

RPM Chart Weekly

100 TOP CDs

100 TOP HITS
100 COUNTRY HITS

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Volume 59 No. 7
March 7, 1994

ALBUM PICK



SASS JORDAN *Rats* - Aquarius - Q2-571-F

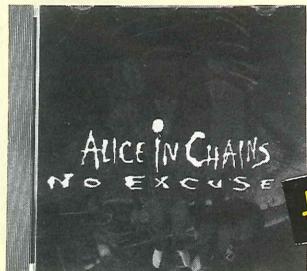


WITHOUT YOU
Mariah Carey

HASN'T HIT ME YET
Blue Rodeo

WHATTA MAN
Salt N' Pepa

HIT PICK



NO EXCUSES
Alice In Chains
Columbia

RETURN TO INNOCENCE
Enigma 2

STAY
Eternal

DAY IN THE SUN
Peter Frampton

ALL APOLOGIES
Nirvana

JUNIOR
John Mellencamp

ANNIVERSARY SONG
Cowboy Junkies

CORNFLAKE GIRL
Tori Amos

FOR WHOM THE BELL
TOLLS
The Bee Gees

LOST WITHOUT YOU
Roch Voisine

OH NO, NOT MY BABY
Linda Ronstadt

THE ONES YOU LOVE
Rick Astley

DEUCES ARE WILD
Aerosmith

COUNTRY ADDS

RED AND RIO GRANDE
Doug Supernaw

HARD LIQUOR, COLD
WOMEN, WARM BEER
Bob Woodruff

EAGLE OVER ANGEL
Brother Phelps

BABY DON'T CRY
One Horse Blue

IF I HAD ONLY KNOWN
Reba McEntire

MAN, WHAT A WOMAN
Shawn Camp

JUST ONCE
David Lee Murphy

THANKS TO YOU
Emmylou Harris

ALBUM ADDS

REALITY BITES
SOUNDTRACK

Various Artists

NEW COUNTRY
Various Artists

THE BEASTIE BOYS
Same Old Bullshit

BJÖRK
Debut

8 SECONDS SOUNDTRACK
Various Artists

GABRIELLE
Find Your Way

BIG ALBUMS

TONI BRAXTON
Toni Braxton

ALICE IN CHAINS
Jar Of Flies

AWESOME 3
Various Artists

BILL TARMY
A Gift Of Love

JOSHUA KADISON
Painted Desert Serenade

No. 1 ALBUM



CELINE DION
The Colour Of My Love
Columbia - CK 57555-H

HIT ADDS

LOVE SNEAKIN' UP ON
YOU

Bonnie Raitt

CANTALOOP
US3

NO EXCUSES
Alice In Chains

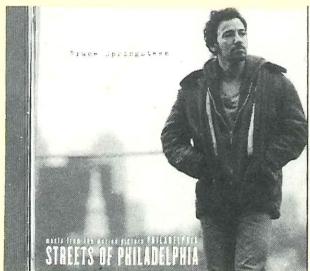
SO MUCH IN LOVE
All-4-One

NOBODY'S HERO
Rush

LISTEN FOR THE LAUGH
Bruce Cockburn

WHISPERING SHADOWS
Patrick Norman

No. 1 HIT



STREETS OF
PHILADELPHIA
Bruce Springsteen - Columbia

Grammy's a TV version of Sorrow And The Pity

The Grammy Awards, televised worldwide last Tuesday March 1, proved to everyone who didn't already know that David Foster is the leading record producer in the business. Why he doesn't get similar recognition in his native land is a mystery to both Foster and most Juno watchers.

Foster grabbed four Grammys at the ceremonies held at New York's Radio City Music Hall, all for his work on The Bodyguard Soundtrack. *I Will Always Love You* was named record of the year. The song also garnered Whitney Houston best pop vocal performance, female, while The Bodyguard Soundtrack was named album of the year. Foster was also named producer of the year.

Afterwards, at the post-show press

Glenn Moss moves up to Quality's national sales

Ed LaBuick, president of Quality Music & Video, has announced the promotion of Glenn Moss from accounts manager to national sales manager.

Moss replaces Glenn Sherwood, who has moved to Pindoff Record Sales.

Anne Murray to Europe on Croonin' promo push

Anne Murray has set a busy schedule for an overseas promotion tour that will take her to the UK and Belgium. The tour is in support of the release of the European release of *Croonin'*, her latest EMI album, which is now double platinum in Canada.

In addition to print interviews with *Hello*, *Woman's Weekly* and the *Daily Express*, Murray is also scheduled to appear on the UK's No. 1 TV show *Pebble Mill TV* as well as the popular BBC radio show, *Gloria Hunniford*.

While in Belgium, Murray will guest on two prominent television shows. She will also visit with members of the Canadian embassy.

conference, Foster was asked about the lack of nominations for himself or other west coast natives (Bryan Adams, Bruce Fairbairn, Bob Rock) for the Junos.

As reported by Peter Howell in The Toronto Star (March 2/94), Foster commented "Even though we're a big part of the Canadian scene, because we're not visible anymore in Canada, they just kind of tend to roll over us."

Mac MacGregor, Capitol sales veteran dead at 87

One of the more colourful sales people in the business, Mac MacGregor, passed away in Toronto on Feb. 22 at age 87.

Mr. MacGregor retired from Capitol Records in 1973 after 20 years of service, most of the time of which was spent in the western Ontario region.

A very shy man, Mr. MacGregor was consumed with his dedication and devotion to Capitol Records. He very rarely talked about his days before Capitol which enthralled his listeners, once he was coaxed into talking about his youth.

Born in Scotland and christened Abercrombie MacGregor, "that's why I shortened it to Mac when I had the chance," he

The other notable Canadian victory was polka king Walter Ostanek, who won his second straight Grammy for Best Polka Album. Strangely, Ostanek has never won an award in Canada.

Other than the impressive showing by The Bodyguard, the Grammy's will best be remembered for some curious quotes from U2's Bono, and the abrupt editing of Frank Sinatra, during the latter's acceptance speech for receiving the Grammy Legend Award.

The overseas trip follows Murray's successful US concert tour, which was also a media bonanza. She appeared on NBC's *Today Show*, *Joan Rivers*, New York's *Live At Five*, *Good Day LA*, *CNBC's Tom Snyder*, *Entertainment Tonight* and *CNN*.

In early April, Murray will begin her first concert tour of western Canada since 1989.

Wayward Wind, Murray's second single from the *Croonin'* album, continues to make good chart gains. The single maintains Top 10 status (No. 8) on the RPM Country 100 and holds at No. 6 the AC chart after only nine weeks of charting.

once joked, the young drummer put together his first orchestra in 1927 at age 20. Based in Paris, the band played many of the top clubs, including Maxim's, the Lido and Pigalle. The band also became regulars at several clubs and hotels on the French Riviera.

Mac MacGregor and his orchestra also became well known in the Middle East. Among his fondest memories was playing for King Farouk in 1936. The party was in honour of the young king's ascension to the Egyptian throne in 1936.

Mr. MacGregor and his orchestra also toured Spain, Germany, Belgium and the Netherlands. It was while he was playing a date in Ankara, Turkey in 1939 when World War II broke out.

Mr. MacGregor immediately enlisted with the Royal Engineers and was posted to Palestine. In 1941 his musical talents were discovered and he was asked to join a British army entertainment division. He toured many of the war's hotspots entertaining allied troops.

Emigrating to Canada in 1947, Mr. MacGregor became a salesman for a musical instrument company in Toronto. He joined Capitol Records in 1954.

Mr. MacGregor is survived by his wife Gerda; children Ursula Shephard and Rolf Saiger as well as several grandchildren and great-grandchildren.

Funeral services were held in Toronto on Feb. 24.



BMG president Bob Jamieson, along with several BMG head office staffers, presents gold to BMG/Zoo artist Tool, after the band's recent Toronto Concert Hall date. BMG Canada is the first territory to present the band with gold.



EMI's pied piper guided a few rodents to RPM toting the new *Sass Jordan* album *Rats*. Aquarius' rats Rene Leblanc and Mariana Gianelli, Roger Bartel, RPM's Ron Rogers, Aquarius' Sofi Gamache and RPM's Craig Thompson.

MuchMusic's Donlon reports from CRTC battlefield

After having returned from Ottawa the past weekend, Denise Donlon, who, as MuchMusic's director of music programming, headed up Much's cable applications, reports that overall, Much's application went smoothly and she felt it was effective.

"I think it went very well," Donlon emphasizes. "There were all kinds of things I'd wished they'd asked me but didn't. I felt like jumping up, saying 'pick me!' in the middle of our presentation."

Much had two applications: one for an A/C video station, MuchMoreMusic, and the other for MuchCountry, a country video outlet.

"The agenda when we went in was to do the best presentation we possibly could. I wanted to put music in a context that was more than just music, because I believe it serves cultural points of view and has economic advantages for this country. We're bringing in \$1 billion a year and employing 55,000 people."

The hearings heard submissions from 48 different and competing cable formats. The City/CHUM group had six applications, including Bravo, and arts network, Space, a

science fiction channel, and PulseTV, a 24-hour local news service.

"These hearings are not going to be won or lost on a simple matter of program formats. That's what's interesting about the country applications, for example. People are comparing apples to oranges."

While the social and cultural services that could be provided by each channel are of obvious significance, perhaps the final determining factor lies in the advertising dollar.

"Advertising is something the CRTC is looking at both strongly and surgically. Where are the advertising dollars going to come from? Are they going to hurt existing channels? Is there going to be new money created for television?

"We assume, of course, that both our music channels are going to be hitting the existing music channels. Some of the advertising money that's going to be new money will come from MuchMusic."

Much has now been around the cable block for 10 years, no small feat for a specialty channel in Canada, let alone a music channel.

Hockey rockers and classics to go head to head

A charity hockey game will see some of Ontario's rock luminaries facing off against a number of ex-Leaf legends in a game that will benefit The United Way and Harris Foundation for Arts Education.

At a press conference held at the Hockey Hall of Fame in the BCE Place, local sports personality Peter Gross introduced the Rockers Play The Classics, described as a hybrid of two great Canadian traditions that have been linked for years: "rock n'roll and hockey."

The faceoff will take place March 19 at Varsity Arena. A number of groups are sponsoring the event, including Molsons, Maxell, Toronto Sun, Q107, Now Magazine, GAT Productions, Atire, Canstar, and Mostly Hockey. The Toronto Junior Board of Trade are the presenters of the charity hockey event.

The conference set the stage for what

will be a hotly contested game between local rockers and their childhood hockey heroes. Classics captain Billy Harris represented his team, while rockers captain Dave Bidini from The Rheostatics expressed his awe for the group his team will be playing against. However, Bidini also noted "there might be an upset."

Other ex-Leafs include Ron Ellis, Brian Conacher, Norm Ullman, Mike Palmateer, Dave Burrows and Bill Derlago. Included on the rock team are Jim Cuddy from Blue Rodeo, Bidini's bandmates Tim Vesely and Dave Clark, Tyler Stewart from Barenaked Ladies, Lawrence Gowan, Gord Cumming from The Lawn, and three members of upstarts UIC.

"When you look at it, we're the experts in our field. We've been doing it for 10 years, there's no arguing that experience. Advertising is 'this big' a pot, and this is the way we work with them. It's no surprise many of the questions came from that area."

Donlon did indicate her support and admiration of the CRTC panel. "They're juggling an amazing array of situations, not only with the cable universe, but with other channels and advertisers. This is a major challenge before them; they have to wrestle with the future and at the same time acknowledge the limitations of the present."

The decision will be handed down in early June, putting each of the applicants in that tender state of anticipation. "They've promised an early decision. We'll be sitting here on pins and needles until June." And MuchMusic is up against some pretty competent competition.

Sara Craig's new album looking for major label

Sara Craig, gearing up for the release of her second album, played Waterloo, St. Catherines and London (March 2, 4 and 5).

According to her business partner Darin Addison, Craig just finished recording the full-length record and is now shopping it around to record companies. The album was recorded at Rock Chapel, north of Hamilton. The album's title is Sweet Exhaust and was produced by John Punter. "We plan that the record will be on a label, or at least we're hoping."

Craig's first self-titled independent EP was well-received, selling a decent 5,000 copies nationally and the single, Bike, received substantial radio play. She will embark on a 23-day tour starting March 10 in Kingston that will take her south of the border. The album contains a new recording of Sparks Fly that made it to the 1993 CFNY New Music Search CD.



Phil Collins and Hit & Run Music (which holds the rights to music by Collins, Genesis and others) sign new worldwide agreements with Warner Music Group Companies and Warner/Chappell Music. Pictured are Atlantic vice chairman Mel Lewinter, Atlantic co-chairman Doug Morris, Warner International chairman Ramon Lopez, Collins, chairman of Warner Music Group Robert Morgado, Atlantic co-chairman Ahmet Ertegun; Hit & Run owner and Collins' manager Tony Smith.

McLachlan smokin' hot as MCA adds more dates

Netwerk recording artist Sarah McLachlan, hot off winning two major honours at the ECMA awards, will perform in Kitchener April 19 at Centre In The Square.

In addition, MCA Concerts Canada has announced the addition of two shows at Convocation Hall in Toronto (April 16-17). The first two dates (April 13 and 14) sold out within a week of going on sale.

Ashley McIsaac, fresh off a number of high profile performances in the states will open the Spirit Of The West concert at The Palladium (March 19).

A third announcement has Warner's cult/art-rocker Phish, a band which has a Grateful Dead-like fanbase, playing The Palladium (April 6). And Carter The Unstoppable Sex Machine, an artist on Virgin, plays The Opera House (March 29).

