

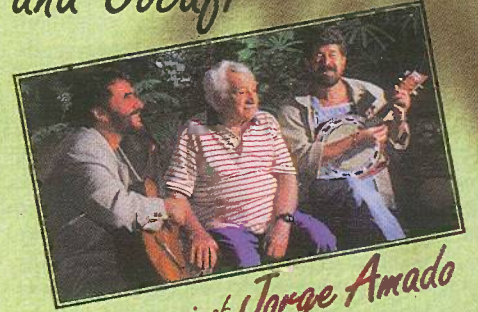
RPM

Volume 65 No. 26 - September 1, 1997

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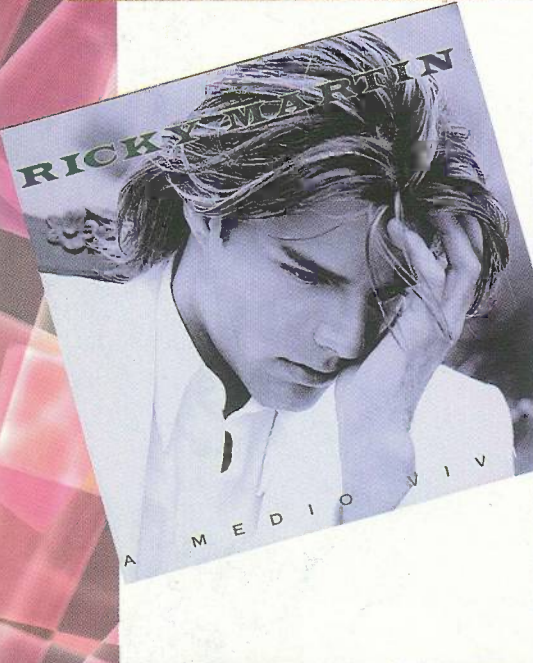
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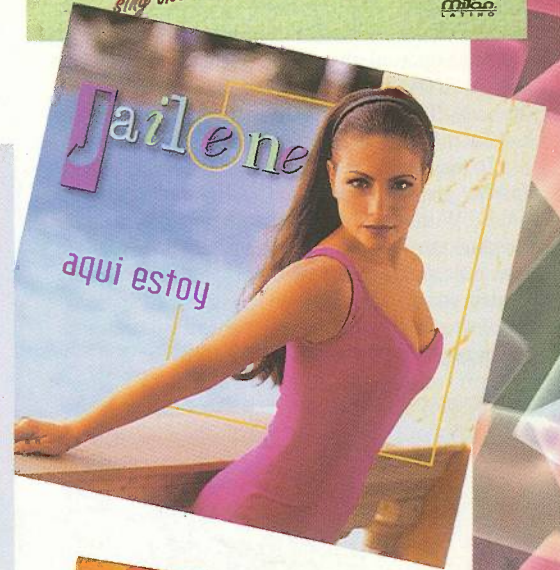
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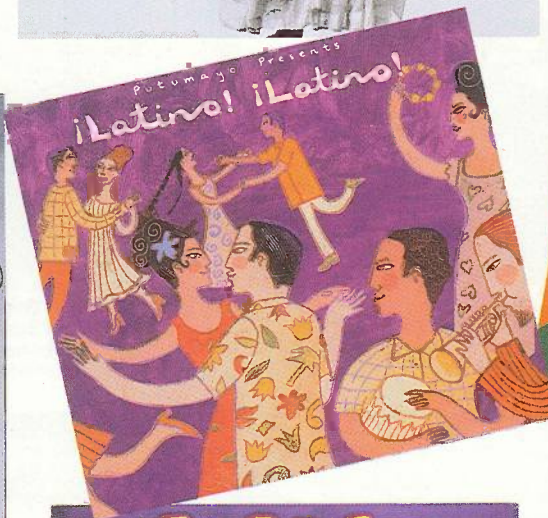


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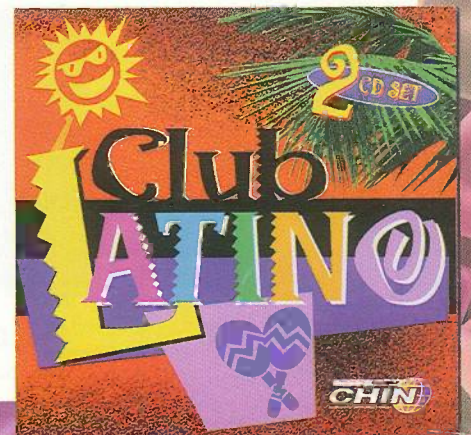


Jose Peña Suarez
LA BANDA

GORDA

LAURA PAUSINI

Las cosas que vives.



2 CD SET

Club
LATINO

CHIN

National Songwriting prize to Saskatoon's Shock

Charlie Shock, a songwriter from Saskatoon was declared the winner of the \$10,000 grand prize at the 5th annual National Songwriting competition. Shock won for his entry Bound For Nowhere. He will also receive 30 hours of studio time from Metalworks Studios, 1,000 CDs manufactured by RDR, national distribution for the CD by Montreal-based Cargo Records, promotion by Joe Radio, promotion photos from Galbraith Reproductions and his own web site on the Music and Audio Connection.

The annual event is a promotion mounted by Standard Radio in association with the Songwriters Association of Canada and produced by ChartToppers.

There was a tie for the second place song between Signe Jakobson from Calgary for Sell My Soul, and Winnipeg's Christine Fellows for Anybody. Third place went to Cory Tetford from St. John's for his entry of On The Other Side.

In making the above announcement, Gary Slight, president and CEO of Standard Radio noted: "Without creative songwriters, there is no Canadian music industry. Standard Radio is pleased to be able to inspire and acknowledge the many talented songwriters in Canada."

It should also be noted that Standard continues to be a major contributor to FACTOR.

Major radio stations in ten key markets took part in the selection of regional semi-finalists. The stations and semi-finalists and their entries are as follows:

- Z95FM Vancouver**
Darren Staten - Where Is Love
- CJAY-FM92 Calgary**
Signe Jakobson - Sell My Soul
- The Bear 100.3 Edmonton**
Dennis Feldman & Colin Geddes
Right Or Wrong
- C95FM Saskatoon**
Charlie Shock - Bound For Nowhere
- Q94.3FM Winnipeg**
Christine Fellows - Anybody
- Magic 100 Ottawa**
Terry Tufts - Sweet
- Mix 99.9FM Toronto**
Sean McDermott, Don McKinnon,
Robert Weber
I Believe
- Mix 96 Montreal**
Rob Meyer, Dan Cinelli
Faded
- 96.5 Sun FM Halifax**
Jamie Sparks - Can I Get Your Number
- Magic 97 St. John's**
Cory Tetford - On The Other Side

Participating stations solicited demos of unpublished songs from their listeners. Station directors and industry figures selected the ten semi-finalists, basing their evaluation on lyrical content, music arrangement and the song's commercial potential.

Semi-finalists won an all expense paid weekend to the Westin Harbour Castle Hotel in Toronto, an Epiphone blues guitar, Tascam portastudio and a microphone from Sennheiser. As well the winners took part in a two-day songwriting workshop in Toronto, panelled by Alan Frew and Sam Reid (ex of Glass Tiger) courtesy of the Songwriters Association of Canada.



The Universal Music staff caught up to The Wallflowers after their recent show at the Molson Amphitheatre in Toronto and presented them with triple platinum for their album Bringing Down The Horse. Since the presentation, the album has gone four-times platinum, and continues to sell briskly at retail.



NSC winners (top) Colin Geddes, Dennis Feldman, Don McKinnon, Darren Staten, Sam Reid, Jamie Sparks, Alan Frew, Christine Fellows, Dan Cinelli, Rob Meyer, Signe Jakobson and Martin Cepicka and (front) Mix 99.9FM's Wayne Webster, Cory Tetford, Sean McDermott, Rob Weber, Charlie Shock and Terry Tufts.

NO. 1 ALBUM



BACKSTREET BOYS

Backstreet's Back
41617-2-N

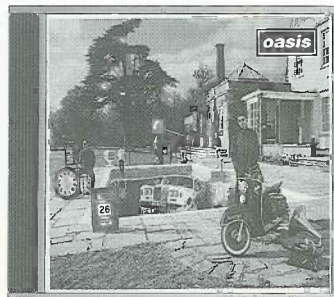
NO. 1 HIT



BUILDING A MYSTERY

Sarah McLachlan
Nettwerk-F

ALBUM PICK



OASIS

Be Here Now
Epic - 68530-H

HIT PICK



CRAZY TIMES

Jars Of Clay
Essential-N

Sony favourites get into all that Fuzz

by Rod Gudino

One of the reasons the media here and abroad fell hard for Junkhouse when they first appeared on the scene was because the band was about as dependable as a clock setter on his first day on the job. Junkhouse has since become a symbol for that dependability, dependability that isn't limited to the music found on their first two efforts -- 1994's *Strays* and 1995's *Birthday Boy* -- but that has been etched into the very fibre of this band; the unshorn

hair, the faded jeans and biker boots. All of which magnifies any deviation from the norm, however small or trite. Like, for example, a slew of brand new haircuts and something a little askew about a brand new collection of songs.

"I think it was the most easily executed recording," claims Junkhouse frontman Tom Wilson in talking about *Fuzz*, the band's third studio release. "I think that was because the year before

we all figured out that we wanted to be musicians again. It was a year of resisting the idea of being a product of the music industry, it's so easy to fall into that."

Being a musician meant especially to resist the expected, though Wilson and his Junkhouse clan insist the changes -- which includes the addition of producer/guitarist Colin Cripps and new bassist Grant Marshall -- weren't so deliberate. Even so, *Fuzz* is unlike any other Junkhouse album, a matter that is startlingly evident from the first drum roll intro and loitering guitar riff of *Joy Ride*, a song that seems to be stretched far beyond its four minute duration. The mood recurs throughout and revolves around the nucleus of the title track, on which the guitars of Cripps and Dan Achen dwindle to lingering fuzz as Wilson rolls a large mental projector on the screen of his lyrics.

"It was never something that the band wasn't doing," remarks Cripps, whose informal involvement with the band dates from before their first album. "Junkhouse always had that ability to do the landscape, more intimate setting type of song, but I don't think the public at large had perceived the band as having that ability."

Cripps' task came very much from having been noted for that sound, especially from his now-defunct *Crash Vegas* project, which took much of its inspiration from the sullen cinematic flourishes of visionary film directors like David Lynch.

"I love songs that create an environment whether they're heavy in your face or they're songs that are intimate," says Cripps. "I think it was really important to us as a group to be able to bring those feelings and those emotions in the songwriting to the front. Everyone was kind of tired of the notion that the only perception of this band was as a great rock'n'roll band, we all consciously wanted to explore that and push it a little more to make it an album that would be unexpected."

A little of the unexpected has not gone unnoticed, and though the boys in the band prefer to steer away from discussions that would take them outside their music, it is worth mentioning that Sony will have launched into a lengthy promotional campaign by the time you read this. In the meantime, a dependable first single from *Fuzz*, *Pearly White*, takes to radio with a some strong early support. The word in the air: if you think you knew and loved this band, check them out again, 'cause there has been a creative awakening. Wilson describes it best.

"When you've been locked in the back of a van or a tour bus or an airplane, you lose sight of who you are," he says. "You go home and you pat your kids on the head and you kick the dog and you hang around your backyard until it starts to come back again."

We're just glad it did.

Michael McCarty to keynote NSAI's meeting

The Toronto Regional Workshop of the Nashville Songwriters Association International (NSAI) has announced its fall lineup which will begin in September. Top industry people have been invited as guest speakers.

Michael McCarty of EMI Music Publishing will be the guest speaker at the first meeting (Sept. 16) to be held at Lester B. Pearson Catholic School in Brampton, Ontario beginning at 7:30 pm.

For more information call Dan McVeigh at 905-453-6104 or Bruce Madole at 905-459-9753.



Marquis Classics: A commitment to excellence

by Bill Watt

The announcement that EMI Music Canada will now distribute their label (RPM - June 23/97), promoted an RPM visit to Dinah Hoyle and Earl Rosen who founded and head up Marquis Classics.

What became abundantly clear during a comfortable conversation at their headquarters in Toronto's charming Beaches area is a commitment to excellence.

Both are well versed in music presentation, and since the formation of Marquis in 1981 as a boutique label, have overseen every aspect of every release from selection of artist, to production, to advertising and marketing. An artist on their label enjoys a cocoon of care that must surely allow for the greatest of artistic expression.

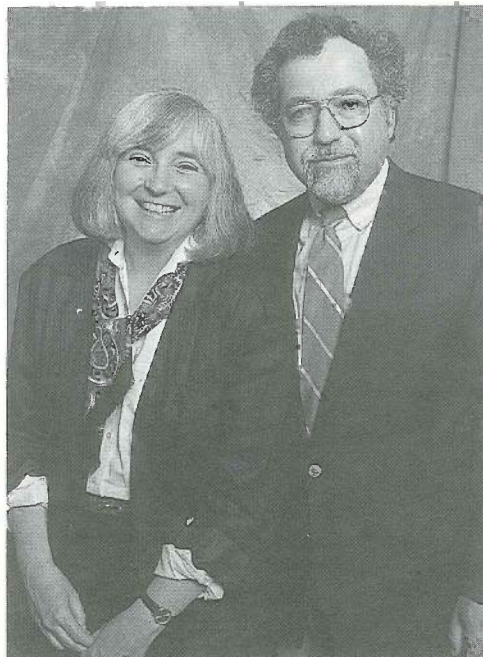
Rosen stresses that he is "very optimistic about the future of classical music, especially the kind of recordings Marquis releases, which are aimed at the general adult music fan rather than just classical collectors."

