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Volume 60 No. 26

January 30, 1995

# GEORGE FOX

*time of my life...*

Featuring The Debut Single

**"What's Holding Me"**



wea





*Building the global music community for 29 years - Walt Grealis***The world is MIDEM's oyster**

MIDEM '95 will mark the 29th edition of this popular international record and music publishing festival. This year the festival is being held in Cannes, France from Jan. 30 through Feb. 3.

Record and music festivals have been attempted elsewhere, but the imitators of MIDEM have always failed to create the atmosphere that is so much a part of MIDEM and Cannes.

Cannes is ideal for the record and music industry whose representatives gather at the south of France hotspot from every corner of the world. The season also adds to the success of MIDEM, being neither hot enough to swim nor cold enough to suffer. Even the casino hours cooperate to assure there is no interference with the business portion of the day.

It was Bernard Chevry who launched MIDEM in 1967. Chevry's background included the setting up of a wholesale record operation (COGEDEP) and a television programming firm (MIP-TV) among other activities in the early '60s.

At the first MIDEM in 1967, there were 349 companies and 900 people in attendance. By 1976, the numbers had swelled to 500 companies from 40 countries and more than 5,500 registrants. MIDEM '94 attracted 9,470

participants representing 2,696 companies from 72 countries, a far cry from the festival's early beginnings.

RPM began promoting MIDEM in 1974. That year, 12 Canadian companies took part under the banner of "Musical Canada" (RPM - Jan. 19/74). This year, there will be 38 companies represented through the Canada Booth.

MIDEM could have become just another impossible dream for Canadian participants if it hadn't been for Canada's Industry Trade and Commerce Department. The government body took the initiative and assisted the Canadian music industry with a government-sponsored booth where Canadian registrants could meet and negotiate with their counterparts from around the world.

The Canadian Independent Record Production Association (CIRPA) took over the organizing and administrative duties of the Canada Booth in 1981. The Canada Booth is financially supported by the federal government through the Minister of Communication. As well, songwriters and publishers going to MIDEM are given assistance by the federal government.

In view of the attention the global music community was giving Canada through the MIDEM connection, Bernard Chevry was

presented with a special Walt Grealis Foundation Award in 1983. The inscription read "Presented to Bernard Chevry who, by founding MIDEM, has opened the door to the world music market for Canada's artists and musicians and all those responsible for creating Canadian recordings. He has made it possible for Canadian music to be heard around the world."

MIDEM was sold to TELSO Communications in 1986 and Chevry retired a few years later. His responsibilities were taken over by Xavier Roy, who worked closely with Chevry for several years prior to taking over, now as chief executive of the Reed MIDEM Organization.

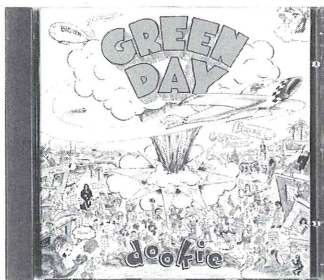
It's expected that with the launch of MIDEM Asia for May 23-25, 1995 (RPM - Oct. 24/94), Chevry's initial dream of bringing the global music community closer together will finally be realized.

The 38-member companies (CIRPA) attending MIDEM '95 are as follows:

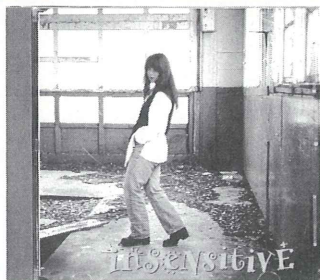
ADAM RECORDS  
AMERIC DISC  
ANTHEM ENTERTAINMENT  
ATTIC MUSIC GROUP  
BRENNAN PRODUCTIONS  
CMRRA  
CARGO RECORDS AMERICA  
CARGO RECORDS CANADA  
CBC RECORDS  
DUCKWORTH DISTRIBUTION  
DUKE STREET RECORDS  
FRE RECORDS  
GD RECORDS  
HOLBORNE DISTRIBUTING  
HYPNOTIC RECORDS  
MAGADA INTERNATIONAL  
MARQUIS CLASSICS  
MIDSUMMER MUSIC  
MORNING MUSIC  
OAK STREET MUSIC  
OFF-BEAT MUSIC  
PASSION /HOMESTEAD RECORDS  
PETER CARDINALI/CARDSTER MUSIC  
PLUS EIGHT RECORDS  
PROPAS MANAGEMENT/HIPCHIC MUSIC  
QUALITY MUSIC  
RPI  
RAW ENERGY RECORDS  
ROD McINNIS  
SOCAN  
SPG MUSIC



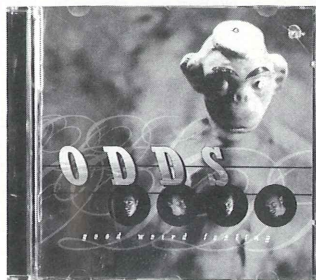
At MIDEM 1983, RPM's Walt Grealis presents MIDEM Commissaire General Bernard Chevry with a special award while legendary New York publicist John Nathan looks on.

**No. 1 ALBUM**

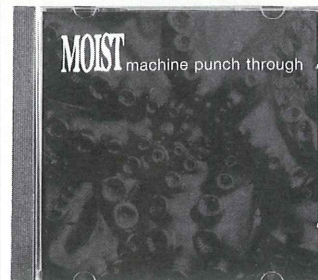
**GREEN DAY**  
Dookie  
Reprise - 45529-P

**No. 1 HIT**

**INSENSITIVE**  
Jann Arden  
A&M

**ALBUM PICK**

**ODDS**  
Good Weird Feeling  
WEA - 98980-P

**HIT PICK**

**MACHINE PUNCH THROUGH**  
Moist  
EMI



STONY PLAIN RECORDS  
THE BAMFORD GROUP  
THE CHILDREN'S GROUP  
TMP - THE MUSIC PUBLISHER  
TRUE NORTH RECORDS  
ZAWADI INTERNATIONAL MUSIC

Many of the Canadian contingent above have been going to MIDEM for years, the most notable being Attic's Alexander Mair, Frank Davies of TMP, Quality's Ed LaBuick, True North's Bernie Finkelstein, Anthem's Peggy Cecconi, Steve Propas of Propas Management, and Steve Thomson, president of Backstage Productions International.

Thomson, who has used his influence and persuasion to promote Canadian artists at MIDEM over the years through various showcases and Cancon galas, is armed this year with a rush-released preview recording of the Ronnie Hawkins' Birthday Bash (RPM - Jan. 23/95) along with sample highlights of the video, which he will be shopping. Quality's Ed LaBuick, a major supporter of the Hawkins' birthday recording/video (Quality will be distributing both in North America), will join Thomson in promoting a worldwide release.

Newcomer, Daniel Klaus, president of the Edmonton-based Passion/Homestead Group, is making his first trip to MIDEM. The Earthtones, a young band who are signed to the Passion label, did extremely well last year with the initial release of Daydream that

## Al Fletcher joins Warner in strategic projects post

Garry Newman, senior vice-president/managing director US Division of Warner Music Canada, has announced the appointment of Al Fletcher to the post of director of strategic projects.

Fletcher had been associated with Warner Music over the past year as a special projects consultant.

In making the announcement Newman pointed out that Fletcher's responsibilities "will continue to include the development of compilations, catalogue, television projects and other new business opportunities."

peaked at #10 on the AC chart (Oct. 17/94), rare for a first-time release. The band is back on the chart with its follow-up single, Move This Night (#7).

Among the highlights of this year will be the honouring of Clive Davis, founder and president of Arista Records since 1975. Davis will receive MIDEM's Man Of The Year Award on Feb. 2 at a select black-tie dinner at the Carlton Hotel. Previous winners of this award were Nesuhi Ertegun (the late chairman

## Il Giardino Armonico hits with Vivaldi work

Warner Music Canada's Niall O'Rourke reports that the new Teldec recording of Vivaldi's The Four Seasons by the Milanese group, Il Giardino Armonico is enjoying hit status in Canada.

According to O'Rourke, the album "is selling three times faster" than the now legendary Nonesuch recording Gorecki Symphony No. 3.

It has been suggested that the success of the album is due its distinctive cover art (a bullet passing through a violin) and the ground-breaking performance.

## Attic to distribute new album from Foreigner

Attic Records has signed an exclusive Canadian distribution deal with US-based Rhythm Safari Records to distribute the upcoming new album from rock perennials Foreigner. The new release, titled Mr. Moonlight, will be released on Feb. 22.

Foreigner was created in 1976 with the partnership of guitarist/songwriter Mick Jones and vocalist Lou Gramm. The group's first single, Feels Like The First Time, became an international hit and launched the band around the world.

Through nearly two decades of recording, the group produced a string of hits, including Cold As Ice, Head Games, Double Vision, Urgent, Jukebox Hero, Waiting For A Girl Like You and I Want To Know What Love Is.

In 1990, Gramm and Jones went their own ways and the group temporarily disbanded. Gramm recorded two solo albums, one of which spawned the hit Midnight Blue, while

of the board of WEA International), Quincy Jones, Jan Timmer, president of Philips Industries and Jean-Loup Tournier, president of SACEM.

Conferences on A&R, the music industry and new technologies and defining the region of Asia will set the pace for this year's meetings. As well, the concert calendar is packed with events, showcasing the talent from many of the 72 countries taking part in MIDEM '95.

O'Rourke also reveals that the Canadian success of the recording follows similar sales phenomenons in France and Germany. It has received almost unanimous critical praise as well as winning the Diapason D'Or, Repertoire 10 and Gramophone Critic's Choice.

O'Rourke also points out that although there are already close to 200 versions on the market of The Four Seasons, Il Giardino Armonico's performance "is unique for the edge of its performance -- a must for all fans of period performance and anyone who likes their classics on the edge."

Jones turned to producing, working on Van Halen's 5150 and Billy Joel's Stormfront.

In 1992, the pair reunited, beginning writing for their upcoming album. Mr. Moonlight was recorded in Woodstock, New York with producer Mike Stone (Queen, Journey). Notable tracks from the record include Under The Gun and White Lie, as well as the ballads I Keep Hoping and Until The End Of Time, the latter of which features guitar legend Duane Eddy.

According to Attic president Alexander Mair, "To have a band like Foreigner on Attic's roster is an unbelievable coup. We have every confidence that the band can return to the same levels in 1995 that they attained through the '70s and '80s."

The lead single for AOR radio, Under The Gun, will be released Jan. 23, while the lead CHR/AC single, Until The End Of Time, will hit radio on Feb. 6.

## Canadian Music Conference

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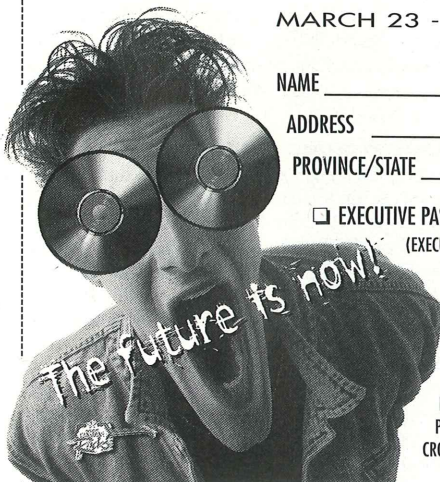
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# WHAT SAYS



with Elvira Caprese

**Madame president . . . ?** And away we go! A few months ago it was predicted here that we would have a woman president of a major record company. Get ready, I hear someone is pencilling in an announcement right now. How did all this happen? Well, there was this guy in Nashville who lived and breathed country, and he brought his company full flight into the top of the heap. Someone thought he could do the same in New York, not with country, but the whole ball of wax. You know what they say, "you can take the guy out of country, but he'll remain a good ole boy," or something like that. Well, the Nashville to New York connection didn't work, but it took more than four years to find out, and he's lucky, he's back in Nashville. Remember a few years ago when the same company took a Canadian to New York and look what happened. The New York appointment turned out to be a short trip out the door. Anyway, now that you are completely confused, watch for, you know who I'm talking about, to take over the New York operation, but he might

fool us and run the Canadian operation at the same time, which might even catch on. But this guy ain't going out the door. He's solid as a rock. (EC: *I think you digressed to far . . . !*)

**Hey big guy . . . !** Can you name the artist who picked up the bill for all those company people in that high-end restaurant? And can you name the restaurant where this guy doesn't show up anymore? (EC: *Not that he was one of the prestige industry heavies to begin with . . . !*) Let's take the artist to Burger King. Large fries anyone . . . ?