WALT SAYS



with Elvira Capreese

Have no doubt . . . ! I'm going to continue to fuck up the mainstream. (EC: *As if we needed that reassurance . . .*)

In defence of Bono . . . ! It doesn't matter how much money you have or how successful you might be, if you get into the sauce before doing a public thing, that other person in you can take over anytime. Hey! A big night like the Grammys and mixing with all the hotshots of the industry can be so unnerving that a social nip or two can lead to disaster. Unfortunately, it just might be taken by some in the business as a good way to gain instant notoriety. The Juno people are ahead of them. Maybe that's why they've decided to pre-tape the show. (EC: *And what's wrong with shock TV . . . ?*)

More Bryan Adams . . . ? Hey! The media fur is flying again over Bryan Adams. This time it's radio, Vancouver's CFOX to be exact. The station's Bob Mills quoted CARAS president David Charles as saying "Adams

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

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wasn't nominated because A&M Records simply forgot to file the required nomination papers before the deadline. And this despite the fact that an employee of A&M sits on the CARAS board of directors." Charles was further quoted as saying "CARAS has tried to keep a low profile about the oversight, but they're tired of taking all the blame for something that wasn't their fault." Talk about waving a red flag at a bull. But the bull this time wasn't our favourite west coast grizzly. It was A&M's Joe Summers, who called the report about filing nomination papers as "totally erroneous." He suggests that if Charles did indicate that A&M forgot to file the required nomination papers before the deadline, "he probably forgot that nominations are not allowed or required for this category." Joe sent along a copy of the CARAS requirements for the nominations which reads "Nominations for the Single of the Year category will be based on chart success and therefore will not require submissions," to which he adds, "Maybe the answer is, let the listener decide what is the single of the year, rather than a committee." (EC: *Now! Is that the end of it, or do we still have to hear from supremo manager . . . ?*)

Promo of the week . . . ! We were sitting on the edge of our seats all day last Wednesday after receiving a call from Renee LeBlanc, promotion guy at Aquarius. He said he was dropping by at 2:30 pm for a photo shoot and he wanted RPM's staff on hand. Well! A message like that, particularly from Montreal, and we all stood at attention. On the dot at 2:30 up the stairs came pied piper Roger Bartell, leading a trio of rats, one being our fattened up Aquarius promo guy with a couple of TITillating younger and much prettier rats, or were they tit-mouses. Anyway, the promotion was for Sass Jordan's new Rats album. We were presented with a larger-than-desirable scary looking rat and a box that contained a copy of the album, and a hunk of cheese. Great promotion, and guess who took the picture? Barry Roden(t). (EC: *Titillating? You can get into trouble for being so sexist, you know . . . !*)

Post Juno bashes to outshine . . . Last year was the first year of the post-Juno parties that cast a shadow over the real event . . . the Juno Awards. This year, there will again be some really great parties and rest assured, there will be the tightest of security. I'm told that organizers for one post party are thinking about using photo ID's. (EC: *And like . . . fingerprints? In this industry, we'd all be in jail . . . !*) Don't give your right name! Count on it. If you don't have an invite, don't even try to crash!

Attic's got it together! Talk about an aggressive and tapped-into-the-consumer type of record company, Attic certainly fits that bill. If there was an envelope opening at the Hockey Hall of Fame, you'd have to fight your way in. So, what a great setting for Attic's launch of the Hockey Hall of Fame album, appropriately titled Contact! The All-Star Collection. I saw people there I hadn't seen in years, and they weren't there for the

booze and food. Our old MCA friend, Rick Wharton, now with the travelling Second City Troupe, emceed the show, which included a hilarious bit by his fellow troupers. And Al Mair wasn't too shabby either. By the way, the album, is a treasure trove of Cancon history. Be sure to get a copy. (EC: *Leave it to Al . . . !*)

This just in . . . ! God Shuffled His Feet, that great album from The Crash Test Dummies, has sold more than 500,000 units in the US, where it certifies as gold. Clive Davis, who heads up the Arista label, and isn't too shy in admitting the Dummies are his favourite band, flew them down to New York to play exclusively for the label's post-Grammy party. They were in pretty good company, opening the show, which also featured Toni Braxton, Kenny G and Whitney Houston, in that order. (EC: *That could be the break the Dummies need . . . !*)

A self-serving music channel . . . ?

If those four major record companies in the US get the nod for a music channel cable TV license, the burn-out, stress, political wrangling, not to mention court actions will set new standards in the industry. What video's going to be No. 1? What video goes into high rotation? What video gets the medium and/or light treatment? Who should be interviewed? Who should be showcased? Who's on top and who's on the bottom? Obviously they'll have to have a chart of some sort. It's not like leaving the fox in charge of the hen house. Here, we have four foxes and, being true to form, they'll probably spend most of their time squabbling over the rights of this, the rights of that et cetera. Remember when the industry tried to put out its own chart in Canada? What a mess that was and it was suspect from the beginning. (EC: *Do we learn from the past . . . ?*)

VISITORS

Allen Zarnett - Savannah Music Group
Brian Hetherman - MCA Records
Doug Caldwell - Virgin Music Canada
Ian Howard - K-Tel
Roger Bartel (Pied Piper) - EMI
Rene LeBlanc (Dirty Rat) - Aquarius Records
Mariana Gianelli - Aquarius Records
Sofi Gamache - Aquarius Records
Ken Berry - Warner Music
David Lindores - A&M/Island/Motown
Dale Peters - BMG Music
Luisa Bada - Sony/Epic

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... AND THE QUIET MOMENTS IN BETWEEN.



TW LW WO - MARCH 7, 1994

FEATURED ARTIST - by Ron Rogers

Sass Jordan says Rats to hard rock biases

Hard rock seems to have abandoned the female gender. Other than displaying a lot of T and A in numerous loathsome and exploitative metal videos, hard rock has disowned the female gender. Radio seems to prefer women who sing ballads and the occasional song about environmental abuses, rather than women who can rip it up.

However, Sass Jordan doesn't sing sappy love songs. She prefers honest and aggressive music, that's more of a true reflection of the world we live in. She prefers to sing about the truths of life, rather than candy-coat the subject.

In a long-distance discussion with Jordan from her home in Los Angeles, one couldn't help but ask the proverbial question one asks all LA residents. How was that earthquake, anyway?

"I experienced one in Montreal, but this one took the cake, definitely. It's fucking terrifying really. You think it's the end of the world."

"You've got to understand that it's not only the violent movement, but there's also the most tremendous noise you've ever heard."

Jordan found success with her Tell Somebody debut album in 1988, which spawned the singles So Hard, Double Trouble and the title track. That was followed by Racine, her first American release under Impact/MCA, and one which took her back to her Montreal roots (Jordan grew up in the city, although she was born in Britain).

Pink Floyd tour continues to cause excitement

Ticket sales from the first Pink Floyd tour in five years continue to move at incredible speed, an obvious indication of the overwhelming popularity of this art rock dinosaur.

Recent sell-outs in Birmingham, Phoenix and Montreal propelled overall ticket sales past the one million mark, and the show doesn't hit North America for another month.

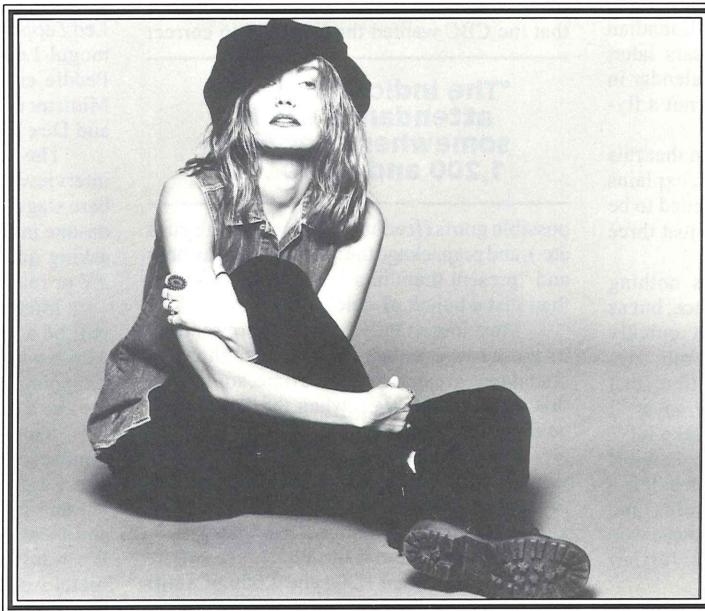
Fans camped out for days to grab ducats for the Olympic Stadium show (May 22), which sold out in an hour. A second show was immediately added, and it too sold out, for a total of 115,000 tickets sold for Montreal alone.

Another date at Exhibition Stadium in Toronto (July 6) was recently added, to follow the July 5 show which sold out in five hours. The new show is already nearing a sell-out, after being announced less than a week ago.

The Pink Floyd North American Tour opens March 30 in Miami.

Rats is a step apart from the first two releases. Some will say that Jordan has completely changed directions, but she prefers to think it's a more natural evolution.

"I don't think anyone ever stays the same. Nothing is static, everything is in a state of flux. So this is the real Sass Jordan of a year



ago. Hopefully there'll be some emotional content that is timeless."

The Rats album peers into what some might call the darker depths of human existence. The lyrical content is heavily weighted with talk of drug addiction, and the effects addiction has. So, just how much of the material is autobiographical?

"I don't think any song or album that someone writes isn't about themselves in some way or another. Even if you say it's you observing something, it's still coloured by your thoughts and feelings."

"So a lot of it is observation, a lot is first-hand experience, some is from a movie I saw, but it all comes from how I feel about things."

Jordan co-wrote the majority of the album with Californian Steve Salas (who also contributes his guitar playing to the record). The two wrote most of the 12 tracks four years ago, but the record company didn't exactly trip over itself rushing to get the album out.

"Four years ago it was entirely unacceptable as far as they were concerned. Nobody was ready to hear a female doing music in an aggressive nature. But it wouldn't go away, so luckily this time, with all the success of Metallica, Soundgarden and Stone Temple Pilots, people were more open and attuned to the sound."

That alternative/metal sound is abundant on the album, and it's obviously a sound she enjoys a great deal.

"I love the new Alice In Chains record."

And this really cool band I just heard called The Graves. I also love, and I'm not alone in this, Stone Temple Pilots."

When asked about Cancon, the necessity of it, and the infamous Bryan Adams "mediocrity" comment, Jordan emits a derogatory chuckle.

"It makes Canadians look dumb. Do Americans go on and on about where somebody's from. No, and neither do the British or the Indians. It's embarrassing. It makes us look stupid and small, and I think it's time everyone grew up and got over it."

"Canada's a great place. We have amazing acts who were born there, and it's time we got over this silliness and insecurity about being Canadian."

As we speak, the Grammy's have just past and the Junos are yet to come. While Jordan has won a Juno in the past (1989), she doubts she'll make the trip to Toronto for the '94 show.

"I think awards shows are a total joke. The only good thing about them, unfortunately, is that they're very good for publicity. But the only thing you can ever really win is a gold or platinum record."

So will this record hit platinum? In a music world where soft-pop artists like Mariah and Celine seem to be the accepted norm, Jordan will have to fight the mainstream. But she feels it's an inevitable conflict.

"I don't want to use that (being female) as an excuse. It's just my experience has been people are less conditioned and less allowing of a female with that kind of aggressiveness or rawness. Women have a great deal of anger and aggression in them after 3,000 years of patriarchy. And it's going to come out eventually one way or another."

The Rats album hit retail March 1, with the previously launched lead single, High Road Easy, already at No. 24 on the RPM Hit Tracks chart after just five weeks. Jordan will do an Intimate And Interactive date at MuchMusic on March 8.

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THE INDEPENDENT CONNECTION

CMW a huge project for Chart Toppers' Dixon

So you're having 2,000 friends drop by hoping to be entertained, informed and enlightened about the music industry? And this isn't just Aunt Mary and Uncle Ed from Poughkeepsie who want to fill out their Boxcar Willie collection and maybe get Bob Goulet's autograph. These are music industry heavyweights, who want to know the latest in facts and gossip. Then you have some serious work to do.

That's exactly the situation Chart Toppers' Neill Dixon had on his hands when CARAS' Dave Charles dropped Canadian Music Week into his lap. Two years later, CMW is the biggest event on the calendar in this country's music business, and not a fly-by-night project either.

"We all came to the realization that this took a tremendous amount of work", explains Dixon, "and was something that needed to be planned for the entire year and not just three months or less."

The week actually started as nothing more than a small business conference, but as more components were added, it quickly became a "logistical nightmare" to run, says Dixon. It was at that opportune time that Dixon took over, although as he says, "I inherited it, rather than decided to take it."

Canadian Music Week is more than just a few parties the weekend of the Junos. It is a week of concerts, seminars, lectures and exhibitions, all designed to educate those who probably feel they don't need further education.

While CMW is strictly Dixon's show, he couldn't survive it without lots of support from his staff, and the major labels and promoters.

"We basically got everyone to check their guns at the door, and some cases check their egos at the door..."

"It's really me organizing a lot of other people, to run under the umbrella of the week. There are quite a number of people with their own agendas operating under the banner, which is okay, but the synergy between all the events happening is going to make it better."

"We basically got everyone to check their guns at the door, and some cases check their egos at the door. It's quite gratifying to see people from different radio stations sitting together at the same table."

This year's South By Southwest Conference in Austin, Texas happens to fall on the same weekend as CMW and the Junos, a coincidence of timing that couldn't be avoided, according to Dixon.

"There were a number of factors that influenced the timing of the Junos. One was the availability of the venue, the O'Keefe Centre, due to opera, ballet and other annual commitments. And the CBC, between various sports events and other planned specials, had a narrow window of opportunity."

"Plus you had to take into consideration other awards shows like the Grammy's, Oscars

and American Music Awards. And you had to reflect on the year that was. It has to be reasonably timed between January and the end of March so people still remember what 1993 was all about."

Dixon says that meetings have been held between himself and the South By Southwest organizers, with the decision made that the Junos will be moved to a week later in 1995, to Sunday March 26.

When asked why the Junos were taking place at 4:00 pm local time, Dixon indicated that the CBC wanted the lieut time to correct

"The indication is the attendance will be somewhere between 1,200 and 2,000 . . ."

possible goofs (feedback, bad sound, miscues etc.), and prepackage the non-televised awards and "present them in a better fashion, rather than just a bunch of quick stills."

Most importantly, with the show ending in the early evening, it will offer those in attendance greater schmooze time, something that worked quite well when the Junos were held in Vancouver.

Dixon believes the attendance at this year's CMW will be the best ever, largely due to the Conference expanding its borders and attracting some international visitors.