From the beginning the company has featured accessible music but has not eschewed challenge. The latter is evident in its championing of new Canadian composers and artists.

The importance of the Marquis tie-in with EMI goes without question. "We're thrilled to be distributed by EMI," says Hoyle. "Deane Cameron and the rest of the company are so committed to Canadian music. It's a great fit. Our classical/celtic crossover group like *Puir a Baroque* complements EMI's other celtic acts."

Those are the nuts and bolts of the operation. But what is even more important, we believe, is

the manner in which the two give themselves to their profession. The world of performing arts isn't always as pleasant as one might wish. But Dinah Hoyle and Earl Rosen exude kindness and care for the artists they present to the public. How refreshing that is to experience and what product it provides.



Dinah Hoyle and Earl Rosen

WALT SAYS . . . !



Hold the bath water!!! Good old EL, he's back on top again. Don't know for how long, but watch these developments very carefully. First of all, AY's contract doesn't run out until the end of the year, and secondly, EL has an offer on the table that's not too hard to take. On the other hand, he could still go to where he was going in the first place, which makes more sense. What's the old saying, "Once burned . . ." (EC: *He's been burned more than once!!!*)

Litigation is costly!!! There was news floating about a few weeks ago regarding a hot potato that has to do with New York and the Ontario court. There were some in the industry who wanted the lid blown off this hot HOT item. Checking the source in New York, I was asked who had tipped me. Of course, I wouldn't reveal my source, but I did get a promise of a copy of the statement of claim. It hasn't arrived, but there's a lot of information floating around the industry, but I'd rather stand down until there's something official. Even the U.S. trades have sidestepped the situation. Maybe they're waiting for National Enquirer to do a bit first. Being a third, fourth or even fifth party can be expensive and time consuming. I've even been threatened with legal action over using initials, and once by a lawyer. But then I found out he got his trip to the bar through a correspondence course. (EC: *We all know who you're talking about anyway!!!*)

The industry tipster??? You know what they say, everything in moderation, particularly booze. Even the breweries have got on that bandwagon, with billboards across the country and posters hanging all over bars. There's nothing worse than a mouthy, fall-down drunk. And there's a message there. If our target recognizes the shoe, he should squeeze into it or if he has any REAL friends, they should counsel him a little. It could save his job. (EC: *Forewarned, or something like that!!!*)

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Part of the Music Manufacturing Services Group

Hold the initials!!! Rumour has it that THAT job in waiting will be filled by someone outside the country. And that's a smart move, don't you think. The noses that would have otherwise gotten out of joint, won't. Bringing someone in from another company always ends up with resentment, and then a new broom has to be brought in. Watch this development closely. It's going to be very interesting. (EC: *No doubt!!!*)

Another shocker!!! Nothing official yet, but there has been sad news circulating that Bob Campbell has left Sony Music for early retirement. Over the past few years I got to know him and his wife Betty, he on a business level and both socially. What a delightful couple. He's one of those old-time record people, totally dedicated to his company and the artists represented on the various labels. He had an enjoyable and very diplomatic manner about him, even when dealing with almost impossible situations. That demeanour gained him a lot of respect, not to mention admirers, on both sides of the border. He's a real gentleman and a real record guy, a combination that's disappearing too quickly. Bob has gone through a few personal problems of late and just decided to return home to New Jersey and take it easy. Not that he will. His hobbies of flying and boating will keep him busy. We wish him well. (EC: *A REAL gentleman!!!*)

Good news for Variety!!! Among the 12-person elected Crew for Variety this year is a solid representation of the record, radio and commercial/jingle fields. Elected were Heather Ostertag, Bill Bannon, Ted Southern, Don Shafir and Harvey Atkin. With these people on Crew, this will be a very exciting year for Variety, and their rewards are only the smiles they get from Variety's Kids. (EC: *That's all they need!!!*)

Black Thursday??? As we go to press, there's news of a shake-out at a major that's happening as we write this. It all comes under the heading of "trimming the fat", or "getting rid of the deadwood." A meaner, leaner machine is in the offing. The tail is no longer going to wag the dog. (EC: *Best tell us, who's the tail, we know who the dog is!!!*)

Manager problems??? When a manager and an artist start cutting one another up in public and let some secrets out of the bag, you can be sure the cut is deeper than what it looks like. Some artists demand too much attention, and some managers aren't prepared to give all that attention, particularly if his stable is full. There's been a problem here for sometime, and now it's about to surface. And even one of the newest stablemates is unhappy. So the empire might be downsized. (EC: *We've heard that story over and over again!!!*)

Speaking of downsizing!!! Gone are a couple of million dollar properties. Well, they were million dollar properties, and getting rid of them was a smart move. It will be interesting to see if the new owners with all their technology can make them million dollar properties again. (EC: *Technology and lots of money!!!*)

Dealers in sleaze??? Down Nashville way, where artists are taken to the cleaners on a daily basis, there are moves to police the sleaze. Tom Rowland, who writes Music Row in The Tennessean, has broadsided the industry. It all has to do with fast-shuffling bandits offering wet-behind-the-ears young artists a deal to make them a star for a mere \$20,000, and you know the rest. The bus station is a favourite hangout for potential clients, many from Canada. To help spread the word

about these fast-buck Charlies, WSIX-FM is running public service announcements for Entertainers Foundation Inc (EFI). Unfortunately these bandits aren't just surfing the Nashville bus station, we've got them here as well. But who will take the time? (EC: *It doesn't hurt to ask!!!*)

Things are looking good!!! Taking a look at the CRIA stats for July, and we seem to be recovering. Not much of a gain, about 8 per cent overall, but at least it's a gain. CDs are, in fact, up 9 per cent. The cassette thing is down, at 6 per cent in shipments and 11 per cent in sales. Expect to see August even better. Remember, this is going to be a gangbuster holiday season. (EC: *Blind faith!!!*)

Play ball!!! The Ontario Music Industry Softball leaguers will start the semi-finals for both the CRIA and RPM trophy events just after Labour Day. Jim Agnew is hoping to get this season over by the end of September. Last year they went into October. Here's some scores from last week. The Sony Ballbusters busted PolyGram 26 to 11, and the Sony Wonders booted A&M 21 to 9. Mix 99.9 won over Universal 14 to 6, and the rest of the games were rained-out or whatever. Stay tuned. These guys should play ball or do something strenuous all year round. Talk about trimming the fat. Even GN is looking good, and he's not even playing. (EC: *It's all in the game!!!*)

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MAPL Cancon

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



M - Music was composed by a Canadian

A - Artist who is featured is a Canadian citizen

P - Production was wholly recorded in Canada

L - Lyrics were written by a Canadian

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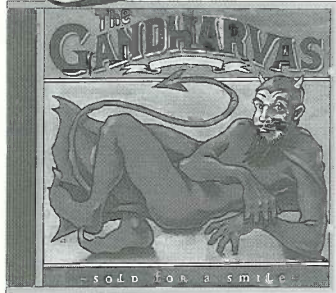
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RPM

New Releases



THE GANDHARVAS -Pop/Alternative Sold For A Smile Watch 89709-J

It's groups like The Gandharvas that make us realise that the Canadian music scene is exploding. The band enjoyed a significant yet quiet debut several years ago with *Bubbles And Inertia* and followed with an even quieter second album called *Kicking In The Water*. The current topic of discussion is, of course, their third effort which finds the group progressing into a more aggressive sound that is pop rock heavily painted with the strokes of experimentalism and coloured with commercial potential well beyond their previous work. *Sold For A Smile* is an eclectic album at heart, and blends the artistic interests of The Gandharvas into songs that are stable and palatable despite quirky song structures and genuinely oddball moments. But the creative palate-of-many-colours with which this band chooses to paint its little vignettes is probably their greatest asset, that and singer Paul Jago's Perry Farrell-like vocals on which the songs rely for government. Downtime is the single you should be looking for and, while the song is hardly representative of the places this album ends up in over ten songs, it is indicative of the kind of commercial potential we mentioned earlier. If the kind of break-out this band is obviously slated for has been a little long, *Smile And Wave* shows us that it hasn't been because of The Gandharvas ever lacked the goods. -RG

STEPHEN FEARING -Pop Industrial Lullaby True North 0151-J

"With bands like Wilco and Beck, the pop music barriers are off," says singer-songwriter Stephen Fearing as his new album -- fourth solo effort -- is released. Fearing, who has made a name for himself as a singer-songwriter with a broad musical range and unmatched talents as a guitarist, has nevertheless remained a muted affair in commercial radio since 1988's *Out To Sea* and last year's *Blackie & The Rodeo Kings* side project with Colin Linden and Junkhouse's Tom Wilson. True North records, the label to which



Fearing is signed, is joining the artist's expectations that that will change, however, after *Industrial Lullaby* gets its first round of spins with *Anything You Want*. The expectations aren't idle, nor is Fearing's album just another release. Besides boasting a veritable who's who of Canadian icons in the credits (including appearances by both Linden and Wilson, Bazil Donovan, Richard Bell, Margo Timmins and fellow True Norther Bruce Cockburn), Fearing's *Industrial Lullaby* breathes a meticulous, acoustically centred spell with folk and country music flourishes. The artists will be heading into a promotional junket right about now and A/C and country radio will do well to respond to the emphasis that will in all probability be placed on them. While four JUNO nominations are strong credentials on anyone's mantle, Fearing has proven here that he isn't thinking retrospectively when he sits down at the writing table. Beautiful and powerful. -RG

WEeping TILE -Pop/Alternative Valentino WEA 19928-P

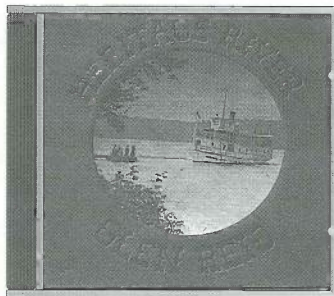
Stream-of-consciousness-pop-alternative-rock might not be the most expedient handle to describe Weeping Tile, but it's pretty accurate. At least, that's how Valentino plays out, the Kingston quartet's sophomore effort after the minor but not insignificant hubbub of 1995's *Cold Snap* and single *UFO Rosie*. The band then toured like rented mules in support of that album and, as is the custom with sophomore recordings, wrote much of Valentino's material while on the road. The situation is obvious from the subtle chaos that



mutters between guitar chords and in the lyric sheet, a chaos nevertheless mitigated by Weeping Tile's hook-bound writing style that will make *South Of Me* a natch for alternative radio. Stubbornly recorded on analog, Valentino is frayed at the edges but warm in the middle and the off-tune tunes like *Through Yr Radio*, *Unshaven* and *2"* will be enough to elevate the band beyond the cult status they currently enjoy. Clearly there is still artist development happening here, but the indications are promising if not imminent. Check out *Every Good Story* and *Chicken* for radio airwave inspiration or better yet, get thee to the next gig and see why and where WEA is seeing the full potential. Four parts Cancon and self-produced. -RG

GLEN REID -Country/Folk Heritage River Royston Road-96

Here's a veteran of the studio who has turned his Singalong Jubilee experience and his session work with *Stompin' Tom Connors* into an exceptional solo effort. There's a magic to Reid's vocal meandering down the folk and old time country trail which they call a "roots format". It's refreshing to trace Reid's love of the once environmentally friendly Canadian landscapes. Although Reid's subject matter is the Magnetawan River, where he lives near Burks Falls, Ontario, visions of once great rivers where riverboats played a part in "linking commerce and trade to the people of the time," come to mind. That's Reid's secret. His vocal frankness lends vision to his lyrics, as in *Hard Rock Miner*, *In My Father's Time*, *Lifeline To The Heartland* and the title track, all of which are Reid originals. Also key is *River Flow For Me*, written by a couple of musicians on the



session; Tony Quarrington (lead guitar, mandolin, dobro, bass, background vocals), and Tom Fielding (frailing banjo). Also check out the traditional *Mary Of The Wild Moor* and *If I Were A Blackbird*, both arranged by Reid. There's also a barnburner of an instrumental with *Black River Ramble*, and that's Reid on guitar, second guitar, fiddle and mandolin, and Eddie Baltimore on bass. Interesting too is the spin he gives on *Log Driver's Song* and *Little Shack Up The Pontiac*, written by the legendary Ottawa Valley's Mac Beattie. Produced by Reid and recorded at Toronto's Recording Studio. Available by contacting 705-382-5864. -WG

LARRY FOLK -Country Caught In The Light Margaree Sound-6397202

From the opening salvo of *Back To Paradise*, Folk leaves no doubt that his in-yer-face vocal methodology will connect, whether it be country blues, rock, waltz or even gospel. The crossover potential is obvious as well. Folk seems to be on a mission with a vocal intensity that's sometimes jolting, but always within the parameters of the comfort zone. *Right Beside Me*, a Folk original, has been taken as the first single, a radio friendly track that's perfect in winding down the memories of the summer. This track is designed to kick-start Folk's entry into the country mainstream. Producer Mike Francis has created an unusually beautiful balance between the vocals and the instruments. He used Toronto's *Inception Sound* to put this pristine production together. The session players are some of the best

pickers in the business; Francis on guitars, drummer Brian Leonard, Ray Parker and Lou Pamonti on keys, bassist Tom Szczesniak, who also doubles on accordion, steelman Steve Smith, Mike Holder on dobro, and Roly Platt on mouth harp. Neil Donnell, David Blamires and Debbie Fleming supplied background vocals. Also key is the Folk/Fleming penning of *Graceful Dancers* and *Only Make-Believe*, which Folk wrote with Francis. Folk's a capella delivery of *Gathering*



Of Friends is a Gospel shaker, and not in any way out of place. In fact his ability to communicate in this manner adds stature to his overall vocal capabilities. This track was recorded at mds recording in Ajax where it was produced by Folk. The album is available through Margaree Sound at tel/fax 905-683-5840. -WG

THE CELTIC CONNECTION -Celtic Self-titled Popular-3141-P

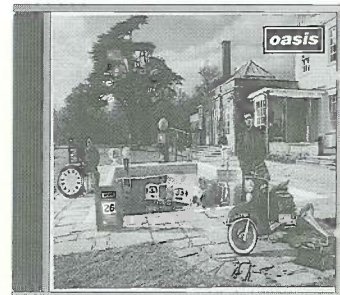
The Celtic Connection is Barry Kenny (bass), Scott Graham (mandolin, bouzouki), Glen Harvey (guitar, tin whistle), and Jennifer Trainor (guitar), all who contribute vocals, and Shawn Sullivan on drums and bodhran. Talk about instrument impact, and with the added musicianship of guitarist Mike Francis, keyboardist Ray Parker, percussionist Brian Leonard and accordionist Tom Leighton, you can well imagine the Celtic treat that producers Bill Garrett and Paul Mills have squeezed into these 14 tracks. The music speaks for itself, but Pat Reid, who works for Warner Bros.

