

RPM

Chart Weekly

100 TOP CDs

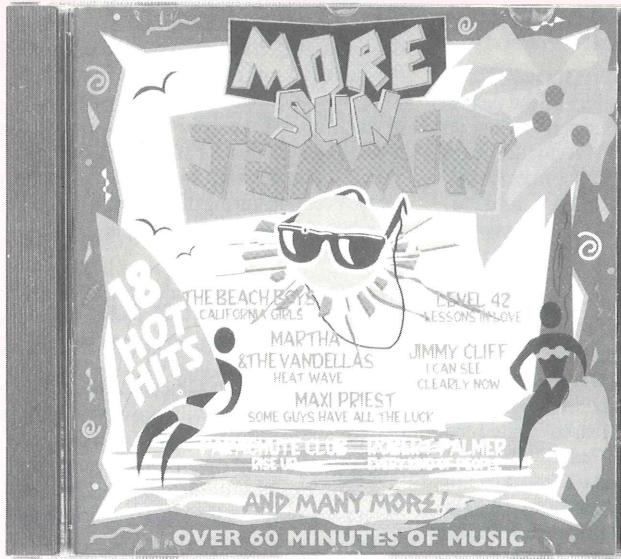
\$3.00

\$2.80 plus .20 GST

Volume 60 No. 3
August 8, 1994

100 TOP HITS 100 COUNTRY HITS

ALBUM PICK



MORE SUN JAMMIN'

Various Artists - Sony Music Direct - TVK 24011-H

BIG HITS

SUN'S GONNA RISE
Sass Jordan

SHOUT OUT LOUD
Roch Voisine

YOU BETTER WAIT
Steve Perry

YOU LET YOUR HEART GO
TOO FAST
Spin Doctors

ALL I WANNA DO
Sheryl Crow

COULD I BE YOUR GIRL
Jann Arden

RAIN KING
Counting Crows

BROADWAY JOE
Keven Jordan

GIRLS AND BOYS
Blur

ACRIMONY
Kim Mitchell

TIME OF THE SEASON
The Nylons

BIG TIME

RIGHT BESIDE YOU
Sophie B. Hawkins

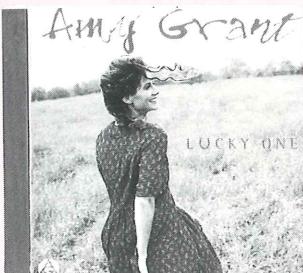
BONEYARD TREE
The Watchmen

IF I WANTED TO
Melissa Etheridge

HARD LUCK WOMAN
Garth Brooks

THIS IS LOVE
Chris DeBurgh

HIT PICK



LUCKY ONE
Amy Grant
A&M

HIT ADDS

THINK TWICE

Celine Dion

BREATHE

Collective Soul

HEALING HANDS

Alan Frew

DAYDREAM

The Earthtones

I'LL STAND BY YOU

The Pretenders

SO GENTLY WE GO

I Mother Earth

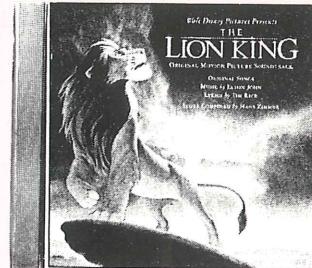
HOLDING MY HAND

Hootie & The Blowfish

WAITING FOR MORE

Big Blue Bus

No. 1 ALBUM



THE LION KING
Soundtrack
Disney - 60858

BIG ALBUMS

FORREST GUMP SOUNDTRACK

Various Artists

AALIYAH

Age Ain't Nothing But A Number

MOIST

Silver

REALITY BITES SOUNDTRACK

Various Artists

THE EAGLES

The Very Best Of

THE WATCHMEN In The Trees

KIM MITCHELL
Itch

No. 1 HIT



CAN YOU FEEL THE LOVE
TONIGHT - Elton John
Hollywood

BIG TIME

ALBUM ADDS

RAGGA HEAT

Various Artists

RHYTHM FORMULA

VOLUME TWO

Various Artists

TONY BENNETT

MTV Unplugged

LEONARD COHEN

Cohen Live

MORE SUN JAMMIN'

Various Artists

COUNTRY ADDS

HUMAN HIGHWAY

Jim Witter & Cassandra Vasik

JKUKEBOX JUNKIE

Ken Mellons

LET ME DRIVE

Greg Holland

THIS TIME OF YEAR

Diane Raeside

FISH AIN'T BITIN'

David Lee Murphy

WHO'S THAT MAN

Toby Keith

Woodstock revivals in need of resuscitation

The return of the "summer of peace and love" has been met with disdain and disinterest by music fans, resulting in the cancellation of one Woodstock revival, with the other struggling for ticket sales.

Bethel '94, the brainchild of famed promoter Sid Bernstein, was cancelled this past week, due to poor ticket sales. The festival, which was to feature original Woodstock acts such as Richie Havens, Iron Butterfly and John Sebastian, had sold only 1,600 tickets (at \$95 each) when organizers pulled the plug.

Hip Hop group Dream Warriors sign to EMI Music

After holding an album in the can for almost a year, The Dream Warriors are a short step away from officially launching an agreement with EMI Music Canada.

The crux of the deal, according to Ivan Berry, the band's manager, is that "EMI was successful pulling in America and England for us and, even more, getting a marketing commitment from an American counterpart. I tip my hat to them. We're very excited, and as

Led Zeppelin to reunite for MTV in October

Led Zeppelin fanatics take note. At least two former members of the '70s rock giant will reunite for a one-off show to be broadcast on MTV Unplugged.

Robert Plant and Jimmy Page will get together and perform new arrangements of classic Zeppelin songs, along with newly written material never performed previously.

The show will be taped in London, Wales and Morocco, for an October airing on MTV. There is no word yet on a Canadian broadcast, or an accompanying album. Bassist John Paul Jones, the only other surviving Zeppelin member (drummer John Bonham died in 1980), is apparently not involved in this reunion.

According to rumour, this will also be the last ever airing of MTV's Unplugged program.

Bernstein himself had bailed out of the project only last week, citing his disapproval with the direction the festival was taking. The principal promoters were expected to lose more than \$2 million on the venture.

Woodstock '94, the two-day festival at Saugerties, New York (August 13-14), has also suffered from poor ticket sales. At press time, festival organizers reported that some 40% of the tickets remained unsold, just two weeks before the festival is to take place.

In response to that, organizers have extended the ticket buying deadline from

far as we're concerned, we're signed."

The most important aspect of the deal is that Pendulum Records in America will handle distribution of the product. "No matter what EMI gives us as an advance," continues Berry, "if we just have a Canadian release, unfortunately the scene here is not big enough for them to make their money back. We need America."

The release will be The Dream Warriors: The Movie album-in-waiting, but with an additional three or four tracks. LA Luv, from Michie Mee's troupe, and a Sri Lankan rapper from Montreal, Speck, will be featured on the album. A single should be released in late June followed shortly by the full-length album.

"According to (King) Lou when they did the showcase at The Bamboo Club, he said 'everybody's saying we're back, but we never really left.' We're happy that the record is coming out, because we think it's a great record. We not only want to prove a point to Island Records, but to ourselves."

Tim Trombley, vice-president of talent acquisition and artist development at EMI, notes that the first record did sell 600,000 worldwide. "I've always thought they were always the most cutting-edge and unique hip-hop act in Canada. It's essentially a done deal.

"Ivan's a very creative man, and when he called in the fall saying the band was available, we were very interested."

August 1 to August 11. As well, they have also eased up on parking pass requirements. Previously, a pass was granted only with the purchase of four tickets (at \$190 Canadian each). Passes are now available with the purchase of two tickets.

Woodstock organizers drew some criticism when it was revealed the concert attendees will be required to park upwards of 80 km from the concert site, and then be bussed in by special shuttles busses. Concert goers looking to stay in local hotels will also be faced with drastically inflated room rates, some as high as \$350 a night.

Neil Young, who performed with Crosby, Stills & Nash at the original Woodstock, is one artist who has expressed his disgust with the financial motivation of the organizers.

Young turned down what was rumoured to be a six-figure offer to reunite with his former band mates for the festival. Recently, Young came out with specially-designed hats for the event, featuring the word "Wood\$tock", accompanied by a vulture perched atop a guitar neck.

Cineplex Odeon to provide interactive kiosks

Beginning in October, Cineplex Odeon theatres in the Toronto-area will provide interactive kiosks, where movie goers will be able to watch previews of upcoming attractions.

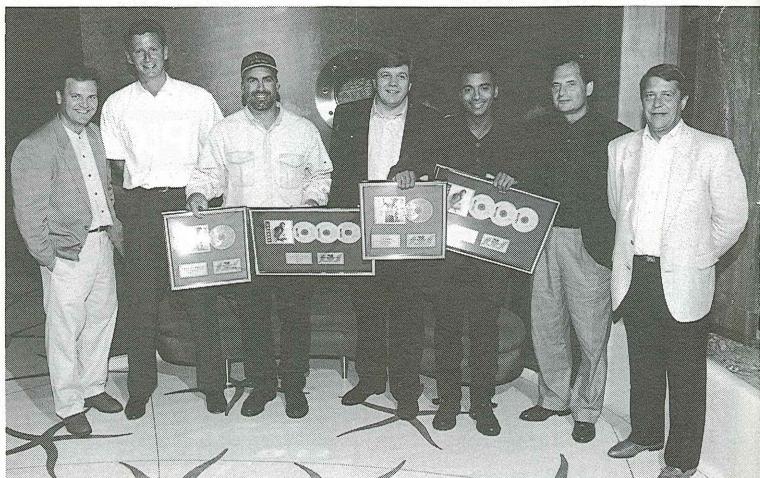
The kiosks will also allow movie-goers to call-up information on currently-running films, as well as information on other entertainment attractions in the area.

The project is a creation of Sierra Creative Communications, with the Toronto-area kiosks being installed on a test basis at this point. The kiosks will also collect demographic information on movie-goers and provide discount coupons from sponsors.

Last month, Cineplex introduced a network of lobby video monitors to its theatres, broadcasting movie previews, music videos and ads for customers waiting in line at the box office and concession stands.



The Jeff Healey Band were special guests when The Rolling Stones recently performed a surprise concert at a Toronto club. The band played a short opening set, and later joined the Stones on stage for a cover of Al Green's Can't Get Next To You.



EMI artist Jon Secada accepts a triple platinum award for his self-titled debut album, and gold for his latest release, Heart, Soul & A Voice. Pictured are EMI's Ralph Schmidke, Brad Morrissey, tour manager Ady Ordiales, EMI's Val D'Amico, Secada, EMI's Al Andruschow and John Toews.

Part 2: Is there room for AAA radio in Canada?

Canadian radio begins to integrate aspects of the AAA

As the borders between radio formats continue to loosen in Canada and the rest of North America, one format, album adult alternative (AAA), is flowering because of this trend.

While the format is now officially recognized in the US on the Gavin Report chartings, the feeders to Canadian charts are of a smaller capacity, and there are no AAA Canadian charts.

However, after speaking to program and music directors, there are lessons that the astute Canadian programmer can learn from this record company-friendly format.

JJ Johnston, program director of The MIX in Toronto, feels that "the MIX is probably the closest thing to AAA in this country.

"We program a mix of a number of different musical styles which few, if any, stations are doing. We play new alternative music like The Cranberries and Mae Moore, and more mainstream stuff as well. We also play alternative music that hasn't crossed over yet."

The key for Johnston, who notes that he does monitor the eclectic AAA charts from the US, is that the station is "trying to test some other waters. A strictly AAA in Canada is going to get a really low share. But it's such a wide definition, and you're hearing variations of it everywhere."

Steve Olson, PD at K97 in Edmonton, says that "it's one of the few charts I pay attention to. We borrow some of the material from it as potential adds. But I think it's going to be a while before you see one here."

