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**MEDUSA** is a stunning collection of songs, featuring the first single & video

## No More I Love You's

...an emotionally captivating introduction to the **MEDUSA** collection...

and another Annie Lennox classic.

# RPM

Volume 61 No. 6 - March 13, 1995

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Mail Registration No. 1351

Annie Lennox

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**BMG**  
BMG MUSIC CANADA INC.  
MUSIQUE BMG DU CANADA INC.

**RCA**

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## There will be a retailer's association - Leonard Kennedy

There has been a growing concern among many Canadian record retailers that an association of its members was necessary to keep pace with the many problems that have been plaguing the industry.

There was an association of record dealers, The Retail Music Association of Canada, launched a few years ago. However, because of a lack of interest, the association was put on the back burner.

The recent meeting of the National Association of Recording Merchandisers (NARM), in particular a luncheon attended by retailers from around the world, served as the perfect vehicle to renew an interest in this association.

Bob Lewis, who is very outspoken and who heads up the British Association of Record Dealers (BARD), told the gathering that it took about four years to get the association up and running, and that much had been accomplished. BARD is affiliated with NARM. However, this apparently raised some negative feeling among a few members of the Canadian delegation who were obviously not

interested in becoming a chapter of NARM.

Leonard Kennedy, president of Saturn Distributing, and a former president of The Retail Music Association of Canada, was at the NARM luncheon. He was quite optimistic however, about the future of an association of Canadian retailers.

"The general consensus of the whole meeting was that everybody wanted to get started again on the retailer's association, but not as a chapter of NARM. There might come a time when we might be affiliated with NARM, but not as a chapter."

Kennedy was quite impressed with the comments made by Lewis. "The British retailers all have their common goals in trying to make their businesses a little more profitable and a lot easier to run. And they are dealing with a lot of issues in England, which are similar to what we are dealing with here in Canada, or for that matter, North America."

Kennedy believes a lot of problematic issues can, through an organization, be resolved which would make for a stronger retail industry.

## Annie Lennox returns with new Medusa album

Annie Lennox says that "the title of this album is ambiguous and probably best left open to interpretation." That statement goes a long way towards explaining the content on this latest RCA release from the former Eurythmics singer, entitled Medusa.

Recorded and mixed at The Aquarium, produced by Stephen Lipson, the album features Lennox's interpretations of 10 of her favourite songs over the years.

According to Lennox, "The early part of selecting and discovering songs was, for the most part, instinctive - drawn from memory or partial recall. It was fascinating thereafter to begin to break down the various structures, chordal progressions, arrangements, etc., to refamiliarize myself with songs, like old friends - to experiment, hoping to find innovation."

The album features songs that many music fans will be familiar with, along with some of Lennox's selected favourites that most of us will find difficult to recall. But Lennox's solid interpretation of the songs will make even the rarities instantly memorable.

"For me, it would be ludicrous to simply

try to re-constitute a second rate version of a brilliant song. The challenge lay in the notion of interpretation."

Tracks on the record range from classics such as Take Me To The River and A White Shade Of Pale, to less well known tracks such as the lead single, No More 'I Love You's'. The album also features tracks from such well-known writers as Neil Young (Don't Let It Bring You Down), Paul Simon (Something So Right) and Bob Marley (Waiting In Vain).

BMG has unleashed a torrent of promotion and publicity for Lennox's new record, hopeful that sales of Medusa will spill past those of her previous RCA release, Diva, which hit sales of 300,000 units in Canada.

The album, which is released on March 14, will get a strong promotional kick in Canada from Lennox herself, who will make an appearance on MuchMusic's Intimate & Interactive program on March 13. BMG made it known that a performance of this type was a bonus from Lennox, who wanted to acknowledge her strong Canadian fan base. Canada was one of the world leaders in sales of Lennox's Diva album.

These include dealing with shrinkage through source tagging, a common return form, UPC information along with electronic data transfer (EDI).

However, as far as Kennedy is concerned, the Canadian association is a done deal. "We are starting up, and there are a lot of retailers today who are ready to go. But we still have to get the record companies behind us. As I said, there was a general consensus that everybody was for it and they

## Richard Patterson ends long career with CBC Radio Ottawa

Richard E. Patterson has ended his long association with The Canadian Broadcasting Corporation. He leaves the CBC to pursue other career opportunities.

Patterson has been working continuously as music programmer and consultant to CBC Radio Ottawa's afternoon drive program, All In A Day, since 1986. He has also been involved with the broadcast industry as a music consultant going back to 1982. He worked for many years as an associate producer in the variety department for Performance, a popular program he worked with music producer Peter Shaw.

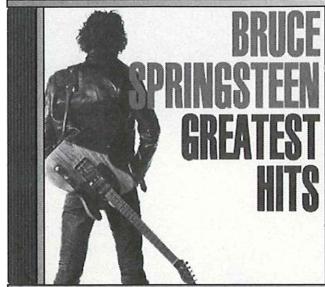
Patterson's CBC career also includes contracts as music consultant, assistant producer, and talent coordinator for various radio and television specials and programs, for local, regional and network broadcast, going back to the mid-seventies.

One of Patterson's most recent contributions to CBC Radio Ottawa has been the building of a large folk and pop library. As CBC's Doug Ward points out, "This material forms an important part of the station's record library collection."

Patterson's knowledge of pop and rock music comes naturally. He was the drummer of The Esquires, an Ottawa-based band, who released on the Capitol label in the early sixties. The band won a Juno Award as vocal instrumental group of the year in 1964, the first year the awards were introduced. They were then known as the RPM Awards and later the RPM Gold Leaf Awards, before becoming the Juno Awards.

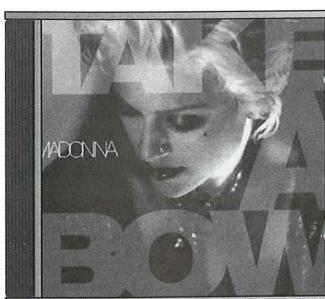
Born in Ottawa in 1944, Patterson made his first public appearance at the age of four as a dancer. He used his height, 5 ft. 2, to his advantage as the drummer for The Esquires, becoming one of the most recognizable rock and rollers of that era.

### NO. 1 ALBUM



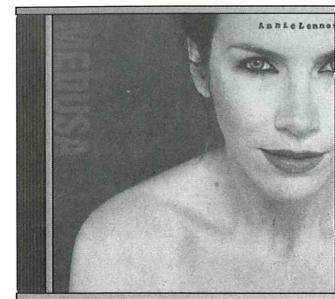
BRUCE SPRINGSTEEN  
Greatest Hits  
Columbia - 67060-H

### NO. 1 HIT



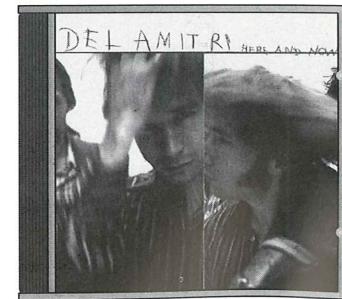
TAKE A BOW  
Madonna  
Maverick/Sire

### ALBUM PICK



ANNIE LENNOX  
Medusa  
RCA - 25717-N

### HIT PICK



HERE AND NOW  
Del Amitri  
A&M

basically agreed to have a meeting. I will be setting up the initial meetings. At that point we will plot out some kind of national association where we will have representation from the west, Ontario, Quebec and eastern Canada."

Ironically, The Retail Music Association of Canada will be the structure for the new association. "We're going to keep the same association going."

One of the problems with the old association was the dissent voiced by some of its members on a too constant basis. Sam Sniderman was a valued member of that association, but he was the source of much of the controversy.

"I don't think Sam (Sniderman) is opposed to the association. I think he can see where an association like this can benefit everyone. Sam is Sam. He has so much information and so much knowledge of the industry which would be helpful to the association. He would be invaluable as a source. We're talking about an icon in the industry

## Base and MacIsaac added to Juno talent lineup

CARAS has announced that two A&M acts, Bass Is Base and Ashley MacIsaac, have been added to the already impressive lineup of performers for this year's Juno Awards. The Junos take place March 26 at 8:00 pm at Hamilton's Copps Coliseum, to be broadcast on the full CBC-TV network.

Bass Is Base is a three-piece group from Toronto whose music combines elements of '60s and '70s funk, with mid-'90s hip-hop. The band's debut album, *First Impressions For The Bottom Jiggler*, was initially an independent release. The album garnered the group a Juno nomination in the R&B/Soul category, but also triggered a deal with A&M.

Ashley MacIsaac, who will join Bass Is Base for their performance on the show, is a great young fiddle talent from Cape Breton. MacIsaac recently picked up several awards at this year's ECMA awards, including instrumental artist of the year. Since being discovered several years ago, MacIsaac has gone on to perform with such diverse acts as Paul Simon, The Chieftains, composer Phillip Glass and the Toronto Symphony.

MacIsaac is currently recording his major label debut for A&M, tentatively scheduled for a June release. MacIsaac is currently on the RPM 100

here. I guess it will take a little bit of time."

Kennedy says there was some dissension in the ranks of the Canadian members at NARM, which was prompted by Tom Lewis, who praised BARD's affiliation with NARM.

"Tom Lewis basically said that competition is competition and that we will always have competition. He told the Canadians to take a long hard look at ourselves, asking where we think we are going to be in the next five to ten years. He reminded us that our business is slowly being grabbed away from us. And that's an issue we will have to face. The record clubs are definitely grabbing market shares. This is something that's becoming a big issue. Considering the amount of advertising dollars being spent by both clubs today, I don't think the Canadian retailers and rack jobbers could ever match the dollars they are spending in one month."

Kennedy maintains a note of optimism with regard to the association. He stresses the emergence of BARD and what that British

## Kevin Campbell named Epic product manager

Albums chart with his album *Close To The Floor*, an independent record that was re-released by A&M.

Bass Is Base and MacIsaac join an impressive Juno lineup which already includes Barenaked Ladies, Crash Test Dummies, Celine Dion with David Foster, Charlie Major, Sarah McLachlan, Moist, Prairie Oyster, and a musical tribute to this year's Juno Hall of Fame inductee, Buffy Sainte-Marie.

## Rankin Family release Grey Dusk Of Eve EP

Bob Campbell, senior vice-president of marketing for Sony Music Canada has announced the appointment of Kevin Campbell to the position of product manager, Epic Records, effective March 13, 1995. Campbell will report to Faye Perkins, director of Epic Records.

In his new position, Campbell will be responsible for product management of Epic Records International artists in Canada.

Campbell joined Sony Music in 1990 as an account service representative and later was promoted to a sales representative at Sony Music's Toronto branch office.

association went through in its fledgling years.

"The way it was described was that they have a lot of competition. HMV is part of the association over there. Tower Records is part of the association, and even the Woolworth's company which apparently does about 28 per cent of the total business. And a lot of independents are members of the British group. A lot of the things the association has done has bettered the independent marketplace.

"I don't know how many independent retailers there are in Canada, but we intend to go out and get as many as possible to join our association."

Kennedy stressed that he isn't heading up the new association. "I'm going to concentrate on its organization. Once I get all these people together, I'll let someone else take over. I was the president of the association, but maybe it's time for someone else to take over, somebody new. It can be somebody who doesn't own the company, but who works for a company. Maybe if we take the owners out of the picture and let the people who work for us put it together we might have a decent shot at it."

"I think we can take a page out of the workings of the British association where the majority rules, and that was the important buzz word that came down from Mr. Lewis. We can make our comments and have our arguments, but when it comes to a vote, that's what we have to stick with, the majority rules. It might sound like it's a hard line, but it's working in other countries and it should work here. It's has to benefit everyone, and that's the bottom line. Hey, we got to start somewhere."

Neill Dixon has offered a suite for the association's first meeting during Canadian Music Week. The meeting will be open to all retailers and rack jobbers. The time and date will be announced shortly.

## Rankin Family release Grey Dusk Of Eve EP

As a special thank you to their exceedingly loyal fan base, EMI artist The Rankin Family has released a limited edition five-track EP, entitled *Grey Dusk Of Eve*.

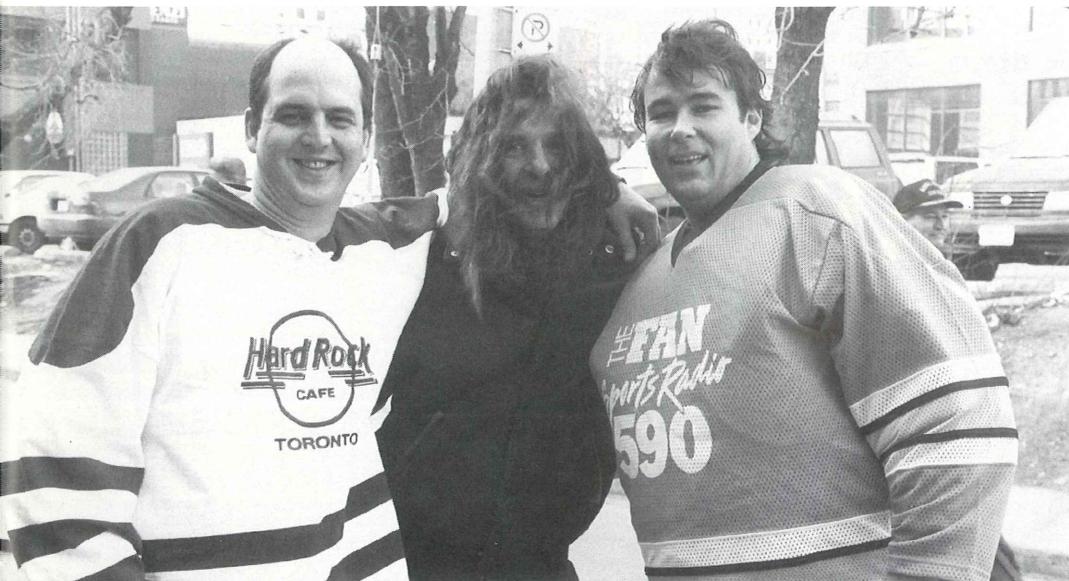
The feature track on the EP is the title track, which is essentially a new version of a long-time concert favourite, *Leis An Lurgainn* (The Boat Song), a song which originally appeared on the Rankin's 1993 album, *North Country*. The new version features Cookie Rankin in a duet with Hothouse Flowers' lead vocalist, Liam O'Maonlai.

The EP also includes a Jimmy Rankin original entitled *Malcolm Murray*; *Will You Go With Me Mary*, featuring Heather Rankin on lead vocals; *Twin Fiddle Feature*, which spotlights John Morris Rankin on fiddle; and the traditional *Sir James Baird*, which features Raylene Rankin on lead vocals.

The Rankins, who have now sold more than one million albums in Canada, have just completed a successful tour of England and Scotland. The tour was launched in front of a sold-out crowd in Glasgow, where the group was one of the headliners for the Celtic Connections Festival.

The group is currently preparing for a tour of Australia and New Zealand, where they are set to headline the *Guinness Festival Of Irish Music* (Mar. 12 - April 1). They will then head to the US for a two-month tour in support of the American release of *North Country*. The album is being released in the states through *Guardian Records*, a newly formed subsidiary of EMI Records Group North America.

*Grey Dusk Of Eve* is available only from March 28 to September 1.



Gretzky's restaurant in Toronto hosted a ball-hockey game between local musicians and employees of Toronto sports station The Fan 590. Pictured are Hard Rock Cafe P.R. director Cam Carpenter, Triumph's Mike Levine and The Fan's John Derringer.

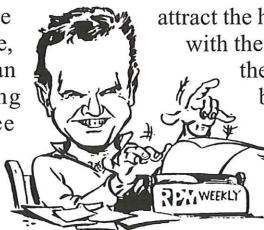
# WALT SAYS . . . !