**Read my lips . . . !** Hey! How about that offer from the new BMG Club? That old broad on television telling me to "read my lips - no further commitments," really sold me. Buy one get eight? What a deal. Sounds like the deal Sam tries to negotiate with record companies. You know what's funny? Sometimes he gets the deal. (EC: *Not lately!*)

**Listen up . . . !** HMV's Paul Alofs has called a news conference for Feb. 1 at 11 am. For some reason the media alert was accompanied by a large rubber mallet, or is that a hammer. Speaking of which, I wonder where Hammer is today? Anyway, the theme of the HMV news conference is HMV Breaks Into The Future. So, I guess that's why the hammer, or is it a mallet. It sure got my attention. (EC: *That's the same day as the CARAS press conference in Hamilton . . . !*)

**As time doddles on . . . !** Every year at MIDEM there are less and less of the old reliables from Canada. The contingent from English Canada just doesn't feel that the excitement is there any longer. I can remember a time when MIDEM was the talk of English Canada and everybody anticipated the next year's trip. Those were the good old days. (EC: *Tell us about it old geezer . . . !*)

**Ode to a manager . . . !** It's not much of a poem, but the message is pretty clear "get outta town." Well, too bad, but the bubble was bound to burst. Too much too soon, is that what they say? Will the sacrifice be made and will the artist recover? Who knows? This one was predicted here as well, but the manager was obviously too busy getting noses out of joint and trying to emulate the life of the rich and famous. (EC: *Here's where that rubber mallet would come in handy . . . !*)

**Musical chairs . . . !** Take that chair over there and move it over there and take that big chair over there and move it out there. Take that small chair and move it out . . . maybe down there! Okay? Is everybody comfortable now? Can you spell retirement? Can you spell managing director? (EC: *Are you going to miss Canada . . . ?*)

**The Dummies crash . . . !** After gaining international recognition, not to mention selling four million albums worldwide, wouldn't it seem proper to book the Crash Test Dummies into a venue that would do the band justice? Well, they didn't, at least in Toronto. They played a warehouse location and a couple of things happened, or didn't happen. They didn't get a good house, and the audience that was there, looked pretty bored. Would a theatre setting help? I think so. But let us have a little

bit of excitement on stage. Brad Roberts was Brad Roberts, just like you hear on the record, but . . . ! (EC: *Constructive criticism . . . ?*)

**Get ready . . . !** The host for this year's Juno Awards will be . . . someone NOT from the French-Canadian industry. What other stars are there? Ask the CBC who they would like. What very very big international star WOULD HAVE done it a couple of years ago? (EC: *Hamilton, you say . . . !*)

**Way to go Rita . . . !** Sandra Faire has done it again. Rita & Friends, which averages 1.2 million viewers each week, has been renewed for another season. And, here's another feather in Sandra's hat, this is the highest-rated new show in CBC history. (EC: *Just goes to show, don't pander to the Toronto and Vancouver audiences and you got a hit!*)

**Don't do me no favours . . . !** That storekeeper, who can't keep his nose clean, got his knuckles rapped recently for pushing around the record companies. Seems he stepped just a bit out of bounds. Slap! Right in the wrist! (EC: *He sure set you up . . . !*) We learn! (EC: *Don't we . . . !*)

**It was 20 years ago . . . !** Yes! Believe it or not, it was 20 years ago when the first Big Country Awards took place. And look at what we've accomplished. It is an event to celebrate at this year's awards show. Country music in Canada has come a very long way. (EC: *And it still is the nicest music industry event of the year . . . !*)

**When the going gets tough . . . !** The flag is up! Watch for some pretty amazing in-store, out-store and all around the country promotion to get some of our retailers back on track. Their very existence is being threatened. They've been fighting each other for so long, they didn't notice that competition, REAL competition, was creeping in, or they pretended not to notice. These out-of-country, deep-pocketed sharpies have set out some pretty scary projections to rape and pillage. But have heart! The super guys of the super stores are getting their act together. They might even spend some of their own money to help them out of this mess. Can the record companies help to keep their old friends in business? Can the 35% profit level that's necessary to survive, be maintained? These off-shore guys have hired consultants who know the laws of Canada. There's something in the competition act that says everybody must be treated equally . . . the same discounts, the same free goods, the same everything. (EC: *Who pays attention to the government . . . ?*)

**Watch your language . . . !** Some newspaper guys are living in the dark ages. I don't think the time is right to fill dailies with most of the street language, but a little fuck here or there won't hurt anyone. If the guy being interviewed says it, then so be it. It might not be the president of the Bank of Canada, but, on the other hand, he sounds like a cool guy. Maybe he uses it all the time. Wouldn't you if you had his job? Anyway, they won't have to have a tag day for our guy on the spot. He made a lot of bucks on Trivial Pursuit. (EC: *I must ask DF if that would that be a conflict of interest . . . !*)

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M - Music was composed by a Canadian

A - Artist who is featured is a Canadian citizen

P - Production was wholly recorded in Canada

L - Lyrics were written by a Canadian

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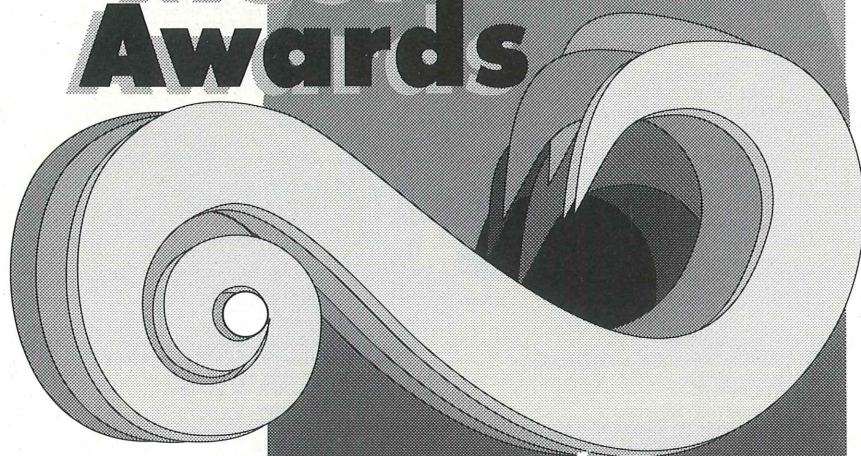
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# East Coast Music Awards



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There are three nights and  
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a special showcase for artists  
who perform for children,  
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a music industry trade show  
and an industry luncheon.

The four day event culminates  
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Awards Show that will include  
performances by major  
East Coast artists along with the  
presentation of awards in  
16 categories.

The show will be hosted by  
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and broadcast on CBC television.

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TW LW WO - JANUARY 30, 1995

- 1 2 11 **INSENSITIVE**  
Jann Arden - Living Under June  
A&M-314 540 248-Q
- 2 1 9 **ON BENDED KNEE**  
Boys II Men - II  
Motown-31453 0323-Q
- 3 3 12 **YOU DON'T KNOW HOW IT FEELS**  
Tom Petty - Wildflowers  
Warner Bros.-45759 (promo CD single)-P
- 4 4 6 **TAKE A BOW**  
Madonna - Bedtime Stories  
Maverick/Sire-45767 (promo CD single)-P
- 5 5 7 **BANG AND BLAME**  
R.E.M. - Monster  
Warner Bros.-45740 (Warner comp 230)-P
- 6 8 10 **THE SWEETEST DAYS**  
Vanessa Williams - The Sweetest Days  
Mercury-314 526 172 (promo CD single)-Q
- 7 13 4 **WHEN I COME AROUND**  
Green Day - Dookie  
Reprise-45529 (Warner comp 231)-P
- 8 10 7 **GREASY JUNGLE**  
The Tragically Hip - Day For Night  
MCA-11140 (MCA comp 20)-J
- 9 9 9 **HOUSE OF LOVE**  
Amy Grant & Vince Gill - House Of Love  
A&M-3154 0230-Q
- 10 14 8 **NOTHING BEHIND US**  
Richard Marx - Paid Vacation  
Capitol-81232-F
- 11 16 6 **BUDDY HOLLY**  
Weezer - Weezer  
Geffen-24629 (MCA comp 21)-J
- 12 22 4 **LOVE WILL KEEP US ALIVE**  
The Eagles - Hell Freezes Over  
Geffen-24725 (MCA comp 21)-J
- 13 23 6 **STRONG ENOUGH**  
Sheryl Crow - Tuesday Night Music Club  
A&M-3154 0126-Q
- 14 24 5 **YOU WRECK ME**  
Tom Petty - Wildflowers  
Warner Bros.-45759-P
- 15 21 7 **HERE COMES THE HOTSTEPPER**  
Ini Kamoze - Pret-a-porter Soundtrack  
Columbia-66791-H
- 16 15 8 **SO BLIND**  
Alan Frew - Hold On  
EMI-28990 (promo CD single)-F
- 17 20 3 **MISHALE**  
Andru Donalds - Andru Donalds  
Metro Blue-28065-F
- 18 6 14 **NEWBORN FRIEND**  
Seal - Seal 2  
ZTT-96256 (Warner comp 222)-P
- 19 19 8 **MENTAL PICTURE**  
Jon Secada - Body, Soul & A Voice  
SBK/ERC-29272 (promo CD single)-F
- 20 7 17 **ALWAYS**  
Bon Jovi - Crossroads: The Best Of Bon Jovi  
Mercury-314 526 013-Q
- 21 30 5 **SUKIYAKI**  
4 p.m. - Sukiyaki  
London-422 857 736-Q
- 22 36 4 **IN YOUR TIME**  
Bob Seger - Greatest Hits  
Capitol-30334-F
- 23 25 5 **BETTER MAN**  
Pearl Jam - Vitalogy  
Epic-66900-H
- 24 11 12 **BLIND MAN**  
Aerosmith - Big Ones  
Geffen-24716 (promo CD single)-J
- 25 68 2 **THE BALLAD OF PETER PUMPKINHEAD**  
Crash Test Dummies - Dumb & Dumber Soundtrack  
RCA-07893 66523-N
- 26 17 11 **ONLY ONE ROAD**  
Celine Dion - The Colour Of My Love  
Columbia-57555 (promo CD single)-H
- 27 27 6 **ALL UNCOVERED**  
The Watchmen - In The Trees  
MCA-11105 (MCA comp 20)-J
- 28 18 14 **ABOUT A GIRL**  
Nirvana - Unplugged  
DGC-24727 (promo CD single)-J
- 29 26 15 **ONE MORE MOMENT**  
Julie Masse - Circle Of One  
Surge/Select-714 (promo CD single)
- 30 28 8 **SHE PICKED ON ME**  
Roch Voisine - I'll Always Be There  
Star/Select-8056 (promo CD single)
- 31 31 13 **WHEN WE DANCE**  
Sting - Fields Of Gold: The Best Of Sting 1984-94  
A&M-314 540 269 (A&M comp 7)-Q
- 32 33 4 **SATURDAY NIGHT**  
Whigfield  
Quality
- 33 12 9 **BELIEVE ME**  
Mo'Nique - Silver  
EMI-29608-F
- 34 32 15 **OUT OF TEARS**  
The Rolling Stones - Voodoo Lounge  
Virgin-39782-F

- 35 39 16 **YOU GOT ME ROCKING**  
The Rolling Stones - Voodoo Lounge  
Virgin-39782 (EMI comp 1)-F
- 36 38 9 **SELF ESTEEM**  
Offspring - Smash  
Cargo-86432
- 37 64 2 **THE MAN WHO SOLD THE WORLD**  
Nirvana - Unplugged In New York  
DGC-24727 (MCA comp 22)-J
- 38 29 18 **DANCE NAKED**  
John Mellencamp - Dance Naked  
Mercury-314 522 428-Q
- 39 41 6 **LOVE T.K.O.**  
The Nylons - Because...  
Scotti Bros.-72392 75435 (BMG comp 75)-N
- 40 72 2 **GEL**  
Collective Soul - The Jerky Boys Soundtrack  
Atlantic-82708 (Warner comp 233)-P
- 41 44 4 **CREEP**  
TLC - Crazy Sexy Cool  
LaFace-73008 26009 (BMG comp 78)-N
- 42 43 6 **MOVE THIS NIGHT**  
The Earthtones - To Be Continued  
Passion-945
- 43 75 2 **LET HER CRY**  
Hootie & The Blowfish - Cracked Rear View  
Atlantic-82613 (Warner comp 231)-P
- 44 56 3 **TROUBLE**  
Shampoo  
EMI-F
- 45 93 2 **LEARN TO BE STILL**  
The Eagles - Hell Freezes Over  
Geffen-24725 (MCA comp 21)-J
- 46 40 9 **A MURDER OF ONE**  
Counting Crows - August And Everything After  
Geffen-24528 (MCA comp 19)-J
- 47 54 6 **TELL ME YOU LOVE ME**  
Carol Medina - Secret Fantasy  
Quality-2058 (promo CD single)
- 48 34 9 **ALTERNATIVE GIRLFRIEND**  
Barenaked Ladies - Maybe You Should Drive  
Sire/Reprise-45709 (Warner comp 226)-P
- 49 49 10 **I AM SO ORDINARY**  
Paula Cole - Harbinger  
Image-72787 21018 (BMG comp 71)-N
- 50 52 4 **MISSING YOU**  
Steve Perry - For The Love Of Strange Medicine  
Columbia-44287-H
- 51 45 13 **GET OVER IT**  
The Eagles - Hell Freezes Over  
Geffen-24725 (promo CD single)-J
- 52 47 7 **I'M NOT**  
Sass Jordan - Rats  
Aquarius-571 (EMI comp 27)-F
- 53 53 11 **TELL ME**  
Groove Kings - Into The Groove Age  
Independent/Sound Solutions-99371
- 54 92 2 **LOST FOR WORDS**  
Pink Floyd - The Division Bell  
Columbia-64200-H
- 55 58 5 **HOW STRONG**  
Doucette  
Reluctant
- 56 42 14 **GOD SHUFFLED HIS FEET**  
Crash Test Dummies - God Shuffled His Feet  
Arista-74321 16531 (promo CD single)-N
- 57 90 2 **O SIEM**  
Susan Aglukark - This Child  
EMI-32075 (EMI comp 2)-F
- 58 73 2 **BRIDGE**  
Queensryche - Promised Land  
EMI-30711-P
- 59 46 16 **SECRET**  
Madonna - Bedtime Stories  
Maverick/Sire-45767 (Warner comp 224)-P
- 60 69 4 **BIG BROWN TURTLE**  
Junkhouse - Strays  
Epic-80184 (Sony comp 34)-H
- 61 NEW **SHE'S A RIVER**  
Simple Minds - Good News From The Next World  
Virgin-39922-F
- 62 91 2 **PRACTICE WHAT YOU PREACH**  
Barry White - The Lion Of Love  
A&M-31454 0115 (A&M comp 7)-Q
- 63 37 10 **GIRL, YOU'LL BE A WOMAN SOON**  
Urge Overkill - Pulp Fiction Soundtrack  
MCA-11103 (MCA comp 17)-J
- 64 65 3 **UNGLUED**  
Stone Temple Pilots - Purple  
Atlantic-82607-P
- 65 57 7 **SYMPATHY FOR THE DEVIL**  
Guns N' Roses - Interview With The Vampire  
Geffen-24719 (MCA comp 20)-J
- 66 61 8 **DIGNITY**  
Bob Dylan - Greatest Hits Vol. 3  
Columbia-66783-H
- 67 35 12 **YOU WANT THIS**  
Janet Jackson - Janet  
Virgin-87825-F