"The indication is the attendance will be somewhere between 1,200 and 2,000. It's still primarily Canadian, but we've got registrants from as far away as Australia and Germany, and a lot from the States and the UK. It's a

CMW promises impressive Canadian concert talent

One of the highlights of Canadian Music Week will undoubtedly be the Music Festival, incorporating some of the best live talent this country has to offer.

The festival will present both major and independent label acts, with both CPI and MCA Concerts working together to promote the shows.

Some of the bigger names include April Wine, Colin James, Bruce Cockburn, Devon, Jim Witter, Lowest Of The Low, Moxy Fruvous and Spirit Of The West.

According to festival organizer Jody Fernihow of The Alternative Management Group, managing the myriad of concerts was no easy feat.

"It's been about a five month project, but the real headache has been in the last months."

Bringing in big-name acts means dealing with the major labels, a juggling act Fernihow said wasn't easy.

"They've been the toughest to deal with, because they're major labels, but they've been pretty good. I'm dealing with the labels, the two booking agents (four if you want to look out west) and both promoters, MCA and CPI. As well as the independent promoters and labels."

The biggest headache coordinating 313 bands is finding venues to accommodate, and arranging the tickets and media passes.

limited market in Canada, about 700 people. So anything above that you have to look outside our borders."

The majority of events will take place at the downtown Sheraton, which Dixon says works well since "it's right on Queen Street, where all the club action is. And there'll be shuttle vans running all night between the hotel and the clubs. So anybody with a delegate pass can hop on a shuttle."

The major attraction for many delegates is the keynote speakers, and Dixon has landed some true heavyweights. Robbie Robertson, Garth Drabinsky, Malcolm McLaren, former Led Zeppelin manager Peter Grant, publishing mogul Leeds Levy, SkyDome boss Richard Peddie, entertainment lawyer Allen Grubman, Minister of Canadian Heritage Michel Dupuy and Dire Straits' manager Ed Bicknell.

The highlight may be the celebrity interviews, in which Bicknell sits down on a bare stage with Grant, then Grubman, in one-on-one interviews. As Dixon notes, "He'll be asking questions you don't normally see on TV or read in the newspapers."

Most importantly, Canadian Music Week will be a giant networking festival, with the who's-who of music in Canada and abroad swapping stories and ideas. And, there will also be a lot of partying.

"One of the recommendations we've had is more schmooze time and less program stuff. There are a number of hospitality suites being put on by the majors, so people can hang out and meet others they haven't seen in years. We want to make sure these people have a social weekend they won't forget."

Canadian Music Week takes place March 14-20 in Toronto, capped off by the Junos at 4:00 pm on the 20th at the O'Keefe Centre.

Canadian concert talent

Fernihow says dealing with the clubs and concert halls has been good, "more or less. I've had a few problems that have disappointed me, but nothing major."

"My main problem was we were going to do a wristband policy, which would be a general public wristband policy, which is very different than the delegate policy."

What it means is that the general public will not get a wrist band. Delegates will have their pass to get into the show. Because there are so many hard ticket shows, it had gotten to a point that I couldn't allow the general public to buy a pass to get into all the clubs, because they would have gotten to the door and been turned away."

One of the highlights of the festival week is Native Beat II, a concert spotlighting aboriginal music, (March 17) at Massey Hall. The show will feature Susan Aglukark, The Eagle Heart Singers And Dancers, Seventh Fire and comedian Charlie Hill, with the whole proceedings hosted by Buffy Saint-Marie.

According to Fernihow, "I know they sold out last year, and I'm sure that it will do just as well this year."

Luckily for the delegates, CMW will be operating a shuttle service between the clubs and the Sheraton Hotel, which means there will be an even better chance for everyone to sample the best in Canadian music.

McKennitt and Warner continue warm relationship

As Loreena McKennitt jets to Europe to continue a press junket for her fifth album, *The Mask and Mirror*, she reflected on her position as a Canadian independent recording artist tied into Warner Music Canada's distribution and marketing arm.

McKennitt's first three albums were released on her own Quinlan Road label, operated out of her hometown of Stratford, Ontario. It was the last fully independent record, *Parallel Dreams*, that presented McKennitt with a challenge posed for a number of successful independent acts.

"As a result of the sales of *Parallel Dreams*, I was getting a lot of mail and quite a number of phone calls from people who were looking for the recording. It seemed I had outgrown the moderate distribution arrangements I had set up at the time. The demand was considerably larger than I could serve."

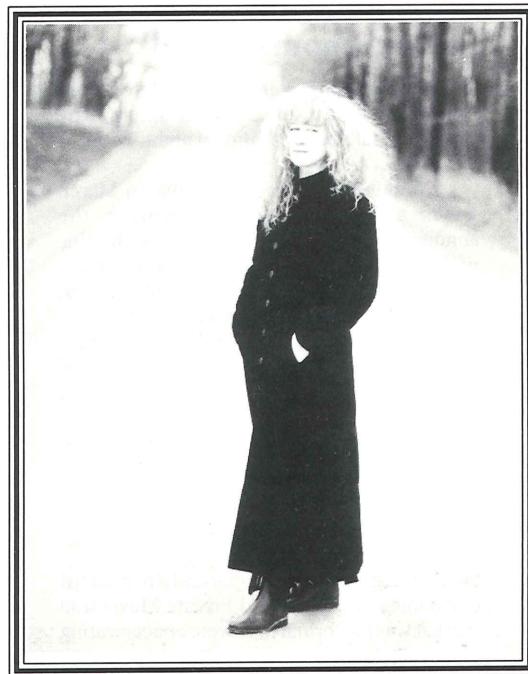
As the sales level climbed to 35,000 units, she was approached by a number of major labels looking to latch on to McKennitt's unique, cross-cultural musical perspective.

"It took me two years to wade through that interest. In a sense, I wasn't looking for anything. I was seeing most of the profit, so I didn't need a deal with a major company."

"At the end of the day, Warner seemed best attuned to the way I work. They were prepared to throw out the book in terms of redesigning the contract in relationship to what I was bringing to the table, which was a proven track record."

That deal turned out to be an amicable

one for both parties, signalling an uncommon agreement between her Quinlan Road label and Warner, whereby McKennitt's music and



way of doing business was not compromised in the least.

"We mutually respect what each other brings to the table. I bring a finished master and finished film, and Warner focuses in on marketing and distribution. At no point have

they said 'next time you could think of doing this' or 'have you ever thought of looking like that?' I outgrew the independent kind of arrangement."

McKennitt's first Warner/Quinlan Road release, *The Visit*, is near the 500,000 worldwide sales mark. Since this, preparing for the March 15 release of *The Mask and Mirror*, McKennitt and Warner have geared up the promotional wheels, something which, previous to the Warner arrangement, she was unaccustomed to.

"The press junket is an extension of growth. It gives me a barometer of what's going on out there. Careers in music are built from a collaborative effort on a lot of people's part. The artist's creation is only maybe one-fifth of the equation. The record company, promoters, media, it all adds up to music being exposed and successful." She adds with a laugh, "not that I'm driven to have a successful career."

McKennitt would much rather talk about issues of the cross-pollination of musical traits, an issue explored on *The Mask and Mirror*, but in most instances, this is inappropriate for the particular media's demographic.

For instance, she recently discovered that Irish and East Indian modal structures share a number of things. It is this intertwining of cultures, and the mixture of history and religion reflected in musical patterns, where McKennitt's lies.

What her dynamic, introspective music adds up to is a developing fan-base that will surely increase when *The Mask and Mirror* hits the streets. Yet, she cautions any grand speculations about the possibility of becoming an international selling phenomenon.

"I try not to have expectations in terms of music or my career. I aspired to be a veterinarian, so the mere fact that I'm in music defines what I was expecting to do with my life."

RPM

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after 30 years!!

Ontario video retailers hit with copyright charges

Following a precedent setting raid in BC (RPM, Jan. 31/94), the Metropolitan Toronto Police force raided Our Video Superstore in Toronto/North York (Feb. 24) and confiscated over 100 alleged pirated videocassettes.

The raid, headed by Max Gordon, Ontario Regional Director of the Film/Video Security Office of the Canadian Motion Picture Distributors Association, was initiated by a phone-in tip on the antipiracy hotline. A consumer had complained about the poor quality of his videotape, and contacted Metro's 13 Division. This led to the securing of a search warrant and the raid.

The cassettes are alleged to have illegally reproduced photocopied labels and jackets. Charged under Section 42 of the Copyright Act are Leonid and Zina Novoselov.

Selections reinvigorates Canadian gospel sound

KC Music Group, under the auspices of Keef Whiting, has a new and highly talented septet under its wing, which recently dropped by the RPM offices and proceeded to deliver a stunning acappella performance for a dozen or so unsuspecting restaurant patrons.

Selections, a contemporary gospel group from the Toronto region, is now making waves with its debut, self-titled release. The album falls into the '90s R&B tradition of groups like Boyz II Men and, to a lesser extent, Jodeci. And while Canadian gospel seems like an oxymoron, the gospel scene in Canada is quite exciting.

"We could make a living touring Canada," explains Donald McLeod, one of the group's vocalists. "but we want to build from Canada."

EMI signs Moist to worldwide agreement

EMI Music Publishing Canada has signed an exclusive worldwide publishing deal with Vancouver-based band Moist, in an agreement announced recently.

Moist is currently on a cross-Canada tour promoting its independent album *Silver*. Band members are working on the video for the album's lead single, *Push*.

Selections, which originated in 1987, has played all across America, including gospel hotbeds like New Orleans, Buffalo and Detroit, and has toured southern Ontario. It also played to 1,200 enthusiastic fans in Montreal without the benefit of promotion.

"Canadian gospel is a fresh market to work," says Steve Easton, the deep-voiced member of the septet.

"The music is accommodating," says McLeod, "in that it has an R&B flavour to gospel, which is something very new to Canada, by Canadians."

"It's uplifting," explains Cameron Fray, the third vocalist, about the religious slant of the lyrics. "There's so much negativity out there. After a while, you begin to notice there's no 'Baby, Baby' or 'I wanna do this' kind of stuff. I think people's ears are ready for something fresh."

Selections' relationship with KC is excellent. Says McLeod, "they gave us a lot of freedom. We used Studio 7 (group member Tim Fray's studio), so a lot of it was kept in house. They were very accommodating to our religion and the fact we wouldn't do anything secular."

Selections hopes its fresh, positive approach will find a niche in the undernourished Canadian gospel scene.

Musicians the focus in CMW exhibition

Budding musicians and songwriters will be the main target group at Canadian Music Week's exhibition, March 18-20 at the Sheraton Centre Hotel. The showcase will feature booths and demonstrations set up from all areas of music, designed to educate and inform the music aficionado.

According to Chart Toppers' Penny Campbell, principal organizer of the exhibition aspect of Canadian Music Week, the booths will appeal primarily to the true musician, and aren't intended to attract the casual music fan.

"The exhibition is going to cover pretty well every side of recorded music. We've got a section called Musician's Alley, sponsored by Steve's Music, which will feature the latest in recording technology. It will focus on high-tech, not so much just guitars and drums."

Campbell noted that the exhibition will represent "everything from associations to music services to graphics companies. There are over 50 exhibitors, and most of the booths will be interactive."

Other highlights include workshops with

some of the best session guitarists and drummers in Canada. Demo sessions will feature numerous artists and clinicians showing off the latest in musical hardware. At

Second Mathis show at Roy Thomson Hall

Romantic singing star Johnny Mathis will bring his dulcet tones to Toronto's Roy Thomson Hall for an additional night, Tuesday March 15.

Mathis' first scheduled show on March 14 is a near sell-out, prompting the announcement of the additional show. Mathis will perform all the classic hits from his enormous repertoire of some 100 albums, accompanied by a 24-piece orchestra.

Mathis recorded over 1,000 different songs, by conservative estimate, the best of which were recently collected in the four disc set, *Johnny Mathis: A Personal Collection*, released by Columbia Records and distributed by Sony Music.

AAA starts to rumble with 16% Cancon in US

Gavin Report's most recent Boomer Grid for the red-hot Album Adult Alternative format indicates a healthy 16% Cancon rate in the report's top 50 listing.

The all-important American radio tip sheet sets both *Cowboy Junkies* and *Crash Test Dummies* in the top five, with other artists such as David Wilcox, Sarah McLachlan, and *The Waltons* cracking the top 50.

The AAA format, around a year-old, is "the hottest format in the states right now," according to Attic Records president Al Mair.

"It's a format where the music directors are really into the music," he notes. "It's not as ratings-driven as CHR or some other formats.

HMV announces Fresh Blood contest for bands

HMV Canada has announced a new contest designed to encourage Canadian independent music that will give indie bands national exposure through the retail chain.

Currently, HMV stocks more than 500 indie titles at its Toronto superstore. Bands such as *Barenaked Ladies* and *Moxy Fruvous* had substantial sales in the store that led to recording contracts and extensive radio airplay.

It's expected the contest will give a boost to the next wave of indie bands. The contest is open to all independent recording artists with finished master tapes comprised of eight or more original songs. The winner's prize includes pressing, artwork, remastering, merchandising and promotion for 3,000 CDs. A Fresh Blood sampler will also be released and distributed with every sale of an indie album. The sampler will include the winning band as well as 14 other finalists.

The entry deadline is April 5 at 5 pm. Entries can be mailed to HMV Canada's headquarters in Mississauga.

I was in California in October and a number of companies like I.R.S. and Private Music told me that was the format they were concentrating on.

"Since then, it's been a format that, for whatever reason, has taken to Canadian. The Boomers, for example, made number one on it without being released domestically there."

A close inspection of the Gavin Report indicates a healthy balance of the major labels, like Epic, RCA and Capitol, with some of the smaller companies like Hollywood, Continuum and Mercury. These are the companies benefitting from the format, because the PD's at each station are more concerned with good music rather than the advertising dollar.

"When I look and see an American chart and on the hottest format there's 16% Cancon, that's a good thing. And, it doesn't include Bryan Adams, Celine Dion, or any of the superstars."

The Mask and Mirror a priority for Warner

Judging by the imaginative junket Warner Music Canada set up (Feb. 18) for a preview of Loreena McKennitt's new release, it appears McKennitt will get a healthy promotional push from Warner come the public distribution of the album (March 15).