**No background . . . ?** Isn't it strange that when you get away from homebase, something like 2,000 miles, you can enjoy the damnedest eye-opening conversations with people you see practically every week when you're at home. We got into a discussion about people coming into the business with no background. That's right NO BACKGROUND! It got me thinking. Over the past few years, there has been tremendous growth within the industry. A lot of the new people were quick to pick RADIO as the enemy. They were the "street-smart" people. Like the old flower children days when every record company had a resident hippie. "They must know what's going on, or they wouldn't dress or smell like that," seemed to be the reasoning. Anyway, back to the present. Have you noticed the resentment toward radio has even extended into the upper reaches of the executive level? I was told, just recently by one of these types, that RADIO lagged behind word-of-mouth and in-store play, when it came to breaking hits. Well, don't believe it. RADIO is still the most important vehicle available in breaking hits. Sure, the broadcast industry kind of shot itself in the foot, watering down all those important formats for gold and oldies, but the music industry would be hard-pressed without RADIO. What we need in this country are more Triple A stations like The River in Windsor/Detroit. Warren Cosford should get some kind of national recognition for bringing life back to those four CHUM stations in Windsor. He has also opened a very important door southward for Cancon. (EC: *The REAL do-ers in the business are rarely recognized . . . !*)

**Garth to The Empire Club . . . !** I guess you know you've made it when you're asked to speak at The Empire Club. Garth Drabinsky, who *The New Yorker* has tagged "A Canadian Ziegfeld", is scheduled as the guest speaker for March 27 at the Royal York Hotel's Concert Hall. The Tony award-winning producer has co-written an autobiography, *Closer To The Sun*, with Marq de Villiers. This is a luncheon not to be missed. Call 416-364-5590 for reservations. (EC: *Not to be missed . . . !*)

**Another new CD plant . . . ?** Get set for another CD software plant to be opened in Canada. The capacity far exceeds the company's needs, which means other labels can shop and compare. Could be that with the added competition, prices just might go down. (EC: *They're the lowest in the world already, so they tell me . . . !*)

**Mixing and mastering . . . ?** There was more than a little concern about my comments on "Produced wholly in Canada," which appeared in last week's column. That P for producer is very important, particularly if the copyrights are foreign. Just to bring you up to date, the Canadian music ruling, which became law on June 24, 1970, specifically states that in order to qualify as being produced in Canada, the live performance must be wholly recorded in Canada. Now, that was before high-tech entered the picture. Sure, there was always mixing and mastering, but all usually done at the source, where the single or album was recorded. Now there are mixing studios and mastering geniuses who



*with Elvira Capreese*

attract the hit-seekers, all over the world. Checking with the CRTC, they have to admit that policing the source of mastering or mixing would be impossible. So, they are content with being adamant only about the live recording, which must be wholly recorded in Canada. But don't try to sneak in any bed tracks or vocal overdubs done in Nashville or wherever. (EC: *Now, what's the good news . . . ?*)

**Big Bill is moving on . . . !** Watch for news of BB selling out his shares in that huge entertainment conglomerate he helped launch a long, long time ago. His metabolism must be slowing down. He's beginning to bulge a bit. So the good-time eating habit will have to be controlled. (EC: *How can he break that habit . . . ?*)

**A funeral is no excuse . . . ?** Shocking news about the firing of KM. What a dynamo she is, and what a flimsy excuse for getting rid of her. Whoever did the firing will eat her words. (EC: *Oh! You know who it was . . . ?*)

**The booker took a bath . . . ?** Not to mention any names, but the booker/promoters who booked that huge and very costly act just recently, pulled a good audience, but took a huge bath. They have another extravaganza coming up, but these two guys are pussycats compared to that other lot, so they just might make a buck, or at least break even. (EC: *I've got the picture . . . !*)

**Never at a loss for words . . . !** It just amazes me how reviewers come up with classic lines in describing a show. Take Tommy for instance. CFRB's Jeremy Brown must have stayed up all night to come up with his findings on Tommy. "7.4 on the Richter scale . . . simply relentlessly compellingly throbibly magnetic!" Can you imagine! This guy in his '60s I'm sure, but he's obviously young at heart. The next day, the reviewers were out in force with their quotes in the dailies. Dick Smyth, who is never at a loss for words, must have been blown away. He wrote, "I witnessed an almost instinctive standing ovation . . . The audience was instantly and universally on its feet." Richard Ouzounian of CBC Radio, went on a word tirade as well with "Tommy . . . you're terrific! A sensation . . . An explosion of music and colour that will positively blow your mind." The Globe's H.J. (Jack) Kirchhoff was being a little cautious, maybe because the Toronto Star took a dig at him the previous day. Anyway, Kirchhoff tagged the show as "Brilliant . . . a knockout." The Toronto Sun's John Coulbourn, perhaps one of the most respected of all Toronto reviewers, came up with one of his usual, direct-to-the-point, no fooling critiques, \*\*\*\*\* (out of five). Great stuff. And don't quote me, but Tommy will become a resident of lower Yonge Street for at least two years. Take a look at that photo spread this week. (EC: *Your ego's showing. You're in three shots!*)

**Tony Bennett cares . . . !** Did you notice when Tony Bennett went up to accept his Grammy award, he was wearing Variety's heart in his lapel? He's a great supporter of Variety, particularly Toronto's Tent 28. He donated one of his paintings a couple of years ago, and it brought in a lot of bucks

for Variety's Kids. More of the entertainment people should get involved in helping the kids. Even spending just a couple of bucks for a heart and wearing it on your sleeve or in your lapel can send an important message. Helping others is good for the soul. (EC: *It's good for the career too . . . !*)

**Hear Me! Hear Me . . . !** Now is this professional jealousy or is this professional jealousy? It seems that we were allowed to hear a preview tape, YES, TAPE, of a born-again superstar. The other guys either weren't in or weren't interested until they saw our comments in print. Lucky them. They get ours, but we don't get theirs. Anyway, they gave a very nice guy a very hard time. (EC: *Figures . . . !*)

**Oops . . . !** Maybe it was an oversight, but when I was going over the CMW industry award nominees there was one name conspicuous by its absence. (EC: *You have to be seen to be known . . . !*)

# RPM

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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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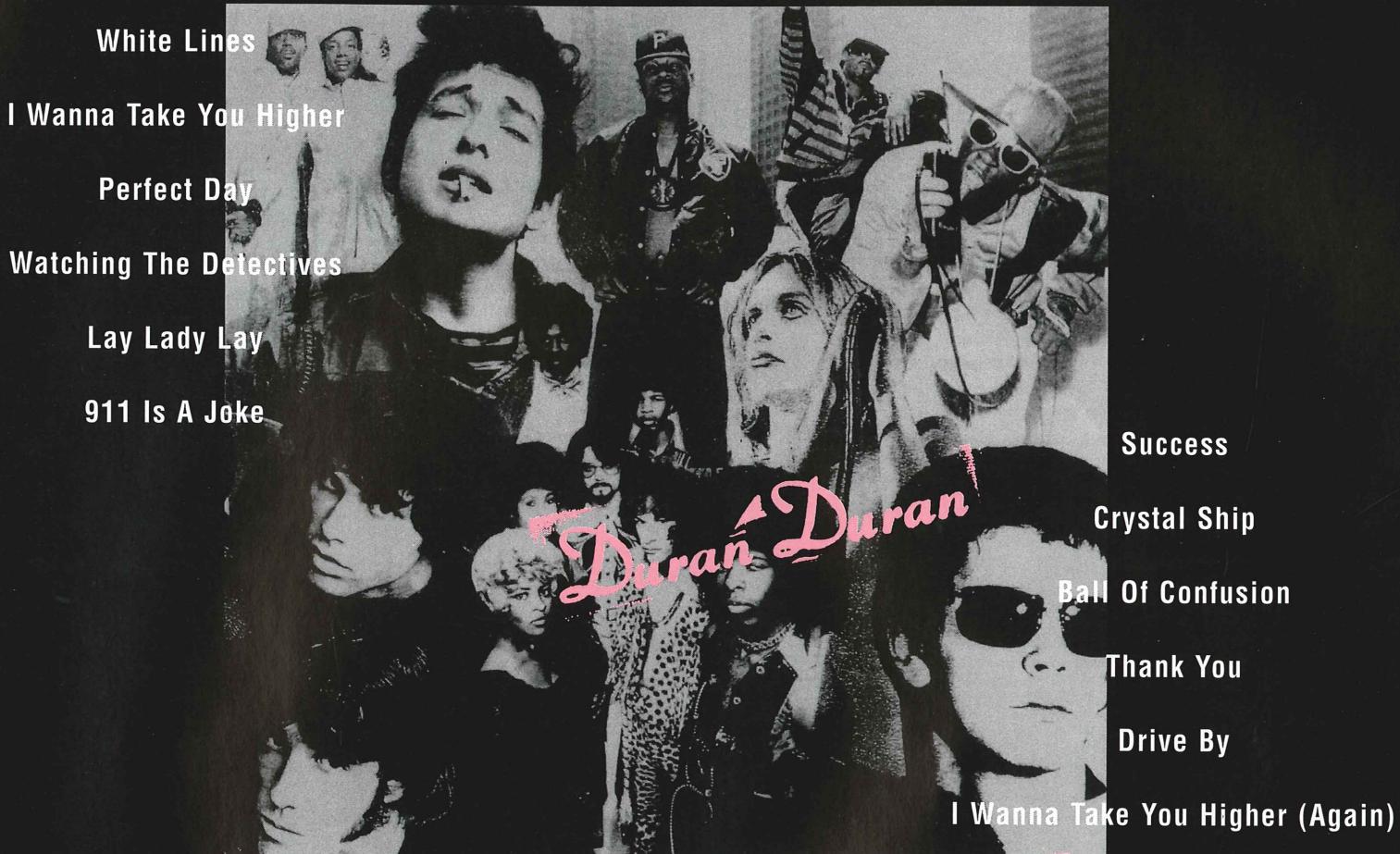
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**"This album was inspired by caffeine overdose, mental exhaustion, vague and half-remembered teenage dementia, the desire to alienate music purists, to achieve the ultimate bad review in Q magazine, Car Wash Friday nights at L'Escale on Berwick St., No Name Trainers, mixing our drinks (and the mornings after), days present and absent friends." - SIMON LEBON, DURAN DURAN**

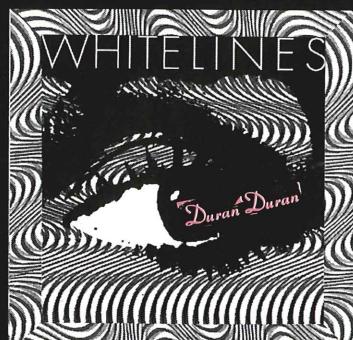


# Duran Duran

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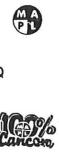
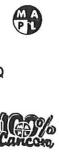
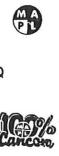
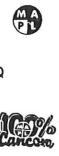
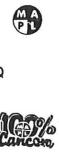
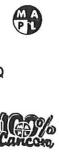
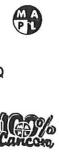
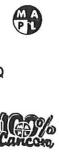
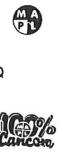
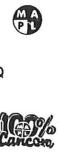
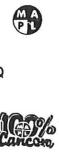
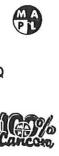
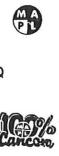
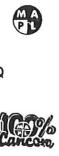
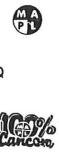
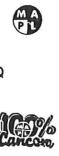
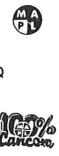
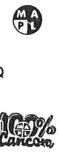
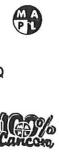
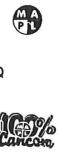
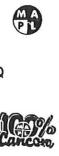
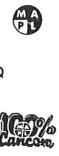
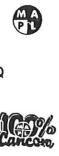
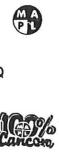
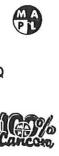
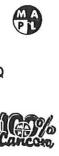
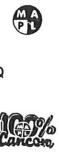
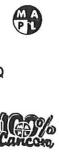
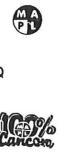
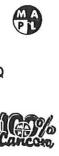
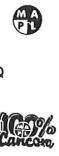
WHITE LINES (the cd maxi-single)  
E21Q 8201

TW LW WO - MARCH 13, 1995

1	1	12	TAKE A BOW	(2 weeks at #1)	Madonna/Maverick/Sire (Warner comp 231)-P
2	3	12	STRONG ENOUGH	Sheryl Crow/A&M (A&M comp 8)-Q	
3	6	7	SHE'S A RIVER	Simple Minds/Virgin (promo CD)-F	
4	4	9	MISHALE	Andru Donalds/Metro Blue (EMI comp 29A)-F	
5	2	13	BANG AND BLAME	R.E.M./Warner Bros. (Warner comp 230)-P	
6	7	8	THE BALLAD OF PETER PUMPKINHEAD	Crash Test Dummies/RCA (promo CD)-N	
7	5	10	WHEN I COME AROUND	Green Day/Reprise (Warner comp 231)-P	
8	12	11	SUKIYAKI	4 p.m./London (PolyGram comp Jan.)-Q	
9	8	12	BUDDY HOLLY	Weezer/Geffen (MCA comp 21)-J	
10	10	6	I KNOW	Dionne Farris/Columbia (promo CD)-H	
11	9	11	BETTER MAN	Pearl Jam/Epic (promo CD)-H	
12	19	8	GEL	Collective Soul/Atlantic (Warner comp 233)-P	
13	22	8	O SIEM	Susan Aglukark/EMI (EMI comp 2)-F	
14	13	10	LOVE WILL KEEP US ALIVE	The Eagles/Geffen (MCA comp 21)-J	
15	15	7	TRUTH UNTOLD	Odds/WEA (Warner comp 233)-P	
16	23	6	YOU LOSE YOU GAIN	John Bottomley/RCA (BMG comp 80)-N	
17	34	3	MURDER INCORPORATED	Bruce Springsteen/Columbia (promo CD)-H	
18	20	5	SOMEDAY, I'LL BE SATURDAY NIGHT	Bon Jovi/Mercury (PolyGram comp Jan.)-Q	
19	21	4	IN THE HOUSE OF STONE	Martin Page/Mercury (PolyGram comp Feb)-Q	
20	14	15	ON BENDED KNEE	Boyz II Men/Motown (A&M comp 8)-Q	
21	28	6	LOOK WHAT LOVE HAS DONE	Patty Smyth/MCA (MCA comp 21)-J	
22	24	6	KISS FROM A ROSE	Seal/ZTT (Warner comp 235)-P	
23	11	11	YOU WRECK ME	Tom Petty/Warner Bros. (Warner comp 233)-P	
24	17	17	INSENSITIVE	Jann Arden/A&M (promo CD)-Q	
25	25	8	THE MAN WHO SOLD THE WORLD	Nirvana/DGC (MCA comp 22)-J	
26	26	8	LET HER CRY	Hootie & The Blowfish/Atlantic (Warner comp 231)-P	
27	30	5	IF I WANTED TO	Melissa Etheridge/Island (A&M comp 1)-Q	
28	18	6	COTTON EYE JOE	Rednex/Zomba (BMG comp 78)-N	
29	84	2	BELIEVE	Elton John/Mercury (promo CD)-Q	
30	44	3	YOU GOT IT	Bonnie Raitt/Arista (BMG comp 80)-N	
31	40	4	ANOTHER DAY	Whigfield/Quality (promo CD)	
32	29	8	LEARN TO BE STILL	The Eagles/Geffen (MCA comp 21)-J	
33	54	2	NO MORE "I LOVE YOU'S"	Annie Lennox/RCA (BMG comp 80)-N	
34	53	3	COME BACK	Londonbeat/Anxious (BMG comp 80)-N	