- 68 71 3 **SPARKS WILL FLY**  
The Rolling Stones - Voodoo Lounge  
Virgin-39782 (EMI comp 1)-F
- 69 85 2 **LOVE SPREADS**  
The Stone Roses - Second Coming  
Geffen-24503 (MCA comp 22)-J
- 70 94 2 **DON'T TELL ME**  
Van Halen - Balance  
Warner Bros.-45760 (promo CD single)-P
- 71 48 18 **WHAT'S THE FREQUENCY, KENNETH**  
R.E.M. - Monster  
Warner Bros.-45740 (promo CD single)-P
- 72 55 9 **SKINWALKER**  
Robbie Robertson & The... - Music For The...  
Capitol-28295 (MCA comp 29A)-F
- 73 50 14 **MOTHERLESS CHILD**  
Eric Clapton - From The Cradle  
Reprise-45735 (Warner comp 223)-P
- 74 NEW **TRUTH UNTOLD**  
Odds - Good Weird Feeling  
WEA-88980 (Warner comp 233)-P
- 75 NEW **THANK YOU**  
Page & Plant - No Quarter  
Atlantic-82706 (Warner comp 232)-P
- 76 96 2 **AS I LAY ME DOWN**  
Sophie B. Hawkins - Whaler  
Columbia-64200-H
- 77 60 11 **IF I ONLY KNEW**  
Tom Jones - The Lead And How To Swing It  
Interscope/Atlantic-92457 (Warner comp 225)-P
- 78 81 3 **LEVITATE**  
I Mother Earth - Dig  
EMI-98912-F
- 79 NEW **THE LOVE IN YOUR EYES**  
Dan Hartman - Keep The Fire Burnin'  
Chaos/Columbia-53222 (Sony comp 35)-H
- 80 51 12 **I'M THE ONLY ONE**  
Melissa Etheridge - Yes I Am  
Island-422 848 660-Q
- 81 62 15 **OCEAN PEARL**  
54-40 - Smilin' Buddha Cabaret  
Columbia-80190 (promo CD single)-H
- 82 67 7 **TREMOR CHRIST**  
Pearl Jam - Vitalogy  
Epic-66900-H
- 83 88 3 **BLUE WATER**  
Thundermug - Who's Running My World  
Raven-94712
- 84 80 5 **SOLDIER OF LOVE**  
The Beatles - Live At The BBC  
Apple/Capitol-31795-F
- 85 NEW **OVER YOU**  
Anne Murray - The Best So Far  
EMI-31158 (EMI comp 27)-F
- 86 NEW **L.U.V.**  
John Mellencamp - Dance Naked  
Mercury-314 522 428 (PolyGram comp Jan.)-Q
- 87 59 9 **STORM WARNING**  
Bonnie Raitt - Longing In Their Hearts  
Capitol-81427-F
- 88 63 12 **ONCE IN A LIFETIME**  
Michael Bolton - Only You Soundtrack  
Columbia-66182 (promo CD single)-H
- 89 76 11 **EMBERS**  
Lennie Gallant - The Open Window  
Columbia-80196 (Sony comp 32)-H
- 90 83 8 **HOW DO YOU STOP**  
Joni Mitchell - Turbulent Indigo  
Reprise-45786 (Warner comp 225)-P
- 91 NEW **TODAY I HATE EVERYONE**  
The Killjoys - Stary  
WEA-98970-P
- 92 NEW **HIP TODAY**  
Extreme - Waiting For The Punchline  
A&M-31454 0327 (promo CD single)-Q
- 93 NEW **WALK ON WATER**  
Aerosmith - Big Ones  
Geffen-24716-J
- 94 66 12 **ZOMBIE**  
The Cranberries - No Need To Argue  
Island-314 524 050 (A&M comp 7)-Q
- 95 77 14 **C'EST LA VIE**  
Bob Seger - Greatest Hits  
Capitol-30334 (promo CD single)-F
- 96 70 13 **TELL ME WHY**  
Hemingway Corner - Borrowed Tunes  
Everyman-80199 (promo CD single)-H
- 97 74 20 **LIVING IN DANGER**  
Ace Of Base - The Sign  
Arista-07822 18740 (promo CD single)-N
- 98 78 15 **CLAIRE**  
Rheostatics - Introducing Happiness  
Sire/Warner Bros.-45670 (Warner comp 224)-P
- 99 82 16 **SOMETHING'S ALWAYS WRONG**  
Toad The Wet Sprocket - Dulcinea  
Columbia-57744 (Sony comp 31)-H
- 100 79 18 **ENDLESS LOVE**  
Luther Vandross & Mariah Carey - Songs  
Epic/LV-57775 (Sony comp 32)-H



## Obituary

**Snowbird creator Gene MacLellan dies suddenly**

The sudden death of one of Canada's most famous poet/songwriters, Gene MacLellan, has shocked the industry.

Mr. MacLellan, who wrote *Snowbird*, an international hit for Anne Murray in 1970, died suddenly at his home (Jan 19/95) in a rural area of western Prince Edward Island.

Although there was no confirmation by police who were investigating his death, it was rumoured that Mr. MacLellan, who was 54, had taken his own life.

Mr. MacLellan also wrote *Put Your*

*Hand In The Hand*, which was a Top 10 hit on the RPM 100 for Ocean (April 17/71). He released two solo singles during the early '70s, *The Call* and *Isle Of St. Jean*, which were included on an album which released on the Capitol label.

He suddenly stopped performing and writing songs in 1972, and after asking that royalties from his songs be used to help young songwriters, he dropped out of sight.

Mr. MacLellan was deeply religious and highly ethical. He was disappointed and talked

openly about his frustrations in dealing with some of the people in the record and publishing fields. He was particularly disturbed and frustrated over the aftermath of *Put Your Hand In The Hand*, which signalled the beginnings of his depressed state.

After his self-imposed exile, Mr. MacLellan surfaced in 1987. The shy native of Val d'or, Quebec was coaxed by PROCAN (now SOCAN) to accept the coveted Wm. Harold Moon Award (RPM - Oct. 24/87).

It was revealed at that time that *Snowbird*, which had also been covered by Elvis Presley, Ginette Reno and Al Martino, had received 3.6 million broadcast performances in the US.

At the same time, *Put Your Hand In The Hand* had totalled more than 1.7 million American radio performances. As well, his hits, *Biding My Time* and *The Call*, were consistently among the most performed songs in Canada and abroad over the previous 15 years. That was in 1987. Up to date broadcast performance figures for these two songs were not available at press time.

Longtime friend Eric MacEwen, who hosts a syndicated radio show, heard in the maritimes and Newfoundland, new well of Mr. MacLellan's depression, but prefers to remember him for his many charitable endeavours and his generosity.

"He was very generous, especially after he made money on *Snowbird*. I recall the time a lady neighbour, who lived by herself, was taken ill and Gene took her to the hospital. He discovered she didn't have indoor plumbing or electricity. While she was recuperating in the hospital, he had plumbers come in and when she came home, there it was. Gene wouldn't want any thank yous for that. He wouldn't tell anyone about it. The story just spread itself. He was a remarkable man and a very good friend."

Mr. MacLellan is survived by three children, Philip, Rachel and Catherine, who lived with him and his mother, Catherine Chandler MacLellan of Burlington, Ontario.

Funeral services were held in Charlottetown on Jan. 23 at the Zion Presbyterian Church. Musicians and artists from across the Atlantic provinces and from other parts of Canada were in attendance to show their respect for this gentle man who contributed so much to Canada's music and recording industry.



Gene MacLellan accepting the Wm. Harold Moon Award from PROCAN president Jan Matejcek (1987).



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## Retailers seek greater support from record companies - by Ron Rogers

### CD singles continue to confound music industry

So what are we to make of CD singles? A year ago, PolyGram, in a joint initiative with the Canadian Recording Industry Association, announced that it was going to be releasing mass quantities of CD singles. The hope was that once the PolyGram singles began to move at retail, that the other record companies would jump on the wagon.

Yet for some reason, the other companies have held back, maintaining a wait-and-see attitude about singles. And thus the question still remains, is the CD single a viable option for the record companies?

Of course, aside from whether or not singles sell, there is another side to this debate as well. The CRTC continues to utilize retail singles and a retail singles chart as part of the criteria towards determining hit content for FM radio.

This despite the fact that, often times, a large percentage of the top 100 hits are not available as retail singles. Most retail outlets indicate that the top-selling single, which usually isn't the top song at radio, may sell five to six copies a week, at best. The tenth-best single may sell two or three. But if seven or eight stores sell a couple of copies of a single every week, that single is likely to place well on a retail singles chart. But does selling 15 singles a week really count for anything?

Yet despite the word that one hears on the street, the word out of the upper echelons at retail is that singles are a very viable option, and most retailers wish that more record companies would release singles.

**"We think it's a good and valuable part of the industry, and we'd like to see other record companies follow along releasing more CD singles..."**

**Paul Alofs  
president  
HMV Canada**

According to HMV Canada president Paul Alofs, his company is considering further investment into the singles market, because they feel it's a market worth developing.

"We're seeing some pretty good numbers out of the singles business, in both imports and domestic titles. We're just examining our policy right now, and we want to see further investment and growth in the singles business."

"We think it's a good and valuable part of the industry, and we'd like to see other record companies follow along releasing more CD singles, like PolyGram and A&M have been doing."

Alofs also scoffs at the notion that singles can cannibalize album sales. He feels that a little more investment in the market could be beneficial for everyone in the business.

"I don't believe the singles cannibalize album sales. At HMV, close to 10% of our sales are in singles. So I think the single has an important role to play, and if we can get a good price, where it's good value for the consumer, and everybody in the chain can make a little bit of money, then I think it's something worth supporting by the entire

industry.

"We're just doing our budget now, but we're anticipating close to doubling our sales of singles next year."

Obviously Alofs isn't immediately concerned about the validity of a retail singles chart, since it doesn't directly affect his business. But he feels that if there were enough singles available, his store would be happy to run a singles chart.

"If there were enough singles available, we'd have singles chart in every one of our stores. We do have a singles section in every one of our stores, but most of our stores are racking CD singles right in the catalogue, and that has been the best way to sell them generally."

"This is another debate that's been going on in the industry for quite a while. We're seeing singles as a real growth opportunity. So HMV is certainly open to do business in singles. We just hope that the record companies will consider releasing more of them. I think the opportunity to release re-mixed versions of songs on a single is something to be explored as well. No just in dance, but in any form of music. For the real fan, that kind of stuff has a real appeal."

This thought is echoed by Tim Baker, head buyer for the Sunrise Records chain. He feels that ardent fans would be more than happy to invest four to five dollars in a single that contained remixes of a hit song.

"It's the younger consumer who doesn't necessarily have \$20 to blow on a CD every week. It helps turn them on to music."

Like several of the retailers, Sunrise has taken to importing CD singles from the UK and other territories, obviously feeling that the cost in doing so is worth it.

"We bring in a lot of the Warner and Sony import stuff, so you can get, for example, unreleased R.E.M. tracks, which definitely appeal to the rabid fans."

The companies that set the ball rolling, A&M and PolyGram, feel that the singles initiative has been a good one thus far. In fact, they're so enthused with the project that they're now considering expanding on the idea further.

"We're doing well from both a numbers standpoint and a chart standpoint," according to A&M's Bill Ott. "What we're planning now, not only from A&M but also for the Mercury/Polydor side, is we're going to be including graphics in the configuration."

Ott admits that including graphics within the jewel case will result in a higher cost to the consumer, but he feels it won't be significant enough to scare off potential buyers.

"When we went out with this configuration initially, we envisioned a price

point that was largely one that covered our cost, with very little margin over and above that. The rationale for that was to try and develop a market and try to get consumers interested in the larger configuration, namely the full-length CD.

"The cost of adding the graphic means that we will have to have a price increase. We're looking at doing this probably in the second quarter of this year. The price increase won't be super significant, but it will be enough to cover the costs for the graphics, obviously."

Ott can't speak for the other companies in regards to their hesitation on the CD single. But he feels that they're simply waiting to see whether or not the A&M/PolyGram singles will fly.

"I know at least three or four of the manufacturers have more or less been considering it, and I think everyone is really just trying to ensure that there's a viability to it. I'm here to tell you that we believe there is, and we think our belief has been strengthened with our experience over the past year."

So essentially, at this point, the ball lies in the court of the other majors. The signs would seem to indicate that singles are prime for a rebirth at the retail level. But the profitability factor is obviously a concern. Warner Music Canada's Garry Newman continues to ride the fence and wait for the other shoe to drop.

"I had actually thought about bringing some out, but I don't even know if it's a business. I keep humming and hawing about it. I've never been a big believer in it, but I had my judgement swayed a little bit when I was out west in the last quarter of the year, by the amount of product that was being imported from the US. That got me thinking that we should do something around it. But when I came back and had our marketing meeting, everyone was against it."

"They all are questioning whether it's worthwhile. PolyGram puts it out and it's a non-profit situation. I'm not going to put it out and not make any money off it. So I don't know, I have mixed emotions on it."

It is clearly a confounding situation for the record companies. Obviously, if the retailers have gone to outside sources to import singles, the demand must be there. Anyone who has ever been a rabid fan of an artist would love to get his or her hands on a single that contains unreleased demos and live versions of a particular hit.

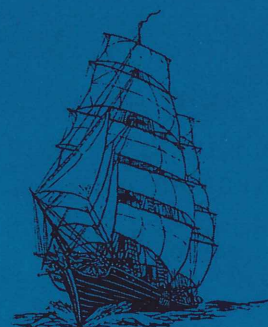
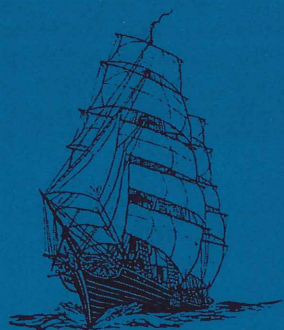
But at the same time, the record companies are in this to make money. Selling CD singles now with the long-term goal of revitalizing the market may be a fine ideal, but ideals and theories don't create revenue.

And on the other side of the coin, as long as record companies continue to stride the fence on singles, the CRTC will continue to masquerade a retail singles chart as a legitimate basis for hit content, despite the fact that only a tiny amount of hit songs are ever released as singles.

Perhaps 1995 will be a watershed year for the singles market. Perhaps this year, the record companies will, en masse, finally decide to either turn up the heat, or pull the plug.



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## Further re-shuffling at Sony's head office

Sony Music Canada continues to re-organize its Toronto head office, with a series of appointments announced on Jan. 23.

Sony president Rick Camilleri announced

## Cam Carpenter's duties at Hard Rock revealed

As reported in RPM (Jan 16/94), Cam Carpenter has vacated his position as A&R Director at MCA Records to join the Hard Rock Cafe organization.

Nicholas Bitove, of the Hard Rock Cafe organization, has revealed that Carpenter has taken on the duties as marketing and public relations.

In his new role, Cameron will be

## Colin James signs with Warner Music Canada

Warner Music Canada has announced the signing of guitarist/vocalist Colin James to a world-wide recording deal, with Elektra Records as the US partner.

James joins Warner after a three-album stint with Virgin, highlighted by multi-platinum success in Canada. His final album for Virgin, a greatest hits package, will be released next month.

According to Warner Music Canada president Stan Kulin, "It's a pleasure to welcome an artist of Colin's stature and ability to our label. We're thrilled that he has chosen Warner Music Canada and our music group worldwide."

The Elektra affiliation means that James will be re-united with Nancy Jeffries, Elektra's senior vice-president of A&R, who signed James while at at Virgin.

