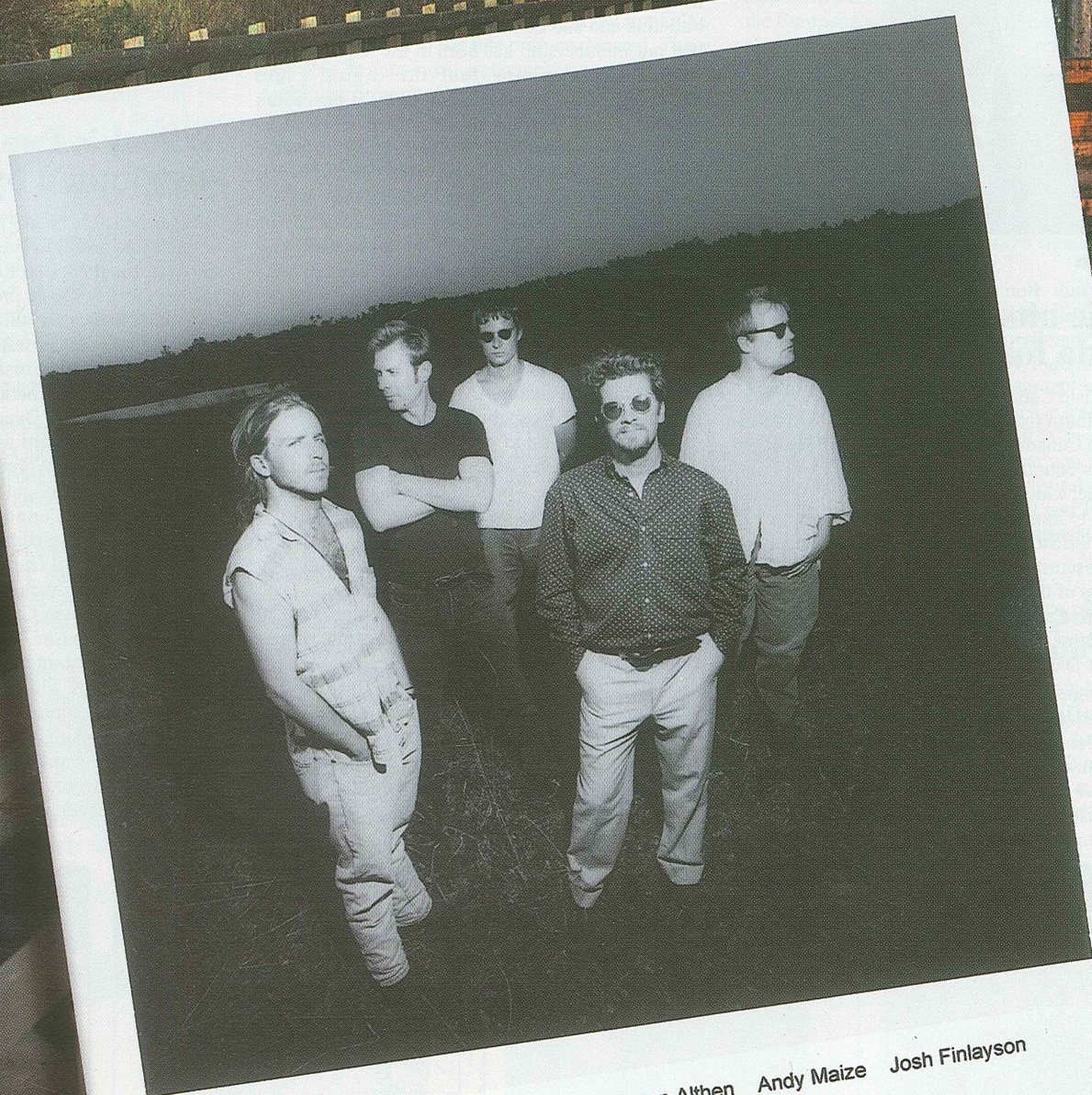


RPM

Volume 62 No. 17 - November 27, 1995

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Mail Registration No. 1351



Peter Cash Ronnie Von Johnnie Peter von Althen Andy Maize Josh Finlayson

Photo Credit: Andrew MacNaughtan

The Skydiggers
...on the road with Road Radio...
see page 7

wea


WARNER MUSIC
CANADA

Digital radio is just a few megahertz away

by Walt Grealis

It's obvious from our report last week that digital radio has created two camps among broadcasters. There would appear to be a consensus however, that digital radio will become a popular method of listening within a couple of years.



Duff Roman

Dookie hits diamond in Canada for Green Day

Warner Music Canada has announced that Dookie, the debut album from Green Day, has been certified diamond in Canada, signifying sales of one million units in this country.

Dookie, which featured the grunge-esque radio hits When I Come Around, Longview and Basket Case, took the Stockton, California based band from industry obscurity to major international stardom. The success of the album led to the band being one of the featured acts at 1994's Woodstock II festival in upstate New York.

Green Day is now riding high on the success of their latest effort, Insomniac, which has already been certified double platinum in Canada, recognizing sales of 200,000 units. The band recently put the wraps on a cross-Canada tour, with their current single, Geek Stink Breath, sitting at #53 (with a bullet) on the RPM 100 Hit Tracks chart.

Duff Roman, vice-president of industry relations for the CHUM Group has been in on the digital radio discussions from the beginning. The CAB membership, which includes the CHUM Group has sanctioned the digital radio project. There has been an ongoing educational process to increase awareness of the project.

Roman became involved in the concept of digital radio when he attended the first strategy meeting in 1989 which was bannered "Taking The Lead."

"At that point it was somewhat abstract and we watched it evolve through our work and our relationship with the Europeans, and even the Americans at one time. We've been operating our digital radio committee for close to five years and in that time there have been numerous information bulletins and sub committee reports. So, we really feel our membership has been in the loop on this."

Roman explains that the digital radio technology is European, developed by a consortium of public and private broadcasters as well as electronic manufacturers. But he credits the public broadcasters and the large private broadcasters as being the real driving force behind the project. "They've spent a lot of money, millions of dollars and effort, in producing a fully digital broadcasting system, not an enhancement like AM Stereo, but a fully digital, basically data-casting, data-bit transmitting answer to analog radio. This is a new system. It's the same technology that results in CD sound when you turn on your CD player. It's not compatible with analog AM or FM. The radios will have AM or FM capability and there will be an extended transmission period. We're certainly not stupid enough to cut off our nose to spite our face, we sell advertising. So, until there's a critical mass of digital receivers out there, we are going to continue to do our regular AM and FM broadcasting." It's not known at this time however, how long the transition period will take.

With regard to the rumoured high cost of moving into the digital field of broadcasting, Roman believes the cost would be minimal.

"It's probably cheaper than the hitherto introduction of both AM and FM. We're really only talking about the transmitter and of the chain. Virtually anybody who is re-investing now and updating their equipment is going digital anyway. We now have hard drives in the music department.

We have digital induced gathering. We have huge digital data bases. We play CD recordings or we play the music right from our hard disc. All of that has gone digital anyway. So, all we're really talking about in terms of the transition is the final link in the process and that's the transmitter."

It should be pointed out that initially the transition will involve transmitters, not satellites.

"We're not looking at satellite broadcasting until much into the next millennium. The key to the Canadian transition is somewhat different to the Americans in that we basically have everybody inside the tent. There is a consensus here, so that unlike taking the satellite people head on as the NAB is doing in the states, because they're poised to drop 40 or 50 signals into the backyard of every small market in the US, we feel that because of our importance to the communities we serve and our cultural requirements with regard to Canadian content, we've asked for a running start. So, we've targeted something like 2007 or 2010, as an ideal

DIGITAL RADIO continued on page 3

Willock's Popular Records distributed by Warner

Warner Music Canada has announced that it has entered into an exclusive distribution deal with the newly-formed Popular Records label, headed up by former Quality Music president Bernie Willock.

The new label will release compilations of international and domestic dance music, as well as a number of single artist packages. As part of the new agreement, Warner Canada will also distribute the successful SPG Dance Music packages, under SPG's own agreement with Popular Records.

According to Warner Music Canada president Stan Kulin, "I'm delighted that Popular has chosen Warner Music Canada to be their Canadian distributor. We welcome the opportunity to work with Bernie and his team. They have a great history of compiling and marketing TV advertised product and bring to Warner Canada an expertise second to none in dance music."

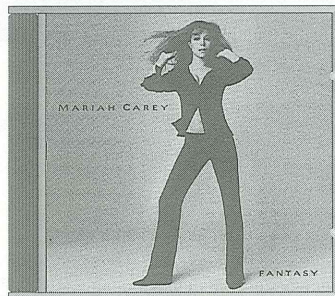
Willock commented, "The association of Popular Records with Warner Music Canada will assist in the development of single artists in the dance field. A strong single artist base will undoubtedly benefit dance compilations, which are the foundation of the dance market. Popular Records will also build artists and concepts in other genres of music as well."

NO. 1 ALBUM



THE ROLLING STONES
Stripped
Virgin - 41040-F

NO. 1 HIT



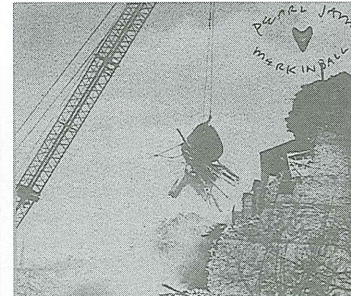
FANTASY
Mariah Carey
Columbia

ALBUM PICK



THE BEATLES
Anthology 1
Apple/Capitol - 34445-F

HIT PICK



MERKINBALL
Pearl Jam
Epic

DIGITAL RADIO continued from page 2

time for satellites if there are entrepreneurs who want to do satellite broadcasting who want to come on stream. Until then, we're going to do everything in our power to effect a rapid transition to digital radio?

The CRTC will still play an important role in digital radio. However, there will obviously have to be some revamping of, or re-looking at regulations.

"I think the digital roll-out is pretty much technology-neutral. The difference is that we are replacing AM and FM with two superior channel assignments. We can do music on both our assignments in the digital realm and they'll be of equal CD quality. Unlike what's happening on AM now where the hit and non-hit for song is artificially keeping music i.e. oldies, on AM radio, the CRTC won't have to impose those arbitrary or artificial distinctions between AM and FM radio. So, from that standpoint, there really isn't any AM or FM to regulate. In my mind, there will be one set of regulations. But, under the Broadcasting Act, and when we want the Broadcasting Act's subjectives to continue, we have no problem with that. Whatever the ascribed Cancon level is, whatever the ascribed local service is, and other codes we have to adhere to, we have no problem with that."

Roman points out that with digital radio, broadcasters will have a wider band. CHUM, for instance is between 1452 and 1492 megahertz. Interestingly enough, all of AM runs from 530 to 1700 kilohertz. FM runs from 88 megahertz to about

109 megahertz "With digital radio, we have 40 megahertz of spectrum. Five stations will share 1.0 megahertz of spectrum, which allows us to do some exciting things."

The new receivers will also offer a new adventure in radio listening. The first run receivers will have AM and FM plus digital.

Roman elaborates, revealing that the new receivers will have an LCD screen. "We're now determining what size that would be from an optimum sense. But that would really be up to the manufacturers. That screen can carry alpha numeric and even some graphic information on it. So that when we run a 30-second ad on CHUM on say, a new car dealership, and if the listener was interested in the cars that are for sale, they merely push the "tell me more" button and they could get leasing information, prices, colours, his location, his phone number, discount rebates, all on this LCD screen while the rest of the programming continues. It's sort of like a flyer or the fine print on demand. There will also be data-casting channels that will provide traffic information, weather information. There could even be an electronic yellow pages in the data-casting portion. Our spectrum could be used for paging. These receivers could also be addressable so that a client could demographically reach people with information that only he felt targeted his product, so that he wouldn't be wasting his advertising campaign.

"We see two-way interactivity with this digital radio, all made possible because it's digital. It's a little computer. We could have pay radio,

subscription services where the listener might hear something they liked and interface with the radio either through a cellular phone or maybe ultimately through re-transmitter technology, something that would transmit back to the main transmitter. We could literally do the kind of stuff that you see with 800 numbers on TV and use the radio as the ordering mechanism. And that's all again possible because it's digitalized. The world's gone digital. We can't afford not to be digital."

Initially, American broadcasters were very enthusiastic about digital radio. However, after a "fly-in" meeting of owners and their bankers and financial advisors, the idea was shot down. However, it's expected that when Canada goes to air with digital radio, the Americans will play catch-up.

Roman expects some digital radio broadcasting to begin in 1996. "Someone has to take those first steps. The consumer receivers have already entered the European market and the Japanese receivers will be entering the market for high-end consumers in late '96 or early 1997. All of them are partners in this Eureka consortium. They all have access to the technical data necessary to build these receivers.

"They have clearly said to us, 'we're not building receivers for somebody with no transmitters. In other words, it's not up to us to throw a bunch of receivers out if you broadcasters can't give us a very clear and positive signal that you're serious about this technology'"

It's also interesting to note that during the transition period, digital broadcasters will have 14 hours a week in which to experiment with. "That would be programming totally independent from what we're doing on our AM and FM stations. But for the other part of the broadcast week with the exception of the 14 hours, the CRTC would require us to simulcast. So, basically what you're getting is the Toronto radio stations in digital, but you'll basically hear Canadian radio, but you'll hear it like you've never heard it before in digitalized CD sound."

Quality restructures with exit of Wilock

With the exiting this past week of Bernie Wilock from the music division of Quality Music & Video, the organization's president Ed LaBuick has announced a restructuring of the company.

Glenn Moss moves up to executive vice-president; Joe Bimblich has been appointed vice-president of business affairs; Nigel Newton takes on the position of vice-president of A&R and promotion; and Dennis Garces becomes A&R and marketing manager.

In making the above announcement, LaBuick pointed up that Quality's "greatest successes have been our products: Dance Mix, Dance Mix USA, Chris Sheppard Pirate Radio Sessions, Don Cherry Rock-em Sock-em, Sophist-o-Twist and Sweepa. Over the past three years we have tripled the volume of sales in our music, video and special products divisions. The cornerstone of our success are the people who make up the team."

LaBuick also revealed that through its "position

of strength" as part of an international group with interests in Canada, USA, England, Ireland and Australia, and that because the Canadian operation is committed to product development with its international partners, LaBuick, together with the UK operation, would be announcing A&R appointments for the UK and Europe in the future.

