

RPM

100 TOP CDs

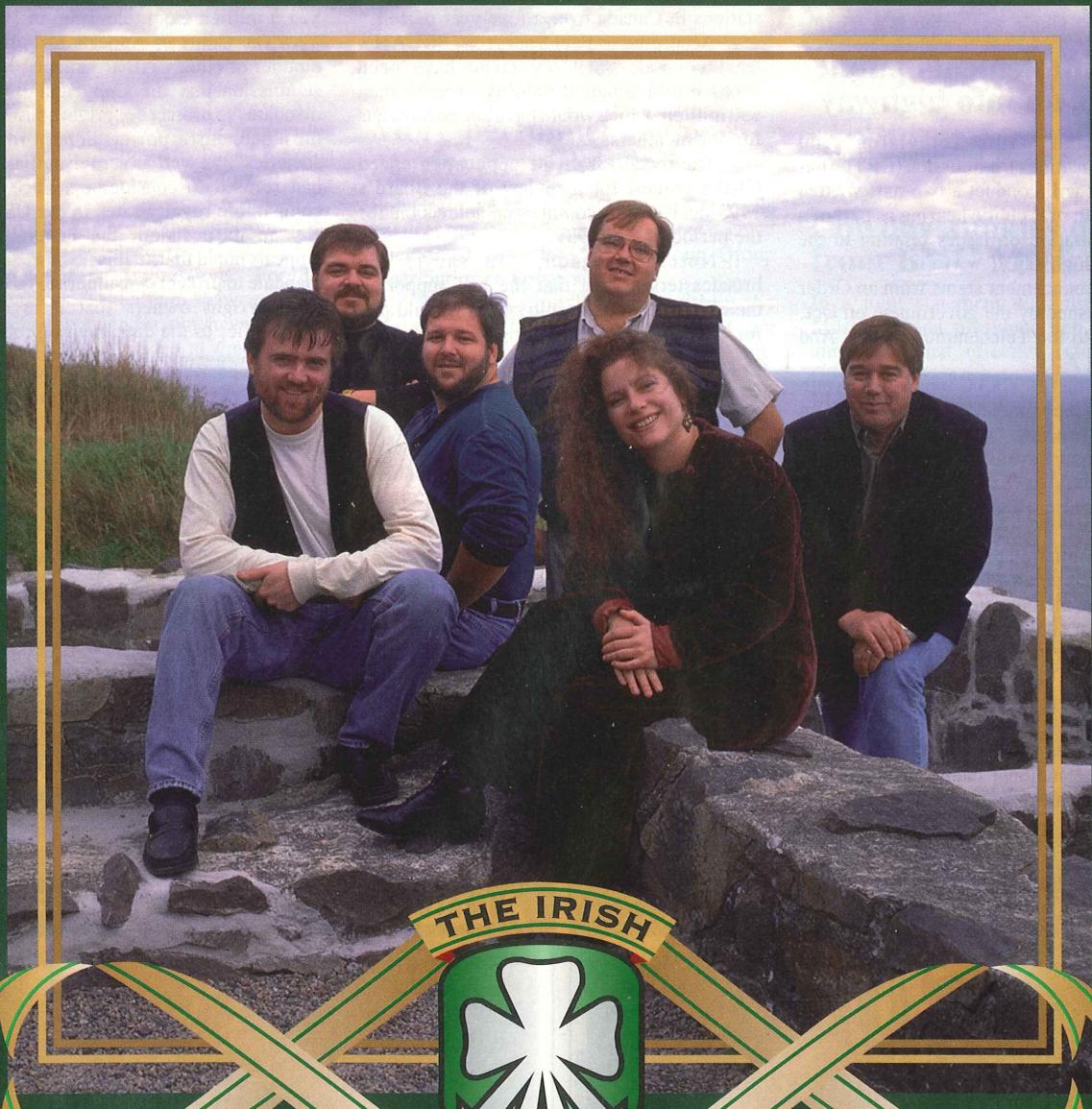
Chart Weekly

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Volume 60 No. 17
November 14, 1994

100 TOP HITS
100 COUNTRY HITS



The Irish Descendants off with Gypsies & Lovers

November 22/94 has been set as the release date for *Gypsies & Lovers*, the new album from The Irish Descendants.

The new album follows the Newfoundland band's September '93 release of *Look To The Sea*, now approaching gold status.

Winner of the '94 East Coast Music Award as best roots/traditional artists, the band has toured from St. John's to Victoria and even travelled to Ireland this past April 14 to launch *Look At The Sea* with a party at the residence of the Canadian Ambassador.

The new album is described as being "a grand achievement" for the Descendants, who have kept a firm grasp on its traditional roots "while tastefully presenting a more contemporary feel."

The first single and video is a stirring

CRTC implements public hearings on info highway

The Canadian Radio-Television And Telecommunications Commission (CRTC) has announced it will conduct a two-part written process and an oral public hearing as part of a public consultation on issues relating to the information highway.

The announcement stems from an Order In Council issued by the government on Oct. 11, relating to the Telecommunications And Broadcasting Acts.

According to CRTC chairman Keith Spicer, "The recommendations flowing from this public process, and the policies the government may develop in considerable part from them, could have an incalculable impact on Canada's culture and economy for decades to come."

The consultation process is to be divided into three phases. In Phase One, which has already begun, all interested parties are invited to file written submissions with the CRTC. The deadline for providing comments is Jan. 16, 1995. Phase Two will invite the public to file written briefs regarding the information filed during phase one.

Phase Three will involve an oral public hearing in the national capital region, with details on the time and place to be announced at a later date.

rendition of the 1965 Donovan classic, *Catch The Wind*.

Also included is a duet with the Descendants' Con O'Brien and John McDermott, titled *Let Me Fish Off Cape St. Mary's*. There is also an appos lament for Newfoundland's former cod fishery with *Will They Lie There Evermore*, and as tip of the band's hats to Stan Rogers with the a cappella

Barrett's *Privateers*.

In view of the popularity of *Rattlin' Bog*, a classic concert favourite, this song has been re-recorded. The song has been a regular but of out print request at retail.

The album was produced by Derek Harrington. Recording took place at Studio 92 in Toronto.

The Descendants recently taped a segment of CBC-TV's *Rita & Friends*. The air date will be announced shortly.

Federal Court of Appeal rules in SOCAN's favour

The Federal Court of Appeal has dismissed an application brought forth by the Canadian Association of Broadcasters for judicial review of a recent Copyright Board decision concerning SOCAN's licensing of television stations in Canada over a four-year period.

According to Paul Spurgeon, SOCAN's legal counsel, "SOCAN could have been exposed to a potential liability of more than \$50 million, which would have been disastrous for our members."

The dismissal of the application ended CAB's request for a review of the Board's 1993 decision on commercial television for the period of 1990-93.

Notes Spurgeon, "In short, the broadcasters argued that the law supported their contention that cable system should pay for 72% of the performing rights fees that are

currently paid to SOCAN by over-the-air broadcasters, since most Canadians (72%) receive those signals via cable and not by rabbit ears or other antennae."

SOCAN collected fees in the amount of \$25.5 million from television in 1993.

The Court of Appeals also dismissed a number of other CAB arguments, including a submission that the Copyright Board has a mandate "to protect copyright consumers from the monopolistic powers of performing rights societies", as well as criticism that the Board had refused to consider evidence regarding comparable royalty rates in the US.

In its decision, the Federal Court of Appeals noted that, "It is no more the Board's mandate to protect consumers to the detriment of copyright owners that it is to protect monopolies to the detriment of consumers."



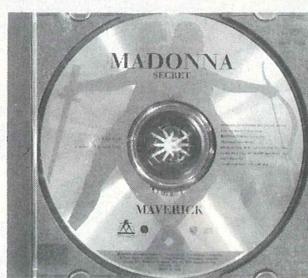
Megadeth is presented with gold awards for the group's just-released album, *Youthanasia*. Pictured are EMI's Paul Church, Angie Bazzana, Lisa Zbitnew, band members Nick Menza, Dave Mustaine, Marty Friedman and David Ellefson, and EMI's Liz McElheran.

No. 1 ALBUM



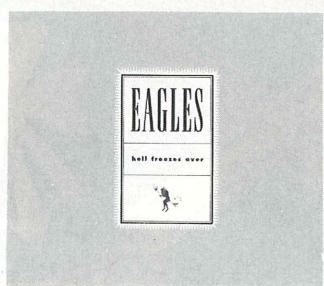
NIRVANA
Unplugged In New York
DGC - 24727-J

No. 1 HIT



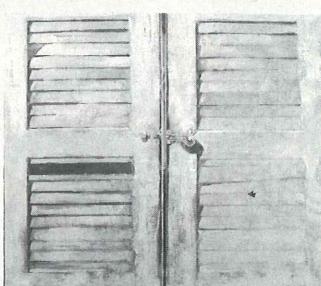
SECRET
Madonna
Maverick/Sire

ALBUM PICK



THE EAGLES
Hell Freezes Over
Geffen - 24725-J

HIT PICK



THE SWEETEST DAYS
Vanessa Williams
Wing/Mercury

Charlie Major has fifth #1 hit from The Other Side

Charlie Major eases into the top of the RPM Country 100 chart this week with his latest Arista release *It Can't Happen To Me*, a solo Major penning and a title that's a contradiction in itself.

This is Major's fifth chart-topping single from his album, *The Other Side*. He has accomplished this incredible feat, a first for a Canadian country artist, in just under 14 months.

The album, which certified gold in September is now over 75,000 and heading for platinum. After 68 weeks on the Country Albums chart the album, which was produced by Steve Fishell, retains its top five status.

Major first topped the RPM Country 100

with his Arista debut *I'm Gonna Drive You Out Of My Mind* on Sept. 4/93, a song he co-wrote with Barry Brown. He followed this up with *I'm Somebody*, another co-writing with Brown, which hit #1 on Dec. 4/93.

Nobody Gets Too Much Love, a Major original, made it number three to go the distance, slotting at #1 on April 4/94.

The title track of the album, also written by Major, took the #1 spot on Aug. 15/94, making it number four.

Major's quick successive trips up the charts is due the popularity he has enjoyed through major award wins, including Juno, CCMA and Big Country awards, all within that 14-month time frame.

A&M Canada signs Toronto act Bass Is Base

A&M Records Canada has announced the signing of Toronto act Bass Is Base, one of the originators of a style known as live breakbeat.

The deal is actually a co-venture with the newly-formed Loose Cannon Records in the US, a new label distributed by Island Records and headed up by Lisa Cortes, former vice-president of A&R at Mercury Records.

The band has been at the forefront of the independent scene since the release of its debut album, *First Impressions: For The Bottom Jigglers*. That album spawned the hit *Funkmobile*, the video for which was recently named top R&B/soul video at the Canadian Music Video Awards.

According to A&M's vice-president of A&R, Allan Reid, "It's their unique blend of funk, soul, R&B and rap which makes Bass Is Base so special. We're excited to add them to our already diverse roster; with Jann Arden, Doughboys and Ashley MacIsaac, Bass Is Base is an exceptional part of A&M's musical future."

The band is comprised of Chin (vocals, bass), Ivana (vocals, keyboards, trumpet) and Mystic (rap, vocals, percussion). The group is currently on the road with the Barenaked Ladies for a two-month tour across Canada, closing out at Kitchener's Centre In The Square on Dec. 19.

In the new year, the group plans to spend time in the studio working on its first album for A&M, scheduled for a late spring release.

More personnel changes at Mercury/Polydor

PolyGram/A&M 20 year veteran Ken Wells has departed from Mercury/Polydor to become director of operations at PolyGram Group Distribution in Oshawa.

Wells' responsibilities within the Mercury/Polydor planning department are currently being reshuffled. Wells' assistant, Sharon Cote, has taken on many of them, aided by Paul St. Germain and Darlene Snow.

St. Germain moves over from PolyGram's inventory control department, while Snow comes over from the central region office. Snow's former duties will now be assumed on a full-time basis by Vivian Dinner.

Wells will report directly to PolyGram Distribution Group vice-president Alex Fedorow.

Shannon Courte has been appointed promotion/retail merchandising representative for Mercury/Polydor's Vancouver office. Courte was previously employed in both roles on a part-time basis for two and a half years.

Campbell to Sony Music marketing as senior VP

Bob Bowlin, Sony Music international president, announced (Nov. 3/94), the appointment of Bob Campbell as senior vice-president, marketing for Sony Music Canada (RPM Nov. 7/94). The position is effective immediately.

Campbell assumed responsibility for the marketing activities of the Canadian operation, including the development and implementation of short and long-term marketing strategies, artist development, promotion, publicity, and special marketing. He will report to Rick Camilleri, president of Sony Music Canada.