## HIT TRACKS & where to find them

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

35	42	4	SOUR TIMES	Portishead/London (PolyGram comp Feb)-Q	
36	39	5	EVERLASTING LOVE	Gloria Estefan/Crescent Moon (promo CD)-H	
37	37	6	PRIME OF LIFE	Neil Young/Reprise (promo CD)-H	
38	38	7	L.U.V.	John Mellencamp/Mercury (PolyGram comp Feb)-Q	
39	45	3	SHE FORGOT TO LAUGH	Rymes With Orange/Plum-A&M (promo CD)-Q	
40	41	4	THIS COWBOY SONG	Sting/A&M (promo CD)-Q	
41	36	8	DON'T TELL ME	Van Halen/Warner Bros. (promo CD)-P	
42	71	2	CAN'T STOP LOVIN' YOU	Van Halen/Warner Bros. (promo CD)-P	
43	43	5	WHINEY WHINEY	Willi One Blood/RCA (promo CD)-N	
44	51	3	THANK YOU	Boyz II Men/Motown (A&M comp 1)-Q	
45	27	10	IN YOUR TIME	Bob Seger/Capitol (promo CD)-F	
46	33	16	THE SWEETEST DAYS	Vanessa Williams/Mercury (promo CD)-Q	
47	85	2	WONDERDRUG	Jann Arden/A&M (promo CD)-Q	
48	69	3	UNTIL THE END OF TIME	Foreigner/Attic (Attic comp 53)-J	
49	89	2	NAUTICAL DISASTER	The Tragically Hip/MCA (MCA comp 4)-J	
50	16	13	GREASY JUNGLE	The Tragically Hip/MCA (MCA comp 20)-J	
51	52	3	WE CELEBRATE	The Barra MacNeils/Polydor (PolyGram comp Feb)-Q	
52	90	2	LIGHTNING CRASHES	Live/Radioactive (MCA comp 3)-J	
53	64	4	BOURBON STREET	Eddie Schwartz/Melody Hill (promo CD)	
54	56	5	BLUE	Jayhawks/American (promo CD)-P	
55	57	3	ODE TO MY FAMILY	The Cranberries/Island (A&M comp 1)-Q	
56	50	6	HIGH HEAD BLUES	Black Crowes/American (promo CD)-P	
57	73	3	GOTTA GET AWAY	Offspring/Cargo (promo CD)	
58	55	5	UNDER THE GUN	Foreigner/Attic (Attic comp 52)-J	
59	66	3	BIG YELLOW TAXI	Amy Grant/A&M (promo CD)-Q	
60	49	6	LITTLE BITTY PRETTY ONE	Huey Lewis/Elektra (Warner comp 233)-P	
61	32	13	HERE COMES THE HOTSTEPPER	Ini Kamoze/Columbia (promo CD)-H	
62	63	4	HEART OF STONE	Dave Stewart/Anxious (Warner comp 233)-P	
63	70	3	GIVE ME A REASON TO STAY	Freddy Curci/EMI (EMI comp 1)-F	
64	31	18	YOU DON'T KNOW HOW IT FEELS	Tom Petty/Warner Bros. (Warner comp 229)-P	
65	78	3	LETTING GO	Julie Masse/Surge-Select (promo CD)	
66	93	2	FOR YOUR LOVE	Stevie Wonder/Motown (promo CD)-Q	
67	83	2	HOLD ON	Jamie Walters/Atlantic (Warner comp 237)-P	
68	94	2	LIFE, IN A NUTSHELL	Barenaked Ladies/Sire-Reprise (promo CD)-P	
69	58	11	HOW STRONG	Doucette/Reluctant (promo CD)	
70	65	7	HIP TODAY	Extreme/A&M (promo CD)-Q	
71	88	2	IF YOU LOVE ME	Brownstone/MJJ (promo CD)-H	
72	46	14	NOTHING BEHIND US	Richard Marx/Capitol (promo CD)-F	
73	82	3	IF YOU DON'T LOVE ME (I'll...)	Pete Drogie/American (Warner comp 233)-P	
74	48	22	YOU GOT ME ROCKING	The Rolling Stones/Virgin (EMI comp 1)-F	
75	62	12	TELL ME YOU LOVE ME	Carol Medina/Quality (promo CD)	
76	47	8	AS I LAY ME DOWN	Sophie B. Hawkins/Columbia (Sony comp 35)-H	
77	35	14	SHE PICKED ON ME	Roch Voisine/Star-Select (promo CD)	
78	NEW		I GOT A LINE ON YOU	The Jeff Healey Band/Arista (promo CD)-N	
79	59	12	MOVE THIS NIGHT	The Earthtones/Passion (promo CD)	
80	NEW		MEA CULPA	Mike & The Mechanics/Atlantic (Warner comp 238)-P	
81	77	6	HAVE A LITTLE FAITH	Joe Cocker/550-Epic (promo CD)-H	
82	60	12	ALL UNCOVERED	The Watchmen/MCA (MCA comp 20)-J	
83	95	2	MANNEQUIN	Wild Strawberries/Strawberry (A&M comp 1)-Q	
84	68	10	CREEP	TLC/LaFace (BMG comp 78)-N	
85	72	8	LOVE SPREADS	The Stone Roses/Geffen (MCA comp 22)-J	
86	80	4	BAD REPUTATION	Freedy Johnston/Elektra (promo CD)-P	
87	NEW		STAY	Colin James/Virgin (promo CD)-F	
88	67	14	SO BLIND	Alan Frew/EMI (EMI comp 32)-F	
89	76	7	THE LOVE IN YOUR EYES	Dan Hartman/Chaos (Sony comp 35)-H	
90	81	4	THE U.S. OF ACHE	Kim Mitchell/Alert (promo CD)-F	
91	NEW		MACHINE PUNCH THROUGH	Moist/EMI (promo CD)-F	
92	61	8	PRACTICE WHAT YOU PREACH	Barry White/A&M (A&M comp 7)-Q	
93	74	7	WALK ON WATER	Aerosmith/Geffen (MCA comp 21)-J	
94	NEW		BABY	Brandy/Atlantic (Warner comp 236)-P	
95	NEW		END OF THE WORLD	The Waltons/WEA (Warner comp 237)-P	
96	75	7	THANK YOU	Page & Plant/Atlantic (Warner comp 232)-P	
97	79	4	SHAME	Zhane/RCA (promo CD)-N	
98	91	8	BRIDGE	Queensryche/EMI (promo CD)-F	
99	86	4	EVERY DAY OF THE WEEK	Jade/Giant (promo CD)-P	
100	87	7	TODAY I HATE EVERYONE	The Killjoys/WEA (promo CD)-P	map1

## Academy formed to bring industry into Junos

This year marks the 20th anniversary of the founding of CARAS. The Canadian Academy Of Recording Arts And Sciences was founded by Stan Klees, co-founder and producer of the Juno Awards, in order to allow the recording industry to have input into presenting the awards on television.

Mel Shaw was appointed the first president of the academy. He headed up a committee which was comprised of 1st vice-president Leonard Rambeau, 2nd vice-president Ross Reynolds, secretary-treasurer Brian Robertson, and directors Greg Hambleton, Martin Onrot and George Struth.

In order to help bring the Junos into the television age, Klees entered into negotiations with CBC-Television's John Barnes and Jim Guthro. With the objective being to hold the show in a theatre setting, Klees negotiated with the Canadian National Exhibition's general manager David Garrick to hold the show in the Queen Elizabeth Theatre.

The original CARAS committee was given the responsibility of selecting the awards that would be televised, establishing the criteria by which performers would be selected to appear on the program, and to introduce a new concept of voting and nominations. John Thomson was retained as producer and director of the show, working in cooperation with Klees.

As the academy and CBC-TV are preparing once again to present what should be a memorable 1995 Juno broadcast, RPM spoke with some of the past CARAS presidents, to gain their thoughts and insights on their tenures.



**MEL SHAW**  
**Founding President (1975 - 1977)**  
**CARAS Advisory Board (1977 - 1994)**

As the first president of CARAS, I was a participant with a dynamic combination of music industry people who were very passionate about Canadian artists creating recorded music.

I recall in the early days, before the academy was formed, that there were individuals who were very vocal about strongly supporting the heritage and traditions established by Walt Grealis and Stan Klees.

I am proud to say that I was among the supporters, along with Leonard Rambeau, Jack Richardson, Greg Hambleton, George Struth, John Mills and Harold Moon. There were also many others who held the belief that the tradition must continue, and so it has.

The task of heading up the organization takes time and commitment and all those who have filled the position deserve the industry's thanks. In particular, appreciation must go to the past presidents, Brian Robertson, Leonard Rambeau, Peter Steinmetz and Dave Charles, and the current president, Lee Silversides.

The link through each presidency has been Daisy Falle, who put her heart and soul into the

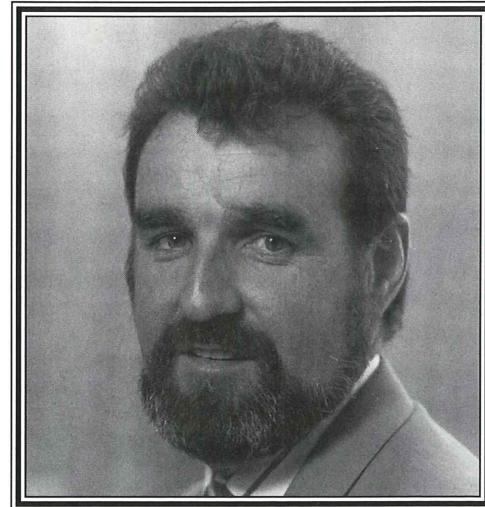
awards from the very beginning. Each of these people has my admiration for facing the difficulties of 'the times' and for their continuation in honouring the tradition established by the original foresight of Walt Grealis and Stan Klees.

The 1995 Juno Awards will no doubt be outstanding and I am proud to be an academy member.

### **LEONARD RAMBEAU** **President (June - November 1977)**

I can still remember the meeting in my apartment with Mel Shaw and Brian Robertson and a couple of other people. I was deeply involved in Anne Murray's career and I was a little apprehensive of taking on any more responsibilities. I knew the organization had a plan and an agenda of its own, and that taking on the job as president would be a big responsibility.

Fortunately, now that I look back, I was smart enough to call a spade a spade, because one



wonders and will wonder, how things for them and for me would turn out.

I was also fortunate enough to be able to find the time and the energy for the job. The organization was in its embryonic stage, and

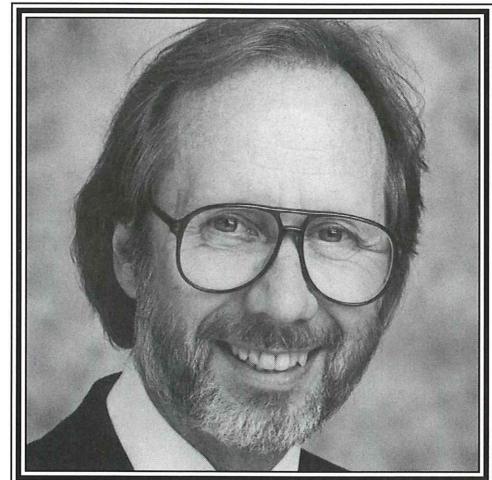
stretching to see what direction it would go. It was around that time too that they decided to take the Junos to the public with the television show.

Looking back, I think the success of CARAS and the Junos began with the advent of the television show. It was the beginning of the Canadian star system. And it's encouraging to see today, that when a Juno nominee or winner is introduced on various television shows, and I know from experience with the Rita & Friends show, that it doesn't have to be qualified.

I think the Canadian public is aware of what the Junos are. There is an awareness that the Junos are awards from the industry. And I think in turn, by having the Junos, it made people aware of the music industry, let alone the entertainment industry.

We were fortunate too that Anne Murray was an established star, and a great vehicle for promoting the Junos. We were hotter than a pistol at that time.

I was relieved when my tenure was up and that my reputation was accepted and still intact. Relief is the word. Basically I am very pleased as to how the book has unfolded on both CARAS and the Junos. The talent we parade today on the Junos is the result of the dedication and devotion so many people had in creating a star system in the beginning.



### **BRIAN ROBERTSON** **President (1977 - 1983)**

I was involved in the initial set-up of the academy, back in the early to mid '70s. There were a handful of us, including Leonard Rambeau and Mel Shaw, who wanted to create an organization that would endeavour to build a stronger star system in Canada.

What we did, I suppose, was lay the foundation for what has subsequently been built on those early pioneering efforts. When we started the process, there really wasn't a true national industry in Canada in the early '70s. It was a lot of fragmented, regional pockets, nothing really held the whole thing together.

We saw the opportunity that the Junos could be a national television vehicle, which would endeavour to start pulling those pockets together into one industry, and I think from that point of view we succeeded.

CARAS' mandate is to maximize the opportunities the Junos offer, first and foremost. Once they've done that, there are other objectives to deal with, but I think the Junos are the #1 priority.

I still think they're fulfilling the mandate. There's been some hiccups along the way, but I think that's inevitable in an organization like that. But it

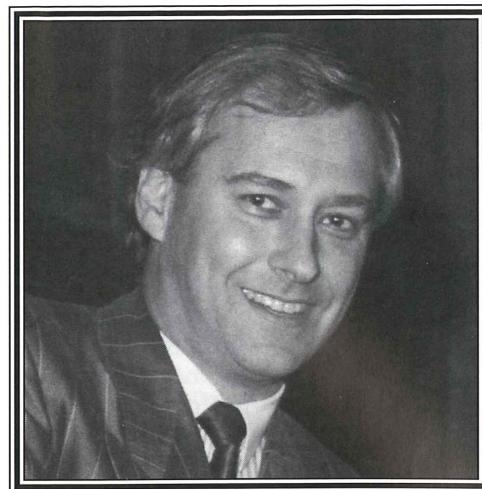
will continue to find its own levels of efficiency which it is doing. In Lee Silversides' hands, it'll probably be in as good a shape as it's ever been.

In terms of this year and subsequent years, I think it's very satisfying that Copps Coliseum is sold out, because there was some apprehension about trying to sell 8,000 tickets. But it appears they've done that very successfully.

Politics comes with the territory, and it's part and parcel of what that job is. Lee came and saw me before he took the job, and he was well aware after we talked of what that job is. It's not an easy job, you have to balance so many disparate areas of the business. With areas of self-interest, you're constantly walking a tightrope. It's a difficult thing to balance, but Lee seems to be finding the right balance.

It's an organization that relies an awful lot on volunteer time, so you need to rely on the generosity of many different aspects of the business. It has certainly fulfilled its original mandate, it just needs to be kept on an even keel to keep it going into the future.

I don't see any loss of support for what CARAS is doing. We still need a national television vehicle to expose the music and the artists. The job is even more difficult now because when we started out, you didn't really have to fight 50-60 channels. In the late '70s we regularly got 2 to 2.2 million viewers for that show. Since then, the television universe has been expanded, so it's quite easy for the audience to get diluted, which it has done to some degree. But there's still a need for that window.



**PETER STEINMETZ**  
**President (1983 - 1992)**

Peter Steinmetz was unavailable for comment.

**DAVE CHARLES**  
**President (1992-1994)**

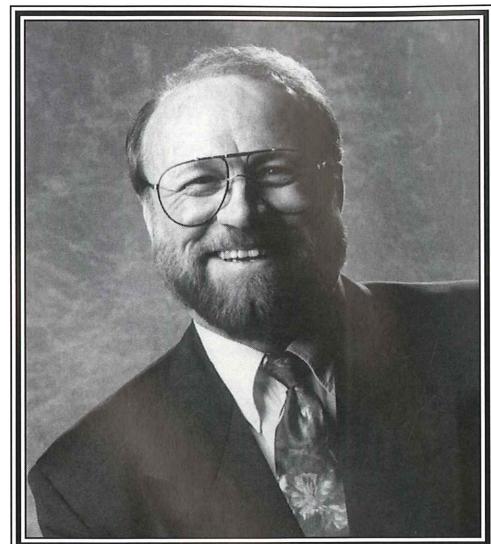
*Charles contacted RPM from his new home in Australia to offer a few thoughts:*

It's great to see such a strong music scene in Canada. It's the opposite down here (in Australia). We're experiencing a bit of a lull.

We had been working on trying to get the Junos in an arena setting for quite a while. It's great

to see it finally happening. Copps Coliseum is a terrific venue. I mean Phil Collins, Aerosmith and many other artists have performed there, so it truly is a world-class facility. There really isn't anything comparable in Toronto.

When you're working on the Junos, there are so many different people that you have to try and keep happy. It's an impossible task. I'm delighted to see that this year's show is going so well. It looks as though it is going to be a wonderful show. I really hope they get great numbers.



# JUNO AWARDS

## Male and Female Vocalist of the Year Spotlight

### ... ladies first

#### SASS JORDAN

According to Sass Jordan, "Absolutely anything you can think of, I've done, I am, I wanna be." It's a typically bold statement from this gutsy rock and roller whose powerful voice has quickly become a mainstay on the Canadian music scene. Jordan was born in Birmingham, England, but came to Canada at an early age. Raised in Montreal, Jordan first surfaced as a bass player in one of the city's top club acts of the time, The Pinups. When that group dissolved, she held down a series of jobs, including television interviewer, before landing a spot as backing vocalist for



The Box, one of Canada's top bands in the late '80s. Jordan's famed pipes can be heard on The Box's biggest hit, Closer Together. In late 1988, Jordan

released her debut album, Tell Somebody, which eventually soared to platinum sales in Canada, boosted by the success of such songs as the title track (which hit #20 on the RPM Hit Tracks chart), So Hard, Double Trouble and Stranger In Paradise.

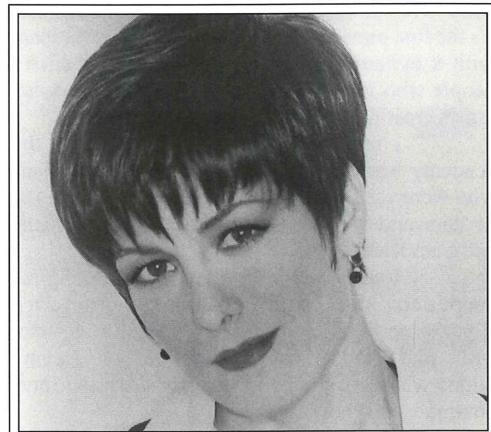
The album also led to Jordan's 1989 Juno win as most promising female artist. Jordan's growing success led to a move to Los Angeles for the recording of her second album, Racine. The move was necessitated because her manager, Lisa Janzen, was an L.A. resident, was with her new American label, Impact/MCA. While in L.A., Jordan recorded a duet with Joe Cocker for The Bodyguard soundtrack, and opened up a tour with the Arc Angels. Racine (a French word for roots) was an appropriate title, as Jordan included several songs about her Canadian upbringing. The success of the Racine album led

garage where her mother's band rehearsed, first learning the drums, and eventually the guitar. By her mid-teens, Wright was playing in local bands, eventually able to show off her husky lead vocals. After high school, Wright toured the US and Canada, and in 1988 released her debut album, Do Right By Me, on the Savannah label. Endless live appearances caught the attention of Nashville-based Arista

to a spot on Bryan Adams' Waking Up The Nation tour, along with Steve Miller and Extreme. Jordan's latest effort, Rats, kept perfectly in step with the red-hot grunge and alternative sounds of today. Produced by Jordan, Steve Salas and Nick Didia (engineer for Pearl Jam and Stone Temple Pilots), it also established Jordan as perhaps the hardest rocking female voice in music today.

#### MICHELLE WRIGHT

This Chatham, Ontario native's love of country music began when, as a young girl, she tagged along to shows by both her mother and father, who were local country performers. Wright first began playing music in the



# What the hottest ticket in town gets you!

# Canadian Music Week Conference

March 23-March 26, 1995 \* Crowne Plaza Hotel

The executive conference provides a forum for the global music industry to explore current and future issues impacting the business of music. This year's theme "Multimedia — The Future is Now" will identify and address timely issues including the impact of technology on entertainment, music rights and the delivery of music related products.