"A lot of that has to do with the reporting structure in Canada. We report as an A/C, but we play material that is definitely not A/C such as The Cranberries and Blind Melon. Out of our current material, probably 50% of our playlist is AAA."

Olson notes the size of the Edmonton market, at 600,000, as a detriment to having an AAA station in the city. "There are some markets that may support it, however. A pure AAA may work in Toronto, Vancouver, or Montreal."

Bob Mills, who programs The Fox in Vancouver, a "current-based AOR hard-edged rock station," says that AAA has something working against it, especially when up against A/C and classic rock stations.

"The biggest factor it's going to be battling against is its unfamiliarity. Classic rock is familiar, but it's burning itself out."

"In Canada, we're starting to expand a little, but there's not a lot of room, except on AM. Somebody has to start playing new music somewhere, and since AM is losing money and market share, they've nothing to lose."

He cites MIX 1060 in Calgary as a good example of what AM might be able to do with this format. "They play nothing but new music and sound great. The bottom line is they sound great to the listeners, but do they sound great to the advertisers?"

Pat Holiday, PD of The MIX in Montreal, goes one step further. "All of the regular formats are pretty much at the end of their cycles. I think AOR is dead right now, and

classic rock is being chewed up in most places. It's time to move on for almost everything. There's room for a totally different kind of alternative station, going to the adults or to the young."

Holiday offers a niche format that, similar to AAA, could fly in Toronto. "I think there's a very large hole out there right now for a hybrid A/C-country station. Lose the Christopher Cross and put Travis Tritt in there, and you're sailing."

As for AAA, he feels that it is the programmer's discretion in the end that will either drive or shoot down an AAA station in Canada.

"WMMO in Orlando does well because they're trying to thread needles on a whole bunch of different sounds, and the common thread is the programmer himself. The only thread is that guy's taste. And also, you're flying almost without charts."

Barry Stewart, who is in the centre of the radio wars as music director at CHUM-FM in Toronto, notes that AAA is "almost a hybrid of AOR, alternative, A/C, and even country."

"It's very record-company driven right now. With all the AOR stations going classic rock, they're not getting their product out. In a way, there's probably a place for it. There's a place for everything."

"You can play all of these artists," he adds, "but this doesn't necessarily mean the people will pick up on it."

This is directly where the salespeople come in. While the format is lauded in the US, the question of advertising dollars and a station's dollar value to an advertiser has yet to be fully studied and understood.

"That's the other thing about AAA," says Johnston. "You do need specialists to sell it. First of all, you don't get the reportability that you should from a format like this. Secondly, you need a crack sales team that sells without ratings. It is an active audience that you do get, however."

He echoes the sentiment of all when he



EMI Music Canada's vice-president of national promotions, Peter Diemer, recently went on a cross-Canada junket, in an effort to get Mother Earth's latest release, *So Gently We Go*, added into rotation. Here Diemer and EMI's Ottawa rep Nancy Horne pay a visit to CHEZ-FM program director Steve Colwill.

says "I don't think anybody's going to do a straight-out version of AAA. It's not economically viable."

Paul Davies, PD of CHFI in Toronto, points out an interesting dilemma that AAA, and in fact all formats, face. This is the impact of the CRTC regulations.

"With our regulations," he says, "it almost dictates the format that you need to follow. I'm not sure how much AAA Cancon there is. I know most of it would qualify as non-hits, but I wonder how much Cancon is available."

He is positive that the AAA version in the US will have an impact in Canada. "Some markets could sustain one. I think an AAA programmed and marketed could be an effective signal. I don't think it would be one, two, or three in a market, but it could develop a solid core, depending on who's programming it."

He does note one important programming difficulty with AAA. "I don't think many people understand the subtleties of the format. I really think you have to shape it."

"To me, though, it's just another format which becomes part of the broadcasting blend available to people. It's nothing magical or new. We've been playing AAA-type music here for the past six or seven years, past 11 pm. But it does give record companies another sales vehicle. And radio sells records."

It seems there are only three markets in Canada that could support a full-fledged, niche-station like a AAA. However, this does not appear to be in the cards for Canadian radio in the near future. Here, Olson has the last word.

"These days, everybody's very competitive, and they want to keep what they've got. But you have to be open to a lot of different styles, especially if you're going after that almighty 25-49 demographic."

"But there's a lot of different tastes and values enclosed in that demographic. Edmonton is a very aggressive city. I felt a few months ago that borrowing some of the more interesting parts of an AAA chart was going to make us more accessible for a wider audience and to give us a bit of an edge. Now, everybody's doing it."

WHAT SAYS



with Elvira Capreese

The broom wasn't so new . . . ! Hold the phone. That new guy didn't do the sweeping. Everything was in place before he moved into the executive suite. But I'll bet he was the shoe that turned into the push so his move would be easy. Now, about those other changes that have been talked about? At that point, he can take a bow. (EC: *The fun and games of corporate shuffling . . . !*)

Peace! From Mr. Kung Fu . . . ! David Carradine found the place. He dropped into Belamys on Brentcliffe, which is just up the street, where he caused quite a stir. After several doubles, insisting that they be in the smallest glasses in the joint, he left, and not one staff member asked for his autograph.

PROMOTING



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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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Says something about the caring staff, doesn't it? On the way out he did flash his familiar finger sign and muttered something about "peace". (EC: *BELEMYS? The working stiff's Centro . . . !*)

Hans Gerhardt has a gig . . . ! The man who made Sutton Place the home away from home for hundreds of showbiz people, Hans Gerhardt, has landed on his feet. After being turfed out of Sutton Place, he told me he would distance himself from the staff side of the hotel business, but might consider spending his time as a consultant to the industry. It so happened that Toronto's Old Mill is celebrating its 80th year. David Kalmar and his son Michael, owner/chairman and president respectively of the famous hostelry, wanted to make a lasting media splash, setting August 4 as the big date. Enter Hans Gerhardt, who is now in place as vice-president and general manager and who obviously called in a bunch of favours for the event. The guest list looks like the who's who of everything that's important. (EC: *The Kalmars caught a falling star . . . !*)

Star gazing in Cape Breton . . . ? Centro and North 44 on Toronto's Yonge Street aren't the only eateries attracting the big names. Local Cape Bretoners and tourists have been treated with sightings of Joan Rivers and Jack Nicholson at Ingonish Beach's Keltic Lodge. Already registered for next month are Cliff Robertson, Demi Moore, Meryl Streep and Robert Duvall. A lot of the credit for the 13% increase in tourist trade for Nova Scotia this summer should go to the CBC special, *Anne Murray In Nova Scotia*. By the way Anne made a surprise visit to her hometown of Springhill where she squired some tourists through her museum. (EC: *That's our Annie!*)

Full moon for Rita . . . ! Rita MacNeil's annual summer outdoor concert in Big Pond's MacIntyre Field, was another success (July 22), which included the endorsement of the man in a full moon. It seems that the stars don't go to their concerts in stretch limousines in Cape Breton, they favour sedans and vans. Rita's van driver didn't show up at her farm house at the appointed time, so she hit the road, intent on walking to the gig. She was picked up by a vacationing couple from BC, who were in awe of their hitchhiker. (EC: *Now, why would they need a van for Rita?*)

The Dummies are soaring . . . ! Persistence and patience pays off. I remember doing one of those record launches around Toronto Bay with a bunch of visiting American record people. The game plan was to impress the visitors with a great new Canadian act known as Crash Test Dummies. Superman's Song, the band's debut single, was already a hit in Canada, and the visitors looked pretty excited. A year later and nothing. Superman had come and gone and the Americans showed little interest. But God has strange ways of dealing with unbelievers, so he shuffled his feet and voila, the Crash Test Dummies won't ever have to suffer another bone-chilling winter waiting for the traffic light at the corner of Winnipeg's Portage and Main. God Shuffled His Feet, the band's second album for BMG, has now sold more than 2.7 million copies.

Rumour has it that some senator in the bible belt of the good ol' US of A, is mounting a campaign against the album. He's apparently claiming that the NAFTA agreement doesn't allow favours or subsidies from God for Canadians . . . or Mexicans. He's also a little pissed that the current issue of Superman (Superman DC702, Aug. '94), shows Jimmy Olsen, cub reporter, wearing a Crash Test Dummies World Tour T-shirt. (EC: *Is this the beginning of the Canadian invasion . . . ?*)

We can learn from TNN . . . ! You have to hand it to The Nashville Network. They have one of the smoothest press/publicity machines in the business. Not a week goes by when we don't get reams and reams of press information and photos, enough to pack a 16-pager. They have something to promote and they know how to go about promoting it. Canadians, on the other hand, take a different tact. Say nothing, and do nothing. But don't worry, everything will be alright, because we're going to be the only show in town, and we have the government in our hip pocket. Keeping a connection with the press is the life blood of any entertainment facility. TNN knows that. (EC: *We do too . . . !*)

Lee Silversides is in . . . ! Nothing official yet, but there's a very strong rumour that Lee has accepted the job as president of CARAS. (EC: *If he doesn't, you'll be hung out to dry . . . !*)

Windsor-born Dorothy Collins dies! It was sad to read the writeups on the death of Dorothy Collins in Canadian papers with no mention of the fact she was Canadian. She was the star of the popular television show, *Your Hit Parade*, from 1950 to 1957. Another Canadian angle was the fact that Norman Jewison produced the show. Her records of *My Boy - Flat Top*, and *Seven Days*, climbed the charts, and qualify as Cancon as well as any of her other records. She was also nominated for a Tony Award for her performance in *Follies*, a Broadway show that was mounted in 1971. Giselle MacKenzie, another Canadian, appeared on the *Hit Parade* show regularly.

VISITORS

Allen Zarnett
Bill Geffros - Wolfe Lake Music
Samantha Ferris - Sony Music Canada
Ken Berry - Warner Music Canada
Tony Sutherland - A&M/Island/Motown

RPM Chart Weekly

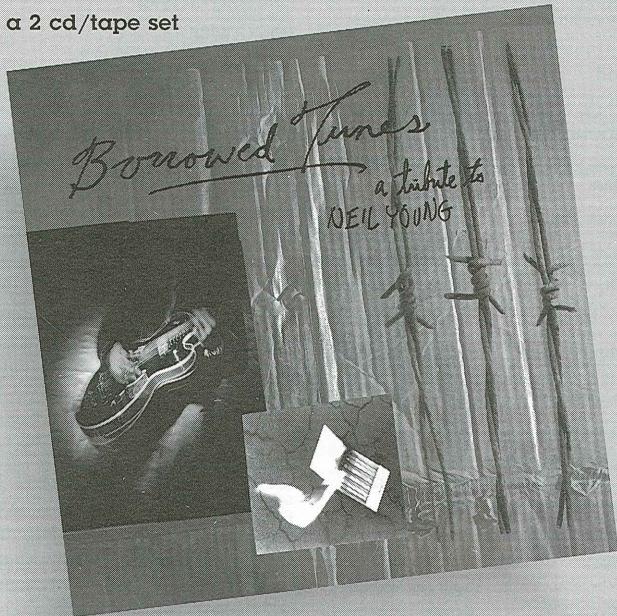
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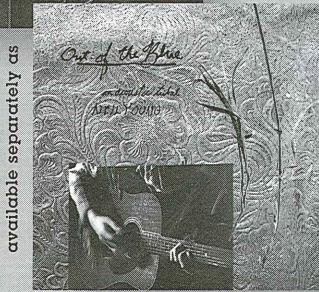
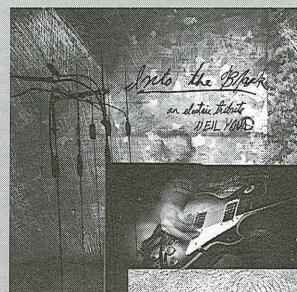
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Canadian Artists
SALUTE Canada's finest Songwriter

FEATURES 54-40, Jann Arden, The Breits, Malcolm Burn, Stephen Page (Barenaked Ladies), Big Sugar, Blue Rodeo, Randy Bachman, Art Bergmann/One Free Fall, Barney Bentall, Andy Curran, Cowboy Junkies, Crash Vegas, Stephen Fearing, Gowan, Hemingway Corner, Head, Jeff Healey, Junkhouse, Marc Jordan, Colin Linden, Mystery Machine, Amanda Marshall, Our Lady Peace, Prescott/Brown, Philosopher Kings, Rose Chronicles, Rheostatics, Bourbon Tabernacle Choir, Skydiggers, Treble Charger, Jim Witter/Cassandra Vasik, The Waltons, David Wilcox, Wild T and the Spirit, Lori Yates with additional tracks on the cassette versions from Mary Margaret O'Hara/ Bobby Wiseman and The Pursuit of Happiness



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dedicated to the education, care and development of
mentally and physically challenged children.