Campbell first joined Sony (then CBS), in 1975 as national sales director of special marketing. He moved on to director of marketing for distribution and then into classical music, first as director and then as vice-president of Worldwide Marketing for Masterworks, now Sony music classical.

Campbell joined Sony Music International in 1985 as vice-president of marketing, moving on to vice-president, creative operations, SMI in 1990.

Cowboy Junkies depart from BMG Music Canada

In a joint statement with the band, BMG Music Canada president Bob Jamieson has announced that effective immediately, the Cowboy Junkies are no longer represented by BMG Music, and are departing the label to "pursue other opportunities toward furthering their recording career."

Since their signing with BMG in 1988, the Junkies has released five albums to both critical acclaim and commercial success. Total worldwide sales for Cowboy Junkies product to date exceed 3 million units.

According to the band's Michael Timmins, "Cowboy Junkies would like to thank BMG for the creative freedom and the economic support that they have given to us over the past six years. We would also like to thank them for granting our request to leave the label and for facilitating our departure."



Arista artist Charlie Major is presented with a gold award for sales of more than 50,000 units of his album, *The Other Side*. The album recently produced its fifth #1 hit with *It Can't Happen To Me*.



Major goes to the frogs. Canadian country star Charlie Major meets with Kermit the Frog, during the green one's recent visit to the BMG Canada head office promoting his new album, *Kermit Unpigged*.

WHAT SAYS



with Elvira Capreese

The Commish gets his . . . ! Jim Agnew, who has been babysitting the Ontario Music Industry Baseball League for the past 10 years, finally had his 30 seconds in the spotlight -- well, almost a minute. Bernie Letofsky caught The Commish off guard during the presentations of the CRIA Cup and RPM Cup at the Hard Rock Cafe, overlooking the ghostly home of the Blue Jays. He presented four interesting scenarios, all to do with problems the players faced over the years. Bernie ended them all with "who would you turn to?", and called Jim up to receive his due, a beautiful plaque engraved with an appropriate tribute to The Commish from the friends of

PROMOTING



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



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

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Jim Agnew. (EC: *Without The Commish, here goes the league . . . !*)

All's quiet on that front . . . ! It sounds like a Disney movie, the eagle has landed, the shark is in the pool, the shootout at the OK Corral. Wow! Wouldn't it be nice to be a fly on the wall at one of those closed-door sessions? Come to think of it, there was a weird buzzing noise on those phone calls. I wonder what he/she looks like? In the meantime, that van out in the parking lot was from a security company known for delicately de-bugging and tapping lines, which might even be illegal. (EC: *That's why they were looking behind the wall painting . . . ?*)

Put it in neon . . . ! Well, Bill Oja comes out swinging again. This time his Country Music News column in the November issue, smacks the Cancon cheats between the eyes. He spells out the Cancon requirements in simple and easy to understand language so that even the fuzzy-minded illiterates in the business can understand. I love this line, "Remember now, P means Production, wholly recorded in Canada." Hey Bill! Try a neon, or better still, a sledgehammer. (EC: *I like the sledgehammer approach . . . !*)

A politicized manager . . . ? Rumour has it that a high-powered manager, who likes to sound off, and does so on a regular basis, is having a bit of trouble with a client, who likes the quiet approach. The politicking is being blamed for the sudden dead-in-the-water problem this artist is having. (EC: *Now, that's a difficult one . . . !*)

Price war . . . ? Holy smoke, have you seen what's happening at retail? These price wars are going to be a boon to the consumer, but somebody's gonna lose, and lose big. Aiding and abetting the smash and grab mentality of some of these new guys in the business will have a disastrous effect on the industry in general. Funny though, no one wants to talk about it. (EC: *Give them time!*)

Is a divorce underway . . . ? When EL unwittingly said big was better, he was referring to his catalogue. GW thought he was talking about him. Now the lunches have been cut, and they are even considering banning food on the premises. (EC: *The straw that will break the porko's back . . . ?*)

That same old chestnut . . . ! Here we go again. An on-air personality gets the opportunity to build the industry through a column in a large daily, and guess what? The subject matter has to do with the unfairness of being legislated to play only 70% foreign product, which is almost tantamount to treachery, treason and god-knows-what-else. Imagine, just imagine, here's a Canadian recording act with a record the music director thinks is great and can't wait to put it on the air. But wait! It's not Cancon. This Canadian artist had the nerve to record a song written by a foreigner, and to rub salt in the wound, opted to record it in a foreign country. Who to blame? The artist? The record company? No! Let's blame the CRTC for its selfish, head-in-the-sand attitude toward wanting to maintain a Canadian identity in our music industry. But Hey! If it's such a great record, play it, don't

bitch about it. (EC: *Yeah! A good thought for the day . . . !*)

What we didn't read . . . ! Turmoil? Psycho leadership? Jumping ship? Mutiny? Watch for the next tell-all to hit the stands, maybe before Christmas. I'm talking about a larger-than-god-only-knows corporation that almost had to bring in the Cavalry to whip the executive floor back in place, and I'm not talking about Canada. Is it possible that in this modern-day age they can get enough of the higher-than-highest paid executives in the world to threaten a walk-out? We are going to hear about some very interesting chair shuffling from within and without. But isn't it interesting how these corporate charades gets the executive adrenalin going? Will this large corporation lose its marketshare because of the internal strife? Don't bet on it. (EC: *Name one successful artist who followed their mentor away from the gravy train . . . ?*)

Exclusive to RPM . . . ! Now it can be told. Close to a year ago, the CRTC decreed that when a Canadian writes 50% of a song with a foreigner by writing half the music and half the lyrics -- this would add up to one point on the Cancon scale. Practically a year later -- there is a need to finally use that variation for a Cancon release. The ruling came about when an over-zealous journalist got someone at the CRTC to refer to a Bryan Adams work as un-Canadian. The hysteria mongering that went on got so bad that our ex-Prime Minister (EC: *He, who was so versed in arts and culture!*) demanded the CRTC change the ruling (EC: *They, who are so versed in arts and culture!*) From this came the FOREIGN CANCON DESIGNATION. (EC: *Can of worms . . . !*) Taking a few minutes from making "cable-decisions", a foreigner can now be Cancon, so to speak. So herewith, is the logo that has been modified to include foreigners and indicate



the new status. The artist is a Canadian, and, whenever a Canadian receives at least 50% of the credit for both the music and the lyrics, a musical selection will be given one of the two points necessary to qualify as Canadian. (EC: *I don't understand the compromise . . . !*)

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- P

Canada's Only National 100 Hit Tracks Survey

1	4	7	SECRET	Madonna - Bedtime Stories Maverick/Sire-45767 (Warner comp 224)-P
2	5	9	WHAT'S THE FREQUENCY, KENNETH	R.E.M. - Monster Warner Bros.-45740 (promo CD single)-P
3	8	8	ALWAYS	Bon Jovi - Crossroads: The Best Of Bon Jovi Mercury-314 526 013-Q
4	6	6	OUT OF TEARS	The Rolling Stones - Voodoo Lounge Virgin-39782-F
5	1	14	I'LL MAKE LOVE TO YOU	Boyz II Men - II Motown-314 530 323 (A&M comp 6)-Q
6	9	9	ENDLESS LOVE	Luther Vandross & Mariah Carey - Songs Epic/LV-57775 (Sony comp 32)-H
7	3	13	CIRCLE OF LIFE	Elton John - The Lion King Soundtrack Disney-60858 (Warner comp 214)
8	2	16	ALL I WANNA DO	Sheryl Crow - Tuesday Night Music Club A&M-3154 0126 (A&M comp 5)-Q
9	11	11	LIVING IN DANGER	Ace Of Base - The Sign Anista-07822 18740 (promo CD single)-N
10	7	13	JANE	Barenaked Ladies - Maybe You Should Drive Sire/Reprise-45709 (Warner comp 216)-P
11	12	7	GRACE, TOO	The Tragically Hip - Day For Night MCA-11140-J
12	15	12	BASKET CASE	Green Day - Dookie Reprise-45529-P
13	14	4	GET OVER IT	The Eagles - Hell Freezes Over Geffen-24725 (promo CD single)-J
14	18	9	DANCE NAKED	John Mellencamp - Dance Naked Mercury-314 522 428-Q
15	13	12	GOOD ENOUGH	Sarah McLachlan - Fumbling Towards Ecstasy Netwerk-30081 (promo CD single)-H
16	28	5	GALLOWS POLE	Page/Plant - No Quarter Atlantic-82706 (Warner comp 225)-P
17	30	21	LOVE IS ALL AROUND	Wet Wet Wet - Four Weddings And A Funeral London-422 828 509-Q
18	10	16	COULD I BE YOUR GIRL	Jann Arden - Living Under June A&M-314 540 228 (promo CD single)-Q
19	19	7	SOMETHING'S ALWAYS WRONG	Toad The Wet Sprocket - Dulcinea Columbia-57744 (Sony comp 31)-H
20	22	6	INTERSTATE LOVE SONG	Stone Temple Pilots - Purple Atlantic-82607 (Warner comp 219)-P
21	21	11	ALLISON ROAD	Gin Blossoms - New Miserable Experience A&M-75021 5369 (A&M comp 6)-Q
22	44	5	NEWBORN FRIEND	Seal - Seal 2 ZTT-96256 (Warner comp 222)-P
23	26	9	KNOW BY NOW	Robert Palmer - Honey EMI-30301 (promo CD single)-F
24	31	5	ABOUT A GIRL	Nirvana - Unplugged DGC-24727 (promo CD single)-J
25	34	5	MOTHERLESS CHILD	Eric Clapton - From The Cradle Reprise-45735 (Warner comp 223)-P
26	27	7	PICTURE POSTCARDS FROM LA	Joshua Kadison - Painted Desert Serenade SBK-80920 (EMI comp 22)-F
27	38	6	TURN THE BEAT AROUND	Gloria Estefan - The Specialist Soundtrack Crescent-Moon-66384 (promo CD single)-H
28	32	10	ANGELS	Realworld - Realworld FRE-00107 (EMI comp 23)-F
29	40	4	WHEN WE DANCE	Sting - Fields Of Gold: The Best Of Sting 1984-94 A&M-314 540 269 (A&M comp 7)-Q
30	37	5	DECEMBER 1963 (Oh What A Night)	The Four Seasons - The Four Seasons Hits Curb-77304 (EMI comp 25)-F
31	50	5	LUCAS WITH THE LID OFF	Lucas - Lucacentric WEA-96925 (Warner comp 221)-P
32	24	10	BET YOU THINK I'M LONELY	Wild Strawberries - Bet You Think I'm Lonely Strawberry-70055 5009 (promo CD single)-Q
33	33	7	THE SIMPLE THINGS	Joe Cocker - Have A Little Faith 550/Epic-66460 (promo CD single)-H
34	20	11	WHIPPED	Jon Secada - Body, Soul & A Voice SBK/ERG-29272 (EMI comp 22)-F