Back by popular demand is **Ed Bicknell** who will once again peel away the professional veneer of famous music personalities to reveal the person behind the persona.

This year's celebrity interviews include industry icons **Jerry Wexler**, **Wolfman Jack** and **Miles Copland**.

## AWARDS THURSDAY, MARCH 23 • Constitution Hall, Metro Toronto Convention Centre

CMW honours its own, in a gala opening event. Greet old friends and make new ones in the opening one-hour schmooze cocktail reception, hosted by Mayor Barbara Hall and members of Toronto City Council.

Go directly into the annual presentation of the Music Industry Awards dinner with 800 of your closest friends and colleagues.

## FESTIVAL MARCH 20 - MARCH 26 • Downtown Toronto

CMW presents a showcase extravaganza, featuring 300 of Canada's most promising artists/groups. Discover Canada's unique diversity throughout this week-long celebration of the best of this country's rock, pop, country, jazz, classical and eclectic music.

Highlights of the '95 Festival include the Passport to Plugged New Music Series, Borrowed Tunes — a Tribute to Neil Young, Lobsterpalooza, Native Beat III, Rock 'n' Bowl, Rock For The Children, Rock Showdown and The Rockers vs The Classics hockey game.

## EXHIBITION MARCH 24 - MARCH 26 • Metro Toronto Convention Centre

CMW presents **Music & Multimedia '95**, featuring the newest cutting-edge technologies and hottest products from recording gear to musical instruments.

Explore, discover, experience music and multimedia displays, exhibits, kiosks, virtual reality, digital cafe.

Check out the main stage showcasing a series of live performances and a feature presentation/speaking engagement by interactive music pioneer **Todd Rundgren**, The Tea Party, Lighthouse, Jan Arden, Larry Gowen and Alan Frew.

Learn about the latest in multimedia technology and applications at the **Apple Multimedia Theatre** featuring a series of hands-on demonstrations and presentations

Keynote Speaker  
**MOSES ZNAIMER**  
President / Executive Producer  
Citytv/MuchMusic/MusiquePlus/Bravo!



FRIDAY

Keynote Speaker  
**NICHOLAS GARNETT**  
Director General/Chief Executive  
International Federation of the  
Phonographic Industry (IFPI)



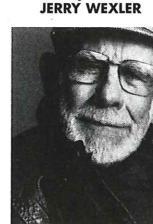
SATURDAY



FRI/SAT/SUN



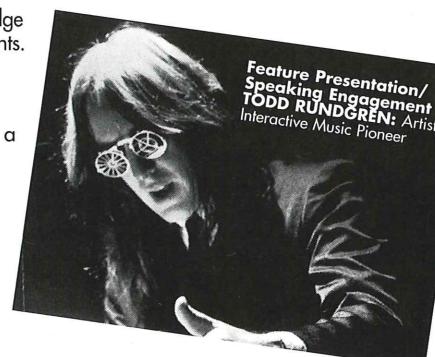
SATURDAY



FRIDAY



SUNDAY



Feature Presentation/  
Speaking Engagement/  
**TODD RUNDGREN**: Artist,  
Interactive Music Pioneer

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Records, and Wright became one of the first artists signed to the label. Her 1990 self-titled album garnered rave reviews from country critics and produced the top 30 singles New Kind Of Love (#4), Woman's Intuition (#14), All You Really Wanna Do (#9), A Heartbeat Away (#21) and Not Enough Love To Go Around (#20). It was Wright's second album for Arista/BMG, Now & Then, that really catapulted her into country stardom, producing five #1 hits; Take It Like A Man, He Would Be Sixteen, Guitar Talk, One Time Around and the title track. Take It Like A Man also hit the top 10 in the US country charts, and became a #1 video at CMT and TNN. The Academy Of

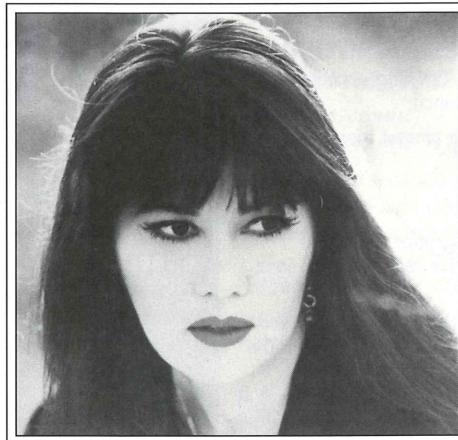
Country Music named Wright the top new female vocalist in 1993, and back home in Canada, she picked up no less than 15 awards based on the success of Now & Then, including CCMA entertainer of the year, Big Country Awards' artist of the year and a Juno for country female vocalist. Now & Then eventually reached double platinum status in Canada. In 1994, Wright released her third album for Arista, The Reasons Why, produced by longtime friend Steve Bogard, Val Garay, Mike Clute and John Guess. Wright, who is now a Nashville resident, is currently in the midst of a lengthy Canadian tour promoting the album, which shipped gold in Canada.

### JANN ARDEN

Calgary native Jann Arden has a very simple formula for success: "Every time you take a step up, it seems that it's the right thing and should be happening that way. If it doesn't feel right, then you just don't do it." Arden burst onto the Canadian music scene in February of 1993 with the release of her debut album, Time For Mercy. Following the release, Arden embarked on an arduous stretch of touring to promote the record, with shows across Canada, the US and Europe. The endless promotion paid off, as Arden accrued both critical and commercial success for the record. Time For Mercy eventually achieved gold status in Canada, and earned Arden two Juno Awards: most promising solo performer and best video for I Would Die For You (directed by Jeth Weinrich). The stirring video for that song was the one that really established Arden at radio, with Weinrich going on to capture the Canadian Music Video Award for best director for his work on that video. Will You Remember Me topped out at #10 on the RPM 100 Hits chart, I Would Die For You #13, and I'm Not Your Lover #35. In the summer of 1994, Arden released her

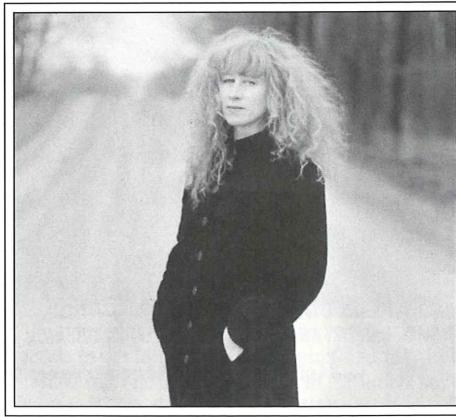
sophomore album, Living Under June, once again produced by veteran Ed Cherney. The album displayed Arden as an even more confident singer and songwriter, with a knack for getting into emotions that few songwriters can touch. Despite its somewhat eclectic sounding title, the name actually refers to the fact that Arden was living in a basement apartment underneath a woman named June, and was able to hear, through the paper thin walls, the intimate conversations this woman had. That intimacy is reflected in the songs, such as the top five hit Could I Be Your Girl, Unloved (a beautiful duet with Jackson Browne), Good Mother, and Insensitive (a song Arden picked up from songwriter Anne Lorree), which hit #1 on the RPM Hit Tracks chart. Yet

despite the often serious nature of her lyrics, Arden's wit and self-effacing humour belie what could be a somber tone. The best indicator of the rapid rise to success Arden has undertaken is in the impressive five Juno nominations she's racked up this year, for best single, (Could I Be Your Girl), songwriter, dance recording (Could I Be Your Girl: Pablo Mix), video (Insensitive; directed by Jeth Weinrich) and of course, female vocalist.



### LOREENA MCKENNITT

Growing up in Morden, Manitoba, Loreena McKennitt's original ambition was to be a veterinarian. Not a surprising career goal for the daughter of a livestock dealer. Fortunately for music fans, McKennitt soon trained her talents on music, starting out singing in folk clubs and musical theatres in and around her hometown. In the early '80s, McKennitt moved to Stratford, Ontario, where she worked as a composer, actor and singer with Canada's famed Shakespearean festival. Eventually McKennitt headed to Toronto, where she honed her harp and vocal skills anywhere she could make a buck. It wasn't long before she was performing at expositions overseas, writing film music and performing at small



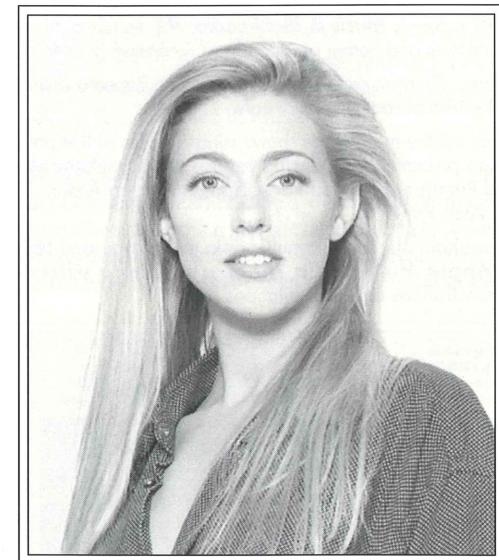
venues throughout Canada. It was in 1985 that McKennitt formed her own Quinlan Road Productions, through which she recorded and released her first independent album, Elemental, a collection of traditional songs along with the poetry of Yeats and Blake set to music. Two years later, with Elemental having sold 30,000 units, McKennitt recorded a collection of holiday offerings, To Drive

The Cold Winter Away. In 1989 she released her third album, Parallel Dreams, which has since gone gold in Canada. By the time her fourth album was ready for release, McKennitt realized that her own Quinlan Road label was no longer big enough to meet industry demands. With the release of The Visit came McKennitt's partnership with Warner Music Canada, an agreement that extends to more than 30 countries worldwide. That

album has since gone double platinum in Canada, and sold 200,000 units in the US. McKennitt's latest release, The Mask And Mirror, expands on the celtic themes in The Visit, while also incorporating influences from Spain, Morocco, medieval France and Normandy. The true testimony of the appeal of this artist comes in the fact that, despite little radio support, McKennitt continues to sell millions of records worldwide.

### JULIE MASSE

Like most music performers, Quebec native Julie Masse got her start early. It was in 1982, at the tender age of 12 that Masse won her first singing competition, the same year she appeared in her first musical. In 1986, Masse met Serge Brouillet, who would go on to become her manager and producer. Taking on numerous singing and dancing lessons obviously paid off in the spring of 1990, when Masse's debut single, C'est Zero, was released in Quebec. Later that same year, Masse's debut self-titled album was released, featuring four songs that hit the Francophone charts. In October of '90, Masse signed with Les Editions/Productions' Georges Mary for European distribution of her album by BMG. That same month, Masse had a memorable performance at the annual L'Adisq Gala, where she sang a medley of the year's best songs. Two months later, Masse appeared live on MusiquePlus, where she was awarded her first gold record for her debut album. That album would hit platinum shortly thereafter, with Masse being presented her platinum award at the Quebec Colisee by hockey legend Guy Lafleur. In September of '91, Masse signed with Donald K. Donald/CPI for concert promotions, with Procter & Gamble announced as the tour's official



sponsors. That October, Masse won three Felix Awards; best new artist, best first album and female singer of the year. Masse released her second album, A Contre-Jour in May of '92, followed by a national tour that included a Canada Day performance in Ottawa. In March of '93, Masse won the Juno for most promising female vocalist, while working on pre-production for her first English album in both Toronto and New York. In September of '94, One More Moment, Masse's first English-language single, was shipped to radio, with writing and producing credits going to long-time friend Corey Hart. A month later came the release of her first English-language album, Circle Of One, which hit gold within its first month of release.



# RIVETING

Ladies and Gentlemen, Our Nominees...

ALBUM OF THE YEAR

- The Rankin Family, *North Country*

SINGLE OF THE YEAR

- *Moist, Push*

FEMALE VOCALIST OF THE YEAR

- *Sass Jordan*

MALE VOCALIST OF THE YEAR

- *Colin James*
- *John McDermott*

BEST NEW SOLO ARTIST

- *Susan Aglukark*
- *David Gogo*

BEST NEW GROUP

- *Moist*

COUNTRY FEMALE VOCALIST OF THE YEAR

- *Anne Murray*

COUNTRY MALE VOCALIST OF THE YEAR

- *Jim Witter*

BEST CLASSICAL COMPOSITION

- Healey Willan, "Missa Brevis No.11, Sancti Johannis Baptistae", *Healey Willan Masses & Motets*  
—The Choirs of St. Mary Magdalene Church

BEST MUSIC OF ABORIGINAL CANADA

- *Susan Aglukark, Arctic Rose*
- *Robbie Robertson & The Red Road Ensemble, Music For The Native Americans*

BEST ALTERNATIVE ALBUM

- *King Cobb Steelie, Project Twinkle*

BEST HARD ROCK ALBUM

- *Econoline Crush, Purge*

BEST RAP RECORDING

- *Dream Warriors, Subliminal Simulation*

BEST REGGAE RECORDING

- *One, Smokin' The Goats*

BEST VIDEO

- *Moist, Push, Brenton Spencer (Director)*

PRODUCER OF THE YEAR

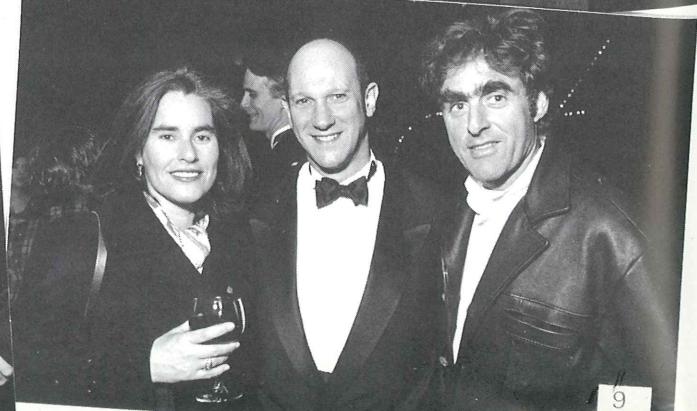
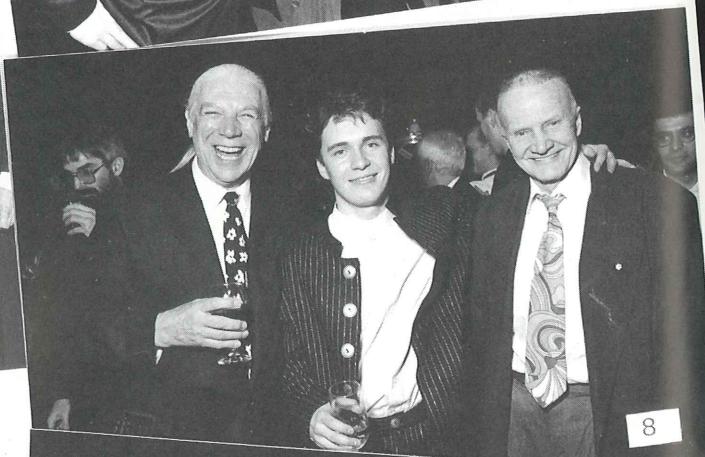
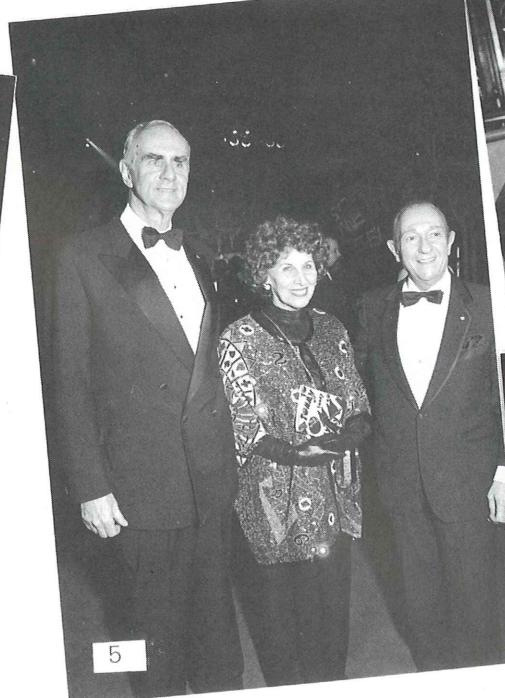
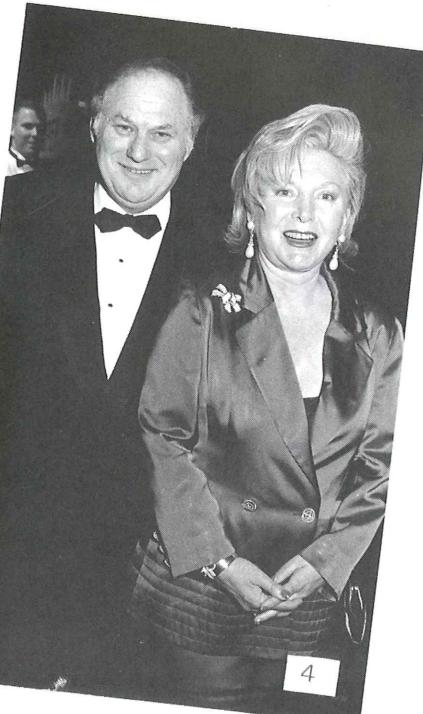
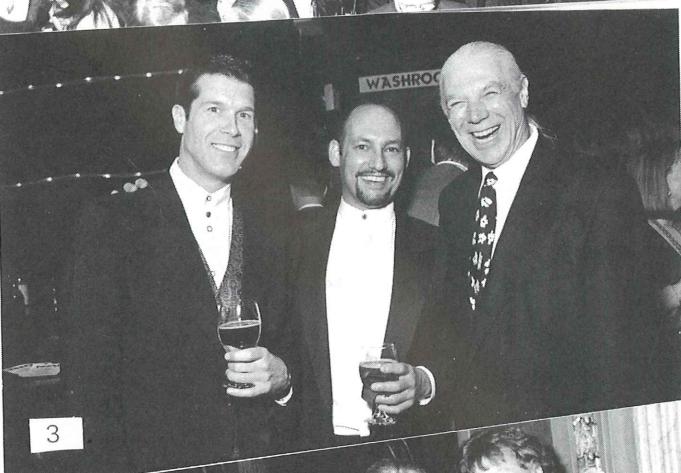
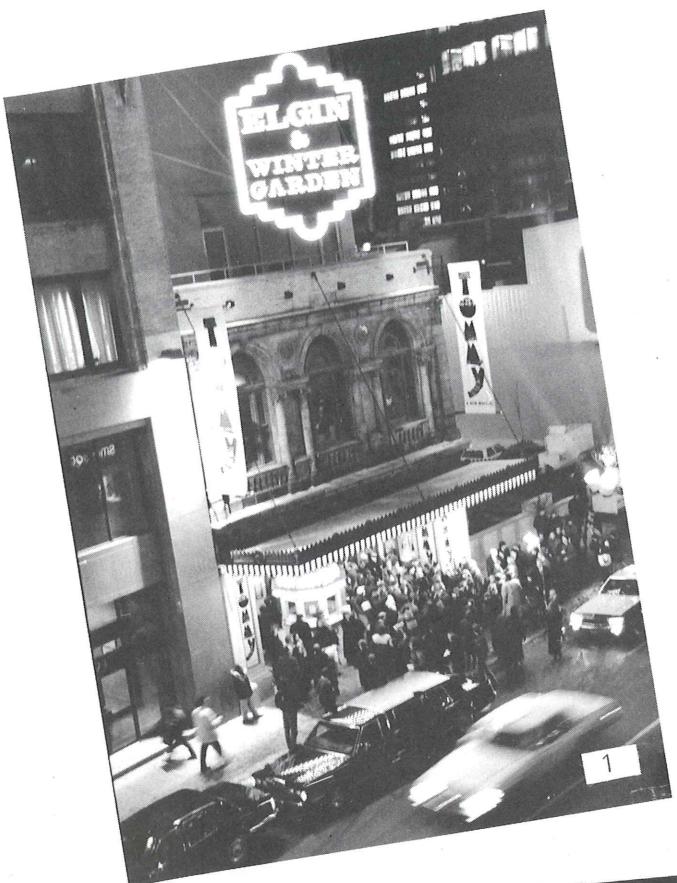
- *Robbie Robertson, "Skin Walker", "It Is A Good Day To Die" (Music For The Native Americans), Robbie Robertson & The Red Road Ensemble*