THE BRIDGE SCHOOL



Sony Music



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& where to find them

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| POLYGRAM | - | Q |
| SONY | - | H |
| WARNER | - | P |

Canada's Only National 100 Hit Tracks Survey

| | | | | |
|----|----|----|----------------------------------|---|
| 1 | 2 | 11 | CAN YOU FEEL THE LOVE | Elton John - The Lion King Soundtrack |
| | | | | Disney (Warner comp 209)-P |
| 2 | 1 | 12 | WILD NIGHT | John Mellencamp - Human Wheels |
| | | | | Mercury-315 518 088 (PolyGram comp early May)-Q |
| 3 | 7 | 10 | STAY (I Missed You) | Lisa Loeb & Nine Stories - Reality Bites Soundtrack |
| | | | | RCA-07633 66364 (BMG comp 67)-N |
| 4 | 3 | 12 | CRAZY | Aerosmith - Get A Grip |
| | | | | Geffen-24455 (MCA comp 994)-J |
| 5 | 4 | 14 | IF YOU GO | Jon Secada - Heart, Soul & A Voice |
| | | | | SBK-29272 (EMI comp 1594)-F |
| 6 | 9 | 7 | LOVE IS STRONG | The Rolling Stones - Voodoo Lounge |
| | | | | Virgin-39782 (promo CD single)-F |
| 7 | 10 | 11 | PRAYER FOR THE DYING | Seal - Seal |
| | | | | ZTT-96256 (Warner comp 207)-P |
| 8 | 5 | 13 | I SWEAR | All-4-One - All 4-One |
| | | | | Atlantic-82588 (Warner comp 206)-P |
| 9 | 11 | 12 | ANYTIME YOU NEED A FRIEND | Mariah Carey - Music Box |
| | | | | Columbia-53205 (Sony comp 27)-H |
| 10 | 15 | 10 | FALL DOWN | Toad The Wet Sprocket - Dulcinea |
| | | | | Columbia-57744 (Sony comp 27)-H |
| 11 | 12 | 8 | AFTEROONS & COFFEESPOONS | Crash Test Dummies - God Shuffled His Feet |
| | | | | Arista-74321-21688-N |
| 12 | 6 | 15 | DON'T TURN AROUND | Ace Of Base - The Sign |
| | | | | Arista-07822 18740-N |
| 13 | 8 | 9 | MAYBE LOVE WILL CHANGE YOUR MIND | Stevie Nicks - Street Angel |
| | | | | Modern/Atlantic-92246 (Warner comp 209)-P |
| 14 | 14 | 10 | BLACK HOLE SUN | Soundgarden - Superunknown |
| | | | | A&M-31454 0198-Q |
| 15 | 13 | 13 | SHINE | Collective Soul - Hints, Allegations And Things ... |
| | | | | Atlantic-82596 (Warner comp 203)-P |
| 16 | 17 | 7 | AINT GOT NOTHING IF YOU ... | Michael Bolton - The One Thing |
| | | | | Columbia-53567 (Sony comp 28)-H |
| 17 | 26 | 5 | SUN'S GONNA RISE | Sass Jordan - Rats |
| | | | | Aquarius-571-F |
| 18 | 18 | 9 | YOU | Bonnie Raitt - Longing In Their Hearts |
| | | | | Capitol-81427 (EMI comp 1594)-F |
| 19 | 23 | 7 | ALWAYS | Erasure - I Say I Say I Say |
| | | | | Mute/Elektra-61633-P |
| 20 | 21 | 7 | BAD TIMING | Blue Rodeo - Five Days In July |
| | | | | WEA-83946 (Warner comp 208)-P |
| 21 | 37 | 6 | SHOUT OUT LOUD | Roch Voisine - I'll Always Be There |
| | | | | Star-Select-8056 (promo CD single) |
| 22 | 16 | 13 | TAKE IT BACK | Pink Floyd - The Division Bell |
| | | | | Columbia-64200 (Sony comp 26)-H |
| 23 | 35 | 4 | YOU BETTER WAIT | Steve Perry - For The Love Of Strange Medicine |
| | | | | Columbia-44287 (promo CD single)-H |
| 24 | 24 | 11 | ANY TIME, ANY PLACE | Janet Jackson - Janet |
| | | | | Virgin-87825-F |
| 25 | 42 | 5 | YOU LET YOUR HEART GO TOO FAST | Spin Doctors - Turn It Upside Down |
| | | | | Epic-52907 (promo CD single)-H |
| 26 | 28 | 7 | THIS WEIGHT ON ME | Chris DeBurgh - This Way Up |
| | | | | A&M-31454 (promo CD single)-Q |
| 27 | 29 | 7 | CRASH! BOOM! BANG! | Roxette - Crash! Boom! Bang! |
| | | | | EMI-28727 (EMI comp 1594)-F |
| 28 | 30 | 7 | LOVE IS ALL AROUND | Wet Wet Wet - Four Weddings And A Funeral |
| | | | | London-422 828 509-Q |
| 29 | 54 | 2 | ALL I WANNA DO | Sheryl Crow - Tuesday Night Music Club |
| | | | | A&M-3154 0126 (A&M comp 5/94)-Q |
| 30 | 25 | 16 | ROUND HERE | Counting Crows - August And Everything After |
| | | | | Geffen-24528-J |
| 31 | 36 | 9 | VASOLINE | Stone Temple Pilots - Stone Temple Pilots |
| | | | | Atlantic-82607 (Warner comp 210)-P |
| 32 | 32 | 12 | THROWIN' IT ALL AWAY | Reaworld - Reaworld |
| | | | | FRE-00107 (EMI comp 1294)-F |
| 33 | 20 | 20 | I'LL REMEMBER | Madonna - With Honors Soundtrack |
| | | | | Maverick/Sire/WB-45549 (Warner comp 204)-P |
| 34 | 39 | 11 | BREAKIN' UP THE HOUSE | Colin James - Colin James & The Little Big Band |
| | | | | Virgin-39190-F |

HIT TRACKS

& where to find them

| | | | | |
|----|----|----|--------------------------------|--|
| 35 | 81 | 2 | COULD I BE YOUR GIRL | Jann Arden - Living Under June |
| | | | | A&M-314 540 248 (promo CD single)-Q |
| 36 | 59 | 2 | RAIN KING | Counting Crows - August And Everything After |
| | | | | Geffen-24528-J |
| 37 | 45 | 3 | THE WAY SHE LOVES ME | Richard Marx - Paid Vacation |
| | | | | Capitol-81232 (promo CD single)-F |
| 38 | 19 | 15 | NIGHT IN MY VEINS | The Pretenders - Last Of The Independents |
| | | | | WEA UK-95822-P |
| 39 | 49 | 7 | BROADWAY JOE | Keven Jordan - Keven Jordan |
| | | | | Columbia-80194 (Sony comp 27)-H |
| 40 | 69 | 2 | GIRLS AND BOYS | Blur - Parklife |
| | | | | EMI-29540-F |
| 41 | 50 | 6 | ACRIMONY | Kim Mitchell - Itch |
| | | | | A&M-81024 (promo CD single)-F |
| 42 | 44 | 6 | DANCING IN THE MOONLIGHT | Baha Men - Kalifornia |
| | | | | Big Beat-92394 (Warner comp 209)-P |
| 43 | 41 | 10 | SELLING THE DRAMA | Live - Throwing Copper |
| | | | | Radioactive-1097 (MCA comp 7/94)-J |
| 44 | 40 | 9 | MOVING ON UP | M People - Elegant Slumming |
| | | | | RCA-74321 20839 (BMG comp 66)-N |
| 45 | 43 | 7 | I'LL REMEMBER YOU | Atlantic Starr - Time |
| | | | | Arista-07822 18723-N |
| 46 | 34 | 13 | SILENT SCREAM | Richard Marx - Paid Vacation |
| | | | | Capitol-81232 (EMI comp 1594)-F |
| 47 | 47 | 5 | SABOTAGE | Beastie Boys - Ill Communication |
| | | | | Capitol-28599-F |
| 48 | 52 | 9 | SCANNING THESE CROWDS | Bruce Cockburn - Dart To The Heart |
| | | | | True North-82 (Sony comp 28)-H |
| 49 | 48 | 12 | CAN'T TURN BACK THE YEARS | Phil Collins - Both Sides |
| | | | | Atlantic-82550 (Warner comp 205)-P |
| 50 | 31 | 15 | BROWN EYED GIRL | Freddy Curci - Dreamer's Road |
| | | | | EMI-29339 (EMI comp 1194)-F |
| 51 | 46 | 14 | CRYING SHAME | Wild Strawberries - Bet You Think I'm Lonely |
| | | | | Strawberry-70055 (promo CD single)-Q |
| 52 | 66 | 4 | TIME OF THE SEASON | The Nylons - Because... |
| | | | | Scots Bros.-72392 75435-N |
| 53 | 33 | 11 | TELL ME WHERE IT HURTS | Kathy Troccoli - Kathy Troccoli |
| | | | | Arista-07863 66367 (BMG comp 67)-N |
| 54 | 63 | 4 | ROCK IT | Steve Miller Band - Steve Miller Band Box Set |
| | | | | Capitol-89836 (EMI comp 19/94)-F |
| 55 | 65 | 3 | RIGHT BESIDE YOU | Sophie B. Hawkins |
| | | | | Columbia-64200 (Sony comp 26)-H |
| 56 | 27 | 14 | (SHE'S) SOME KIND OF WONDERFUL | Huey Lewis - Four Chords & Several Years Ago |
| | | | | Elektra-61500 (promo CD single)-P |
| 57 | 62 | 4 | ROCKET | Smashing Pumpkins - Siamese Dream |
| | | | | Virgin-88277 (EMI comp 18/94)-F |
| 58 | 68 | 4 | BONEYARD TREE | The Watchmen - In The Trees |
| | | | | MCA-1105 (MCA comp 11/94)-J |
| 59 | 22 | 18 | YOU MEAN THE WORLD TO ME | Toni Braxton - Toni Braxton |
| | | | | Laface/Arista-73008 26007-N |
| 60 | 38 | 10 | I NEED YOUR LOVE | Boston - Walk On |
| | | | | MCA-10973 (MCA comp 9/94)-J |
| 61 | 61 | 5 | STARSEED | Our Lady Peace - Naved |
| | | | | Epic-80191 (Sony comp 28)-H |
| 62 | 56 | 6 | LONGING IN THEIR HEARTS | Bonnie Raitt - Longin In Their Hearts |
| | | | | Capitol-81427 (promo CD single)-F |
| 63 | 64 | 6 | I BELIEVE | Marcella Detroit - Jewell |
| | | | | London-422 828 491 (PolyGram comp early June)-Q |
| 64 | 88 | 2 | IF I WANTED TO | Melissa Etheridge - Yes I Am |
| | | | | Island-422 848 660 (A&M comp 5/94)-Q |
| 65 | 58 | 4 | FUMBLING TOWARDS ECSTASY | Sarah McLachlan - Fumbling Towards Ecstasy |
| | | | | Network-30081-F |
| 66 | 55 | 6 | CREATE A MONSTER | Paul Dean - Machine |
| | | | | Strawberry-70055 5008-Q |
| 67 | 53 | 12 | EVEN IF MY HEART WOULD BREAK | Kenny G & Aaron Neville - The Bodyguard Soundtrack |
| | | | | Arista-07822 18699-N |

RECORD DISTRIBUTOR CODE

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

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Cancor

FEATURED ARTIST - by Ron Rogers

Gibson/Miller Band a true blue collar effort

When the Gibson/Miller band headed to Los Angeles for the Academy of Country Music Awards recently, they went essentially to have a good time and meet some big names in the industry. Winning for top new vocal group came as a big shock to everyone.