35	51	3	YOU WANT THIS	Janet Jackson - Janet Virgin-87825-F
36	36	5	GOD SHUFFLED HIS FEET	Crash Test Dummies - God Shuffled His Feet Arista-74321 16531 (promo CD single)-N
37	56	3	BLIND MAN	Aerosmith - Big Ones Geffen-24716 (promo CD single)-J
38	17	15	HEALING HANDS	Alan Frew - Hold On EMI-28990 (EMI comp 2094)-F
39	29	15	I'LL STAND BY YOU	The Pretenders - Last Of The Independents WEA/K-95822 (Warner comp 213)-P
40	41	5	C'EST LA VIE	Bob Seger - Greatest Hits Capitol-30334 (promo CD single)-F
41	48	3	ZOMBIE	The Cranberries - No Need To Argue Island-314 524 050 (A&M comp 7)-Q
42	85	2	INSENSITIVE	Jann Arden - Living Under June A&M-314 540 248-Q
43	23	17	RIGHT BEside YOU	Sophie B. Hawkins Columbia-64200 (Sony comp 31)-H
44	45	6	OCEAN PEARL	54-40 - Smiling Buddha Cabaret Columbia-80190 (promo CD single)-H
45	47	6	AM I WRONG	Roch Voisine - I'll Always Be There StarSelect-8056 (promo CD single)
46	16	13	LUCKY ONE	Amy Grant - House Of Love A&M-31454 0230 (A&M comp 6)-Q
47	46	9	SOLID GROUND	Ginger - Far Out Netwerk-30096 (Sony comp 32)-H
48	25	11	WHEN CAN I SEE YOU	Babyface - For The Cool In You Epic-53558 (Sony comp 28)-H
49	59	4	TELL ME WHY	Hemingway Corner - Borrowed Tunes Everyman-80199 (promo CD single)-H
50	35	11	TORE DOWN	Eric Clapton - From The Cradle Reprise-45735 (promo CD single)-P
51	57	3	YOU DON'T KNOW HOW IT FEELS	Tom Petty - Wildflowers Warner Bros.-5759 (promo CD single)-P
52	39	12	GOOD TIMES	Edie Brickell - Picture Perfect Morning Geffen-24715 (MCA comp 13)-J
53	42	15	 HOLD MY HAND	Hootie & The Blowfish - Cracked Rear View Atlantic-82613 (Warner comp 212)-P
54	58	3	ONCE IN A LIFETIME	Michael Bolton - Only You Soundtrack Columbia-66182 (promo CD single)-H
55	43	14	SILVER	Moist - Silver EMI-29608 (EMI comp 2094)-F
56	86	2	A CONSPIRACY	Black Crowes - America American-43001-P
57	88	2	IF I ONLY KNEW	Tom Jones - The Lead And How To Swing It Interscope/Atlantic-92457 (Warner comp 225)-P
58	67	3	I'M THE ONLY ONE	Melissa Etheridge - Yes I Am Island-422 848 660-Q
59	66	6	ONE MORE MOMENT	Julie Masse - Circle Of One Surge>Select-714 (promo CD single)
60	64	4	SUPERNOVA	Liz Phair - Whip Smart Matador-92429 (Warner comp 222)-P
61	73	5	FIREWORKS	Roxette - Crash! Boom! Bang! EMI-28727 (promo CD single)-F
62	49	9	SOMETIMES WHEN WE TOUCH	Dan Hill & Rique Franks - Greatest Hits Quality-2016 (promo CD single)
63	52	17	THE WAY SHE LOVES ME	Richard Marx - Paid Vacation Capitol-81232 (promo CD single)-F
64	65	4	YOUR STONE WALLS	Lawrence Gowan - ... But You Can Call Me Larry Anthem/Columbia-80183 (Sony comp 32)-H
65	61	6	CLAIRe	Rheostatics - Introducing Happiness Sire/Warner Bros.-45670 (Warner comp 224)-P
66	54	15	THINK TWICE	Celine Dion - The Colour Of My Love Columbia-57555 (Sony comp 30)-H
67	98	2	ONLY ONE ROAD	Celine Dion - The Colour Of My Love Columbia-57555 (promo CD single)-H

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Buffy Sainte-Marie surprised at Hall-Of-Fame honour

Buffy Sainte-Marie admits that she was both "surprised and very excited" after she was informed of her induction into the Juno Awards Hall Of Fame. She will be honoured during the 1995 awards celebrations, taking place March 26 in Hamilton.

Sainte-Marie absolutely qualifies as one of the originals in the music business. She was born a mixed-blood Cree on a reservation outside of Regina, but was adopted by an American family while still a child. Since her graduation from the University of Massachusetts, her musical career has taken steps in numerous different directions.

Although she's recorded 14 albums, nine of them with the old Vanguard Records label in New York, it's the songs that she wrote for others that really made her a fixture in the music business. Donovan had a hit with Universal Soldier, while Bobby Darin scored one with Until It's Time For You To Go.

Of course, she is probably best known for co-writing the Joe Cocker/Jennifer Warnes hit Up Where We Belong, a song that garnered her an Academy Award for best song at the 1981 Academy Awards.

More recently, Sainte-Marie has been a key player in the movement to gain greater attention for aboriginal music in Canada. It was partially because of her lobbying that she was able to announce, at the 1993 Junos, that the first-ever best aboriginal recording Juno would be presented at the '94 awards.

Talking to RPM from her home in Hawaii, she admits that the biggest reason for her surprise was that her career wasn't oriented towards being a hit artist.

"I was surprised because I've never been a hits artist. I'm much more of an artist than a star, and it's really such a different life."

"... People cannot ignore native music anymore because it is selling so much..."

Most of my life I've spent criss-crossing Canada, playing places that stardom doesn't allow. It's been the life I've chosen.

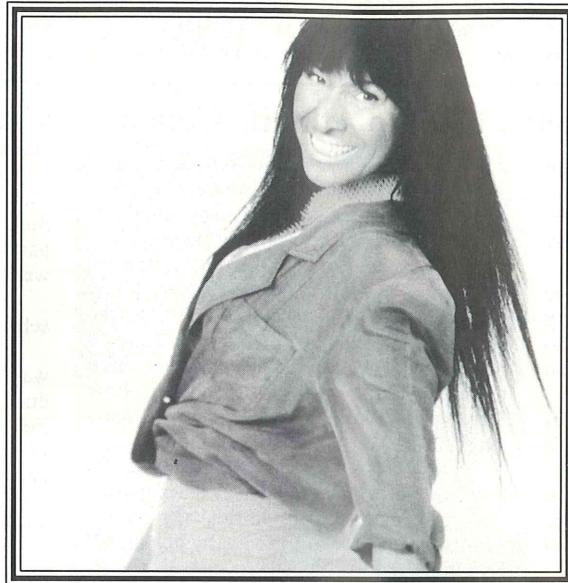
"I've chosen to be on all those reserves and all those little towns. I've also had the privilege of playing the stages in the big cities of the world, but to combine them in the way I have in my artistic life has been exactly what I've wanted to do. However, I certainly never expected any kind of public recognition."

Sainte-Marie was very quick to point out that she herself has never aimed at being a star or a "hits artist" as she termed it. She feels that there's a world of difference between an artist and a star.

"I'm very serious about the difference between an artist and a star. I think show business tends to take artists out of the

community, which is bad for both the artist and the community. It puts them in a position where they can't relate anymore. I've had a nice life, living in Hawaii and travelling in Canada and other indigenous parts of the world.

"To me it makes the Canadian recording industry look very classy to recognize more than just hits. In Canada, we certainly have some wonderful hits artists and they certainly



deserve the recognition they get. But, it's certainly very seldom that artistry gets recognized."

Part of the pride Sainte-Marie feels in getting the award now is that it comes at a time when native music and culture is achieving greater prominence in the industry. She says that the recognition isn't just because of political correctness, but because native artists are selling records.

"People cannot ignore native music anymore because it is selling so much. The Juno category isn't offered because we deserve it, the Juno category is about sales, which indicates that there is genuine interest on the part of a wide section of the Canadian public."

With aboriginal music finally beginning to receive the recognition it deserves, the native community was probably wondering when Sainte-Marie would do her part, album wise, for the native cultural cause. She says that the new album is already on the way.

"I'm doing an album mostly of love songs, involving a lot of pow-wow groups especially from Saskatchewan and Alberta. I've worked with Chet Atkins, Taj Mahal, Larry Carlton - and I do know what wonderful is, but what has me excited now is the thought of working with Stoney Park, Edmund Bull...it's wonderful for me because all these great pow-wow singers are ready right now, and the music industry is ready to listen."

The album will be her second with the Ensign Records label of the UK (distributed

by EMI). The first Ensign recording, 1992's *Coincidence And Likely Stories*, came after a lengthy 14-year absence from making albums. Sainte-Marie says that it was a wonderfully creative period for her, and the lack of commercial projects was in many ways a blessing.

"I wanted to raise my son (Dakota) and be an artist. I was on Sesame Street for five years, and when it was time for Dakota to go to school, he wanted to stay in Hawaii. I continued to develop my interest in electronic music. I got into computers and Fairlights, I was scoring movies with a Fairlight. I've continued to paint, I have a gallery show running right now in Calgary called Pixel Pushers, which is all electronic painting.

"I was making records all the time in my home studio, and Ensign liked what I was doing, and they wanted to put out a record. So I only got back into it because they enjoyed what I was already doing."

Sainte-Marie truly believes that the time for aboriginal music has arrived. She sees it as simply another new form of music that people have to accustom themselves to. In time, according to her, people will begin to see the incredible variety that exists in native music.

"I've always felt that if people got into traditional native music, they'd discover that it's really a national treasure in Canada. It's as powerful and meaningful as opera. It takes tremendous control and know-how. It's really a virtuoso art. There aren't that many people actually aware of it."

"Most of the attention is still going to, say, 1/8 Cherokee people who happen to throw a few bells and rattles on an ordinary song. Then there are some native artists who are strongest in a mainstream art."

With an abundance of aboriginal recordings currently flooding the marketplace, it would seem that the record industry may finally be tapping into a long-dormant genre. Sainte-Marie says that there is some good product out there now, but the record industry is still only cracking the surface of native music.

"Robbie Robertson's project is nice. I like Kashtin too, and I love what Lawrence

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Martin is doing. I especially love Susan Aglukark, because she's closest to the real thing. It's just different kinds of reality. It's not as though one is a little more realistic than the other.

"All I can tell you is that Indian music now is where black music was in the '40s. It's being discovered in the multiplicity of its forms, and you just haven't heard Aretha Franklin or Otis Redding yet. I know native music probably all sounds the same to any new listener, which is true of rap, heavy metal or opera, until you get into it, it all sounds the same."

While the promotion of aboriginal music is making strong headway here in Canada, it continues to be a non-entity south of the border, something Sainte-Marie attributes to

a general American attitude towards the aboriginal people.

"They think we're all dead and stuffed in the museums with the dinosaurs. Aboriginal culture is extremely absent, severely ignored. Canada and the US are two different countries when it comes to that. As many problems as there are left to solve in Canada, the problem isn't even acknowledged in the US."

"The people from the '60s Indian movement either went into education, were killed off, left the country or ended up in jail. There was a true race war in the US over uranium (highlighted by Wounded Knee), and it was absolutely silenced by the press. It's quite different in Canada. We've had skirmishes, but it's all very Canadian."

Although she lives in the US, and has

lived there for most of her life, Sainte-Marie is still very much a Canadian. Hearing her speak of it, one truly believes that, while the US has given her shelter, Canada is still her true home.

"I grew up in Maine, and I wasn't even reunited with my family until I was a teenager. Being reunited with a Cree family is a wonderful experience, I can't really compare it to anyone else. I certainly wish that I'd been raised in Canada."

"My son is 18 now, so I can move around more. I couldn't do that before, because I wanted things to be stable and be a good parent. I couldn't have been on the road and been a good mom at the same time. But he's grown now, so I expect to spend a lot more time in Canada."

EMI/Duckworth connection a boon to Atlantic Canada

The official ceremonies to announce the landmark decision of a joint distribution venture between EMI Music Canada and Duckworth/Atlantica/Latitude (RPM - Oct. 17/94) took place in St. John's (Nov. 1) and in Halifax (2).

Deane Cameron, president of EMI Music Canada, headed up a contingent of his key players from the marketing, sales, and promotion departments, from head office and from branches across Canada.

Fred Brokenshire, president of Duckworth/Atlantica/Latitude, assembled his key personnel as well, and the party began.

Invited guests from radio, retail and the press packed The Colony in St. John's where they were treated to a small sampling of talent from the Duckworth/Atlantica roster.

After a brief introduction by Lord Duckworth (What's a duck worth?), Newfoundland's renowned and very funny stand-up comic, Snook, set the pace for an evening of entertainment by The Debbie Mordan Band, Damhnait Doyle and The Plankerdown Band. The latter hung in for the special running of the goat, a 20-minute Newfoundland hootenany-of-sorts, performed by eight, sweat-drenched dancers, whose intricate drills and quadrilles even exhausted the audience.

The following evening, a similar ceremony took place in Halifax, with different players and an even larger group of curious insiders and even outsiders that tallied up a bar bill that made Brokenshire thankful he had struck a good deal with a major.

The Halifax setting was Murphy's On The Water with performances by Uisce Beatha, Big Picture and Laura Smith. The evening was capped with a Ceilidh, performed by fiddler Howie Macdonald (The Rankin Family), Natalie MacMaster and Tracy Dares.

Brokenshire got into the music business in 1971 when he and his brother Jim opened a full-line record store on Duckworth Street in St. John's. When times got good, Brokenshire expanded, opening three more stores in malls around St. John's.

Things got bad a few years later and he closed them. "We got caught in that awful inflation in 1980. Remember when interest rates went to 23? We had demand loans, so that was the end of that. We retreated back

downtown and we haven't looked back since."

Brokenshire was also a producer at CBC, a position he held for eight years, until cutbacks forced him back into the store again.

"I was looking at all this music the store was taking in on consignment and I just thought 'My god, what a nightmare the accounting is. Why don't we sign up 25 or 30 of these artists and provide them with professional marketing?' That's how Duckworth Distributing started, three years ago."

Duckworth was sub-distributing at the time, in view of the number of independents that were also active, particularly on the mainland. Brokenshire eventually bought out its major competitor, Atlantica.

The EMI Music connection will open the door nationally for Duckworth distributed product, but Brokenshire admits that his long-term goal "is worldwide exposure of Atlantic Canadian artists. Getting a major label on side provides us the power of their sales, their distribution and their promotion, which we don't have, being an independent regional distributor."