LaBuick stressed that Quality would continue its relationship with the labels it represents in Canada and that new signings would be a priority.

"Our music and video division continues to enjoy unprecedented growth via direct marketing and retail sales, and I many have been the butt of many people's jokes with the Sweepa broom and Sophist-o-Twist, but their combined sales of over 1.5 million units has shown how successfully we have diversified. Going into the second half of the decade, you will see Quality concluding deals which will continue to expand its interests. Things have never been better."

Evelyn Gauthier appointed in BMG Quebec branch

Michel Turcot, Quebec branch manager for BMG Music Canada, has announced the appointment of Evelyn Gauthier to the position of sales/marketing representative for the branch, effective immediately.

Gauthier brings more than eight years of sales and management experience to the position. In the five years prior to her appointment at BMG, Gauthier was a sales representative for A&M Records.

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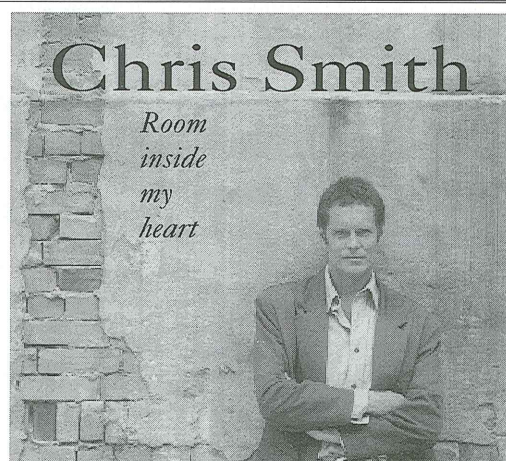
First release: Room Inside my Heart

#39 RPM A/C CHARTS

Second Release: Over The Moon

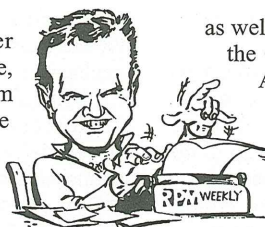
Release Date: November 1/95

Radio Campaign: Anya Wilson Promotions



WALT SAYS . . . !

Play hide the CD!!! Whenever there's a monumental record release, music directors rush into the washroom to see if there's a CD taped under the washbasin. It might be a good way to get a jump on the competition. While I'm at it, how many Toronto dealers ignored the embargo on the recent Beatles CD release (*EC: What does embargo mean???*)



with Elvira Caprese

Now we know!!! It seems that everything happens just after we go to press. At least we now know that BW won't succeed PA, and for sure, EL, isn't being considered. But there's a dark horse who entered the lineup, and he doesn't even know it yet. Does it make sense that DO, that's right, DO, not BO, but that one's still in the hopper, just might be the chosen pied piper of retail? (*EC: Not from where I stand!!!*)

Bailing out of L.A.??? There's an outside chance that New York may once again become the Tin Pan Alley of yesteryear. One major has already made moves to the Big Apple, and even bounced one of its major players, not that he had any say in the move. Another label VIP, who happens to be Canadian, has left his cushy west coast job to take refuge in Music City USA, where the weather isn't as nice as L.A., but nicer than NYC, and where there isn't any threat of an earthquake. Come to think of it, it just might take an earthquake to budge those tower people, unless the bid by that cash rich European consortium is finally taken seriously. Could the bloom be off Lotus Land. (*EC: Long ago, but it took Edgar Jr. to notice it!!!*) What is that white stuff?

CIRPA celebrates 20!!! Has it really been that long? I can remember when Stan Klees rented a boardroom at the Inn on the Park, back in 1970, and called the first meeting of independent producers. The first president of this organization, which was formed to fight the unfairness of radio broadcasters, was Jack Richardson. All this is good information to know because apparently no records were kept, but it was chronicled in RPM. That first meeting was on Dec. 4, 1970, and it was reported in the Dec. 19/70 issue of RPM on page 4 under the heading "CIRPA . . . producers form action association." Strangely enough, the article was written by Walt Grealis. (*EC: Gosh! That's you!!!*) There'll be a big Christmas bash to mark the 20th anniversary on Dec. 6 at Al Frisco's on John Street in downtown Toronto. Doors open at 7 pm. Tickets are \$25. They'll be giving away awards that evening

as well. Sam Sniderman will be honoured with the Contributions to the Independent Sector Award, Tony Tobias will receive the Unsung Hero Award and Terry Fludd gets the Survival of the Fittest Award. For tickets call 416-593-1665 ext. 28. (*EC: No rewriting history here!!!*)

Regurgitations??? Those compilation CDs with various dance artists, et cetera, et cetera, are moving in on the album chart. Can you imagine a dance album remaining at #1 for four successive weeks? Maybe now's the time to introduce a Regurgitations Chart, leaving the 100 Album chart to give more presence to new, original product. This could be a beneficial sales tool to dealers and the industry alike. (*EC: You'll get a letter or two on that one!!!*)

A porno star??? Was that the lead singer of MC starring in a porno film? He used a pseudonym of course. They tell me it was a BIG . . . budget film. (*EC: He's just proving a point that there's life, and lots of fun, after MC!!!*)

Trivia!!! Can you name the most important broadcaster in Canada, who isn't a member of a certain Canadian Association of . . . uh . . . uh . . . ? (*EC: Broadcasters???*)

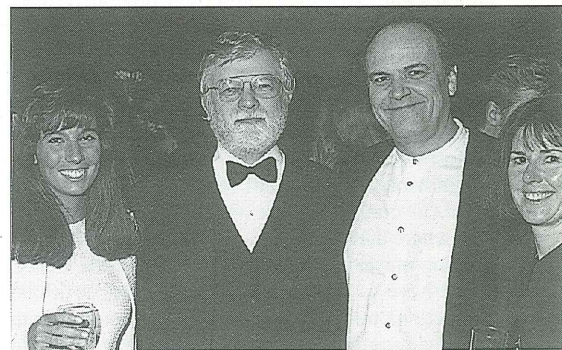
Who pays??? (*EC: Who cares???*) Wasn't that an impressive CD flyer that went out from that place that sells electronic gear? (*EC: I wonder who paid for that???*) And not to be outdone, that famous and ancient retailer came out with a similar multi-page and colourful flyer a couple of days later. (*EC: Should we guess who paid for that???*)

Culture? What culture??? Someone said, not too long ago, that Canada's arts and culture would never be put on the plate to satisfy the Americans over the ongoing US dominated free trade discussions. What goes on, under the table, is a different matter. Little by little, these guys south of the border are chipping away at our "distinct" (*EC: There's that word again!!!*) society, which just happens to want to control its own destiny. The latest is the government relaxing its hold on Canadian cable and broadcasting companies, allowing non-voting shares to foreigners. It used to be that foreign investors in our public-owned airwaves, were limited to a 20 per cent stake of the total equity of these companies. It's been raised to 33 per cent. Remember the old Arab and camel in the tent story? It's just the beginning. By the way, foreigners can only buy a 25 per cent share of Canadian publications, but that's another story. (*EC: Wait for the book . . . don't give away too much!!!*) We don't give ANYTHING away!!!

It's Honest Turkey time!!! If you happen to be around Honest Ed's at 10 am on Dec. 6, don't be shy, get in line and get a free turkey from Mr. Honest himself. The 81-year old patriarch of discounting (*EC: You mean he started before Sam???*) with his son David, Toronto Mayor Hall and Mickey Rooney in tow will be doing his annual giveaway thing. He's going to have five tons of the birds that are usually snapped up in less than an hour. He'll also be giving away fruitcakes to everyone who gets a turkey. And, to show his amorous side, he'll be presenting the mayor and Mickey Rooney with Honest Ed's Coping Awards.

Mickey told me the other day that Mickey Mouse was named after him. Apparently Walt was going to name the mouse Mortimer, but changed his mind when he met the original Mickey Rooney. (*EC: And they all hung out at Schwabs!!!*)

Question!!! Can you tell the difference between a Thomas and a Tyson? (*EC: Oooops!!!*)



Seen at SOCAN Awards dinner Barbara Kymlicka, Wm. Harlod Moon Award winner Milan Kymlicka, Ian Thomas and Catherine Thomas.

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Walt Grealis, O.C.
Publisher

Sean LaRose
Editor-in-Chief/Production Manager

Ron Rogers
General News & Radio

Rod Gudino
Charts

Stan Klees
Movies, Theatre, Books
& Photo Spread Editor

Tom Sandler
Photo Spread Photographer

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Classical & Jazz

MAPL Cancon

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



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

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RPM

RADIO

by Ron Rogers

MIX 99.9 in Toronto has been conducting a serious Hasselwatch in the past few weeks. Baywatch star David Hasselhoff has been in the city filming a movie (Gridlock), and the MIX morning man, Rob Christie, has been asking listeners to call in whenever Hasselhoff is spotted. Christie offered the listener who finally got Hasselhoff to call or visit the station The Hasselpack, consisting of tickets to Sunset Boulevard, dinner for two, and loads of other prizes. The search finally ended, after scores of calls, with Hasselhoff appearing on the Christie In The Morning show on October 26 (see picture).

Vancouver's CFOX and the Future Shop are happily bringing back the city's 8th annual Santa Fox Food Drive. The goal this year is to raise more than 50,000 food items for the Lower Mainland Food Banks, and the response thus far has been tremendous. Those who wish to donate non-perishable items can drop them off at any Santa Fox drop-off location at all of the Lower Mainland Future Shop locations. The drive will continue through December 15.

The Fan 590, Toronto's all-sports station, finally got some good news at the recent Canadian Association of Broadcasters Annual Convention in Ottawa. The Fan was awarded the Gold Ribbon Award in the radio entertainment category for its unique entry, The Ultimate World Series, which aired last October. The six-game fantasy baseball series was played between all-time All-Stars of the Toronto Blue Jays and Montreal Expos, as voted on by ball fans in the two cities. A computer simulation allowed producers to create every aspect of the play-by-play action, which was broadcast by regular Blue Jays' announcers Tom Cheek and Jerry Howarth, and Expos' announcers Mitch Melnick and Elliot Price. The program series swept the radio entertainment category at the CAB Awards, with no other entry garnering even a single vote, an unprecedented feat in CAB Gold Ribbon Award history. Station operations manager Bob Mackowycz also noted that a CD-ROM version of the Ultimate World Series is on the way.

Dave Cutler, the Hall of Fame place kicker of the CFL's Edmonton Eskimos, has joined Victoria's CFAX 1070 as retail sales manager. Along with his football career, Cutler also taught English, math and history in the greater Victoria school system for seven years in the '70s. He then moved to media in

Edmonton, selling print, radio and TV advertising, eventually setting up his own marketing company.

CJOH-TV sportscaster Brian Smith, slain outside the Ottawa station last August, was honoured, posthumously, by the Canadian Association of Broadcasters at their annual convention with the first-ever Gold Ribbon Award for outstanding community service by an individual broadcaster. According to Ron Bremner, chair of the joint awards committee of the CAB, "No one loved the community more, or served it with greater class, care and dedication than Brian Smith. It's appropriate Brian's name appear first on this prestigious national award." Alana Kainz, Smith's widow, accepted the award in a special presentation at the CAB convention.

The Fox's first annual rock auction for the BC Children's Hospital was a rousing success, with hundreds of rock fans filling the Commodore Ballroom to bid on one-of-a-kind collectibles. A soup can, autographed by recently deceased Blind Melon vocalist Shannon Hoon went for \$400. One of Bryan Adams' Fender Stratocaster guitars was auctioned off for \$1000. The sheet music for Elton John and Bernie Taupin's Candle In The Wind, autographed by the pair, went for \$950, while the charts for Your Song went for \$750. And a Les Paul Sunburst guitar, autographed by Jimmy Page and Robert Plant, brought in \$3100. By auction's end, the station had raised more than \$13,000 for the hospital. The Fox then hosted a concert, following the auction, featuring local bands Deadline, Noise Therapy, David Gogo and Rymes With Orange. Proceeds from this were also donated to the hospital.

Niagara Falls' The Planet has expanded operation manager Chris Jeanneret's duties to also include program director.

Vivianne Schell has been named marketing and promotions director at CJBK and CJBX-FM in London. She moves to London from Sudbury, where she was promotion director for CIGM and Q92 for five years.

Mercury/Polydor's Tony Szambor waged a one-man war against St. Catherines' HTZ-FM last week, attempting to convince the rock station to add Def Leppard's latest single, When Love And Hate Collide, taken from their greatest hits package, Vault. Although Szambor was unsuccessful in his attempts to get HTZ to add the record, he did earn a 90% in-favour vote via a ballot box he posted in front of the station. Szambor also collected more than 100 boxes of food for local food banks, and then drew for a grand prize - a Def Leppard CD library and a chance to see the band on MuchMusic's Intimate and Interactive (Nov. 22). The winner was Keith MacDonald from St. Catherines.

99.9 The Bullet, Kelowna's newest new country station, hosted a giant barbeque its first weekend after signing on. The station raised more than \$4,000 for the BC Children's Hospital, created numerous traffic jams, one two-car accident, and one pedestrian accident. Program director Jason Mann also notes that a local car dealer, who owns two dealerships, kept track of what stations the cars that came in for servicing had on, and 83% were listening to The Bullet. Further evidence of the power of new country.