BEST ALBUM DESIGN

- *Nancy Boyle, Itch, Kim Mitchell*
- *Kevin Lynn, Project Twinkle, King Cobb Steelie*



# See Me! Feel Me! Touch Me! Heal Me!



# - Tommy fever hits Toronto's first-nighters



1. A birds-eye view of the Elgin & Winter Garden theatre entrance on the busy Yonge Street thoroughfare with lined-up limos and anxious first-nighters for the Canadian premiere of *Tommy*.
2. A partial shot of the large crowd enjoying the post-*Tommy* gala.
3. Among the first-nighters at the premiere of *Tommy* at Toronto's Elgin Theatre were Bell Canada's Bryan Roby, Livent's Norman Zagier and RPM's Stan Klees.
4. Sarah and Al Waxman joined the opening night crowd.
5. Anne and Ed Mirvish with the Lieutenant Governor of Ontario, Hal Jackman.
6. EMI recording artist Tom Cochrane with CPI's Bill Ballard and Jim Monaco.
7. Now Magazine's photographer John Scully and columnist Rosie Levine with Toronto actress/psychic Nikki Pezaro.
8. RPM's Stan Klees and Walt Grealis with Tyley Ross, *Tommy* lead.
9. David Mirvish with Michael Budman, co-founder of Roots, and wife Diane Bald.
10. Pete Townshend with Jane Corkin, owner of Jane Corkin Photography Gallery.
11. *Tommy* lead Tyley Ross with Forever Plaid producer Jeffery Latimer and Caird Urquhart.
12. Liz Bradley, general manager of Toronto's O'Keefe Centre with *Tommy* director Des McAnuff.
13. Warner Music's Roger Desjardins and DKD's Donald Tarlton enjoy a chat with Pete Townshend.
14. Toronto Star's Rita Zekas with Pete Townshend and Ontario Lieutenant Governor Hal Jackman.
15. With *Tommy* lead Tyley Ross looking on, RPM's Walt Grealis gets a rise out of Pete Townshend.
16. Comedienne Sandra Shamus takes in the first-nighter post *Tommy* party.
17. Well-known Canadian journalist/writer Allan Fotheringham with EMI recording artist John McDermott and RPM's Walt Grealis.
18. Martin Onrot, senior vice-president of MCA Concerts, and wife Barbara.
19. RPM's Stan Klees with internationally-acclaimed designer Tommy Hilfiger and younger brother, Andy, a musician who is a member of *Wired*.

*photos by Tom Sandler*

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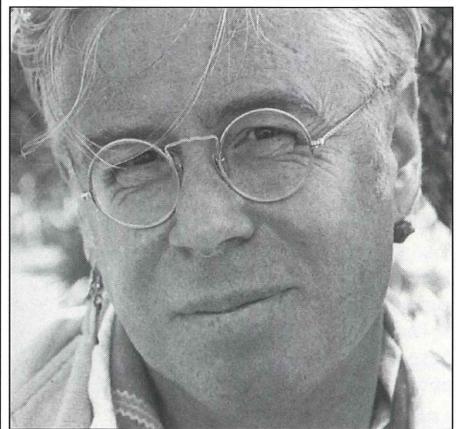
# JUNO AWARDS

## Male and Female Vocalist of the Year Spotlight

... continued

### BRUCE COCKBURN

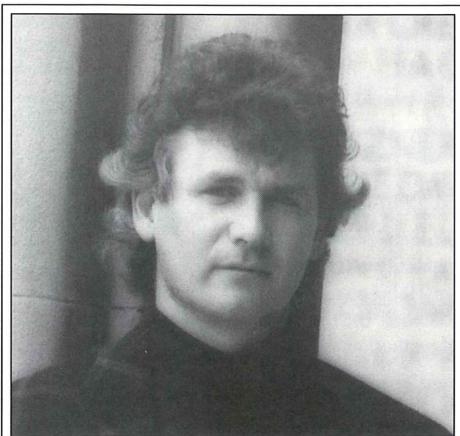
In a career filled with 22 albums and countless accolades, Bruce Cockburn has always managed to keep his fans and critics guessing. Cockburn's career began in 1970 with the release of his self-titled debut album. Cockburn would go on to release an album per year in the '70s, with both *Night Vision* and *Dancing In The Dragon's Jaws* reaching gold status in Canada. The Toronto native also picked up three consecutive Juno Awards (1971-73) as Canadian folksinger of the year. The 1980's began with yet another Juno as top folk artist, while the 1980 release of *Humans* quickly soared over the gold plateau in Canada. In 1981, the awards poured in for one of Cockburn's greatest songs, *Wondering Where The Lions Are*, with both PROCAN and BMI honouring the tune. The 1982 album *Inner City Front* spawned the singles *Coldest Night Of The Year* and *Rumours Of Glory*, and earned Cockburn 1982 Junos as best male vocalist and top



album. Cockburn's creative talents can be currently heard on his most recent album for True North Records, *Dart To The Heart*.

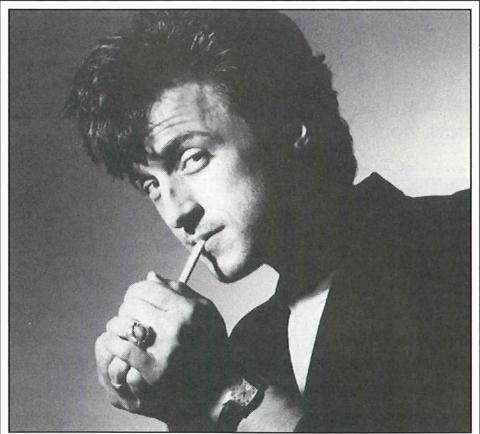
### JOHN McDERMOTT

Born in Glasgow, Scotland, John McDermott was raised on a steady diet of his parent's love of music. McDermott's family was the largest to emigrate from Scotland to Canada en masse since the war, with all 14 family members moving to Willowdale, Ontario in 1965. John, the ninth of Peter and Hope McDermott's 12 children was nine at the time he moved to Canada. There is no doubt McDermott's British Isles' heritage, with his paternal grandfather being a Northern Irishman, and his maternal grandfather being a dockyard worker in Glasgow. After the family arrived in Canada, John was invited to attend St. Michael's Choir School in Toronto. Through radio at the time, McDermott was exposed to some of the world's finest tenors, including Sydney MacEwan, Kenneth MacKellar and John McCormack. McDermott's first solo recording, *Danny Boy*, was a collection of



timeless melodies he remembers from his youth. Recorded independently, the album contained McDermott's stunning version of the classic title track, a song which has now become his signature tune. For his second album, *Old Friends*, McDermott drew on the many letters he had received from his audience, both young and old. They encouraged him to continue to bring back songs thought to have been forgotten, along with more recent offerings which could be enhanced by McDermott's classic singing style. In the fall of 1994, McDermott released his Christmas album, which once again utilized his beautiful tenor to bring new light on some classic holiday songs. McDermott, who first became known to many Canadians through singing the national anthem at Maple Leaf hockey games, has since become a much sought-after artist from members of the celtic music community. In the spring of 1994, McDermott toured across Canada

with The Chieftains, and recently recorded a duet with Con O'Brien on the latest album from The Irish Descendants.



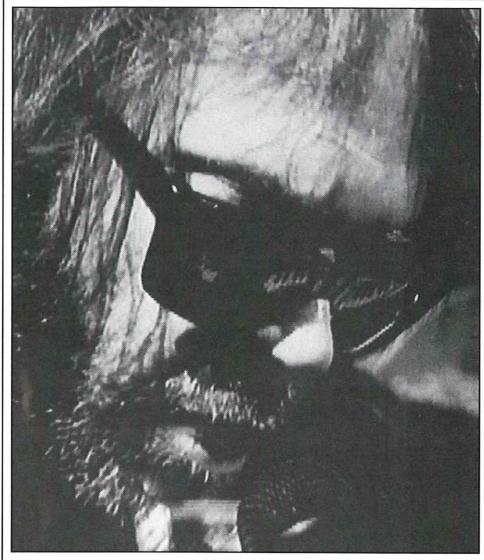
### COLIN JAMES

It was in 1988 that Colin James burst onto the Canadian music scene with his debut album. It was pure rock and roll, and played with a zest and raucous attitude that few soft-spoken Canadians were used to. James was a true triple threat artist: a talented songwriter, a raunchy singer, and a ferocious guitarist. Combining the three elements, James was quickly stamped with the "can't-miss" label by critics throughout the country. That first album contained songs that have since become staples at rock radio in this country: *Five Long Years*, *Voodoo Thing*, *Chicks N' Cars* and *Why'd You Lie?*, the latter of which was turned into one of the more alluring videos in recent memory. Growing up in Winnipeg, and consuming a steady diet of blues and classic rock and roll, James took the classic rock and roll sound and combined with an '80s energy, an energy that came across in spades in his dynamic live sets. Quickly following up on the success of that first release, James released his sophomore album in 1990, *Sudden Stop*, which featured the harder edged cuts *Keep On Lovin' Me Baby* and *Just Came Back*. Since their release, both albums have gone on to sell more than 200,000 units in Canada alone. After taking a brief hiatus from the music scene, James returned in 1993 with the album *Colin James & The Little Big Band*, James' ode to the great rock and rollers of the fifties. The album became an instant hit among both old and new fans, crossing more demographics in one album than most artists cross in their career. The album spawned several hits, including *Cadillac Baby*, *Surely (I Love You)* and *No More Doggin'*. In Feb. of 1995, James announced that he was moving from his longtime home at Virgin Records to sign with Warner Music Canada. Virgin recently released James' final album for the label, *Then Again*, a compilation of his greatest hits, along with three new tracks.

### NEIL YOUNG

Young began his musical foray back in the early '60s with a Winnipeg folk/rock outfit called The Squires. After a brief Toronto sojourn, Young headed off to Los Angeles, where he met up with Stephen Stills, and soon after Buffalo Springfield was born. After three albums and several incantations, Young departed that group to begin his solo career. After releasing his first album with Crazy Horse, 1969's *Everybody Knows This Is Nowhere*, Young joined Crosby, Stills & Nash in time for Woodstock. In the meantime, his solo career flourished with the release

of 1970's *After The Gold Rush*. He followed that with his finest achievement to date, *Harvest*, featuring his only #1 song, *Heart Of Gold*. Young continued to pour out albums throughout the '70s, including such classics as *Journey Through The Past*, *Time Fades Away*, *Long May You Run*, *Comes A Time* and *Rust Never Sleeps*. In the '80s, Young's musical vision took on several different points of view, from the country sounds of *Hawks & Doves*,



to the techno sounds of *Trans*, even the rock and roll retro sound of *Everybody's Rockin'*. He was joined once again by *Crazy Horse* on the albums *Reactor* and *Life*, and took one more stab at *Crosby, Stills & Nash* with 1988's *American Dream*. The decade ended with one of his more electric albums yet, *Freedom*, featuring the anthemic *Rockin' In The Free*

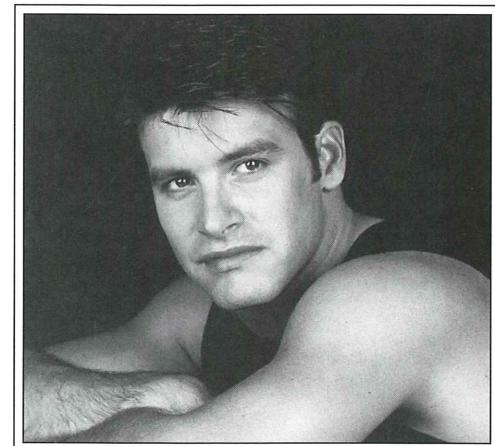
World. In 1991, Young first earned his 'godfather of grunge' title with the alternative-edged album *Arc*. But just when he appeared to be set on a new course, Young again switched gears for 1992's *Harvest Moon*, a direct throwback to the great *Harvest* album of 20 years earlier. Following the release of his

Unplugged album, he gained an Academy Award nomination for the title track from the film *Philadelphia*. 1994 saw the release of *Sleeps With Angels*, one of Young's most critically lauded albums yet, and one that has landed him three nominations at this year's Junos.

### ROCH VOISINE

Had Roch Voisine not suffered a damaging injury during a junior hockey game, his career ambitions might have been just a bit different. Instead, Voisine decided to focus his talents on the music business, and it has paid off in spades. Voisine first came to national prominence after performing his first public concert before 50,000 people during the 1986 Canada Day celebrations in Ottawa. A year later, Voisine landed the hosting job for a weekly music-video show in Quebec called *Videostar*. He also starred in a television special called *A Super Disney Special* on the *TVA* Network. In '88, Roch appeared each week on the *Garden Party* TV show, and in September of that year, Voisine was given his own program, *Top Jeunesse*. 1989 may have been the break-out year for Voisine internationally. Early in the year, Voisine was chosen as a regular cast member in the popular TV series, *He Shoots He Scores*. Then in September, the album *Helene* was released, featuring the hit title track that quickly became Voisine's signature song. The album went double platinum, with Voisine touring more than 50 centres in Quebec. He also grabbed four awards at that year's *L'Adisq* Awards. Three weeks after its release in France, *Helene* shot to #1, the first Canadian release ever to do so. In 1990, Roch promoted his second release, *Double*, by performing three sold-out nights at the prestigious *Zenith Theatre* in Paris. By year's end, *Double* had sold more than 300,000 copies. In 1991, Voisine received a diamond award in France for sales of more than one million

copies of *Helene*. Voisine continued to tour throughout Europe, drawing enormous crowds wherever he played, but was still unable to break out in English-Canada. That all changed with the 1993 release of *I'll Always Be There*, Voisine's first English-language album, on the *Star Records* label. The album spawned a slate of charted singles, including the title track, *Shout Out Loud*, *She Picked On Me*, *Am I Wrong* and *Oochigeas*, and has since hit sales of 500,000 in Canada. In March of '94, Voisine hosted the *Juno Awards*, winning the top male vocalist award that year. Most recently, Voisine released a new French-language album, *Coup De Tete*, which has since sold 175,000 copies in Canada.