Warner's Mike Peters arranged for two busloads of industry and record company personnel to make the trip west down the 401 to Stratford, Ontario, McKennitt's hometown. We were first led to the gorgeous Church Restaurant, one of the few five-star restaurants in Canada, and welcomed a buffet of hot and cold items. Approximately 75 people made the trip.

After the dinner, the group was ushered down the street to the beautiful Avon Theatre in the heart of downtown Stratford. The stage was dimly lit by a series of large, brass

the HMV Indie Stage & Café, delegates can sit back, have a coffee, and listen to some of this country's up-and-coming talent.

There will also be an interactive CD room, where visitors can explore how they are manufactured. There will also be numerous contests, where delegates can win everything from CD players to a \$1,000 Nuno Bettencourt guitar.

The exhibition is open to all delegates of Canadian Music Week, or through a special seven dollar one-day Exhibition pass.



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RPM offices inundated with puckin' insanity

RPM was recently deluged with two true-blood Canadian promotional items publicizing two separate events and companies.

The first item was a hockey puck displaying a Rockers Play The Classics sticker on its exterior, compliments of GAT Productions, who were promoting a press conference at the Hockey Hall of Fame for their hockey event. The conference took place March 2.

A few hours later, another puck was dropped in by courier, but this time from Attic Records. Attic was promoting its release party for the compilation of hockey-arena songs, *Contact: The All-Star Collection*. Accompanying the puck was a non-music compact disc as an invitation to the Hockey Hall of Fame soiree that took place the same day, March 2.

Attic's puck also displays a number, one of 1,500 custom-designed pucks distributed at retail and media outlets, four of which will be drawn for grand prizes including skates, an NHL team jersey, and a hall-of-fame-member signed hockey stick. As well, 50 consolation prizes of the *Contact CD* were drawn.

candleabras and at the forefront of the set was McKennitt's trademark harp.

After a warm introduction from Warner president Stan Kulin, McKennitt and her five-piece band took their places bathed under minimalist candlelight, and McKennitt proceeded to inform us that what was to take place was "still in the experimental stages."

The performance was evocative and well-appreciated, as the Spanish accents on the new record were brought to the fore by percussionist Rick Lazar and guitarist Brian Hughes. McKennitt seemed at ease in her hometown. Her playing (she also plays acoustic and electric keyboards) and singing were stellar.

Afterwards, industry people were treated to a handshaking session and McKennitt made a valiant effort to meet everyone in attendance.

Radio: Still hazy after all these years

by Ronald T. Robinson

There is an ill wind blowing through the radio business. And even though some station managers are losing their hats (and in some cases their hair), few are willing to accept the idea that there's more than a stiff breeze here that can be handled simply by reefing in the sails and riding it out.

Over the past months, I have had the opportunity to discuss the business with station managers and PDs in central and western Canada. Their comments were strangely consistent. All told essentially the same thing. Here's the story:

They moaned about the proliferation of signals that have inundated their markets. (Good thing this ain't the good ole US of A).

They noted that other stations were dropping their pants on the rate cards. (But they were unable to produce effective strategies to produce a "value-added" position).

They agreed that "research" could be jiggered to mean anything. (and yet they continue to subscribe to the services and base decisions on the finds. Some do get results. My concern is about blind obedience).

Many who came from on-air positions got into management as a result of being bored and frustrated by the formatics. (Now these same individuals foist even more

restrictive formatics on the performers that remain. Payback? Or lack of options).

Many suggested that AM was dead, dying or destined for death. (Don't tell CFRB, CJOB, CFRA or CKNW et cetera).

Except for the managers who had a position to protect, many concurred that extended-play, background, commercial-free lite-rockers, even though they enjoyed significant BBMs, were, in fact, robbing their commercial clients of ad dollars by placing spots in an environment that is not designed for the foreground attention of a listener. (Good call. And it may be redundant to suggest that the commercial-free positioning statements may send an inappropriate message to any potential advertiser who may have the station tuned in).

All were painfully aware of the other stations in the market and had goals that essentially paraphrased "kill the competition." (Unhealthy and inefficient. Very little of value that lasts will be accomplished until the outcome is reframed to include, attract and hold a significant audience as to make the clients advertising investment valuable. The creation of those advertising messages is fodder for another cannon, another day).

Most operated under the assumption that the available radio audience as represented by

a pie-graph was finite, if not diminishing. (Putting something of value to an audience may create a completely different experience).

When asked what, specifically, would they train or retrain new or existing on-air talent to do that was different from what they were already doing. All, repeat, all could not respond with particulars. (I'm not kidding).

This last point impacts on me powerfully. In an industry that calls itself a communication medium, none of the principals I interviewed offered "the ability to communicate" as a worthwhile area for study and training. I had already come to that realization many years ago.

Only after it was glossed over as a matter for conversation by the management with whom I spoke, did it become apparent to me that communication skills were either assumed, or had so little perceived value as to be insignificant.

A third option is perhaps they believe that the ability to communicate is a talent rather than a skill and that individual performers either have it or they don't. I'm aware of this working assumption and have been for decades. This belief, however is categorically inaccurate. Nevertheless, the Red Flag goes up . . . again!

(Ronald T. Robinson, a broadcast consultant, and can be contacted by calling 403-251-5903 or fax 403-251-0926 or at 19 Woodbrook Way S.W. Calgary, Alberta. T2W 4J7).

Gaye hopes Bimini is a Fantasy destination

Bimini Records is continuing to develop a roster of quality Canadian recording artists, as the new label looks to find a niche in the Canadian music market.

Fresh among the new signees is Calgarian Shannon Gaye, whose upcoming debut album, *Human Kind*, will be shipped to radio and retail shortly.

Like Bimini's other recent signee, Richard Samuels, Gaye is made for AC radio. Her soft soprano and refreshing songwriting talents should give her instant chart success, once radio has a listen.

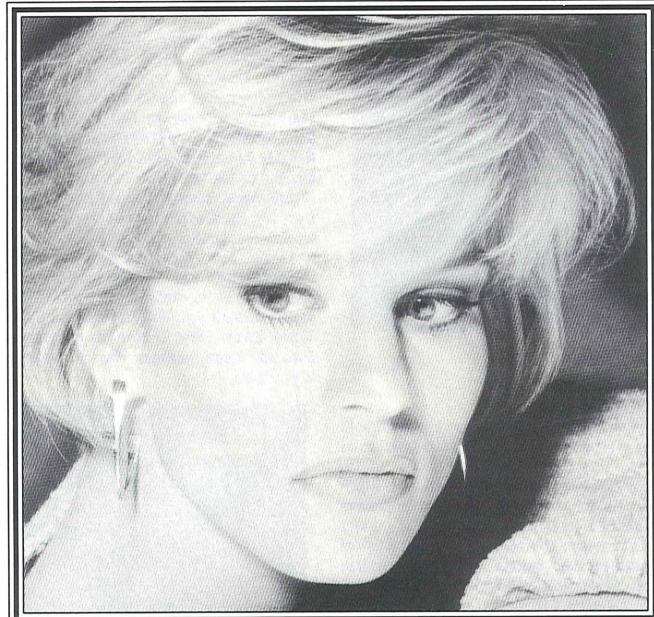
Gaye recently popped into RPM's offices, along with publicist Linda Nash from Crossover Promotions, to talk with us about her soon-to-be-released album.

A product of a musically attuned family, Gaye grew up listening to "funky" music ranging from Blood, Sweat And Tears to Earth, Wind and Fire. This helps explain the lead single from the album, a cover of EWF's *Fantasy*. And it was her parents who offered her the first outlet for her talent.

"My parents are in the restaurant business, and I started singing in their restaurants when I was five, and professionally when I was 17."

Fantasy is the only cover track on the

record. The rest is Gaye's own material, something which should give her more credibility in this world of samplers and



remixes.

As with most artists, it took a lot of solo work and a bit of luck for Gaye to be noticed by Bimini.

"I had been doing demos, recording in

Calgary, and the gentlemen that eventually formed Bimini were interested in what I was doing. I was chosen by CTV to be on a national documentary called *Against The Odds* (recently aired by Global). As a result of that, I went down to LA, and when I was there I met

David Foster and sang backup on a track on his album.

"Shortly after I got back, I did the material for my album. I did an independent video as well, and by then Bimini was saying 'OK, OK, we'd like to do something'."

Bimini released a compilation disc entitled *Triad*, featuring a single called *No Regrets* by Rio, Gaye's nickname. That single did reasonably well on radio, which inspired Bimini to sign Gaye.

Gaye indicates that the album is full of "pretty intense subject matter" and that both she and Bimini "had a problem releasing it under the name Rio because we thought it would seem kind of glib."

She also produced the entire album, which she feels is "really diverse, *Fantasy* is only one part of it."

With Bimini set to ship the album, Gaye is hoping the momentum gained from the lead single will carry over to solid album sales. *Fantasy* has already been added at 17 stations in just over two weeks, indicating that Gaye is on her way to becoming yet another western Canadian success.

TOP BUMPS



SASS JORDAN -Rock
Rats

Aquarius-Q2-571-F

Jordan must have obviously liked what she heard from the Northwest part of the US, as this album has Soundgarden and Pearl Jam written all over it. Of course, it helps that producer Nick Didia, who has worked with Pearl Jam and Stone Temple Pilots produced the third effort from Britain-born, Montreal-raised singer. And it's an album far different from her two previous works (Tell Somebody and Racine). This is the SASS JORDAN of 1993-4, with a stark, raw sound that is definitely an abrupt left turn from So Hard and Double Trouble. What makes the music hit doubly hard is the lyrical content, an endless diatribe on drug use and the effects from it. Whether this is an autobiographical picture, or just basic second-hand observation, we're not sure. But the music is right there, and should give Jordan some significant airplay space on rock radio, a rare occurrence for a female artist. Highlight tracks include the lead single, High Road Easy, Ugly (featuring funkmaster-general George Clinton), the soulful duet (with Ian Moore) Give, and the pictorially titled Pissin' Down. Produced by Jordan, Steve Salas and Didia. -RR



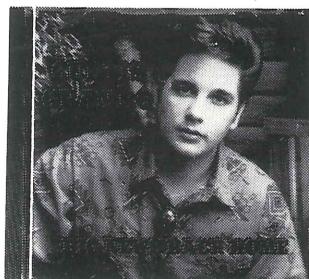
BECK -Alternative
Mellow Gold
Geffen-24634-J

Rushed out in record time for a debut album, by now everybody knows (and loves?) the smash Gen X-anthem Loser. So, you ask, what more does Beck offer us? By avoiding riff-o-rama and overproduction, is Beck trying to defeat all those old rock clichés? There's no doubt the infectiousness of Loser, but after this, Beck becomes sort of an even-more-warped and off-key Bob Dylan. Whiskeyclone, Hotel City 1997 would have been written by Dylan had he been 22 today, with its sly shuffle beat and off-kilter slide guitar. Soul Suckin' Jerk features a laid-back, spoken word vocal, while Truckdrivin' Neighbors Downstairs sort of trudges along in a, well, Beck-like way, with a Robert Plant wail towards the end. Sweet Sunshine gives us something to grip onto with a funky, swampy beat. As for other singles, this is impossible to determine, what with the fickle tastes of new music audiences. This is an album that just happens to have a gigantic hit single: we'll wait and see what Beck does next with his newfound millions. -CT

TODAY'S TOP COUNTRY -Country
Various Artists
K-Tel-6122

An impressive package from the label that changed record buying habits back in the sixties.

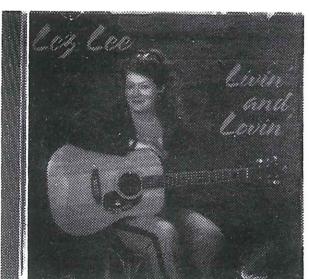
Cleverly integrated with seven top US country acts (Vince Gill, Randy Travis, Mark Chesnutt, George Strait, Mark Collie, Trisha Yearwood, Marty Stuart) are seven Cancon tracks from some of the top names in Canadian country. Included are Cassandra Vasik (Which Face Should I Put On Tonight), Joan Kennedy (Talk To My Heart), Anita Perraz (It Might As Well Be Me), Jim Witter (Chevy Coupe), and Joel Feeney (One Good Reason). Also includes a track by Peter Wild (She Just Beat Me To The Door) and Coda The West (More Of Me, Less Of Lonely). Nice packaging. Will attract buyers if displayed prominently. Handy for radio stations. -WG



CURTIS GRAMBO -Country
Big News Back Home

Time Art/RDR-778

A farm boy with a spirited vocal awareness, Grambo, a native of Crystal Springs, Saskatchewan, could ease into the mainstream with this finely tuned production. At 28, Grambo still maintains that rock edge freshness and confidence he acquired as lead singer for CC Rider a few years ago. Grambo is still feeling his way as a writer, and limits this talent to only two originals here, the title track, and She Makes Me Dream, which are pretty impressive. Also key is the Dave Gibson and Kathy Louvin penning of All In Her Jeans and Jim Rushing's Silence Says It All, but don't overlook drummer Bob Johnstone's penning of Me Myself And I. Produced by Grambo and recorded at Winnipeg's Maddock Studios. Excellent backup from his band: Johnny Gasparic (electric, acoustic guitars), Rik Bakker (bass), Bob Johnstone (drums), Rob Wintonyk, (keyes), with additional enhancement from Tom Dutiaume (electric, acoustic, bass guitars), and steelman Ron Halldorson. Available through 1-800 JOE-RADIO. -WG



LEZ LEE -Country
Livin' And Lovin'
ISRD/RDR-006

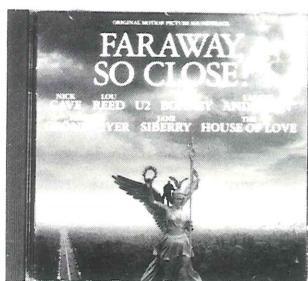
This Cape Breton talent makes her debut with this package which contains a fair sampling of her writing. She wrote six tracks out of 10, including Love Line and Gramma Moon, which she co-wrote with Cindy Hill. Although there is no MAPL logo on the label artwork, it's pretty safe to assume all tracks, with the exception of Heart Over Mind, written by Tim Mensy and Don Cook, and Michael Henderson's Honky Tonk Baby, are four-parts Cancon. Recorded and mixed at Dan Dorion's Studio in Truro. Lee's vocal talent certainly fits the lyric picture of her originals, particularly Ode To The Miners, Lovin' Land and What Do We Do. Interesting instrumental backing with George MacIntosh on the bagpipe, and Bev Gelling on steel and fiddle. Nice keyboard work by Gary Taylor and acoustic guitar inserts by Andrew Crossan. -WG