CHARTS

by Tim Evans

King of the beasts. Nevermind Ace Of Base. Forget The Rolling Stones. The #1 album in Canada is The Lion King Soundtrack. The Disney movie is one of the hottest flicks of the year and it appears that almost everyone who has seen the movie has bought the soundtrack. The last movie to have a #1 soundtrack was The Bodyguard.

Top song as well. The #1 song in the land is also from The Lion King. Elton John's Can You Feel The Love Tonight knocks Wild Night out of the top spot. John is the #1 solo artist of the past 30 years. Only The Beatles had more #1 songs than he has. Elton is now in his 25th year on the charts. Name his very first charted song.

No connection. Another of Elton John's top 10 hits was Healing Hands. The first release from Alan Frew has that same title and is hoping for similar success. As the voice behind Glass Tiger, he's familiar with the top 10. He debuts with his first solo effort at #88.

A good omen. The third release from Celine Dion's The Colour Of My Love is the top add. Think Twice debuts at #73. The first release from that album, The Power Of Love, was also the top add when it entered and went on to reach #1. Misled followed, but wasn't the top add. It eventually peaked at #4.

Long lasting power! Aerosmith's Get A Grip is back in the top 10 after a four-spot jump from #12. Flashback to August 1993 when Aerosmith's Get A Grip returned to the top 10 after rising from #12. The album has now spent 65 weeks on the chart. Smashing Pumpkins' Siamese Dream is in a similar spot. It is now entering its second year on the chart. It leaves the top 10, but remains high at #13.

Retail spotlight. The Rolling Stones dropped out of the #1 spot this week, as it dropped on many charts around the country. One such location was the HMV store in the Scarborough Town Centre, where it came in at #11. Here is the top 10 list from that store as reported by Mike Swieca. 1. Soundgarden 2. Aaliyah 3. The Lion King Soundtrack 4. Rhythm Formula 5. SWV 6. Coolio 7. Ragga Heat 8. All-4-One 9. Stone Temple Pilots 10. Ace Of Base.

Trivia answer. Elton John's first charted song was Border Song. It reached #34 in October, 1970. Three months later, Your Song was his first top 10 hit as it peaked at #3.

"We went out to LA knowing we didn't have a prayer in hell of winning," says guitarist and songwriter Blue Miller. "During the show, every time they'd break for a commercial, people would come out of the audience and congratulate Boy Howdy, so we figured that's who was going to win. Then all of a sudden they called our name and we were just stunned.

"And then on top of that, we got to meet Dick Clark, so it ended up being a great weekend."

Things continue to get better and better for the group, who have come back with their second album on Epic Records, entitled Red, White & Blue Collar. The band continues to draw thousands of new fans to its honky tonk sound, many of whom were never country fans previously.

The Gibson/Miller Band was the brainchild of Epic Nashville vice-president Doug Johnson, who first brought singer/songwriter Dave Gibson and Blue Miller together.

"Doug had asked me to sing a demo for a song he and Don Schlitz had written," says Gibson. "One morning I went in there to sing it and Doug said 'Man, I love your voice. This guy I had dinner with last night, who used to play with Bob Seger, you should meet him.' So he called Blue up that morning and told him to come down. We got together, liked each other's songs, the personalities fit, and from then on we put the band together."

That band includes Detroit bass player Doug Kahan, New York drummer Steve Grossman and Cleveland steel guitarist Mike Daly. Miller says that finding the right combination was trying at times, but the final result definitely justified the means.

"After we'd written three or four songs, it was apparent that we had to put them on tape. Doug Johnson kept prodding us to think about a band situation. Rather than just audition guys, we decided to go in and cut the demos and see how they interpreted our songs.

"We went through three or four different drummers and a couple of bass players. When this combination hit, it was like, this sounds real cool and reel different without trying to sound different."

Miller admits that it was Johnson's loyalty and belief in the band that got them the deal with Epic.

"About three months into putting the band together, Doug was signed to head up A&R at Epic, and he told them 'I've got this band I'm passionately involved in, and I'm going to get them signed somewhere here in town.' They said that wasn't a problem. So we went in and cut five demos, four of which ended up on the album as is."

The band's first album, Where There's Smoke, received accolades from both fans and critics, spawning a number of songs that have become line dancing favourites. There are those who believe that Gibson/Miller epitomizes the entire new country phenomenon, as fans who previously sneered at country music have taken to this band in earnest.

Dave Gibson says that following the first album, the band spent a long time searching for its place in the new country field, while trying to avoid being pinned down to a label.

"When we first came out, people called us turbo twang. We had to live that down, in a way. There are so many different sides to this band. It's only natural for people to try and pigeonhole you. Over the last year, this band has been searching for an identity so people really know who we are."

"Red, White & Blue Collar came out of a frustrating night when a lady asked us if we were the band that did *Trashy Women*."

Part of finding an identity is finding the right songs to fit that identity. Dave Gibson says that the band went through dozens of songs trying to find ones that would work for the new album. He admits that, at times, he had to take an objective viewpoint while searching through the material.

"We'll give a song every shot in the world if we think we can put the Gibson/Miller stamp on it. Sometimes they don't work, but when they do, it's great. Like *The Fugitive*, Doug Johnson and Pat Bunch wrote that song, and I didn't like it at first. But after we worked it up and cut the track, the words just sang themselves, and now it's one of my favourite cuts."

One of the more notable tracks on the new album is Waylon Jennings' classic *Mama Don't Let Your Babies Grow Up To Be Cowboys*. Blue Miller admits that the song was a last minute thing, but the band was able to put its stamp on the track.

"We thought that the album was finished, we'd been in the studio about six weeks and all we had left to do was figure out an album title and what was to be the lead single. We got this call from Ron Howard's movie people, asking if we would Gibson/Miller-ize that song for their movie (*The Cowboy Way*). We did it our way, they loved it, put it in their movie, and it ended up on our movie as well as the soundtrack."

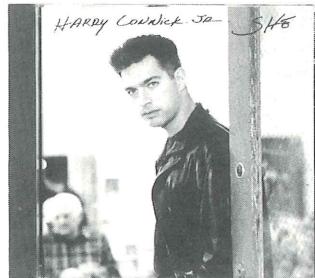
"We were playing at Hershey, Pennsylvania with Waylon and Hank Williams Jr., and halfway through our version of that, Waylon walked out and finished it with us, and gave us our blessing."

The fact that Jennings gave his nod of approval is a testament to the general nods of approval Gibson/Miller Band is receiving from both country artists and fans.

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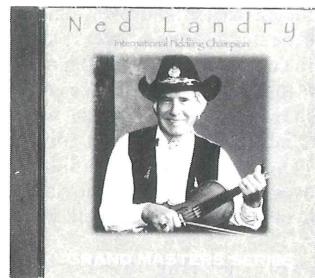


HARRY CONNICK, JR.

-Pop

She
Columbia-64376-H

Pull a little trick on your friends. Throw this disc on the CD player, crank it up, and dare them to guess who it is. I did that and I couldn't get a guess that was even close. Harry has dumped the big band sound, and along the way has picked up a little attitude. His new band is called Funky Dunky, and it's comprised of a good many of Connick's friends from New Orleans, talented players like bassist George Porter Jr., guitarist Jonathan Dubose and trumpeter Leroy Jones. The result is the most popified record he's done yet. At times, Connick ventures into waxing philosophic, particularly in the anti-gun HAL-lesque diatribe in *Follow The Music*, which seems a little out of place on this album. But elsewhere, the funk is alive and well, particularly on *Between Us*, *Here Comes The Big Parade*, and a couple of instrumental tracks, *Joe Slam* and *The Spaceship* and, appropriately enough, *Funky Dunky*. It's hard to say what Connick's old fans will think of this departure, but he's sure to garner some new ones with a fresh and rhythmic release. Connick wrote all the tunes with lyrical assistance from Ramsey McLean, with long-time friend Tracey Freeman handling production. -RR



NED LANDRY

-Country

Ned Landry

Atlanta Grand Master Series-00102

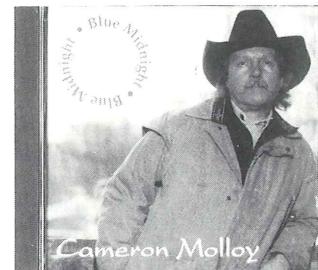
This is fiddling music by the master of the instrument. Landry, now in his '70s and an internationally-known fiddling champion, has put together 25 tracks of his own material. Landry leaves everything to the imagination with an awesome trip through his fiddle-world. The material, all Landry originals, is varied, uncomplicated, homespun and very inviting. For programmers of all formats looking for that listener grabber for news specials, intro's and extro's, Landry has it all packaged up nicely here. Includes the Cajun Two Step, the Governor General's Waltz, *Stompin'* Tom Connors, The Hillbilly Calypso, Kage's Jig, Yvon Durelle's Shuffle, The Ripple Rock Jig, Waltzing In The Garden, and Operetta Square Dance, which is just a sampling from this fiddler/writer extraordinaire. Accompanying Landry, who doubles on fiddle and mandolin, are Aubrey Hanson (guitar), Robert McKenney (piano), Lloyd Hanson (bass), Balf Bailey (drums), and "Dirty" Mike Doherty (congas and percussion on calypso numbers). Recorded by Kevin Herring at Communications New Brunswick, Audio Visual Services Branch, and by Lloyd Hanson at Reel North Recording Studio in Fredericton. Hanson takes producer credits for the recording. Call 506-450-3299 for more information. -WG

STEVE PERRY
For The Love Of Strange Medicine
Columbia-44287-H

The production on this project is so tight, that if you dropped a lump of coal into it, in two weeks you'd have a diamond. Now that's tight production. Journey always had a brash, over-the-top sound which made it the biggest selling band in Columbia's history. Perry borrowed that



same crystalline production on his first solo album, *Street Talk*, which produced the #1 single *Oh Sherrie* (RPM - July 7, 1984). Where Perry has been for the last 10 years is anyone's guess, but he's obviously kept with changes in technology in that time. The music here is fairly predictable - again, brash, treble-topping keyboards, thundering drums and straining guitars, all backed up by that Phil Spectorish Wall-Of-Sound-type production. Perry has enlisted the aid of an entire troupe of songwriters (no less than six people are credited on the lead single, *You Better Wait*), and the 11 tracks are entirely Journey-esque in style. Perry doesn't aim too high lyrically, which is a smart move, and his tremendous pipes can carry any good pop song anyway. This is bound to be one of those records you hear down at the beach in some teenaged girls' blaster, which is exactly where Journey made its fame. Perry's voice alone will make this album a hit. -RR



CAMERON MOLLOY

- Country

Blue Midnight

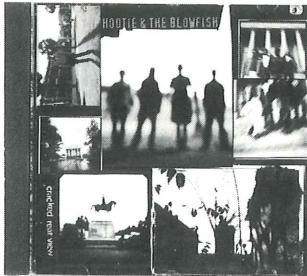
Silvertip/RDR-856

Former Canadian west coaster now living in Harrisburg, Pennsylvania, Molloy is already attracting attention with this package produced by Chris Lenzinger and Vi GloQuinto. He is spearheading this release with *Blue Heart At Midnight*, the first focus single, now charting nationally. All the material here was co-written by Molloy. Standout tracks include *Radio Night*, which he wrote with Ron Demmans, his co-penning with Sterling Whipple of *Blue Side Of Midnight*, and *The Cowboy*, a collaboration with Denis Gunn. The writing talent of Sharon Anderson should be a plus factor. Molloy and Anderson wrote the first single as well as *Tennessee Moon* and *Pretty Good Shape*. -WG