ALBUM PICK

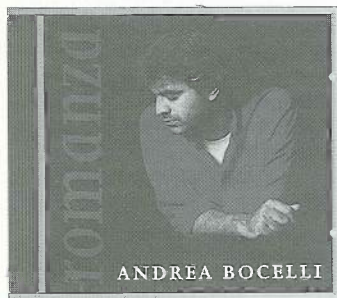
OASIS -Pop/Rock

Be Here Now Epic 68530-H

Even if pop music adheres to no territorial boundaries, something has got to be said for the kind of stuff that comes out of the United Kingdom -- historically and currently. The British, after all, are the ones who gave us rock's most defining moments; from The Rolling Stones to the Sex Pistols and Pink Floyd somewhere beyond the two. And over everything -- like a sun -- the inexhaustive, inescapable Beatles. That legacy, overwhelming in its repercussions and influences, was picked up several years ago by a quintet of Manchester based upstarts who called themselves Oasis. Now, two albums and 19 million units worldwide later, there is hardly a dissenting voice in the maelstrom of screaming fans and flabbergasted, adjective-desitute critics. All of which has made the arrival of *Be Here Now* -- the band's third effort -- one of the most highly anticipated events of this industry's calendar year. And just so we get this up front, *Be Here Now* is the major pop event of the year, delivering in twelve songs the kind of music that anyone even remotely related to the music biz has wet dreams about. As pop, the album doesn't miss a beat, tempering its aggressive pop interests with distinctive melodies, concise musical indulgence and a dash of experimentalism. Beyond that, of course, we have the simple fact that Liam Gallagher's vocals have all but ingrained themselves into the modern listenership with last year's (*What's The Story*) *Morning Glory?* The memory of that feat, still fresh in the public mind, will of itself account for the first 100,000 units of this album. *D'You Know What I Mean?* has already levelled a path at radio which will easily be maintained with whatever follow-up single the band and label choose to go with. Those kind of realities make us understand why the "who's better, Oasis or Beatles?" question continues and will continue to rage. It might be a pointless argument, but it sure helps us contextualise what this band has contributed and continues to contribute to the modern pop climate. -RG



distributors of the Popular label, and one who knows of down-east and/or Celtic music, has given a thumbs-up endorsement of the band. As Celtic bands go, and there have been more than a few do just that, the Celtic Connection will be a part of this music genre for some time to come. They're young and very aggressive and instrumentally-perfect. And they work as one with each other capturing the very essence of this music genre, which some artists have unfortunately worked to death. Key among the more contemporary songs are Trainor's penning of Time Stands Still, which also happens to be radio friendly, The Piccadilly Sand Farewell, written by Ron Hynes and Emile Benoit, and Kenny's penning of The Circle. But don't overlook Raise The Roof, which Kenny wrote with Paul Mills. Designed for the dyed-in-the-wool Celtic buff and to attract new fans. -WG



ANDREA BOCELLI - Classical Pop
Rowanza
Philips-456-456-Q

Since his 1993 album debut, this blind Italian tenor has been a sensation in Europe. He now bids fair to become the next North American recording and concert phenom. Good enough to substitute for his good friend Pavarotti, he has appeared with such disparate musical luminaries as Italian pop star Zucchero and classical diva Dame Kiri Te Kanawa. He's trained in the classics, but is equally at home with the pop genre which is what he explores on this album, already numero uno in six European countries. How to describe his voice? It's too easy to say that it's vibrant in tone and emotional in nuance. The best that this still aurally bedazzled reviewer can essay is that it has the intensity of a Caruso tempered and honed for popular consumption. On this album he sings songs that are, for the most part, unknown to most North Americans. Naturally, he sings in Italian. The album notes have English translations of the lyrics but they're not really needed; the man's emotionalism and vocal technique makes each selection a gem. The only possible caveat is that the songs have a certain lugubrious quality of tone about them. That same quality however, allows the auditor ample opportunity to realize just how very much Bocelli is into his music. There's no phone in performance here; each song is from the heart. One imagines that he's emotionally drained at the end of a programme. We were, at the conclusion of Romanza. So too, will be most listeners. -BW

PALLADIAN ENSEMBLE - Baroque
Trios For 4
Honest Linn-5050

The title is equally as clever as the concept. The Palladian Ensemble is a quartet composed of recorder, viola da gamba, guitar archlute and violin. It plays music of the baroque written for trios but transcribed and arranged by them for quartet. The composers represented are Handel, Telemann, LeClair and Quantz. The musicians are respectively Pamela Thorby, Suzanne Heinrich, William Carter and Rachel Podger. Together they produce sounds of surpassing delight. It's truly quite remarkable the way in which the Palladian performs so seamlessly in such a difficult musical discipline. The compositions are short but one never feels that one is listening to bon bons, baroque or otherwise. Of the 33 our especial favourite is the Staccato, allegro from LeClair's Ouverture in G Major. Really good stuff. -BW

GEORGETTE FRY - Blues
Georgette Fry Live
CBC Radio-003

Georgette Fry has been hailed as "Canada's next big star, joining the ranks of k.d.lang and Anne Murray." After listening to here on this live performance album, there can be no doubt that she deserves to be. Do not however, try to compare her vocalizing with the country-kissed style of the latter nor the languorous (no pun intended) of the former. Fry is a blues singer who doubtless could sing in other



fashion but whose heart and soul belongs to the blues. And, she is unique in her delivery. Where others torch, she scorches; where others are smoky, she's smouldering. Here, to an appreciative audience, she delivers a programme nicely balanced between covers of her influences and original material of her own. Listening to her, one will sense a frisson of Etta James, Tracy Nelson, Ruth Brown and even Colleen Peterson among others. One will enjoy it but one will also be aware that Georgette Fry is very much her own stylist. It's true that blues follow a form or pattern of style and so does she in her delivery, but it's a pattern of her own making. She's given forcefully understated support by Dirt Clancy (drums), Zak Colbert (bass), Dean Harrison (piano and organ), and Pete Pereira with his honey gold tenor sax. All four also do backup vocals framing a fine blues portrait. -BW

40 FINGERS - Jazz
Blue Quilt
Artifact-013

Duke Ellington was arguably among the first to push the parameters of popular music by the ingenious orchestration of reed instruments to achieve an ethereal sound. One thinks muchly and fondly of his Translucency. So too will listeners to this all SOCAN album (the use of the MAPL logo would have been of assistance to radio programmers). Full reed ensembles have not been unusual since they were pioneered by Shep Fields, but saxophone quartets are considered novel by some, including this auditor, so it's not for us to say whether or not what we've heard on the album represents full musical extension. We know only that it's interesting in the extreme. What stands out the most is the complete melding of the four saxophones voices. Soprano, tenor, alto and baritone each come together as streams of liquid sweetness folding into a totality of modality. Regular readers will have noted by now that we're floundering in attempting a viable description of the musical pleasure waiting for some here. We can only enjoy all to listen and some to enjoy music that approaches fantasy and certainly evokes Ellington. -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 1, 1997

1	8	7	FLY Sugar Ray - Floored Atlantic (comp 326)-P
2	3	3	WALKIN' ON THE SUN Smash Mouth - Fush Yu Mang N/NTD/C-90142
3	2	9	BUILDING A MYSTERY Sarah McLachlan - Surfacing Netwerk (promo CD)-F
4	4	3	THE RASCAL KING Mighty Mighty Bosstones Polygram (promo CD) - Q
5	1	6	D'YOU KNOW WHAT I MEAN? Oasis - D'You Know What I Mean? Columbia 3269-H
6	28	5	LAZY EYE Goo Goo Dolls - Batman & Robin O.S.T. Sunset/Warner Bros. (comp 328)-P
7	12	7	SICK & BEAUTIFUL Artificial Joy Club - Melt Crunchy/Interscope 90125-J
8	23	4	AUTOMATIC FLOWER Our Lady Peace - Clumsy Columbia 80242 (comp 063) - H
9	19	4	CRIMINAL Fiona Apple - Tidal Clean Slate/ Work 67439 (comp 063) - H
10	17	12	TEMPTATION The Tea Party - Transmission EMI 55308 (promo CD)-F
11	10	4	JACK-ASS Beck - Odelay Geffen 24823 (comp 11)-J
12	NEW		DELICIOUS Catherine Wheel - Adam and Eve Mercury (comp 515) - Q
13	5	16	PUSH Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic (comp 97315 vol.315)-P
14	NEW		MAKE MY MIND Universal Honey - Earth Moon Transit Alert 81029
15	25	2	EVERLONG Foo Fighters - The Colour and the Shape Capitol 55632 (promo CD) - F
16	7	3	NUMB Holly McNarland - Stuff Universal 53075 (promo CD) - J
17	13	15	IF YOU COULD ONLY SEE Tonic - The Lemon Parade Polydor 31543 1042-Q
18	15	12	CAROLINA BLUES Blues Traveller - Straight On Till Morning A&M 0750 (promo CD)-Q
19	16	5	I WANT TO BE THERE (WHEN YOU COME) Echo & The Bunnymen - EverGreen London (comp 509)-Q
20	20	2	TRANSISTOR 311 Transistor Capricorn 515 (promo CD) - Q
21	9	16	LAST NIGHT ON EARTH U2 - Pop Island 314 524 334-Q
22	18	5	LAST CUP OF SORROW Faith No More - Album of the Year Slash/Reprise 46629-P
23	11	12	TURN MY HEAD Live - Secret Samadhi Radioactive 11590-J
24	6	11	LISTEN Collective Soul - Disciplined Breakdown Atlantic (comp 322)-P
25	24	5	WHAT DO YOU WANT FROM ME Monaco - What Do You Want From Me? Polydor (comp 500)-Q
26	26	8	SOFT SERVE Soul Coughing - Irresistible Bliss Warner Bros. (comp 327)-P
27	NEW		PEARLY WHITE Junk House - Fuzz Columbia 80285 - H
28	29	16	SEMI-CHARMED LIFE Third Eye Blind - Third Eye Blind Elektra 62012-P
29	NEW		TO THE MOON AND BACK Savage Garden - Savage Garden Columbia - 67954 (promo CD) - H
30	14	6	LOVE IS THE LAW The Seahorses - Do It Yourself Universal 25134 (comp 8)-J



Tea Party, Our Lady Peace figure big for upcoming awards



EMI's The Tea Party and Sony Music's Our Lady Peace will be among the front-runners for this year's eighth annual MuchMusic Video Awards. The informal gathering will take place in the halls and parking lot of the CHUM/City/Much headquarters (299 Queen St. East) in Toronto on September 18 and will feature performances from Blur, Bush, Our Lady Peace, The Tea Party, Amanda Marshall, Corey Hart, The Rascalz and Bran Van 3000.

The MuchMusic Video Awards honour the top Canadian video directors, editors, cinematographers and, of course, artists currently working in the industry. Awards will be handed out in 19 separate categories, chosen from a list of 85 nominations.

This year Much has incorporated nominees into a genderless roster with the hopes that the Canadian video will set a "non-standard" philosophy of the MMVA's. "Incorporating this new element demonstrates our commitment to keeping the broadcast and the message as fresh and straightforward as possible," said MuchMusic VP and general Manager, Denise Donlan.

A partial list of nominees is as follows:

BEST EDITING

REMOTE CONTROL

Age Of Electric
Derek Horn (editor)

TANGERINE

Moist
Richard Cooperman (editor)

LITTLE KINGDOMS

Change Of Heart
Michelle Czukar (editor)

MIDNIGHT RAIN

Wide Mouth Mason
Richard Cooperman (editor)

BEST CINEMATOGRAPHY

GIFT SHOP

The Tragically Hip
Sean Valentini (DOP)

TANGERINE

Moist
Jeff Cronenweth (DOP)

BLACK CLOUD RAIN

Corey Hart

Federico

TEMPTATION

The Tea Party

Tim Ives

DRIVEN

Rush

Sean Valentini

VIDEO

TANGERINE

Moist
Stephen Scott (director)

GIFT SHOP

The Tragically Hip

Eric Yealland

TEMPTATION

The Tea Party

Tryan George

SUPERMAN'S DEAD

Our Lady Peace

George Vale/OLP

RATIONAL

King Cobb Steele

Eric Yealland

DIRECTOR

STEPHEN SCOTT

Tangerine/Moist

ERIC YEALLAND

Gift Shop/The Tragically Hip

TRYAN GEORGE

Temptation/The Tea Party

JAMES COOPER

Synaptic response/The Legion Of Green

Men

JAVIER

Black Cloud Rain/Corey Hart

DANCE VIDEO

EUPHORIA (FIREFLY)

Delerium

INTO YOU

Shauna Davis

DRINKING IN L.A.