BILLY PILGRIM -Alternative A/C
Billy Pilgrim
Atlantic-82515-P

This duo from Atlanta was discovered in the southern clubs by The Indigo Girls, who obviously liked a band who sounded remarkably similar to themselves. Vocalists/guitarists Kristian Bush and Andrew Hyra have adopted the name of Kurt Vonnegut's hero in Slaughterhouse Five, a name synonymous with anonymity and indifference. Even though this duo is unknown, judging by this release, they shouldn't be anonymous for long. Besides The Indigo Girls, the two have also garnered some heavy help from mega-producer Hugh Padgham (The Police, Genesis), who produced and engineered some of the tracks. The music is perfect alternative A/C, acoustic, bare-bones pop that should appeal to all fans of 10,000 Maniacs or Jann Arden. Key tracks are the first single, Get Me Out Of Here, Halfway Home and Insomniac. -RR

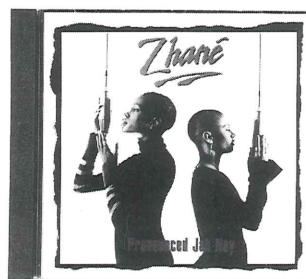
roll on acoustic instruments, but acoustic music is vital to me." So admits Ben Harper, and this urge to keep the unplugged world alive, meaning blues, folk and acoustic R&B music, is given a strong argument to Welcome to the Cruel World, his debut on Virgin. He is talented, obviously insightful and passionate, but it is his unwavering desire to play a decidedly unpretentious style of music that makes this such a delicious release. Whipping Boy is a good barometer of the silence-is-golden approach, where spaces between notes are left bare, creating an evocative blues temperament. Mama's Got A Girlfriend Now, my personal favourite, is a jump-blues number that also melds some Acadian accordion and melody, reminiscent of Daniel Lanois' Acadie album. There are a number of possibilities for radio, including the title track, Walk Away, and Like A King, but if this is marketed as an across-the-board satisfying album, which it is, then Harper's name could spread across North America. -CT



FARAWAY, SO CLOSE! SOUNDTRACK
Pop/Alternative
Various Artists

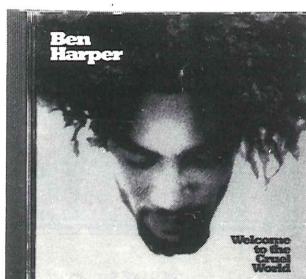
Electrola-27216-F

This release seems to be one of those soundtrack collections that works better when actually watching the movie. For instance, Nick Cave, who is an acquired taste to begin with, is even more awkward on this album but I'm sure fares better in the Wim Wenders film. If we can forget Faraway, So Close, the single by U2 and the two Simon Bonney songs, then this becomes a good listen. The Wanderer, a disco-blues song with the inspired pairing of U2 and Johnny Cash, suffers from over-production (Eno and Flood), but Cash's lead vocals elevate the song to another level. Could work at AOR or modern rock radio. Cave's Cassiel's Song is much stronger, almost Pogues-like, and Jane Siberry's Slow Tango is a beautiful number with multi-tracked vocals, capturing the true essence of this film about angels. The exquisite Laurie Anderson contributes two songs, and the last eight tracks, penned by Laurent Petitgand, make one wish Electrola had released an additional instrumental score by this gifted composer. -CT



ZHANE -R&B
Pronounced Jah-Nay
Motown-6369-Q

Zhané is a talented vocal duo which compares readily to Eternal and SWV, two other acts hitting big on urban and dance radio in the US and Canada. However, with this group, Zhané effortlessly moves us back into the disco glory years (especially on the first single, Hey Mr. D.J.), but with the help of Kay-Gee and producers Naughty By Nature, a contemporary lushness is brought to the fore. NBN has given Zhané a slightly more urban production level to work from, and Zhané excels in this context. The two women, Jean and Renéé, with their tight-cropped locks and defined physical features, are of obvious talent and Motown could have a blockbuster on its hands. Aside from the near-perfect two singles, Hey Mr. D.J. and Groove Thang, Sweet Taste Of Love has potential, as does the smooth Changes. Four singles deep? It's possible. -CT



BEN HARPER -Rock/Blues
Welcome to the Cruel World
Virgin-39320-F

"The preservation of acoustic music-not rock n'

RHYTHM COUNTRY AND BLUES -Pop
Various Artists
MCA-10965-J

With duet fever taking over the music business (see Frank Sinatra and Elton John), it was interesting to see someone come up with a unique twist on the current trend. MCA Chairman Al Teller gave birth to the idea of merging the hottest of today's new country stars with some of the bigger names in the history of rhythm and blues. And as everyone knows, the merging of R&B and country gave birth to rock and roll. Not only will all the names on the record be well known, but the songs will as well. The highlights...virtually every song here is a highlight. How about Aaron Neville and Trisha Yearwood on the Patsy Cline classic I Fall To Pieces; Little Richard and Tanya Tucker doing Something Else; When Something Is Wrong With My Baby by Travis Tritt and Patti Labelle; Natalie Cole and Reba McEntire singing Since I Fell For You and The Staple Sisters and Marty Stuart performing The Band favourite The Weight. Produced by Don Was, this record is material proof that R&B and country aren't quite as far removed as one might think. Stock heavy, this one should sell big. -RR

1	1	14	CELINE DION (10 weeks at No. 1)	The Colour Of My Love (Columbia) (CA) CT 57555 (CD) CK 57555-H
2	2	5	ENIGMA 2	The Cross Of Changes (Virgin) (CA) V4 39236 (CD) V2 39236-F
3	3	12	ACE OF BASE	The Sign (Arista) (CA) 07822 18740-4 (CD) 07822 18740-2-N
4	6	25	TONI BRAXTON	Toni Braxton (LaFace/Arista) (CA) 73008 26007-4 (CD) 73008 26007-2-N
5	5	5	COUNTING CROWS	August And Everything After (Geffen) (CA) MCAC 24528 (CD) MCASD 24528-J
6	8	5	ALICE IN CHAINS	Jar Of Flies (Columbia) (CA) CT 57628 (CD) CK 57628-H
7	9	8	PHILADELPHIA SOUNDTRACK	Various Artists (Epic Soundtrax) (CA) ET 57624 (CD) EK 57624-H
8	14	2	AWESOME 3	Various Artists (Polytel) (CA) 516 680-2 (CD) 516 680-2-Q
9	7	14	TOM PETTY	Greatest Hits (MCA) (CA) MCAC 10813 (CD) MCASD 10813-J
10	4	24	MARIAH CAREY	Music Box (Columbia) (CA) CT 53205 (CD) CK 53205-H
11	12	4	TORI AMOS	Under The Pink (East West) (CA) 98 25674 (CD) CD 82567-P
12	10	23	MEAT LOAF	Bat Out Of Hell II: Back Into Hell (MCA) (CA) MCAC 10699 (CD) MCASD 10699-J
13	13	6	SALT 'N' PEPA	Very Necessary (London) (CA) 422 828 392-4 (CD) 422 828 392-Q
14	11	16	ROCH VOISINE	Il'll Always Be There (Star>Select) (CA) STR CD 8056 (CD) STR CA 8056
15	15	14	BRYAN ADAMS	So Far So Good (A&M) (CA) 31454 0157-4 (CD) 31454 0157-2-Q
16	17	28	SMASHING PUMPKINS	Siamese Dream (Virgin) (CA) V4 88267-4 (CD) B2 88267-2-F
17	18	17	PEARL JAM	Vs. (Epic Associated) (CA) ZT 53136 (CD) ZK 53136-H
18	19	43	AEROSMITH	Get A Grip (Geffen) (CA) GEFC-24455 (CD) GEFSDD-24455-J
19	21	24	DANCE MIX '93	Various Artists (Quality/MuchMusic) (CA) QRSF 1173 (CD) QRSPD 1173
20	16	4	REASONS TO BELIEVE	Various Artists (Mercury) (CA) 314 516 632-4 (CD) 314 516 632-Q
21	22	8	THE CRANBERRIES	Everybody Else Is Doing It... (Island) (CA) 314 514-4 (CD) 314 514-2-Q
22	24	24	THE RANKIN FAMILY	North Country (EMI) (CA) E2 80663 (CD) E2 80663-F
23	20	7	CROWDED HOUSE	Together Alone (Capitol) (CA) C2 27048 (CD) C2 27048-F
24	26	12	SNOOP DOGGY DOGG	Doggy Style (Interscope) (CA) 79 22794 (CD) CD 92279-P
25	27	63	THE BODYGUARD SOUNDTRACK	Various Artists (Arista) (CA) 07822 18699-4 (CD) 07822 18699-2-N
26	30	17	SARAH McLACHLAN	Fumbling Towards Ecstasy (Netwerk) (CA) W4 30081 (CD) W2 30081-F
27	25	13	MICHAEL BOLTON	The One Thing (Columbia) (CA) CT 53567 (CD) CK 53567-H
28	39	3	BILL TARMAY	A Gift Of Love (EMI) (CA) E4 26109 (CD) E2 28109-F
29	28	12	GUNS N' ROSES	The Spaghetti Incident (Geffen) (CA) GEFC-24617 (CD) CEFSD-24617-J
30	34	5	MICHAEL NYMAN	The Piano Soundtrack (Virgin) (CA) V4 88274 (CD) B2 88274-F
31	23	5	JOHN MICHAEL MONTGOMERY	Kickin' It Up (Atlantic) (CA) 78 25594 (CD) CD 82559-P
32	33	21	NIRVANA	In Utero (DGC) (CA) DGCC-24607 (CD) DGCSD-24607-J
33	29	16	BLUE RODEO	Five Days In July (WEA) (CA) 79 38464 (CD) CD 93846-P
34	31	15	FRANK SINATRA	Duets (Capitol) (CA) 89611 (CD) B9611-F

35	35	3	DJ CLUB MIX 4	Various Artists (Polytel) (CA) 740 007-4 (CD) 740 007-2-Q
36	32	3	IN THE NAME OF THE FATHER	Soundtrack/Various Artists (Island) (CA) 314 518 841-4 (CD) 314 518 841-2-Q
37	36	6	ZZ TOP	Antenna (RCA) (CA) 07863 66317-4 (CD) 07863 66317-2-N
38	38	3	RICHARD MARX	Paid Vacation (Capitol) (CA) C4 81232-4 (CD) C2 81232-2-F
39	43	12	ELTON JOHN	Duets (MCA) (CA) MCAC 10926 (CD) MCASD 10926-J
40	NEW	REALITY BITES SOUNDTRACK	Various Artists (RCA) (CA) 07863 66364-2 (CD) 07863 66364-2-N	
41	37	18	COMMON THREAD	The Songs Of The Eagles/Various Artists (Giant) (CA) 92 45314 (CD) CD 24531-P
42	41	24	BLIND MELON	Blind Melon (Capitol) (CA) C4 96585 (CD) C2 96585-F
43	42	38	ROD STEWART	Unplugged... And Seated (Warner Bros.) (CA) 24-52894 (CD) CDW 45289-P
44	NEW	NEW COUNTRY	Various Artists (WEA) (CA) 93 26104 (CD) CD 32610-P	
45	40	39	JANET JACKSON	Janet (Virgin) (CA) V4-87825 (CD) V2-87825-F
46	46	8	JODECI	Diary Of A Mad Band (MCA/Uptown) (CA) MCAC 11019 (CD) MCACD 11019-J
47	53	25	CLAY WALKER	Clay Walker (Giant) (CA) 92 45114 (CD) CD 24511-P
48	51	20	PET SHOP BOYS	Very (EMI) (CA) E4 97212 (CD) E2 97212-F
49	52	12	BEAVIS AND BUTT-HEAD	The Beavis And Butt-head Experience (Geffen) (CA) GEFC 24613 (CD) GEFSD 24613-J
50	NEW	THE BEASTIE BOYS	Same Old Bullshit (Capitol) (CA) C4 89843 (CD) C2 89843-F	
51	54	5	GIN BLOSSOMS	New Miserable Experience (A&M) (CA) 75021 5369-4 (CD) 75021 5369-2-Q
52	47	8	ENERGY RUSH	Various Artists (Quality) (CA) CCS 2032 (CD) QCD 2032
53	49	15	PHIL COLLINS	Both Sides (Atlantic) (CA) 78 25504 (CD) 82550-P
54	50	12	COWBOY JUNKIES	Pale Sun, Crescent Moon (RCA) (CA) 74321 16808-4 (CD) 74321 16808-2-N
55	55	18	THE BREEDERS	Last Splash (4AD) (CA) 314 518 266-4 (CD) 314 518 266-2-Q
56	61	23	JOHN MELLENCAMP	Human Wheels (Mercury) (CA) 315 518 088-4 (CD) 315 518 088-2-Q
57	72	2	JOSHUA RADIN	Painted Desert Serenade (SBK) (CA) K4 80920 (CD) K2 80920-F
58	45	49	LENNY KRAVITZ	Are You Gonna Go My Way (Virgin) (CA) V4-86984 (CD) V2-86984-F
59	60	24	THE TEA PARTY	Splendor Solis (EMI) (CA) E4 89419 (CD) E2 89419-F
60	62	2	LAWRENCE GOWAN	... But You Can Call Me Larry (Columbia/Anthem) (CA) ANT 80183 (CD) ANK 80183-H
61	48	32	U2	Zooropa (Island) (CA) 314 518 047-4 (CD) 314 518 047-2-Q
62	63	3	CLUB CUTZ VOLUME 5	Various Artists (Ariola) (CA) 74321 18484-4 (CD) 74321 18484-2-N
63	68	12	HEART	Desire Walks On (Capitol) (CA) C4 99627 (CD) C2 99627-F
64	NEW	BJORK	Debut (Elektra) (CA) 96 14684 (CD) D6 1468-P	
65	67	5	DOMINO	Domino (Outburst) (CA) OT 57701 (CD) OK 57701-H
66	56	14	CREEDENCE CLEARWATER REVIVAL	The Best Of CCR (Polytel) (CA) 740 002-4 (CD) 740 002-2-Q
67	65	16	COLIN JAMES	Colin James And The Little Big Band (Virgin) (CA) V4 39190 (CD) V2 39190-F

CHARTS

Toronto's Mix 99.9 announced that former CFNY jock Hedley Jones has joined the Mix crew. Jones will host The Reggae Mix, every Sunday night at 10 pm, beginning on March 6.

