PETE WALKER
 KX96FM - Durham
Feeling Kind Of Lucky - Charlie Major
JANET TRECARTEN
Feeling Kind Of Lucky = Charlie Major
DAN MITCHELL
 CKCO/Cariboo Country - Quesnel
Land Of The Living - Pam Tillis
CHUCK REYNOLDS
 CHYR - Leamington
Land Of The Living - Pam Tillis
RICK FLEMING
 CKQM-FM - Peterborough
The Rest Of Mine - Trace Adkins

Farmer's Daughter, winner of the CCMA award as Best Group, are making impressive gains with country programmers. Their current Universal release, *You Said*, is the biggest mover this week,

jumping up to #38 from #56 after only three weeks of charting. The trio's manager, Gerry Leiske, won a CCMA Citation Award this year as Manager of the Year.



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RPM COUNTRY ALBUMS

TW	LW	WO	SEPTEMBER 15, 1997						
1	1	12	LEAHY Self-titled Virgin-42955-F		21	19	56	MICHELLE WRIGHT For Me It's You Arista-18815-N	
2	2	2	TRISHA YEARWOOD Songbook: A Collection Of Hits Universal-7001-J		22	29	133	SHANIA TWAIN The Woman In Me Mercury-314-522-886-Q	
3	4	14	VARIOUS ARTISTS New Country 4 WEA-35328-P					VARIOUS ARTISTS CMT Canada '97 BMG/EMI-1253-F/N	
4	2	14	TIM MCGRAW Everywhere Curb-77886-F		24	24	40	FARMER'S DAUGHTER Makin' Hay MCA-81029-J	
5	5	9	BLUE RODEO Tremolo WEA-19253-P		25	22	17	TANYA TUCKER Complicated Capitol Nashville-36885-F	
6	18	2	COLLIN RAYE The Best Of: Direct Hits Epic-67893-H		26	26	22	TRACY LAWRENCE The Coast Is Clear Atlantic-82985-P	
7	7	58	LEANN RIMES Blue Curb/EMI 77821-F		27	28	23	TRACE ADKINS Dreamin' Out Loud Capitol-3722-F	
8	8	19	GEORGE STRAIT Carrying Your Love With Me MCA Nashville-15842-J		28	27	36	TRAVIS TRITT The Restless Kind Warner Bros-46304-P	
9	9	19	ALABAMA Dancin' On The Boulevard RCA-67426-N		29	25	43	ALAN JACKSON Everything I Love Arista-18812-N	
10	14	2	MARTINA MCBRIDE Evolution RCA-07863-67516-N		30	32	71	PAUL BRANDT Calm Before The Storm Reprise-46180-P	
11	3	43	DEANA CARTER Did I Shave My Legs For This Capitol-37514-F		31	31	30	MARK CHESNUTT Greatest Hits Decca-11529-J	
12	12	7	BILLY RAY CYRUS The Best Of: Cover To Cover Mercury-534837-Q		32	23	31	COLLIN RAYE I Think About You Epic-67033-H	
13	16	7	DWIGHT YOAKAM Under The Covers Reprise-46690-P		33	30	19	CLAY WALKER Fumor Has It Giant-24874-P	
14	6	15	BOB CARLISLE Butterfly Kisses (Shades Of Grace) DMG/BMG-41613-N		34	36	42	TERRI CLARK Just The Same Mercury-314-532-879-Q	
15	13	17	BRYAN WHITE Between Now And Forever Asylum-61880-P		35	34	53	PRAIRIE OYSTER Blue Plate Special Arista-74221-40042-N	
16	11	44	THE RANKIN FAMILY The Rankin Family Collection EMI-52969-F		36	33	43	KEVIN SHARP Measure Of A Man Asylum-61930-P	
17	17	42	REBA McENTIRE What If It's You MCA-11500-J		37	35	16	WYNONNA Collection Curb-11583-J	
18	20	53	ANNE MURRAY Self-titled EMI-35501-F		38	37	43	TRACY BYRD Big Love MCA-11485-J	
19	15	28	LEANN RIMES Unchained Melody/The Early Years Curb-77856-F		39	38	45	VARIOUS ARTISTS Untamed And True 3 MCA-81022	
20	21	22	MILA MASON That's Enough Of That Atlantic-82923-P		40	39	36	JOHN MICHAEL MONTGOMERY What I Do The Best Atlantic-82947-P	