Bran Van 3000

BOOM BOOM BOOGIE

Snow

LOST IN LOVE

Temperance

GLOBAL GROOVE AWARD

BOG A LOCHAIN

Mary Jane Lamond

CALL TO DANCE

Leahy

IT'S YOU

Messenjah

FUNKY 10

Toronto Tabla Ensemble

TIC TIC TAC

Fruit de La Passion

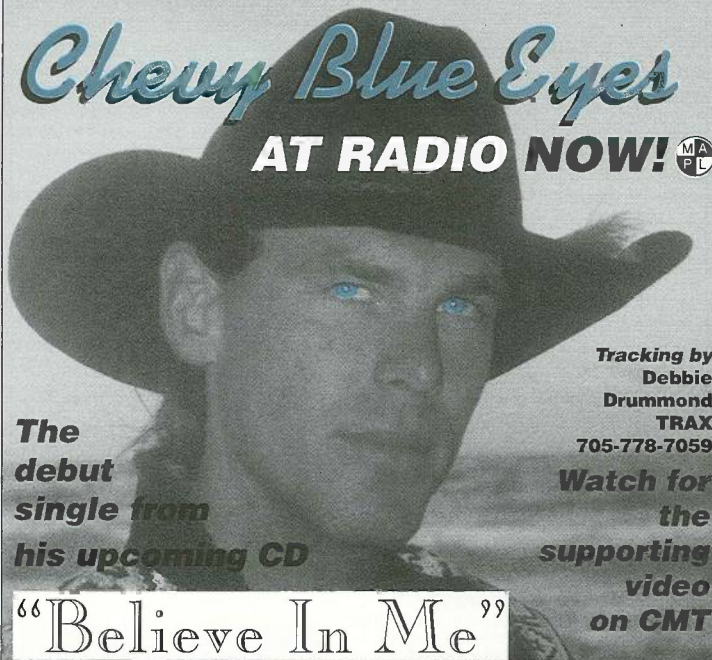
NOMINEES continued on page 19

Alberta's Male Recording Artist Of The Year

Brent McAthey

Cherry Blue Eyes

AT RADIO NOW!



The debut single from his upcoming CD

"Believe In Me" '99

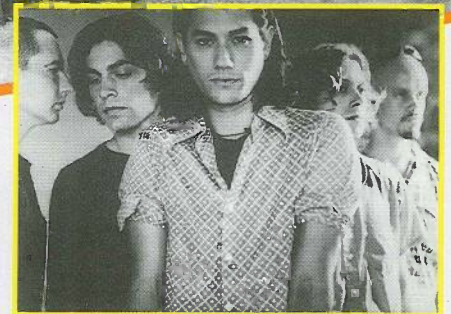
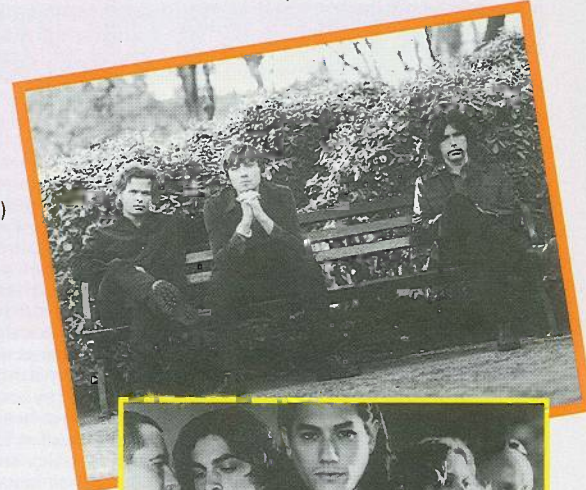
Also includes the power ballad follow-up single

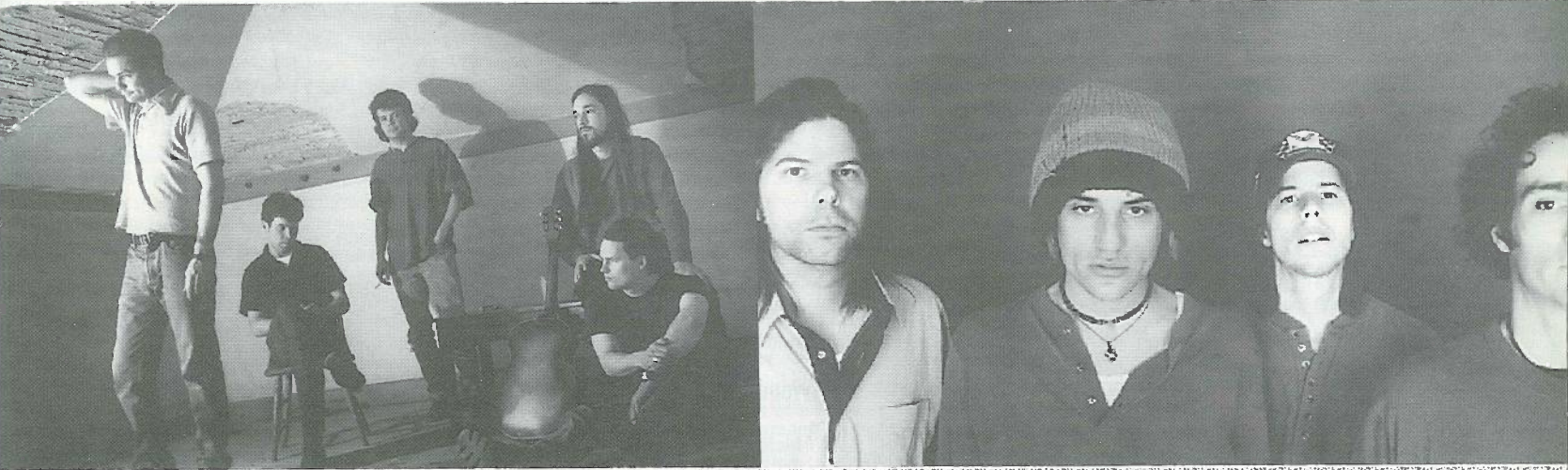
Slow Motion

Tracking by
Debbie
Drummond
TRAX
705-778-7059

Watch for the supporting video on CMT

For interviews, further information & bookings contact:
Tim Auvigne, ARIAL Records Box 831 Black Diamond, AB T0L 0H0
Telephone/Fax: 403-933-2866 email: mcatheyb@cadvision.com
http://www.candisc.com/brent_mcathey/





Latin Music

feature section

Bridging the gap with Puente Del Diablo

by Rod Gudino

If salsa and merengue are the defining terms for Latin music in Canada, then a band like Puente Del Diablo might have a tough time getting through to the general public. But that only holds true insofar as we are talking about Latin music, certainly not when we sit down -- or stand up -- to actually listen to it. A band that has been increasingly more visible on local stages in and around Toronto, PDD remain the epitome of the misunderstood Latin band. Certainly their preferred style, a spritely mix of flamenco rumba rhythms in instrumental contexts -- complex but never complicated -- and their name (literally "Devil's Bridge"), has been the catalyst for much of that, but only before we get to the actual music.

"When you look at the band name, a lot of people get scared because they think we're devil

worshippers or something," says Stavo, the lead guitarist and songwriter for the Toronto based band. "That's not us, whatsoever, it's just a name you know. But our thing is totally different from what most people consider to be Latin music anyway that's why for me, it is very important that people identify us as Puente Del Diablo."

Puente Del Diablo was conceived in Spain, around the place where the actual Devil's Bridge can still be seen today. Having travelled there for an extended visit, Stavo rediscovered the wealth of guitar driven Latin music that had coloured his youth in Canada, even while he was developing a love for home-grown hard rock along the lines of Rush. Returning to Toronto, he decided to make a dramatic adjustment in the music he was playing and listening to, and thereafter drew a lot of momentum from the classic Spanish guitarists and performers, notably Al Di Meola, Paco de Lucia

and the Gipsy Kings.

"There's something about flamenco music," notes Stavo, "my mother always had these recordings of Paco de Lucia, Carlos Montoyes and I would listen to it and I would say 'holy smokes man!'" Growing up I always tried to play it and listen to it but I was always playing hard rock and heavy metal, even if it didn't move me as much. When I was younger it was just Rush and that was it, I wouldn't listen to anything else. I guess Spain had a lot to do with it.

When a band eventually formed in 1995, the group set about to oil the machine and write enough original material to foster an EP. The results of their labour were finalised earlier this year with a self-titled album of powerfully rendered tracks that has made its impact well heard in the clubs and at Latin music festivals that double as retail outlets for the band. Still, if the climb up the mountain has been steady and hopeful, it has also been painstaking, something that has made manager Mike Skellas accept difficulties as part of the day to day.

"Most of the clubs now -- any one which has a Latin theme -- we're pretty successful, but to go anywhere else, that's a little more difficult," he says. "It's easy to book the small venues like a C'est What and things like that only because they don't guarantee you anything, they say ok, you bring the people in, you charge them at the door and you collect the money. Which is ok once in a while but when you start doing it on a weekly basis, your crowd will slowly diminish because how many times can someone see you in a month?"

Puente Del Diablo's self-titled debut CD is currently being remixed and remastered and is scheduled for a re-release in late September. In the meantime, they are gigging in as many clubs as possible and promise to continue that particular philosophy well into next year.

"My personal goal is to play in front of as many people we can play," says Stavo. "I just love playing live."



Latin music 101 with Radamés Nieves

by Rod Gudino

While the Latin music community is not short of outspoken voices, few can boast the experience, the encyclopedic knowledge and the cutting criticism - both of the Latin music industry itself and the Canadian music industry at large -- of one Radamés Nieves. A Toronto native, Nieves has spent the past twenty years developing, progressing and arguing out a place for Latin music in Canada and within the bigger picture of the Canadian music industry.

Nieves' contributions to Latin music have been wide and varied; he has worked and continues to work as a mixer, producer and DJ and also functions as Sunrise Records' Latin music buyer while doing time in the trenches of promotions. As such, he has earned a place as one of the chief Latin music consultants to the majors, ending up as the driving force behind BMG's Club Rumba Latina series,

What is currently the greatest obstacle for the greater diffusion of Latin music?

The Latin music industry is acknowledged as one format which seems to be salsa/meringue and cumbia whereas it has to be seen as an industry; Latin music is an industry, it is not a format. It's not necessarily the industry that is to blame, it's also the [Latin] community itself, simply because most of the Latin communities in North America seem to come from Caribbean countries and salsa and meringue is their predominant format. There seems to have been a focus on those formats and yet they're not the highest selling formats which is really bizarre. If you ask the average non-hispanic person on the streets what they think Latin music is and they'll tell you it's the Gipsy Kings and when you ask them what kind of music the Gipsy Kings do they'll tell you it's salsa. Yet the Gipsy Kings don't do salsa. The reason why all this has taken place is very simple and that's because Latin America itself didn't have an industry until the last ten years. Pretty much Latin America used to consume Anglo music and European music until recently.

How new is Latin music to the Canadian industry?

Latin music industry from the roots up, from their native countries to their export and their consumption overseas or outside of Latin America is all very new, only ten or fifteen years old. What is very peculiar is that in the very first few years the stuff boomed, it just went through the roof and then it kind of evened off and now there is a new take-off. Sony was one of the companies that was aggressive and anything they would put out the public would buy, so they rode the wave for quite some time. What happened with the other major labels, they woke up and they started promoting their artists. But then outside of that, the big Latino labels the ethnics woke up and what happened is that it created a very competitive situation and that's why there's been such enormous restructures in Latin music in the US and towards Latin America.

What about Canada?

In Canada, we're not even at the stage of being in diapers, we're barely born. And the reason Latin music in Canada is so fresh is because we're just moving into the second generation now whereas in the States they have fourth and fifth generation Latinos. The Latinos have always tried to be Anglo,

Sony's Solo Latino and Quality's Club Sueño Latino, as well as helping EMI out with their recent Red Hot Latin Hits and PolyGram with their Oro Latino. His Cool Trip radio show is an original on CIUT and explores the cool side of Latin music via a "salsa meets jazz through the bridge of acid jazz." Ironically, the mix caters predominantly to a non-Latino audience.

"Telling Latinos to go listen to a jazz concert is like telling them to go to church," says Nieves, "they're reluctant and they're not into it. And it's not for lack of intellect, it's for lack of interest because they're used to dancing to everything. Latin audiences have an extremely commercial ear."

In the following interview, Nieves demonstrates why he continues to be one of the most controversial and necessary figures currently operating within Latin music today.

now they are taking back their culture.

What defines Latin music?