James has just recently entered Compass Point Studios to begin recording his first album for Warner, which should be released in the spring of 1995.

the appointment of Bill Bannon to the position of director, creative services, effective immediately. In this position, Bannon will oversee the key marketing support staff.

responsible for the development and implementation of marketing programs, promotion and advertising for the company's corporate and franchised stores. He will also handle event publicity, coordinate guest celebrity visits and develop marketing opportunities for the company.

Cameron began his career in the music industry in 1978 as publicity representative of Quality Records. He joined the marketing division of MCA Records Canada in 1986. In 1991, he was promoted to the position of director of A&R where his responsibilities included the acquisition of new talent for the label in Canada.

The Hard Rock Cafe in Canada is Canadian-owned, dating back to 1978 when the first Hard Rock Cafe in North America was conceived and opened in Toronto by Nick and Tom Bitove. The name was reportedly inspired by the Doors album titled Morrison Hotel/Hard Rock Cafe.

Since that date, Hard Rock Cafe Canada has opened operations at Toronto's SkyDome, in Montreal on Crescent Street, and a franchised unit at the West Edmonton Mall. Other locations planned to open this year include Calgary, Vancouver and Whistler, with further growth in other areas of Canada for next year.

The Hard Rock Cafe rights in Canada are owned by Hard Rock Cafe Ltd., a wholly-owned independent Canadian company. Lettuce Servier Inc., a company owned by the members of the Bitove family, owns the exclusive licensing rights for development of the Hard Rock Cafes in Canada.

Reporting to Bannon will be Nanette Griffin (new release co-ordinator, Sony Music), Mary Irwin (new release co-ordinator, Sony Music) and Marc Lostracco (co-ordinator, video production).

Bannon joined CBS Records in 1977 as director, national promotion, and has held a variety of positions during his tenure at Sony and CBS, including, director of Columbia Records, director of artist relations/press and publicity and, most recently, director of artist relations.

Camilleri also announced the appointment of Faye Perkins to the position of director, Epic Records, effective immediately. Perkins, who was previously product manager for Epic, will handle the development and marketing of the Epic roster. Perkins joined Sony in 1989 as an administrative assistant in the classical department, and later held positions in the press and publicity department, as well as alternative product manager. She will report to Bob Campbell, senior VP of marketing for Sony.

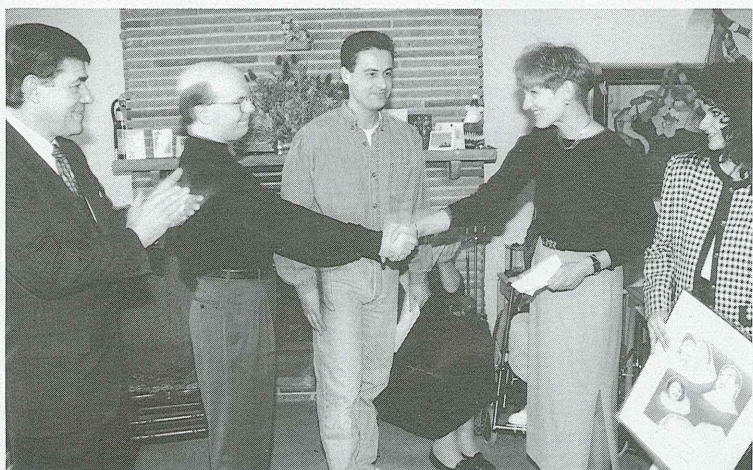
Bob Campbell has announced the appointment of Bryan Berry to the newly-created position of manager, marketing planning, effective immediately. Berry will be responsible for the planning and implementation of all national advertising campaigns and promotions, acting as Sony's chief media buyer. He will report directly to Bill Bannon.

Prior to joining Sony, Berry worked for PolyGram for five years as product manager and prior to that, five years in the Sam The Record Man chain. Most recently he was product manager for Epic.

Campbell also announced the appointment of Pat Bachynski to the position of artist relations/video marketing representative for the Ontario region of Sony. Bachynski will be responsible for implementing artist promo activities for the Ontario region, handling



The members of Bon Jovi receive triple platinum awards from Mercury/Polydor Canada execs for the greatest hits package CrossRoad. Pictured are PolyGram CEO Gerry Lacoursiere, vice-president of sales Ken Graydon, band members David Bryan, Jon Bon Jovi, Richie Sambora and Tico Torres, and Mercury/Polydor president Doug Chappell. CrossRoad has since hit 4X platinum in Canada.



Sony president Rick Camilleri presents a cheque for \$50,000 to Safehaven Homes from sales of the Neil Young tribute album, Borrowed Tunes. Pictured are York Mills MPP David Turnbull, Camilleri, Sony's Mike Roth, Safehaven president Christina Chyczij and Joanna Stamatopolous of Safehaven. Another \$50,000 cheque was presented to the Bridge School, which Young's son Ben (who has cerebral palsy) has attended for several years.



both international and domestic artists. She will also be responsible for promotion with national video outlets MuchMusic and YTV.

Bachynski joined CBS Records' Winnipeg branch in 1978, working in sales and promotion, before moving to Toronto in 1989 to become the Columbia promotions rep. She will now report directly to Nat Merenda, director, national promotion/video.

Finally, Campbell also announced the appointment of Kevin Unger to the new position of dance promotion manager. Unger will be

responsible for the development and marketing of Sony Music Dance product. He will service all dance pools and video specialty programs dealing with the dance music genre.

Unger has been with Sony as a freelance dance consultant since 1990. In 1992 he was awarded dance promotion representative of the year by the Cheer DJ pool. In his time with Sony, the company has captured the title of label of the year from the Cheer DJ Pool three years running since 1992. Unger will also report directly to Merenda.

## The Who's Tommy gearing for Canadian premiere

After a seven month-long search across Canada, Pete Townshend and Des McAnuff, the composer/author and director respectively of The Who's Tommy, now have the cast in place and going through exhaustive rehearsals to meet its March 1 Canadian premiere date.

Perhaps the most exhaustive and time-consuming search was for Tommy, the lead. More than 2,000 Tommy-hopefuls auditioned for the role. The creative team and producers let it be known that they were determined to conduct a thorough search in Canada before venturing abroad. At a press conference just prior to joining the final audition session, Townshend admitted that "We would love to cast a Canadian in this role. A good new Canadian discovery would be worth any number of Hollywood stars."

Enter Ottawa's Tyley Ross, who actually auditioned for Tommy in May, 1994. He was called back for several more auditions throughout a four-month period. After seeing his final audition, Townshend and McAnuff both knew they had found the best performer, and offered him the title role. He was obviously surprised, but all he could say was "cool."

Apparently it wasn't until a few days later when he was walking down Yonge Street with a friend, that he realized he had landed one of the most sought-after roles in musical theatre today. Passing by the Elgin Theatre, on which one of the walls has a 25,000 square foot Tommy sign painted on it, Ross pointed to the wall and said to his friend, "You know, that's my gig there."

Ross began his career in the entertainment field in television commercials. He also helped put together an Ottawa group known as Waterfront which later changed its name to

YOW (which are the letters for the Ottawa International Airport), and where he got his first taste of success as a singer/songwriter. The band was so popular in Ottawa that Warner Music offered them a trial studio session in Toronto. Nothing came of this, but it did bring Ross to Toronto when he was 21.

Ross was the typical struggling singer/songwriter, supporting himself as an actor in commercials, but also working odd jobs to make ends meet, including selling subscriptions to The Globe And Mail.

His first break was as the part of Jinx in Forever Plaid, which lasted five months. He then joined the ensemble of the mega-musical Miss Saigon at Toronto's Princess Of Wales Theatre. Shortly after he was sent to New York to audition for producer Cameron Mackintosh (Cats, Phantom Of The Opera, Les Miserables, etc.). He was offered not only a part in the Canadian company of Miss Saigon, but was also asked to understudy the lead male romantic role of Chris (a part he played many times while the regular was off).

When Ross heard about the Tommy opening, he was determined to make his presence known. The rest is history.

Produced by Concert Productions International, David and Ed Mirvish, PACE Theatrical Group and Dodgers Productions, Tommy will have its Canadian premiere on March 1 at Toronto's Elgin Theatre.

## Bob Ezrin to be keynote speaker at studio seminar

Internationally renowned producer and engineer Bob Ezrin has been tabbed as the keynote speaker for Professional Sound's Advance Studio Recording Techniques Seminar, taking place at Metalworks Studios in Mississauga, Ontario on April 8 and 9.

Ezrin has been producing top name rock acts for more than 25 years. His most famous client is British art rock giant Pink Floyd, with whom he has worked on three albums, The Wall, Momentary Lapse Of Reason, and The Division Bell.

Ezrin has also produced albums for such impressive artists as Alice Cooper, Kiss, Rod Stewart, Peter Dinklage, Aerosmith, Roger Daltrey and Julian Lennon.

A former Grammy nominee, Ezrin is a pioneer in producing, known for his work in such developments as multi-machine recording, computer-assisted composition and binaural recording techniques. He is also the co-founder of 7th Level, a company which designs and produces entertainment products for interactive media.

## Music Alliance Projects presenting Sample This!

Toronto-based Music Alliance Projects is presenting Sample This!, a workshop on music copyright, sampling, clearances and royalties, on Feb. 19 from 2-5 pm in the Rotunda at Metro Hall, 55 John St., Toronto.

Topics to be covered in the seminar include how to register a song, how to obtain a clearance to use a sample, getting royalty payments and "spine-tingling horror stories, legal opinions and other practical information."

Panelists for the workshop include Ivan Berry, manager of the Dream Warriors, music and entertainment lawyer Paul Sanderson, Dave Betts from SOCAN and David Basskin of the CMRRA. The moderator for the event, and the various special guests, will be announced at a later date.

Contact Music Alliance Projects at (416) 368-6638.

## P.D. Grad School returns to Canadian Music Week

Award-winning on-air personality Dan O'Day returns to Canadian Music Week as the host of the third annual P.D. Grad School on March 25, from 9 am to 5 pm at the Crowne Plaza Hotel in Toronto.

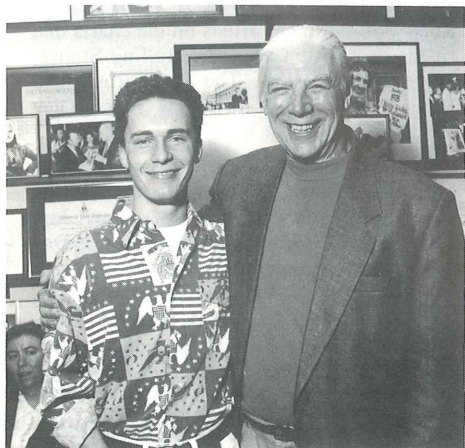
The seminar will focus on four different areas. Identity Marketing: Cutting Through The Cynical Clutter will be presented by Larry Rosin of Edison Media Research. Real World Research will be hosted by Rob Balon from the Benchmark Company. How Interactive Phones Can Save Your On-Air Product! is presented by Ruth Preslaff of The Media Gallery. And Tactical Radio Promotions will be hosted by Dan Garfinkel from Dorsey And Company.

O'Day is an award-winning major market on-air personality who has presented workshops and seminars across North America and Europe for several years.

The seminar, which is geared towards the serious audio professional, gives participants an opportunity to talk one-on-one with some of the most successful engineers and producers in North America. They will also learn the latest skills and techniques used in producing some of today's biggest hits.

Also on the guest list for the seminar are Doug McClement (owner of Live Wire Remote Recorders, whose credits include The Rolling Stones, The Police and Bryan Adams), John Punter (Bryan Ferry, John Mellencamp, Roxy Music), Terry Brown (Rush, Cutting Crew, Blue Rodeo, Moist), Martin Pilchner (acoustical designer for CTV Toronto facilities, among others), Yuri Gorbachow (sound editor for Tekwar, RoboCop - The Series, the Imax films Titanic, Fires Of Kuwait) and John Bailey (Headstones, Voivod, Triumph).

The same program runs both days, so participants can choose the day that best suits them. The fee is \$95, and attendance is limited. To register call 1-800-265-8481, fax (905) 631-3471, or Internet: order@nor.com.



Tyley Ross and RPM's Stan Klees





**Oldies 1290 CJBK** in London has joined the ranks of sports broadcasters. The station will be picking up Montreal Canadiens broadcasts this season, broadcasting up to 46 Habs games in this now shortened season. According to Don Chamberlain, executive vice president of RadioCorp, owners of 1290, "We're thrilled to have the Canadiens on our radio station, and for sports fans, there's lots more to come. Stay tuned." During the off-ice hours, CJBK features music from the late '50s, '60s and '70s.

**CAB** (The Canadian Association of Broadcasters) has called for a "massive injection of resources into Canadian programming", the only way to ensure a Canadian presence on the Information Highway, in a brief for March's CRTC hearing. According to the brief, old protections, such as tiering and linkage and limits on foreign services, will break down in the new competitive environment. The CAB has proposed a new public policy framework to help meet Canadian television's challenge on the info highway. According to CAB president Michael McCabe, "Canadian programming has to become a business opportunity, not a regulatory burden. Sixty three percent of our costs go on programming that generates only 44 percent of our revenue." CAB noted that subscription levels now exceed ad revenues, and that more of the money must go into programming if Canadians are to see themselves on the TV screens. McCabe also noted, "...the Highway is really about good programming for people, not about wires and cables. We don't want to build a highway for foreigners. We want one that supports the Canadian broadcasting system."

**The Fan is now at 590.** The official announcement was made that Toronto's All-sports station, The Fan 1430, will move down the dial to the 590 frequency at noon on Monday, Feb. 6. The switch will allow the station to reach 20-25% more listeners than before. The 590 frequency will deliver the station as far south as Fort Erie, north to Parry Sound, east to Port Hope and west to Kitchener. According to The Fan's operations manager Bob Mackowycz, "With the major development in The Fan's signal coverage and quality, teamed with the addition of John Derringer as The Fan's new morning host, the future of sports radio in southern Ontario is unlimited."

**The CAB** reports that as early as next year, Canadian radio could be switched on to the new digital format. According to CAB president Michael McCabe's brief for the CRTC hearings in March, "Digital technology equips the industry to reposition itself with consumers and advertisers, compete effectively with other music services and tap badly needed new revenue streams." The new digital service will provide music with CD-quality sound, along with an array of services ranging from weather, traffic and financial information, to LED displays of song titles, and detailed route and parking info. Canada has had digital

transmitters operating in two Canadian cities for several months, and McCabe insists that "the CRTC must quickly spell out the ground rules for the transition and make it as simple as possible for AM and FM stations to get digital licenses." He also noted that listeners shouldn't throw away their existing radios just yet, since digital will be simulcast with AM and FM for several years.