Vancouver's Z95.3 FM, along with A&M Records, held a Valentine's Day

CHARTS

by Tim Evans

He finally did it! After nearly 20 years, Bruce Springsteen has his first No. 1 song in Canada. The Streets Of Philadelphia replaces Celine Dion's The Power Of Love. It will be tough to hold that position, however, as the next five songs all have a chance at the top spot next week.

No Loafing around. Mr. Loaf is back among the elite. After hitting the top of the chart with I'd Do Anything For Love (But I Won't Do That), Meat Loaf is near the top with Rock And Roll Dreams Come Through. It climbs to No. 5 with a bullet. Many people don't know that Meat Loaf had three Top 40 hits prior to this album. Name them.

Aerosmith Cancon! Without getting into the great "Canadian/UnCanadian" debate, Aerosmith's Deuces Are Wild qualifies as Cancon. It was produced in Canada (by Bruce Fairbairn at Little Mountain Studio in Vancouver) and Jim Vallance gets enough music and lyrics credits to gain the second necessary point. It becomes the first charted song to qualify as Cancon under the new CRTC regulations, which allows for some foreign co-writing.

Bonnie Raitt . . . is back on the chart. Love Sneakin' Up On You is the top add as it debuts at No. 60. It's the first release from her upcoming Longing In Their Hearts album.

Compilation competition. Yet another compilation album is doing extremely well. Warner's New Country package debuts on the Albums chart at No. 44. That's four spots below the top entry, which goes to the Reality Bites Soundtrack. Yet another soundtrack also debuts. 8 Seconds enters at No. 69. That brings the total of multi-artist albums on the chart to 15.

West Coast snub? Maybe there is a Juno conspiracy against people from the west, but not in this column. For the second week in a row, the Top 10 list is from Vancouver. Here are the hot albums at the Sam's store on Seymour Street. 1. Reality Bites Soundtrack 2. Enigma 2 3. Beastie Boys 4. Ace Of Base 5. The Piano Soundtrack 6. Tori Amos 7. Celine Dion 8. Philadelphia Soundtrack 9. US3 10. Björk.

66.7% ain't bad! Two Out Of Three Ain't Bad and Paradise By The Dashboard Light are easy, but many people don't know that You Took The Words Right Out Of My Mouth hit No. 31 early in 1979.

promotion, which they titled Billboard Your Baby. The station asked listeners to write a poem for their "baby", with the poem to include a song title from the latest release from A&M artist Chaka Demus And Pliers. The winning poem was foisted on a billboard in downtown Vancouver, next to an ad for the Chaka Demus And Pliers album. Grand prize winner Grace Thompson wrote to fiancé Peter "My sexy darling Valentine. Tease me, tease me baby 'til the end of time. Every day will be a sunshine day, you'll see. If only you'll say yes and marry me!" With Z95.3 FM's morning team of Clay St. Thomas and Janice Ungaro standing by with Grace, Peter drove by the billboard, stopped, read, and said Yes!

Toronto's Z97.3 (CJEZ-FM) continues to make serious moves in its attempt to grab some notoriety in the city's major marketplace. The former easy listening station, which changed formats last spring to seventies classic hits, recently signed on radio veteran Charlie O'Brien, who will take over the afternoon shift (3-7 pm). O'Brien comes from Windsor/Detroit stations CKLW AM and FM, known as The Big 8, where he was both midday announcer and program director. The appointment of O'Brien gives Z97.3 a strong daytime lineup, with morning host Tom Rivers and recently-arrived midday announcer Shelley Wright. And now that the station is part of the Telemedia team (RPM - Feb. 28/94), we can expect further growth and expansion as it grabs a firm foothold in the Toronto market.

Hamilton's Classic Rock Y95 is joining up with Subway Sandwiches to present its second Future Classics talent search. The campaign, which is already underway, encourages up and coming bands from across southern Ontario to send in demo tapes to the station. Each entry must be an original composition, no longer than five minutes, and the entries must be received no later than March 25 at 5:00 pm. Y95 will play the top 50 entrants in countdown order beginning April 15. The top 12 will be featured on a CD comp to be sold at local retail outlets. The top four will play a live Future Classics showcase tour, stopping in Kitchener, Guelph and Hamilton in June, with the grand prize winner announced at the Hamilton gig. The four finalists will also appear on CHCH TV's Mother's Day Telethon in May. As well, portions from the showcase tour and CD sales will be donated to Chedoke McMaster Children's Hospital. The grand prize winner will be awarded \$10,000 cash from Y95 and Subway, \$5000 in equipment from JL Sound; a music video production from Hills Video Productions; and a recording session from Grant Avenue Studios.

Toronto's CJRT-FM announced the final concert in the 1993/94 Rothmans, Benson & Hedges Sound of Toronto Jazz concert series will feature the Steve Wallace Quintet, on Monday, March 7 at the Ontario Science Centre Auditorium. Bass player Wallace is a graduate of the Humber College program, and has toured with Fraser McPherson and Rob McConnell. He has also performed with Oscar Peterson,

Zoot Sims, Art Farmer, Chet Baker and many others. Wallace will be accompanied by trumpeter Kevin Turcotte, alto saxophonist Roy Styffe, pianist Mark Eisenman and drummer John Sumner. The show will be taped by CJRT, for rebroadcast on March 12 at 7:00 pm on Jazz In Concert, hosted by Ted O'Reilly.

Victoria's C-FAX 1070 has been named the official station of the 1994 Commonwealth Games Swimming Trials, which begin this week in the Queen's City. C-FAX will do extensive on-air publicity for the event, and will have what amounts to an in-house radio station at the pool, providing interviews, music and commentary. On the final three nights of the trials, the C-FAX Sportsline program will originate from the Saanich Commonwealth Place Pool in Victoria, featuring interviews with the athletes, coaches and organizers of the event.

Toronto's Mix 99.9 is giving away ten thousand islands! Well, sort of. The Mix is making March "Salad Month". Ten times a day, every Monday, the station will dress up your salad with a case of Thousand Island dressing. We're not really sure what all this means, but the Mix says if you listen, you could win.



C-FAX talk show host Joe Easingwood takes an audience member's question during a C-FAX public forum on the forest industry at the University of Victoria.

The Alberta Recording Association and Power 92 (CKNG-FM) came together to support a competition for dance/rhythm music artists in metro Edmonton, resulting in the Powermix CD release. In the summer of 1993, contestants were asked to send in demos suitable for remixing; three winners, Nicole Jones, Rebecca Sather and Naomi Carmack, were chosen, and their work was passed on to nationally-renowned remixer and producer Chris Sheppard and his BKS productions. In addition, the three split a winning prize of \$10,000. The remixes have been released on the Powermix CD and cassette which is receiving airplay on Power 92.

IN THE CLUBS

by Craig Thompson

My ears were literally drilled after seeing BMG's Tool at The Concert Hall (Feb. 23). This band plays the purest and tightest alternative/hard rock I've heard in quite a while. It was heartening to see at least three hundred sweat-drenched 15 and 16-year old kids slamming and moshing near the front of the hall. Check out this joke delivered by compelling-yet-unrecoverably-insane lead singer Maynard James Keenan: Knock knock? Who's there? Little Boy Blue. Little Boy Blue Who? Michael Jackson.

Two popular Canadian bands recently played the Toronto area, but nobody actually knew who they were until word leaked out. Billed as Chad Turks and Daryl Sittler at the Horseshoe, it turned out to be none other than Barenaked Ladies, trying out some new material. Under the name Green Sprouts were 'the next big thing' The Rheostatics. Hasn't that band been chosen next-big-thing for something like three years now?

Another Palladium robbery sees Urge Overkill changing from The Opera House to the Danforth concert mecca. And, Phish is booked there (April 6).

I was absolutely transfixed by one of the most original groups I have seen. Oregon's The Spinanes, on Sub Pop, played the El Mocambo (Feb. 28) to a crowd of 150 or so, most of whom somehow remained seated. Lead singer Rebecca, with only a drummer as backup, delivered her sharp, ironic lyrics and deadened, razored guitar in such a compelling fashion that I can't recommend this band enough. You actually have to concentrate: and once you're there, you're locked in, and lines like 'kick me/keep me from falling in love' will suck you in to Rebecca's world. Awe-inspiring.

The Agency, now expanded to Vancouver and New York, has some notable acts gearing up for, or in the midst of, tours. NoFX, a 'loungecore' band which had its White Trash Two Heebs And A Bean disc hit No. 3 on England's NME hardcore chart, tour western Canada in March and eastern Canada in April. Slowburn, a Vancouver band rising from the remains of The Catherine Wheel, start Canadian touring in March with its first CD Sparked in tow. Dear God, currently flushed with an industry buzz, is expected to tour across Canada in the coming months. Punk heroes The Hanson Brothers play cross-Canada in April and May with Real McKenzies joining for some gigs.

The centerpiece of CMW '94 at the club level will definitely be the Raw Energy-hosted St. Paddyfest '94 at the El Mocambo (March 17). Raw Energy's 5th anniversary will also be tied into the showcase. Just check out the listing: downstairs will be Spool from London, Suckerpunch and Mundane from Toronto, and

Six Story Psychos from Oshawa. Upstairs, Throbbing Hoods and Random Killing from Toronto with Lame from Whitby and Poetic Justice from St. Catherines. Should be a raw and energetic experience. The same night, Ottawa's Furnaceface with Montreal's The Nils and locals NC17 will showcase at Lee's Palace.

Another great CMW show has been announced. Lee's Palace (March 16) will play host to an East Coast/Murderecords showcase with Eric's Trip, ECMA winners for Alternative/Rock artist Hardship Post, Thrush Hermit, and Al Tuck And No Action. An all-ages show will start at 6:30, while a second show is slated for 9:30. Looks like my calendar will be jam-packed from the 14th to the 20th.

I couldn't believe it when I saw what had landed on my desk: a 7" vinyl single! Seems Wrong Records out of Vancouver decided to service media with some promo 7"s of the Mr. Wrong Fights The System single. Wrong Records is one of Canada's premiere punk labels, home to pioneers NoMeansNo and D.O.A.

Strange news from the support act front: first, I hear on CFNY's Live In Toronto that Eugenius had cancelled its North American tour and date with Buffalo Tom at the Opera House. Then, I'm reading a fax that announces support for Urge Overkill, and it's none other than Eugenius. Now, St. Johnny is opening for Buffalo Tom. Why the announcement of the North American tour cancellation? Strange, or just the business?

Vancouver's Odds played the Horseshoe in Toronto (Feb. 4.) The band, on the Zoo label distributed through BMG, is warming up to promote its second album, Bedbugs, which follows on the heels of the first album that spawned the comic single Heterosexual Man. The club was sold out and members of Kids In The Hall could be seen wandering about lending support as they appeared in Odds' Heterosexual Man video. There is no denying the strong energy and intensity of the band. Odds did a note-perfect cover of Aerosmith's Sweet Emotion, and its fans went away satisfied after the great show, presented as part of CFNY's ongoing Nu Music Night series.

Some club infobytes: The Look People, released from the grip of network TV, start a cross-Canada tour in Toronto (March 12) ending with one US date in Seattle (April 2)... CMW dance music showcase presented by Palazzo and Energy 108 (March 16) at Palazzo Night Club featuring appearances and performances by all major dance nominees... Tom Robinson (remember War, Baby?), now on Kinetic Records, plays five dates in Ontario and Quebec starting March 22... For straight-ahead rock n'roll lovers, The Hard Rock Cabaret opened (Feb. 18) in Vancouver, and promises to showcase local rock bands... The Barra MacNeils have cancelled their date (March 25) at The Danforth Music Hall, though they did open for Celine Dion on the weekend.

COUNTRY

Mark Chesnutt moves to No. 1 with his latest MCA single, I Just Wanted You To Know. Although he stalled a bit when he hit the Top 20, he quickly gained his upward action two weeks ago, bounding up to No. 2 from No. 13. His capturing of the top spot came after only nine weeks of release. The single was taken from his Almost Goodbye album.

BMG has a full house with its CD compilation The Greatest Music Herd - Volume 24. Every track on the compilation is charting. Leading the parade is Martina McBride's #9 (No. 15); followed by Lee Roy Parnell's I'm Holding My Own (No. 29); Alan Jackson's (Who Says) You Can't Have It All (No. 35); Somewhere In Between by Dude Mowrey (No. 47); If Bubba Can Dance (I Can Too) by Shenandoah (No. 52); Now And Then by Michelle Wright (No. 53); Aaron Tippin's Honky Tonk Superman (No. 54); Closing Time by Radney Foster (No. 79), and this week's most added, Red And Rio Grande by Doug Supernaw, which enters the chart at No. 82.

Faith Hill gets the nod as having the biggest gainer. Her Warner Bros. release, Piece Of My Heart, jumps up to No. 17 from No. 38 after only six weeks of charting. The single was taken from her Take Me As I Am album. Hill added to her stature in Toronto recently where she did the rounds of radio and retail (Feb. 28) to promote her single and album.

Joel Feeney continues his upward chart action with his latest MCA single, By Heart, bulleting up to No. 32. Feeney and Chris Farren were in Winnipeg recently for a

COUNTRY continued on page 17

CJCB gives hometown boost to Barra MacNeils

The Barra MacNeils had an opportunity to patch into the band's hometown of Sydney, Nova Scotia with an unplugged session at radio station CJCB.

The Barra's performed live on Barry MacKinnon's Sunday morning show for more than an hour.

"It turned into a real Ceilidh, the Scottish word for party," reports MacKinnon. "The fiddle was going, the feet were tapping and everyone was getting into it."

The band members entertained listeners with their earlier favourites as well as material from Closer To Paradise, their new Polydor album.

"The best treat of all," says MacKinnon, "were the homemade peanut butter and chocolate chip cookies that Lucy MacNeil brought in for the CJCB staff."