RPM ALTERNATIVE 30

Canada's only national weekly alternative chart

TW LW WO - NOVEMBER 27, 1995

- | | | | |
|----|-----|----|---|
| 1 | 1 | 7 | BULLET WITH BUTTERFLY WINGS (4 weeks)
Smashing Pumpkins - Mellon Collie And The Infinite...
Virgin 40861 (comp 31)-F |
| 2 | 2 | 10 | MY FRIENDS
Red Hot Chili Peppers - One Hot Minute
Warner 45733 (comp 263)-P |
| 3 | 5 | 5 | GRIND
Alice In Chains - Alice In Chains
Columbia 67248 (promo CD)-H |
| 4 | 10 | 3 | FRIENDS OF P.
The Rentals - Return Of The Rentals
Maverick/Reprise 46093-P |
| 5 | 3 | 7 | MISOGYNY
Rusty - Fluke
Handsome Boy HBCD0003-N |
| 6 | 4 | 6 | MORNING GLORY
Oasis - (What's The Story) Morning Glory?
Epic 67351-H |
| 7 | 7 | 13 | NAME
Goo Goo Dolls - A Boy Named Goo
Warner 45750-P |
| 8 | 6 | 12 | I'LL STICK AROUND
Foo Fighters - Foo Fighters
Roswell C2 7243 8 34027 2 4 (promo CD)-F |
| 9 | 12 | 6 | CUMBERSOME
7Mars3 - American Standard
Attic 129-J |
| 10 | 8 | 9 | GEEK STINK BREATH
Green Day - Insomniac
Reprise 46046 (promo CD)-P |
| 11 | 18 | 3 | ONE OF US
Joan Osborne - Relish
Mercury 314 526 699 (promo CD)-Q |
| 12 | 13 | 3 | HOOK
Blues Traveler - Four
A&M 540265 (comp 6)-Q |
| 13 | 15 | 3 | NATURAL ONE
Folk Implosion
London-Q |
| 14 | 17 | 4 | EVEN GRABLE
Treble Charger - Self Title
Sonic Unyon 013 |
| 15 | 16 | 3 | PIRANHA
Tripping Daisy - I Am An Elastic Firecracker
Island 314 524 112 (comp 7)-Q |
| 16 | 22 | 3 | PURE MASSACRE
Silverchair - Frogstomp
Epic 91054-H |
| 17 | 30 | 2 | GLYCERINE
Bush - Sixteen Stone
Interscope 93561-P |
| 18 | 9 | 13 | LUMP
The Presidents Of The United States Of America - S/T
Columbia 67291 (promo CD)-H |
| 19 | 21 | 3 | CAR SONG
Elastica - Elastica
Geffen 24728 (comp 18)-J |
| 20 | 11 | 12 | QUEER
Garbage - Garbage
Almo Sounds 80004-J |
| 21 | 14 | 12 | HAND IN MY POCKET
Alanis Morissette - Jagged Little Pill
Maverick 45901 (comp 263)-P |
| 22 | 29 | 2 | MIGHTY K.C.
For Squirrels - Example
Epic 67150-H |
| 23 | 20 | 11 | TIME BOMB
Rancid - ...And Out Come The Wolves
Epitaph 86444-Q |
| 24 | 19 | 12 | JUST
Radiohead - The Bends
EMI 29626 (promo CD)-F |
| 25 | NEW | | SANTA MONICA (Watch The World Die)
Everclear - Sparkle And Fade
Capitol 30929 (comp 28)-F |
| 26 | 23 | 12 | POSSUM KINGDOM
Toadies - Rubberneck
Interscope 92402 (comp 254)-P |
| 27 | NEW | | PARANOIA
Barstool Prophets - Crank
Mercury 314 528 263 (comp 429)-Q |
| 28 | 25 | 8 | A GIRL LIKE YOU
Edwin Collins - Gorgeous George
A&M BRNCD 058 (comp 6)-Q |
| 29 | NEW | | AS FAR AS I CAN SPIT
Rainbow Butt Monkeys - Letters From Chutney
Polygram 314 526 783 (promo CD)-Q |
| 30 | 27 | 4 | YOU OUGHTA KNOW
1000 Mona Lisas - The EP
RCA 07863 66781-N |



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BMG - N EMI - F MCA - J
Polygram - Q Sony - H Warner - P

TW LW WO - NOVEMBER 27, 1995

68	77	5	BREAKIN' DOWN Susan Aglukark - This Child EMI 32075 (comp 25)-F	
69	74	17	SATISFIED Odds - Good Weird Feeling WEA 98980 (comp 252)-P	
70	72	6	COLLIDE Sandbox - Bionic Latitude 50323-F	
71	78	4	SISTER AWAKE The Tea Party - The Edges Of Twilight EMI 32350 (promo CD)-F	
72	86	4	TIME Hootie And The Blowfish - Cracked Rearview Atlantic 82613 (comp 269)-P	
73	82	3	I DO Fleetwood Mac - Time WEA (comp 262)-P	
74	68	17	TRUST THE LOVE YOU SEE Ariel - Ariel GCR Music Company GCR0182-BMI	
75	90	2	I GO BLIND Hootie And The Blowfish - Cracked Rearview Atlantic 82613 -P	
76	51	15	MANKIND MAN Barstool Prophets - Crank Mercury 314 528 263 (promo CD)-Q	
77	83	3	GRIND Alice In Chains - Alice In Chains Columbia 67248 (promo CD)-H	
78	92	2	WATCH OVER YOU Hemingway Corner - Under The Big Sky Epic 80218 (promo CD)-H	
79	55	18	WALK IN THE SUN Bruce Hornsby - Hot House RCA 07863 66584 (comp 86)-N	
80	98	2	GARDEN OF ALLAH Don Henley - Actual Miles Geffen 24834-J	
81	NEW		BEAUTIFUL LIFE Ace Of Base - The Bridge Arista 18806-N	
82	60	13	FOREVER TONIGHT Peter Cetera - One Clear Voice Mercury 76974 2068 (comp 417)-Q	
83	65	10	GOD'S MISTAKE Tears For Fears - Raoul And The Kings Of Spain Epic 67318 (promo CD)-H	
84	62	10	SCARED The Tragically Hip - Day For Night MCA 11140 (promo CD)-J	
85	61	11	GANGSTA'S PARADISE Coolio - Dangerous Minds O.S.T MCA 11228-J	
86	97	2	TAXMAN Stevie Ray Vaughan - Greatest Hits Epic 66217 (promo CD)-H	
87	96	2	TOO MUCH LOVE WILL KILL YOU Queen - Made In Heaven Hollywood 62017-Q	
88	67	12	DOWNTOWN VENUS P.M. Dawn - Jesus Wept Island 314 524 147 (promo CD)-Q	
89	NEW		FREE AS A BIRD The Beatles - Anthology 1 Capitol 34445-F	
90	75	10	MEXICO Jimmy Buffet - Barometer Soup Margaritaville/MCA 11247 (comp17)-J	
91	76	10	CRAZY COOL Paula Abdul - Head Over Heels Virgin 405225-N	
92	NEW		FREEDOM Colin James - Bad Habits WEA 10614 (comp 266)-P	
93	NEW		THE GHOST OF TOM JOAD Bruce Springsteen - The Ghost Of Tom Joad Columbia 67484-H	
94	84	21	WATERFALLS TLC - CrazySexyCool La Face 73008-26009 (comp 85)-N	
95	NEW		GOLDENEYE Tina Turner - GoldenEye Virgin 41048-F	
96	NEW		DEAR GOD Sarah McLachlan - A Testimonial Dinner Thirsty Ear 57019-F	
97	93	20	I CAN LOVE YOU LIKE THAT All 4 One - And The Music Speaks Atlantic 82746 (comp 248)-P	
98	85	17	NOT ENOUGH Van Halen - Balance Warner 45760 (comp 254)-P	
99	88	8	THIS HOUSE IS NOT A HOME The Rembrandts - LP Warner 61752-P	
100	91	13	YOU FEEL THE SAME WAY TOO The Rankin Family - Endless Seasons EMI 32348 (comp 23)-F	

Toronto band bringing the house down

Skydiggers still touring to promote Road Radio

by Ron Rogers

There's bringin' the house down, and then there's bringin' the house down. For Warner domestic signees The Skydiggers, the phrase bringin' down the house took on an entirely different meaning during a recent show in Winnipeg. As lead singer Andy Maize points out, "it was the perfect synchronization between band and audience."

"The floor came very close to collapsing, about half a dozen of the main support beams fractured. If we'd played another song or two I think we would have had people falling through the floor."

"One of the guys from Weeping Tile, who were in the dressing room downstairs, came rushing up on stage and said 'the sky is falling, the sky is falling'. So we stopped a song called Just Before The Rain and the crowd just kept going, they kept singing right along. For a show where we only played three and a half songs, it was one of the best shows we ever played."

The Toronto natives will make a return trip to Winnipeg before year's end, along with stops at various other points out west (as well as a quick trip to Halifax), all in the name of promoting their latest album, Road Radio, which also happens to be the band's first with Warner Music Canada.

Maize is hoping that the 'Diggers are three times lucky as far as record companies go. The group was originally signed to the late Enigma Records label, the first Canadian band to be signed to the EMI-distributed label. After Enigma succumbed to financial woes, the group then signed on with the then newly-formed Fre Records label, initially under the auspices of Derrick Ross and Terry Flood. Maize admits that things didn't exactly go too smoothly at Fre.

"After Enigma went belly up, we found ourselves all alone about halfway through the first album. Fre Records came together with a lot of string and glue. I guess in hindsight, we should have done a little more checking behind the scenes, before signing with Fre, but we just wanted it to happen so we ignored some of the warning signs, the main one being that there was never enough money to make it happen."

"After the third album (1993's Just Over This Mountain), we asked Fre to not pickup our option, which they did. It wasn't pretty, we had to convince them that it was over, well and truly. We had always been on an independent-distributed label, and when you're on a distributed label, the sales reps from the distributor were always very nice to us, but could never really do anything for us. They had their own priorities, and they had money to spend promoting and marketing their own priorities. We were always a little like that country cousin who comes to town - 'we'll show you around, but there's really not much we can do for you'."

"So we said we can go two ways here. We've built up a solid foundation of fans who've supported us with our live playing, through three albums' worth of live shows. So we can either go completely independent, and distribute through the chains ourselves. Or we can try and get on with a bigger company and use their resources, both human and financial, to try and reach a larger audience. When we sat down and discussed it, ultimately we decided that there had been a lack of promotion, which had been a major stumbling block in the band becoming

better known. And that wasn't going to be addressed if we were to continue as an independent band."

After deciding to go the major label route, the band did the usual shopping around, talking to various executives, trying to find the company that would provide the best fit. Maize says the biggest part of the task was convincing the majors that they weren't babes in the woods in the business.

"A lot of the recording contracts that you enter into are pretty one-sided. We wanted to make sure that we were entering into a new relationship with somebody who understood that we'd been around long enough, and we weren't naive about things. We felt we fit right in with the Warner roster - Blue Rodeo, Waltons, Barenaked Ladies, Moxxy Fruvous, Spirit Of The West, Odds - that's a roster we're proud to be a part of."

Of course, being part of such a large domestic roster might make for some worries about fighting for the company's time, and money.

"Yes, that's part of the chance you take. That definitely was a concern for us. They are a big company, they'll deal with a lot of material. But who knows, sometimes it's easier to do things when you're busy than not. But it is definitely a concern."

The album that resulted, Road Radio, is a picture of a band clearly reaching its artistic peak.

It's an album dotted with songs that are reflective of a chorus of songwriters as good as any in this country, or any other country for that matter. While the title refers in many ways to the infectious, get-behind-the-wheel-of-the-car-and-drive feel of the album, it also refers to the mobile recording studio the group used in recording the album at a Port Dover, Ontario theatre.

"The two fellows we recorded the album with, John Olivera and Chris Marks, have got a mobile recording setup called Road Radio. John (who had recorded the band's Restless album) had discovered this room in Port Dover (about 50 minutes southwest of Hamilton), which is actually an old theatre, and used to be the town hall. It does mainly summer stock, it's pretty well dark for the winter, so we got it for \$50 a day."

What the group went for in traveling to the theatre was to

try and capture that elusive 'live feel', something that every band hopes to regenerate in the studio. Maize notes that the group also saw it as a chance to revitalize the Skydiggers' sound, and, with the new record label, to really begin again.

"We really wanted to try and break some patterns with this album. And we also wanted to say 'this is how the band sounds live at this point'. So we brought in monitors during the recording, which we'd never done before, and we set up to play the way we rehearse and play live. It's strange because we do 90% of our playing through monitors at live shows, and then when you go to record, everybody puts on headphones and they're suddenly isolated. So we really wanted to play the way we're used to hearing ourselves and each other."

"The problem when you go for that live feel is that you're missing the key ingredient, which is the audience. But six or eight of the songs on this album we recorded in one day. We went back and did a little bit of overdubbing, but that one day, everything just fell together."

Maize says the toughest thing for any band to deal with when it comes time to do a new album is repetition. Bands, by their nature, tend to form a certain inherent sound, and it's easy for people who were fans of one album to become bored with a second. Which is why the Skydiggers approached the writing and recording of the Road Radio album with a different slant.

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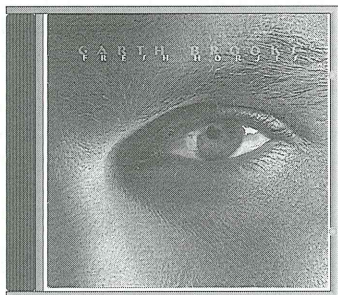
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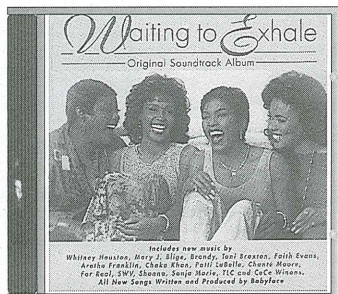
it on sept. 26



GARTH BROOKS
Fresh Horses

Capitol/Nashville-32080-F

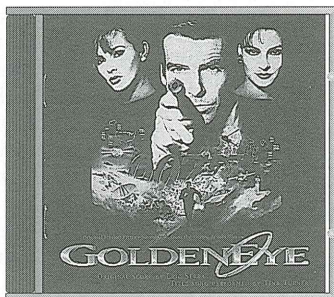
Released to retail on Nov. 21, this latest gem from the king of country music is the biggest selling country album across Canada, entering the RPM Country Albums chart at #1. Of course, it helped to have a #1 single with the first focus track, *She's Every Woman*, (RPM - Nov. 20/95). The Fever, released as the follow-up, penned by Aerosmith's Steven Tyler, doesn't look too shabby either (#37). This is Brooks' first studio CD in more than two years. Considering all the press he has received in the past, what more is left to be said? Is "vintage" new? Because that's what this is. Brooks has an amazing vocal appeal that captures the imagination immediately. He runs the gamut here with a bit of rockin' country, a touch of swing and that balladry touch that gets to the heart, like on *That Ol' Wind* and *The Change*. He might even have a crossover track here with Ireland, written by Brooks, Stephanie Davis and Jenny Yates. It has the makings of an anthem. But don't overlook *Rollin'*, which Brooks wrote with Hurley Allen and Leigh Reynolds. Lots of appeal, musically and lyrically, with this one as well. The overall marketing strategy with this release hasn't left too much to the imagination. Radio, retail and the trade press are all patched into the potential of this CD, which was produced by Allen Reynolds. His Hits package made Canadian music industry history by achieving the fastest ever Diamond Award. That's one million units sold. Watch this one do even better. **-WG**