**CFOX Vancouver's Larry & Willy** have gotten into the recording act. Over the holidays, the FOX morning team released a CD entitled *Hi, I'm The Happy Hamster Man*, featuring highlights from their morning show. The highlights include an acoustic in-studio performance by Peter Frampton, Randy Bachman teaming up with the CFOX staff on *Takin' Care Of Business*, and children's entertainer Fred Penner doing a wild rendition of AC/DC's *Back In Black*. The CD was released in A&B Sound outlets throughout the Vancouver area and sold out in two weeks. Larry & Willy did a couple of in-stores at two A&B locations, attracting huge crowds looking to have their CDs autographed. With each CD sold, partial proceeds went to the BC Children's Hospital for a grand total of \$4,736 benefitting BC kids.

**Cariboo Radio**, All Hit Country 920 AM is pushing its new country format by getting into the concert promotions side of things. The station recently co-promoted Lisa Brokop's show on Jan. 9 in Williams Lake, and the station has just inked a deal to bring Farmer's Daughter to Quesnel (Feb. 10) and Williams Lake (11). Afternoon host Dalton Hooker, who recently handed over his music department duties to Dan Mitchell and is now focussing his off-air time on promotions, reports that a number of high profile tours are making their way through the BC interior. Michelle Wright/One Horse Blue/John Berry, Sawyer Brown/Toby Keith/Rick Trevino, and Little Texas/Tim McGraw/Blackhawk are all set for dates in Kamloops and Prince George. Hooker notes that "with the onset of summer we expect to co-present some more big shows with Ron (Sakamoto of Gold & Gold) in the Cariboo. Hooker also makes a good point in his letter to us, regarding the often messy Cancon quotas."



In celebration of Elvis' birthday, Toronto's Mix 99.9 had Tiny Elvis, a three-foot high Elvis impersonator, riding around the city in a stretch limo handing out copies of the Mercury/Polydor CD, *It's Now Or Never: A Tribute To Elvis*.

"What the hell is wrong with music programmers in this country? If Lisa Brokop's *Take That* doesn't qualify as Cancon, why not put it in as a foreign selection? The tune is as good or better than anything else coming out of Nashville."



by Tim Evans

**The Simple things.** After having a short but impressive career in the early-to-mid-'80s, Simple Minds returns to the chart. She's A River is the top add as it enters at #61. The group first charted with *Love Song* in late 1981. Three and a half years later, Simple Minds had its only #1 hit, *Don't You (Forget About Me)*. The group also had a charted song in 1991 as *See The Lights* reached #10.

**The ins and outs.** Jann Arden has her first #1 hit as *Insensitive* knocks *On Bended Knee* out of the top spot. It is the fifth song beginning with *In* to reach #1. No song beginning with *Out* has ever gone higher than #5. Name the four other song titles beginning with *In* to make it all the way to #1.

**I'm so confused.** All the album titles are beginning to sound the same . . . DJ Deelite, DJ Club Mix 1,2,3,4,5 & 6, DJ Party Mix, DJ Vodka Mix DJ Garth Brooks etc. The latest compilation to crack the chart is creatively titled *DJ Club Mix Special Party*. It has the highest entry on the Albums chart as it debuts at #37. That's a few spots higher than MJ Blige, who debuts at #40 with *My Life*.

**Still flying high.** After coming close to hitting the top with *Get Over It*, The Eagles are going at it with both barrels. Some radio stations are all over *Love Will Keep Us Alive*, which bullets to #12, while other formats can't seem to get enough of *Learn To Be Still*. That song is the fastest rising song on the chart. It jumps 48 places to #45.

**Even Odds.** This could end up being a battle of record companies. While Odds had some success with BMG, the group is now with Warner. Things look promising at the start as the first release, *Truth Untold*, is the top Cancon add on the Hit Tracks chart. It enters at #74.

**No wonder it's rock n' roll.** Besides Roch Voisine, other artists on the charts that fit the description are The Rolling Stones, Stone Temple Pilots, The Stone Roses and Doug Stone. Maybe in a few years, Clay Walker might fit the bill.

**Go west young man.** This week's top 10 retail list comes from the Sam's store on Vancouver's Seymour St. 1. Pearl Jam 2. Offspring 3. The Cranberries 4. Green Day 5. Nirvana 6. Pulp Fiction Soundtrack 7. Immortal Beloved Soundtrack 8. TLC 9. Pat Metheny 10. Oasis.

**Get out of here.** The four songs beginning with *In* to reach #1 are: *Indian Giver* (1910 Fruitgum Co. - 1969), *In The Year 2525* (Zager & Evans - 1969), *In The Summertime* (Mungo Jerry - 1970) and *In The Navy* (The Village People - 1979)



FEATURED ARTIST - by Ron Rogers

## Eddie Schwartz returns to recording with new album

Eddie Schwartz has never really left the recording studio. Afterall, when you're a songwriter, you spend half your time writing material and the other half recording demos. The difference this time is that Schwartz has taken that one extra step, turing the demos into

"I work long hours, I'm very often at work before the sun comes up. And it's often 10 or 11 o'clock at night and I'm still working away. It's obviously not easy on my family, but the good thing is I work at home, so I can take a break at mealtimes to spend time with my wife and kids.

"The things I do excite me, my involvement with SOCAN for example, that's something that's important to me personally. It's important to me that we build a support system for our songwriters in Canada. So if it's something that means a lot to you, you make time for it. All of these things are labours of love."

One might think that the difference between a songwriter and a recording artist is fairly significant. For Schwartz, who has spent most of his career writing songs for others, the difference between a songwriting career and a recording career is simply a few more hours in the studio.

"My life revolves around writing songs, then recording them. So in a way, nothing has really changed. The difference with this album is that in the past, the recordings I've done have basically been demo recordings, which would go to other artists for them to hear. What changed with my album is that those demo recordings were given more time, and they evolved from demos into masters."

"Bourbon Street, for example, is basically a demo, and I just kept going with it. With Tour De Schwartz, I just filled in all the blanks, and brought in talented people like Kevin Bright, Marc Jordan, Ian Thomas, Alannah Myles, Larry Gowan, Joan Besen and Murray McLauchlan, who provided a great deal of support."

What makes Tour De Schwartz special, aside from the five new Schwartz originals, is that the listener will get to hear the songwriter's own version of such hits as Hit Me With Your Best Shot and Don't Shed A Tear. In the case of Hit Me With Your Best Shot, Schwartz says that, when he first wrote, he fought against everyone and anyone to get the song demoed.

"When I first wrote, I remember feeling very excited about it. But then it had nothing but bad reviews from pretty well everybody who heard it, including the musicians who played on it. They kind of looked at me like, 'why are you so excited about this piece of junk.' I was just getting a publishing deal at the time, and my publisher was totally unexcited about it, didn't even want to demo it. It was an engineer at the studio, who'd been ordered to erase the demo tape, who said 'no I think it's a good tune.'

"That engineer snuck a copy of the demo to me on the side, the thing survived, and of course eventually went on to sell millions and millions of records. You think to yourself, how can something I did one day, which I wrote in the middle of the night, become woven into the fabric of our culture."

Songwriting obviously has its ups and downs, and unique idiosyncracies. There are those rare moments, as with Hit Me With

Your Best Shot, when you write a song that everyone close to you hates, only to see it become a huge hit. And there may also be moments, equally rare, when you write a song you love, only to see a popular artist turn it into dreck. As someone who's been recorded by numerous artists, Schwartz has seen both sides of the coin.

"That again goes back to why I've recorded my own versions of these songs. Very often you say to yourself, 'look what they did to my song, ma.' It comes with the territory, and you have to get used to it. But on the other side of the coin, to hear someone like Paul Carrack or Joe Cocker sing your songs, is very gratifying. Ultimately though, there's a closeness to the spirit of the song that only the writer has, and again, that's why I rerecorded those songs on this album."

Being a board member with SOCAN, as well as an award-winning successful songwriter, Schwartz has seen all the ins and outs of the business of writing music. Like others, he feels that songwriters have been sequestered into the closet in recent years, as more and more artists go for flash and dash instead of musical integrity.

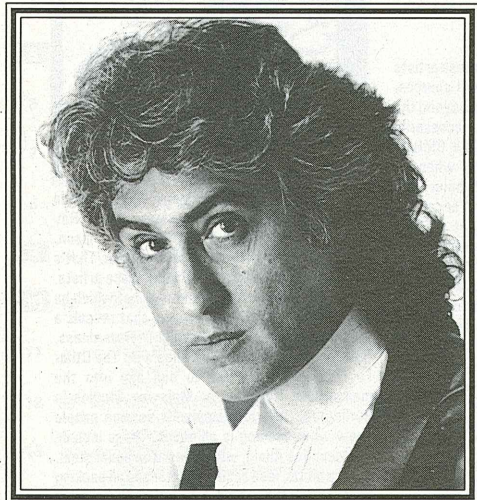
"Generally, I think there's a problem in the industry, and I think the whole industry is structured against songwriting, from all different standpoints. Partly because of how the business deals are struck, partly because of how the bands are not encouraged to write with outside songwriters. There's an element of greed involved, when you work with outside songwriters, it does mean a bit of sharing has to go on. I think there's a lot of disincentives to get qualified songwriters to work on projects, and I think to some extent it does make for second rate material.

"Every once in a while you get a Kurt Cobain and Nirvana, there was a guy who could write songs, and really had something to say. But for every one of those bands, you get a dozen others who may be very talented, may have good players, but that doesn't necessarily mean they have good songwriting. And yet it's almost de rigueur for them to write their own tunes, whether they're capable of it or not, whether they have anything to say or not."

Schwartz admits that he doesn't have any grand expectations for this album. He has done a small amount of playing recently, and has found audiences receptive to his new material. And as he points out, what's different this time around is that he's seeing the results of his songwriting efforts right away, instead of three years down the road.

"I've been doing some live work, I've done a few of the Bluebird Norths, and I actually played the real Bluebird Cafe in Nashville a couple of months ago with Randy Bachman, Marc Jordan and Shirley Eikhard. People are extremely receptive to the new material. I usually don't get gratification this quickly after I write a song, its usually several years after I write it before a record gets done and gets out there. So to actually write the songs and get them out there this quick is really enjoyable."

Tour De Schwartz, featuring the lead single, Bourbon Street, will be released to radio and retail this week.



album cuts.

Tour De Schwartz is in many ways both a summation of his songwriting career, and the launching pad, hopefully, for a revitalized solo career. Released on Schwartz's own Melody Hill label, and distributed by Select Distribution, the record features five Schwartz songwriting gems, which had been made hits by others, along with five originals.

It's been more than ten years since Schwartz's last solo record, 1984's Public Life, which spawned minor hits in the songs Special Girl and Strike. The obvious question for Schwartz is, why come back with another solo record ten years down the road?

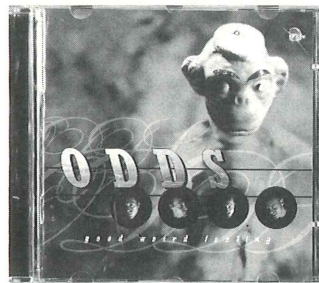
"After ten years, it's been a little like writing a chapter in a lot of other people's books. One chapter in Pat Benatar's book, a couple of chapters in Joe Cocker's and The Doobie Brothers', Rita Coolidge and Carly Simon and on and on, and what I started to feel was it might be nice to take these various puzzle pieces and put them in the same place."

Schwartz has long been considered one of this country's foremost songwriters. His first success came in 1980 when Pat Benatar turned Hit Me With Your Best Shot into her signature song, making it a worldwide hit. Since then, artists such as The Doobie Brothers, Joe Cocker, Paul Carrack, Carly Simon and Lawrence Gowan have enjoyed hits with Schwartz originals.

At the same time, while busying himself with songwriting, Schwartz has filled in the few gaps in his busy schedule by sitting on the boards of both SOCAN and CARAS, and is currently the vice president of SOCAN. Some might find the songwriting would be work enough, but Schwartz feels that if your interest in something is strong enough, you'll make the time.

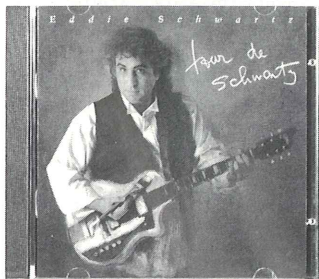


# **ALBUMS**



**ODDS**  
Good Weird Feeling  
WEA-98980-P

Sometimes, it just takes a little shove, a little nudge in the right direction, to turn a middling band into a platinum selling recording act. This Vancouver-based quartet may have received that nudge when they jumped ship from Zoo/BMG, catching on with the good ship Warner. Whether or not Warner can do what BMG couldn't is really all dependent on the good folks at radio. Mainstream radio could be put off by the name, thinking that Odds isn't a big scary band that ploughs through songs and burns up speaker wire. These guys are gifted songwriters, and the growth in their songwriting has been matched by an increased confidence in their playing. The group has already established a fairly strong backbone of support among its fans, but a decent dose of radio support could increase that following tenfold. Tracks worth noting include the first single, Truth Untold, the strangely-titled Eat My Brain, the back-breaking I Would Be Your Man, and the final, ironic ballad The Last Drink. Should this group make it big, as it should, we'll be the first in line with the inevitable 'I told you so'. -RR



**EDDIE SCHWARTZ**  
Tour De Schwartz  
Melody Hill-0022-Select

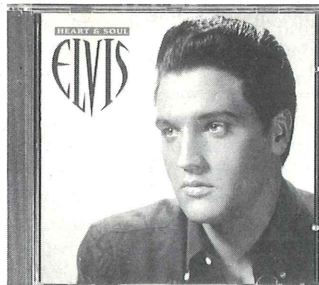
Eddie Schwartz is one of those rare commodities, a gifted songwriter who has made a great living providing hits for other artists. Unlike many of his contemporaries, Schwartz has lasted for years and years by being able to write great song after great song. The industry obviously recognizes his talent, with so many great names, from Joe Cocker to Paul Carrack to the Doobie Brothers, having recorded his material. But hearing your thoughts through someone else's voice is often not enough, and the need for self-expression can often win out. Schwartz has taken the proverbial one step forward and two steps back on this new record. The album contains five new Schwartz originals, along with five songs previously recorded by other artists. The old hits will be instantly recognizable - Hit Me With Your Best Shot, Don't Shed A Tear, All The Lovers In The World - but the new songs should bring Schwartz an entirely new audience, as younger record buyers discover that Schwartz is more than just that guy who wrote that Pat Benatar song. Of the newer material, the lead single, Bourbon Street, is an obvious highlight. But don't overlook Every Road I Take or A Young Man's Eyes. We've all seen Eddie Schwartz the songwriter - now we realize that he's a talented performer as well. -RR