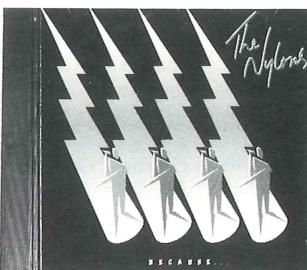
HOOTIE & THE BLOWFISH
Cracked Rear View
Atlantic-82613-P

This four-piece US band was formed in the late '80s by several University of South Carolina students, getting its name after two friends of lead singer Darius Rucker. The band has been a top draw on the Carolina club scene for several years, releasing three independent releases in that time, the last of which (*Kootchypop* in 1993) was produced by Don Dixon (REM, Smithereens). This debut on Atlantic features mostly new songs, as well as some of their finer older material. Band members admit to being

-Pop



major John Hiatt fans, and that adoration is reflected in the music, which has a distinct Hiatt-esque flavour to it. The group's interracial mix brings a multi-dimensional element to the tunes, combining the finer points of classic black R&B and '60s rock. Unlike many newer bands surfacing today, Hootie And The Blowfish knows the value of a good hook, and is able to combine that with uncomplicated, less-than-pretentious lyrics. Highlight tracks include the lead single, *Only Wanna Be With You*, *Hold My Hand* (featuring a cameo vocal appearance by David Crosby), *Let Her Cry* and *Not Even The Trees*. Produced by Don Gehman (REM, John Mellencamp, Bruce Hornsby). -RR



THE NYLONS

-Pop

Because
Scotti Bros.-75435-N

This four-member vocal group has endured as tumultuous a history as any Canadian act in recent memory. The group's lineup seems to change with every new album release, but what's most impressive is that they've been able to maintain their musical integrity throughout the changes. This new album features the debut of new members Garth Mosbaugh (tenor) and Gavin Hope (baritone), who join longtime members Arnold Robinson and Claude Morrison. This new collection is comprised of 9 well-known pop tunes, as well as three impressive originals, all bearing the definitive Nylons stamp. The group could never be accused of being daringly original in terms of song selection or performance, but their vocal talents and consistently clean production have always given them a solid footing at pop radio. Highlights from this effort include the lead single *Time Of The Season*, a polite rendition of The Beatles' *Because*, and covers of Marvin Gaye's *Sexual Healing* and *Teddy Pendergrass' Love TKO*. -RR



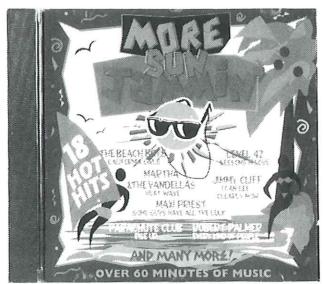
SHANIE

-Pop/R&B

21... Ways To Grow
Motown-31453-0

Teenaged artists with a recording contract are rare enough, but teenaged artists with chart success is something else. This Los Angeles native first signed with A&M Records in the US when she was 11 years old. That first album,

Discovery, spawned a couple of hits stateside, (*Baby Tell Me* Can You Dance? and No 1/2 *Steppin'*), although the record didn't make much noise in this country. After signing with Motown in 1990, Shanice hit big with her album *Inner Child*, which featured a monster international hit, *I Love Your Smile*. The avalanche of success that followed included a Grammy nomination and Germany's Golden Lion Award as top international artist. This new record may not match that success, but it should make some serious chart noise in the US, where R&B has a much greater significance. The song features less of the pretty teeny-bopper pop that made her famous, and more of a hard-edged street feel, obviously in tune with Shanice getting a little older and a little nastier. Highlight tracks include the Daryl Simmons (Boyz II Men) produced *Don't Break My Heart*, *Turn Down The Lights*, the Barry White-esque *I Wanna Give It To You* and the imaginatively titled *Ace Boon Coon*. -RR



MORE SUN JAMMIN'

-Jive

Various Artists

Sony Direct-24011-H

Randy Sharrard put together this package of more than 60 minutes hot-in-the-sun selections, and just in time to catch the best part of the sun months. The variety of artists here and their hits is pretty impressive: *Heat Wave* by Martha & The Vandellas, *Jimmy Cliff's I Can See Clearly Now*, *Stir It Up* by Johnny Nash, the Parachute Club's *Rise Up, Lovin' Spoonful's Summer In The City*, and James Taylor's *Mexico (Live)*, are just a few that should attract attention at both retail and radio. -WG

TREETORT

Treetort

TMCD001

This five member act based in Toronto is the child of founding members John Cheeseman and Neil Foster, who first go together at Blue Wave Studios in Barbados. The two then brought in three other talented musicians, with the final result being this seven-song debut that is worthy



of play at any CHR or A/C oriented station. The music is bright and engaging pop, with a natural, untechno-ized feel to it. The group members call their style "Woodrock", explaining that it represents the more "organic side of rock". You get the feeling these guys eat a lot of granola when the write, but the results are still deeply rooted in pop sensibilities. It's kind of like what Duran Duran would sound like if they tried to hit college radio (I know - why would they?) The band is currently handling distribution on its own, through its own 'Nuff Entertainment, with New York-based Carleton & Company handling the PR. This is a band A&R reps should have a good listen to. This quintet really deserves to find space at a major label. -RR

REMO

ALBUMS (CD's & Cassettes)

TW LW WO - AUGUST 8, 1994

1 2 7 **THE LION KING SOUNDTRACK**
Various Artists (Disney)
60658

2 1 3 **THE ROLLING STONES**
Voodoo Lounge (Virgin)
39782-F

3 3 34 **ACE OF BASE**
The Sign (Arista)
07822 18740-N

4 5 21 **SONGARDEN**
Superunknown (A&M)
31454 0198-Q

5 7 8 **STONE TEMPLE PILOTS**
Purple (Atlantic)
82607-P

6 6 13 **ALL-4-ONE**
All-4-One (Atlantic)
82588-P

7 4 27 **COUNTING CROWS**
August And Everything After (Geffen)
24528-J

8 12 65 **AEROSMITH**
Get A Grip (Geffen)
24455-J

9 21 3 **FORREST GUMP SOUNDTRACK**
Various Artists (Epic)
66329-H

10 8 14 **COLLECTIVE SOUL**
Hints, Allegations And Things Left Unsaid (Atlantic)
82596-P

11 9 17 **PINK FLOYD**
The Division Bell (Columbia)
64200-H

12 14 2 **COOLIO**
Fantastic Voyage (Tommy Boy/Denon)
617

13 10 50 **SMASHING PUMPKINS**
Siamese Dream (Virgin)
88267-F

14 13 9 **BEASTIE BOYS**
Ill Communication (Capitol)
28599-F

15 11 4 **ALAN JACKSON**
Who I Am (Arista)
07822 18759-N

16 17 2 **HARRY CONNICK JR.**
She (Columbia)
64376-H

17 19 40 **CRASH TEST DUMMIES**
God Shuffled His Feet (Arista)
74321 16531-N

18 18 4 **CHAKA DEMUS & PLIERS**
All She Wrote (Mango)
314 518 848-Q

19 20 36 **CELINE DION**
The Colour Of My Love (Columbia)
57555-H

20 25 4 **AALIYAH**
Age Aint Nothing But A Number (Jive)
01241 41533-N

21 16 6 **JOHN MELLENCAMP**
Dance Naked (Mercury)
314 522 428-Q

22 15 5 **HOUSE OF PAIN**
Same As It Ever Was (Attic)
1403-J

23 29 14 **MOIST**
Silver (EMI)
29608-F

24 43 23 **REALITY BITES SOUNDTRACK**
Various Artists (RCA)
07863 66364-N

25 26 10 **JON SECADA**
Heart, Soul & A Voice (SBK/ERG)
29272-F

26 23 9 **SEAL**
Seal 2 (ZTT)
96256-P

27 28 2 **WARREN G**
Regulate . . . The G-Funk Era (Violator)
314 523 335-Q

28 34 2 **THE EAGLES**
The Very Best Of (Warner Special Products)
32375-P

29 22 47 **TONI BRAXTON**
Toni Braxton (LaFace/Arista)
73008 26007-N

30 33 8 **BOSTON**
Walk On (MCA)
10973-J

31 27 17 **CANTO GREGORIANO**
The Best Of Gregorian Chant (EMI)
65217-F

32 31 16 **TIM McGRAW**
Not A Moment Too Soon (Curb)
77659-F

33 36 46 **MARIAH CAREY**
Music Box (Columbia)
53205-H

34 NEW **RAGGA HEAT**
Various Artists (Polytel)
516 857-Q

35 38 10 **DJ CLUB MIX 5**
Various Artists (Polytel)
740 012-Q

36 24 27 **ENIGMA 2**
The Cross Of Changes (Virgin)
39236-F

37 32 13 **THE CROW SOUNDTRACK**
Various Artists (Atlantic)
82519-P

38 37 39 **SARAH McLACHLAN**
Fumbling Towards Ecstasy (Nettwerk)
30081-H

39 39 14 **THE GANDHARVAS**
A Soap Bubble And Inertia (Watch)
89303-J

40 62 2 **THE WATCHMEN**
In The Trees (MCA)
11105-J

41 46 20 **LOREENA McKENNITT**
The Mask & Mirror (WEA)
95296-P

42 47 27 **ALICE IN CHAINS**
Jar Of Flies (Columbia)
57628-H

43 40 8 **STRICTLY RHYTHM:DEADLY GROOVES**
Various Artists (Quality)
2055

44 NEW **RHYTHM FORMULA VOL. TWO**
Various Artists (Hi-Bias/Ariola)
74321 20396-N

45 42 8 **VINCE GILL**
When Love Finds You (MCA)
11047-J

46 45 7 **SPIN DOCTORS**
Turn It Upside Down (Epic)
52907-H

47 44 38 **COLIN JAMES**

Colin James And The Little Big Band (Virgin)
39190-F

48 53 46 **THE RANKIN FAMILY**

North Country (EMI)
80683-F

49 NEW **TONY BENNETT**

MTV Unplugged (Columbia)
66214-H

50 49 46 **DANCE MIX '93**

Various Artists (Quality/MuchMusic)
1173

51 48 7 **THE MAVERICKS**

What A Crying Shame (MCA)
10961-J

52 57 28 **SALT 'N' PEPA**

Very Necessary (London)
422 928 392-Q

53 50 11 **ERASURE**

I Say I Say I Say (Mute/Elektra)
61633-P

54 59 12 **THE PRETENDERS**

Last Of The Independents (WEA UK)
95822-P

55 67 3 **KIM MITCHELL**

Itch (Alert)
81024-F

56 NEW **LEONARD COHEN**

Cohen Live (Columbia)
80188-H

57 63 38 **BLUE RODEO**

Five Days In July (WEA)
93846-P

58 55 2 **DAVID BALL**

Thinkin' Problem (Warner Bros.)
45562-P

59 30 10 **THIS IS FREESTYLE**

Various Artists (Quality)
2046

60 NEW **MORE SUN JAMMIN'**

Various Artists (Sony Music Direct)
24011-H

61 41 9 **R. KELLY**

12 Play (Jive)
01241 41527-N

62 54 43 **NIRVANA**

In Utero (DGC)
24607-J

63 51 6 **2 UNLIMITED**

Real Things (Quality)
2059

64 52 6 **OUTLAWS & HEROES**

Various Artists (MuchMusic/Sony)
24009-H

65 58 14 **COUNTRY HEAT 4**

Various Artists (BMG)
74321 18620-N

66 61 11 **INDIGO GIRLS**

Swamp Ophelia (Epic)
57621-H

67 66 23 **NEW COUNTRY**

Various Artists (WEA)
32610-P

Canada's Only National 100 Album Survey

RECORD DISTRIBUTOR CODE

BMG

- N

EMI

- F

MCA

- J

POLYGRAM

- Q

SONY

- H

WARNER

- P

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 80 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 80 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 80 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 80 91 92 93 94 95 96 97 98 99 100



Photo opportunities

1. CFAX Victoria sports director Ken Dobson interviews swimmer Allison Barriscale, winner of the 1994 Ken Dobson Athletic Scholarship. The \$1,070 scholarship assists a graduating high school student in continuing his or her education.