## CHARTS

by Tim Evans

**The Hip hoppin'.** Another Canadian act in a similar situation as Jann Arden is The Tragically Hip. The Hip is also coming off a top 10 hit (*Greasy Jungle*) and also has a release rising in just its second week. *Nautical Disaster* jumps 40 spots to #49.

**Still going strong.** It has been well over a year since the release of Sarah McLachlan's *Fumbling Towards Ecstasy*. That album was in the top five in 1993. It continues to do extremely well now in its 68th week on the chart. It is rising at #41. *The Freedom Sessions* is also on the chart at #79.

**Look who just came back.** Colin James makes it a double entry this week. His greatest hits album, *Then Again*, enters at #42. The first release from that album, *Stay*, also makes an entry. It debuts on at #87. The biggest hit of James' career was *Just Came Back*. That song reached #5 in 1990.

**Reaching new heights.** It hasn't taken Susan Aglukark long to become a mainstay at radio. She appears headed for her first top 10 hit as *O Siem* is #13 with a bullet in it's eight week on the chart. Last year's *Song Of The Land* peaked at #55.

**The retail scene.** This week's list of the best-selling albums comes from the Music World store on Calgary's McLeod Trail and reported by Corey

Worsnop. 1. Bruce Springsteen 2. Offspring 3. Sheryl Crow 4. Bon Jovi 5. Hootie & The Blowfish 6. Van Halen 7. Weezer 8. Garth Brooks 9. Awesome4 10. Blue Rodeo.

**Trivia answer.** Of Elton John's 14 #1 songs, the only one that had a one-word title was *Daniel*. It hit the top in 1973. He had two other such songs that reached the top 10. *Levon* peaked at #6 in 1972 and *Nikita* fell one spot short as it couldn't get past #2 in 1986. The song that prevented *Nikita* from hitting #1 was *Glass Tiger's* *Don't Forget Me (When I'm Gone)*.

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TW LW WO - MARCH 13, 1995

**1 NEW** BRUCE SPRINGSTEEN  
Greatest Hits (Columbia) 67060-H

**2 1 41** GREEN DAY  
Dookie (Reprise) 45529-P

**3 4 28** OFFSPRING  
Smash (Cargo) 86432

**4 3 16** NIRVANA  
Unplugged In New York (DGC) 24727-J

**5 2 6** VAN HALEN  
Balance (Warner Bros.) 45760-P

**6 9 3** AWESOME 4  
Various Artists (Polytel) 525 418-Q

**7 6 15** THE EAGLES  
Hell Freezes Over (Geffen) 24725-J

**8 5 20** THE CRANBERRIES  
No Need To Argue (Island) 314 524 050-Q

**9 7 25** BOYZ II MEN  
II (Motown) 31453 0323-Q

**10 11 2** DANCE MIX USA  
Various Artists (Quality)

**11 10 28** JANN ARDEN  
Living Under June (A&M) 31454 0248-Q



**12 14 18** BON JOVI  
Crossroad: The Best... (Mercury) 314 526 013-Q

**13 13 10** GARTH BROOKS  
The Hits (Liberty) 29689-F

**14 8 13** PEARL JAM  
Vitalogy (Epic) 66900-H

**15 12 25** DANCE MIX 94  
Various Artists (MuchMusic/Quality) 1212

**16 15 10** WEEZER  
Weezer (Geffen) 24629-J

**17 17 6** PORTISHEAD  
Dummy (London) 422 828 600-Q

**18 23 29** SHERYL CROW  
Tuesday Night Music Club (A&M) 31454 0126-Q

**19 21 16** AEROSMITH  
Big Ones (Geffen) 24716-J

**20 28 6** THE CHIEFTAINS  
The Long Black Veil (RCA) 09026 62702-N

**21 16 16** TOM PETTY  
Wildflowers (Warner Bros.) 45759-P

**22 22 17** MADONNA  
Bedtime Stories (Maverick/Sire) 45767-P

**23 26 17** PULP FICTION SOUNDTRACK  
Various Artists (MCA) 11103-J

**24 25 21** R.E.M.  
Monster (Warner Bros.) 45740-P

**25 20 12** TLC  
Super Sexy Cool (LaFace) 73008 26009-N

**26 34 6** CLUB CUTZ 6  
Various Artists (RCA) 432 124 837-N

**27 24 22** THE TRAGICALLY HIP  
Day For Night (MCA) 11140-J



**28 18 36** THE LION KING  
Soundtrack/Various Artists (Disney) 60858

**29 19 3** SLASH'S SNAKEPIT  
It's 5 O'Clock Somewhere (Geffen)-J

**30 31 7** PURE ENERGY 2  
Various Artists (SPG) 1993

**31 40 5** HOOTIE & THE BLOWFISH  
Cracked Rear View (Atlantic) 82613-P

**32 32 2** BOYS ON THE SIDE SOUNDTRACK  
Various Artists (Arista) 18748-N

**33 NEW** EURO DANCE POOL  
Various Artists (Sony) 81019-H

**34 33 15** STING  
Fields Of Gold: The Best... (A&M) 314 540 269-Q

**35 27 13** NEW ORDER  
The Best Of New Order (London) 422 828 580-Q

**36 29 8** BARRY WHITE  
The Icon Of Love (A&M) 31454 0115-Q

**37 39 4** SIMPLE MINDS  
Good News From The... (Virgin) 39922-F

**38 35 15** SADE  
Greatest Hits (Epic) 66686-H

**39 NEW** EURO MIX  
Various Artists (SPG) 5050

**40 41 5** SUSAN AGLUKARK  
This Child (EMI) 32075-F

**68 76 8** DUMB & DUMBER SOUNDTRACK  
Various Artists (RCA) 07863 66523-N

**69 53 37** STONE TEMPLE PILOTS  
Purple (Atlantic) 82607-P

**70 NEW** FORIEGNER  
Mr. Moonlight (Attic) 1416-J



**71 72 2** TRISHA YEARWOOD  
Thinkin' About You (MCA) 11201-J

**72 58 3** BROWNSTONE  
From The Bottom Up (MJJ) 57827-H

**73 67 56** COUNTING CROWS  
August And Everything After (Geffen) 24528-J

**74 36 18** BOB SEGER  
Greatest Hits (Capitol) 30334-F

**75 64 12** 300% DANCE  
Various Artists (Polytel) 525 180-Q

**76 65 7** DJ CLUB MIX SPECIAL PARTY  
Various Artists (Polytel) 740 034-Q

**77 66 9** IRISH DESCENDANTS  
Gypsies & Lovers (Duckworth) 98237-P

**78 68 5** BEAUTIFUL SOUTH  
Carry On Up The Charts... (Go) 422 828 596-Q

**79 69 11** SARAH McLACHLAN  
The Freedom Sessions (Netwerk) 06321-H



**80 91 64** CRASH TEST DUMMIES  
God Shuffled His Feet (Arista) 74321 16531-N



**81 75 4** ASHLEY MacISAAC  
Close To The Floor (A&M) 79602-Q



**82 78 7** METHOD MAN  
Tical (Def Jam) 314 523 839-Q

**83 80 3** THE JAYHAWKS  
Tomorrow The Green Grass (American) 43006-P



**84 82 3** LENNIE GALLANT  
The Open Window (Columbia) 80196-H



**85 84 20** ROBBIE ROBERTSON & THE RED...  
Music For The Native... (Capitol) 28295-F



**86 85 23** ERIC CLAPTON  
From The Cradle (Reprise) 45735-P

**87 87 61** THE RANKIN FAMILY  
North Country (EMI) 80683-F



**88 88 43** MOIST  
Silver (EMI) 29608-F



**89 74 45** TIM McGRAW  
Not A Moment Too Soon (Curb) 77659-F

**90 71 4** JERKY BOYS SOUNDTRACK  
Various Artists (Atlantic) 82708-P

**91 97 27** MELISSA ETHERIDGE  
Yes I Am (Island) 422 848 660-Q

**92 77 4** BLACK STREET  
Black Street (Interscope) 92351-P

**93 79 22** LUTHER VANDROSS  
Songs (Epic/LV) 57775-H

**94 81 16** MC MARIO  
Dance Cycle/Various Artists (Quality) 2077

**95 89 33** ALAN JACKSON  
Who I Am (Arista) 07822 18759-N

**96 86 12** CELINE DION  
A L'Olympia (Columbia) 80212-H

**97 83 15** PAGE/PLANT  
No Quarter (Atlantic) 82706-P

**98 90 20** SMASHING PUMPKINS  
Pisces Isocarot (Virgin) 39834-F

**99 92 14** PARTY MIX 1994  
Various Artists (Quality) 1213

**100 93 7** HIGHER LEARNING SOUNDTRACK  
Various Artists (550/Epic) 66944-H

RECORD DISTRIBUTOR CODE

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

Canada's Only National 100 Album Survey

# WIRE

## INTERACTIVE

by Sean LaRose

**Sam The Interactive Man**, the forerunner in CD-ROM and multimedia software as far as Canada record retailers go recently advised RPM that they are going on-line. The detailed information isn't available at time of writing, but expect a full report before Canadian Music Week.

**CMW really taking shape!!** The conference itself is already showing signs of unprecedented success with attendance and high-quality notable seminars and industry panels. On the multimedia side, which conference organizer Neill Dixon is paying a lot of attention to, the Canadian music industry is in for a real eye opener with this year's Music & Multimedia '95 Exhibition. CMW's feature presentation/speaking engagement with interactive pioneer Todd Rundgren may be exactly what the

### Gargoyle movie release an interactive ending

Early February, Disney's newest action heroes motion picture, Gargoyles, was made available to video retailers across North America. Praised as visually stunning and dramatically stirring, Gargoyles premiered on television in a five-part mini-series, but otherwise has never been available in its entirety.

Along with the huge promotional machine Disney provides, there is also an interactive game included when purchasing Gargoyles which is expected to elevate sales and generate consumer interest. Dubbed as the first-of-its-kind interactive VCR board game, the game runs for 20 minutes at the end of the film.

Gargoyles (the game) guides the players via a narrator through the streets of New York -- in a quest to free the Gargoyles. Played in real time with the video, each 20-minute game is interrupted by video instructions that either reward or penalize the player who is moving at the time of the delay.

All game accessories are included with the purchase of the video, which is specially packaged in a deluxe video box, distinct from other video products to further enhance the buyers interest.

multimedia "nay sayers" need to realize the reality of this obvious evolution.

**RPM goes totally digital** and receives favourable industry response. With the introduction of the new 9 x 12 format of RPM came the beginning of a new layout and design method that is done completely on the computer monitor. The obvious benefits of going digital, the waste factor and no more paste-up have become secondary in comparison to the creative freedom and the crisper,

### MCA INC.'s Cyberwalk a new Internet website

Late in 1994, MCA INC. launched MCA/Universal Cyberwalk on the Internet. Cyberwalk, a new website, was designed to give consumers an exciting preview of upcoming products using an innovative, visual dynamic format.

George Brenner, vice-president, chief information officer of MCA/Universal Information Services (M/UIS) noted "the growing popularity of Internet made it possible to create a new medium of entertainment and marketing which can respond directly to the consumer. With MCA/Universal Cyberwalk, we are able to make full use of this medium to reach a vast audience."

MCA marked another on-line debut late last year with AMP, the first music magazine designed especially for the Internet. Each month, AMP offers sections such as FEATURE (cover story), NOISE (album release dates and concert tour schedules) ARENA (an interactive reader chat room), VAULT (MCA re-issues and re-releases information), LOOT (featuring monthly promotions and giveaways), FLICKS (film soundtrack information), ARCHIVE (artists' biographical information and AMP back-issues). AMP readers can scroll through feature stories, download artwork

### MCA Special Edition XPLORA 1 PC release

XPLORA 1 - Peter Gabriel's Secret World is now available to IBM - PC users. Xplora 1, undoubtedly the most successful and notable CD-ROM released domestically, garnered international recognition with its limited Mac system requirements. Now that the CD-ROM is compatible with IBM and PC computers, it should create a renewed interest.

MCA is offering an XPLORA 1 - Peter Gabriel's Secret World Special Edition to the consumer to spark more interest in the new format. Included in the Special Edition is: interactive CD-ROM, home video, double audio CD (Secret World Live) and an illustrated book.

cleaner type and graphics that resulted from going digital. It's flattering to know that graphic artists that do industry ads have noticed the difference and are now sending their ads on disk, which further saves both money and excessive waste.

**Annie Lennox** is going interactive on Much's Live And Interactive Monday March 13th. Lennox will be promoting her forthcoming RCA release Medusa, which is BMG Canada expects to be a huge success at retail.

### MCA INC.'s Cyberwalk a new Internet website

and sound clips, view music video clips and eventually purchase product related material on-line.

The MCA/Universal address on the Internet is:

<http://www.mca.com>

### CME offers Canadians today's leading technology

The Canadian Music Exchange (CME) is the Internet's first and leading world-wide web site dedicated to Canadian music and the Canadian music industry. CME utilizes world leading technology to promote Canadian musicians of all genres through graphics, text and sound.

The Internet is quickly becoming the new leader in worldwide communication. The revolutionary medium allows over 28 million people from 146 countries to interact with an endless wealth of information. Exclusive CME features such as the MIC (Music Industry Contact) directory and CD quality MPEG audio compression have made it one of the Internet's largest musical sites. Media, managers, producers, industry representatives and music consumers from around the world regularly traffic the CME.

The CME provides Canadian musicians with the true reality of today's Internet market by merging a strong belief in Canadian music with the advanced technology of today.

CME offers artists a fully menu-driven multimedia portfolio which includes: high resolution graphics (photos and artwork); CD quality sound (MPEG audio compression); merchandise marketing; tour date schedule; mailing list/fan club; and links to related music sites.

For more information on the Canadian Music Exchange contact Matt Williams or Rich Williams at 416 530-4486. Forward and E-mail to:

[cme@io.org](mailto:cme@io.org).

World Wide Web address is:

<http://www.io.org/~cme/>



**HMV**  
STORE MANAGERS  
SEE YOU IN TORONTO  
MARCH 31ST  
WE HAVE A SMALL PARTY PLANNED!





1	7	12	<b>HOPELESS LOVE</b>	One Horse Blue/Self-titled/Radio CD single-H (G.Maxwell/B.Fowler) B.Buckingham (Savannah)
2	4	10	<b>YOU CAN'T MAKE A HEART LOVE SOMEBODY</b>	George Strait/Lead On/MCA comp 8-J (S.Clark/J.MacRae) T.Brown/G.Strait (MCA)
3	1	15	<b>OLD ENOUGH TO KNOW BETTER</b>	Wade Hayes/Self-titled/Album track-H (C.Rains/W.Hayes) D.Cook (Columbia)
4	17	9	<b>THIS WOMAN AND THIS MAN</b>	Clay Walker/If I Could Make A Living/Album track-P (J.Pennig/M.Lunn) J.Stroud (Giant)
5	6	10	<b>WHOSE BED HAVE YOUR BOOTS ...</b>	Shania Twain/The Woman ... /PolyGram comp 373-Q (R.J.Lange/S.Twain) R.J.Lange (Mercury)
6	20	10	<b>WHEREVER YOU GO</b>	Clint Black/One Emotion/Radio CD single-N (C.Black/H.Nicholas) J.Stroud/C.Black (RCA)
7	9	10	<b>AMY'S BACK IN AUSTIN</b>	Little Texas/Kick A Little/Album track-P (B.Seals/S.A.Davis) C.Dinapoli/D.Grau/Little Texas (Warner Bros)
8	18	7	<b>WHAT'S HOLDING ME</b>	George Fox/Time Of My Life/Warner comp 233-P (G.Fox/K.Tribble) B.Gaudio (WEA)
9	10	10	<b>SOMEWHERE IN THE VICINITY OF THE HEART</b>	Shenandoah/In The Vicinity Of The Heart/Radio CD single-F (B.LaBounty/R.Chudacoff) D.Cook (Liberty)
10	11	12	<b>UPSTAIRS DOWNTOWN</b>	Toby Keith/Boombtown/PolyGram comp 373-Q (T.Keith/C.Cogg Jr) N.Larkin/H.Shedd (Mercury)
11	12	10	<b>DOWN IN FLAMES</b>	Blackhawk/Self-titled/BMG comp 30-N (M.Clark/J.Stevens) M.Bright/T.DuBois (Arista)
12	13	9	<b>O SIEM</b>	Susan Aglukark/This Child/EMI comp 3-F (S.Aglukark/C.Irschick) C.Irschick (EMI)
13	15	11	<b>LIPSTICK PROMISES</b>	George Ducas/Self-titled/Radio CD single-F (G.Ducas/T.Sillers) R.Bennett (Liberty)
14	16	9	<b>FOR A CHANGE</b>	Neal McCoy/You Gotta Love That/Warner comp 232-P (S.Selkirk/J.S.Sherill) B.Beckett (Atlantic)
15	3	14	<b>BETWEEN AN OLD MEMORY &amp; ME</b>	Travis Triti/Ten Feet Tall And ... /Warner comp 227-P K.Stegall/C.Craig) G.Brown (Warner Bros)
16	2	12	<b>TENDER WHEN I WANT TO BE</b>	Mary Chapin Carpenter/Stone's In ... /Radio CD single-H (M.C.Carpenter) J.Jennings/M.C.Carpenter (Columbia)
17	21	6	<b>WHAT ELSE CAN I DO</b>	Patricia Conroy/You Can't Resist/Album track (T.Arata/S.Miller) M.Wanchic/J.Niebank (WEA)
18	5	11	<b>THIS TIME</b>	Sawyer Brown/Greatest Hits '90-'95/Radio CD single-F (M.A.Miller/M.McAnally) M.A.Miller/M.McAnally (Curb)
19	8	11	<b>I'M HERE</b>	Charlie Major/The Other Side/BMG comp 30-N (C.Major/B.Brown) S.Fishell (Arista)
20	27	9	<b>AS ANY FOOL CAN SEE</b>	Tracy Lawrence/I See It Now/Album track-P (P.Nelson/K.Bear) T.Lawrence/F.Anderson (Atlantic)
21	22	10	<b>LOOK AT ME NOW</b>	Bryan White/Self-titled/Album track-P (B.White/D.George/J.Tirre) B.J.Walker Jr./K.Lehning (Asylum)
22	29	8	<b>THINKIN' ABOUT YOU</b>	Trisha Yearwood/The Sweetest Gift/Album track-J (B.Regan/T.Shapiro) G.Fundis (MCA)
23	36	5	<b>WHICH BRIDGE TO CROSS</b>	Vince Gill/When Love Comes Around/MCA comp 1-J (V.Gill/B.Anderson) T.Brown (MCA)
24	25	6	<b>MY KIND OF GIRL</b>	Collin Raye/Extremes/Sony comp 326-H (Cochran/Jarrard/Powell) Hobbs/Sea/Worley (Epic)
25	14	14	<b>THE FIRST STEP</b>	Tracy Byrd/No Ordinary Man/Radio CD single-J (D.Crider/V.Thompson) J.Crutchfield (MCA)
26	39	5	<b>SO HELP ME GIRL</b>	Joe Diffie/Third Rock From The Sun/Album track-H (H.Perdue/A.Spooner) J.Slate/J.Diffie (Epic)
27	28	13	<b>LITTLE BY LITTLE</b>	James House/Days Gone By/Album track-H (J.House/R.Bowles) D.Cook (Epic)
28	34	12	<b>LOVE DON'T GET BETTER</b>	Rick Tippe/Shoulda Seen Her ... /Album track (R.Tippe/L.W.Clark) D.Pomeroy (Moon Tan)
29	37	4	<b>WHAT'LL YOU DO ABOUT ME</b>	Doug Supernaw/Deep Thoughts From A ... /BMG comp 32-N (D.Linde) R.Landis (BNA)
30	40	6	<b>I BRAKE FOR BRUNETTES</b>	Rhett Akins/A Thousand Memories/MCA comp 1-J (S.Ramos/R.Akins) M.Wright/B.Tankersley (Decca)
31	47	7	<b>TRUE TO HIS WORD</b>	Boy Howdy/Born That Way/Radio CD single-F (J.Steele/C.Farrer/G.Harrison) C.Farrer (Curb)
32	35	8	<b>IF I WERE YOU</b>	Anita Perras/By Request/K-Tel comp 6145 (Howard/Maker/Throckmorton) A.Perras & Band (K-Tel)
33	52	5	<b>BUBBA HYDE</b>	Diamond Rio/Love A Little Stronger/BMG comp 31-N (C.Wiseman/G.Nelson) M.Powell/T.DuBois (Arista)
34	53	4	<b>THE BOX</b>	Randy Travis/This Is Me/Warner comp 233-P (R.Travis/B.Moore) K.Lehning (Warner Bros)

100% Cancer

MA PL

100% Cancer

35	19	15	<b>I'LL NEVER FORGIVE MY HEART</b>	Brooks & Dunn/Waitin' For Sundown/Album track-N (R.Dunn/J.Dunn/D.Dillon) S.Hendricks/D.Cook (Arista)
36	23	14	<b>HERE I AM</b>	Patty Loveless/When Fallen Angels Fly/Album track-H (T.Arata) E.Gordy Jr. (Epic)
37	42	8	<b>HERE'S WHAT THEY SAY</b>	Desert Dolphins/Self-titled/Radio CD single (B.Haddock) R.Prescott (Wolfe Lake Music)
38	24	16	<b>CHEVY COUPE</b>	Jim Witter/Self-titled/Album track-F (J.Witter/J.Douglas) J.Douglas (FRE)
39	43	7	<b>TYLER</b>	Davis Daniel/Self-titled/PolyGram comp 373-Q (D.Daniel/L.Rogge) H.Shedd/D.Daniel (Polydor)
40	26	14	<b>MI VIDA LOCA (My Crazy Life)</b>	Pam Tillis/Sweetheart's Dance/Album track-N (P.Tillis/J.Leary) P.Tillis/S.Fishell (Arista)
41	48	9	<b>STAY FOREVER</b>	Hal Ketchum/Every Little Word/Radio CD single-F (B.Tench/H.Ketchum) A.Reynolds/J.Rooney (MCG/Curb)
42	61	4	<b>HEAD OVER HEELS</b>	Blue Rodeo/5 Days In July/Warner comp 235-P (G.Keehan/J.Cuddy) Blue Rodeo (WEA)
43	41	10	<b>ROOM WITH A VIEW</b>	Trina/Best Of My Heart/Album track (B.DiPietro/S.U.Sherill/R.Gunn) M.Francis (Carina)
44	46	14	<b>JUNK DRAWER</b>	Positively Stompin'/Junk Drawer/PolyGram comp 373-Q (Heywood/Mittelholz/Triener) Friesen/Band (Vertigo)
45	44	10	<b>THE RED STROKES</b>	Garth Brooks/In Pieces/Album track-F (J.Garver/L.Sanderson/J.Yates/G.Brooks) A.Reynolds (Liberty)
46	33	15	<b>EVERYONE'S LAUGHIN' BUT ME</b>	Tinela/Love On The Line/Royalty comp 15 (R.Thomber) R.H.Smith (Royalty)
47	49	9	<b>BROKEN STRING OF PEARLS</b>	Prescott/Brown/Already Restless/Album track-H (Brown/McConnell/Prescott) Worley/McMakin/Prescott (Columbia)
48	31	13	<b>GONE COUNTRY</b>	Alan Jackson/Who I Am/Album track-N (B.McDill) J.Stegall (Arista)
49	51	6	<b>I CAN BRING HER BACK</b>	Ken Mellons/Self-titled/Sony comp 325-H (K.Mellons/G.Simmons/D.Dodson) J.Cupit (Epic)
50	57	6	<b>WALKIN' THAT LINE</b>	Tinela/Drawn To The Fire/Royalty comp 16 (T.Couturier/C.Couturier) R.H.Smith (Royalty)
51	50	11	<b>WHERE THERE'S A WILL</b>	South Mountain/Where There's A ... /Warner comp 228-P (R.Bowles/M.Besson) South Mountain (Stony Plain)
52	32	12	<b>SOUTHBOUND</b>	Sammy Kershaw/Feelin' Good Train/PolyGram comp 373-Q (M.McAnally) B.Cannon/N.Wilson (Mercury)
53	54	7	<b>RIDE A WILD PONY</b>	Alyssa Nielsen/This Heart/Album track (L.W.Clark/L.Reid/A.Nielsen) L.W.Clark (Spinner)
54	30	13	<b>LOSING YOUR LOVE</b>	Larry Stewart/Heart Like A Hurricane/Album track-H (V.Gill/L.Fleming/H.DeVito) S.Hendricks (Columbia)
55	56	6	<b>I SHOULD HAVE BEEN TRUE</b>	The Mavericks/What A Crying Shame/MCA comp 1-J (R.Malo/S.Lynch) D.Cook (MCA)
56	59	8	<b>THE GOOD TIMES</b>	Ray Bonneville/On The Main/Album track (R.Bonneville) R.Bonneville/J.Carrier (Electric Desert)
57	38	19	<b>YOU AND ONLY YOU</b>	John Berry/Self-titled/Album track-F (C.Jones/D.Martin) C.Howard (Liberty)
58	66	5	<b>SON OF A PREACHER MAN</b>	Farmer's Daughter/Girls Will Be Girls/Album track (J.Harley/R.Wilkins) T.Rucker (Stubble Jumper)
59	67	4	<b>GIVE ME ONE MORE SHOT</b>	Alabama/Greatest Hits II/BMG comp 31-N (T.Gentry/R.Owen/R.Rogers) G.Fundis/Alabama (RCA)
60	68	3	<b>LOOK WHAT FOLLOWED ME HOME</b>	David Ball/Thinkin' Problem/Warner comp 231-P (D.Ball/T.Polk) B.Chaney (Warner Bros)
61	70	3	<b>THE HEART IS A LONELY HUNTER</b>	Reba McEntire/Read My Mind/MCA comp 1-J (M.D.Sanders/E.Hill/K.Williams) T.Brown/R.McEntire (MCA)
62	45	11	<b>TRYIN' TO GET TO NEW ORLEANS</b>	The Tractors/Owner's Manual/BMG comp 30-N (S.Ripley/W.Richmond/T.Dubois) S.Ripley/W.Richmond (Arista)
63	72	5	<b>THE KEEPER OF THE STARS</b>	Tracy Byrd/No Ordinary Man/MCA comp 1-J (D.Lee/D.Mayo/K.Staley) J.Crutchfield/G.Johnson (MCA)
64	75	4	<b>RUSTED HINGES</b>	Don Neilson/Based On A ... /Sony comp 327-H (D.Neilson/T.Thomey/E.Ehm) Same (Epic/Them)
65	69	4	<b>READY TO RUN</b>	Jamie Warren/Fallen Angel/Radio CD single (J.Warren) J.R.Hut/F.Hill (Too Hip)
66	76	3	<b>SONG FOR THE LIFE</b>	Alan Jackson/Who I Am/BMG comp 31-N (R.Crowell) K.Stegall (Arista)
67	NEW		<b>BEND IT UNTIL IT BREAKS</b>	John Anderson/County Til I Die/BMG comp 30-N (J.Anderson/L.Delmore) J.Stroud/J.Anderson (BNA)
68	71	6	<b>PEACE OF MIND</b>	Bill Candy/Closer To The Music/Album track (B.Candy/K.Haverland) C.Irschuck (Mill Street)
69	77	3	<b>LITTLE MISS HONKY TONK</b>	Brooks & Dunn/Waitin' On Sundown/BMG comp 31-N (R.Dunn/S.Hendricks/D.Cook) (Arista)
70	78	4	<b>BIG NEWS BACK HOME</b>	Curtis Grambo/Big News .... /Royalty comp 16 (C.Grambo) C.Grambo (Time Art/Royalty)
71	79	3	<b>BETWEEN THE TWO OF THEM</b>	Tanya Tucker/Fire To Fire/EMI comp 8-F (M.Cates) J.Crutchfield (Liberty)
72	58	16	<b>THE WALL</b>	Michelle Wright/The Reasons Why/Album track-N (S.Bogard/R.Giles) S.Bogard/M.Clute (Arista)
73	81	4	<b>BAD DOG, NO BISCUIT</b>	Daron Norwood/Ready, Willing And Able/Radio CD single-P (W.Kitchens/R.S.Ferrill) R.Landis/J.Carlton (Giant)
74	NEW		<b>DON'T CRY LITTLE ANGEL</b>	Prairie Oyster/Only One Moon/BMG comp 31-N (K.Glass) S.Fishell (Arista)
75	82	3	<b>THAT'S HOW YOU KNOW</b>	Lari White/Wishes/Album track-N (L.White/C.Cannon) G.Fundis (PCA)
76	83	4	<b>SEA OF COWBOY HATS</b>	Chely Wright/Woman In The Moon/PolyGram comp 377-Q (C.Wright/D.Dodson/J.Melton) B.Beckett/M.Shedd (Polydor)
77	84	4	<b>THE NEWS AND WHETHER</b>	Mark LaForme/Not A Moment Too Soon/Album track-F (M.LaForme) R.Cousins (Roto Note)
78	NEW		<b>REFERRED DREAMS</b>	Tim McGraw/Not A Moment Too Soon/Album track-F (J.Foster/M.Peterson) J.Stroud/B.Gallimore (Curb)
79	80	6	<b>ONE STEP OUT OF TIME</b>	Terry Hill/Self-titled/EP track (S.Ewing/R.Lane) M.Francis (RDR)
80	90	2	<b>I CAN LOVE YOU LIKE THAT</b>	John Michael Montgomery/John Michael/Radio CD single-P (S.Diamond/M.Berry/J.Kimble) S.Hendricks (Atlantic)
81	63	16	<b>TILL YOU LOVE ME</b>	Reba McEntire/Read My Mind/Album track-J (B.DiPietro/G.Burn) T.Brown/R.McEntire (MCA)
82	86	3	<b>MIDNIGHT SPECIAL</b>	Straight, Clean & Simple/Midnight Special/Hillcrest 22 (L.L.Vannatta) L.L.Vannatta (Hillcrest)
83	88	3	<b>LOOKING FOR THE LIGHT</b>	Pick Trevino/Looking For The Light/Radio CD single-H (L.Hengber/T.Mens) S.Buckingham/B.Chancey (Columbia)
84	89	2	<b>ANYWAY THE WIND BLOWS</b>	Brother Phelps/Anyway The Wind Blows/Warner comp 236-P (J.J.Cale) R.L.Phelps/D.Phelps/K.Lehning (Asylum)
85	95	2	<b>GONNA GET A LIFE</b>	Mark Chesnutt/What A Way To Live/MCA comp 1-J (F.Ducus/J.Lauderdale) M.Wright (Decca)
86	92	2	<b>YOU DIDN'T MISS A THING</b>	Clinton Gregory/Self-titled/PolyGram comp 377-Q (B.Rice/S.Rice) H.Shedd/E.Seay) Polydor
87	NEW		<b>SAFE IN THE ARMS OF LOVE</b>	Michelle Wright/The Reasons Why/BMG comp 31-N (P.Bunch/M.A.Kennedy/P.Rose) S.Boards/M.Clute (Arista)
88	NEW		<b>STANDIN' ON THE EDGE OF GOODBYE</b>	John Berry/Standin' On The Edge/Album track-F (J.Berry/S.Harris) J.Bowen/C.Howard (Patriot)
89	94	2	<b>CAMELBACK ROAD</b>	Bourbon Gautier/Camelback Road/Album track (B.Gautier/B.Bullock/B.Gautier (Double)
90	73	15	<b>LITTLE HOUSES</b>	Doug Stone/Greatest Hits/Album track-H (M.Gates/S.Ewing) J.Stroud/D.Stone (Epic)
91	NEW		<b>SOMEBODY WILL</b>	Terry McBride & The Ride/Self-titled/MCA comp 1-J (W.Aldridge/B.Crisler/S.B.Jones) J.Lee (MCA)
92	NEW		<b>SHE FEELS LIKE A BRAND NEW MAN TONIGHT</b>	Aaron Tippin/Lookin' Back At Myself/BMG comp 31-N (A.Tippin/M.P.Heeney) S.Gibson (RCA)
93	NEW		<b>MR. WRONG</b>	Jacquie Henderson/No album/Hillcrest comp 22 (R.Pennington) R.Demmons (Hillcrest)
94	NEW		<b>RUNNING AWAY</b>	Poverty Plainmen/Gotta Be ... /Album track (Smith/Smith/Neis/S.L.Wilkins) E.Sedmak (Poverty)
95	NEW		<b>WHEN YOU SAY NOTHING AT ALL</b>	Alison Kraus & Union Station/Whitely Tribute/BMG comp 31-N (D.Schiltz/P.Overstreet) R.Scruggs (BNA)
96	85	18	<b>DOCTOR TIME</b>	Rick Trevino/Self-titled/Radio CD single-H (S.Longacre/L.Wilson) S.Buckingham (Columbia)
97	87	17	<b>GOIN' THROUGH THE BIG D</b>	Mark Chesnutt/What A Way To Live/MCA comp 7-J (P.Rogers/J.Wright/M.Wright) M.Wright (Decca)
98	91	17	<b>NOT A MOMENT TOO SOON</b>	Tim McGraw/Not A Moment Too Soon/Radio CD single-F (W.Perry/J.Bamhill) J.Stroud/B.Gallimore (Curb)
99	93	22	<b>HARD LOVIN' WOMAN</b>	Mark Collie/Unleashed/MCA comp 5-J (M.Collie/D.Cook/J.Jarvis) D.Cook (MCA)
100	95	18	<b>THIS IS ME</b>	Randy Travis/This Is Me/Warner comp 222-P (T.Shapiro/T.McHugh) K.Lehning (Warner Bros)

crossed the country more times than most performers. Following his Australian dates, and some tire-kicking in New Zealand, he returns to Canada to launch an extensive Canadian tour which will begin in the maritimes. Valdy is currently on release with *When Peace Came To The Valley*, a track taken from his Peg Music album *Heart At Work*.