The Barra's, currently charting with Darling Be Home Soon, are opening for Celine Dion for her Toronto date. The band also appeared on MuchMusic's recent special from Jamaica.



COUNTRY TRACKS

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

Canada's Only National 100 Country Survey

TW LW WO MARCH 7, 1994

1	2	9	I JUST WANTED YOU TO KNOW	Mark Chesnutt/Almost Goodbye/MCA comp 7-J (G.Harrison/T.Mensky) M.Wright (MCA)
2	8	11	ROCK MY WORLD (Little Country Girl)	Brooks & Dunn/Hard Working Man/BMG comp 23-N (B.LaBounty/S.O'Brien) D.Cook/S.Hendricks (Arista)
3	1	9	I SWEAR	John Michael Montgomery/Kickin' It Up/CD single-P (F.J.Myers/G.Baker) S.Hendricks (Atlantic)
4	4	12	HEY CINDERELLA	Suzi Bogguss/Something Up My Sleeve/EMI comp 21-F (S.Bogguss/M.Berg/G.Harrison) S.Bogguss/J.Bowen (Liberty)
5	5	9	T.L.C.A.S.A.P.	Alabama/Cheap Seats/BMG comp 23-N (G.Baker/F.J.Myers) J.Lee/L.M.Lee/Alabama (RCA)
6	3	13	I'D LIKE TO HAVE THAT ONE BACK	George Strait/Easy Come Easy Go/MCA comp 7-J (B.Shore/R.West/A.Barker) T.Brown/G.Strait (MCA)
7	7	9	NOBODY GETS TOO MUCH LOVE	Charlie Major/The Other Side/BMG comp 24-N (C.Major) S.Fishell (Arista)
8	9	10	THE WAYWARD WIND	Anne Murray/Croonin'/CD single-F (Lebowsky/Newman) A.Murray/T.West (EMI)
9	10	13	NORTH COUNTRY	The Rankin Family/North Country/CD single-F (J.Rankin) C.Irschick (EMI)
10	11	6	TRYIN' TO GET OVER YOU	Vince Gill/Still Believe In You/MCA comp 7-J (V.Gill) T.Brown (MCA)
11	13	9	HE THINKS HE'LL KEEP HER	Mary-Chapin Carpenter/Come On Come On/CD single-H (M.C.Carpenter/D.Schiltz) J.Jennings/M.C.Carpenter (Columbia)
12	14	12	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU	Daron Norwood/Daron Norwood/Warner comp 191-P (J.L.Wallace/T.Skinner) J.Stroud/J.Carlton (Giant)
13	16	16	TAKE IT EASY	Travis Triti/Common Thread/Album track-P (J.Brown/G.Frey) J.Stroud (Giant)
14	17	8	STANDING OUTSIDE THE FIRE	Garth Brooks/In Pieces/EMI comp 1-F (J.Yates/G.Brooks) A.Reynolds (Liberty)
15	18	6	LIFE #9	Martina McBride/The Way That I Am/BMG comp 24-N (Kostas/T.Perez) P.Worley/E.Seay/M.McBride (RCA)
16	6	13	WE JUST DISAGREE	Billy Dean/Fire In The Dark/EMI comp 21-F (J.Kuechen) J.Brown/B.Dean (Liberty)
17	38	6	PIECE OF MY HEART	Faith Hill/Take Me As I Am/Warner comp 195-P (B.Bernard/Haggen) S.Hendricks (Warner Bros.)
18	19	10	ALMOST LIKE YOU CARED	Cassandra Vasili/Feels Like Home/CD single-H (T.Thomey/E.Ehm) T.Thomey/E.Ehm (Epic)
19	21	9	NO DOUBT ABOUT IT	Neal McCoy/No Doubt About It/CD single-P (J.Sherill/S.Seskin) B.Beckett (Atlantic)
20	24	7	WHERE WAS I	Ricky Van Shelton/A Bridge I Didn't Burn/CD single-H (H.Stinson/G.Burn) S.Buckingham/R.V.Shelton (Columbia)
21	26	5	IF THE GOOD DIE YOUNG	Tracy Lawrence/Alibis/CD track-P (P.Nelson/C.Wiseman) J.Stroud (Atlantic)
22	27	9	THEY ASKED ABOUT YOU	Reba McEntire/Greatest Hits Vol. 2/MCA comp 7-J (K.Nash/B.Nash/F.Weller) T.Brown/R.McEntire (MCA)
23	34	7	MY LOVE	Little Texas/Big Time/Warner comp 195-P (Howell/Searls/Barnes) Stroud/Dinapoli/Grau (Warner Bros)
24	12	13	STATE OF MIND	Ciara Black/No Time To Kill/CD track-N (C.Black) J.Stroud/C.Black (RCA)
25	15	13	SHE'D GIVE ANYTHING	Boy Howdy/Welcome To Howdywood/EMI comp 21-F (J.Steele/C.Farren/V.Melamed) C.Farren (Curb)
26	31	8	I'VE GOT IT MADE	John Anderson/Solid Ground/BMG comp 23-N (M.D.Barnes) J.Stroud/J.Anderson (BNA)
27	25	13	A LITTLE LESS TALK AND A LOT MORE ACTION	Toby Keith/Toby Keith/PolyGram comp 339-Q (K.Hinton/J.A.Stewart) N.Laskin/Shedd (Mercury)
28	35	8	I LOVE YOU 'CAUSE I WANT TO	Carlene Carter/Little Love Letters/Warner comp 195-P (C.Carter/R.Foster) H.Epstein (Giant)
29	37	8	I'M HOLDING MY OWN	Lee Roy Parnell/On The Road/BMG comp 23-N (T.Arata) S.Hendricks (Arista)
30	36	11	IF I'M ONLY GOOD FOR ONE THING	Larry Mercey/No album/RDR comp 21 (L.Mercey/B.Way) L.Mercey/S.Thomas (RDR)
31	20	13	LOVE'S LOOKING FOR ME	One Horse Blue/One Horse Blue/Sony comp 316-H (M.Shellard/S.Anderson) B.Buckingham (Savannah)
32	42	6	BY HEART	Joel Feeney/Life Is But A Dream/CD single-J (J.Feeney/C.Farren) C.Farren/H.Parrott (MCA)
33	33	9	THAT'S MY STORY	Collin Raye/Collin Raye/CD single-H (L.R.Parmett/L.Heselden) P.Worley J.Hobbs (Epic)
34	40	7	WE DON'T HAVE TO DO THIS	Tanya Tucker/Soon/EMI comp 2-F (Burn/Shaw) J.Crutchfield (Liberty)

35	43	5	(Who Says) YOU CAN'T HAVE IT ALL	Alan Jackson/A Lot About Livin'/BMG comp 24-N (A.Jackson/J.McBride) K.Stegall (Arista)
36	23	16	LIVE UNTIL I DIE	Clay Walker/Clay Walker/Album track-P (C.Walker) J.Stroud (Giant)
37	44	5	GOODBYE SAYS IT ALL	Blackhawk/Artistry & Excellence/BMG comp 23-N (J.MacRae/C.Black/B.Fischer) N.Bright/T.Dubois (Arista)
38	46	5	STONE COLD COUNTRY	Gibson/Miller Band/Where There's Smoke/CD track-H (D.Gibson/B.Miller) D.Johnson/B.Miller (Epic)
39	22	16	STOLEN MOMENTS	Jim Witter/Jim Witter/EMI comp 21-F (J.Witter/J.Douglas) J.Douglas (FRE)
40	28	9	SHE NEVER CRIED	Confederate Railroad/Roll The Dice/Warner comp 194-P (D.Mayor/F.Weller/D.Rae) B.Beckett (Atlantic)
41	48	5	ALCOHOL IN THE BLOODSTREAM	Ian Tyson/Eighteen Inches Of Rain/CD single-P (I.Tyson/J.Rooney/Tyson) (Stone Plain)
42	51	3	TRY NOT TO LOOK SO PRETTY	Dwight Yoakam/This Time/Warner comp 198-P (D.Yoakam/Kostas) P.Anderson (Reprise)
43	29	14	JOHN DEERE GREEN	Joe Diffie/Honky Tonk Attitude/CD single-H (D.Linde) J.Slate/B.Montgomery (Epic)
44	45	12	THIS IS GETTING SERIOUS	Catherine Greenly/This Is... Serious/CD track (C.Chater/C.Rawson/C.Chater) B.Ahem (Magnum)
45	47	8	LET'S TRY LOVE AGAIN	Colleen Peterson/No album/Bookshop CD] (C.Peterson/C.Rawson/C.Luezing) T.Migliore (Bookshop)
46	49	7	I CAN'T REACH HER ANYMORE	Sammy Kershaw/Haunted Heart/PolyGram comp 347-Q (K.Hinton/B.Their) R.Cannon/N.Wilson (Mercury)
47	52	7	SOMEWHERE IN BETWEEN	Dude Mowery/Dude Mowery/CD single-N (A.Shambra/J.Vezner) M.Clude/T.DuBois (Arista)
48	53	4	BETTER YOUR HEART THAN MINE	Trisha Yearwood/The Song Remembers When/CD single-J (L.Wallace/A.Gold) G.Fundis (MCA)
49	56	3	ADDICTED TO A DOLLAR	Doug Stone/More Love/CD track (Hood/Maddox/Tribble/Stone) Stroud/Stone (Epic)
50	30	12	SAW MILL ROAD	Diamond Rio/Close To The Edge/BMG comp 23-N (S.Hogin/J.McBride/D.Truman) M.Powell/T.Dubois (Arista)
51	57	3	YOUR LOVE AMAZES ME	John Berry/John Berry/EMI comp 2-F (A.Hunt/J.Jones) C.Howard (Liberty)
52	61	3	IF BUBBA CAN DANCE (I Can Too)	Shenandoah/Under The Kudzu/BMG comp 24-N (M.Rayton/M.Guigre/B.McDill) D.Cook (RCA)
53	55	5	NOW AND THEN	Michelle Wright/Now And Then/BMG comp 24-N (K.Staley/G.Harrison) S.Bogard/R.Giles (Arista)
54	67	3	HONKY TONK SUPERMAN	Aaron Tippin/Call Of The Wild/BMG comp 24-N (A.Tippin/B.Brock) S.Hendricks (RCA)
55	66	4	HONKY TONK CROWD	Rick Trevino/Rick Trevino/CD single-H (M.Stuart) S.Buckingham (Columbia)
56	41	19	I WANT TO BE LOVED LIKE THAT	Shenandoah/Under The Kudzu/BMG comp 22-N (P.Banhart/S.Hogin/B.Labounty) D.Cook (RCA)
57	60	6	LOVE WILL	Greg Paul/Love Will/Royalty comp 11 (C.Rawson/B.Hill) (Royalty)
58	32	12	WHATEVER IT TAKES	Kenny Chesney/In My Wildest Dreams/Warner comp 189-P (K.Chesney/J.Brock/K.Williams) B.Beckett (Capricorn)
59	39	11	NO MORE CRYIN'	McBride & The Ride/8 Seconds To Glory/MCA comp 7-J (T.McBride/J.Leo) J.Leo (MCA)
60	63	7	THINGS I DIDN'T SAY	Brad Bayley/Things I Didn't Say/Album track (B.Bayley) G.Koliger (ATT)
61	59	9	SHE LOVES TO HEAR ME ROCK	Turner Nichols/Turner Nichols/BMG comp 22-N (Z.Turner/T.Nichols) K.Stegall (BNA)
62	50	18	I NEVER KNEW LOVE	Doug Stone/More Love/CD single-H (L.Boone/W.Robinson) J.Stroud (Epic)
63	69	6	THE LUCKY ONES	Ruby Daley/Ruby Daley/CD single (Keltia/G.Lemon) T.McKillop (Atlanta)
64	74	2	WORDS BY HEART	Billy Ray Cyrus/It Won't Be The Last/PolyGram comp 349-Q (R.Nielsen/M.Powell) J.Scaife/J.Cotton (Mercury)
65	54	14	ONE HORSE TOWN	The J ohner Brothers/My Brother And Me/Warner comp 1 (B.Johner) R.Hewes (WEA)
66	71	4	KISS ME I'M GONE	Marty Stuart/Love And Luck/CD single-J (M.Stuart/B.DiPiero) T.Brown/M.Stuart (MCA)
67	72	5	ROUGH AND TUMBLE HEART	Lyndia Scott/Isn't It Always Love/CD track (P.Tillis/B.DiPiero/S.Hogin) B.Buckingham (Spinner)

RECORD DISTRIBUTOR CODE	BMG	- N
EMI	- F	
MCA	- J	
POLYGRAM	- Q	
SONY	- H	
WARNER	- P	

REMOX

COUNTRY *continued from page 15*

showcase at the Palomino Club. Among the radio and retail VIPs on hand for the show were CKDM Dauphin's music director Bruce Leperre, QX104's Dan Kern and his wife Shelley, the staff of Sam The Record Man's Polo Park store (manager Carol Simpson, Karen Abel and Tom Seniuk), Ron Walpole and wife Carla and Brian Hampel of National Record Distributors.

One Horse Blue is back charting, this time with Baby Don't Cry. The band's new Savannah single enters the chart at No. 82. The track was taken from the band's debut album, which was produced by Bill Buckingham. The new song was written by Gord Maxwell and Rocko Vaugeois and is the follow-up to Love's Looking For Me (No. 31), which is slowly descending the chart after 13 weeks of charting.

Mike Degazio is pulling all stops to bring home his latest release, Why Don't You

Don Neilson returns to studio for second album

Don Neilson is back in the studio recording his second album for Them Records and Sony Music.

The album, Based On A True Story, will be the follow-up to The Other Side Of You, Neilson's debut which earned the Oshawa, Ontario resident a Big Country nomination last year as male vocalist of the year, and Juno nominations for country male and most promising male vocalist.

Kim Zayac, who is managing Neilson's affairs, points out that Neilson recently previewed material from the new album (at separate acoustic sessions) for Sony brass as well as the entire sales force. The office of Sony Music president Rick Camilleri and the building's cafeteria served as the venues for

Meet Me Down In Mexico. Taken from his debut album, You Just Never Know, the new focus track is the follow-up to Lucky Charm, which enjoyed 12 weeks of charting. The new single and music video will be previewed to radio and retail at The Saloon in Toronto on March 14 at 6:30 pm.