2. C-FAX Victoria sports director Ken "Dobber" Dobson and news director Alan Perry were recently made honorary firefighters with the Victoria Fire Department. Dobson was honoured for his support of firefighters' fundraising activities, while Perry was noted for the accurate portrayal of firefighters in his news reports.

3. Victoria CFAX news reporter Hames Marshall recently went to Bosnia to report on the job being done by Canada's peacekeeping forces, feeding numerous live reports back to CFAX listeners. It was far from a luxury trip, as Canadian Forces strongly suggested that he bring along his own flak jacket.

4. Country artist Lori Jordan relaxes with engineer and producer Don Thompson during the recording session at Studio 56 in Langley, BC for her new Saddlestone Records album, *One Night*. Jordan recently played the Salmon Valley Festival in BC, co-headlining with Michelle Wright and Joan Kennedy. Ottawa's Hot New Country

5. Saddlestone International artist Clancy Wright recently welcomed fellow country performer Chris LeDoux to his tour bus. Wright is touring to promote his Saddlestone self-titled dbut album, featuring the lead single, *She Worships The Heart*.

6. 105.3 midday host Dorothy recently welcomed Ronnie Dunn and Kix Brooks (aka Brooks & Dunn) to CountryFest '94, a 12-hour country festival which attracted 16,000 fans to the Capital City Speedway, just west of Ottawa.

7. London's Country 92.7 FM executive vice-president Don Chamberlain and wife Joan had a visit with Anne Murray, prior to her recent sold-out show in London.

8. Vancouver's CFOX recently welcomed Collective Soul to a Vancouver record store, where they performed an impromptu concert for dozens of fans who couldn't get tickets for the group's sold-out Vancouver show. Mr. Fox gives a thumbs up alongside band members Dean Roland (standing) and Will Turpin.

9. K104 FM in Woodstock, Ontario recently participated in the recent London Airshow, giving away Blue Jays tickets and flights to Toronto Island Airport for the game. K104 staffers Jimmie Rogers and Ed Saunders are pictured with Air Ontario flight attendants.

Country's pickers, pundits, performers and personalities - by Judith Fitzgerald

The Waves

(Part Two of a four part series)

So, what's new? "Nothing much." "Old hat." "New who?"

A trio of program directors, none too enamoured with the notion of putting prescriptive labels on any musical format, looks yours truly straight in the ear and whispers sweet somethings along the lines of yesterday's country and yesterday's news.

"New country?" chuckles Al Kingdon (Hamilton's CHAM). "What comes next? New-new country? Super new-new and improved? It sounds kind of silly, doesn't it? Does it really make a difference to the listener? Here at CHAM, we don't label it, we simply play it: Your country. Radio's radio. Country's country. Let's get lives, folks."

CKRY's Greg Haraldson, lively to the limit, expresses a similar sentiment: "We play today's best country. That's not only our position jingle, it's also our philosophy, our mandate. Even with all the changes in country over the past five years, we haven't wavered from that. We haven't tried to get younger. We haven't gone to country-rock-pop stuff. We believe stations staying consistent, loyal and true to core country listeners will survive and thrive. We're a 100% true-to-the-format country station and today's best country sells our station to the point where we lead the market here in Calgary."

In Charlottetown, Jim Ferguson (CHLQ) echoes his western counterparts when he avers, in mellifluous tones, his station's "goal in life is to pick music that fits both today and tomorrow. We're not going to water down a country station. We went through all kinds of tortured descriptions about what we should call ourselves; but, it all came down to the simple fact that we play country music. That's it. That's all. The island's country favourites. 'Nuff said."

Country programmers selling expanded universes and egalitarian attitudes towards acceptable airfare demonstrate an understanding of the values, concerns and visions of their core audience (in both primary and secondary markets) that will further endear them to that legion of loyal listeners who argue country's a way of life, not a musical format.

"I couldn't agree more," says Kingdon,

"and that's part of the point. We've introduced a lot of country to a lot of people right across the board but, through all of it, we've never forgotten a huge audience for country always existed. From day one. Period. It still does. It's famous for its loyalty and, by my way of thinking, that's the core listenership that will always provide the foundation for any self-respecting country station."

Although each PD stresses the absolute importance of "core-country focus," Haraldson's appreciation of the fact his station doesn't "shut out the traditional elements of country" strikes a chord that resonates with all participants in the cross-country tele-trek: "It's one of the worst things happening in country radio today," maintains the Calgarian, "and, if we stick to the new and forget about where it came from, it's going to burn country out so fast, heads will spin. It's the single biggest thing we have to be aware of in radio."

Kingdon, one of country's icons, agrees: "A country without a past is like a country without a heart. It doesn't have much of a future."

According to Ferguson, the future of the country format's "incredibly rosy. It's strength is that it's created a few additional sounds -- country by nature -- and true country stations won't veer away from that, despite all of this superfluous stuff, the little stuff that's floating around on the outside."

Now, about that superfluous little stuff floating around the outside. Perhaps Ferguson refers to stations such as Motown's FM loser in the spring rate race, WWWWW? Its indistinguishable depersonalities -- air-sprayed voices, manicured brains and a terminal case of the perks -- do their utmost to peddle all 16 consultant-driven tunes in the station's so-called new-country universe. More fun than a barrel of barnacles. (Direct competitor Young Country, offers the same 16-song selection, plus countdowns till the cows keel over. It fared marginally better in the same book.)

Could be the Easterner's mindful of Toronto's CKYR, a once-vibrant AM outfit reduced to techno-rubble and CHR-type formatics built on the number of tunes in a row a one-lining jock can deliver before the "real country" station sadly signs off the 'waves forever.

But, in all likelihood, Ferguson makes

reference to certain trendy FM stations in densely populated urban centres currently flying new-country colours until their true format, roots, assumes its rightful place alongside pop, dance, rock and country on the popular-music maps and charts.

At that time (with both the industry and King Spicer's blessing), Toronto's only FM country station will probably 'fess up, get to the bottom of the matter and get on with the business of introducing itself as Roots Radio, a long-overdue operation with a universe including all music not palatable to either pure countryists or that amorphous lump of popster/boomer listeners known collectively as Adult Contemporary.

After all, Doug Pringle, CISS-FM's "music guru," did confess to no less than Canada's National Newspaper that "new country . . . is roots music based in folk music that lyrically is meaningful and relevant to the times. It's not only a style of music, it's also a mindset."

Unfortunately, the high-priest of the church of new country shoots straight from the lip when it comes to mindsets: Surely CISS's begins and ends with sell, sell, sell? Discs, concerts artists, new country and the station itself, all jam-packed with sound bytes, sales cites and drearily accurate statistics on the most mundane matters imaginable; *Ol' what-his-name recorded whatchamacallit while rope-riding a mechanical bull in Hole-in-the-Wall and the thing sold a gazillion million units. Let's listen in. He'll tell you so himself direct from the late-night-land and on and on!*

Come off it. Sometimes, a listener loves a tune simply because it's there, a three-minute miracle wafting through the air; often, a listener doesn't care if the thing sells millions or not; and occasionally, the recitation of sales figures and popularity listeners diving in opposite directions, all in the wake of new country.

Elsewhere in the *Globe* piece, respected music-industrialist Kim Zayac flatly contradicts Pringle: "New country doesn't exist . . . it's a marketing term, a sales tool. In fact, says KZ, there is no new country." Knew that.

(For their valuable time and helpful information, I thank SOCAN's Irene Harzuk and Canadian Music Reproduction Rights Agency president David Basskin.)

COUNTRY

Alan Jackson holds at #1 with Summertime Blues, the fastest moving single in his career. The single made it to #1 after only six weeks on release. Jackson is doing the tour thing with a vengeance which is adding to his popularity at retail as well. His Arista album, Who I Am, remains at the top of the album chart for the third straight week.

Vince Gill has a winner with What The Cowgirls Do, the most added single, which moves up to #35 from #64 after only three weeks of charting. The track was taken from his MCA album, When Love Finds You,

which jumps into the #2 slot on the album chart.

One Horse Blue is looking for another chart success, this time with Everything Money Can Buy, the west coast band's new Savannah release. The new song was written by band member Michael Shellard and Stuart Macdougall. The single, a special remix, was taken from the band's self-titled album. Shellard is also heard on track 2 of the single discussing the recording of the track.

Jim Witter and Cassandra Vasik hit the chart with a duet of Human Highway taken from Borrowed Tunes, the Sony tribute to Neil Young. Written by Young, the single is the most added this week, entering the chart at

#75. Witter and Sony's Michael Roth produced.

Diane Raeside has a summer hit with the release of This Time Of Year. Written by David Weltman, the timely ballad enters the chart at #92. The track is included on Broadcast Euphoria, Roto Noto's latest CD compilation.

Cameron Molloy is picking up good reaction in the US and Europe on his latest album release of Blue Midnight. The first single taken from the album, Blue Heart At Midnight, written by Molloy and Sharon Anderson, is now charting nationally (#83). The album has also caught the attention of Roy Gummer, host of Just Country and Tim McNamara, who hosts Country In The City,