WAITING TO EXHALE SOUNDTRACK -Pop
Various Artists
Arista-18796-N

No, it's not a new Whitney Houston album (although they say that's coming). But looking at the packaging and reading the liner notes, you'd swear it was. But if you

look real close, what you'll discover is a fine collection of some of the finest female voices in R&B today, all performing some fine new tunes by the current king of song-styling, Babyface. La Femme Houston was granted the lead single, *Exhale* (Shoop Shoop), a pleasant A/C-oriented song that's already made monstrous gains on the charts. She also carries the lead on the album's second track, *Why Does It Hurt So Bad*, and joins up with Cece Winans on the closing piece, *Count On Me*. But aside from Houston, we're also graced with rookie-of-the-year award winner Toni Braxton (*Let It Flow*), the Queen of Soul, Aretha Franklin (*It Hurts Like Hell*), Brandy (*Sittin' Up In My Room*), and the album's finest bump-and-grind action, Mary J. Blige on *Not Gonna Cry*. Arista is hoping this will turn out to be another *Bodyguard*, although there doesn't appear to be another *I Will Always Love You* in the midst. But it should still sell a ton, and Babyface will continue to reap some hefty rewards for his impressive talents. **-RR**

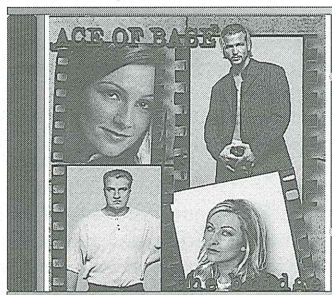


GOLDENEYE
Various Artists
Virgin-41048-F

Bond is back, and according to those who have seen the movie, he's better than ever. If the movie turns out to be as big as it appears it will, it should provide a strong push for this soundtrack. The one thing that has made Bond movie soundtracks a cut above the norm over the 30-year history of the film's series is the inevitable presence of a fairly prominent artist performing the title track. Paul McCartney and his Wings turned *Live And Let Die* into a top ten hit, and it's still probably the most famous Bond theme song. But other top names have filled the Bond quota, including Carly Simon (*Nobody Does It Better*, from *The Spy Who Loved Me*), Rita Coolidge (*All Time High*, from *Octopussy*), Sheena Easton (*For Your Eyes Only*), Duran Duran (*A View To A Kill*), Chrissie Hynde (the theme from *The Living Daylights*), and Gladys Knight (*License To Kill*). The latest big name to try the Bond trick is Tina Turner, who slaps her well-worn vocals onto the *GoldenEye* theme, written by U2's Bono and The Edge. The song is obviously the focal point of this soundtrack, although one shouldn't ignore the powerful score, written and performed by Eric Serra. If Tina can do as well as McCartney, Simon or even Easton did (both McCartney and Simon hit #2 on the charts, Easton #5), the soundtrack could be a strong seller. **-RR**

ACE OF BASE
The Bridge
Arista 18806-N

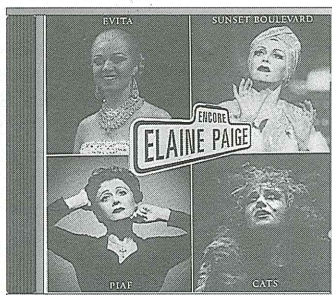
BMG ought to be justifiably proud of this release which should do just as well as the group's million selling debut of yesteryear. Like its predecessor, *The Bridge* relies on the sure recipe of great rhythms, strong singing and positive lyrical content - not much of a secret for the most sophisticated release that dance/pop has seen in a long while. A great range of influences from across the globe including the Mediterranean (*Strange Ways*), south Pacific (*My Deja Vu*), American beaches (*Wet Wet Sand*) and, of course, Swedish summernights (*Whispers In Blindness*) ensure that the album will have global appeal. *Beautiful Life*, the first in a long



line of singles, promises a good run on radio. A strong release that will satisfy older audiences with its sophistication and lyrical beauty and keep the dance floor hopping with its musical energy. **-RG**

ELAINE PAIGE
Encore
WEA-10476-P

Elaine Paige is a British singer well liked and respected for her starring roles in musical theatre. To our chagrin, we hadn't heard her until now. She is the quintessential stage singer; which is to say that her impact is greater in person than on record. Here, she offers selections from *Sunset Boulevard*, *Cats*, *Chess*, *Evita*, *Jesus Christ Superstar*,



Les Miserables and *Piaf*. Her interpretation in them all is spot on and she is the possessor of a fine voice. That said, let it be noted that occasionally she goes sharp in the manner of another stage singer of some

considerable renown, the later Gertrude Lawrence. Miss Paige is at her best on this CD with selections sung originally by Edith Piaf. She sings with the emotion of the Parisian Sparrow and if her accent isn't always accurate as in *Non, Je Regrette Rien*, well, she is British you know, all is forgiven with her meltingly beautiful singing of *Hymne A L'Amour* (*If You Love Me*) which is surely one of the world's loveliest love songs and, Miss Paige is surely of today's premier singers. Now, if only we could see and hear her in person. **-BW**

QUINCY JONES
Q's Jook Joint
Qwest/Warner Bros.-45875-P

If you want to know the real power of The Q, you need only look at the massive, impressive list of names who contributed to the album's lead-in piece, *Jook Joint Intro*. Names like Stevie Wonder, Brandy, Billy Eckstine, Dizzy Gillespie, Marlon Brando (?), Barry White, Chaka Khan, Tone Loc, Queen Latifah, Ray Charles, Patti Austin, Sarah Vaughan, Miles Davis, Gloria Estefan and Bono. But hey, that's just a partial list of some of the major, major talent that is offered up on this latest production from the reigning Don of pop producers. Unlike his *Back On The Block* comp, Q's *Jook Joint* offers up not only his own material, but also gems from the sterling Rod Temperton file, and some other classics from the past. Canadian fans should take note of track #4, *You Put A Move On My Heart* (another Temperton original), featuring 19 year-old Windsor native Tamia. Other notable takes include a '90s version of *Rock With You* (Michael Jackson's old hit) featuring Brandy and rapper Heavy D; *Let The Good Times Roll* (a Louis Jordan fave) led by the daunting trio of Stevie Wonder, Ray Charles and Bono; Phil Collins, of all people, handling lead vocals on Duke Ellington's *Do Nothin' Till You Hear From Me*; a seductive *Heaven's Girl*, written and sung by R. Kelly, with help from model Naomi Campbell and others. As with *Back On The Block*, you can't just skip from one track to another. Just slap it on and hit play - it'll eat you up. **-RR**

ALBUM PICK

THE BEATLES
Anthology 1

Apple/Capitol-34445-F

Looking back now, some 25 years after the band's demise, there almost seems to have been two, clear, distinct Beatles' phases. The first is the rock and roll phase, the one epitomized on *She Loves You*, *I Wanna Hold Your Hand*, *I Saw Her Standing There* and so on. The second was the drug-tinged, Maharishi-coloured late '60s phase, the one that sort of started with *Rubber Soul* and peaked with *Sgt. Pepper's*. But it's that first phase that gets the microscopic examination here, well, at least part of that first phase. Beginning with the recently recorded John Lennon song *Free As A Bird* (featuring a posthumous contribution from Lennon on vocal and piano, pasted on to a new recording by the surviving three Beatles), the album then takes a dip back in time to the earliest surviving recordings of The Beatles, or at least, what would eventually become The Beatles. The earliest of those is a 1958 recording of Lennon, McCartney and Harrison (along with fellow former Quarry Men Colin Hanton and John Lowe) on Buddy Holly's *That'll Be The Day* and *In Spite Of All The Danger*, written by McCartney and Harrison. This album features loads of little rarities that Beatlemaniacs will just love to get their hands on, including various interviews with the band members and former manager Brian Epstein; five outtakes from the group's failed audition for Decca (*New Year's Day*, 1962); takes from their initial EMI sessions for George Martin; the group's set at the 1963 Royal Command Performance before the Queen Mother; several of the takes from the *Hard Day's Night* sessions; and a recording of *All My Loving* culled from the band's first, historic appearance on the *Ed Sullivan Show* in February, 1964. By the time the other two parts of this anthology are released (the remainder is due next year), Beatlemaniacs may have finally had their fill. But can you think of any other pop band that has garnered this type of historical treatment? Can you think of any other pop band that deserves it? **-RR**



RPM 100 ALBUMS

(CD's & Cassettes)

Record Distributor Code:

BMG - N EMI - F MCA - J
Polygram - Q Sony - H Warner - P

TW LW WO - NOVEMBER 27, 1995

1	NEW	THE ROLLING STONES Stripped (Virgin) 41040-F	MA PL
2	1	19 ALANIS MORISSETTE Jagged Little Pill (Maverick) 45901-P	MA PL
3	3	11 MUCHMUSIC DANCE MIX '95 Various Artists (Quality) 1234-Quality	
4	2	2 MADONNA Something To Remember (Maverick) 46100-P	
5	4	4 THE SMASHING PUMPKINS Mellon Collie And The Infinite... (Virgin) 40861-F	
6	6	9 MARIAH CAREY Daydream (Sony) 66700-H	
7	7	4 DEF LEPPARD Vault (Mercury) 314 528 718-Q	
8	10	6 JANET JACKSON Design Of A Decade (A&M) 31454 0399-Q	
9	9	42 HOOTIE & THE BLOWFISH Cracked Rear View (Atlantic) 82613-P	
10	8	3 CYPRESS HILL Ill - Temple Of Boom (Columbia) 66991-H	
11	11	5 CHRIS SHEPPARD Pirate Radio Sessions Vol. 4 (Quality) 7001	MA PL
12	12	8 FRIENDS O.S.T. Various Artists (Reprise) 46008-P	
13	5	2 ALICE IN CHAINS Alice In Chains (Columbia) 67242-H	
14	14	3 ALAN JACKSON Greatest Hits (Arista) 078221 6602-N	
15	22	2 PASSENGERS: ORIGINAL... Various Artists (Island) 314 524 166-Q	
16	13	4 OZZY OSBOURNE Ozzmosis (Epic) 67091-H	
17	33	2 MEAT LOAF Welcome To The Neighbourhood (MCA) 11341-	
18	NEW	MELISSA ETHERIDGE Your Little Secret (Island) 314 524 154-Q	
19	17	16 DANGEROUS MINDS O.S.T. Various Artists (MCA) 11228-J	
20	21	2 GENIUS/GZA Liquid Swords (Geffen) 24813-J	
21	19	36 SHANIA TWAIN The Woman In Me (Mercury) 314 522 886-Q	MA PL
22	15	6 GREEN DAY Insomniac (Reprise) 46046-P	
23	48	2 COOLIO Gangsta's Paradise (Denon) 1141	
24	16	13 BLUE RODEO Nowhere To Here (WEA) 10617-P	MA PL
25	18	7 LISA LOEB Tails (Geffen) 24734-J	
26	31	4 SIMPLY RED Life (EastWest) 12069-P	
27	23	8 AC/DC Ballbreaker (EastWest) 61780-P	
28	24	6 K.D. LANG All You Can Eat (Warner) 46034-P	MA PL
29	27	3 DANCE MACHINE FIRST GEAR Various Artists (PolyTel) 740 059-Q	
30	20	3 THA DOGG POUND Dogg Food (Island) 50546-Q	
31	26	10 RED HOT CHILI PEPPERS One Hot Minute (Warner) 45733-P	
32	NEW	THE BEATLES Anthology 1 (Capitol) 7243 8 34445-F	
33	32	37 LIVE Throwing Copper (Radioactive) 10997-J	
34	34	5 IN BETWEEN DANCES Various Artists (Aftic) 1431-J	
35	28	11 TOM COCHRANE Ragged Ass Road (EMI) 7243 8 32951-F	MA PL
36	NEW	ACE OF BASE The Bridge (Arista) 18806-N	
37	25	9 MICHAEL BOLTON Greatest Hits 1985-1995 (Columbia) 67300-H	
38	45	3 JOHN HIATT Walk On (Capitol) 33416-F	MA PL
39	NEW	GARTH BROOKS Fresh Horses (Capitol) 32080-F	
40	38	12 THE RANKIN FAMILY Endless Seasons (EMI) 7243 832348-F	MA PL
41	36	11 EMPIRE RECORDS O.S.T. Various Artists (A&M) 31454 0384-Q	MA PL
42	43	2 DWIGHT YOAKAM Gone (Reprise) 46051-P	
43	37	5 THE PRESIDENTS OF THE U.S.A. The Presidents Of The... (Columbia) 67291-H	
44	49	2 EURO MIX Vol. 2 Various Artists (SPG Music) 5051	
45	47	5 SOPHIE B. HAWKINS Whaler (Columbia) 53300-H	
46	39	11 LENNY KRAVITZ Circus (Virgin) 7243 8 40696-F	
47	41	20 BON JOVI These Days (Mercury) 314 528 181-Q	
48	29	6 TAKE THAT Nobody Else (Arista) 18800-N	
49	35	13 SELENA Dreaming Of You (EMI) 34123-F	
50	30	5 OASIS (What's The Story) Morning Glory (Epic) 7361-H	
51	62	2 QUEEN Made In Heaven (Hollywood) 62017-Q	
52	40	17 SILVERCHAIR Frogstomp (Murmur/Epic) EK 91054-H	
53	54	3 PULP FICTION Various Artists (MCA) 11103-J	
54	44	17 SEAL Seal II (Warner Bros.) 96256-P	
55	50	4 EURO DANCE POOL Vol. 2 Various Artists (Sony Dance Pool) 81023-H	
56	51	7 REBA MCENTIRE Starting Over (MCA) 11264-J	
57	42	8 DAVID BOWIE Outside (Virgin) 38518-F	
58	52	7 DJ LINE Vol. 20 Various Artists (PolyTel) 740 058-Q	
59	53	3 BOB SEGER It's A Mystery (Capitol) 99774-F	
60	58	8 BASS IS BASE Memories Of The Soulshack... (A&M) 073195-Q	
61	NEW	ASHLEY MacISAAC Hi How Are You Today? (A&M) 79602 2001-Q	MA PL
62	55	4 ROXETTE Don't Bore Us Get To The Chorus! (EMI) 36133-F	
63	79	15 MONICA Miss Thang (Rowdy) 37006-N	
64	NEW	BOYZ II MEN The Remix Collection (Motown) 314530584-Q	
65	56	22 MICHAEL JACKSON HIStory (Epic) E2K 59000-H	
66	57	4 AZ Doe Or Die (EMI) 32631-F	
67	46	3 BEE GEES Very Best Of (PolyTel) 847 339-Q	
68	59	36 COLLECTIVE SOUL Collective Soul (Atlantic) 82743-P	
69	60	43 VAN HALEN Balance (Warner Bros.) 45760-P	
70	61	42 SUSAN AGLUKARK This Child (EMI) 32075-F	MA PL
71	72	3 BARRA MacNEILS The Question (Polydor) 314 529 077-Q	
72	63	6 ELVIS PRESLEY The Essential Collection (RCA) 30118-N	
73	64	10 FAITH Faith (RCA) 78612 73003-N	
74	65	5 TEARS FOR FEARS Raoul And The Kings Of Spain (Epic) 67318-H	
75	66	4 ERASURE Erasure (Elektra) 61852-P	
76	67	12 MORTAL KOMBAT O.S.T. Various Artists (TVT) 61102-J	
77	68	3 PRETENDERS Isle Of View (Warner Bros.) 46085-P	
78	69	3 AMANDA MARSHALL Amanda Marshall (Columbia) 80229-H	
79	70	36 ANNIE LENNOX Medusa (RCA) 74321 25717-N	
80	71	7 THE MAVERICKS Music For All Occasions (MCA) 11257-J	
81	73	5 KRS-ONE KRS-ONE (Jive) 01241 415 17-N	
82	74	49 TLC Super Sexy Cool (LaFace) 73008 26009-N	
83	76	57 THE CRANBERRIES No Need To Argue (Island) 314 524 050-Q	
84	75	4 DEAD PRESIDENTS O.S.T. Various Artists (Capitol) 24382-F	
85	77	22 BJORK Post (Elektra) 61740-P	
86	86	16 CLUB EURO Vol. 2 Various Artists (Arista) 74321 29549 2-N	
87	78	9 ALANNAH MYLES A LAN NAH (Atlantic) 82842-P	MA PL
88	80	8 PRINCE The Gold Experience (NPG) 45999-P	
89	83	10 JANE SIBERRY Maria (Reprise) 45915-P	MA PL
90	82	9 BLUR The Great Escape (EMI) 7243 8 35235-F	
91	81	5 EDWYN COLLINS Gorgeous George (A&M) BRNCD 058-Q	
92	84	8 MAX-A-MILLION Take Your Time (Zoo Ent.) 11112-N	
93	85	16 BLUES TRAVELER Four (A&M) 314 540 265 2-Q	
94	87	7 CHARLIE MAJOR Lucky Man (Arista) 43213 07282-N	MA PL
95	88	16 TOWER OF SONG Various Artists (A&M) 31454 0259-Q	MA PL
96	89	24 SOUL ASYLUM Let Your Dim Light Shine (Columbia) 57616-H	
97	92	16 COLIN JAMES Bad Habits (WEA) 10614-P	MA PL
98	90	9 BARNEY BENTALL Gin Palace (Epic) 080224-H	MA PL
99	93	4 BLACK GRAPE It's Great When You're Straight... (Radioactive)	
100	94	20 FOO FIGHTERS Foo Fighters (Roswell) 7243834027 2 4-F	