**ALLANA MYROL**  
Allana Myrol  
ATI-0494

Alberta's Myrol Family has meticulously forged a wedge in the province's music community, and this release should expand beyond those provincial boundaries. The year 1991 was a big year in recognition for the family with Myrol & Myrol (Allana and her brother Randy), winning the Alberta award as duo of the year and Allana's solo recording of Running Shoes, picking up the song of the year award. This album contains



Myrol's previously released singles; Running Shoes, Burned By An Old Flame, Traces Of Me Everywhere, and It's A Fine Line. Her new material is an extension of her songwriting talent, a little meatier perhaps, with a vocal projection that also shows her growing confidence in the studio. A perfect example of this is Never Should Have Fallen, taken as a priority track. Also key is Don't Make Me Fall with Myrol on keyboards and Take Me Back. Randy and Keith Myrol are heard on harmony vocals with Allana. With the exception of Burned By An Old Flame and Running Shoes, which were produced by session guitarist Dave Hamilton, all the other tracks were produced by Ken Friesen. The album was recorded at Calgary's Sundae Sound Studios. The pickers shouldn't go unnoticed. They provided superb backing with an obvious respect for Myrol's vocals. Hamilton was joined by drummer Jack Hiles, bassist Neil Bentley, Keith Floen and Bob Kitt on keyboards (acoustic piano) and steelman Stan Stewart. Randy Myrol is heard on lead guitar on Burned By An Old Flame and electric guitar on Never Should Have Fallen. -WG



**ELVIS PRESLEY**  
Heart & Soul  
RCA-66532-H

Long live the King. At least that's what seems to be the sentiment at RCA/BMG. Coming on the heels of the '50s and '60s box sets, and the recently-released gospel compilation Amazing Grace, one would think that Elvis was indeed alive and still recording at Sun studios. But for those of us who are fans, there can never be enough Elvis. This latest compilation features the best of the King's love songs, beginning with the immortal Love Me Tender, right up to his classic cover of Simon & Garfunkel's Bridge Over Troubled Water. What's nice about this collection is that it contains not only some of his biggest hits, but also some classic album recordings. The single CD contains 22 songs, featuring eight #1 hits, including Loving You, Are You Lonesome Tonight?, It's Now Or Never and Suspicious Minds. All of the tracks have been digitally remastered, with the version of Love Me Tender now available in stereo. Compiled by Elvis historians Paul Williams, Ernst Mikael Jorgensen and Roger Semon, it should fit in nicely beside the two box sets and the gospel package. Fans should be overjoyed that BMG has taken to restoring his music - it was long overdue. -RR

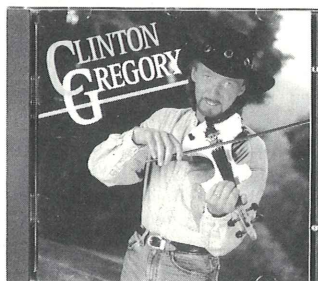


**MIKE OLDFIELD**  
The Songs Of Distant Earth  
WEA-98581-P

Admiration must always be given to those artists who seek inspiration from a variety of sources, those artists who endeavour to range beyond the norm and make music that doesn't necessarily fall into categories or divisions. Mike Oldfield was a brilliant and brash teenager when he strode across the barriers to record Tubular Bells more than 20 years ago. The record became a phenomenon, essentially creating not only an entire genre of popular new age music, but essentially lifting Virgin Records into the realm of legitimate major record company. Since then, Oldfield has continued his unabashed forays into the musical maelstrom, displaying his diverse instrumental range, and his knack for experimentation. This latest epic was inspired by a novel of the same name by legendary science-fiction author Arthur C. Clarke, who contributes liner notes for the album. Obviously, this type of music won't appeal to your average pop music aficionado. But those who seek out something different will be all over this one. This also marks one of Warner's initial forays into the interactive realm, as the album contains one track that can also be used in the CD-Rom format, offering greater insight into the imagination of the artist. Oldfield may not sell as many records as he did in the Tubular Bells days, but his unique talents are still in evidence. -RR

**CLINTON GREGORY**  
Clinton Gregory  
Polydor-314 523 862-0

This exceptional talent is back, with a new label and an obvious new lease on life. His debut for the Polydor Nashville label should bring him back into the US country mainstream and open the door to Canada. With this album, produced by Harold Shedd and Ed Seay, Canadian programmers can get a much better handle on Gregory. This is pure country, not Nashville country, but more in keeping with the deep soul of mountain music



with the added enhancement of his unique vocal delivery. Interestingly enough, the label is coming with The Gulf And The Shell, a barnburner and one that will be difficult to follow-up, as the first single. The song was written by Cal Sweat and Dewayne Blackwell. A left-fielder could be Three Shorts And A Long, written by Tony Toliver and Jim Martin with John and Audrey Wiggins on background vocals. Gregory worked with the Wiggins in the Smoky Mountains for seven years and there's an obvious connection. Gregory has some pretty good writers working for him, so add to that key list the Harlan Howard and Don Cook penning of Don't Or Love Look Natural and Sweet Healin', which was written by Anthony Smith, Gene Pistilli and P.R. Battle. Gregory doesn't do too bad as a writer either, showcasing Hacksaw, an instrumental song he wrote when he was 17. -WG

**SCOTTY CAMPBELL**  
Pitchin' Woe  
ATI-RDR981

This six-song EP could be the door-opener for this artist who has a natural feel for traditional country, but with a contemporary, almost alternative direction that makes him perfect for club audiences. He dedicates the release to a variety of country veterans that he remembers



listening to during his childhood. These include Buck Owens, Mac Wiseman, Kitty Wells, Ray Price, Sons Of The Pioneers, Hank Thompson, which is pretty indicative of his direction. That's not to say that Campbell is cloning these artists. He settles into his song material, all of which he wrote, with a keen vocal control that reveals a subtle yet matter-of-fact straight-forwardness. Hillbilly Boy is key, but The Shoe's On The Other Foot could be the one to pull him into the mainstream. Recorded at Mainway Studios in Burlington, Ontario, Campbell's session people know what backing is all about. These include producer Joe Allain, who is heard on pedal steel, rhythm guitar, lead acoustic guitar and all backing vocals; Chris O'Brien, who does a very impressive job on fiddle and doubles on lead electric guitar; Doc Proctor on keyboards; drummer Ray O'Hearn; and Michael Carr on bass. -WG

**ALYSSA NEILSEN**  
This Heart  
Spinner-623

Although this is Neilsen's debut album, the 24-year old Langley, BC resident is already considered a veteran in the music business. Ride A Wild Pony, taken as a single, is already making national inroads on the charts, entering the RPM Country 100 at #88 this week. Neilsen wrote this song with producer Larry Wayne Clark and LuAnn Reid. Neilsen has a warm vocal charm that cuddles her song material with a cool musical theatre projection with just a hint of gospel. Obviously her pre-teen television acting career influenced her ability to communicate in the musical world. And she does it with a bit of reverence that gives her a comfortable window into both the pop and country fields. Also key is the Clark/Reid penning of Middle Of The River, and, from the same team, Playin' Second Fiddle with Marcelle Nokony on fiddle. But don't overlook Where Your Heart Lies, which Clark wrote with Ron Irving. It was Irving who penned Anne Murray's Bluebird hit of a couple of years ago. Recorded at Vancouver's Blue Wave Studios. Distributed by The Spinner Music Group in Vancouver. -WG

**VARIOUS ARTISTS**  
A Fine Romance  
The Jerome Kern Songbook  
Verve-314 523 827-0

With the historic opening of the Canadian production of Show Boat on Broadway, the music of Jerome Kern has been rediscovered by a whole new breed of record buyer. This package is a compilation containing some of the biggest names in jazz singing the music of one of America's most prolific songwriters. Many of these cuts may already be in your record collection, but how lucky we are to have them all together on this one great CD. Includes performances by Fred Astaire, Blossom Dearie, Margaret Whiting, Anita O'Day, Cassandra Wilson, Ella Fitzgerald, Billy Holiday, Dinah Washington, Sarah Vaughan, Billy Eckstine, and more. The songbook series on Verve has spotlighted Cole Porter, The Gershwins, Rodgers and Hart and now Jerome Kern. A great collection. -SK



TW LW WO - JANUARY 30, 1995

Canada's Only National 100 Album Survey

1	1	35	<b>GREEN DAY (2 weeks at #1)</b> Dookie (Reprise) 45529-P		
2	2	7	<b>PEARL JAM</b> Vitalogy (Epic) 66900-H		
3	4	12	<b>BON JOVI</b> Crossroads: The Best Of Bon Jovi (Mercury) 314 526 013-Q		
4	3	10	<b>NIRVANA</b> Unplugged In New York (DGC) 24727-J		
5	10	4	<b>KATHY BROOKS</b> The Hits (Liberty) 29689-F		
6	6	9	<b>THE EAGLES</b> Hell Freezes Over (Geffen) 24725-J		
7	5	22	<b>OFFSPRING</b> Smash (Cargo) 86432		
8	7	19	<b>BOYZ II MEN</b> II (Motown) 31453 0323-Q		
9	12	10	<b>AEROSMITH</b> Big Ones (Geffen) 24716-J		
10	14	15	<b>R.E.M.</b> Monster (Warner Bros.) 45740-P		
11	8	5	<b>THE BEATLES</b> Live At The BBC (Apple/Capitol) 31796-F		
12	13	14	<b>THE CRANBERRIES</b> No Need To Argue (Island) 314 524 050-Q		
13	9	19	<b>DANCE MIX 94</b> Various Artists (MuchMusic/Quality) 1212		
14	15	10	<b>TOM PETTY</b> Wildflowers (Warner Bros.) 45759-P		
15	17	16	<b>THE TRAGICALLY HIP</b> Day For Night (MCA) 11140-J	MA PL	
16	16	11	<b>MADONNA</b> Bedtime Stories (Maverick/Sire) 45767-P		
17	20	4	<b>WEEZER</b> Weezer (Geffen) 24629-J		
18	11	12	<b>BOB SEGER</b> Greatest Hits (Capitol) 30334-F		
19	19	22	<b>JANN ARDEN</b> Living Under June (A&M) 31454 0248-Q	MA PL	
20	23	6	<b>TLC</b> Super Sexy Cool (LaFace) 73008 26009-N		
21	18	23	<b>SHERYL CROW</b> Tuesday Night Music Club (A&M) 31454 0126-Q		
22	21	11	<b>PULP FICTION SOUNDTRACK</b> Various Artists (MCA) 11103-J		
23	26	7	<b>NEW ORDER</b> (The Best Of) New Order (London) 422 828 580-Q		
24	30	9	<b>STING</b> Fields Of Gold: The Best Of Sting 1984-1994 (A&M) 314 540 269-Q		
25	40	2	<b>STONE ROSES</b> The Second Coming (Geffen) 24503-J		
26	22	30	<b>THE LION KING</b> Soundtrack/Various Artists (Disney) 60858		
27	28	8	<b>ENERGY RUSH II</b> Various Artists (Quality) 2081	MA PL	
28	31	37	<b>MOIST</b> Silver (EMI) 29608-F	MA PL	
29	32	31	<b>STONE TEMPLE PILOTS</b> Purple (Atlantic) 82607-P		
30	33	57	<b>ACE OF BASE</b> The Sign (Arista) 07822 18740-N		
31	24	26	<b>FORREST GUMP SOUNDTRACK</b> Various Artists (Epic) 66329-H		
32	29	9	<b>PAGE/PLANT</b> No Quarter (Atlantic) 82706-P		
33	27	9	<b>SADE</b> Greatest Hits (Epic) 66686-H		
34	35	6	<b>300% DANCE</b> Various Artists (Polytel) 525 180-Q		
35	25	59	<b>CELINE DION</b> The Colour Of My Love (Columbia) 57555-H		
36	34	26	<b>THE ROLLING STONES</b> Voodoo Lounge (Virgin) 39782-F		
37	NEW		<b>DJ CLUB MIX SPECIAL PARTY</b> Various Artists (Polytel) 740 034-Q		
38	43	19	<b>THE 3 TENORS</b> In Concert 1994 (Teldec) 96200-P		
39	58	2	<b>BARRY WHITE</b> The Icon Of Love (A&M) 31454 0115-Q		
40	NEW		<b>MARY J. BLIGE</b> My Life (Uptown) 11156-J		
41	38	44	<b>SOUNDGARDEN</b> Superunknown (A&M) 31454 0198-Q		
42	42	2	<b>READY TO WEAR SOUNDTRACK</b> Various Artists (Columbia) 66791-H		
43	48	23	<b>GIYPSY KINGS</b> Greatest Hits (Columbia) 91006-H		
44	50	5	<b>VERUCA SALT</b> American Thighs (Geffen) 47322-J		
45	46	50	<b>COUNTING CROWS</b> August And Everything After (Geffen) 24528-J		
46	NEW		<b>BRANDY</b> Brandy (Atlantic) 82610-P		
47	44	10	<b>BLACK CROWES</b> America (A&M) 43001-P		
48	39	17	<b>ERIC CLAPTON</b> From The Cradle (Reprise) 45735-P		
49	41	11	<b>MURDER WAS THE CASE SOUNDTRACK</b> Various Artists (Death Row/Interscope) 92484-P		
50	NEW		<b>METHOD MAN</b> Tical (Def Jam) 314 523 839-Q		
51	52	62	<b>SARAH McLACHLAN</b> Fumbling Towards Ecstasy (Netwerk) 30081-H	MA PL	
52	51	10	<b>JONI MITCHELL</b> Turbulent Indigo (Reprise) 45786-P	MA PL	
53	54	2	<b>DUMB &amp; DUMBER SOUNDTRACK</b> Various Artists (RCA) 07863 66523-N		
54	RE	21	<b>HOLE</b> Live Through This (DGC) 24631-J		
55	36	5	<b>SARAH McLACHLAN</b> The Freedom Sessions (Netwerk) 06321-H	MA PL	
56	NEW		<b>HIGHER LEARNING SOUNDTRACK</b> Various Artists (550/Epic) 66944-H		
57	NEW		<b>PURE ENERGY 2</b> Various Artists (SPG) 1993		
58	64	14	<b>SMASHING PUMPKINS</b> Pisces Iscariot (Virgin) 39834-F		
59	37	3	<b>AND THE WINNER IS</b> Various Artists (Disney) 608 7300		
60	49	10	<b>MC MARIO</b> Dance Cycle/Various Artists (Quality) 2077		
61	53	3	<b>THE BEST OF UNPLUGGED</b> Various Artists (Warner Bros.) 45774-P		
62	45	3	<b>IRISH DESCENDANTS</b> Gypsies & Lovers (Duckworth) 98237-P	MA PL	
63	55	5	<b>KICKIN' COUNTRY 2</b> Various Artists (Sony Music Direct) 24013-H	MA PL	
64	47	14	<b>ROBBIE ROBERTSON &amp; THE RED ...</b> Music For The Native Americans (Capitol) 28295-F	MA PL	
65	59	8	<b>FRANK SINATRA</b> Duets II (Capitol) 28103-F		
66	62	44	<b>NINE INCH NAILS</b> The Downward Spiral (Atlantic) 92346-P		
67	63	12	<b>THE HIT LIST</b> Various Artists (MCA) 11177-J		
68	68	11	<b>THE TRACTORS</b> The Tractors (Arista) 07822 18728-N		
69	69	10	<b>ULTIMATE '80S</b> Various Artists (Polytel) 516 982-Q		
70	73	12	<b>DJ CLUB MIX 6</b> Various Artists (Polytel) 740 020-Q		
71	57	16	<b>LUTHER VANDROSS</b> Songs (Epic/LV) 57775-H		
72	66	39	<b>TIM MCGRAW</b> Not A Moment Too Soon (Curb) 77659-F		
73	56	15	<b>BARBRA STREISAND</b> The Concert (Columbia) 66109-H		
74	60	8	<b>WOODSTOCK 94</b> Various Artists (A&M) 31454 0289-Q		
75	61	8	<b>PARTY MIX 1994</b> Various Artists (Quality) 1213		
76	65	14	<b>MARY CHAPIN CARPENTER</b> Stones In The Road (Columbia) 64327-H		
77	71	13	<b>THE CULT</b> The Cult (Beggars Banquet) 76974 2026-Q		
78	67	6	<b>SPICE 1</b> Amerikka's Nightmare (Jive) 01241 41547-N		
79	70	8	<b>INXS</b> The Greatest Hits (Atlantic) 82622-P		
80	74	21	<b>BARENAKED LADIES</b> Maybe You Should Drive (Sire/Reprise) 45709-P	MA PL	
81	72	10	<b>MEGADETH</b> Youthanasia (Capitol) 29004-F		
82	77	14	<b>RITA MacNEIL</b> Volume 1 - Songs From The Collection 68001-F	MA PL	
83	75	27	<b>ALAN JACKSON</b> Who I Am (Arista) 07822 18759-N		
84	76	7	<b>PRINCE</b> The Black Album (Warner Bros.) 45793-P		
85	80	11	<b>BROOKS &amp; DUNN</b> Waitin' On Sundown (Arista) 18765-N		
86	78	15	<b>CHARLIE MAJOR</b> The Other Side (Arista) 14864-N	MA PL	
87	79	61	<b>BLUE RODEO</b> Five Days In July (WEA) 93846-P	MA PL	
88	82	6	<b>CELINE DION</b> A L'Olympia (Columbia) 80212-H		
89	81	16	<b>ANITA BAKER</b> Rhythm Of Love (Elektra) 61555-P		
90	97	14	<b>LIZ PHAIR</b> Whip Smart (Matador) 92429-P		
91	83	21	<b>NEIL YOUNG AND CRAZY HORSE</b> Sleeps With Angels (Reprise) 45749-P	MA PL	
92	86	36	<b>ALL-4-ONE</b> All-4-One (Atlantic) 82588-P		
93	85	15	<b>LYLE LOVETT</b> I Love Everybody (Curb/MCA) 10808-J		
94	84	12	<b>QUEENSRYCHE</b> Promised Land (EMI) 30711-F		
95	87	8	<b>BLACK SHEEP</b> Non-Fiction (Mercury) 314 522 685-Q		
96	90	18	<b>NATURAL BORN KILLERS</b> Soundtrack/Various artists (Warner Bros.) 92460-P		
97	89	12	<b>GLORIA ESTEFAN</b> Hold Me, Thrill Me, Kiss Me (Epic) 66205-H		
98	94	15	<b>THIS IS OLD SCHOOL</b> Various Artists (Quality) 2054		
99	91	46	<b>REALITY BITES SOUNDTRACK</b> Various Artists (RCA) 07863 66364-N		
100	92	13	<b>PRISCILLA: QUEEN ... SOUNDTRACK</b> Various Artists (Mother) 314 516 937-Q		