RPM

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 SEPTEMBER 15, 1997

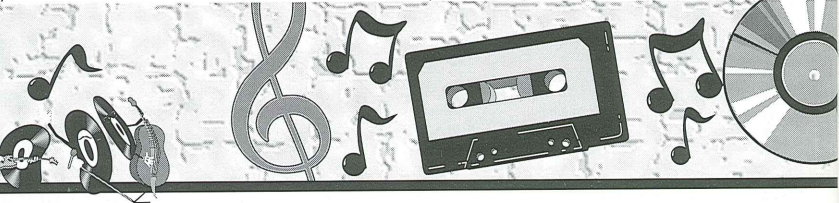
1	NE	CANDLE IN THE WIND Elton John - CD single Rocket (supplied by Digital Courier)
2	2	12 BUILDING A MYSTERY Sarah McLachlan - Surfacing Nettwerk-30116 (pro single)-F
3	1	25 SUNNY CAME HOME Shawn Colvin - A Few Small Repairs Columbia-67119 (pro single)-H
4	4	13 THIRD OF JUNE Corey Hart - Self-titled Columbia-80240 (comp 062)-H
5	17	7 TAKES A LITTLE TIME Amy Grant - Behind The Eyes AGM-31454 (pro single)-Q
6	3	26 ALONE Bee Gees - Still Waters Polydor-31453-7302 (pro single)-Q
7	25	6 FOOLISH GAMES Jewel - Pieces Of Your Soul Atlantic-82700 (comp 330)-P
8	9	10 TRUST ME (This Is Love) Amanda Marshall - Self-titled Epic-80229 (CD track)-H
9	5	13 FOR YOU I WILL Monica - Space Jam OST Atlantic-82961 (comp 309)-P
10	10	19 GO THE DISTANCE Michael Bolton - Disney's Hercules OST Columbia-9996 (pro single)-H
11	12	7 IT COULD HAPPEN TO YOU Blue Rodeo - Tremolo WEA-19253 (comp 327)-P
12	16	7 EVERYBODY Backstreet Boys - Backstreet's Back Jive/Zomba-41617 (pro single)-N
13	15	4 HOW DO I LIVE LeAnn Rimes - You Light Up My Life Curb-77885 (pro single)
14	14	11 DO YOU LOVE ME THAT MUCH Peter Cetera - You're The Inspiration River North-768-74-2131 (CD track)-Q
15	6	10 MORE THAN THIS 10,000 Maniacs - Love Among The Ruins Geffen-25009 (comp 10)-J
16	8	15 ALL FOR YOU Sister Hazel - Somewhere More Familiar Universal-53030 (pro single)-J
17	18	3 SEMI-CHARMED LIFE Third Eye Blind - Self-titled Elektra-62012 (CD track)-P
18	7	16 A CHANGE WOULD DO YOU GOOD Sheryl Crow - Self-titled AGM-314-540-587 (comp 3)-Q
19	20	7 GOOD MAN, FEELING BAD Tom Cochrane - Songs Of A Circling Spirit EMI-37239 (pro single)-F
20	21	5 2 BECOME 1 Spice Girls - Spice Virgin-2174 (pro single)-F