TW LW WO AUGUST 8, 1994

| | | | |
|----|----|----|--|
| 1 | 1 | 7 | SUMMERTIME BLUES (2 weeks at #1) |
| | | | Alan Jackson/Who I Am/Album track-N (E.Cochran/J.Capehart) K.Stegall (Arista) |
| 2 | 2 | 14 | THINKIN' PROBLEM |
| | | | David Ball/Thinkin' Problem/Warner comp 201-P (D.Ball/A.Shambolin/Z.Bill) B.Chancey (Warner Bros) |
| 3 | 5 | 13 | THE OTHER SIDE |
| | | | Charlie Major/The Other Side/BMG comp 26-N (C.Major) S.Fishell (Arista) |
| 4 | 6 | 11 | NATIONAL WORKING WOMAN'S HOLIDAY |
| | | | Sammy Kershaw/Feelin' Good Train/PolyGram comp 355-Q (R.Murrah/P.Terry/J.D.Hicks) B.Cannon/N.Wilson (Mercury) |
| 5 | 7 | 7 | BE MY BABY TONIGHT |
| | | | John Michael Montgomery/Kickin' It Up/CD single-P (E.Hill/R.Fagan) S.Hendricks (Atlantic) |
| 6 | 9 | 11 | RENEGADES, REBELS AND ROGUES |
| | | | Tracy Lawrence/Maverick Soundtrack/Album track-P (P.Nelson/L.Bonne/C.Clark) T.Lawrence/C.Anderson (Atlantic) |
| 7 | 3 | 14 | EVERY ONCE IN A WHILE |
| | | | Blackhawk/Blackhawk/Album track-N (H.Paul/V.Stephenson/D.Robbins) M.Bright/T.Dubois (Arista) |
| 8 | 4 | 15 | LIFESTYLES OF THE NOT SO RICH ... |
| | | | Tracy Byrd/No Ordinary Man/CD single-J (B.Hill/W.Tester) J.Crutchfield (MCA) |
| 9 | 12 | 8 | WHISPER MY NAME |
| | | | Randy Travis/This Is Me/Warner comp 208-P (T.Bruce) K.Lehning (Warner Bros) |
| 10 | 14 | 12 | RIVER ON NO RETURN |
| | | | Terry Kilby/Divided Highway/CD single (T.Kelly/R.Hynes) F.King (Gun) |
| 11 | 20 | 10 | RED HOT BLUES |
| | | | Quartette/Quartette/Album track (C.Peterson/N.Simmonds) D.O'Doherty (Denon) |
| 12 | 10 | 14 | THAT'S WHAT HIGHWAYS ARE FOR |
| | | | The Goods/So Many Roads/Sony comp 320-H (B.Jones/T.Hall) M.Francis (Savannah) |
| 13 | 24 | 8 | DREAMING WITH MY EYES WIDE OPEN |
| | | | Clay Walker/Clay Walker/Warner comp 208-P (T.Arata) J.Stroud (Giant) |
| 14 | 19 | 9 | COUNTRY IN THE CITY |
| | | | Don Nelson/Based On A True Story/CD single-H (D.Nelson/T.Thomey/E.Ehm) Same (Epic/Them) |
| 15 | 22 | 9 | GIRLS WITH GUITARS |
| | | | Wynonna/Tell Me Why/Album track-J (M.C.Carpenter) T.Brown (MCA) |
| 16 | 13 | 14 | STOP ON A DIME |
| | | | Little Texas/Big Time/Warner comp 205-P (Howell/O'Brien/Seals) Stroud/Dinapoli/Grau (Warner Bros) |
| 17 | 17 | 14 | (Tonight) WE JUST MIGHT FALL IN LOVE ... |
| | | | Hal Ketchum/Every Little Word/CD single-N (A.Anderson/H.Ketchum) A.Reynolds/J.Rooney (Curb) |
| 18 | 8 | 16 | FOOLISH PRIDE |
| | | | Travis Tritt/Ten Feet Tall And Bulletproof/CD track-P (T.Tritt) G.Brown (Warner Bros) |
| 19 | 27 | 8 | HALF THE MAN |
| | | | Cline Black/No Time To Kill/Album track-N (C.Black/H.Nichols) J.Stroud/C.Black (RCA) |
| 20 | 16 | 14 | O WHAT A THRILL |
| | | | The Mavericks/What A Crying Shame/MCA comp 3-J (J.Winchester) D.Cook (MCA) |
| 21 | 23 | 11 | INDEPENDENCE DAY |
| | | | Martina McBride/The Way That I Am/CD single-J (G.Peters) P.Worley/E.Seay/McBride (RCA) |
| 22 | 29 | 6 | POCKET OF A CLOWN |
| | | | Dwight Yoakam/This Time/Warner comp 210-P (D.Yoakam) P.Anderson (Reprise) |
| 23 | 33 | 6 | LOVE A LITTLE STRONGER |
| | | | Diamond Rio/Close To The Edge/Album track-N C.Jones/B.Crittenden/G.Swift) M.Powell/T.DuBois (Arista) |
| 24 | 28 | 8 | TAKE THESE CHAINS FROM MY HEART |
| | | | Lee Roy Parnell/On The Road/BMG comp 26-N (F.Rose/H.Heath) S.Hendricks (Arista) |
| 25 | 21 | 10 | I WISH I COULD HAVE BEEN THERE |
| | | | John Anderson/Solid Ground/BMG comp 26-N (J.Anderson/K.Robinson) J.Stroud/J.Anderson (Arista) |
| 26 | 11 | 13 | EVERYTHING TO ME |
| | | | Joel Feeney/Life Is But A Dream/MCA comp 3-J (J.Feeney/C.Farren) C.Farren/H.Parrott (MCA) |
| 27 | 15 | 15 | I TAKE MY CHANCES |
| | | | Mary-Chapin Carpenter/Come On Come On/Album track-H (Carpenter/Schitz) Jennings/Carpenter (Columbia) |
| 28 | 30 | 9 | BUT I WILL |
| | | | Faith Hill/Take Me As I Am/Album track-P (T.Seals/E.Setter/L.Stewart) S.Hendricks (Warner Bros) |
| 29 | 18 | 18 | THEY DON'T MAKE 'EM LIKE THAT ANYMORE |
| | | | Boy Howdy/Shed's Give Anything/EMI comp 9-F (J.Steele/C.Farren) C.Farren (Curb) |
| 30 | 34 | 9 | HANGIN' IN |
| | | | Tanya Tucker/Soon/EMI comp 17-F (S.Goard/R.Giles) J.Crutchfield (Liberty) |
| 31 | 38 | 7 | WHAT'S IN IT FOR ME |
| | | | John Berry/John Berry/EMI comp 17-F (J.Jarrard/G.Burr) C.Howard (Liberty) |
| 32 | 37 | 8 | COWBOY BAND |
| | | | Billy Dean/Men'll Be Boys/EMI comp 17-F (M.Powell/J.Medders) J.Bower/B.Dean (Liberty) |
| 33 | 35 | 10 | EIGHTEEN INCHES OF RAIN |
| | | | Ian Tyson/Eighteen Inches Of Rain/Warner comp 207-P (I.Tyson/P.Alger) J.Rooney/Tyson (Stony Plain) |

90%
ancora

The Desert Dolphins/Same/CD single
(G Hewwood) B Prescott (Wolfe Lake Music)

on London, England's Quality Community Radio. As well, Irish broadcaster and freelance journalist John O'Regan, doffed his cap at Molloy's single, which he tags, "country/folk with a strong Texas feel." Molloy has also received news from Nashville that the computer data, a special balloting from the Airplay International Radio Reporting Network and a

COUNTRY PICKERS

KIRK FRASER
Q91 - Calgary
I Try To Think About Elvis - Patty Loveless
RICK KELLY
C101FM 300 - Prince George
Watermelon Crawl - Tracy Byrd
BRUCE LEPERRE
CKDM Radio 730 - Dauphin
Granddaddy's Place - Hank Flamingo
BOB LINN
CKEG Country - Nanaimo
Give Me A Ring Sometime - Lisa Brokop
TREVOR BATTAMS
CJBQ 800 AM Stereo - Belleville
Louisette - Prairie Oyster
SCOTT O'BRIEN
New Country 1270 CHAT - Medicine Hat
When You Walk In The Room - Pam Tillis
AL CAMPAGNOLA
Country 59 - Toronto
One Good Man - Michelle Wright
TED DAIGLE
CKBY-FM - Ottawa
One Good Man - Michelle Wright
PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
Who's That Man - Toby Keith
GREG MACK
630 CKRC - Winnipeg
She Thinks His Name Was John - Reba McEntire
TOM BLIZZARD
KHJ - Fredericton
One Good Man - Michelle Wright
GUY BROOKS
96.3 Country FM - Kingston
Everything Money Can Buy - One Horse Blue
MONA SYRENNE
CKSW Radio 570 - Swift Current
Jukebox Junkie - Ken Mellons

TELL ME WHERE YOU'VE BEEN

Morris P. Rainville

BEING ADDED
ALL OVER

Taken from
the Mississauga Man CD
Cut #3

THE DESERT DOLPHINS

would like to thank the following radio stations
for their support in making a success out of
their explosive first release...

DYNAMITE

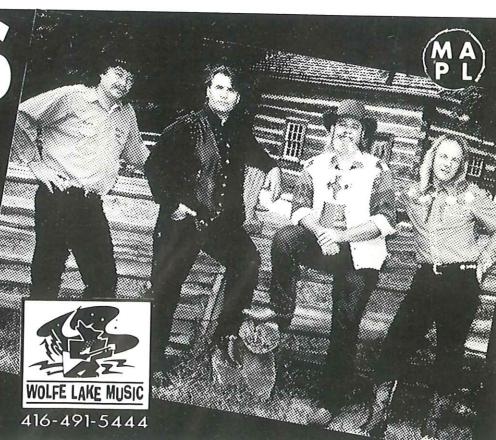
CKBY-OTTAWA
CJBX-LONDON
CKGL-KITCHENER

CKTY-SARNIA
CFMK-KINGSTON
CKHJ-FREDRICKTON

CFQM-MONCTON
CJBQ-BELLEVILLE
CKEG-NANAIMO

CKDM-DAUPHIN
CKSW-SWIFT CURRENT
CJTN-TRENTON

CKKY-WAINWRIGHT
CKMW-WINKLER
CHYR-LEAMINGTON



special panel from the music industry has nominated him for the King Eagle Award in the Star Of Tomorrow category. The award, showcase and presentations will be held in Nashville (Sept. 9-10).

P.J. Jackson is back, this time on the

Rick Trevino chooses music over baseball

Columbia country artist Rick Trevino was perhaps as gifted and talented as one can get at an early age. Thus, the decision to divorce himself from one love, baseball, came only out of his desire to face the challenges of another, music.

Growing up watching his father performing Tejano (Tex-Mex) music in clubs around his hometown of Houston, Trevino always knew that music would be an integral part of his life.

"For me, it started even before I began playing. I think when your own father is a musician, and you see him performing and doing his job, it just kind of runs in the family. So I always had a passion for music - writing it, singing it, and performing in concert."

But being a normal kid in the southwestern US, Trevino was also a sports fanatic, particularly about baseball. Thus, his life became a mixed bag of music and baseball, leaving him little time for much else.

"There was one point when I was in all kinds of stuff - baseball, the high school band, the jazz band - and there came a point where I wasn't going to have enough credits to graduate if I didn't drop one of those electives. And I was also involved in a rock band, and still taking piano lessons."

Interestingly enough, Trevino elected to choose baseball at that time, primarily because of the challenge it represented to him, in contrast to his gift for music.

"I had to make a choice, and I chose baseball, because I wasn't as good at it as I was music. I just felt music came much easier to me, so I went for baseball."

But baseball never emerged as the ultimate destiny for Trevino's talents. After receiving some small college scholarship offers, Trevino attempted a walk-on tryout at Texas A&M. However, once he realized he wouldn't make the Texas A&M team, he left baseball for good.

"At that point, I'd already decided I wasn't going to pursue baseball. I had some

Vancouver-based Rufkut label, with Mr. Misery, a Jackson original. His last chart trip was in September '94 with Step Back, a track taken from his self-titled album released on the Stony Plain label. The new CD single was produced by James Bowers.

COUNTRY continued on page 15

friends of mine who were much better than I who hadn't made it. And when I didn't make it, I was at peace with myself."

All of which led, in a tremendously roundabout way, to his continuing on in a musical vein, eventually leading to a debut album on Columbia Records. Like so many of today's new country artists, Trevino's music is influenced as much by rock n' roll as it is by country.

"The first band I played in was a rock band. We did play some Alabama, Kenny Rogers and all that, but we primarily did Boston stuff, and some Van Halen and Robert Palmer. I started playing that kind of music on stage when I was 13 years old. I credit that with the reason why I have the type of stage savvy I do."

Although he grew up playing the piano, it wasn't until he reached college that Trevino picked up an acoustic guitar, which has always been the country artist's instrument of choice.

"I'd taken my keyboard with me to college, and that was when Garth Brooks was the new big thing, and the acoustic guitar was cool. I knew I had to try this thing so I picked it up and wrote a song for my grandfather who'd passed away."

"The funny thing is, now I write all my songs on the acoustic guitar. I don't know why I don't use the piano. I guess when I sit down to write on the piano, I usually write something too off the wall."

Trevino's songwriting, be it on guitar or piano, is remarkably mature for someone his age (21). The question now is, will he emerge as a unique talent in the industry, or will he get washed over by the tide of new talent in country music?

"I think that's a concern for a lot of artists coming out, because there are so many new ones. People have told me they like my live shows a lot. I get a lot of comments that make me feel I'm set apart from everyone else. When I hear those kind of comments it makes me feel I'm on the right track."