Edmonton's Royalty label has mounted a major promotion campaign for two of its artists, Amber Dawn Fleury and Buz

Tommy Rogers recording unreleased Jackson song

John Pinsent, manager for Tommy Rogers, reports the acquisition of a previously unrecorded Alan Jackson song that will be included on an upcoming album by the young Alberta recording artist.

Entitled If I Could Make A Living Out Of Loving You, the upbeat song was written by Jackson in collaboration with Roger Murrah and Keith Stegall.

the intimate and interactive showcases.

Says Zayac, "the response was overwhelming to say the least."

Material for the album was written by Neilson in collaboration with the Tim Thorne/ Erica Ehm team. Thorne is producing.

Session musicians include, Jerry Douglas (dobro, lap steel), Don Reed (fiddle), Mike Francis, Rob Piltch and Guido Luciani (guitars), Tom Szczesniak (bass, accordion), and Kevan McKenzie and Brian Leonard (drums, percussion). John Rutledge and David Blamires are supplying background vocals.

The album, which is being recorded at Toronto's Sounds Interchange Studios, has a tentative June release date. The first single will be shipped to radio sometime in May.

Gardner. The label's Sampler No. 12 is restricted to two tracks by these artists: Lila's Child by Fleury, written by Donna Adams, and Gardner's It's Raining, a song written by Tina Couturier. Royalty is also readying the release of Greg Paul's new album, entitled Love Will. The label's president, R. Harlan Smith, reports early sales in the Edmonton market. Royalty has its own sales people in the west for Manitoba, Saskatchewan, Alberta

COUNTRY continued on page 19

Pinsent explains that the Nashville-based publisher Murrah Music Corporation granted the rights to the song after being impressed by Rogers' previous recordings.

Production of the song is now underway at Edmonton's Homestead Studios with producer Barry Allen at the board. The complete project is set for a May release.

"I expect to begin live performances of this song on April 9," says Rogers, "when we open for Patty Loveless in Edmonton." Rogers admits to being a bit surprised to hear Jackson on the demo version which was provided by Murrah. "It caught us off-guard at first, but I'm just happy to be given the opportunity to record such a quality song."

Rogers has won both the CFCW-Coors Canadian Country Star Search and Big Valley Jack Daniels International Band Competition. He has had chart success with Class Of '72 and Magic Touch and is currently gaining playlist and chart action with Serious Foolin' Around, his latest release.

Jackson is charting with (Who Says) You Can't Have It All, a song he wrote with Jim McBride. The track was taken from his Arista album, A Lot About Livin' (And A Little 'Bout Love), which was produced by Keith Stegall.



MCA recording artist Joel Feeney (left) and co-writer Chris Farren (right) along with CKDM Dauphin's music director Bruce Leperre at the Winnipeg showcase at the Palomino Club.



Atlantic Records' John Michael Montgomery is presented with Canadian gold for his Life's A Chance album. Presenting are Atlantic Nashville president Rick Blackburn and Warner Music Canada's Garry Newman (r).



Adult Contemporary TRACKS

TW LW WO MARCH 7, 1994

1	4	8	NOW & FOREVER	Richard Marx - Paid Vacation Capitol-98892 (EMI comp 1)-F
2	2	11	BREATHE AGAIN	Toni Braxton - Toni Braxton LaFace/Arista-7300 26007 (BMG comp 58)-N
3	3	7	EVERYDAY	Phil Collins - Both Sides Atlantic-82550 (CD single)-P
4	1	15	THE POWER OF LOVE	Celine Dion - The Colour Of My Love Columbia-57555 (CD single)-H
5	5	13	NORTH COUNTRY	The Rankin Family - North Country EMI-80603 (CD single)-F
6	6	9	THE WAYWARD WIND	Anne Murray - Croonin' EMI-27012 (EMI comp 26)-F
7	9	9	AND THE SONG GOES (Doo Doo)	Carol Medina - Energy Rush On The Electric Dance Quality-2032 (CD single)
8	12	5	QUEEN OF THE NIGHT	Whitney Houston - The Bodyguard Commemorative Edition Arista-74321 16929 (BMG comp 59)-N
9	11	8	LINGER	The Cranberries - Everybody Else Is Doing It . . . Island-314514 (A&M comp 5)-Q
10	10	6	IN YOUR EYES	Dan Hill w/Rique Franks - Let Me Show You Quality-2016 (CD single)
11	14	6	HAVING A PARTY	Rod Stewart - Unplugged . . . And Seated Warner Bros-45289 (Album track)-P
12	16	4	WHISPERING SHADOWS	Patrick Norman - Whispering Shadows Star/Select-8053 (CD single)
13	7	13	DARLING BE HOME SOON	The Barra MacNeils - Closer To Paradise Polydor-314-521-106 (PolyGram comp 342)-Q
14	8	12	ALL FOR LOVE	Adams/Sting/Stewart - Three Musketeers Soundtrack A&M-314-540-190 (CD single)-Q
15	20	7	THE SIGN	Ace Of Base - The Sign Arista-07822 18740 (Album track)-N
16	21	7	MISSING YOU	Richard Samuels - Richard Samuels Bimini/Spinner-364 (Album track)
17	19	9	DANCING ON MY OWN GROUND	Lawrence Gowen - ... But You Can Call Me Lary Columbia/Armen-80183 (CD single)-J
18	23	6	ROCK AND ROLL DREAMS COME THROUGH	Meat Loaf - Bat Out Of Hell II: Back Into Hell MCA-10699 (CD single)-J
19	25	3	THERE'S NO EASY WAY	Roch Voisine - I'll Always Be There Star/Select-8056 (CD single)
20	24	6	SWIMMING IN YOUR OCEAN	Crash Test Dummies - God Shuffled His Feet Arista-74321-16531 (CD single)-N

RECORD DISTRIBUTOR CODE

BMG	- N
EMI	- F
MCA	- J
POLYGRAM	- Q
SONY	- H
WARNER	- P



COUNTRY ALBUMS

1	1	5	JOHN MICHAEL MONTGOMERY	(2 wks at No. 1)
2	8	8	FAITH HILL	Kickin' It Up Atlantic-82559-P
3	6	13	CLAY WALKER	Take Me As I Am Warner Bros-45389-P
4	2	15	GEORGE STRAIT	Clay Walker Giant/Warner-24511-P
5	5	24	THE RANKIN FAMILY	Easy Come, Easy Go MCA-10807-J
6	3	17	VARIOUS ARTISTS	North Country EMI-80683-F
7	7	25	ANNE MURRAY	Common Thread: The Songs Of The Eagles Giant-24531-P
8	4	32	CHARLIE MAJOR	Croonin' EMI-27012-F
9	13	4	SHENANDOAH	The Other Side Arista-14864-N
10	11	10	DOUG STONE	Under The Kudzu RCA-07863-66267-N
11	9	23	RANDY TRAVIS	More Love Epic-57271-H
12	12	8	TANYA TUCKER	Wind In The Wire Warner Bros-45319-P
13	10	29	MARK CHESNUTT	Soon Liberty-89408-F
14	14	25	GARTH BROOKS	Almost Goodbye MCA-10851-J
15	15	20	MARTINA MCBRIDE	In Pieces Liberty-80857-F
16	16	13	BLUE RODEO	The Way That I Am RCA-07863-66288-N
17	27	2	NEW COUNTRY	Five Days In July WEA-93846
18	17	13	K.D.LANG	Todays' Hottest Country Hits - Various Artists WEA-32610-P
19	20	9	TRISHA YEARWOOD	Even Cowgirls Get The Blues Soundtrack Sire/Warner-45433-P
20	23	7	NEAL MCCOY	The Song Remembers Well MCA-10811-J
21	18	17	ALABAMA	No Doubt About It Atlantic-82568-p
22	22	13	REBA MCENTIRE	Cheap Seats RCA-66296-N
23	19	44	DWIGHT YOAKAM	Greatest Hits Volume Two MCA-10906-J
24	24	27	SAWYER BROWN	This Time Reprise-45241-P
25	30	3	IAN TYSN	Outskirts Of Town Curb-77626-F
26	21	32	CARLENE CARTER	Eighteen Inches Of Rain Stony Plain-1193-P
27	26	15	LEE RAY PARNELL	Little Love Letters Giant-24499-P
28	28	7	VARIOUS ARTISTS	On The Record Arista-07822-18739-N
29	25	16	EMMYLOU HARRIS	Country Dance Mixes Atlantic-82549-P
30	NEW	8	SECONDS	Asylum-61541-P
31	31	21	ALABAMA	Soundtrack MCA-10927-J
32	32	30	CLINT BLACK	For Our Fans RCA-74321 15337-N
33	33	34	BILLY RAY CYRUS	No Time To Kill RCA-07863 66239-N
				It Won't Be The Last Mercury-314-514-758-Q

RPM DANCE

1	1	6	I LOVE MUSIC	Rozalla Epic
2	2	7	LIFE (Everybody Needs Somebody . . .)	Haddaway - Haddaway Arista
3	7	3	BEEN A LONG TIME	The Fog SPG/Denon
4	4	3	WHATTA MAN	Salt N' Pepa London
5	NEW	ANOTHER NIGHT	MC Star & The Real McCoy Ariola	
6	3	8	ALL I WANT	Captain Hollywood Project - Love Is Not Sex Image
7	8	4	SHOW ME	Kim Sanders Quality
8	5	4	FIND THE WAY	Mars Plastic Quality
9	NEW	STAY	Eternal EMI	
10	NEW	I'M IN THE MOOD	Ce Ce Peniston A&M	

RPM CANCON TO WATCH

1	2	3	MOANIE	Bootsou - Sleeping Bootie Vertigo-314 518 431 (PolyGram comp early Feb/94)-Q
2	3	3	A CERTAIN SHADE OF LIGHT	The Tea Party - Splendor Solis EMI-89419 (EMI comp 3/94)-F
3	4	3	DEEP END	David Gogo - David Gogo EMI-27595 (EMI comp 3/94)-F
4	NEW	4	HUSH SWEET LOVER	K.D. Lang - Even Cowgirls Get The Blues Soundtrack Sire/WB-45433 (Warner comp 201)-P
5	6	4	CALL IT ROMANCE	Gogh Van Go - Gogh Van Go Audionet>Select-10058
6	NEW	4	SURELY (I Love You)	Colin James - Colin James & The Little Big Band Virgin-39190-F
7	NEW	4	FANTASY	Shannon Gaye - Humankind Bimini/Spinner-N/A (promo CD single)
8	8	4	REACH OUT	Oval Emotion - Reach Out Arista-74321 14893 (BMG comp 59)-N
9	10	3	EXPECTATIONS	Stephen Fearing - The Assassin's Apprentice True North-84 (promo CD single)-H
10	NEW	4	YES (Means It's Hard To Say No)	Odds - Bedbugs Zoo-72445 11053 (BMG comp 62)-N

COUNTRY PICKERS

BOB LINN
CKEG Country - Nanaimo
Addicted To A Dollar - Doug Stone
TED DAIGLE
CKBY-FM - Ottawa
Addicted To A Dollar - Doug Stone
BRUCE LEPERRE
CKDM Radio 730 - Dauphin
Rodeo Queen - Foster Martin Band
DEBORAH KAUFENHOFER
CKMW Country 1570 - Winkler
We Didn't Have To Do This - Tanya Tucker
WADE WILLEY
CKRM AM 980 - Regina
Circle Of Love - Joan Kennedy
CHUCK REYNOLDS
96.7 CHYR - Leamington
Indian Outlaw - Tim McGraw
GREG MACK
Country 630 - Winnipeg
Piece Of My Heart - Faith Hill
SCOTT O'BRIEN
1270 CHAT - Medicine Hat
Where Do I Fit In The Picture - Clay Walker
RICK KELLY
Country 101FM - Prince George
Rockabilly Heart - Cindy Church
TREVOR BATTAMS
CJBQ 800 - Belleville
Alcohol In The Bloodstream - Ian Tyson
RICK KEVAN
CJTN 1270AM - Trenton
Now & Then - Michelle Wright
MEL KEMMIS
SRN Country - Vancouver
Red & Rio Grande - Doug Supernaw
GUY BROOKS
96.3 Country FM - Kingston
No Kathleen - Ron Hynes
KENT MATHESON
CFQM-FM 103.9 - Moncton
Baby Don't Cry - One Horse Blue
PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
In Your Own Back Yard - Joe Diffie
TOM BLIZZARD
KHJ - Fredericton
Indian Outlaw - Tim McGraw
AL CAMPAGNOLA
Country 59 - Toronto
If The Good Die Young - Tracy Lawrence

COUNTRY continued from page 17

and BC, and use Trend Records for distribution in Ontario, Quebec and the Atlantic Provinces.

John Michael Montgomery continues as the country powerhouse of the month. His Atlantic album, Kickin' It Up, holds at No. 1 for the second week. His single, I Swear, which held the No. 1 position for three weeks, is slowly descending the chart (No. 3). Montgomery came north of the border on a promotion recently with Atlantic Nashville president Rick Blackburn. While he was in Toronto, Warner Music Canada's Garry Newman presented him with Canadian gold for his debut, Life's A Dance.

Lennie Gallant's latest release, the title track from his Believing In Better album, will be the last from this Revenant album. The track, another Gallant original, is included on RDR Country Pak 22. Gallant has signed with Sony and is currently working on his new album, some of which is being recorded at Toronto's Metalworks.

Dwight Yoakam is on RDR Country Pak 22, with Miner's Prayer, a duet with Ralph Stanley. This isn't the Yoakam you might expect. A Grammy nomination of a few years ago, this track is pure bluegrass, which should attract listeners big time. RDR got permission to release the Freeland recording.

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The charge for classified ads in RPM is \$1.00 per word, \$2.00 per word for upper case or bold body copy, \$3.00 per headline word. Minimum charge for an ad is \$20.00. There is a \$10.00 service charge for reserving a box number. Please add 7% GST to the total. Ads containing more than 50 words will run as display ads. Send ad copy to RPM, 6 Brentcliffe Road, Toronto, ON, M4G 3Y2. FAX: 416-425-8629.

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