21	24	4 HONEY Mariah Carey - Butterfly Columbia-67835 (pro single)-H
22	23	8 WHERE'S THE LOVE Hanson - Middle Of Nowhere Mercury-314-534-6152 (comp 509)-Q
23	27	6 IF MY HEART HAD WINGS Amy Sky - Cool Rain IronMusic-51005 (CD track)-N
24	11	9 SHED A LIGHT Roch Voisine - Kissing Rain R.V.International/BMG-43978 (pro single)-N
25	13	10 WHEN I'M UP (I Can't Get Down) Great Big Sea - Play WEA-18592 (comp 323)-P
26	26	10 TO THE MOON AND BACK Savage Garden - Self-titled Polygram-67954 (comp 063)-H
27	30	29 I'LL ALWAYS BE RIGHT THERE Bryan Adams - 18 til I Die AGM-05521 (CD track)-Q
28	45	2 SOMETHING ABOUT THE WAY YOU LOOK Elton John - Title track Rocket-314-574-8912 (pro single)-Q
29	22	19 HERE IN MY HEART Chicago - The Heart Of Chicago 1967-1997 WEA-46554 (CD track)-P
30	31	5 TO MAKE YOU FEEL MY LOVE Billy Joel - Greatest Hits Vol. III Columbia-67347 (pro single)-H
31	37	26 SILVER SPRINGS Fleeword Mac - The Dance Reprise-46702 (comp 327)-P
32	39	26 I DON'T WANT TO WAIT Paula Cole - This Fire Warner Bros-46424 (comp 329)-P
33	19	16 BUTTERFLY KISSES Bob Carlisle - Title track DMG/BMG-41613 (pro single)-N
34	35	7 IF I WAIT THERE FOR YOU Bobby Cameron - Self-titled Nar/Page-001 (CD track)
35	28	11 BELIEVE Jon Secada - Secada SBK/EMI-55897 (CD track)-F
36	36	16 SITTING ON TOP OF THE WORLD Amanda Marshall - Self-titled Epic-80229 (comp 061)-H
37	38	6 TIC TIC TAC fruit de la passion w/Joe Puga - No album KLM/Pindoff (pro single)
38	32	28 UNTIL I FIND YOU AGAIN Richard Marx - Flesh And Bone Capitol-31528 (comp 4)-F
39	33	21 I DON'T WANT TO Toni Braxton - Secrets LaFace/BMG-4200 (pro single)-N
40	29	16 I WANNA BE THERE Blessid Union Of Soul - Self-titled EMI-56716 (CD track)-F

41	49	6 I AM NOT HIDING Kenny Loggins - The Unimaginable Life Columbia-67865 (pro single)-H
42	43	26 TIME TO SAY GOODBYE Andrea Bocelli w/Sarah Brightman - Romanza Phillips-56456 (CD track)-Q
43	52	2 THE SOUND OF Jann Arden - Happy? AGM-314-540-7892 (pro single)-Q
44	34	8 THE FRESHMEN Verve Pipe - Villains RCA-668092 (CD track)-N
45	46	9 GOTHAM CITY R. Kelly - Batman & Robin OST Jive/WEA-46220 (pro single)-P
46	47	3 DO YOU KNOW WHAT IT TAKES Robyn - Robyn Is Here RCA-64865 (CD track)-N
47	51	3 THE DIFFERENCE The Wallflowers - Bringing Down The Horse Interscope-90055 (CD track)-J
48	44	16 HARD TO SAY I'M SORRY Az Yet w/Peter Cetera - Self-titled BMG-26034 (comp 17)-N
49	48	34 TOO LATE TOO SOON Jon Secada - Self-titled EMI-55897 (pro single)-F
50	40	12 HALF THE MAN Dayna Manning - Vol. 1 EMI-5365 (CD track)-F
51	53	4 NO TENGO DINERO Los Umbrellos - Red Hot Latin Hits EMI-57390 (pro single)-F
52	59	2 MY ADDICTION Danya Manning - Vol. 1 EMI-5635 (CD track)-F
53	54	2 HOW DO I LIVE Trisha Yearwood - Greatest Hits MCA-70011 (CD track)-J
54	56	2 JUST TO SEE YOU AGAIN Tru-G2 - From The Heart Paladin/Spinner-611 (CD track)
55	55	3 WAYNE Chantal Kreviazuk - Under These Rock And Stones Columbia-80246 (comp 61)-H
56	NE	DO WHAT YOU DO Carolyn Arends - Feel Free Reunion/BMG-08306-10029 (CD track)
57	57	26 SEE THE PEOPLE Soul Attorneys - Self-titled Epic-80234 (comp 059)-H
58	60	26 A SMILE LIKE YOURS Natalie Cole - Title track OST Warner Bros-62093 (comp 328)-P
59	NE	LOST HIGHWAY Lori Yates - Untogether Virgin-2438-41634 (pro single)-F
60	58	15 MIDNIGHT IN CHELSEA Jon Bon Jovi - Destination Anywhere Mercury-314-534-903 (pro single)-Q