68	72	6	<b>TILL I WAS LOVED BY YOU</b> Chely Wright/Woman In The Moon/PolyGram comp 373-Q (M.Irwin/A.Jackson) B.Beckett/H.Shedd (Mercury)	
69	73	6	<b>WE GOT A LOT IN COMMON</b> Archer-Park/Archer-Park/Album track-P (R.Archer/J.Park/B.P.Parker) R.Scruggs (Atlantic)	
70	79	2	<b>IF I WERE YOU</b> Anita Perras/Bay Request/K-Tel comp 6145 (Howard/Maker/Throckmorton) A.Perras & Band (K-Tel)	
71	55	16	<b>IF YOU'VE GOT LOVE</b> John Michael Montgomery/Kickin' It Up/CD single-P (S.Seskin/M.D.Sanders) S.Hendricks (Atlantic)	
72	60	18	<b>WHEN THE THOUGHT OF YOU CATCHES UP ...</b> David Ball/Thinkin' Problem/Warner comp 218-P (D.Ball) B.Chancey (Warner Bros)	
73	81	3	<b>BROKEN STRING OF PEARLS</b> Prescott Brown/Already Restless/Album track-H (Brown/McConnell/Prescott) Worley/McMakin/Prescott (Columbia)	
74	82	3	<b>STAY FOREVER</b> Hal Ketchum/Every Little Word/CD single-F (H.Tench/H.Ketchum) A.Reynolds/J.Rooney (MCG/Curb)	
75	83	2	<b>HERE'S WHAT THEY SAY</b> Desert Dolphins/Same/CD single (B.Haddock) R.Prescott (Wolfe Lake Music)	
76	88	2	<b>THINKIN' ABOUT YOU</b> Trisha Yearwood/The Sweetest Gift/Album track-J (B.Regan/T.Shapiro) G.Funds (MCA)	
77	61	15	<b>THERE GOES MY HEART</b> The Mavericks/What A Crying Shame/MCA comp 6-J (Malo/Kostas) D.Cook (MCA)	
78	86	2	<b>LOLA'S LOVE</b> Ricky Van Shelton/Love And Honor/CD single-H (D.Linde) B.Chancey/P.Worley (Columbia)	
79	65	21	<b>BABY LIKES TO ROCK IT</b> The Tractors/The Tractors/CD single-N (S.Ripley/W.Richmond) S.Ripley/W.Richmond (Arista)	
80	66	16	<b>UNTANGLIN' MY MIND</b> Clint Black/One Emotion/BMG comp 29-N (C.Black/M.Haggard) J.Stroud (RCA)	
81	71	15	<b>TELL ME THE LIE</b> Don Nelson/Based On A True Story/Sorry comp 323-H (D.Nelson/T.Thorne/E.Ehm) Same (Epic/Them)	
82	67	14	<b>THE BIG ONE</b> George Strait/Lead On/CD single-J (G.House/D.O'Day) T.Brown/G.Strait (MCA)	
83	69	17	<b>WE CAN'T LOVE LIKE THIS ANYMORE</b> Alabama/Greatest Hits III/BMG comp 29-N (J.Jarrard/W.Mobley) G.Funds/Alabama (RCA)	
84	NEW		<b>TYLER</b> Davis Daniel/Davis Daniel/PolyGram comp 373-Q (D.Daniel/L.Rogge) H.Shedd/D.Daniel (Polydor)	
85	74	10	<b>WHAT THEY'RE TALKIN' ABOUT</b> Rhett Atkins/A Thousand Memories/MCA comp 7-J (L.Boone/P.Nelson/R.Atkins) M.Wright (Decca)	
86	89	2	<b>THE GOOD TIMES</b> Ray Bonneville/On The Main/Album track (R.Bonneville) R.Bonneville/J.Carrier (Electric Desert)	
87	NEW		<b>DEJA BLUE</b> Billy Ray Cyrus/Storm In The Heartland/Album track-Q (C.Wiseman/D.Lowery) J.Scaife/J.Cotton (Mercury)	
88	NEW		<b>RIDE A WILD PONY</b> Alyssa Nielsen/This Heart/Album track (L.W.Clark/L.Reid/A.Nielsen) L.W. Clark (Spinner)	
89	NEW		<b>TRUE TO HIS WORD</b> Boy Howdy/Born That Way/CD single-F (J.Steele/C.Farren/G.Harrison) C.Farren (Curb)	
90	80	6	<b>SHE'S IN THE BEDROOM CRYING</b> John & Audrey Wiggins/John & Audrey/Album track-Q (J.A.Stewart/C.Cannon) J.Scaife (Mercury)	
91	85	17	<b>IF I COULD MAKE A LIVING</b> Clay Walker/If I Could Make A Living/Album comp 220-P (K.Stegall/R.Murrah/A.Jackson) J.Stroud (Giant)	
92	87	16	<b>YOU JUST WATCH ME</b> Tanya Tucker/Soon/EMI comp 24-F (R.Giles/B.Regan) J.Crutchfield (Liberty)	
93	90	21	<b>I SURE CAN SMELL THE RAIN</b> Blackhawk/Blackhawk/Album track-N (J.Jarrard/W.Aldridge) M.Bright/T.DuBois (Arista)	
94	92	19	<b>SHUT UP AND KISS ME</b> Mary Chapin Carpenter/Stones In The Road/CD single-H (M.C.Carpenter) J.Jennings/M.C.Carpenter (Columbia)	
95	93	20	<b>KICK A LITTLE</b> Little Texas/Little Texas/CD single-P (Howell/O'Brien/Seals) Dinapoli/Grau/Little Texas (Warner Bros)	
96	91	8	<b>LONG LEGGED HANNAH (From Butte Montana)</b> Jesse Hunter/A Man Like Me/Album track-N (J.Hunter) B.Beckett/B.Tankersley (BNA)	
97	96	16	<b>THAT'S WHAT I GET (For Losin' You)</b> Hal Ketchum/Every Little Word/CD single-F (A.Anderson/H.Ketchum) A.Reynolds/J.Rooney (Curb)	
98	97	8	<b>THE GIRL FROM YESTERDAY</b> Eagles/Hell Freezes Over/Album track-J (G.Frey/J.Temphoin) Eagles/E.Scheiner/R.Jacobs (Geffen)	
99	95	17	<b>I SEE IT NOW</b> Tracy Lawrence/I See It Now/Warner comp 221-P (P.Nelson/L.Boone/W.Lee) J.Stroud (Atlantic)	
100	94	18	<b>LIVIN' ON LOVE</b> Alan Jackson/Who I Am/BMG comp 29-N (A.Jackson) K.Stegall (Arista)	



# COUNTRY

## Michelle Wright kicks into gear

just as some thought she had lost it. Her Arista single, *The Wall* got caught up in the confusion of the holiday season and began to stall at radio. The single recovers nicely this week, skyrocketing up to the #4 position from #23. Wright's current album, *The Reasons Why*, which contains *The Wall*, gathered so much momentum at retail that it's on its way to platinum after only 10 weeks on release. Wright's second BMG/Arista album, *Now & Then*, has now been certified double platinum (200,000 units) in Canada and 600,000 units worldwide. Her debut, self-titled album is now close to platinum in Canada. BMG's press people were quick to get the news of Wright's album successes out to radio, which was obviously an influencing factor on her single action.

**John Berry moves to #1** with his latest Liberty release, *You And Only You*. Berry is no stranger to this slot and it's giving a bit more life to his self-titled album at retail.

**Canadian Shania Twain** is the big gainer again this week. Whose *Bed Have Your Boots Been Under* shoots up to #18 from #49. Written by Twain and her husband Mutt

Lange, the track was taken from *The Woman In Me* album, released on the Polydor label.

**Saskatoon's Hot 93**, will become the city's only country FM outlet when it goes to air on Jan. 30. The format will be country music of the '90s. Sister AM station CJWW will continue its country format.

**Cassandra Vasik and Sony** have parted. Vasik is expected to release a new album this year on another label, which will be revealed at a later date. She is managed by Renaissance Music & Entertainment in Nashville (Franklin).

**George Fox** has the most added single this week with his latest WEA single, *What's Holding Me* entering the chart at #64. Fox wrote this song with Kim Tribble. The track was taken from his new album, *Time Of My Life*, which was produced by Bob Gaudio.

**Alyssa Nielsen enters the chart** at #88 with *Ride A Wild Pony*. The track was taken from her Spinner album *This Heart*, which was produced by Larry Wayne Clark who wrote the song with Nielsen and LuAnn Reid. The album was recorded at Vancouver's Blue Wave Studios (See RPM Albums - Jan. 30/95).

**Scotty Campbell is on release** with his debut self-titled debut album on the ATI

label (RPM Albums - Jan. 30/95). Campbell, who plays guitar, is backed by The Country Squires, a four-piece band. Campbell's material on this release is traditional, which might cause a problem at the club level. The word tradition is scaring off some of the club owners, who are looking for the new country acts. But the majority of customers who go into a bar for the entertainment aspect are in the 25+ age group and they're looking for that traditional connection. Campbell can also cook with his own brand of alternative country which should attract patrons.

**The Saloon**, Toronto's giant country showplace, has firmed Hal Ketchum for a March 20 date. This will be the third time he has played the club. Ketchum is currently charting with *Stay Forever*, a track from his *Every Little Word* album. The Saloon's house band, Chasen Powell. Appearing every weekend with Powell is Helena Kameka, lead singer of Coda The West. One Horse Blue is scheduled for a return date on Jan. 26. Ellis & Kenny will open. The band's last appearance at the club attracted more than 1400 fans.

**Straight, Clean & Simple** are heading for national chart action once more. This time it's *Midnight Special*, the follow-up to the highly successful *Hillbilly Jane* which peaked at #15 on the RPM Country 100. The new release, written by Larry Lee Vannatta, the leader of the band, the track is included on Hillcrest promotion CD 22. The band has just completed recording its fourth album at Calgary's Sundae Sound Studios. The album is scheduled for a spring release, to coincide with the shipping of a video.