Adult Contemporary TRACKS

TW LW WO AUGUST 8, 1994

| | | | |
|----|-----|-------------|---|
| 1 | 1 | 10 | CAN YOU FEEL THE ... (3 weeks at #1) |
| | | | Elton John - Lion King Soundtrack |
| | | | Hollywood/Disney-608587 (Warner CD single)-P |
| 2 | 4 | 7 | WILD NIGHT |
| | | | John Mellencamp w/MeShell Ndegeocello - Dance Naked |
| | | | Mercury-315 518 088 (PolyGram comp 359-Q) |
| 3 | 3 | 11 | ANYTIME YOU NEED A FRIEND |
| | | | Mariah Carey - Music Box |
| | | | Columbia-53205 (CD single)-H |
| 4 | 7 | 7 | SHOUT OUT LOUD |
| | | | Roch Voisine - I'll Always Be There |
| | | | Star/Select-8056 (CD single) |
| 5 | 8 | 7 | AFTERNOONS & COFFEESPONS |
| | | | Crash Test Dummies - God Shuffled His Feet |
| | | | Arista-74321-21688 (CD single)-N |
| 6 | 6 | 6 | AIN'T GOT NOTHING IF YOU ... |
| | | | Michael Bolton - The One Thing |
| | | | Columbia-53567 (Album track)-H |
| 7 | 2 | 12 | I SWEAR |
| | | | All-4-One - All-4-One |
| | | | Atlantic-82588 (Warner comp 206)-P |
| 8 | 9 | 5 | DON'T TURN AROUND |
| | | | Ace Of Base - The Sign |
| | | | Arista-07822 18740 (BMG comp 67)-N |
| 9 | 5 | 14 | IF YOU GO |
| | | | Jon Secada - Jon Secada |
| | | | SBK-29772 (CD single)-P |
| 10 | 10 | 7 | MAYBE LOVE WILL CHANGE YOUR MIND |
| | | | Stevie Nicks - Street Angel |
| | | | Modern/Atlantic-92246 (Warner comp 209)-P |
| 11 | 14 | 5 | LOVE IS ALL AROUND |
| | | | Wet Wet Wet - Four Weddings And A Funeral |
| | | | London-422 828 509 (Album track)-Q |
| 12 | 13 | 4 | THE WAY SHE LOVES ME |
| | | | Richard Marx - Paid Vacation |
| | | | Capitol-79376 (CD single)-F |
| 13 | 19 | 6 | YOU |
| | | | Bonnie Raitt - Longing In Their Heart |
| | | | Capitol-81427 (EMI comp 15)-F |
| 14 | 20 | 4 | SUMMERTIME |
| | | | Patrick Norman - Whispering Shadows |
| | | | Star/Select-8053 (Cassette-single) |
| 15 | 16 | 6 | BAD TIMING |
| | | | Blue Rodeo - Five Days In July |
| | | | WEA-93846 (Warner comp 208)-P |
| 16 | 17 | 6 | STAY (I Missed You) |
| | | | Lisa Loeb & Nine Stories - Reality Blues Soundtrack |
| | | | RCA-07863 66364 (BMG comp 67)-N |
| 17 | 11 | 12 | BROWN EYED GIRL |
| | | | Freddy Curci - Dreamer's Road |
| | | | EMI-29339 (EMI comp 11)-F |
| 18 | 12 | 14 | RISE IT OUT |
| | | | Hemingway Corner - Hemingway Corner |
| | | | Epic-80180 (CD single)-H |
| 19 | 26 | 4 | BROADWAY JOE |
| | | | Keven Jordan - Nothing Other Than Keven Jordan |
| | | | Columbia-80194 (Sony comp 27)-H |
| 20 | NEW | THINK TWICE | |
| | | | Celine Dion - The Colour Of My Love |
| | | | Columbia-57555 (CD single)-H |

RECORD DISTRIBUTOR CODE

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



COUNTRY ALBUMS

TW LW WO AUGUST 8, 1994

| | | | |
|----|----|----|--|
| 1 | 1 | 7 | ALAN JACKSON (3 weeks at #1) |
| | | | Who I Am |
| | | | Arista-07822-18759-N |
| 2 | 7 | 8 | VINCE GILL |
| | | | When Love Finds You |
| | | | MCA-11047-J |
| 3 | 3 | 10 | TRAVIS TRITT |
| | | | Ten Feet Tall & Bulletproof |
| | | | Warner Bros-45603-P |
| 4 | 4 | 5 | DAVID BALL |
| | | | Thinkin' Problem |
| | | | Warner Bros- |
| 5 | 5 | 15 | RANDY TRAVIS |
| | | | This Is Me |
| | | | Warner Bros-45501-P |
| 6 | 8 | 6 | MAVERICK SOUNDTRACK |
| | | | Various Artists |
| | | | Atlantic-82595-P |
| 7 | 9 | 5 | SAMMY KERSHAW |
| | | | Feeelin' Good Train |
| | | | Mercury-522125-Q |
| 8 | 2 | 13 | TIM McGRAW |
| | | | Not A Moment Too Soon |
| | | | Curb-77659-F |
| 9 | 6 | 11 | JOHN BERRY |
| | | | John Berry |
| | | | Liberty-08472-F |
| 10 | 10 | 27 | JOHN MICHAEL MONTGOMERY |
| | | | Kickin' It Up |
| | | | Atlantic-82559-P |
| 11 | 11 | 8 | OUTLAWS & HEROES |
| | | | Various Artists |
| | | | Sony-24009-N |
| 12 | 15 | 29 | NEAL MCCOY |
| | | | No Doubt About It |
| | | | Atlantic-82568-P |
| 13 | 13 | 14 | REBA McENTIRE |
| | | | Read My Mind |
| | | | MCA-10994-J |
| 14 | 12 | 16 | PRairie OYSTER |
| | | | Only One Moon |
| | | | Arista-19427-N |
| 15 | 19 | 16 | CONFEDERATE RAILROAD |
| | | | Notorious |
| | | | Atlantic-82505-P |
| 16 | 14 | 15 | COUNTRY HEAT 4 |
| | | | Various Artists |
| | | | RCA-74321-18620-N |
| 17 | 16 | 30 | FAITH HILL |
| | | | Take Me As I Am |
| | | | Warner Bros-45389-P |
| 18 | 18 | 19 | RHYTHM, COUNTRY & BLUES |
| | | | Various Artists |
| | | | MCA-10965-J |
| 19 | 17 | 16 | LITTLE TEXAS |
| | | | Big Time |
| | | | Warner Bros-45276-P |
| 20 | 24 | 47 | GARTH BROOKS |
| | | | In Pieces |
| | | | Liberty-90857-F |
| 21 | 23 | 21 | BARRA MacNEILS |
| | | | Closer To Paradise |
| | | | Polydor-314 521 106-Q |
| 22 | 20 | 19 | THE MAVERICKS |
| | | | What A Crying Shame |
| | | | MCA-10961-J |
| 23 | 27 | 54 | CHARLIE MAJOR |
| | | | The Other Side |
| | | | Arista-14864-N |
| 24 | 21 | 23 | 8 SECONDS |
| | | | Soundtrack |
| | | | MCA-10927-J |
| 25 | 22 | 13 | PRESCOTT-BROWN |
| | | | Already Restless |
| | | | Columbia-66118-H |
| 26 | 25 | 13 | JOHNNY CASH |
| | | | American Recordings |
| | | | American/Warner Bros-45520-P |
| 27 | 26 | 47 | ANNE MURRAY |
| | | | Croonin' |
| | | | EMI-27012-F |
| 28 | 28 | 17 | MARTY STUART |
| | | | Love And Luck |
| | | | MCA-10880-J |
| 29 | 30 | 46 | THE RANKIN FAMILY |
| | | | North Country |
| | | | EMI-80683-F |
| 30 | 29 | 9 | THE GOODS |
| | | | So Many Roads |
| | | | Savannah-9847-H |
| 31 | 33 | 24 | NEW COUNTRY |
| | | | Today's Hottest Country Hits - Various Artists |
| | | | WEA-32610-P |
| 32 | 31 | 25 | IAN TYSON |
| | | | Eighteen Inches Of Rain |
| | | | Stony Plain-1193-P |
| 33 | 32 | 48 | BILLY RAY CYRUS |
| | | | It Won't Be The Last |
| | | | Mercury-314-514-758-Q |

RPM DANCE

| | | | |
|----|-----|-----------|------------------------|
| 1 | 4 | 2 | THE COLOR OF MY DREAMS |
| | | | BG Prince Of Rap |
| | | | Dance Pod-H |
| 2 | 2 | 5 | IN THE NIGHT |
| | | | Capital Sound |
| | | | Polytel-Q |
| 3 | 6 | 2 | RIGHT IN THE NIGHT |
| | | | Jam & Spoon |
| | | | Epic-H |
| 4 | 5 | 7 | TWIST & SHOUT |
| | | | Chaka Demus & Pliers |
| | | | Island-Q |
| 5 | NEW | FLUXLAND | |
| | | | XL |
| | | | Quality |
| 6 | 9 | 2 | RUNNING UP THAT HILL |
| | | | Elastic Band |
| | | | Hi-Bias-N |
| 7 | 1 | 9 | MOVING ON UP |
| | | | M People |
| | | | RCA-N |
| 8 | NEW | TREE FROG | |
| | | | Hope |
| | | | Quality |
| 9 | 3 | 4 | GET-A-WAY |
| | | | Maxx |
| | | | Pulse & Quality |
| 10 | 10 | 2 | MUSIC IS MY LIFE |
| | | | Temperance |
| | | | Hi-Bias-N |

RPM CANCON TO WATCH

| | | | |
|----|-----|--|-----------------------|
| 1 | NEW | CHANGE YOUR MIND | |
| | | Neil Young & Crazy Horse - Sleeps With Angels | |
| | | Reprise-45749 (promo CD single)-P | |
| 2 | 7 | 3 | WIDE LOAD |
| | | One - Smokin' The Goats | |
| | | Virgin-39723 (EMI comp 1894)-F | |
| 3 | NEW | I HAD A DREAM | |
| | | Carol Medina | |
| | | Quality (promo CD single) | |
| 4 | NEW | KING OF NEW YORK | |
| | | Hemingway Corner - Hemingway Corner | |
| | | Epic-80180-H | |
| 5 | 6 | 4 | CAUGHT LOOKING AT YOU |
| | | Bootsauce - Sleeping Boots | |
| | | Vertigo-314 518 431 (PolyGram comp early June)-Q | |
| 6 | NEW | POCAHONTAS | |
| | | Crash Vegas - Borrowed Tunes | |
| | | Everlyman-Sony-80199 (promo CD single)-H | |
| 7 | NEW | SHEILA | |
| | | The BushDoctors - The BushDoctors | |
| | | Spy-1018 (A&M comp 594)-Q | |
| 8 | 9 | 4 | LISA'S NEW DRESS |
| | | The Carpet Frogs - Frog Curry | |
| | | Nile-1001 | |
| 9 | 10 | 3 | ODDS OF LOVE |
| | | Lee Aaron - Emotional Rain | |
| | | Hipchick-788 717 000 (promo CD single)-Q | |
| 10 | NEW | SUMMERTIME | |
| | | Patrick Norman - Whispering Shadows | |
| | | Star/Select-8053 | |

COUNTRY continued from page 13

The Saddlestone label, based in Delta, BC and Blaine, Washington, has just shipped debut albums by Lori Jordan and Clancy Wright. Jordan's album was recorded at Langley, BC's Studio 56 with Don Thompson

looking after the board duties. Session players included drummer Jerry Adolphe, bassist Rene Worst, Miles Black on keys, Robbie Steininger on guitar and dobro, saxman Tom Keenlyside, and Linda Kidder on background vocals. Money Talks, written by Toronto writer Frank Jordan, has been taken as the first single.

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Toronto, Ontario
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RPM CHART WEEKLY - Monday August 8, 1994 - 15

Wright's album, Somewhere Downtown, was produced by Candice James, Rex Howard and Don Thompson. The album was also recorded at Studio 56 and Venture Studio in Vancouver. She Worships The Heart, written by Steven Lester Smith and Michael Mikulen, has been taken as the first single and is now at radio.

FOR CLASSROOM USE!
I am looking for a copy of The Charlie McCarthy Show (Edgar Bergen and Charlie McCarthy for Chase and Sandborn Coffee) heard on NBC Sunday, 30 October 1938. Tape quality unimportant. Contact:
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K1S 5B6
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