Rogers is ready to transmit digitally in 1996

by Walt Grealis

Off the top, it should be pointed out that the CRTC has called for applications for transitional digital radio licences from existing broadcasters who wish to broadcast digitally.

Tony Viner, president and CEO of Rogers Broadcasting, has indicated that Rogers will be applying for digital radio licences for several of their properties. He explains that if the licence is approved

for their Toronto operation, initially, 680 News and CHFI-FM would be able to broadcast the same programming, in effect, simulcast it digitally. The CRTC will also allow some of that programming to be broadcast digitally, strictly for digital. "There won't be much of an audience yet, but the Commission, in my view, has taken the logical approach to this and indicated to broadcasters that they can

Tony Viner begin experimenting now, and as time goes on, there will be permanent licences that we will have to apply for. But I think the Commission wants to encourage all kinds of experimentation."

On the hardware side, it's interesting to note that once the manufacturers come on line, and there are indications that even American based firms are lining up, the receivers will accommodate AM, FM and digital. The receiver will require a chip that will decode the digital transmission. Future receivers, of course, will be solely digital.

"The negative is that the US hasn't embraced the technology, for political reasons, but technology waits for no one. Digital technology is available to listeners and viewers today and on CDs and in other forms of audio entertainment. It will be impossible, in my view, for radio to maintain an analog platform in the face of convergence, number one, where computers, telephony and television are all converging and where radio will converge if they are a digital property. So, yes, we think it will happen. We think it will be a great opportunity. We don't want to be left behind. I think audiences are going to continue to demand better quality. There's a significant additional benefit to radio broadcasters with respect to ancillary data-casting facilities that they might provide.

"But first and foremost, I think we are going to have to give our audiences the highest audio quality that we can. And those who say 'well, it's not really discernably different from FM, or whatever, I can only tell you that the same was said about LPs and 8-tracks, cassettes and now CDs. But people will gravitate towards the most superior technology."

The consumer, of course, is very astute, and as Viner points out, they will want digital receivers and they will discern that the sound is better. "Digital will allow for enhanced services and ultimately greater diversity. So, there's no way that we can hold back.

"I wish the Americans were in this with us. But, I think their real concern is that you will automatically create twice as many viable licences

in every market, because you will have both AM and FM. I think their other concern is that in the US, unlike in Canada, this has not necessarily been designated as the replacement technology. So, it's conceivable, but I'm in no way certain, that the FCC could decide that this is just another band and they could make it available for licensing. But they may or may not necessarily give any sort of preference to existing radio licensees"

The cost factor of transferring to digital radio has been of some concern, but Viner suggests, "like anything else, the cost will eventually come down. We're talking about \$50,000 or \$60,000 per broadcaster. It depends on the size of the area you want to serve, the number of gap fillers you've got to provide. Our view is that the cost will not be prohibitive."

Rogers has already installed digital equipment in their operations in Ottawa and Vancouver, and they already exist in Toronto and Montreal. "In Toronto, we have plans to purchase our own digital transmitter that we hope by the end of 1996 will be available to transmit digitally."

Now, who will be available to receive this signal? As Viner explains, "It's the old chicken and the egg situation. Do you wait until the receivers are out there to begin transmitting? Our view is that we want to be ready. So, we'll be applying for a transitional licence, getting set to broadcast digitally and there probably won't be any receivers out there to receive it, by the end of this year"

Obviously, the future of digital radio hinges on public acceptance and willingness to pay for the new hardware.

"There's no question that the big issue is the hardware availability. I believe the manufacturers are eager to get rolling. It's not going to happen overnight, but it will happen geometrically more quickly than the conversion from AM to FM, because I think people accept and understand new technology. How long did it take cassettes to replace vinyl albums, as opposed to how long did it take CDs to replace both? The order of magnitude to the degree that we accept technological change increases. I think it will happen. It won't take 30 years for it to happen as it did between AM and FM, I think it will take 10."

SKY DIGGERS

continued on page 15

CRIA stats indicate down turn in retail sales

The Canadian Recording Industry Association (CRIA) has released its industry statistics for the month of October 1995, with the results indicating what many in the industry have recently suspected, that retail music sales are down from last year.

According to the CRIA stats, the total number of cassettes being shipped is down 21% from this point last year. As well, CD shipments in the month of October are down 2% from October 1994.

The overall numbers indicate that the total units shipped in October 1995 is down 13% from October 1994.

On the dollar side of the numbers, cassette sales are down 33% in the month of October '95, compared to that month last year. In the same one month period, CD sales are virtually the same as they were in October '94. And again, total retail music sales are down 8% in the month of October '95 as compared to that month in '94.

Overall however, looking at the year-to-date numbers, CD sales are up 19%, compared to the numbers at this point last year. Total albums sales are up 10% in 1995 thus far as compared to the previous year.

As previously predicted by many, cassette sales continue to decline, down 19% thus far this year, obviously indicating that more and more people are turning to CD technology.

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COUNTRY

Garth Brooks is the big news this week at both radio and retail. He's had a #1 hit with *She's Every Woman* (RPM - Nov.20/95) and the follow-up, *The Fever*, is doing just that (#31). His new album, *Fresh Horses*, had almost as much security surrounding its release as did the Beatles *Anthology 1*, arriving at the stores the same day by the way. There were enough stores reporting the CD as being their #1 seller to push it into the #1 slot on the Albums chart the first week of release, the first time this has happened. Alan Jackson came close last week with his *Arista CD, The Greatest Hits Connection*, topping the chart the second week on release.

New from Charlie Major is his latest Arista release, *Tell Me Something I Don't Know*, which he wrote with Barry Brown. The single is the follow-up to Major's most recent #1 single, *(I Do It For The Money)* (RPM - Oct. 9/95), which is now descending the chart (#36). Both tracks are included on his new album, *Lucky Man*.

George Strait hits #1 with his latest MCA release, *Check Yes Or No*, a song written by Danny Wells and Dana Hunt Oglesby. The track was taken from his box set, appropriately titled *Strait Out Of The Box*, which is doing well at retail.

TNN has a heavy load of Christmas specials on the way. The Nashville Network has to be the most media-friendly bunch in television. Media releases come complete with all the information anyone would want to know about upcoming shows, plus black and white photos of all the country stars and up-and-coming hopefuls. The information we get is three, maybe four times more than what we get from NCN, MuchMusic or even the CBC or CTV. Christmas With Vince Gill (Dec. 4), a 90-minute special, sees him performing with the 70-piece Tulsa Philharmonic Orchestra. He's joined on stage by Chet Atkins, Amy Grant and Michael McDonald. On Dec. 6, it's *A Sam's Place Christmas* Steven Curtis Chapman (RPM Albums - Nov. 20/95), Amy Grant, Hal Ketchum and Alison Krauss. On Dec. 12, it's *Alabama in concert* with Tracy Byrd and Lari White. On Dec. 16, Barbara Mandrell and John Berry have a special with The Statler Brothers, Crystal Gayle and Ronna Reeves. Wait, there's more as we get closer to Christmas. On Dec. 20, Co-hosts Charlie Daniels and Chris LeDoux share the stage with Diamond Rio and Linda Davis and rodeo

cowboys Ted Nuce and Ty Murray, along with rodeo legend Jim Shoulders and cowboy poet Baxter Black.

Ricky Skaggs is back and *Solid Ground*, his debut single for Atlantic, is the most added, entering the chart at #77. This is the title track of his album, which is now at retail.

Prescott/Brown enter the chart at #86. Their latest release was written by Mark Sanders and Ed Hill, and taken from their Columbia album, *Already Restless*, which was produced by Randall Prescott and recorded at his Ottawa Valley studio. This is the follow-up to *Thirty-Nine Days*, which enjoyed good chart action over this past summer.

Collin Raye looks good with his latest Epic release, *Not That Different*. Written by Karen Taylor-Good and Jodie Scott, the single enters the chart at #87. This is the follow-up to *One Boy, One Girl*. Both tracks are included on his *Not That Different* album, which was produced by Paul Worley, John Hobbs and Ed Seay.

John Michael Montgomery can't stay away from the charts. His latest Atlantic release, *Cowboy Love*, moves onto the chart at #89. He is only now coming down from a good run up the chart with *No Man's Land* (#6). Both tracks were taken from his self-titled album, which has enjoyed 34 weeks on the Albums chart.

Sawyer Brown maintain their popularity with Canadian programmers. Their latest Curb release, *'Round Here*, gets a leg up the chart with a #91 listing. This latest offering was written by Mark Miller, Scott Emerick and Gregg Hubbard and is included on their album, *This Thing Called Wantin' And Havin' It All*. The album was produced

by Miller and Mac McAnally.

Joe Diffie's release, *Bigger Than The Beatles*, couldn't have been more timely, entering the chart at #92. This is the first single from his brand new album, *Life's So Funny*, which should be in the stores the first week in December. The song was written by Jeb Stuart Anderson and Steve Dukes. The album was produced by Diffie and Johnny Slate. Also timely for release is Diffie's Christmas single, *Leroy The Redneck Reindeer*, which he wrote with Steve Pippin and Stacey Slate. You can get more of his Christmas cheer on the album, *Mr. Christmas*, which he produced with Slate.

Trisha Yearwood charts this week with *On A Bus To St. Cloud* (#93). This is a song written by Gretchen Peters. The track was taken from her album, *Thinkin' About You*, which was produced by Garth Fundis. The track is also included on MCA compilation 8.