**Anita Perras** will be performing a couple of her songs, *If I Were You* and *One Smokey Rose*, on Variety's *Gold Heart Telethon* on Feb. 5. She is also set for CISS-FM's (Toronto) *Live At Five* on Feb. 9. Perras is currently moving up the chart with her K-Tel release of *If I Were You* (#70).

**Farmer's Daughter looks good** with the new release, *Son Of A Preacher Man* beginning to pick up steam. This is the follow-up to *Family Love*, which is now descending the chart (#42) after 14 weeks of action. Both singles were taken from the *Stubble Jumper* album, *Girls Will Be Girls*, produced by Tony Rudner. Watch for national charting soon. The album is available through The Spinner Group in Vancouver.

**Bill Candy's focus single**, *Peace Of Mind*, has caught the attention of country programmers. Taken from his *Closer To The Music* album, the song was written by Candy and Kelita Haverland. The album is available through 1-800-Joe-Radio. The single is being tracked by Ethan Russell Promotions.

## Michelle Wright's *Now & Then* hits double platinum

BMG Music Canada has announced that Michelle Wright's second BMG/Arista album, *Now & Then*, has been certified double platinum in Canada, surpassing sales of 200,000 units.

Tim Williams, vice-president of sales for BMG Music Canada commented, "With her latest release *The Reasons Why* shipping gold in Canada and well on its way to platinum, *Now & Then* sitting at double platinum domestically and over 600,000 units sold worldwide, and her debut self-titled BMG/Arista release on its way to Canadian platinum status as well, Michelle Wright is unquestionably the Queen of Canadian country music."

One Good Man, the first single from *The Reasons Why*, hit #1 on the RPM 100 Country Hits chart. The follow-up single, *The Wall*, may be destined for similar success. This week, the song jumps to #xx on the RPM country chart.

Earlier this month, Wright embarked on *The Reasons Why '95* tour, one of the most extensive tours ever undertaken by a Canadian country artist. The first leg of the 40 city tour kicked off to near-capacity crowds in BC, including a sold-out show on Jan. 6 at the Vancouver Orpheum.

*The Reasons Why* is scheduled for a release on BMG/Arista in the US during the second quarter of 1995.



Michelle Wright is presented with double platinum awards for her second Arista/BMG album, *Now & Then*. Pictured are Doug Kinaschuk (BMG branch manager, Alberta/Sask.), Brian Ferriman (president of Savannah Music), Wright and Conan Daly (BMG promotions representative, Calgary branch).

## BIG COUNTRY AWARDS BANQUET

Sunday, May 28, 1995  
WESTIN HARBOUR CASTLE  
CONFERENCE CENTRE





# Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - JANUARY 30, 1995

- 1 5 6 **SO BLIND**  
Alan Frew - Hold On  
EMI-28990 (CD single)-F
- 2 2 8 **HOUSE OF LOVE**  
Amy Grant w/Vince Gill - House Of Love  
A&M-3154 0230 (Album track)-Q
- 3 3 8 **SHE PICKED ON ME**  
Roch Voisine - I'll Always Be There  
Star/Select-8056 (CD single)
- 4 6 12 **BROKEN TREE**  
Big Blue Bus - Art's Jukebox  
3B Records-001 (Album track)
- 5 9 7 **MENTAL PICTURE**  
Jon Secada - Body, Soul & A Voice  
SBK-ERG-29272 (CD single)-F
- 6 1 10 **THE SWEETEST DAYS**  
Vanessa Williams - The Sweetest Days  
Wing/Mercury-314 526 174-Q
- 7 10 9 **MOVE THIS NIGHT**  
Earthtones - To Be Continued ...  
Passion-945 (CD comp)
- 8 14 5 **TAKE A BOW**  
Madonna - Bedtime Stories  
Maverick/Sire-45767 (CD single)-P
- 9 13 6 **NOTHING BEHIND US**  
Richard Marx - Paid Vacation  
Capitol/EMI-81232 (CD single)-F
- 10 8 12 **ONLY ONE ROAD**  
Celine Dion - The Colour Of My Love  
Epic-57555 (CD single)-H
- 11 12 14 **ONE MORE MOMENT**  
Julie Masse - Circle Of One  
Surge/Select-714 (CD single)
- 12 17 4 **LOVE WILL KEEP US ALIVE**  
Eagles - Hell Freezes Over  
Geffen-24725 (Album track)-J
- 13 7 9 **INSENSITIVE**  
Jann Arden - Living Under June  
A&M-314 540 248 (Album track)-Q
- 14 4 9 **ALTERNATIVE GIRLFRIEND**  
Barenaked Ladies - Maybe You Should Drive  
Sire-45709 (Warner comp 226)-P
- 15 16 7 **LOVE TKO**  
The Nylons - Because ...  
Scotti Bros.-72392 75435 (Album track)-N
- 16 21 4 **SUKIYAKI**  
4 p.m. - Sukiyaki  
London-422 857 736 (Album track)-Q
- 17 11 7 **ON BENDED KNEE**  
Boyz II Men - II  
Motown-31453 0323 (Album track)-Q
- 18 19 6 **STRONG ENOUGH**  
Sheryl Crow - Tuesday Night Music Club  
A&M-314 540 248 (Album track)-Q
- 19 20 5 **MOTEL ROW**  
Mike Shields - Grace Motel  
MJS-001 (Album track)
- 20 15 8 **OVER YOU**  
Anne Murray - The Best So Far  
EMI-31158 (EMI comp 27)-F



- 21 23 4 **TELL ME YOU LOVE ME**  
Carol Medina - Secret Fantasy  
Quality-2058 (Album track)
- 22 24 5 **DO YOU FEEL WHAT I'M FEELING**  
Warren Hill - Truth  
Novus/BMG-07863-66503 (Album track)-N
- 23 27 2 **THE BALLAD OF PETER PUMPKINHEAD**  
Crash Test Dummies - Dumb And Dumber Soundtra  
RCA-07863 66523 (Album track)-N
- 24 25 4 **TELL ME**  
Groove Kings - Into The Groove Age  
Independent/Sound Solutions - Album track
- 25 35 2 **AS I LAY ME DOWN**  
Sophia B. Hawkins - Whaler  
Columbia-64200 (Album track)-H
- 26 33 2 **GIVE ME A REASON TO STAY**  
Freddy Curci - Dreamer's Road  
EMI-29339 (Album track)-F
- 27 28 3 **BUDDY HOLLY**  
Weezer - Weezer  
MCA-24629 (MCA comp 21)-J
- 28 30 5 **THE RIVER**  
Doug Webster & Seabreeze - The River Rises  
Independent (No number)
- 29 32 3 **IS THIS WHERE I COME IN**  
Spirit Of The West - Faithlift  
WEA-93642 (Warner comp 228)-P
- 30 37 2 **OSIEM**  
Susan Aglukark - This Child  
EMI-32075 (CD single)-F
- 31 18 8 **THE DUTCHMAN**  
John McDermott - Old Friends  
EMI-27467 (EMI comp 27)-F
- 32 22 12 **ONCE IN A LIFETIME**  
Michael Bolton - Only You Soundtrack  
Columbia-6497 (CD single)-H
- 33 26 13 **GOD SHUFFLED HIS FEET**  
Crash Test Dummies - God Shuffled His Feet  
Arista-74321 16531 (CD single)-N
- 34 29 18 **CIRCLE OF LIFE**  
Elton John - The Lion King Soundtrack  
Disney-60858 (Warner comp 213)-P
- 35 36 2 **IN YOUR TIME**  
Bob Seger - Bob Seger/Silver Bullet Band Greatest Hits  
Capitol-30334 (CD single)-F
- 36 NEW **THE LOVE IN YOUR EYES**  
Dan Hartman - Keep The Fire Burnin'  
Chaos/Columbia-5322 (Sony comp 035)-H
- 37 39 2 **DANCE WITH ME**  
Roy Bonnevill - On The Main  
Electric Desert-9301 (Album track)
- 38 NEW **LITTLE BITTY PRETTY ONE**  
Huey Lewis & The News - Four Chords And Several Years Ago  
Elektra-61500 (Warner comp 233)-P
- 39 NEW **YOU WRECK ME**  
Tom Petty - Wildflowers  
Warner Bros-45759 (Warner comp 233)-P
- 40 34 10 **OUT OF TEARS**  
The Rolling Stones - Voodoo Lounge  
Virgin-39782 (Album track)-F



# RPM DANCE

- 1 3 2 **LA LA LA HEY HEY**  
The Outthere Bros.  
Polytel-Q
- 2 1 5 **HERE COMES THE HOTSTEPPER**  
Ini Kamoze  
Columbia-H
- 3 2 4 **SHORT DICK MAN**  
20 Fingers  
Zoo-N
- 4 8 2 **EVERYBODY ON THE FLOOR**  
Tokyo Ghetto Pussy  
Dance Pool-H
- 5 5 7 **DREAMER**  
Livin' Joy  
MCA-J
- 6 4 3 **RHYTHM OF LOVE**  
DJ Company  
Dance Pool-H
- 7 9 4 **THAT'S THE WAY YOU DO IT**  
The Purple Kings  
EMI-F
- 8 NEW **COTTON EYE JOE**  
Rednex  
Zomba-N
- 9 6 5 **IT'S A RAINY DAY**  
Ice MC  
Polytel-Q
- 10 10 2 **I SHOW YOU SECRETS**  
Pharao  
Epic-H

# RPM CANCON TO WATCH

- 1 1 3 **GIVE ME A REASON WHY**  
Freddy Curci - Dreamer's Road  
EMI-29339 (EMI comp 1)-F
- 2 NEW **YOU LOSE YOU GAIN**  
John Bottomley - Blackberry  
RCA-004-N
- 3 2 6 **I WANNA SING**  
Too Many Cooks - Turning To Stone  
Star/Select-8055
- 4 3 6 **LEMON WEDGE**  
Kim Mitchell - Itch  
Alert-81024-F
- 5 5 6 **CATCH THE WIND**  
Irish Descendants - Gypsies & Lovers  
Duckworth-98237-P
- 6 6 3 **MY HEART**  
Neil Young - Sleeps With Angels  
Reprise-45749 (Warner comp 232)-P
- 7 NEW **BOURBON STREET**  
Eddie Schwartz - Tour De Schwartz  
Melody Hill/Select-0022 (promo CD single)
- 8 8 5 **IF I WAS A STRANGER**  
April Wine - Frigate  
FRE-109 (EMI comp 29A)-F
- 9 9 3 **ANSWERS**  
hHead - Jerk  
I.R.S.-30927 (EMI comp 1)-F
- 10 10 **IS THIS WHERE I COME IN**  
Spirit Of The West - Faithlift  
WEA-93642 (Warner comp 228)-P

# RPM COUNTRY ALBUMS

- 1 1 5 **GARTH BROOKS (4 weeks at #1)**  
The Hits  
Liberty-29689-F
- 2 2 14 **MARY CHAPIN-CARPENTER**  
Stones In The Road  
Columbia-64327-H
- 3 6 9 **PATRICIA CONROY**  
You Can't Resist  
WEA-97541-P
- 4 10 18 **MICHELLE WRIGHT**  
The Reasons Why  
Arista-07822 18753-N
- 5 5 12 **TOBY KEITH**  
Boomtown  
Polydor-314 523 407-Q
- 6 4 12 **ANNE MURRAY**  
The Best... So Far  
EMI-31158-F
- 7 7 13 **CLAY WALKER**  
If I Could Make A Living  
Giant-24582-P
- 8 3 13 **THE TRACTORS**  
The Tractors  
Arista-18728-N
- 9 9 21 **JOE DIFFIE**  
Third Rock From The Sun  
Epic-64357-H
- 10 11 6 **BILLY RAY CYRUS**  
Storm In The Heartland  
Mercury-526 081-Q
- 11 12 6 **KICKIN' COUNTRY 2**  
Various Artists  
Sony Music Direct-24013-H
- 12 8 8 **VARIOUS ARTISTS**  
Heart Of The Country '94  
Quality-1211
- 13 14 4 **GEORGE STRAIT**  
Lead On  
MCA-11092-J
- 14 18 37 **REBA MCENTIRE**  
Read My Mind  
MCA-10994-J
- 15 15 5 **WILLIE NELSON**  
Healing Hands Of Time  
Liberty/SBK-30420-F
- 16 21 3 **GEORGE JONES**  
The Bradley Sessions  
MCA-11096-J
- 17 13 12 **BROOKS & DUNN**  
Waitin' On Sundown  
Arista-18765-N
- 18 26 2 **VARIOUS ARTISTS**  
Today's Hottest Country  
K-Tel-6145
- 19 16 28 **DAVID BALL**  
Thinkin' Problem  
Warner Bros-
- 20 17 31 **VINCE GILL**  
When Love Finds You  
MCA-11047-J
- 21 22 70 **GARTH BROOKS**  
In Pieces  
Liberty-80857-F
- 22 19 13 **DOLLY PARTON**  
Heartsongs  
Columbia-66123-H
- 23 20 77 **CHARLIE MAJOR**  
The Other Side  
Arista-14864-N
- 24 24 3 **JOHNNY CASH**  
Wanted Man  
Mercury-314-522 709-Q
- 25 29 39 **PRAIRIE OYSTER**  
Only One Moon  
Arista-19427-N
- 26 23 15 **RED HOT + COUNTRY**  
Various Artists  
Mercury-314 522 639-Q
- 27 25 50 **JOHN MICHAEL MONTGOMERY**  
Kickin' It Up  
Atlantic-82559-P
- 28 27 13 **LITTLE TEXAS**  
Kick A Little  
Warner Bros-45739-P
- 29 30 38 **RANDY TRAVIS**  
This Is Me  
Warner Bros-45501-P
- 30 28 33 **TRAVIS TRITT**  
Ten Feet Tall & Bulletproof  
Warner Bros-45603-P
- 31 33 34 **JOHN BERRY**  
John Berry  
Liberty-80472-F
- 32 32 30 **ALAN JACKSON**  
Who I Am  
Arista-07822-18759-N
- 33 31 36 **TIM MCGRAW**  
Not A Moment Too Soon  
Curb-77659-F





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MEL KEMMIS

SRN Radio - Vancouver  
Somewhere In . . . - Shenandoah

MARK LAPOINTE

Country 92.7FM - London  
That's How You Know - Lari White  
CHUCK REYNOLDS

96.7 CHYR - Leamington  
CKEG Country - Nanaimo  
Thinkin' About You - Trisha Yearwood

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The Box - Randy Travis

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