Courting majors for this type of project was not that difficult. EMI's Cameron, an avowed nationalist, which is fairly obvious considering the leadership he has displayed in signing Canadian acts, had been eyeing the Atlantic provinces for some time. With the

Toronto's Music Hall firmed for Blue Rodeo

WEA recording band Blue Rodeo, has been scheduled for a Dec. 30 date at Toronto's Music Hall. It's expected that an impressive array of the band's musical friends will join them on stage for this special night which has become an annual event.

The band has three platinum albums to its credit. The latest release, *Five Days In July*, is now over double platinum (200,000 units).

Hasn't Hit Me Yet, the first single taken from the album, won a Canadian Music Video Award this year. There are two new singles from the latest album now charting, *Dark Angel*, targeted at the AC market, and *Til I Gain Control*, which entered the RPM Country 100 at #80 this week.

breaking of the Rankin Family, the courtship was an open race.

"Deane's true, unmitigated love of Canadian music played a big part in it, and I think it was just ideal that he could find a partner in me to share a lot of his goals as well."

Brokenshire was asked if it was a hard sell for the final agreement with EMI.

"There was no selling job on my part. It was Deane and I sitting down at the hotel during the East Coast Music Awards, in February in his suite. By the time we opened up the second bottle of rum the deal was done, and that's the truth."

It was particularly rewarding to Brokenshire to see the number of EMI Music

DUCKWORTH continued on page 10

Anne-Marie Cyr upped to new Mercury/Polydor post

David Freeman, vice-president of promotion/publicity for Mercury/Polydor has announced the promotion of Anne-Marie Cyr to the new position of manager of media relations.

Cyr joined PolyGram Records of Canada in 1989 as promotion manager for the Quebec region office in Montreal. Since December of 1992, she has served as media liaison in the national promotion/publicity office in Markham.

Cyr's new position will involve the management and co-ordination of media activities for Mercury/Polydor artists.

Strauss Zelnick named head of BMG N. America

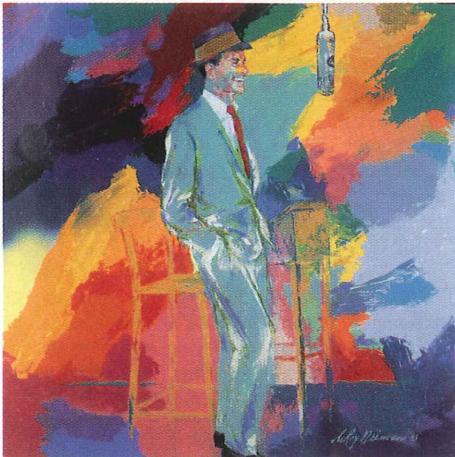
Strauss Zelnick has been appointed president and CEO of BMG Entertainment North America. This appointment becomes effective January 2, 1995.

Zelnick is currently the president and CEO of Crystal Dynamics, one of the leading producers and distributors of interactive entertainment software. Strauss, who is headquartered in New York, will become the newest member of the BMG Entertainment Board.

As part of this restructuring, January 2 will also be the date at which time Canada becomes part of the North American region.

LET'S duet AGAIN

Frank Sinatra



Duets II

FOR ONCE IN MY LIFE *with Gladys Knight and Stevie Wonder* COME FLY WITH ME *with Luis Miguel*

BEWITCHED *with Patti Labelle* THE BEST IS YET TO COME *with Jon Secada*

MOONLIGHT IN VERMONT *with Linda Ronstadt* FLY ME TO THE MOON *with Antonio Carlos Jobim*

LUCK BE A LADY *with Chrissie Hynde* A FOGGY DAY *with Willie Nelson*

WHERE OR WHEN *with Steve Lawrence and Eydie Gorme* EMBRACEABLE YOU *with Lena Horne*

MACK THE KNIFE *with Jimmy Buffett* MY KIND OF TOWN *with Frank Sinatra, Jr.*

HOW DO YOU KEEP THE MUSIC PLAYING?/MY FUNNY VALENTINE *with Lorrie Morgan*

THE HOUSE THAT I LIVE IN (THAT'S AMERICA TO ME) *with Neil Diamond*



NOVEMBER 15, 1994



DUCKWORTH continued from page 8

people show up for the two days of artist orientation. "It was particularly important for them to see what they were getting into, to see and hear some of the wealth of talent and just as importantly, to meet all our people, the folks they are going to be working with over the next few years. So from that perspective, it was really successful."

Brokenshire admits that the risk factor

CHARTS

by Tim Evans

Hitting a raw Nirvana. As the rumours persist that Kurt Cobain isn't actually dead (after all, he was spotted at a Burger King in Duluth, Michigan), the Nirvana Unplugged album debuts in the #1 spot. The demi-god, voice-of-a-generation, omnipotent-being has inspired thousands of Canadians to fork over a few bucks and purchase this tribute album. For that, the rest of the band is eternally grateful.

Yet another one. The most successful female solo artist had added another #1 song to her collection. The first release from Madonna's Bedtime Stories, *Secret*, moves into the top spot in just its seventh week. Listed alphabetically, Madonna is right near the middle of all artists who have had a #1 song. In the 30 years RPM has been publishing a chart, there have been 494 different artists to hit #1. She is listed six places above the middle. Name the artist listed dead centre alphabetically.

Chart chaos. 'Tis the season for big releases. That also means a weekly shuffle on the Albums chart. There are no less than 10 albums that enter the chart in the top half, including five that break into the top 20. Entering at #19 is usually very good, but Tom Petty just gets lost amid the entries from Aerosmith (#4), Megadeth (#11), and Black Crowes (#13).

Bondage & what? No this is a different B&D. It's Brooks & Dunn. Their latest album, *Waitin' On Sundown*, entered the chart way up at #35. This week, the album moves up to #31. The Tractors, which debuted at #52, has the biggest move on the chart with a 16-position jump to #36. Those two artists show the continued increase in country music sales. Country albums now comprise 15% of the chart.

Retail action. Most top 10 lists this week were littered with nothing but new releases. Check out the list from the Records On Wheels store on Ottawa's Bank St. 1. Nirvana 2. *Pulp Fiction* Soundtrack 3. Robbie Robertson 4. Aerosmith 5. R.E.M. 6. The Tragically Hip 7. Black Crowes 8. Tom Petty 9. Joni Mitchell 10. Bob Seger.

That's trivial, and Lovely! There have been 494 artists who've had a #1 song. The three right in the middle alphabetically are Love And Rockets, Love Unlimited and Lovin' Spoonful.

for EMI isn't that great. "It's pretty much a P&D (purchase and distribute) deal. There are three parts to it. We're distributing about 250 titles, and we'll continue to do that throughout the region where we are particularly strong as well as across Canada."

Part two is the 40 titles on the catalogue, which will be distributed by EMI. We won't be soliciting any of their accounts. We'll continue to sell to our client list, or trap-line as Deane calls it, and we'll be adding more and more titles into the EMI system when we feel they are ready. When I say we, that's the artist and their management, ourselves and EMI.

"As an example, subsequent to our reception in Halifax, we signed in two sisters, Mary and Rita Rankin (distance relatives to EMI's Rankin Family), who have a wonderful album of primarily Celtic singing. That album is ready for the national market now. They've sold 5,000 copies already, and I'm sure we can sell 35,000."

"Part three is the establishment of Latitude Records, where we will be signing independent artists for national and international marketing. The name implies a little bit of a maritime feel, but the label isn't genre-specific, in that if there is a good alternative band or a good trad band, we've got the latitude to sign them and they've got the creative latitude. On the French-language side it's L'atitude."

As for the sales potential of the Duckworth/Atlantica/Latitude titles, Brokenshire is confident that this EMI Music connection will pay off for both of them.

"We've seen albums that have sold five and six thousand copies, and we know that if

Ford Centre For The Performing Arts for North York

Garth H. Drabinsky, chairman of Live Entertainment of Canada (Live), and John D. Radford, vice-president of general marketing for Ford of Canada, jointly announced (Nov. 7/94) that the North York Performing Arts Centre has been named the Ford Centre For The Performing Arts.

The Centre, operated by Live and owned by the City of North York, comprises the 1,800-seat Apotex Theatre, currently home to Show Boat, the 1,000-seat Recital Hall, the 200-seat Studio Theatre, and a 5,000-square foot Art Gallery.

It was announced two weeks ago in Vancouver that Live's new \$24.5 million, 1,824-seat theatre, designed by internationally-acclaimed Canadian-Israeli architect, Moshe Safdie, had also been named the Ford Centre For The Performing Arts (RPM - Oct. 31/94). Currently under construction, the Centre is scheduled to open in November of next year with Show Boat, now in its second year at the North York facility.

Drabinsky pointed out the importance of the North York facility in bringing international attention and acclaim to North York as well as to Metropolitan Toronto. "In addition to the more than 700,000 theatregoers who have been thrilled by Show Boat, approximately 10 million people around the world last June watched live via satellite from the Centre as Vanessa Williams introduced Michel Bell and the Show Boat ensemble who performed the immortal song 'Ol' Man River as part of the

those albums were available at retail more extensively then those figures could be quadrupled. Look at Terry Kelly who has had considerable airplay from his latest album. Unfortunately, the album wasn't available out in the west. Had it been, it would have sold a lot more."

"On the other hand, CBC radio, which is very supportive of Canadian. One spin on Gzowski (Peter) with three or four hundred thousand listeners could translate into a couple of thousand people who are interested in that album."

Sam Sniderman was the first major retailer to pledge the cooperation of his chain of 120 stores. Brokenshire is hopeful that more retailers will realize the potential of the albums in his catalogue. "It's important that we get the stores to devote at least a bunk to Atlantic Canadian music."

In closing, Brokenshire waxes somewhat philosophically about the role of Atlantic Canada with the rest of the country.

"In view of some of the problems we've been going through with Quebec, and will go through, I think a lot of Canadians are going to want to perhaps reflect, perhaps discover a bit more of who they are. And that's why if we were to have an Atlantic Canada section in record stores, customers could say 'this is a distinct sort of cultural part of Canada as well. Let's look at this. Let's try to find some meaning as to who we are as Canadians.' I think a lot more of that is done through music than it is necessarily through Canadian literature. Look at the sales of books. A best seller in Canada is only 5,000 copies."

CBS-TV telecast of the 1994 Tony Awards."

Drabinsky also revealed that in the first year, Show Boat and the performances presented by Live at the Recital Hall "have generated for the City of North York \$1 million for the Capital Improvement Fund and the Centre's art Gallery."

Radford was quick to point out the promotional value of Ford's tie-in with Live, which "will help to heighten further the company's presence in Ontario." He was also quick to reveal Ford's investment of \$3.8 billion in Canada in the past four years on new products and on facility expansions, most of it spent in Ontario. "That's more than all the other auto companies combined have invested in Canada in the '90s."

Further emphasising the promotional benefit of the Ford/Live connection, Radford indicated that the newly-named Centre "will be an ideal venue for showcasing Ford of Canada. We'll be introducing our products to a new audience every night in a facility that already has a magnificent reputation as a sophisticated and pleasant setting."

North York Mayor Mel Lastman, a major player in the building of the facility, was on hand for the renaming of the Centre. After heaping praise on Drabinsky and his Live crew, he reminded his audience that he was once more battling for election, which he is expected to win easily. He capped his brief speech with "I firmly believe in the three R's -- recycle, re-use and re-elect."



1. Livent's executive vice-president Linda Friendly with RPM's Stan Klees.

2. John Radford, vice-president of general marketing for Ford of Canada, who jointly announced the name change.

3. Myron Gottlieb, president of Livent, with Mel Lastman.

4. Livent's vice-president of publicity Norman Zaiger with Dick Smythe.

5. Mel Lastman, RPM's Walt Grealis, and showbiz journalist Pearl Gefen.

6. Garth Drabinsky making the announcement of the name change of the North York Performing Arts Centre to the Ford Centre For The Performing Arts.

7. Garth Drabinsky, North York Mayor Mel Lastman and John Radford on board the first Ford made in Canada in 1906.

8. Mel Lastman horns in on the press reception.

9. TV/radio news journalist Dick Smythe isn't making a dramatic entrance, but he is in the revolving door that's part of the Show Boat set (Palmer House frontage), during the on-stage press reception.