RPM

Dance



TW LW WO SEPTEMBER 15, 1997

1	4	10 I'LL BE MISSING YOU Puff Daddy Bad Boy-N
2	3	8 MO MONEY MO PROBLEMS Notorious B.I.G. BMG-N
3	1	6 DO YOU KNOW IT TAKES Robyn RCA-N
4	2	8 MEN IN BLACK Will Smith Columbia-H
5	11	7 CAN YOU FEEL IT 3rd Party AGM-Q
6	10	3 RIPGROOVE Double 99 Ice Cream-N
7	6	4 GET READY TO BOUNCE Brooklyn Bounce Attic-J
8	13	9 NIGHTMARE Brainbug Grooval-M
9	7	8 CAN YOU KEEP A SECRET First Base Ariola-N
10	22	2 FIRE Ultra Nate Quality - M

11	17	2 BARBIE GIRL Aqua Universal - J
12	9	5 WHEN DOVES CRY Ginuwine Sony - H
13	15	8 IN A DREAM Rockell Robbins-N
14	NE	HOLD YOUR HEAD UP HIGH Boris Dlugosh P. Boom SPG-M
15	5	4 NOT TONIGHT Lil' Kim Warner - P
16	16	2 PUT YOUR HANDS WHERE MY... Busta Rhymes Warner - P
17	20	3 OPEN YOUR EYES Ivan Tox-Select
18	12	4 FIX Blackstreet Universal - J
19	8	8 WHATEVER En Vogue Elektra-P
20	14	9 REMEMBER ME Blue Boy TJSB-Koch

21	NE	C-LIME WOMAN The People Movers Popular-P
22	19	4 BREAK MY STRIDE Unique II Sony - H
23	21	11 AROUND THE WORLD Daft Punk Virgin-F
24	27	3 EVERYBODY Backstreet Boys Jive-N
25	18	9 WE TRYING TO STAY ALIVE Wycleff Jean Columbia-H
26	29	2 NEVER MAKE A PROMISE Dru Hill Island - Q
27	26	5 THE WAY Funky Green Dogs Twisted - J
28	NE	SAY A LITTLE PRAYER Diana King Sony-H
29	25	3 NO TENGO DINERO Los Umbrellos EMI-F
30	23	5 SOMETHING GOING ON Todd Terry RCA - N

ARTS continued from page 12

flexible black box stage." He points out that the theatre will be used for everything from plays to music recitals, as well as to community artists. "We have a community access program which allows artists from the community to use that theatre for a base rent of \$300.00. We also work with the community groups in mentoring, like teaching them the business of the arts, like here's how you attract sponsorship, here's how you market your show, here's how artistically you can make your show better. So, I think we are going to play a very large part in the artistic community of Mississauga in mentoring them and helping them get better."

Surprisingly with such an undertaking, there have been no negatives. "Everything is positive because we have addressed the community issue and we've kept the ticket prices down. The building also came in, not only on time, it came in about sixty days earlier, and it came in on budget. That's

pretty amazing, and you know what, that's Mayor McCallion. She is a no-nonsense lady, who knows how to get things done."

Ballpark figures bring the building in at about 68 million dollars, including 12 million dollars for operations. The foundation and the development department are jointly in the midst of raising 80 million dollars. They're not quite there, but Thompson says they're well underway to reaching their goal.

"That's another mandate here that's going to be a tough one. The whole facility, which includes the digital, visual and electronic arts wing, plus the three performing arts centres . . . the whole centre, the mandate is to operate it as a viable business and without subsidies. That's going to be a tough challenge."

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