**Mary Beth Sippin**, who was first introduced to Canadian radio in May of 1994 via Roto Noto's CD compilation *Broadcast Euphoria* and on the following compilation CD *Ga-Do-Wah*, makes it complete with the release of her album debut, *Back In My Hometown*. The album was produced by

fellow-American Michael Terry, in consort with Sippin and Wayne Gamache. Terry has enjoyed much success in Canada through his Roto Noto releases. The album was recorded at Michael Terry Studios in Trumbull, Connecticut. The title track, written by Gamache and Laszlo Nemeth, has been taken as the first single. The album is available through IDAC, nationwide (1-800-563-Radio). Sippin has already turned more than a few heads in Nashville after a recent performance at the Grand Ole Opry.

**D.W. James** is the new houseband at The Saloon in Toronto. The Calgary-born country funster moves in and out of the audience with the use of a wireless

headset. He is known for his fancy footwork, tongue-in-cheek theatrics and very funny one-liners. He is also well-known for his original material. One of the first acts to be backed by the new band was Elaine Jarvis, who checked into The Saloon on March 2. She was followed on March 9 by Newfoundlanders John Prince and *A Piece Of The Rock*. Coming up is a March 20 concert by Hal Ketchum, currently



Following her two sold-out nights in Yorkton, Saskatchewan, Arista/BMG artist Michelle Wright is joined backstage by Performance Promotions' Rob Woloschuk and GX94 Radio's Ron Waddell.

## Wright, Prescott/Brown scheduled for TNN showing

The Nashville Network (TNN) has scheduled appearances by two of Canada's top country recording acts.

Michelle Wright is the featured guest artist on The Statler Bros. Show on March 18. The Statlers, Harold and Don Reid, Phil Balsley and Jimmy Fortune, will introduce Wright's performance of *We've Tried Everything Else*, which is her next US release, and the song that is expected to break Wright in the US.

Wright, in the middle of a coast-to-coast, 37-date Canadian tour, is currently on release with *Safe In The Arms Of Love*. The song, which enters the RPM Country 100 this week at #87, is not Cancon. The song was written by Pat Bunch, Mary Ann Kennedy and Pam Rose. Both songs are included on her Arista album, *The Reasons Why*.

The other date is for Prescott/Brown, which was scheduled for the March 3rd edition of *Music City Tonight*. Unfortunately there wasn't enough lead-in time to properly promote the show through the trade press. The show is hosted by Lorianne Crook and Charlie Chase. The Epic trio, formerly known as Tracey Prescott & Lonesome Daddy, are currently charting with *Broken String Of Pearls*, which made an amazing recovery this week coming out as the big gainer, up to #30 from

#49. Written by Barry Brown, Dave McConnell and Randall Prescott. The song was taken from the band's Columbia album *Already Restless* which was recorded in Nashville. The track qualifies as three-part Cancon (MAL).

Canadian publicist Jane Harbury points out that TNN is the largest US speciality service in Canada, reaching 5.4 million homes. In addition, it is seen in 60.2 million homes in the US.

## RPM COUNTRY ALBUMS

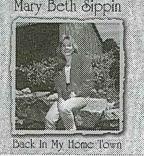
TW LW WO - MARCH 13, 1995

1	1	11	GARTH BROOKS	(8 weeks at #1)	21	19	18	TOBY KEITH
			The Hits	Boometown				Polydor-314 523 407-Q
			Liberty-29689-F					
2	3	19	CLAY WALKER		22	18	34	DAVID BALL
			If I Could Make A Living	Thinkin' Problem				Warner Bros-45562-P
			Giant-24582-P					
3	4	42	TIM McGRAW		23	22	83	CHARLIE MAJOR
			Not A Moment Too Soon	The Other Side				Arista-14864-N
			Curb-77659-F					
4	2	43	REBA MCENTIRE		24	29	2	ASHLEY MacISSAC
			Read My Mind	Close To The Floor				A&M-79602-Q
			MCA-10994-J					
5	5	15	PATRICIA CONROY	You Can't Resist	25	31	2	SUSAN AGLUKARK
			WEA-97541-P	This Child				EMI-32075-F
6	6	8	VARIOUS ARTISTS	Today's Biggest Country	26	27	5	IRISH DESCENDANTS
			K-Tel-6145	Gypsies & Lovers				WEA-98237-P
7	10	24	MICHELLE WRIGHT	The Reasons Why	27	NEW		BLUE RODEO
			Arista-07822 18753-N	5 Days In July				WEA-93846-P
8	7	18	ANNE MURRAY	The Best... So Far	28	26	11	WILLIE NELSON
			EMI-31158-F	Healing Hands Of Time				Liberty-SEK-30420-F
9	11	19	LITTLE TEXAS	Kick A Little	29	25	10	GEORGE STRAIT
			Warner Bros-45739-P	Wainer Bros-19427-N				Lead On
10	8	14	VARIOUS ARTISTS	Quality-1211	30	28	45	PRAIRIE OYSTER
			Heart Of The Country '94	Only One Moon				Arista-19427-N
11	14	18	BROOKS & DUNN	Waitin' On Sundown	31	23	5	RHETT AKINS
			Arista-18765-N	Arista-18765-N				A Thousand Memories
12	13	9	GEORGE JONES	The Bradley Sessions	32	32	5	SAWYER BROWN
			MCA-11096-J	MCA-11096-J				Best Of 1990-1995
13	9	20	MARY CHAPIN-CARPENTER	Stones The Road	33	33	3	TRISHA YEARWOOD
			Columbia-64327-H	Columbia-64327-H				Thinkin' About You
14	12	19	THE TRACTORS	The Tractors	34	36	5	DOUG STONE
			Arista-18728-N	Arista-18728-N				Greatest Hits Vol.1
15	20	27	JOE DIFFIE	Third Rock From The Sun	35	30	37	VINCE GILL
			Epic-64357-H	Epic-64357-H				When Love Finds You
16	24	3	SHANIA TWAIN	The Woman In Me	36	34	36	ALAN JACKSON
			Mercury-314 522 886-Q	Mercury-314 522 886-Q				Who I Am
17	16	12	BILLY RAY CYRUS	Storm In The Heartland	37	35	39	TRAVIS TRITT
			Mercury-526 081-Q	Mercury-526 081-Q				Ten Feet Tall & Bulletproof
18	17	9	JOHNNY CASH	Wanted Man	38	38	19	DOLLY PARTON
			Mercury-314 522 709-Q	Mercury-314 522 709-Q				Heartsongs
19	15	12	KICKIN' COUNTRY 2	Various Artists	39	40	21	RED HOT + COUNTRY
			Sony Music Direct-24013-H	Sony Music Direct-24013-H				Various Artists
20	21	20	DIAMOND RIO	Love A Little Stronger	40	37	44	RANDY TRAVIS
			Arista-18745-N	Arista-18745-N				This Is Me

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# Adult Contemporary

## TRACKS

TW LW WO - MARCH 13, 1995

RECORD DISTRIBUTOR CODE

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

1	1	10	TAKE A BOW (4 weeks at #1)	Madonna - Bedtime Stories Maverick/Sire-45767 (CD single)-P
2	2	11	NOTHING BEHIND US	Richard Marx - Paid Vacation Capitol/EMI-81232 (CD single)-F
3	3	11	STRONG ENOUGH	Sherly Crow - Tuesday Night Music Club A&M-314 540 248 (Album track)-Q
4	5	4	IN THE HOUSE OF STONE AND LIGHT	Martin Page - In The House Of Stone And Light Mercury-522-1042 (PolyGram comp 375)-Q
5	7	7	O SIEM	Susan Aglukark - This Child EMI-32075 (CD single)-F
6	9	7	THE BALLAD OF PETER PUMPKINHEAD	Crash Test Dummies - Dumb And Dumber RCA-07863 66523 (Album track)-N
7	8	7	GIVE ME A REASON TO STAY	Freddy Curci - Dreamer's Road EMI-29339 (Album track)-F
8	10	4	MISHALE	Andrew Donalds - Andru Donalds Metro Blue-28065 (Album track)-F
9	6	4	YOU GOTTA BE	Des'ree - I Ain't Movin' 558/Epic-64324 (Sony comp 29)-H
10	11	4	LOOK WHAT LOVE HAS DONE	Patty Smyth - Look What Love Has Done MCA-54971 (MCA comp 21)-J
11	12	15	THE SWEETEST DAYS	Vanessa Williams - The Sweetest Days Wing/Mercury-314 526 174-Q
12	15	3	NO MORE I LOVE YOU'S	Annie Lennox - Medusa RCA-74321-25717 (CD single)-N
13	4	12	MENTAL PICTURE	Jon Secada - Body, Soul & A Voice SBK-ERG-29272 (CD single)-F
14	14	6	LITTLE BITTY PRETTY ONE	Huey Lewis & The News - Four Chords And Several Years Ago Elektra-61500 (Warner comp 233)-P
15	NEW	1	BELIEVE	Elton John - Made In England Rocket/Mercury-314-526-185 (Radio CD single)-Q
16	16	4	I BELONG TO YOU	Toni Braxton - Toni Braxton LaFace/Arista-26007 (Album track)-N
17	22	3	BIG YELLOW TAXI	Amy Grant - House Of Love A&M-3154 0230 (Album track)-Q
18	13	9	SUKIYAKI	4 p.m. - Sukiyaki London-422 857 736 (Album track)-Q
19	21	5	CATCH THE WIND	The Irish Descendants - Gypsies & Lovers EMI-98237 (Warner comp 235)-P
20	20	4	LET'S HANG ON	Manhattan Transfer w/Frankie Valli - Tonin' Atlantic-82661 (CD single)-P

21	18	10	THE RIVER	Doug Webster & Seabreeze - The River Rises Independent (No number)
22	31	9	LOVE WILL KEEP US ALIVE	Eagles - Hell Freezes Over Geffen-24725 (Album track)-J
23	28	5	YOU LOSE AND YOU GAIN	John Bottomley - Black Berry RCA-004 (Album track)-N
24	17	13	HOUSE OF LOVE	Amy Grant w/Vince Gill - House Of Love A&M-3154 0230 (Album track)-Q
25	30	4	EVERLASTING LOVE	Gloria Estefan - Hold Me, Thrill Me, Kiss Me Epic-66205 (CD single)-H
26	27	7	DANCE WITH ME	Ray Bonneville - On The Main Electric-Desert-9301 (Album track)
27	19	9	TELL ME	Groove Kings - Into The Groove Age Independent/Sound Solutions - Album track
28	50	2	YOU GOT IT	Bonnie Raitt - Boys On The Side Soundtrack Arista-18748 (BMG comp 80)-N
29	24	14	MOVE THIS NIGHT	Earthtones - To Be Continued ... Passion-945 (CD comp)
30	23	6	THE LOVE IN YOUR EYES	Dan Hartman - Keep The Fire Burnin' Chaos/Columbia-5322 (Sony comp 035)-H
31	34	4	HAVE A LITTLE FAITH	Joe Cocker - Have A Little Faith 550/Epic-66460 (Album track)-H
32	29	7	IN YOUR TIME	Bob Seger - Bob Seger/Silver Bullet Band Greatest Hits Capitol-30334 (CD single)-F
33	26	12	LOVE TKO	The Nylons - Because ... Scotti Bros.-72392 75435 (Album track)-N
34	37	4	SHADE OF YOUR LOVE	Laura Smith - Between The Earth And My Soul Atlantic-10018 (EMI comp 1)-F
35	25	7	AS I LAY ME DOWN	Sophie B. Hawkins - Whaler Columbia-64200 (Album track)-H
36	39	4	WE CELEBRATE	The Barra MacNeils - Closer To Paradise Polydor-521-1762 (PolyGram comp 375)-Q
37	47	3	LETTING GO	Julie Masse - Circle Of One Surge/Select-714 (CD single)
38	38	3	BLUE	The Jayhawks - Tomorrow The Green Grass American-43006 (Album track)-P
39	42	4	DON'T GET ME WRONG	Patrick Norman - Whispering Shadows Star/Select-8053 (Album track)
40	41	4	YOU CAN'T TAKE THAT AWAY FROM ME	Lisa Stansfield - The Glory Of Gershwin Mercury-522-72272 (Album track)-Q

# RPM DANCE

1	2	7	COTTON EYE JOE	Rednex Zomba-N
2	3	5	ANOTHER DAY	Whigfield Quality
3	1	8	EVERYBODY ON THE FLOOR	Tokyo Ghetto Pussy Dance Pool-H
4	4	4	TONIGHT IS THE NIGHT	Le Click Ariola-N
5	7	5	RAISE YOUR HANDS	Reel 2 Real Quality
6	21	5	YOU & I	J.K. Quality
7	22	5	CAN YOU FEEL IT	Matrix Ariola-N
8	6	6	TAKE YOUR CHANCE	Fun Factory Ariola-N
9	8	3	LET THE BEAT GO ON	Dr. Alban Ariola-N
10	9	9	RHYTHM OF LOVE	DJ Company Dance Pool-H

11	19	2	TOUCH THE SKY	Cartouche Polytel-Q
12	13	3	COME INTO MY LIFE	JLM Epic-H
13	5	5	CREEP	TLC LaFace-N
14	20	5	SHAME	Zhane RCA-N
15	16	4	A DEEPER SHADE OF LOVE	Camille Epic-H
16	15	6	WITCHDOCTOR	Armand Van Helden S.R./Quality
17	12	5	DO YOU KNOW	Black & White Polytel-Q
18	18	3	PIPE DREAMZ	Yakoo Boyz Quality
19	29	2	WHIGGLE IN LINE	Black Duck Quality
20	23	2	DON'T BRING ME DOWN	Spirits MCA-J
21	11	8	LA LA LA HEY HEY	The Outhere Bros. Polytel-Q
22	NEW	1	DANCE (If You Can Not)	Alter Ego featuring Daisy Dee Quality
23	24	2	FIRE	Snipers Bi-Bias-N
24	14	5	TAKE A BOW	Madonna Maverick/Sire-P
25	25	5	THE SUMMER IS MAGIC	Playability Quality
26	10	5	TELL ME YOU LOVE ME	Carol Medina Quality
27	17	7	I SHOW YOU SECRETS	Pharao Epic-H
28	NEW	1	I WANNA KNOW	Solina Polytel-Q
29	NEW	1	I'VE BEEN THINKING ABOUT YOU	Jocelyn Enriquez Classified-N
30	27	10	THAT'S THE WAY YOU DO IT	The Purple Kings EMI-F

RPM

charting with Stay Forever (#41). The Saloon is also playing host to Canadian Music Week with showcases from March 21 through 25. Firmed for showcases are New Brunswick's Julian Austin, Farmer's Daughter from Vancouver, Newfoundland's Debbie Jordan, Curtis Blayne, BC's male vocalist of the year and Jason McCoy.

**The Desert Dolphins** will be touring much of Canada over the next few months. Manager Bill Geffros, president of Wolfe Lake Music, is pencilling in dates that will take the band into the Atlantic provinces for the months of May and June. He already has dates tentatively set for Halifax, Moncton, Fredericton, Antigonish, Truro, Sydney,

## Heavy European support for Dick Damron product

Dick Damron's Christian music albums, Wings Upon The Wind and Touch The Sky, have found an incredibly supportive European audience. Jesus It's Me Again, has charted for almost two years.

He continues to score with three new songs being charted simultaneously on the European Christian Country chart.

"We are dealing with a listening audience of more than 18 million people," says ATI label chief Scoot Irwin.

Both albums have been picked up by GMI/Word, a major European distributor with offices in Holland. The albums are currently being distributed in several European territories, including Austria, the Benelux countries, Bulgaria, Denmark, Finland, France, Germany, Greece, Poland, Portugal, Spain, Switzerland, Sweden and the UK.

Damron is only the second country artist to be signed to GMI's new Coyote label.



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Charlottetown and St. John. Geffros is also planning to be west for the months of July and August. Possibilities here include playing Calgary during Stampede week, and dates in Edmonton, Red Deer and parts of Manitoba, Saskatchewan and BC. The band is currently making good chart gains with its latest release, Here's What They Say, which moves up to the #37 slot this week.

**BC's country music conference** will be held June 2 through 4. Judy Harnett will announce the location of the conference over the next few weeks. Conference highlights will include SOCAN Foundation-sponsored songwriting seminars with

well-known writers Hugh Priestwood (Randy Travis, Kathy Mattea, Anne Murray) and John Ims (Trisha Yearwood, Reba McEntire). Both Priestwood and Ims are from New York. Woody Bomar, from Little Big Town Publishing in Nashville, will host an in-depth publishing seminar as well. Also on the agenda are musician workshops, a director's dinner and talent showcase, country dance lessons and a mini fan fair featuring autograph signing sessions and opportunities to meet many of BC's top country music entertainers and personalities. Call the BCCMA office in Vancouver at 604-876-4110 for more information

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**Varga** — Best Hard Rock Album

**Monster Voodoo Machine** — Best Hard Rock Album

**Temperance** — Best Dance Recording

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