THE BLACK CROWES



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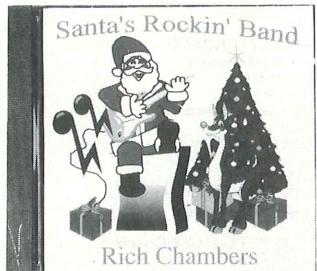
[A] BLOOMS

NIRVANA
Unplugged In New York

-Rock

Whether or not Kurt Cobain was the voice of his generation, and whether or not his rather shocking death can be taken as a metaphor for the state of society, and whether or not the subsequent suicides of a number of Cobain's so-called followers demonstrates the importance of the band's music, and whether or not Cobain was a '90s incarnation of John Lennon . . . all of that doesn't matter. Those people who choose to live their lives and end their lives because of a musician obviously just don't get it, because in the end, that's all Cobain was, a musician. A guy who wrote songs and played them. The one great, irrefutable fact about Nirvana is that it was right for its time, regardless of the potency or impotency of the music. To suggest anything more than that would be raising a basic rock and roll band to unnecessary heights. This album should serve as an appropriate swan song for the group, offering up 14 tracks from its Unplugged performance on MTV last year. The tracks span the gamut of the band's four albums (Nevermind, In Utero, Incesticide and Bleach), featuring alternative stalwarts as About A Girl, Come As You Are and All Apologies. No, there's no acoustic version of Smells Like Teen Spirit here. This should be the last Nirvana album, and let's hope it is. The group had its moment and certainly helped to define the grunge genre, but now that Cobain is gone, it's time to move on.

-RR

RICH CHAMBERS
Santa's Rockin' Band

-Rock 'N Roll

Cub Records (No number)

Chambers has a unique vocal talent that should lead him to the musical stage. He's also no slouch on guitars and keys. There may be some criticism at rockin' up Silent Night and We Three Kings Of Orient Are, but it's not offensive and a bit of a welcome change to the usual boring fare. There's no pretentiousness, no matter what the song material is. Chambers is on the attack. He has a youthful and very aggressive approach that, unfortunately, is somewhat lost in the production. He sets the pace with the title track, one of his originals, and gets into the straight mode on Peace And Harmony, another of his own songs. Also contains his covers of Frosty The Snowman and Jingle Bells, and an interesting concept of the Maury Laws/Jules Bass writing of Snow Miser And Heat Miser, where he is joined on vocals by Todd Foxcroft. Recorded at Ted James Music Productions in Surrey, British Columbia, all tracks qualify as Concan, although there is no MAPL logo displayed on the artwork, and no distribution outlet. Cub is located in Coquitlam, B.C. Call 604-945-8779.

-WG

THE EAGLES

Hell Freezes Over
Geffen-24725-J

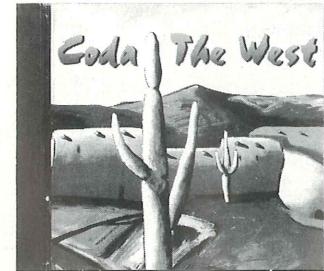
The whole opinion on The Eagles reunion is sort of divided into two camps. On the one hand, you've got those who say that the band should have stayed in the back catalogues where they'd been sequestered. Then on the other side, you've got those 30-35 year-olds who can't get enough of the music of their youth, and want to relive it over, and over...and over again. It was the latter group that flocked to the big stadiums during the

-Pop



summer of '94, forking over unprecedented sums of money to see a reunited Eagles. And those same people should also be taking their wallets to the nearest retail outlet when this new album arrives. Hell Freezes Over is essentially an unplugged album, featuring some of the band's more notable songs, along with four new tracks. The new material, particularly the lead single, Get Over It, seems more a necessity than a bonus, but that's another matter. The actual unplugged material doesn't really expand too greatly on the original versions, but that probably doesn't matter either. What's important is that fans of the band will get what they want, which is more Eagles. And what's wrong with that. To those in the other camp who think there's too much of this old music coming back, take Henley's advice - Get Over It!

-RR



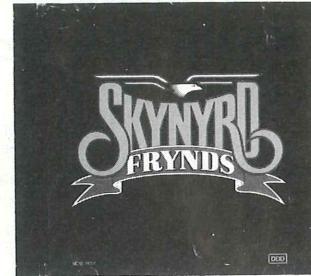
CODA THE WEST

Coda The West

WHF-940

This well-produced album by band members Wendell Ferguson (guitars, mandolin) and Helena Kameka (lead vocals, keys), should result in better national recognition. Although a few of these tracks have been released on Hillcrest CD compilations: More Of Me, Less Of Lonely, and You Gave Up On Me, as well as their first single, Over And Done, this package puts the Brampton, Ontario band on more of a level playing field. Kameka's vocals are exceptionally clean and simple with a purity that indicates more than a music and word attachment to the material. Kameka and Ferguson wrote four of the 10 tracks, including Coming Soon To A Heart Near You, the band's current single. Instrumental backing is also superb, with a balance that cushions rather than overplays the vocal properties. Also key is the Kameka/Ferguson penning of The Road I Never Took, but don't overlook Why Is It Cowboys?, written by Mark Dineen, with an impeccable mouth harp insert by Roly Platt. This one could be a left-fielder. The album was recorded at Grant Avenue Studios in Hamilton. Co-producers were band members Gord Lemon (bass) and Burke Carroll (steel, dobro, pedabro). Available through Wendell Ferguson at 416-766-3002.

-WG

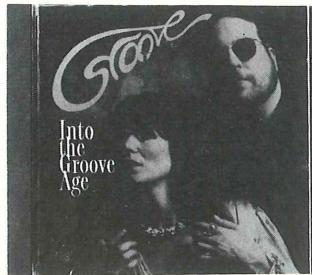
SKYNYRD FRYNDS
Various Artists
MCA-11097-J

-Pop/Country

When it was in its heyday in the '70s, Lynyrd Skynyrd was considered the prototypical southern rock band, often cast aside as hillbilly rock by the long-hair heavy thinkers who deem themselves rock critics. What's amusing is the fact that, had the band emerged, say, 15 years later, it would have been considered one of the fledgling founders of the new country phenomenon. Like other short-lived bands of a unique nature (The Doors being a good example), Skynyrd has assumed something of a cult status in the years since, with songs like Sweet Home Alabama and Freebird becoming requisite re-currents on most of today's classic gold stations. Essentially, critics have come full circle, heaping praise on a group they once might have shied away from. Fittingly, some of the biggest artists in today's new country phase have taken the time to resurrect some of Lynyrd Skynyrd's more notable tracks, elevating them at times to an austere status that almost belies the stellar simplicity of the music. Sweet Home Alabama (a song which really began as a humorous slam at Neil Young and eventually turned into a southern anthem) is covered by, who else, Alabama. The band takes what had been a basic country/rock ode and turns it into a tribal ritual, complete with church organs and choir. Sort of Skynyrd in excelsis. Other artists seem to have the mood and texture a little closer to the Skynyrd ideal. Steve Earle does a rippling version of What's Your Name, as does Terry McBride & The Rides on Saturday Night Special. The album closes out with the slow-dance special Freebird, handled here by Wynonna. The song's slender opening, leading into the rock and roll reprise, makes a fitting ending to a potent tribute.

-RR

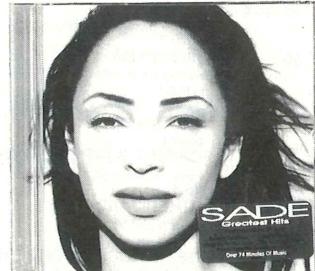
Lens, based on primitive rituals and incinerations in which fire was viewed as a positive energy. Lens asked Portocarero to write a non-religious libretto for the work, out of which came Flamma Flamma. There might be a bit of a turn-off factor, if listened to from the top, but give Deliciae Meae a listen and the overall entertainment value of this package will begin to form. In-store play of this particular track will attract interest. -WG

THE GROOVE KINGS
Into The Groove Age
TBFW-99371-Sound Solutions

-Pop

This Montreal-based act first hit the Canadian airwaves back in the spring of '93 with a very cool R&B number called Everybody Knows, off a three-song self-produced EP. That three-song EP turned into a full album, featuring a five-piece band led by guitarist/songwriter Howard Forman and singer Irene Marc. Since then, the Forman and Marc have decided to do things on their own, leaving the three other band members behind, and the results are quite effective. Forman is a good writer, an experienced player who has worked with some of the best in the business, and his professionalism shows off in this new 10-track CD, which he also produced. The songs are strong pop tunes in an R&B vein, with many of them radio-friendly. Tell Me, the lead single, has already made a bit of noise on the RPM Hit Tracks chart, and one or two more charted songs isn't out of the question. Marc is a tremendous singer, sort of a cross between Annie Lennox and Janis Joplin, and her rough-edged tone gives the songs just that right amount of character needed to separate the music from so many bar bands. Fully Cancon.

-RR

SADE
The Best Of Sade
Epic-66686-H

-Pop

It's rare that you get one album that defines an artist, but it's even rarer when you get one song that defines an artist. Such was the case when Sade came aboard the music world with Smooth Operator. It was smooth alright, and really, more than anything else she ever did, perfectly defined what her music was all about. Some gentle instrumental backing, a muted horn section, a little light percussion, and that oh, so, subtle, sexy voice. The result was a string of hits that might surprise the casual listener in its length. Just rhyme some of them off: Your Love Is King, Hang On To Your Love, Jezebel, The Sweetest Taboo, Never As Good As The First Time, No Ordinary Love...Sade is one of those artists who kind of lingers around the radio and the charts for years, piling up all kinds of impressive numbers, so that when it comes time to do an album like this, you say to yourself, wow, I never thought she had that many hits! Sade has also generously tossed in Please Send Me Somebody To Love, her contribution to the Philadelphia soundtrack. A strong collection by an artist who clearly deserves the recognition.

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-RR

1 NEW NIRVANA
Unplugged In New York (DGC)
24727-J2 1 10 DANCE MIX 94
Various Artists (MuchMusic/Quality)
12123 2 3 BON JOVI
Crossroads: The Best Of Bon Jovi (Mercury)
314 526 013-Q4 NEW AEROSMITH
Big Ones (Geffen)
24716-J5 5 7 THE TRAGICALLY HIP
Day For Night (MCA)
11140-J6 4 2 MADONNA
Bedtime Stories (Maverick/Sire)
45767-P7 3 6 R.E.M.
Monster (Warner Bros.)
45740-P8 8 10 BOYZ II MEN
II (Motown)
31453 032-Q9 12 5 THE CRANBERRIES
No Need To Argue (Island)
314 524 050-Q10 7 26 GREEN DAY
Dookie (Reprise)
45529-P11 NEW MEGADETH
Youthanasia (Capitol)
29004-F12 22 2 PULP FICTION SOUNDTRACK
Various Artists (MCA)
11103-J13 NEW BLACK CROWES
Amorica (American)
43001-P14 10 13 OFFSPRING
Smash (Cargo)
8643215 6 8 ERIC CLAPTON
From The Cradle (Reprise)
45735-P16 11 3 BOB SEGER
Greatest Hits (Capitol)
30334-F17 9 14 SHERYL CROW
Tuesday Night Music Club (A&M)
31454 0126-Q18 13 21 THE LION KING
Soundtrack/Various Artists (Disney)
6085819 NEW TOM PETTY
Wildflowers (Warner Bros.)
45759-P20 19 3 THE HIT LIST
Various Artists (MCA)
11177-J21 14 22 STONE TEMPLE PILOTS
Purple (Atlantic)
82607-P22 16 17 FORREST GUMP SOUNDTRACK
Various Artists (Epic)
66329-H23 30 7 LUTHER VANDROSS
Songs (Epic/LV)
57775-H24 15 5 ROBBIE ROBERTSON & THE RED...
Music For The Native Americans (Capitol)
28295-F25 34 3 DJ CLUB MIX 6
Various Artists (Polytel)
740 020-Q26 18 6 THIS IS OLD SCHOOL
Various Artists (Quality)
205427 39 2 MURDER WAS THE CASE SOUNDTRACK
Various Artists (Death Row/Interscope)
92484-P28 25 17 THE ROLLING STONES
Voodoo Lounge (Virgin)
39782-F29 32 3 NATIVITY IN BLACK
Various Artists (Columbia)
66335-H30 17 4 THE CULT
The Cult (Beggars Banquet)
76974 2026-Q31 35 2 BROOKS & DUNN
Waitin' On Sundown (Arista)
18765-N32 27 48 ACE OF BASE
The Sign (Arista)
07822 18740-N33 24 41 COUNTING CROWS
August And Everything After (Geffen)
24528-J34 NEW ULTIMATE '80S
Various Artists (Polytel)
516 982-Q35 26 35 SOUNDGARDEN
Superunknown (A&M)
31454 0198-Q36 52 2 THE TRACTORS
The Tractors (Arista)
07822 18728-N37 NEW JONI MITCHELL
Turbulent Indigo (Reprise)
45786-P38 21 10 THE 3 TENORS
In Concert 1994 (Teldec)
96200-P