Terry Hill has another go at chart action. His new focus track, *The Fall*, written by Nashville writers Ronnie Samoset and Chuck Cannon signs in at #94. The track was taken from his four-song EP, which was produced by Mike Francis and recorded at Toronto's *Inception Sound*. He's got some pretty good pickers on the session, including bassist Tom Szczesniak, drummer Brian Leonard, keyboardist Lou Pomanti, steelman Steve Smith, mouth harpist Roly Platt, Mike Holder on dobro and Ray Parker

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VIDEO & INSTANT TOP FIVE

- #1. On My Own - Reba McEntire
- #2. I Let Her Lie - Daryle Singletary
- #3. You Feel The Same Way - Rankin Family
- #4. No Man's Land - John Michael Montgomery
- #5. Go Rest High On That Mountain - Vince Gill

BREAKOUT VIDEO

Deep Down - Pam Tillis

PICK HIT

It Matters To Me - Faith Hill

REM 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

Record Distributor Code:

BMG - N EMI - F MCA - J
Polygram - Q Sony - H Warner - P

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



TW LW WO - NOVEMBER 27, 1995

- | | | | | | | | | | | | |
|----|----|----|--|----|----|----|--|-----|-----|----|--|
| 1 | 4 | 9 | CHECK YES OR NO
George Strait/Strait Out Of The Box/pro single-J
(D.A. Wells/D.H. Ogleby) T. Brown/G. Strait (MCA) | 35 | 13 | 17 | ALL I NEED TO KNOW
Kenny Chesney/Title track/pro single-N
(S. Seskin/M.A. Springer) D. Beckett (BNA) | 68 | 52 | 16 | I WANNA GO TOO FAR
Trisha Yearwood/Thinkin' About You/comp 5-J
(L. Martine Jr./K. Robbins) G. Funds (MCA) |
| 2 | 6 | 17 | I LET HER LIE
Daryle Singletary/Self-titled/comp 250-P
(T. Johnson) J. Stroud/R. Travis/D. Malloy (Giant) | 36 | 23 | 14 | (I Do It) FOR THE MONEY
Charlie Major/Lucky Man/pro single-N
(C. Major) S. Fishell (Arista) | 69 | 75 | 5 | WORLD TO ME
Don Nelson/Based On A .../CD track-H
(S. Nelson) D. Nelson/T. Thorne/E. Ehm (Epic) |
| 3 | 1 | 13 | SHE'S EVERY WOMAN
Garth Brooks/Fresh Horses/pro single-F
(V. Shaw/G. Brooks) A. Reynolds (Capitol) | 37 | 18 | 15 | DUST ON THE BOTTLE
David Lee Murphy/Out With .../promo single-J
(D.L. Murphy) T. Brown (MCA) | 70 | 78 | 4 | SMOKE IN HER EYES
Ty England/Self-titled/CD track-N
(L. Prestwood) G. Funds (RCA) |
| 4 | 5 | 12 | LIFE GOES ON
Little Texas/Greatest Hits/comp 257-P
(Gray/McHugh/Falisse) DiNapoli/Grau (Warner Bros) | 38 | 39 | 6 | REBECCA LYNN
Bryan White/Self-titled/comp 263-P
(D. Simpson/S. Ewing) B.J. Walker Jr./K. Lehning (Asylum) | 71 | 74 | 4 | LOVE & DREAMS
Stephanie Beaumont/No album/pro single
(S. Harris) R. Prescott (Rescue) |
| 5 | 7 | 11 | WHISKEY UNDER THE BRIDGE
Brooks & Dunn/Waitin' On Sundown/comp 34-N
(D. Cook/K. Brooks/R. Dunn) S. Hendricks/D. Cook (Arista) | 39 | 42 | 9 | TIL THE RIVER RUNS DRY
Straight Clean/Simple/Dead .../pro single
(L.L. Vannatta) L. Lee/R. Bartlette (Hillcrest) | 72 | 76 | 4 | THOSE WORDS WE SAID
Kim Richey/Self-titled/CD track-Q
(K. Richey/Angelo) R. Bennett (Mercury) |
| 6 | 3 | 13 | NO MAN'S LAND
John Michael Montgomery/Self-titled/CD track-
(J.S. Sherrill/S. Seskin) S. Hendricks (Atlantic) | 40 | 48 | 6 | CAN'T BE REALLY GONE
Tim McGraw/All I Want/pro single-F
(G. Burr) J. Stroud/B. Gallimore (Curb/EMI) | 73 | 81 | 3 | IT MATTERS TO ME
Faith Hill/Title track/comp 264-P
(M.D. Sanders/E. Hill) S. Hendricks (Warner Bros) |
| 7 | 2 | 13 | LEARNING A LOT ABOUT LOVE
Jason McCoy/Self-titled/pro single-J
(J. McCoy/T. Barnes) S. Baggott (MCA) | 41 | 41 | 10 | SHE COULD HAVE IT ALL
Rick Tippe/Shoulda Seen .../CD track
(R. Tippe/C. Rolin) D. Pomeroy (Moon Tan) | 74 | 82 | 3 | RING ON HER FINGER, TIME ...
Reba McEntire/Starting Over .../pro single-J
(Goodman/Rose/Kennedy) Brown/McEntire (MCA) |
| 8 | 8 | 16 | HERE COMES THE RAIN
The Mavericks/Music For All .../pro single-J
(R. Malo/Kostas) D. Cook/R. Malo (MCA) | 42 | 47 | 7 | THE CAR
Jeff Carson/Self-titled/CD track-F
(C.M. Spriggs/G. Heyde) C. Howard (Curb/EMI) | 75 | 83 | 3 | LIKE THERE AIN'T NO YESTERDAY
Blackhawk/Strong Enough/CD track-N
(W. Aldridge/M. Narone) M. Bright (Arista) |
| 9 | 17 | 9 | WHO NEEDS YOU BABY
Clay Walker/Hypnotize The Moon/comp 260-P
(C. Walker/R. Boudreaux/K. Williams) J. Stroud (Giant) | 43 | 43 | 8 | HEART HALF EMPTY
Ty Herndon/Stephanie Bentley/What .../pro sing
(G. Burr/D. Child) D. Johnson (Epic) | 76 | 84 | 3 | DEEP DOWN
Pam Tillis/All Of This Love/CD track-N
(W. Aldridge/J. Jarrard) P. Tillis/M. Poole (Arista) |
| 10 | 10 | 10 | SOMETIMES SHE FORGETS
Travis Tritt/Greatest Hits .../comp 257-P
(S. Earle) G. Brown/T. Tritt (Warner Bros) | 44 | 54 | 6 | I'M A STRANGER HERE MYSELF
Perfect Stranger/You Have The .../pro single-F
(Lindsey/Lindsey/Keith) C. Brooks/T. Tiutill (Curb/EMI) | 77 | NEW | | SOLID GROUND
Ricky Skaggs/Title track/comp 267-P
(G. Owens) R. Skaggs (Atlantic) |
| 11 | 11 | 12 | GO REST HIGH ON THAT ...
Vince Gill/When Love Finds You/comp 6-J
(V. Gill) T. Brown (MCA) | 45 | 29 | 16 | LIFE IS JUST A DREAM
Joel Feeney/Title track/comp 5-J
(J. Feeney/C. Farren) C. Farren/H. Parrott (MCA) | 78 | 64 | 11 | ANYTHING FOR LOVE
James House/Days Gone By/pro single-H
(J. House/P. Barnhardt/S. Hugin) D. Cook (Epic) |
| 12 | 53 | 5 | TALL, TALL TREES
Alan Jackson/Greatest Hits/comp 35-N
(G. Jones/R. Miller) K. Steagall (Arista) | 46 | 27 | 12 | I DON'T WANNA BE THE ONE
Patricia Conroy/You Can't .../comp 257-P
(P. Conroy) M. Wanchic/J. Niebank (WEA) | 79 | 85 | 2 | TRULY, MADLY
South Mountain/Where There's .../comp 260-P
(D. McConnell/L.L. Pittico/S. Pittico) (Stony Mountain) |
| 13 | 15 | 10 | TIME OF MY LIFE
George Fox/Title track/comp 259-P
(G. Fox/B. Gaudio) B. Gaudio (WEA) | 47 | 55 | 5 | NOT ENOUGH HOURS IN THE NIGHT
Doug Supernaw/You Still Got Me/CD track-Q
(A. Barker/K. Williams/R. Harbin) R. Landis (Giant) | 80 | 88 | 2 | MYOPIC
The Barra MacNeils/The Question/comp 429-Q
(S. MacNeil) N. Griffiths (Polydor) |
| 14 | 14 | 15 | YOU FEEL THE SAME WAY TOO
Rankin Family/Endless Seasons/promo single-F
(J. Rankin) J. Jennings/Rankin Family (EMI) | 48 | 57 | 8 | SHE SAID YES
Rhett Akins/A Thousand Memories/pro single-J
(J. Doyle/R. Akins) M. Wright (MCA) | 81 | 69 | 18 | (This Thing Called) WANTIN' AND ...
Sawyer Brown/Greatest Hits /CD track-F
(Samsonet/Loggins) Miller/McAnally (Curb) |
| 15 | 19 | 11 | BACK IN YOUR ARMS AGAIN
Lorrie Morgan/Greatest Hits/comp 34-N
(J.F. Knoblauch/P. Davis) J. Stroud (BNA) | 49 | 38 | 10 | SAFE IN THE ARMS OF LOVE
Martina McBride/Wild Angels/comp 34-N
(Rose/Kennedy/Bunch) McBride/Worley/Seay (RCA) | 82 | 86 | 3 | HIS MEMORY
Western Flyer/Cherokee Highway/pro single
(R. Ross/D. Kees) R. Pennington/Western Flyer (Step One) |
| 16 | 16 | 14 | IF I WAS A DRINKIN' MAN
Neal McCoy/You Gotta Love .../pro single-P
(J.R. Rudd/B. Hill) B. Beckett (Atlantic) | 50 | 50 | 8 | TRYING TO ROPE THE WIND
Cindy Church/Just A Little .../comp 255-P
(T. Williams/L. Thain) N. Tinkham/C. Church (Story Plain) | 83 | 93 | 2 | HOME ALONE
4 Runner/Self-titled/pro single-Q
(D.N. Wilson/C. Morris) B. Cannon/L. Shell (Polydor) |
| 17 | 20 | 13 | TEQUILA TALKING
Lonestar/Self-titled/comp 34-N
(B. Labounty/C. Waters) D. Cook/W. Wilson (BNA) | 51 | 59 | 6 | LISA MARIE
Desert Dolphins/No album/pro single
(R. Fagan/W. Kimes) R. Prescott (Quality) | 84 | 94 | 2 | LISTENIN' TO THE RADIO
Cheryl Wright/Right In The Middle/pro single-Q
(S. Russ/S. Smith) E. Seay/H. Shedd (Polydor) |
| 18 | 21 | 12 | LOVE LESSONS
Tracy Byrd/Title track/comp 6-J
(Kilgore/Hewitt/Powell/Majors) T. Brown (MCA) | 52 | 56 | 7 | I TAKE IT BACK
Sharon Anderson/Bringing It Home/pro single
(S. Anderson/W. Patton) J. Crutchfield (Royalty) | 85 | 95 | 2 | SHE CAN'T SAVE HIM
Lisa Brokop/From The Heart/pro single-F
(L. Hengber/B. Aspen) J. Crutchfield (Capitol) |
| 19 | 9 | 14 | I'M NOT STRONG ENOUGH TO ...
Blackhawk/That's Just About Right/CD track-N
(R.J. Lange) M. Bright (Arista) | 53 | 61 | 5 | IF I HAD ANY PRIDE LEFT ...
John Berry/Standing On The Edge/pro single-F
(Greenbaum/Seals/Seiser) J. Bowen/C. Howard (Capitol) | 86 | NEW | | TALKIN' LOVE
Prescott/Brown/Already Restless/comp 333-H
(M.D. Sanders/E. Hill) R. Prescott (Columbia) |
| 20 | 25 | 7 | ANCIENT HISTORY
Prairie Oyster/Only One Moon/CD track-N
(B. DiPiero/J. S. Merrill) S. Fishell (Arista) | 54 | 58 | 7 | GREATEST LOVE
Susan Graham/Somewhere In .../CD track
(M.G. Joyce/L. Kelly) B. Bullock/J. Klee (New West) | 87 | NEW | | NOT THAT DIFFERENT
Collin Raye/I Think About You/comp 334-H
(K. Good/J. Scott) P. Worley/E. Seay/J. Hobbs (Epic) |
| 21 | 22 | 8 | BORN IN THE DARK
Doug Stone/Faith In Me/pro single-H
(C. Hinsley) J. Stroud/D. Stone (Columbia) | 55 | 77 | 2 | (If You're Not In It For Love) I'M ...
Shania Twain/The Woman In Me/pro single-Q
(S. Twaine/R.J. Lange) R.J. Lange (Mercury) | 88 | 73 | 17 | IF THE WORLD HAD A FRONT PORCH
Tracy Lawrence/No album/pro single-P
(T. Lawrence/P. Nelson/K. Beard) J. Stroud (Atlantic) |
| 22 | 31 | 8 | IN PICTURES
Alabama/Title track/pro single-N
(J. Doyle/B.E. Boyd) E. Gordy Jr. (RCA) | 56 | 80 | 3 | WHEN BOY MEETS GIRL
Terri Clark/Self-titled/comp 429-Q
(T. Shapiro/T. Clark/C. Waters) K. Stegall/C. Waters (Mercury) | 89 | NEW | | COWBOY LOVE
John Michael Montgomery/Self-titled/CD track-
(B. Douglas/L. Wood) S. Hendricks (Atlantic) |
| 23 | 24 | 9 | I WILL ALWAYS LOVE YOU
Dolly Parton/Vince Gill/Something .../pro single
(D. Parton) S. Buckingham (Columbia)-H | 57 | 72 | 4 | WHAT I MEANT TO SAY
Wade Hayes/Old Enough .../pro single-H
(D. Cook/S. Hugin/J. McBride) D. Cook (Columbia) | 90 | 79 | 18 | ONE BOY, ONE GIRL
Collin Raye/I Think About You/pro single-H
(M.A. Springer/S. Smith) P. Worley/E. Seay/J. Hobbs (Epic) |
| 24 | 33 | 9 | MISSING YOU
Calvin Wiggert/Title track/pro single
(S. Longacre/S. Giles) R.H. Smith (Royalty) | 58 | 45 | 16 | LET'S GO TO VEGAS
Faith Hill/It Matters To Me/comp 254-P
(K. Staley) S. Hendricks (Warner Bros) | 91 | NEW | | ROUND HERE
Sawyer Brown/This Thing Called .../pro single-F
(Miller/Emerick/Hubbard) Miller/McAnally (Curb/EMI) |
| 25 | 26 | 13 | WHAT GOES AROUND COMES ...
Jamie Warren/Fallen Angel/pro single
(J. Warren/M. Dineen) J.R. Huff/H. Hill (Too Hip) | 59 | 46 | 15 | I LIKE IT, I LOVE IT
Tim McGraw/All I Want/CD track-F
(Dukes/Anderson/Hall) Stroud/Gallimore (Curb) | 92 | NEW | | BIGGER THAN THE BEATLES
Joe Diffie/Life's So Funny/pro single-H
(J.S. Anderson/S. Dukes) J. Slate/J. Diffie (Epic) |
| 26 | 37 | 5 | LIFE GETS AWAY
Clint Black/One Emotion/CD track-N
(C. Black/H. Nicholas/T. Schuyler) J. Stroud/C. Black (RCA) | 60 | 40 | 18 | BETTER THINGS TO DO
Terri Clark/Self-titled/Mercury/comp 487-Q
(T. Shapiro/C. Waters) K. Stegall/C. Waters (Mercury) | 93 | NEW | | ON A BUS TO ST. CLOUD
Trisha Yearwood/Thinkin' About You/comp 8-J
(G. Peters) G. Funds (MCA) |
| 27 | 28 | 11 | MUSHKEGO
Wapistan Lawrence Martin/Message/pro single
(L. Martin) L. Martin (First Nations)-F | 61 | 66 | 8 | LITTLE LIES BIG TROUBLE
Lawnie Wallace/Self-titled/pro single-J
(L. Wallace/W. Wallace/S. Wilkinson) J. Guiley (MCA) | 94 | NEW | | THE FALL
Terry Hill/Self-titled/CD track
(R. Samsonet/C. Cannon) Mike Francis (RDR) |
| 28 | 12 | 17 | THE WOMAN IN ME ...
Shania Twain/Title track/pro single-Q
(S. Twain/R.J. Lange) R.J. Lange (Mercury) | 62 | 63 | 11 | HOLDIN' ON
Faster Gun/Take A Chance/CD track
(C. Bars) Taylor/Fries/Faster Gun (Faster Gun) | 95 | 89 | 10 | BILL'S LAUDROMAT, BAR ...
Confederate Railroad/When .../comp 259-P
(M. Germino/J.A. Stewart) B. Beckett (Atlantic) |
| 29 | 30 | 12 | HILLBILLY BOY WITH ...
Greg Hanna/No album/pro single
(R. Scalfie/M. Collie) J. Richardson (Psychability) | 63 | 65 | 9 | JUST CAN'T STAND TO BE UNHAPPY
Bobby Cryner/Self-titled/pro single-J
(H. Prestwood) B. Beckett/T. Brown (MCA) | 96 | 87 | 15 | OVER YOU NOW
Rachel Matkin/Beynoud Our.../Spinner CD
(G. Barnhill/V. Bird) T. Rudner (Cross Country) |
| 30 | 36 | 6 | NOTHING
Dwight Yoakam/Gone/comp 264-P
(D. Yoakam/Kostas) P. Anderson (Reprise) | 64 | 71 | 4 | TAKE THE FALL
Shirley Ekhard/If I Had My Way/CD track
(S. Ekhard) S. Ekhard/E. Dati (Denon) | 97 | 90 | 25 | I WANT MY GOODBYE BACK
Ty Herndon/What Mattered Most/pro single-H
(P. Bunch/D. Johnson/D. Berg) D. Johnson (Epic) |
| 31 | 44 | 3 | THE FEVER
Garth Brooks/Fresh Horses/pro single-F
(S. Tyler/J. Perry/B. Kennedy/D. Roberts) A. Reynolds (Capitol) | 65 | 49 | 11 | ON MY OWN
Reba McEntire/Starting Over/comp 9-J
(K. Richey/Angelo) R. Bennett (Mercury) | 98 | 92 | 23 | SHOULD'VE ASKED HER FASTER
Ty England/Self-titled/comp 33-N
(B. DiPiero/A. Anderson/J. Klemik) G. Funds (RCA) |
| 32 | 32 | 13 | WHEN A WOMAN LOVES A MAN
Lee Roy Parnell/We All Get .../comp 34-N
(M. Luna/R.V. Hoy) S. Hendricks/L.R. Parnell (Career) | 66 | 70 | 8 | RUB-A-DUBBIN'
Ken Mellons/Self-titled/pro single-H
(D. Goodman/S.P. Davis/B. Hobbs) J. Cupit (Epic) | 99 | 91 | 19 | DON'T STOP
Wade Hayes/Old Enough To Know .../pro single
(C. Rains/T. Shapiro) D. Cook (Columbia) |
| 33 | 34 | 10 | THAT'S AS CLOSE AS I'LL GET...
Aaron Tippin/Self-titled/comp 34-N
(S. Dworsky/P. Jefferson/J. Leyers) S. Gibson (RCA) | 67 | 51 | 10 | TROUBLE
Mark Chesnut/Wings/pro single-J
(T. Snider) T. Brown (Decca/MCA) | 100 | 96 | 7 | (A Day In The Life Of) SINGLE ...
Victoria Shaw/In Full View/comp 260-P
(V. Shaw/D. Child) J.E. Norman/A. Byrd (Reprise) |
| 34 | 35 | 9 | TEN MORE MILES
The Johnner Brothers/Title track/comp 259-P
(B. Johnner) Johnner Bros/B. McKay (WEA) | | | | | | | | |