That's a good question. Let's take pop and rock for example. An artist like Carlos Santana sometimes sings in Spanish but for the most part he sings in English. But his music is Latin rock. Why is it Latin rock? Because it is based around Latin formats, whether they are cha-chas, mozambique, whatever, all those formats are there and they're platforming rock music. Then you have for example Charlie Garcia from Argentina. This guy does rock en español; that's not Latin rock. It might have some elements of Latin music in it, but they are rock en español; that means that they are doing rock music in Spanish. Because they are doing their music in Spanish, it falls under the category of Latin music, but in reality the music isn't really Latin. The real Latin music is from cultures that have been developing for 500 years and in that time-frame, every single musical format that is heard by Latinos has been assimilated and given a dance expression. Latin music is really quite broad because the culture is very wide in its acceptance of different musical formats.

Perhaps the single most popular representative of Latin music to North Americans is The Macarena. Where does a song like that fit into the scheme?

Songs like Lambada, Macarena and Tic Tic Tac have been formulated for commercial consumption from origin to death, that's why they are overkilled and that's why they're so meaningless; they are conceived, created and formulated for mass public consumption. It is for consumption primarily for the non-Latino, but when the non-Latinos consume it, then the Latinos get interested and consume it back. It's still Latin music but more than that it's a gimmick.

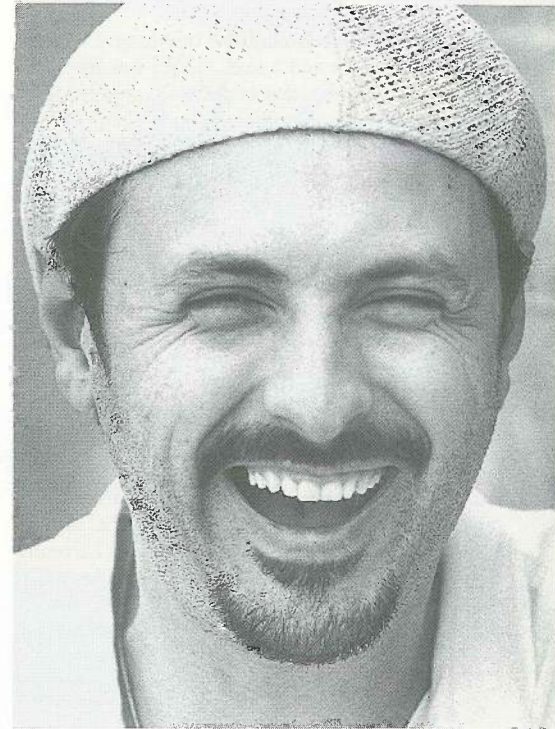
Commercially, are these songs the top strata of Latin music?

The top strata belongs to artists like Julio Iglesias and Luis Miguel; these are worldwide calibre artists, major pop artists who have crossed over and who are identified as Latino and heard as Latino.

Do these artists get significant airplay on mainstream radio?

One of the big issues right now is whether mainstream radio wants to play Latin artists in Spanish and that seems to be a very selfish kind of

question. Latin America has had to play English speaking music for fifteen years, ever since rock and roll arrived there. Now the mainstream Canadian radio is saying, "oh, we don't know if we're going to play Julio in Spanish." Julio had to bastardise himself and make poorly pronounced English music so that el white-boy would consume it, even after Latinos had been consuming white-



boy music all along. And yet, that should be a natural exchange, that the Luis Miguels and the Gloria Estefans get played in Spanish on mainstream radio back to back with other artists.

What about non-mainstream radio?

Unfortunately, Latin music does not have a vehicle right now; the radio programs which exist are extraordinarily mediocre. They're below low and unfortunately they don't even have the time, so they cannot put in the effort to getting better because no one is giving them the time. TeleLatino as an entity, they leave a lot to be desired, they are definitely not the outfit that comes out of the States or elsewhere.

"... although there are industry people interested they want to sell Oasis before they sell Ricky Martin but you know what, Ricky Martin will outsell Oasis, hands down. But who knows this? Once again, it's the imperial factor."

Would you say then, that the heart of Latin music is still the clubs?

Yes, definitely. Mind you, the clubs are always on a rollercoaster, sometimes they're packed and sometimes they're not packed. Why? Because the community, which is enormous, doesn't consume that club format and unfortunately, Latino DJs misdirect the public because all they play is salsa, meringue and cumbia. You're very rarely going to hear them playing rock tracks, or pop tracks or anything else. And the funny part is that they go from salsa and meringue to playing anglo R&B and

anglo dance music even though there's Latin R&B and there's Latin dance and so on. But they won't do that because they are so extraordinarily commercial; Latin DJs are desperate to please the dance crowd, they're not out there to break a format.

Let's talk about the compilations you have been involved with. What were the labels looking for when they asked you to put them together?

The labels weren't looking for anything. I went to each one of them and I said, "look, you have this kind of a catalogue, this is sellable, give it a go." They did. All the compilations have been pop and dance and the reason is because we want to sell numbers and wanting to sell numbers you gotta apply yourself to the non-ethnic consumer who doesn't understand salsa even though they think that everything they hear is salsa.

What sort of response is Latin music getting from the labels?

The Latin consumer is not just the Latino, there's a great amount of non-Latinos consuming the music,

it is also very infectious music but it's just that the labels don't see it that way. To them, it's perhaps not viable to have a department and it's tough because it's like an infectious sell that works on a cycle; if you don't put into it you're not going to get anything out and it's not going to happen. And you know that happens with all formats because we've got the most anal music industry in the world run by old time executives that don't have a perspective and are not looking at the horizon; they're still stuck on selling The Guess Who! C'mon, give it a break!

But there seems to be a tide of change, certainly the MIDEEM Latin in Florida and CMW's Latin emphasis at home are two examples.

This thing going down in Miami is extraordinarily important because of the fact that it's going to focus on Latin artists and it's going to focus on the Latin music industry. Nonetheless, I should tell the music industry in general 'hey, open up your eyes; this is an industry!' And let's put it into perspective, I've heard such ridiculous comments from label executives saying that they're waiting for the Latin

explosion to happen. What do you mean, waiting? Look what's happening in the States, look at what's happening in South America and Europe, it just happens to be that [the Canadian industry] is so lame and slow and late. It's never going to blow up if they don't light up the fuse, and here in Canada these guys haven't even taken the matches out of their pockets. They gotta do it and it's gonna happen. Right now the rules are changing. For many years the Latin music was consuming Anglo music, now the Anglos are consuming Latin music as well, and it's just a transition and if they can't realise that then they're going to be in for a surprise because it's happening. It just happens to be that when Latin music hits the bulls-eye, they're enormous hits. They're not just a Toni Braxton, they're monster hits worldwide, they're Michael Jackson levels. But here, why doesn't it go anywhere? Because, once again, there's no one out there lighting the fuse.

Although there are industry people interested they want to sell Oasis before they sell Ricky Martin but you know what, Ricky Martin will outsell Oasis, hands down. But who knows this? Once again, it's the imperial factor.

Latin music and its growing pains

Part of the problem with Latin music's soft industry presence in Canada is clearly due to the lack of consolidation from the part of the players currently working the scene. The fact was evident last Tuesday at the Docks when Latin music representatives from Toronto and Montreal got

are going to speak up first are the radio personalities," organiser Magda de la Torre told RPM following the conference. "Those voices make the other people come up and speak; it's as simple as that. This is like a growing pain but a very good growing pain."

de la Torre -- whose Super Latin Hits show on Energy 108 is one of the leading proponents of Latin music on radio -- put a strong emphasis on the appearance at the meeting of representatives from Sony Music, Virgin Music and KOCH International. Their interest, she said, was indicative of the kind of changes that Latin music has achieved over the past year.

"We have proven, for the first time in Canada, that we do have a voice, a music voice, a Latin voice," she said. "We haven't proven anything else."

Kevin Unger, Sony's marketing/dance pool and urban music manager, agreed with de La Torre that the labels are interested in the greater possibilities for Latin music, but he also mentioned that a lot of structuring work had to be done prior to any significant interest from the majors.

"The record labels are not coming to the table on this music at least not long enough in support of Latin music and I think there's a reason for that," Unger told RPM. "There's a lot of ignorance out

there and lack of communication. Forming an organisation for the Latin community -- an organisation made up of DJs who have radio shows and who play in clubs -- to unite and educate the industry is definitely the right move. Only then will Latin music can come to the forefront, if and when the industry and DJs and promoters unite."

While the initial steps were made on Tuesday's occasion, there was an inescapable sense that the bulk of the work still had to be done before the community could make any significant headway as an entity. The optimism was not quelled by that reality, however, but was fuelled by the possibilities of next year's Canadian Music Week focus on Latin music.

"I think the more you put behind the word Latin, the bigger and stronger we become," commented de la Torre. "The more you put into the Latin word, the more it will be for everybody."

The question will remain; how much is the Latin community itself willing to put into Latin music to provoke the kind of response from the majors that is warranted?

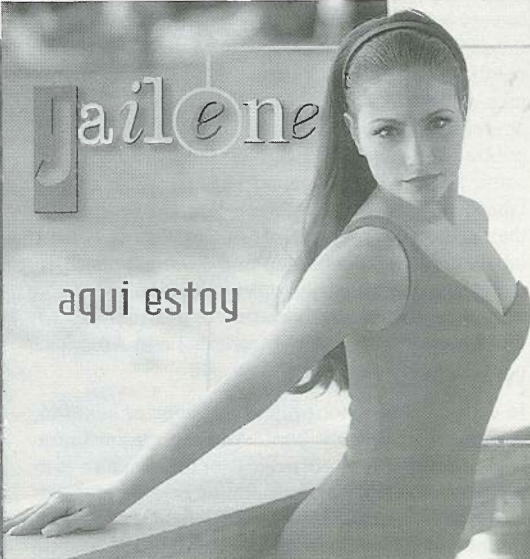
"I hope we do form an association," says de la Torre. "If it's a record pool or a Latin music association I don't know, but I do hope we get together and prove a point because that's the only way we're going to prove a point."

"Everyone has to speak up and the ones that are going to speak up first are the radio personalities . . ."

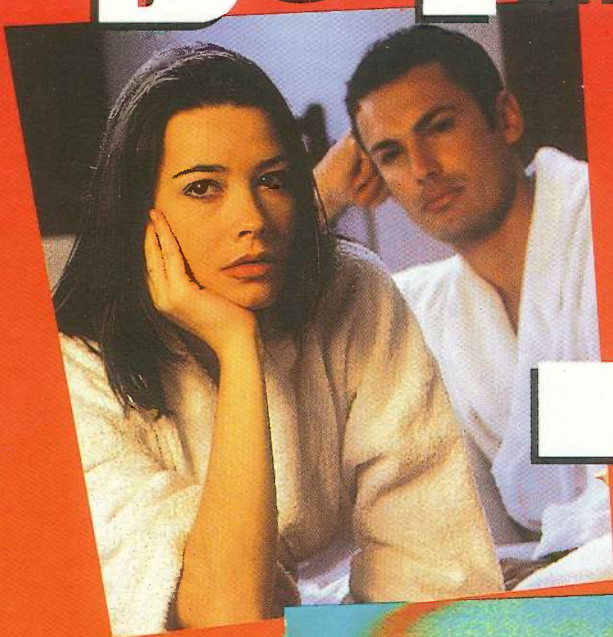
together for a first-ever meeting of its type. Their agenda: to discuss the possibility of a Latin music consortium which would amalgamate, prioritise and represent the interests of the Latin music industry as a whole.

The attendees, mostly club and radio DJs and some publishers, sat politely through the initial address from ? before breaking out into a cacophony of dissenting views. Not surprisingly, much of the initial contention revolved around the place and mandate of Latin music DJs and what responsibilities they have to the bulk of Latin music material -- material largely unrepresented by the majors -- to which they have access but seldom play.

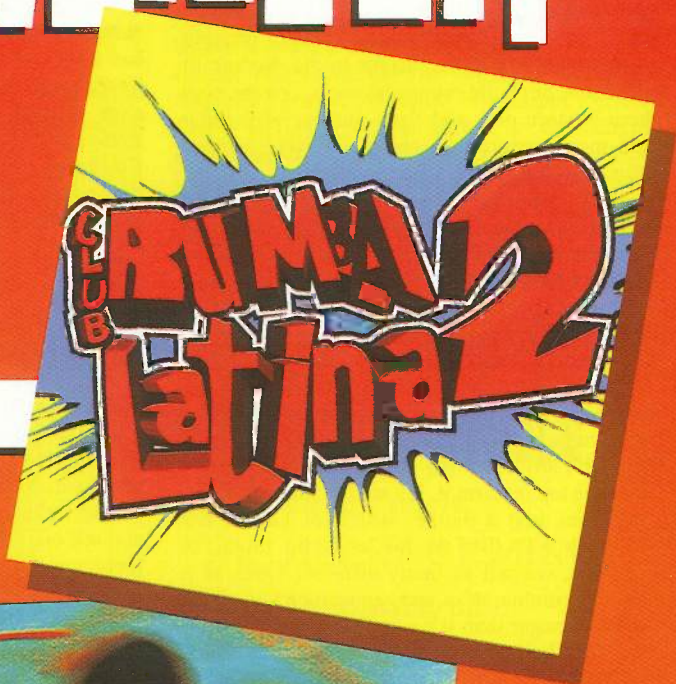
"Everyone has to speak up and the ones that



DO THE MATH!



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IT'S A PARTY - NEED WE SAY MORE?