39 NEW MC MARIO

Dance Cycle/Various Artists (Quality)
207740 29 5 MARY CHAPIN CARPENTER
Stones In The Road (Columbia)
64327-H41 38 12 NEIL YOUNG AND CRAZY HORSE
Sleeps With Angels (Reprise)
45749-P42 20 12 BARENAKED LADIES
Maybe You Should Drive (Sire/Reprise)
45709-P43 NEW LORDS OF THE UNDERGROUND
Keepers Of The Funk (Pendulum/EMI)
30710-F44 37 5 RITA MACNEIL
Volume 1 - Songs From The Collection
68001-F45 23 5 SMASHING PUMPKINS
Pisces Iscariot (Virgin)
39834-F46 28 3 QUEENSRYCHE
Promised Land (EMI)
30711-F47 49 14 GIPSY KINGS
Greatest Hits (Columbia)
91006-H48 48 7 ANITA BAKER
Rhythm Of Love (Elektra)
61555-P49 NEW RED HOT CHILI PEPPERS
Out In L.A. (EMI)
29665-F50 31 28 MOIST
Silver (EMI)
29608-F51 40 9 NATURAL BORN KILLERS
Soundtrack/Various artists (Warner Bros.)
92460-P52 42 5 THE GLORY OF GERSHWIN
Various Artists (Mercury)
314 522 727-Q53 46 5 LIZ PHAIR
Whip Smart (Matador)
92429-P54 36 3 GLORIA ESTEFAN
Hold Me, Thrill Me, Kiss Me (Epic)
66205-H55 44 18 ALAN JACKSON
Who I Am (Arista)
07822 18759-N56 56 6 LYLE LOVETT
I Love Everybody (Curb/MCA)
10808-J57 57 4 PRISCILLA: QUEEN ... SOUNDTRACK
Various Artists (Mother)
314 516 937-Q58 41 8 PETER GABRIEL
Secret World Live (Geffen)
24722-J59 64 50 CELINE DION
The Colour Of My Love (Columbia)
57555-H60 51 35 NINE INCH NAILS
The Downward Spiral (Atlantic)
92346-P61 63 52 BLUE RODEO
Five Days In July (WEA)
93846-P62 55 37 REALITY BITES SOUNDTRACK
Various Artists (RCA)
07863 66364-N63 33 8 SINEAD O'CONNOR
Universal Mother (Chrysalis)
30549-F64 43 12 CHRIS SHEPPARD
Pirate Radio Sessions Vol. 2/Various artists (Quality)
207065 45 6 BARBRA STREISAND
The Concert (Columbia)
66109-H66 65 27 ALL-4-ONE
All-4-One (Atlantic)
82588-P67 54 53 SARAH McLACHLAN
Fumbling Towards Ecstasy (Netwerk)
30081-H

Canada's Only National 100 Album Survey

RECORD DISTRIBUTOR CODE

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



1. Toronto Sun food columnist Sara Waxman is joined by former CBC-TV anchor Knowlton Nash at the launch of her book *Cheaper Eats* at Toronto's Cafe Delux.

2. Jim Fraser, host of the new Fraser And Friends morning show on Vancouver's 93.7 CJJR, with co-host Tamara Stanners (RPM - Nov. 7/94).

3. AM 55 The Crusher in Sudbury's morning team of Rick Wyman and John Kennedy present listener Ken Sellen (seated) with his brand new Polaris snowmobiles, after Sellen was the grand prize winner in the station's Snow Job contest.

4. Lethbridge's CKRX 1090 staff held a pumpkin sale recently, ultimately raising more than \$10,000 for the Children's Wish Foundation.

5. Thousands of CFOX listeners lined up outside the Commodore Ballroom in Vancouver, in hopes of being one of the few invited inside to a free benefit show by The Cult. Admission was a food or cash donation to the Santa Fox Food Drive, benefitting the Lower Mainland Food Banks.

6. Sudbury's Mix 105 host Dave Mayes chats with Nicole Pilon, the grand prize winner in the station's Move With The Mix contest. Pilon won an apartment for a year, fully furnished, and her choice of one of five vehicles. The furniture and car are hers to keep.

7. Country music legend Merle Haggard, just recently inducted into the CMA Hall Of Fame, is joined outside the Tacoma Dome by Saddlestone Records' artist Clancy Wright.

8. Country artist Joan Kennedy is joined by the members of Jacob's Ride and CJBQ Belleville morning man Matt Mitchell (back left), before the group headed to a local McDonald's outlet on McHappy Day (Sept. 27) to support McDonald's Children's Charities.

9. Spider Records' artist Lindsay Thomas Morgan (left), is joined by Darren Walters and J.K. Gulley during the recording of Morgan's soon-to-be-released Christmas song, *In The Eyes Of A Child*. The song will be featured on an RDR Christmas Comp closer to the holidays.

10. C100 Halifax's Matt Northrop (centre) recently welcomed EMI artist Alan Frew, along with guitarist Anthony Vanderburgh, who accompanied Frew during his performance on the station's Superset program. Frew was promoting his current solo debut, *Hold On*.

11. Two of the members of celtic rockers Rawlins Cross, Joey Kitson and Ian MacKinnon, flank C100 Halifax's Matt Northrop. The group gave away autographed copies of their latest album, *Reel N' Roll*.

12. Elaine Poulter accepts the keys to her Thanksgiving turkey from London's Country 92.7 FM personality Chet Martin. Poulter won the 1973 clunker, and a stack of real prizes, as part of a Thanksgiving promotion.

1	4	9	IT CAN'T HAPPEN TO ME	Charlie Major/The Other Side/BMG comp 29-N (C.Major) S.Fishell (Arista)
2	2	9	LIVIN' ON LOVE	Alan Jackson/Who I Am/BMG comp 28-N (A.Jackson) K.Stegall (Arista)
3	3	8	IF I COULD MAKE A LIVING	Clay Walker/If I Could Make A Living/Warner comp 220-P (K.Stegall/R.Murrah/A.Jackson) J.Stroud (Giant)
4	5	11	KICK A LITTLE	Little Texas/Little Texas/CD single-P (Howell/O'Brien/Seals) Dinapoli/Grau/Little Texas (Warner Bros)
5	6	13	MAN OF MY WORD	Collin Raye/Extremes/CD single-H (A.Shambir/G.Bur) J.Hobbs/E.Seay/P.Worley (Epic)
6	9	15	DUKE BOX JUNKIE	Ken Mellons/Ken Mellons/CD single-H (J.Cupit/J.Honeycutt/K.Mellons) J.Cupit (Epic)
7	22	8	I SEE IT NOW	Tracy Lawrence/I See It Now/Warner comp 221-P (P.Nelson/L.Boone/W.Lee) J.Stroud (Atlantic)
8	1	10	SHE'S NOT THE CHEATIN' KIND	Brooks & Dunn/Watin' On Sundown/BMG comp 29-N (R.Dunn) D.Cook/S.Hendricks (Arista)
9	15	10	SHUT UP AND KISS ME	Mary Chapin Carpenter/Stones In The Road/CD single-H (M.C.Carpenter) J.Jennings/M.C.Carpenter (Columbia)
10	11	11	THIRD RATE ROMANCE	Sammy Kershaw/Feelin' Good Train/Album track-Q (R.Smith/B.Cannon/N.Wilson (Mercury)
11	12	13	THE CITY PUT THE COUNTRY BACK IN ME	Neal McCoy/No Doubt About It/Warner comp 215-P (M.Gelzer/W.Mills/M.Huffman) B.Bekett (Atlantic)
12	20	12	I SURE CAN SMELL THE RAIN	Blackhawk/Blackhawk/Album track-N (J.Jarard/W.Aldridge) M.Bright/T.DuBois (Arista)
13	14	13	WHEN YOU WALK IN THE ROOM	Pam Tillis/Sweetheart's Dance/BMG comp 28-N (J.DeShannon) P.Tillis/S.Fishell (Arista)
14	18	14	EVERYTHING MONEY CAN BUY	One Horse Blue/One Horse Blue/CD single-H (M.Shellard/S.McDougal) B.Buckingham (Savannah)
15	16	12	BABY LIKES TO ROCK IT	The Tractors/The Tractors/CD single-N (S.Ripley/W.Richmond) S.Ripley/W.Richmond (Arista)
16	17	9	WHEN THE THOUGHT OF YOU CATCHES UP ...	David Ball/Thinkin' Problem/Warner comp 218-P (D.Ball) B.Chancey (Warner Bros)
17	7	12	CALLIN' BATON ROUGE	Garth Brooks/In Pieces/EMI comp 21-F (D.Linde) A.Reynolds (Liberty)
18	21	7	UNTANGLIN' MY MIND	Clint Black/One Emotion/BMG comp 29-N (C.Black/M.Haggard) J.Stroud (RCA)
19	8	13	WATERMELON CRAWL	Tracy Byrd/No Ordinary Man/MCA comp 5-J (B.Brock/Z.Turner) J.Critchfield (MCA)
20	28	7	IF YOU'VE GOT LOVE	John Michael Montgomery/Kickin' It Up/CD single-P (S.Seskin/M.D.Sanders) S.Hendricks (Atlantic)
21	23	11	HILLBILLY JANE	Straight Clean & Simple/No album/Hillcrest comp 19 (L.Vannatta) L.Vannatta (Hillcrest)
22	24	8	WE CAN'T LOVE LIKE THIS ANYMORE	Alabama/Greatest Hit III/BMG comp 29-N (J.Jarard/W.Mobley) G.Funds/Alabama (RCA)
23	10	16	WEAR AND TEAR ON MY HEART	George Fox/Mustang Heart/Warner comp 212-P (G.Fox/B.Gaudio) B.Gaudio (WEA)
24	25	7	YOU JUST WATCH ME	Tanya Tucker/Soon/EMI comp 24-F (R.Giles/B.Regan) J.Critchfield (Liberty)
25	32	5	THE BIG ONE	George Strait/Lead On/CD single-J (G.House/D.O'Day) T.Brown/G.Strait (MCA)
26	13	15	WHO'S THAT MAN	Toby Keith/Boomerang/PolyGram comp 363-Q (T.Keith) N.Larkin/H.Shed (Polydor)
27	33	6	THE GIRL IS ON A ROLL TONIGHT	Terry Kelly/Divided Highway/CD track (T.Seals/J.P.Nutting) F.King (Gun)
28	40	9	TAKE ME AS I AM	Faith Hill/Take Me As I Am/Warner comp 219-P (B.DiPiero/K.Staley) S.Hendricks (Warner Bros)
29	39	6	TELL ME THE LIE	Don Neilson/Based On A True Story/Sony comp 323-H (D.Nelson/T.Thomey/E.Ehm) Same (Epic/Them)
30	42	3	SOMEBODY'S LEAVIN'	Patrick Conroy/You Can't Resist/CD single-P (Kostas/M.Berg) M.Wanchuk/J.Niebank (WEA)
31	35	7	THAT'S WHAT I GET (For Losin' You)	Hal Ketchum/Every Little Word/CD single-F (A.Anderson/H.Ketchum) A.Reynolds (J.Rooney (Curb))
32	34	9	I KNOW	Lari White/Wishes/BMG comp 29-N (C.Rains/C.Green/D.Cook) G.Fundis (RCA)
33	45	6	I REALLY DUG MYSELF A HOLE	The Goods/So Many Roads/CD track-N (A.Rhody/R.M.Bourke/M.Francis (Savannah))
34	19	16	NOBODY'S GONNA RAIN ON OUR PARADE	Kathy Mattea/Walking Away A Winner/PolyGram comp 363-Q (B.Parker/W.Rambeau) J.Lee (Mercury)