on synthesizer. Francis also doubles on guitars and mandolin. That's Neil (Don Neilson) Donnell and Colina Phillips on background vocals.

BMG's Dale Peters is pushing Clint Black's Christmas album, *Looking For Christmas*, an unusual album containing all new Christmas songs. Black wrote or co-wrote most of the material. Peters says you can get a pretty good handle on Black's writing talent from the two songs released as a radio promo single, *Christmas For Every Boy And Girl* and *Under The Mistletoe*. The album also contains *The Kid*, which he wrote with Merle Haggard and Hayden Nichols, *Slow As Christmas*, which he wrote with Nichols and *Til Santa's Gone* (Mile And Cookies), a song he wrote with Nichols and Shake Russell. The album, released on the RCA label, was produced by Black and James Stroud.

Jay Hitchen program/music director at New Country 1270 CHAT in Medicine Hat, is one of the few country programmers who supplies additional information on singles that he's listing. He lists the title of the album the track was taken from, which is a big help.

South Mountain have an instant add on NCN with the recent release of their first ever music video, *Truly, Madly*. The single, released on the Stony Plain label, entered the RPM Country 100 at #85 last week and moves up to #79 this week. This is the third single taken from their album, *Where There's A Will*. Stony Plain is distributed by Warner Music Canada.

Wayne Pronger's dream to be at The Opry (RPM - Nov. 6/95), became reality at 9:30 pm on Nov. 17. George Hamilton IV walked on stage and introduced Pronger as the co-writer of the song, *Circle Of Wood*, that Hamilton had recorded for his new album. Canadian singer/songwriter and friend, Tom Kelly, wheeled Pronger on stage in his wheelchair and left him in the spotlight on the actual circle of wood from the old Ryman Theatre as Hamilton sang the song for a national TV audience. As the song finished the Opry audience gave a prolonged ovation for Hamilton and Pronger. TNN taped a special segment on Pronger that will include his arrival in Nashville in his special bus and his time backstage at the Opry. The special will air on TNN on Dec. 5. While in Nashville, Pronger and Kelly met with Nashville publishers Mark Meckell of Sunset Productions and Bart Barton of BeKool Music, both of whom showed an interest in four of their songs. Hamilton's album, containing *Circle Of Wood*, is included on his soon-to-be-released album *Canadian Country Gold And Unmined Treasures*, which was produced by Gary Buck.

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COUNTRY PICKERS

JAY HITCHEN

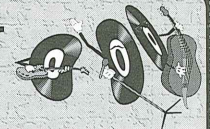
CHAT - Medicine Hat
Not That Different - Collin Raye
TREVOR BATTAMS
CJBQ - Belleville
Not That Different - Collin Raye
KENT MATHESON
CFQM-FM - Moncton
The Fall - Terry Hill
GARRY MacIntosh
CKYL - Peace River
Can't Be Really Gone - Tim McGraw
JANET TRECARTEN
CISS-FM - Toronto
If You're Not In It ... - Shania Twain
VIC FOLLIOTT
CKGL - Kitchener
If You're Not In It ... - Shania Twain
JOEL CHRISTIE
CHAM - Hamilton
If You're Not In It ... - Shania Twain
PAUL KENNEDY
CHFX-FM - Halifax
If You're Not In It ... - Shania Twain

RICK KELLY

C101-FM - Prince George
If You're Not In It ... - Shania Twain
Dan Mitchell
All Hit Country - Cariboo Radio
She Said Yes - Rhett Akins
CHUCK REYNOLDS
CHYR - Leamington
Like There Ain't No Yesterday - Blackhawk
WADE WILLEY
CKRM - Regina
Bigger Than The Beatles - Joe Diffie
BRUCE LEPPER
CKDM - Dauphin
Bigger Than The Beatles - Joe Diffie
GUY BROOKS
CFMK-FM - Kingston
The Fever - Garth Brooks
GARTH STONE
MX 92.1 FM - Regina
Wild Angels - Martina McBride
BRUCE ANDREI
Nor-Net - Alberta/BC
The Fever - Garth Brooks

RPM

COUNTRY ALBUMS



TW LW WO NOVEMBER 27, 1995

1	NEW	GARTH BROOKS Fresh Horses Capitol-32080-F	21	17	12	THE MAVERICKS Music For All Occasions MCA-11257-J			
2	1	3	UNTAMED AND TRUE 2 Various Artists MCA-11218-J	MA PL	22	26	5	MARTINA McBRIDE Wild Angels RCA-7863-66509-N	
3	2	28	ALISON KRAUSS Now That I've Found You: A Collection Rounder/Denon-0325	MA PL	23	32	2	MARK CHESNUTT Wings Decca/MCA-11261-J	MA PL
4	4	8	CHARLIE MAJOR Lucky Man Arista-74321-30728-N	MA PL	24	19	15	TRACY BYRD Love Lessons MCA-11242-J	
5	3	42	SHANIA TWAIN The Woman In Me Mercury-314-522-886-Q	MA PL	25	21	13	TRAVIS TRITT Greatest Hits From The Beginning Warner Bros-46001-P	
6	8	25	JASON MCCOY Self-titled MCA-11290-J	MA PL	26	23	34	JOHN MICHAEL MONTGOMERY John Michael Montgomery Atlantic-82728-P	
7	9	6	GEORGE STRAIT Strait Out Of The Box MCA-11263-J	MA PL	27	27	39	GEORGE FOX Time Of My Life WEA-98851-Q	MA PL
8	6	12	TIM MCGRAW All I Want Curb-EMI-77800-F		28	22	16	JEFF CARSON Self-titled Curb-77744-F	
9	5	6	REBA McENTIRE Starting Over MCA-11264-J		29	25	14	COLLIN RAYE I Think About You Epic-67033-H	
10	10	7	TRACY LAWRENCE Live Atlantic-82847-P		30	24	16	PERFECT STRANGER You Have The Right To Remain Silent Curb-77799-F	
11	14	15	TERRI CLARK Terri Clark Mercury Nashville-26991-Q		31	NEW	QUARTETTE Self-titled Denon-9016	MA PL	
12	7	7	BLACKHAWK Strong Enough Arista-07822-18792-N	MA PL	32	28	17	ALABAMA In Pictures RCA-07863-66525-N	
13	16	4	VARIOUS ARTISTS Kickin' Country 3 Sony Music-24019-H	MA PL	33	36	22	LORRIE MORGAN Greatest Hits BNA-BMG-07863-66508-N	
14	20	3	DWIGHT YOAKAM Gone Reprise-46051-P	MA PL	34	31	14	JEFF FOXWORTHY Games Rednecks Play Warner Bros-45314-P	
15	13	17	COUNTRY HEAT 5 Various Artists BMG-74321-29803-N	MA PL	35	35	57	ANNE MURRAY The Best ... So Far EMI-31158-F	MA PL
16	11	41	SUSAN AGLUKARK This Child EMI-32075-F	MA PL	36	33	38	JOHN BERRY Standing On The Edge Patriot/EMI-32284-F	
17	12	13	DOLLY PARTON Something Special Columbia/Blue Eye-67140-H		37	38	14	FAITH HILL It Matters To Me Warner Bros-45872-P	
18	30	2	STOMPIN' TOM CONNORS Long Gone To The Yukon EMI-7243-83529-F	MA PL	38	37	84	PRAIRIE OYSTER Only One Moon Arista-19427-N	MA PL
19	15	50	GARTH BROOKS The Hits Liberty-29689-F		39	39	31	TY HERNDON What Mattered Most Epic-66397-H	
20	18	14	THE RANKIN FAMILY Endless Seasons EMI-7243-83238-F	MA PL	40	34	26	DWIGHT YOAKAM Dwight Live Reprise-45907-P	

RPM

REM

Adult Contemporary TRACKS

Record Distributor Code:

BMG - N EMI - F MCA - J Polygram - Q Sony - H Warner - P

TW LW WO NOVEMBER 27, 1995

- 1 1 3 **EXHALE (Shoop Shoop)**
Whitney Houston - Waiting To Exhale OST
Arista-07822 18796 (pro single)-N
- 2 2 14 **RUNAWAY**
Janet Jackson - Decade 1986/1996
A&M-31454-0399 (pro single)-Q
- 3 3 10 **SENTIMENTAL**
Deborah Cox - Deborah Cox
Arista-No number (pro single)-N
- 4 4 7 **IF I WERE YOU**
k.d.lang - All You Can Eat
Warner Bros-46034 (pro single)-P
- 5 6 8 **GOOD MOTHER**
Jann Arden - Living Under June
A&M-31454-0248 (pro single)-Q
- 6 8 10 **LET IT RAIN**
Amanda Marshall - Amanda Marshall
Columbia-80229 (pro single)-H
- 7 5 14 **CAN I TOUCH YOU ... THERE?**
Michael Bolton - Greatest Hits 1985-1995
Columbia-67300 (pro single)-H
- 8 18 7 **BLESSED**
Elton John - Made In England
Rocket/Mercury-314-526-185 (comp 425)-Q
- 9 9 15 **YOU ARE NOT ALONE**
Michael Jackson - HIStory
Epic-59000 (pro single)-H
- 10 15 9 **DO YOU SLEEP?**
Lisa Loeb & Nine Stories - Tails
Geffen-24734 (comp 17)-J
- 11 7 8 **FANTASY**
Mariah Carey - Daydream
Columbia-7321 (pro single)-H
- 12 11 15 **BACK FOR GOOD**
Take That - Nobody Else
Arista 07822-18800 (comp 87)-N
- 13 17 9 **TAKE IT ON FAITH**
Joshua Kadison - Delilah Blue
SBK/EMI-35100 (CD track)-F
- 14 13 12 **AS I LAY ME DOWN TO SLEEP**
Sophie B. Hawkins - Whaler
Columbia-53300 (pro single)-H
- 15 22 7 **CRY LOVE**
John Hiatt - Walk On
Capitol-334162 (pro single)-F
- 16 10 11 **BREAKIN' DOWN**
Susan Aglukark - This Child
EMI-32075 (pro single)-F
- 17 24 6 **WATCH OVER YOU**
Hemingway Corner - Under The Big Sky
Epic-80218 (pro single)-H
- 18 34 4 **ROCK STEADY**
Bonnie Raitt/Bryan Adams - Road Tested
EMI 33705 (comp CD)-F
- 19 12 19 **I COULD FALL IN LOVE**
Selena - Dreaming Of You
EMI-34123 (comp 19)-F
- 20 27 6 **GOOD INTENTIONS**
Toad The Wet Sprocket - Friends Soundtrack
Reprise-46008 (comp 262)-P