CARRAPICHO TIC, TIC TAC • KING AFRICA FEATURING RUBEN RADA BLUMANA (CANDOMBE MIX) • SERGIO "EL LOBIZÓN DEL DÉSIE" MARTA
LATIN THING LATIN THING (LATIN INTRUDER MIX) • NO MERCY WHERE DO YOU GO (SPANISH VERSION) • BOY TE EXTRAÑO (DANCE EXTENDED)
MACHITO RONCE SOUL DRUMMER • LA BANDA DEL SWING QUE BUENA ESTA • TREGALES A QUE TE PONGO (ROSABEL CLUB MIX)
SERGIO VARGAS ME DEJASTES SOLO • KING AFRICA CACHETE, PECHITO Y OMBLIGO (MERENGUE REMIX)
DJ DERÓ LA CAMPANA (X-BASS MIX) • SEÑOR CARLOS LA CASA LATINA (EXTENDED CLUB MIX) • FACTOR X SABROSURA

Popularizing Latin music left to retailers

by Walt Grealis

The major thrust in bringing Latin music to the attention of the general public has been left up to a few retailers. With little or no radio play, very little touring action, and, with a ho-hum attitude from some of the majors, Latin music has been left in the wings. Last year Macarena hysteria brought attention to Latin music, much to the distaste of Latin buffs, but it did bring customers into the store where in-store play and front-racking of popular Latin music recordings, mostly imports, bonded with a new customer.

Tim Baker, head buyer for Sunrise Records, has been keeping close tabs on Latin music for several years. It was Baker who lobbied heavily with the multinationals to bring more Latin product into the country. Those who did, experienced success. Dance packages created a whole new excitement at retail.

Baker remembers well the "Macarena craze" of last year. "It was one of those little fad things. There are so many different kinds of Latino music. There isn't any one thing that's going to either put it over the top or harm it. It's not like the Lambada, which was just a dance, which of course the Macarena was. But as far as Latin music is concerned, we sell so many different kinds of it from pop, cumbia, salsa, merengue, rock Latin jazz, and it's stronger than it's ever been."

Baker believed so much in Latin music that he formulated a weekly chart; the Sunrise Top 20 Latin, an important list of available titles that has become widely respected in the Latin community as well as with the dance clubs. Baker's Top 5 for August 28 - September 11, includes the Greatest Hits of the Gipsy Kings at #1, followed by Club Latino '97 (#2), Club Rumba Latino 2 (#3), Luis Miguel's Romances (#4), and Compas by Gipsy Kings (#5). The chart also lists Tango by Julio Iglesias (#6), Jon Secada's self-titled release (#11), New Era by Proyecto Uno (#14), Gloria Estefan's Abriendo Puertas (#17), and Ricky Martin's A Medio Vivir (#20).

Latin rock has also shown an increase in popularity. "Rock acts as well as the usual pop acts like Luis Miguel, and Talia is probably going to be rather large, and Shakira, rock-wise has really taken hold here.

"We now see Sony releasing more product domestically; the Ricky Martins and Shakira is going to be released here in November."

Baker stresses the importance of dance clubs in the popularizing of Latin music. "Even the Anglo-clubs have at least one Latin music night. It's people from various backgrounds, it's not just Spanish people. It's definitely crossed-over."

Interesting too is Sunrise's downtown Yonge Street store (Toronto) which features a DJ. "Our whole second floor is pretty much Latino." Says Baker, "We have several Spanish-speaking people on our sales staff. We also deal with several Latin mom & pop stores throughout southern Ontario. It's not just in the major centres, Latin music is popular beyond belief."

As far as the majors are concerned, Baker does admit rather reluctantly that they have been supportive. "Obviously an awful lot more can be done." Product sold at Sunrise is made up primarily of imports. "Imports that are either brought in through Sony or Warner Bros, and Warren Stewart does a very good job at EMI, releasing product

domestically here. That's what we need now is for the labels to actually be releasing Latin music product on time domestically, depending on where it makes sense for individual artists. We need that marketing budget. The flow of product is there and there's a lot more coming down the pipe."

Getting airplay for Latin music is still tough, but Baker has seen an increase in interest, which has made for record sales. "We've got Hot 103, Energy 108 and the various ethnic stations. There's even a Latin jazz show on the university radio station (CJRT). We need to see more of it. What I'd like to see is what they do in New York where they have an urban/Hispanic station. It's absolutely brilliant and gets an awful lot of support. I know here they're complaining that there's 200,000 black people in Toronto who aren't being serviced by radio well there's 300,000 Spanish-speaking people in Toronto who aren't being serviced by radio."

Baker also believes that Latin music would be even further popularized if the artists and bands would do more touring. "We definitely need to see a lot more touring and more bonafide promotion. We need to have a bonafide, real professional promoter, like Universal Concerts, for instance, setting up a Latin division. Gipsy Kings are big and sell out whenever they come through here, but there are many other groups that could do equally as well, and that would help sales immensely."

The diversity of Latin music increases overall image

Most major record retailers have experienced continued growth in Latin music, much of it through imports, although some multinationals now ascribe to the growing trend. This trend is attributed, not only to the influx of Latin Americans to Canada, but to the heavier than usual Latin music format that has invaded the club scene.

Jason Sniderman, who heads up Roblan Distributors, and whose major client is Sam The Record Man, admits to being "a huge Latin music fan."

He recalls the first Latin music connection he made with a multinational was Tim Rooney, who at the time was president of Polydor. "He gave me a huge collection of titles that he had released in Brazil only. At that point I asked him to release the 4-CD boxed set of all the indigenous music of Brazil. That was an incredible set."

Latin music, all forms of it, including jazz, sell particularly well in the three major Sam's stores, downtown Toronto and Montreal, Seymour Street in Vancouver as well as in the two stores in Halifax. "We're talking not only music from South America, but great music from Spain." Sniderman has also maintained a good

connection with Sony Discos in Miami.

"Let's face it, this music is great to dance to. And there are some great lines available, including some wonderful historical Cuban recordings through Jim West at Fusion in Montreal."

Multinationals are slow to bring in titles "for wide distribution," that would sell at retail. "The really good stuff you have to either import or get it from the Fusions of the world, or Trend, who put a lot of care into their selections."

The demand for Latin music at retail began almost five years ago. "That's when we really began expanding our selections in music from Latin America and Cuba, but also Spanish music. There wasn't any real breakthrough artist. The Macarena wasn't really Latin music. The Gipsy Kings are, and they have been a phenomenon for years."

Although Sniderman admits there has been an obvious increase in buyers with Latin roots, "the music pretty well appeals to cross-demographics, because it's good to dance to and it's very very emotional, whether it's sad songs or upbeat dance tunes, the emotion in Latin music is really very apparent."

Although the clubs have also been a influencing factor, Sniderman feels that the dance packages "have homogenized Latin music to a certain extent. If they want the real thing they should go with the real thing. The dance versions are all four-beat on the floor, whereas Latin music in general is really much more complex and poly-rhythmic. And with all the percussion stuff that's happening, they should listen to artists like Tito Puente. That's good music.

"Latin music is as diverse as music made by African Americans. It's not just rumbas or bosanovas, there are also incredible Latin jazz musicians, tangos, the stuff the Gipsy Kings do . . . really, really diverse."

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COUNTRY

Lorrie Morgan had a whole busload of supporters from the industry for her date at Casinorama (Aug 28). BMG's Dale Peters arranged to take a bunch of retail, radio and press people to do a little gambling and take in Morgan's show. In the meantime, Morgan is making good upward chart moves on the RPM Country 100, bulleting up to #51 with *Go Away*, her latest BNA single. Peters also dropped off the latest Clint Black single, *Something That We Do*, a song he wrote with Skip Ewing. The track is included on *Nothin' But The Taillights*, his upcoming RCA album. Lonestar's new deck, *You Walked In*, a song written by Bryan Adams and R.J. Mutt Lange was also in Peters' dispatch bag. There's no Cancon on this one however. The track was taken from the Band's BNA release *Crazy Nights*.

EMI's Rob Chubey is giving top priority to the new CMT release, *Collection 97*. It's expected that this release will follow the same sales success as the first one. Included on the 16 track release is The Rankin Family's *Forty Days And Nights*, Michelle Wright's *The Answer Is Yes*, Prairie Oyster's *Unbelievable Love*, Terri Clark's *Poor, Poor Pitiful Me*, as well as *Baby, Now That I've Found You* by Alison Krauss, John Berry's *She's Taken A Shine*, and Alan Jackson's *Tall, Tall Trees*, and more. This release is being coordinated by EMI and BMG with Canadian Music Television. Chubey is also predicting big things for Leann Rimes' new single, *You Light Up My Life*, the title track of here new *Curb* album which goes to retail Sept. 9. The album also features as a bonus track, *How Do I Live*, now making good gains up the A/C chart (#16*) and on the RPM Country 100 (61*).

Today's Country will be front and centre at this year's Canadian Country Music Awards (Sept. 8) with a special hosted by Patricia Conroy. The hour-long special will include some insider gossip about the awards show from Conroy and a special report from this year's awards show host Due South's Paul Gross. For more programming information contact Jan Cody at Craven A Today's Country.

Montgomery Steele continues to make international gains with his latest single, *In This Heart Of Mine*. The single tops the PeelGrass (Holland) chart (Aug 17), and has been added on the US-syndicated (Hollywood, California) Trans-American Broadcasting Corp (TABC) playlist. Program Director Shane Wilder noted, "Nice follow-up. Many thanks." The single is the follow-up to *Indian Woman*, now descending the RPM Country 100 (42) after 24 weeks on the chart.

CMT has Garth Brooks live from New York's Central Park. Brooks drew the largest crowd in Central Park history and his HBO special became the most-watched special on USA cable TV when it was first presented on Aug. 7. The concert will receive its first Canadian broadcast Sept. 13 beginning at 2 pm (EST) and will run continuously throughout the day and evening exclusively on CMT Canada. Brooks, who has sold more albums than any other solo artist in the US history, performs more than 20 songs on the special.

Julian Austin and his band are going to Brazil on Sept. 8 for a week-long promotion supported by the Canadian Consulate. Among Austin's bandmembers is well-known session player Paul Chapman, a guitarist who has backed George Fox and Jamie Warren, as well as Quartette. Austin is making good chart gains with *Diamond* his latest Vik release (69*).

Anne Murray's new album is titled *An Intimate Evening With Anne Murray* which will be in stores Sept. 16. The album was recorded on site by Live Wire by Kevin Doyle during Murray's CBC-TV special *Hometown* concert at The Halifax Metro Centre on Dec. 16 last year. Besides the TV special the concert resulted in a companion home video and her new album. Featured songs include

Murray's signature song *Snowbird* done as a duet with Jann Arden; Murray and Arden collaborating on Arden's hit, *Insensitive*; and a barnburning performance of *What Would It Take*, with special guest Bryan Adams.

Jimmie Rodgers will be the first artist to be released on Bob Dylan's Egyptian label distributed by Sony. Titled *The Songs of Jimmie Rodgers*, the release commemorates the 100th anniversary of Rodgers' birth in Meridian, Mississippi (Sept. 8, 1897). Rodgers became known as The Singing Brakeman and The Blue Yodeler. He died in 1933. Included on the album are tracks by Dylan (*My Blue Eyed Jane*), Willie Nelson (*Peach Pickin' Time Down In Georgia*), John Mellencamp (*Gambling*)

COUNTRY continued on page 17

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Jive/BMG's Bob Carlisle and his manager Ray Ware (r) are presented with platinum for *Butterfly Kisses (Shades Of Grace)* by BMG's GM Lisa Zbitnew, Dave Harris, Chris Montgomery and publicist Jane Harbury.

Canadian Country Music Week Special Edition

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Contact: Stan Klees @ 416-425-0257

REVIEW 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey



Record Distributor Codes:

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

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

TW LW WO SEPTEMBER 1, 1997

Rank	TW	LW	WO	Artist/Album Title/Where to find it (Songwriter) Producer (Label)	Rank	TW	LW	WO	Artist/Album Title/Where to find it (Songwriter) Producer (Label)
1	8	12	12	HOW DO I LIVE Trisha Yearwood/ConAir OST/pro single-J (D. Warren) T. Brown/T. Yearwood (MCA)	35	37	15	15	CAN'T GET THE HANG OF ... Desert Dolphins/Hang Of ... /CD track (B. Brown/E. Schwartz) R. Prescott (Quality)
2	2	14	14	DRINK, SWEAR, STEAL & LIE Michael Peterson/Self-titled/comp 323-P (M. Peterson/P. Carpenter) R. E. Orta/J. Leo (Reprise)	36	26	22	22	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)
3	3	18	18	COME CRYIN' TO ME Lonestar/Self-titled/comp 44-N (J. Roch/W. Wilson/M.D. Sanders) D. Cook/M. Wilson (BNA)	37	38	12	12	WHAT'S IT GONNA TAKE Denise Murray/What You Mean ... /pro single (Murray/Melanson/Long/Szawowski) Szawowski/Murray (WEA)
4	1	12	12	STILL HOLDING ON Clint Black w/Martina McBride/Nothin' ... / CD track-N (C. Black/M. Berg/M. Stuart) J. Stroud/C. Black (RCA)	38	42	13	13	THE SHAKE Neal McCoy/Greatest Hits/comp 324-P (J. McCoy/B. Carr) K. Lehning (Atlantic)
5	5	13	13	HOW A COWGIRL SAYS GOODBYE Tracy Lawrence/The Coast Is Clear/comp 323-P (L. Boone/T. Nelson/T. Lawrence) D. Cook (Atlantic)	39	44	8	8	SOMEBODY SLAP ME John Anderson/Takin' The Country Back/pro single-Q (B. McDill/R. Murrain) K. Stegall (Mercury)
6	18	12	12	HOW YOUR LOVE MAKES ME FEEL Diamond Rio/Greatest Hits/CD single-N (M. T. Barnes/T. Bruce) M. D. Clute/Diamond Rio (Arista)	40	46	6	6	THE REAL THING Rick Tippe/Get Hot ... /CD track (P. J. Russell/R. Tippe) D. Pomeroy (Moon Tan)
7	4	18	18	ALL THE GOOD ONES ARE GONE Pam Tillis/Greatest Hits/comp 48-N (D. Dillon/B. McDill) B. J. Walker Jr./P. Tillis (Arista)	41	43	17	17	HEARTS WERE BOUND KC Jones/Title track/CD track (E. Schoenroth) R. Prescott/J. P. Wheeler (Pairadice)
8	15	14	14	SHE'S GOT IT ALL Kenny Chesney/I Will Stand/pro single-N (D. Womack/C. Wiseman) B. Cannon/N. Wilson (BNA)	42	30	24	24	INDIAN WOMAN Montgomery Steele/In This Heart Of Mine/CD track (M. Petrick) B. Steward/G. Dere (Steele)
9	7	11	11	BORN AGAIN IN DIXIELAND Jason McCoy/Playin' For Keeps (J. McCoy/N. Sheridan/D. Carr) S. Bagett (Universal)	43	47	9	9	ALL LIT UP IN LOVE David Lee Murphy/We Can't All Be ... /comp 4-J (D. L. Murphy) T. Brown (MCA)
10	10	14	14	SHE'S GETTING SERIOUS Thomas Wade/Wayward/Self-titled/CD track-K (T. Wade/T. Taylor) J. May/T. Wade (Peg)	44	53	5	5	HOW DO I GET THERE Deana Carter/Did I Shave My Legs ... /pro single-F (D. Carter/C. Farren) C. Farren (Capitol)
11	9	16	16	CARRYING YOUR LOVE WITH ME George Strait/Title track/pro single-J (J. Stevens/S. Bogard) T. Brown/G. Strait (MCA)	45	51	6	6	CLAUDETTE Dwight Yoakam/Under The Covers/comp 328-P (R. Orbinson) P. Anderson (Reprise)
12	12	11	11	WHAT THE HEART WANTS Collin Raye/Best of Direct Hits/pro single-H (M. Dulaney) J. Hobbs/E. Seay/P. Worley (Epic)	46	55	5	5	SHUT UP AND DRIVE Chely Wright/Let Me In/comp 5-J (S. Tate/A. Tate/R. Rutherford) T. Brown (MCA)
13	16	11	11	DANCIN', SHAGGIN' ON THE BOULEVARD Alabama/Title track/comp 49-N (R. Owen/T. Gentry/G. Fowler) D. Cook/Alabama (RCA)	47	48	9	9	DOWN CAME A BLACKBIRD Lila McCann/Lila/comp 235-P (M. Spiro/M. Smotherman) M. Spiro (Asylum)
14	24	10	10	WE WERE IN LOVE Toby Keith/Dream Walkin'/pro single-Q (C. Cannon/A. Shamblin) J. Stroud/T. Keith (Mercury)	48	57	4	4	THE NIGHT THE BARN BURNED DOWN George Fox/Greatest Hits/comp 330-P (G. Fox/K. Tribble) K. Tribble (WEA)
15	14	19	19	HE LEFT A LOT TO BE DESIRED Ricochet/Blink Of An Eye/pro single-H (R. Bowles/L. Boone) R. Chancey/E. Seay (Columbia)	49	50	8	8	HEAT OF THE NIGHT Montana Sky/Self-titled/CD track (Montana Sky) R. Prescott/J. P. Wheeler (MS)
16	17	10	10	WHAT LOVE LOOKS LIKE Michelle Wright/For Me It's You/comp 49-N (C. Dannemiller/S. Drew/M. Wright) J. Scherer (Arista)	50	56	4	4	HELPING ME GET OVER YOU Travis Tritt w/Lan White/Restless Kind/comp 329-P (T. Tritt/L. White) D. Was/T. Tritt (Warner Bros)
17	6	19	19	LET IT RAIN Shirley Myers/New Country 4/comp 319-P (S. Myers/R. Nicholson/R. Scott) R. Scott (WEA)	51	58	9	9	GO AWAY Lorrie Morgan/Shakin' Things Up/pro single-N (S. Smith/C. Majeski/S. Russ) J. Stroud/L. Morgan (BNA)
18	25	7	7	THERE GOES Alan Jackson/Everything I Love/CD track-N (A. Jackson) K. Stegall (Arista)	52	34	23	23	LITTLE OL' KISSES Julian Austin/What My Heart ... /comp 48-N (J. Austin) D. Leblanc (Vik/BMG)
19	23	11	11	HOW WAS I TO KNOW John Michael Montgomery/What I Do/CD track-P (B. Daly/W. Rambeau) C. Petocz (Atlantic)	53	54	15	15	NOTHIN' LESS THAN LOVE The Buffalo Club/Self-titled/CD track-J (W. Tester/R. Young) B. Beckett (Rising Tide)
20	27	13	13	DAY IN DAY OUT David Green/Goodnight Sweetheart/CD track-F (M. Green/T. McHugh) P. McMakin (Curb)	54	33	26	26	WHATEVER COMES FIRST Sons of the Desert/Self-titled/pro single-H (W. Aldridge/B. Crisler/D. Womack) J. Slate/D. Johnson (Epic)
21	19	15	15	WILD ROSE Sean Hogan/Self-titled/CD track (S. Hogan) S. Hogan/R. Erickson (Barnstorm)	55	45	15	15	LUCKY IN LOVE Sherré Austin/Words/pro single-N (S. Austin/B. Daly/W. Rambeau) E. Seay/W. Rambeau (Arista)
22	13	19	19	I LEFT SOMETHING TURNED ON Trace Adkins/Dreamin' Out Loud/pro single-F (B. Lawson/J. Schweers) S. Hendricks (Capitol)	56	36	24	24	FAR CRY FROM LEAVIN' Terry Kelly/Title track/comp 7-F (T. Kelly/R. Hynes) F. King (Gun)
23	11	17	17	I'D RATHER RIDE AROUND WITH YOU Ruba McEntire/What If It's You/pro single-J (M. D. Sanders/T. Nichols) R. McEntire/J. Guess (MCA)	57	59	5	5	IF YOU LOVE SOMEBODY Kevin Sharp/Measure Of A Man/comp 30-P (C. Farren/J. Steele) C. Farren (Asylum)
24	29	6	6	YOU AND YOU ALONE Vince Gill/High Lonesome Sound/comp 5J-H (V. Gill) T. Brown (MCA Nashville)	58	61	10	10	TALK OF THE TOWN Suzanne Gitz/Self-titled/CD track-Y (A. Rodger) A. Rodger (Page)
25	22	17	17	IT'S YOUR LOVE Tim McGraw w/Faith Hill/Everywhere/pro single-F (S. Smith) J. Stroud/B. Gallimore/T. McGraw (Curb)	59	67	6	6	AIN'T NO JUSTICE Greg Hanna/No album/pro single (K. Tribble/G. Hanna/C. Rawson) K. Tribble (Psychability)
26	39	9	9	THE FOOL Lee Ann Womack/Self-titled/comp 4-J (M. Cannon/C. Steff/G. Ellsworth) M. Wright (Decca)	60	68	8	8	HOW DO I LIVE LeAnn Rimes/No album/pro single-F (D. Warren) W. C. Rimes/C. Howard (Curb)
27	20	16	16	DON'T LOVE MAKE A DIAMOND SHINE Tracy Byrd/Big Love/pro single-J (C. Wiseman/M. Dekle) T. Brown (MCA)	61	66	5	5	THANK GOD FOR BELIEVERS Mark Chesnut/Title track/comp 5J-J (R. Springer/M. A. Springer/T. Johnson) M. Wright (Decca)
28	28	11	11	THE CALL TO DANCE Leahy/Self-titled/CD track-F (G. Duncan) L. Anderson (Virgin)	62	62	11	11	HOLE IN MY HEART Blackhawk/Love & Gravity/pro single-J (Chid/Robbins/Stephenson) Bright/Clute (Arista)
29	32	8	8	IT COULD HAPPEN TO YOU Blue Rodeo/Tremolo/comp 327-P (J. Cuddy/G. Keeler) Blue Rodeo/J. Whynot (WEA)	63	70	5	5	WHAT'S A GIRL GONNA DO Danny Hooper/He's Buying Roses ... /pro single (D. Hooper) R. Volkaert/D. Hooper (Royalty)
30	21	23	23	ALMOST ALWAYS Chris Cummings/Somewhere Inside/comp 316-P (C. A. T. Cummings/R. Lewis) R. Scott/J. E. Norman (Warner Bros)	64	52	22	22	COUNT ME IN Deana Carter/Did I Shave ... /comp 2-F (D. Carter/C. Jones) C. Farren (Capitol)
31	31	7	7	EVERYWHERE Tim McGraw/Title track/pro single-F (C. Wiseman/M. Reid) B. Gallimore/J. Stroud/T. McGraw (Curb)	65	49	23	23	THE SECRET Jamie Warren/Fallen Angel/comp 487-Q (J. Warren) J. R. Hutt/F. Hill (River North)
32	40	10	10	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)	66	69	7	7	THAT'S THE KINDA LOVE ... Mila Mason/That's Kinda Love ... /comp 327-P (L. Baker) B. Mevis (Atlantic)
33	41	11	11	THIS NIGHT WON'T LAST FOREVER Sawyer Brown/Six Days On The Road/pro single-F (B. Labounty/R. Freedland) M. Millar/M. McAnally (Curb)	67	92	5	5	A LITTLE THING CALLED LOVE Beverly Mahood/No album/pro single (Mahood/Millar/Hiller) R. Hutt (Spin)
34	35	16	16	THE LAST TIME The Cruzeros/Self-titled/CD track (B. Mathers/C. Tulman) B. Buckingham (Spinner)	68	71	3	3	WICHITA LINEMAN Wade Hayes/Title track/comp 347-H (J. Webb) D. Cook (Columbia)
					69	72	3	3	DIAMOND Julian Austin/What My Heart ... /pro single-N (J. Austin/S. Robichaud) D. Leblanc (Vik/BMG)
					70	82	3	3	WATCH THIS Clay Walker/Rumor Has It/comp 331-P (A. Smith/A. Barker/R. Harbin) J. Stroud/C. Walker (Giant)
					71	77	4	4	LOVE IS THE RIGHT PLACE Bryan White/Self-titled/pro single-P (M. Hummon/T. Sims) B. J. Walker Jr./K. Lehning (Asylum)
					72	80	3	3	PLEASE The Kinleys/Just Between You ... /comp 347-H (T. Haselden) R. Zavitson/T. Haselden/P. Greene (Epic)
					73	81	3	3	THE WAY SHE'S LOOKING Raybon Bros/Self-titled/comp 5-J (D. Cook/B. Lawson) D. Cook/T. Brown (MCA)
					74	74	6	6	FLUTTER Jack Ingram/Livin' Or Dyin'/CD track-J (C. Boyd) S. Earle/R. Kennedy (Rising Tide)
					75	93	2	2	IN ANOTHER'S EYES Garth Brooks w/Trisha Yearwood/Songbook/pro single (B. Wood/J. Peppard/G. Brooks) A. Reynolds (MCA)
					76	76	6	6	SOMETHIN' LIKE THIS Joe Diffie/Once Upon A Time/pro single-H (M. Higgins/R. Williams) J. Slate/J. Diffie (Epic)
					77	85	4	4	HIGH AND OUTSIDE Don Neilson/Or Is It Just Me/comp 347-H (D. Neilson) D. Neilson (Epic)
					78	63	16	16	ONE, TWO, I LOVE YOU Clay Walker/Rumor Has It/comp 321-P (B. Jones/E. Hill) J. Stroud/C. Walker (Giant)
					79	65	19	19	TOO BUSY LOVIN' YOU Graham Bleasdale/Lookin' For Love/CD track (G. Bleasdale) D. Thompson/D. Bleasdale (Everman)
					80	64	18	18	THE TROUBLE WITH THE TRUTH Patty Loveless/Title track/pro single-H (G. Nicholson) E. Gordy Jr. (Epic)
					81	83	5	5	RIDIN' OUT THE HEARTACHE Tanya Tucker/Complicated/CD track-F (S. Huss/S. Smith/G. Majeski) G. Brown (Capitol)
					82	86	3	3	TODAY MY WORLD SLIPPED AWAY George Strait/Carrying Your Love ... /comp 5-J (M. Wainwright) T. Brown/G. Strait (MCA)
					83	84	3	3	SOUTHERN STREAMLINE John Fogerty/Blue Moon Swamp/comp 329-P (J. Fogerty) J. Fogerty (Warner Bros)
					84	NEW			YOU SAID Farmer's Daughter/Makin' Hay/comp 5-J (Chapman) G. Leiske (MCA)
					85	73	21	21	THE SWING James Bonamy/What I Live To Do/comp 345-H (R. E. Drroll/B. Regan) D. Johnson (Epic)
					86	87	3	3	NAKED TO THE PAIN James Bonamy/Roots And Wings/comp 347-H (D. Phimmer/R. Wold) D. Johnson (Epic)
					87	88	6	6	IF YOU'RE GONNA GO Scott Kyle King/No album/pro single (J. Douglas/C. Rawson)
					88	75	20	20	I WILL, IF YOU WILL John Berry/Faces/pro single-F (J. B. Jarvis/R. Goodrum) C. Howard (Capitol)
					89	NEW			NICKAJACK River Road/Self-titled/CD track-F (S. Hendricks/G. Nicholson) S. Bogard/S. Comutte/M. Maher (Capitol)
					90	91	4	4	I'M YOUR MAN Jason Sellers/Title track/pro single-N (A. Cunningham/M. D. Sanders) C. Farren (BNA)
					91	95	7	7	COOL WATER Tammie Graham/Self-titled/pro single-J (B. DiPiero/W. Mobley) B. Beckett (Career)
					92	79	24	24	PLACES I'VE NEVER BEEN Mark Willis/Self-titled/comp 487-Q (T. Martin/R. Wilson/A. Mayo) C. Chamberlain/K. Stegall (Mercury)
					93	NEW			BLINK OF AN EYE Ricochet/Title track/comp 347-H (R. Bowles/J. Leo) R. Chancey/E. Seay (Columbia)
					94	78	15	15	JUST THE SAME Terri Clark/Title track/CD track-Q (Shapiro/Clark/Waters) Bowles/Clark/Waters (Mercury)
					95	99	2	2	HOLD ON HEART Iona Paul/No album/CD single (I. Pa/J. Nystrom) J. Nystrom (No label)
					96	96	12	12	HONKY TONK LIGHTS Eli Bars/Unmarked Trail/pro single (R. Ruddy/E. Hill) J. Bines/L. Bars (No label)
					97	89	22	22	THE LIGHT IN YOUR EYES LeAnn Rimes/Blue/pro single-F (D. Tyler) W. C. Rimes/C. Howard (Curb)
					98	NEW			LIVING IN A HOUSE FULL OF LOVE Gary Allan/Used Heart For Sale/comp 5-J (G. Sutton/B. Sherrill) M. Wright/B. Hill (Decca)
					99	NEW			THAT TRAIN DON'T RUN Madraca Berg/Sunday Morning/comp 5-J (M. Berg/G. Harrison) E. Gordy Jr. (Rising Tide)
					100	100	8	8	A LITTLE TOO LATE The Johner Brothers/Ten More Miles/comp 325-P (B. Johner/K. Johner) Johner Bros/B. McKay (WEA)