35	36	10	THERE AIN'T MUCH YOU CAN DO ...	Prescott/Brown/Already Restless/CD single-H (Brown/Prescott/Harris) Worley/McKain/Prescott (Columbia)
36	37	8	WHEREVER SHE IS	Ricky Van Shelton/Love And Honor/CD single-H (J.House/J.Jarrard) B.Chancey/P.Worley (Columbia)
37	38	15	THIS TIME OF YEAR	Diane Raines/No album/Raines Note comp 20124 (R.Welman) R.Cousins (Rolo Note)
38	46	6	THERE GOES MY HEART	The Mavericks/What A Crying Shame/MCA comp 6-J (Malo/Kostas) D.Cook (MCA)
39	26	17	WHAT THE COWGIRLS DO	Vince Gill/When Love Finds You/CD single-J (V.Gill/R.Nielsen) T.Brown (MCA)
40	41	6	COUNTRY 'TIL I DIE	John Anderson/You Can't Keep .../BMG comp 29-N (J.Anderson/V.Seals/E.Setsor) J.Bowen/J.E.Norman (BNA)
41	27	1	I TRY TO THINK ABOUT ELVIS	Patty Loveless/When Fallen Animals Fly/CD single-H (G.Bur) E.Gordy Jr. (Epic)
42	29	16	DOWN ON THE FARM	Tim McGraw/Not A Moment Too Soon/CD single-F (K.K.Phillips/J.Laser) J.Stroud/B.Gallimore (Curb)
43	59	3	WHEN LOVE FINDS YOU	Vince Gill/When Love Finds You/MCA comp 7-J (V.Gill/M.Omarian) T.Brown (MCA)
44	57	4	FAMILY LOVE	Farmer's Daughter/Girls Will Be Girls/Album track (Leiske/Samograd/Biller/Kelman) T.Rudner (Stubble Jumper)
45	51	6	TEARS DON'T LIE	Joel Feeney/Life Is But A Dream/MCA comp 6-J (J.Feeney/C.Faren) C.Faren/H.Parrott (MCA)
46	56	3	THIS IS ME	Randy Travis/This Is Me/Warner comp 222-P (T.Shapiro/T.McHugh) K.Lehning (Warner Bros)
47	48	7	HARD LOVIN' WOMAN	Mark Collie/Unleashed/MCA comp 5-J (M.Collie/D.Cook/J.B.Jarvis) D.Cook (MCA)
48	30	17	LOUISIETTE	Prairie Oyster/Only One Moon/BMG comp 28-N (K.Glass) S.Fishell (Arista)
49	31	16	SHE DREAMS	Mark Chesnutt/What A Day To Live/CD single-J (G.Harrison/T.Mensy) M.Wright (Decca)
50	65	3	PICKUP MAN	Joe Diffie/Third Rock From The Sun/CD single-H (H.Perdew/W.K.Phillips) J.State/J.Diffie (Epic)
51	61	4	YOU AND ONLY YOU	John Berry/John Berry/Album track-F (C.Jones/J.D.Martin) C.Howard (Liberty)
52	53	13	NOT THE ONLY GAME IN TOWN	Jacquie Henderson/No album/Hillcrest comp 19 (R.Demmons) R.Demmons (Hillcrest)
53	62	4	ROY ORBISON CAME ON	Ron Hayes/Cryin's Paradise/EMI comp 953-F (R.Hynes) D.O'Doherty (EMI)
54	63	5	THIS OCTOBER DAY	Cindy Church/Love On The Range/Warner comp 220-P (N.Tinkham) N.Tinkham/D.Hamilton (Stony Plain)
55	64	7	TAKE IT FROM ME	Jason McCoy/Jason McCoy/MCA comp 6-J (J.McCoy) S.Baggett (MCA)
56	75	3	DOCTOR TIME	Rick Trevino/Rick Trevino/CD single-H (S.Longacre/L.Wilson) S.Buckingham (Columbia)
57	43	16	SHE THINKS HIS NAME WAS JOHN	Reba McEntire/Read My Mind/CD single-J (S.Knox/R.Torres) T.Brown/R.McEntire (MCA)
58	77	2	BLACK-EYED SUSAN	Prairie Oyster/Only One Moon/CD single-N (J.Besen/R.Hynes) S.Fishell (Arista)
59	68	5	NO REGRETS	Tom Jackson/No Regrets/CD single-H (Jackson/Solomon/Thorne) Thorne/Jackson (Peg Music)
60	60	13	JUST A MATTER OF TIME	Amber Dawn/Feulri/Lila's Child/Royalty comp 14 (B.Dunphy/O'Keefe) R.H.Smith (Royalty)
61	82	2	STORM IN THE HEARTLAND	Billy Ray Cyrus/Storm In The Heartland/Album track (B.Henderson/D.Burns/C.Ryle) J.Scalfi/J.Cotton (Mercury)
62	69	4	I GOT IT HONEST	Aaron Tippin/Lookin' Back/BMG comp 29-N (A.Tippin/B.Burch/M.F.Johnson) S.Gibson (RCA)
63	49	10	HEARTACHES ARE STEALIN'	Ian Tyson/Eighteen Inches .../Warner comp 216-P (I.Tyson) J.Rooney/I.Tyson (Stony Plain)
64	66	4	THE POWER OF LOVE	Lee Roy Parnell/The Road/BMG comp 29-N (D.Cook/G.Nicholson) S.Hendricks (Arista)
65	84	2	GOIN' THROUGH THE BIG D	Mark Chesnutt/What A Way To Live/MCA comp 7-J (P.Rogers/J.Wright/M.Wright) M.Wright (Decca)
66	74	4	COMING SOON (To A Heart Near You)	Coda The West/Coda The West/Hillcrest comp 20 (W.Ferguson/H.Kameka) Same (WHF-9402)
67	44	18	ONE GOOD MAN	Michelle Wright/The Reasons Why/BMG comp 28-N (S.Bogard/R.Giles) S.Bogard/M.Clute (Arista)

COUNTRY

Listen up Nashville . . . ! Robert K. Oermann, writing in his Disc Claimer column of the Oct. 23/94 edition of Music Row, gives Don Neilson's new single, *The Lie*, the thumbs up. In fact. After a series of "Ding Ding Ding Dings," he hits hard with "That's the hot-new-talent-with-a-hit song alarm clock ringing. Wake up and smell the coffee, America." With that kind of media support, I'm surprised that the Epic people in Nashville aren't all over Neilson's single. This isn't the first time Oermann set his sights on Neilson. He gave a similar, but gentler push to the single in his Aug. 8/94 column, where he wrote, "He's (Neilson) got heart in his voice, and the song has an innocent, unpretentious honesty that I liked a lot. Spare-but-effective production spotlights the sweet hillbilly quality."

Lindsay Thomas Morgan is back after a long hiatus. He and his wife Darlene De Haw, who looks after Morgan's management and Spider Records, had their first child, Jesse Thomas Morgan on Sept. 19. On top of this effort the pair managed to write a Christmas song which they titled *In The Eyes Of A Child*. Released as a cassingle on the Spider label, the song was produced by Morgan and Darren Walters and recorded at the Walters Family Studio in Bright, Ontario. Some of the best pickers in the business was on hand for the session, including J.K. Gulley (keys), Craig Bignell (bass), Gord Lemon (guitars), and Darren Waters (percussion). Ian Tanner supplied background vocals with an assist by a choir of children from the Egremont School. The track is also included on an RDR Christmas CD compilation. Walters is also co-producing Morgan's new CD, expected to be completed within the next two months.

Jim Witter has the most adds this week with his latest release *Chevy Coupe* entering the chart at #78. The song was written by Witter and Johnny Douglas, producer of his self-titled album. Witter has been one of the bright lights of Canadian country, and has also cultured a fan base in Nashville. He won a Big Country Award this

COUNTRY continued on page 19

Rovers' Will Millar flying with two solo projects

With the 1968 release of *The Unicorn* by The Irish Rovers, the music industry on both sides of the border cocked an eye and ear to this left-fielder that Toronto's rock radio giant CHUM gave the nod to.

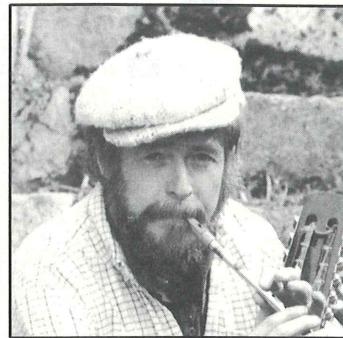
Released on Decca, a major label at that time, the record appealed to all ages, particularly the young. "It was the first children's record," boasts Will Millar, the more outspoken of the Irish Rovers. "We had our own kids show in Calgary in 1963. I think we've always recognized the child in each of us, and *The Unicorn* just fit in perfectly as a recording.

Millar is now on a mission to launch two solo albums. Interestingly enough, it was Al Mair, now president of the Attic Music Group, Canada's most successful independent label, who promoted *The Unicorn* and influenced CHUM to give it an airing. At that time, he was promotion manager for Compo, distributor of the Decca label.

When Mair and Tom Williams launched Attic Records, the Irish Rovers and their manager Les Weinstein, were the first to become shareholders in the new Canadian independent. Attic distributes product by the Irish Rovers and is now distributing Millar's two solo albums, *The Lark In The Clear Aire* and *The Keeper*. The latter, which includes Shel Silverstein's famed penning of *The Unicorn*, is directed at the children's market.

The Unicorn did become that left-fielder hit, peaking at #4 on the RPM 100 of March 30, 1968 and in the top five of US trade charts. The success of the single and the same-titled album was an influencing factor in the band winning the top folk category in the RPM Gold Leaf Awards (now the Juno Awards) in 1969. Al Mair was also recognized that year as top national promotion man.

The Rovers went on to become highly successful on the concert circuit, and released several albums over the years. The band went on to host its own CBC-TV network show, a



weekly series that ran from 1970 through 1975. During that period of time, the show won a Nellie Award. The band still tours three times a year, covering Canada, the US and New Zealand.

Off the stage, the Rovers were also very successful in the business world, opening a chain of pubs called The Unicorn, followed by the Rose & Crown. Just recently, Millar gave the nod to a new sports bar, under the name of Ned Hanlon, one of Canada's top scullers. "I wanted the bar to have a name that was distinctively Canadian," says Millar, "and who better in the sports world than Ned Hanlon?"

Millar's new solo projects don't necessarily signal his leaving the band. "I'm very close to the Irish Rovers, and I'll tour with them as often as I can, but I really want to fulfill a goal I've had for years, and that is to entertain children. And, I'd like to spend more time with my own kids." He has three children aged 6, 7 and 13.

Now living on Vancouver Island, Millar installed a 32-track studio, which he appropriately named Melodeon Studios, in the expensively-renovated old sea captain's cottage. It was here where he produced *The Keeper* with brother George and *The Lark In The Clear Aire* with producer/engineer John Ellis.

Millar is quite proud and outspoken about the role the Irish Rovers played in retaining the Celtic sound in North America. "Our television show had a great influence on the youngsters of that generation."

Was the recent success of Celtic-influenced recordings a factor in Millar releasing his *Clear Aire* album? "Not at all. This is a project I've been working on for years. But, I'm not too impressed with some of the albums, where they're bashing the hell out of these beautiful old songs. These songs have to be interpreted properly to retain the spirit in which they were written."

Michelle Wright on European promotional junket

Michelle Wright returns to Europe on Nov. 13/94 for two weeks of promotional activity in support of her current album *The Reasons Why*. The album was released in several European territories in September of this year by Arista's BMG Music affiliates.

Safe In The Arms Of Love is the first single taken from the album for the European territories.

Wright was in Germany, the Netherlands and the UK this past August at which time she set up the European launch of her album.

Wright and her manager, Brian Ferriman, will spend the better part of the first week introducing herself to the German media in Berlin, Frankfurt and Cologne.

Wright moves on to Amsterdam for a Nov. 21 taping of *Five O'Clock*, a highly-rated Dutch TV show.

Continuing on to Glasgow, Wright guests on one of a series of six half-hour acoustic music programs being filmed in Scotland for the BBC. Provisionally titled *The Transatlantic Sessions*, the series features artists from North America and the UK performing together in a unique and informal session-like atmosphere. The performances are filmed in a picturesque setting -- a country-house hotel by a loch in the Scottish highlands.

Also firmed for the series are Emmy Lou Harris, Kathy Mattea, Guy Clark from the US, Wright and the McGarrigle Sisters from

Canada, and Mary Black, John Martyn and Danny Thomson from the UK.

Wright winds up her trip with a visit to Dublin where she will perform *Safe In The Arms Of Love* on *The Late Late Show*, hosted by Gay Byrne. This Irish equivalent of *The Tonight Show* has been telecast for 30 years and enjoys a large viewership in Great Britain.

Wright returns home on Nov. 26 to finish up a series of dates as the special guest on *Confederate Railroad's* fall tour. She will also finalize preparations for her upcoming Wright Stuff Canadian tour, scheduled to kick off in the first quarter of next year.

Wright's latest Arista single, *The Wall*, is now charting across Canada. The single, written by Steve Bogard and Rick Giles, enters the RPM Country 100 at #88 this week.