- 21 21 7 **I'D LIE FOR YOU**
Meat Loaf - Escape
MCA-11341 (comp 18)-J
- 22 23 15 **STRAWBERRY GIRL**
Jay Semko - Mouse
Iron Music-77876-51004 (pro single)-N
- 23 16 10 **ROLLING THUNDER**
Rita MacNeil - Porch Songs
EMI-35469 (pro single)-F
- 24 25 8 **GO WALKING DOWN THERE**
Chris Isaak - Forever Blue
Reprise-45845 (comp 259)-P
- 25 19 10 **FAMILY SECRET**
Alannah Myles - Alannah
Atlantic-82842 (comp 259)-P
- 26 14 13 **YOU FEEL THE SAME WAY TOO**
The Rankin Family - Endless Seasons
EMI-852348 (pro single)-F
- 27 33 6 **NAME**
Goo Goo Dolls - A Boy Named Goo
Warner Bros-45750 (comp 260)-P
- 28 53 3 **YOU'LL SEE**
Madonna - Something To Remember
Maverick/Warner Bros-46100 (pro single)-P
- 29 26 16 **SHE'S NOT IN LOVE**
Kim Stockwood - Bonavista
EMI-32479 (pro single)-F
- 30 38 4 **YOU DON'T UNDERSTAND ME**
Roxette - Don't Bore Us Get To The Chorus
EMI-36133 (CD track)-F
- 31 37 5 **BREAKFAST AT TIFFANY'S**
Deep Blue Something - Home
Interscope/Warner-92608 (comp 254)-P
- 32 32 5 **IN THIS LIFE**
Bette Midler - Bette Of Roses
Atlantic-82823 (comp 265)-P
- 33 39 4 **NAKED AND SACRED**
Chynna Phillips - Title track
SBK/EMI-35705 (comp 28)-F
- 34 36 7 **GIVE ME ONE REASON**
Tracy Chapman - New Beginning
Elektra-61850 (pro single)-P
- 35 20 13 **GUNS AND GOD**
Lawrence Gowan - The Good Catches Up
Select - no number (pro single)
- 36 28 13 **THIS**
Rod Stewart - A Spanner In The Works
Warner Bros-45867 (comp 256)-P
- 37 40 4 **SI NO TE CONOCIERA (If I Never ...)**
Jon Secada - Amor
EMI-35468 (comp 28)-F
- 38 42 4 **I'M YOUR MAN**
All-4-One - And The Music Speaks
Atlantic-82746 (pro single)-P
- 39 54 2 **RUNAWAY**
The Cows - Forgiven, Not Forgotten
Lava-143 (comp 258)-P
- 40 41 6 **JUST PASSING BY**
Big Picture - Just Passin' By
Ground Swell-11334 (comp 260)-P



- 41 29 17 **LET ME BE THE ONE**
Blessid Union Of Souls - Home
EMI-31836 (pro single)-F
- 42 55 2 **ONE SWEET DAY**
Mariah Carey & Boyz II Men - Daydream
Columbia-66700 (pro single)-H
- 43 50 3 **TAKE THE FALL**
Shirley Elkhart - If I Had My Way
Denon-9023 (CD track)
- 44 31 22 **ONLY WANNA BE WITH YOU**
Hootie & The Blowfish - Cracked Rear ... Mirror
Atlantic-82613 (CD track)-P
- 45 30 13 **I WISH YOU WELL**
Tom Cochrane - Ragged Ass Road
EMI 32951 (promo CD)-F
- 46 52 3 **MYOPIC**
Barra MacNeils - The Question
Polydor-314 529 0772 (comp 429)-Q
- 47 49 4 **DIGGIN' ON YOU**
TLC - Crazy Sexy Cool
LaFace/BMG-73008-26009 (pro single)-N
- 48 35 5 **NEVER ALONE (Eeyore's Lullaby)**
Tyler Collins - Take My Hand
Disney-60863 (CD track)
- 49 58 2 **OPEN UP YOUR EYES YOU CAN ...**
Vanessa Williams - Ain't Nuthin' But A She Thing
London-822 828 674 (comp 429)-Q
- 50 56 2 **LIE TO ME**
Bon Jovi - These Days
Mercury-314 528 181 (comp 429)-Q
- 51 57 2 **YOUR LITTLE SECRET**
Melissa Ethridge - Title track
Island-314 524 154 (comp 7)-Q
- 52 44 8 **CRAZY COOL**
Paula Abdul - Head Over Heels
Virgin-40525 (pro single)-F
- 53 NEW **I DO**
Fleetwood Mac - Time
Warner Bros-45920 (CD track)-P
- 54 45 9 **THIS HOUSE IS NOT A HOME**
The Rembrandts - LP
Eastwest-61752 (comp 257)-P
- 55 47 9 **CARNIVAL**
Natalie Merchant - Tigerlily
Elektra-61745 (comp 249)-P
- 56 NEW **BEAUTIFUL LIFE**
Ace Of Base - The Bridge
Arista-07822-18806 (CD track)-N
- 57 NEW **WAITING IN VAIN**
Annie Lennox - Medusa
RCA-74321-25717 (CD track)-N
- 58 60 3 **BELIEVE IN YOU**
Jude Cole - I Don't Know Why I Act This Way
Island-314 524 1482 (comp 7)-Q
- 59 48 19 **WALK IN THE SUN**
Bruce Hornsby - Hot House
RCA/BMG-07863-66584 (comp 86)-N
- 60 51 12 **WHY**
Jamie Walters - Jamie Walters
Atlantic-82600 (comp 253)-P



REM Dance

TW LW WO - NOVEMBER 27, 1995

- 1 8 3 **STAYING ALIVE**
N - Trance
Quality
- 2 2 8 **FANTASY**
Mariah Carey
Columbia-H
- 3 4 7 **RUNAWAY**
Janet Jackson
A&M-Q
- 4 1 7 **I BELIEVE**
Happy Clappers
WEA-P
- 5 3 9 **DIAMOND DREAMS**
Bass Is Base
A&M-Q
- 6 17 3 **SET U FREE**
Planet Soul
Quality
- 7 7 4 **FLYING TO THE MOON**
Emjay
Numuzik/Polytel-Q
- 8 5 8 **TAKE YOUR TIME, DO IT RIGHT**
Max-A-Million
Zoo Ent.-N
- 9 6 12 **RIGHT TYPE OF MOOD**
Herbie
Ariola-N
- 10 9 10 **I WANNA B WITH U**
Fun Factory
Attic-J



- 11 16 3 **CLOSE TO ME**
Libra
Numuzik-Q
- 12 11 6 **WHAT HOPE HAVE I**
Sphinx
Quality
- 13 18 5 **GROOVY BEAT**
JLM
EpicDance-H
- 14 10 9 **TAKE CONTROL**
BKS
Quality
- 15 21 4 **HIGHER STATE OF CONSCIOUSNESS**
Josh Wink
Quality
- 16 19 5 **DIVA**
Club 69
Virgin-F
- 17 14 11 **MESSAGE IN THE BOTTLE**
Dance Floor Virus
Dance Pool-H
- 18 13 8 **FREE**
Unique
Sony Dance Pool-H
- 19 24 3 **JUST GET UP AND DANCE**
Afrika Bambaata
Quality
- 20 28 2 **DIABLO**
The Grid
RCA-N

- 21 12 13 **I DREAM OF YOU TONIGHT**
Taboo
Sony-H
- 22 20 10 **YOU ARE NOT ALONE**
Michael Jackson
Epic-H
- 23 15 9 **GANGSTA'S PARADISE**
Coolio
MCA-J
- 24 NEW **EVERYBODY BE SOMEBODY**
Ruffneck
WMC
- 25 NEW **MAGIC CARPET RIDE**
Mighty Dub Kats
Numuzik-Q
- 26 NEW **I'M READY**
Size 9
Virgin-F
- 27 NEW **BEAUTIFUL LIFE**
Ace Of Base
Arista-N
- 28 NEW **BLIND BY THE BOOM**
Legion Of Boom
BMG-N
- 29 22 5 **BIG TIME**
Whigfield
Lime Inc.-Quality
- 30 23 9 **OO EE OU**
DFS
Numuzik/Polytel-Q

SKYDIGGERS continued from page 10

"When you're in any relationship for a period of time, you tend to establish certain patterns or habits, that aren't necessarily bad things, but they are what they are. And you can predict the way people are going to respond to certain things. So we really wanted to try and break some of these patterns, just to force ourselves into new situations. So Josh played bass on a couple of songs, Ron plays guitar, Peter plays electric guitar for the first time, I tried to write lyrics differently, we just wanted to mix it up a bit."

But as Maize admits, when you're daring to try something new, it's difficult to overcome that initial insecurity. He says it's a matter of striving past those insecurities, learning to be a little bit humble.

"When you're trying to create something, it's amazing how insecure you can get. We are in this business to try and get people to like what we're doing, to own our records, to come to our shows. We're not going to pretend to be a band that says 'we don't give a flying fuck what people think of us'. So you are insecure about trying new things, but unless you do it, and unless you're prepared to laugh at yourself, then you'll never change. That's

very much what this recording is all about."

The unfortunate fact for The Skydiggers is that, like many of their domestic brethren, simply being labelled as Canadian can often be a kiss of death in terms of fighting for radio airplay. Maize, like other Canadian artists, wishes that radio programmers would listen to all artists on an equal footing, regardless of their country of origin.

"The whole radio situation has changed so dramatically since our first album came out almost six years ago. I think Cancon is a mixed blessing at this point. On the one hand, it certainly helped us, but I think at other times it has hurt us. Once stations have their 30%, they say 'well we've filled our quota', and they stop listening to all the other Canadian stuff, instead of judging each album on its own merits."

The genesis of The Skydiggers can be traced to Toronto's upscale Eglinton/Avenue Road area, where Maize and guitarist Josh Finlayson grew up. After their respective bands ended in 1985, the pair got together to write and perform acoustic, guitar-oriented material. The pair began playing the local club circuit, with Maize also doubling as vocalist in a similar trio with Andrew Cash. Maize then met Cash's brother Peter, who offered up a tape of his

own material.

"I had no idea he played guitar, no idea he wrote songs, and I thought well what is this going to sound like? And it sounded like Pete, and the harmonies sound like me, so it was a natural fit."

"So the three of us started playing together. We found Ron (bass player Von Jonnie) through an ad in Now Magazine, and when we saw him, with those sideburns, we thought 'if he can play a note, he's in'. And then we hooked up with Wayne Stokes, and that was it. Josh and I had enjoyed the duo-acoustic thing, but we wanted more, we wanted more texture, wanted more sound. And the whole thing came together very naturally."

Now that the group is in its seventh year of existence, with thousands of miles of touring under their belts, the inevitable question that comes to mind is - are you guys getting sick of the road yet, or each other?

"I worked a couple of summers in the bush doing geology sampling work and it's amazing. You work with the same people, seven days a week, once you hit that wall, somebody could look at you sideways and you'd want to kill them. Touring is tough, but there's that hour and a half, two hours a night, where you get to go on stage, that's the easiest part of the whole thing."

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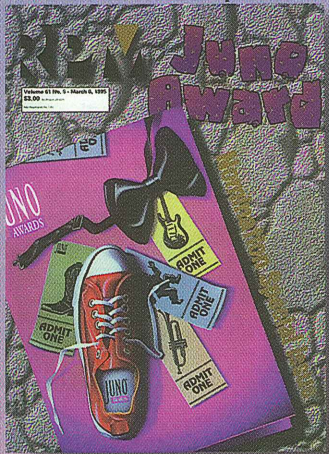
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RPM

Coming soon...

The 1995 Wrap-Up Special Issue

1995 Juno Nominees Special Issue



RPM - March 6, 1995

Introduction of BDS raises eyebrows at radio

Fall A&M to helm BMG Music Canada

NCN and CMT form partnership for single network

The Bay to produce three-day all Canadian festival

John Reid name president, A&M/Island/Motown Canada

Leonard T. Rambeau leaves a legacy of perfection

Twain and Klees win big at Country Music Week

First part of Beatle Anthoogy set for November release

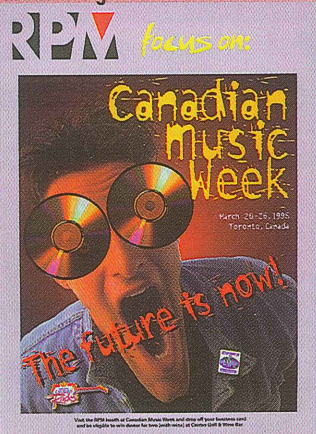
Bob Jamieson named president RCA Records label

There will be a retailer's association - Leonard Kenndey

MCA Records Canada pulls out of record clubs

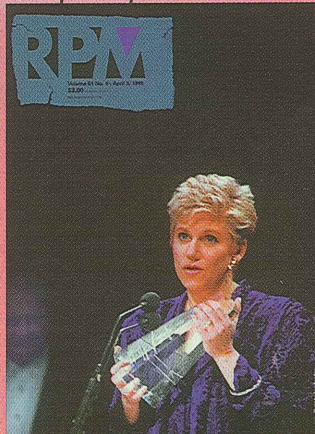
Hip, Arden and Dion lead '95 Juno nominations

1995 Canadian Music Week draws delegates from around the world



March 20 - 26

Anne Murray makes an emotional acceptance speech at the '95 Junos



RPM - April 3, 1995

Shania Twain shows off one of her many '95 CCMA Awards



RPM - October 2, 1995

The 1995 Big Country Awards celebrated in style at Toronto's Westin Harbour Castle Conference Centre



May 28, 1995

In celebration of another great year for the Canadian music industry as well as RPM's best year to date we will be publishing our annual Wrap-Up Issue on December 18, 1995. This year's issue promises to portray the most accurate and reflective summary of the past 12 months with the same style and detail that RPM has become most notable for with the noteriety our previous Special Issues have received.

AD DEADLINE:
December 12th, 1995
For more information contact:
425-0257