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 1, 1997

1	1	23	SUNNY CAME HOME Shawn Colvin - A Few Small Repairs Columbia-67119 (pro single)-H
2	2	10	BUILDING A MYSTERY Sarah McLachlan - Surtacing Nettwerk-30116 (pro single)-F
3	4	24	ALONE Bee Gees - Still Waters Polydor-31453-7302 (pro single)-Q
4	5	11	FOR YOU I WILL Monica - Space Jam US1 Atlantic-82961 (comp 309)-P
5	8	11	THIRD OF JUNE Corey Hart - Self-titled Columbia-80240 (comp 062)-H
6	6	14	BUTTERFLY KISSES Bob Carlisle - Little track UMG/BMG-41613 (pro single)-N
7	12	8	MORE THAN THIS 10,000 Maniacs - Love Among The Ruins Geffen-25003 (comp 10)-J
8	7	14	A CHANGE WOULD DO YOU GOOD Sheryl Crow - Self-titled A&M-314-540-587 (comp 3)-Q
9	11	8	TRUST ME (This Is Love) Amanda Marshall - Self-titled Epic-80229 (CU track)-H
10	10	13	ALL FOR YOU Sister Hazel - Somewhere More Familiar Universal-53030 (pro single)-J
11	3	17	GO THE DISTANCE Michael Bolton - Disney's Hercules US1 Columbia-9996 (pro single)-H
12	23	7	SHED A LIGHT Roch Voisine - Kissing Hain R.V.International/BMG-43978 (pro single)-N
13	19	5	IT COULD HAPPEN TO YOU Blue Rodeo - Iremolo WEA-19253 (comp 327)-P
14	15	8	WHEN I'M UP (I Can't Get Down) Great Big Sea - Play WEA-18592 (comp 323)-P
15	9	9	DO YOU LOVE ME THAT MUCH Peter Cetera - You're The Inspiration River North-768-74-2131 (CU track)-Q
16	20	2	HOW DO I LIVE LeAnn Himes - You Light Up My Life Curb-77885 (pro single)
17	17	8	TO THE MOON AND BACK Savage Garden - Self-titled Columbia-67954 (comp 063)-H
18	18	17	HERE IN MY HEART Chicago - The Heart Of Chicago 1967-1997 WEA-46554 (CU track)-P
19	34	5	TAKES A LITTLE TIME Amy Grant - Behind The Eyes A&M-31454 (pro single)-U
20	16	14	I WANNA BE THERE Blessid Union Of Souls - Self-titled EMI-56716 (CU track)-F

21	NEW		SEMI-CHARMED LIFE Third Eye Blind - Self-titled Elektra-62012 (CU track)-P
22	28	5	EVERYBODY Backstreet Boys - Backstreet's Back Jive/Zomba-41617 (pro single)-N
23	24	10	HALF THE MAN Dayna Manning - Vol. 1 EMI-5385 (CU track)-F
24	26	5	GOOD MAN, FEELING BAD Tom Cochrane - Songs Of A Circling Spirit EMI-37239 (pro single)-F
25	32	3	2 BECOME 1 Spice Girls - Spice Virgin-2174 (pro single)-F
26	14	14	SITTING ON TOP OF THE WORLD Amanda Marshall - Self-titled Epic-80229 (comp 061)-H
27	27	6	THE FRESHMEN Verve Pipe - Villains HCA-668092 (CU track)-N
28	29	26	UNTIL I FIND YOU AGAIN Richard Marx - Flesh And Bone Capitol-31528 (comp 4)-F
29	13	19	I DON'T WANT TO Ioni Braxton - Secrets Lafayette/BMG-4200 (pro single)-N
30	36	6	WHERE'S THE LOVE Hanson - Middle Of Nowhere Mercury-314-534-6152 (comp 509)-Q
31	30	9	BELIEVE Jon Secada - Secada SBK/EMI-55897 (CU track)-F
32	33	27	I'LL ALWAYS BE RIGHT THERE Bryan Adams - 18 til I Die A&M-05621 (CU track)-Q
33	38	4	FOOLISH GAMES Jewel - Pieces Of Your Soul Atlantic-82700 (comp 330)-P
34	41	4	IF MY HEART HAD WINGS Amy Sky - Cool Hain IronMusic-51005 (CU track)-N
35	45	2	HONEY Mariah Carey - butterfly Columbia-67835 (pro single)-H
36	22	32	YOU WERE MEANT FOR ME Jewel - Pieces Of Your Soul Atlantic-82700 (CU track)-P
37	25	24	IT'S A PERSONAL THING Laura Smith - Little track Universal-81033 (pro single)-J
38	21	12	LITTLE MORE TIME WITH ME James Taylor - Hourglass Columbia-67912 (pro single)-H
39	43	5	IF I WAIT THERE FOR YOU Bobby Cameron - Self-titled Nar/Paga-001 (CU track)
40	39	3	TO MAKE YOU FEEL MY LOVE Billy Joel - Greatest Hits Vol. III Columbia-67347 (pro single)-H

41	31	10	THE CALL TO DANCE Leahy - Self-titled Virgin-42955 (CU track)-F
42	42	2	MOST PRECARIOUS Blues Traveler - Straight On 'Til Morning A&M-0750 (comp 6)-U
43	59	24	SILVER SPRINGS Fleewood Mac - The Dance Reprise-46702 (comp 331)-P
44	44	4	TIC TIC TAC fruit de la passion w/ Joe Fuga - No album KLM/ Hindoff (pro single)
45	54	14	HARD TO SAY I'M SORRY Az Yet w/ Peter Cetera - Self-titled BMG-26034 (comp 17)-N
46	37	32	TOO LATE TOO SOON Jon Secada - Self-titled EMI-55897 (pro single)-F
47	47	7	GOTHAM CITY H. Kelly - Batman & Robin US1 Jive/WEA-46220 (pro single)-P
48	56	24	I DON'T WANT TO WAIT Paula Cole - This fire Warner Bros-46424 (comp 329)-P
49	35	13	MIDNIGHT IN CHELSEA Jon Bon Jovi - Destination Anywhere Mercury-314-534-903 (pro single)-Q
50	52	4	I AM NOT HIDING Kenny Loggins - The Unimaginable Life Columbia-67865 (CU track)-H
51	53	24	TIME TO SAY GOODBYE Andrea Bocelli w/ Sarah Brightman - Homanza Philips-56456 (CU track)-Q
52	40	26	ALL BY MYSELF Celine Dion - Falling Into You Columbia-80230 (comp 059)-H
53	NEW		DO YOU KNOW WHAT IT TAKES Hobyn - Hobyn Is Here HCA-64865 (CU track)-N
54	55	2	NO TENGO DINERO Los Umbrellos - Red Hot Latin Hits EMI-57390 (pro single)-F
55	57	24	A SMILE LIKE YOURS Natalie Cole - Little track US1 Warner Bros-62093 (comp 328)-P
56	NEW		WAYNE Chantal Kreviazuk - Under These Rock And Stones Columbia-80246 (comp 61)-H
57	46	17	WHY MUST I FALL Earltones - Blindfolded and Heady Earltones-76127-0282 (CU track)
58	NEW		THE DIFFERENCE The Wallflowers - Bringing Down The Horse Interscope-90065 (CU track)-J
59	48	7	NOTHING BEAUTIFUL Odds - Nest WEA-96303 (comp 322)-P
60	RE	24	SEE THE PEOPLE Soul Attorneys - Self-titled Epic-80234 (comp 059)-H

RPM Dance



TW LW WO SEPTEMBER 1, 1997

1	18	6	CAN YOU KEEP A SECRET First Base Ariola-N
2	7	2	GET READY TO BOUNCE Brooklyn Bounce Attic - G
3	3	6	NO MONEY NO PROBLEMS Notorious B.I.G. BMG-N
4	2	4	DO YOU KNOW IT TAKES Robyn RCA - N
5	1	6	MEN IN BLACK Will Smith Columbia-H
6	10	6	IN A DREAM Rockell Robbins-N
7	6	8	I'LL BE MISSING YOU Puff Daddy Bad Boy-N
8	4	6	WHATEVER En Vogue Elektra-P
9	5	9	AROUND THE WORLD Daft Punk Virgin-F
10	8	3	WHEN DOVES CRY Ginuwine Sony - H

11	9	3	SOMETHING GOING ON Todd Terry RCA - N
12	13	7	NIGHTMARE Brainbug Grooval-M
13	27	2	FIX Blackstreet Universal - J
14	16	7	WE TRYING TO STAY ALIVE Wyclef Jean Columbia-H
15	14	3	TONIGHT Indecision Popular - P
16	15	5	CAN YOU FEEL IT 3rd Party A&M-Q
17	24	12	DISCO BLUE TJSB Koch-K
18	11	5	COME GIVE ME YOUR LOVE Ritchie Stevens Ariola-N
19	21	2	NOT TONIGHT Li' Kim Warner - P
20	12	8	TIC TIC TAC Los Locos EMI-F

21	47	5	DON'T LEAVE ME Blackstreet Interscope-J
22	NEW		RIPGROOVE Double 99 Ice Cream-N
23	NEW		EVERYBODY Backstreet Boys BMG-N
24	20	3	THE WAY Funky Green Dog Twisted - J
25	26	2	BREAK MY STRIDE Unique II Sony - H
26	NEW		OPEN YOUR EYES Ivan Tox-Select
27	19	7	REMEMBER ME Blue Boy TJSB-Koch
28	23	9	SPIN SPIN SUGAR Sneaker Pimps Virgin-F
29	NEW		NO TANGO DINERO Los Umbrellos EMI-F
30	28	4	2 BECOME 1 Spice Girls Virgin - F

CMW'98

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Conference / Festival / Exhibition
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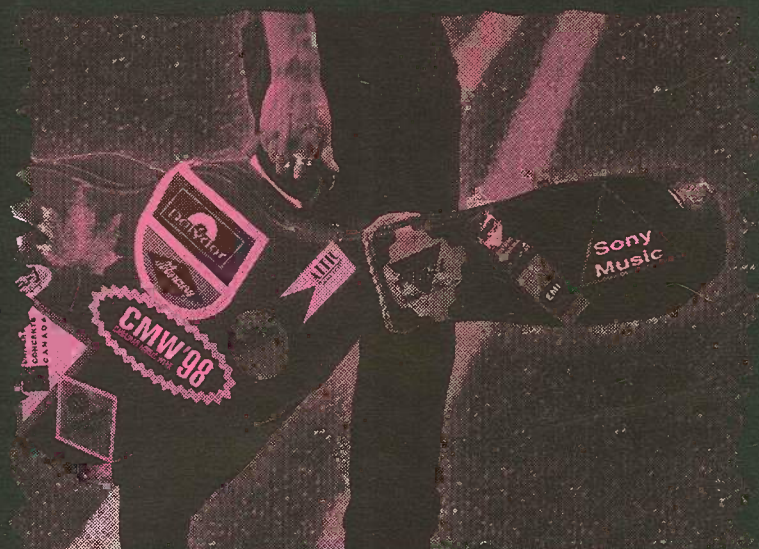
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Must be 19
 or older

NAME OF BAND/ARTIST	
ADDRESS	
CITY	PROV/STATE
POSTAL CODE	PHONE/FAX
ARTIST/CONTACT PERSON	
NUMBER OF BAND MEMBERS	
MANAGER	PHONE/FAX
SHORT DESCRIPTION OF MUSIC	
NAMES OF 3 TRACKS BEING SUBMITTED 1.	
2.	
3.	
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