Adult Contemporary TRACKS

TW LW WO - NOVEMBER 14, 1994

1	6	4	SECRET	Madonna - Bedtime Stories Maverick/Sire-45767 (CD single)-P
2	2	9	CIRCLE OF LIFE	Elton John - The Lion King Soundtrack Disney-60858 (Warner comp 213)-P
3	3	11	GOOD ENOUGH	Sarah McLachlan - Fumbling Towards Ecstasy Netwerk-30081 (CD single)-F
4	4	11	DREAMER'S ROAD	Freddie Curci - Dreamer's Road EMI-29339 (EMI comp 20)-F
5	5	10	WHEN CAN I SEE YOU	Babyface - For The Cool In You Epic-53558 (Sony comp 28)-H
6	8	6	PICTURE POSTCARDS FROM LA	Joshua Kadison - Painted Desert Serenade SBK-80920 (EMI comp 22)-F
7	7	10	BET YOU THINK I'M LOONEY	Wild Strawberries - Bet You Think I'm Lonely A&M-70055 5009 (CD single)-Q
8	1	7	ALL I WANNA DO	Sheryl Crow - Tuesday Night Music Club A&M-514 540 248 (A&M comp 5)-Q
9	10	4	ALWAYS	Bon Jovi - Crossroads: The Best Of Bon Jovi Mercury-314 526 013-Q (Album track)
10	11	7	ENDLESS LOVE	Luther Vandross & Maria Carey - Songs Epic/LV-57775 (CD single)-H
11	16	4	GOD SHUFFLED HIS FEET	Crash Test Dummies - God Shuffled His Feet Arista-74321 16531 (CD single)-N
12	21	3	IF I ONLY KNEW	Tom Jones - The Lead And How To Swing It Interscope/Atlantic-92457 (CD single)-P
13	17	5	AM I WRONG	Roch Voisine - I'll Always Be There Star>Select-8056 (CD single)
14	18	5	ONE MORE MOMENT	Julia Masse - Circles Of One Surge>Select-714 (CD single)
15	15	8	ANGELS	Realworld - Realworld FRE-00107 (EMI comp 23)-F
16	9	8	BODY AND SOUL	Anita Baker - Rhythm Of Love Elektra-61555 (Warner comp 220)-P
17	22	3	ONLY ONE ROAD	Celine Dion - The Colour Of My Love Epic-57555 (CD single)-H
18	NEW		OUT OF TEARS	The Rolling Stones - Voodoo Lounge Virgin-39782 (Album track)-F
19	23	4	KNOW BY NOW	Robert Palmer - Honey EMI-30301 (CD single)-F
20	27	3	ONCE IN A LIFETIME	Michael Bolton - Only You Soundtrack Columbia-6497 (CD single)-H

REM DANCE

1	5	3	SATURDAY NIGHT	Whigfield Quality
2	4	3	FIND ME	Jam & Spoon Epic-H
3	1	7	SWEET DREAMS	La Bouche Ariola-N
4	8	2	18 STRINGS	Tin Man PolyGram-Q
5	2	6	WHAT I NEED	Crystal Waters Mercury-Q
6	6	5	ONE NIGHT IN HEAVEN	M People RCA-N
7	NEW		CLOSE TO YOU	Fun Factory Attic-J
8	3	6	NO MORE (I Can't Stand It)	Maxx Quality
9	9	3	DESIRE	Capital Sound Polytel-Q
10	NEW		CAN YOU FEEL IT	Reel To Real Quality

RECORD DISTRIBUTOR CODE

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

RPM COUNTRY ALBUMS

21	12	12	HEALING HANDS	Alan Frew - Hold On EMI-28990 (EMI comp 20)-F
22	30	2	GET OVER IT	Eagles - Hell Freezes Over Geffen-24725 (CD single)-J
23	24	4	TELL ME WHY	Hemingway Corner - Borrowed Tunes Everyman/Sony-80199 (CD single)-H
24	13	13	JANE	Barenaked Ladies - Maybe You Should Drive Sire/Reprise-45709 (Warner comp 216)-P
25	32	2	DARK ANGEL	Blue Rodeo - Five Days In July Blue Rodeo-93846 (Warner comp 226)-P
26	31	3	BROKEN TREE	Big Blue Bus - Art's Jukebox 3B Records-001 (Album track)
27	14	15	COULD I BE YOUR GIRL	Jann Arden - Living Under June A&M-3140 540 248 (CD single)-Q
28	34	2	NOBODY'S FAULT BUT MINE	Jimmy Page and Robert Plant - No Quarter ... Unleaded Atlantic-62706 (Warner comp 226)-P
29	29	8	LIVING IN DANGER	Ace Of Base - The Sign Arista-07822 (CD single)-N
30	19	8	BUT IT'S ALRIGHT	Huey Lewis - Four Chords & Several Years Ago Elektra-61500 (Album track)-P
31	20	12	LUCKY ONE	Amy Grant - House Of Love A&M-31454 0230 (CD single)-Q
32	36	2	PRETTY GOOD YEAR	Ton Amos - Under The Pink EastWest UK/Atlantic-82567 (Warner comp 226)-P
33	33	5	SOLID GROUND	Ginger - Far Out Netwerk-30096 (Sony comp 32)-H
34	37	2	DANCE NAKED	John Mellencamp - Dance Naked Mercury-6142 428 (Album track)-Q
35	38	2	MISTAKEN	Keven Jordan - Keven Jordan Columbia-80194 (CD single)-H
36	NEW		THE SWEETEST DAYS	Vanessa Williams - The Sweetest Days Wing/Mercury-314 526 174-Q
37	NEW		DECEMBER 1963 (Oh What A Night)	The Four Seasons - The Four Seasons Hits Curb-77304 (EMI comp 25)-F
38	NEW		SIMPLE THINGS	Joe Cocker - Have A Little Faith 550/Epic-64640 (CD single)-H
39	28	7	I'LL STAND BY YOU	The Pretenders - Last Of The Independents WEA UK-95822 (Warner comp 213)-P
40	26	18	THE WAY SHE LOVES ME	Richard Marx - Paid Vacation Capitol-79376 (CD single)-F

RPM CANCON TO WATCH

1	1	5	MISTAKEN	Keven Jordan - Keven Jordan Columbia-80194 (promo CD single)-H
2	3	2	ALTERNATIVE GIRLFRIEND	Barenaked Ladies - Maybe You Should Drive Sire/Reprise-45709 (Warner comp 226)-P
3	4	2	SKIN WALKER	Robbie Robertson & The Red ... - Music For The ... Capitol-28295 (EMI comp 29A)-F
4	5	3	PEOPLE OF THE SKY	Sloan - Twice Removed DGC-24711 (MCA comp 17)-J
5	6	3	HOW DO YOU STOP	Joni Mitchell - Turbulent Indigo. Reprise-45786 (Warner comp 225)-P
6	8	2	54-46	One - Smokin' The Goats Virgin-39723-F
7	7	2	I'M NOT	Sass Jordan - Rats Aquarius-571 (EMI comp 27)-F
8	NEW		BELIEVE IN ME	Moist - Silver EMI-29608-F
9	9	4	PIECE OF CRAP	Neil Young & Crazy Horse - Sleeps With Angels Reprise-45749 (promo CD single)-P
10	10	2	PANIC TEMPORARY	Monkeywalk - More Duke Street-31091 (MCA comp 18)-J

1 3 3 BROOKS & DUNN
Waitin' On Sundown
Arista-18765-N

2 1 5 MARY CHAPIN-CARPENTER
Stones In The Road
Columbia-64327-H

3 5 4 CLAY WALKER
If I Could Make A Living
Giant-24582-P

4 4 68 CHARLIE MAJOR
The Other Side
Arista-14664-N

5 13 4 THE TRACTORS
The Tractors
Arista-18728-N

6 6 30 PRAIRIE OYSTER
Only One Moon
Arista-18727-N

7 2 6 RED HOT + COUNTRY
Various Artists
Mercury-314 522 639-Q

8 8 19 DAVID BALL
Thinkin' Problem
Warner Bros-

9 10 22 VINCE GILL
When Love Finds You
MCA-11047-J

10 11 4 LITTLE TEXAS
Kick A Little
Warner Bros-45739-P

11 12 3 ANNE MURRAY
The Best ... So Far
EMI-1585-F

12 7 41 JOHN MICHAEL MONTGOMERY
Kickin' It Up
Atlantic-82559-P

13 14 4 DOLLY PARTON
Heartsongs
Columbia-66123-H

14 16 3 TOBY KEITH
Boombtown
Polydor-314 523 407-Q

15 9 27 TIM McGRAW
Not A Moment Too Soon
Curb-77659-F

16 22 7 WILLIE NELSON
Super Hits
Columbia-64184-H

17 15 61 GARTH BROOKS
In Pieces
Liberty-80857-F

18 23 9 MICHELLE WRIGHT
One Good Man
Arista-07822 18753-N

19 19 24 TRAVIS TRITT
Ten Feet Tall & Bulletproof
Warner Bros-45603-P

20 18 21 ALAN JACKSON
Who I Am
Arista-07822-18759-N

21 20 12 JOE DIFFIE
Third Rock From The Sun
Epic-64357-H

22 17 12 DIAMOND RIO
Love A Little Stronger
Arista-18745-N

23 28 31 MARTY STUART
Love And Luck
MCA-10880-J

24 24 29 RANDY TRAVIS
This Is Me
Warner Bros-45501-P

25 21 12 TRACY BYRD
No Ordinary Man
MCA-10991-J

26 25 28 REBA McENTIRE
Read My Mind
MCA-10994-J

27 NEW VARIOUS ARTISTS
A Tribute To Keith Whitley
BNA-66416-N

28 26 29 COUNTRY HEAT 4
Various Artists
RCA-74321-18620-N

29 27 20 MAVERICK SOUNDTRACK
Various Artists
Atlantic-82595-P

30 29 14 UNTAMED AND TRUE
Various Artists
MCA-11088-J

31 33 25 JOHN BERRY
John Berry
Liberty-80472-F

32 31 19 SAMMY KERSHAW
Feelin' Good Train
Mercury-522125-Q

33 32 33 RHYTHM, COUNTRY & BLUES
Various Artists
MCA-10965-J

COUNTRY PICKERS

GARRY MACINTOSH
The Mix 610 CKYL - Peace River
Till You Love Me - Reba McEntire
AL CAMPAGNOLA
Country 59 - Toronto
Goin' Through The Big D - Mark Chesnutt

RICK KELLY
C101FM 300 - Prince George
Til I Gain Control - Blue Rodeo
TREVOR BATTAMS
CJBQ 800AM Stereo - Belleville
Black-Eyed Susan - Prairie Oyster

MEL KEMMIS
SRN Country - Vancouver
Goin' Through The Big D - Mark Chesnutt
SCOTT O'BRIEN

New Country 1270 CHAT - Medicine Hat
Heart Troubles - Martina McBride
BRUCE LEPERRE

Today's Hot New Country 730 CKDM - Dauphin
Here I Am - Patty Loveless

KIRK FRASER
Q91 - Calgary
Somebody's Leavin' - Patricia Conroy

DALTON HOOKER
All-Hit Country - Cariboo Radio
House Without A Soul - Suzanne Gitzi

GUY BROOKS
96.3 Country FM - Kingston

Chevy Coupe - Jim Witter
GREG MACK

630 CKRC - Winnipeg
Chevy Coupe - Jim Witter

RANDY OWEN and DANN TRAVIS
New Country 570 - Kitchener

Chevy Coupe - Jim Witter

KENT MATHESON

Hot Country 103.9 - Moncton

Take That - Lisa Brokop

PAUL KENNEDY and JOHN GOLD

CHFX-FM Country 101 - Halifax

Chevy Coupe - Jim Witter

TED DAIGLE

CKBY-FM - Ottawa

The Wall - Michelle Wright

MARK LA POINTE

92.7 CJBX-FM - London

The Wall - Michelle Wright

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COUNTRY continued from page 17

year as outstanding new artist and his Stolen Moments video won a CCMA Award. His video also won a CMT award.

Blue Rodeo is underway with Til I Gain Control entering the chart at #80. This is a Rodney Crowell original taken from the band's Five Days In July album. WEA have also released Dark Angel as a single to the AC market. This Keelor/Cuddy song is already showing a strong pattern of acceptance with AC programmers.

Billy Ray Cyrus has the biggest gainer of the week. Storm In The Heartland jumps into the #61 slot from #82 after only two weeks on the chart. This is the title track of his upcoming Mercury album.

CMT is fighting back, having been allowed to appeal the CRTC's decision to kick

them off cable. The Nashville people are going before the CRTC on Nov. 22. In the meantime Canadian country artists are lending their support to CMT in the form of letters and faxes being sent to the CRTC hoping to impress on them that there's room on cable for both CMT and the new Canadian country music channel. CMT, goes into about two million homes in Canada, but the key here is the exposure Canadian country acts get in the US and in Europe. CMT is also expanding to the Pacific Rim countries, which will increase viewership up into the billions. Cutting out CMT will be disastrous to the Canadian country music industry. Those wishing to influence the CRTC that there's room for both channels should write or fax their message to Keith Spicer, Chairman CRTC, Central Building, Les Terrasses de la Chaudiere, 1 Promenade du Portage, Hull, Quebec K1A 0N2 or fax 819-994-0218.

C L A S S I F I E D

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