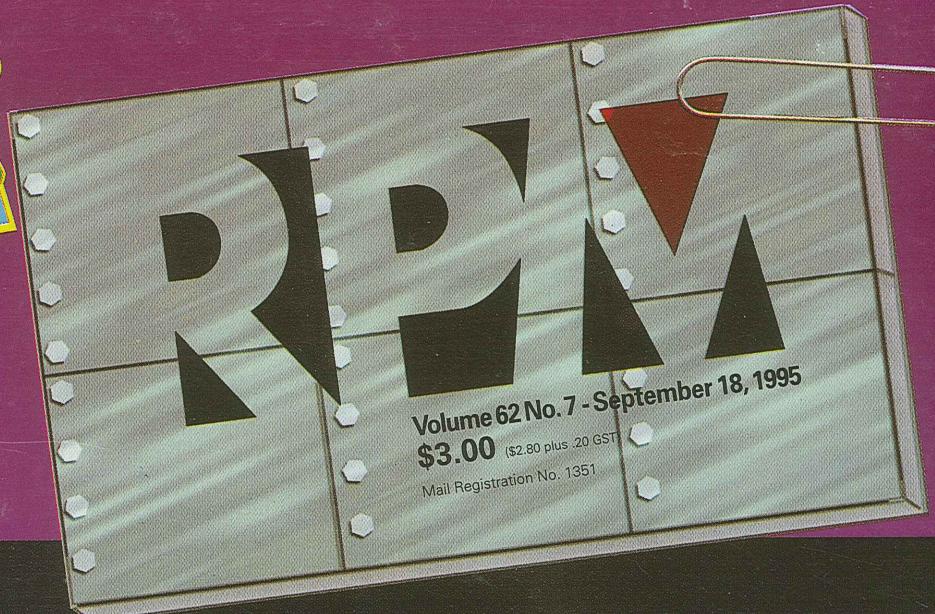


SCENIC ART

Special Issue



THE TALK OF STEEL TOWN

Camilleri sets high standards in forging niche for future

When Rick Camilleri took over as president of Sony Music Entertainment in 1992, Canada's economic situation generally cast a long shadow over many industries, including the entertainment industries. However, Sony was able to retain its market share and worked on expanding its image

in the marketplace.

Camilleri set certain goals in building artist foundations many of which were successfully moved from plateau to plateau, resulting in a structurally sound base from which to expand. As Camilleri points out, "We started aggressively

expanding our family entertainment business, our catalogue business, our artist development. It was an across-the-board project that involved all types of music. We also made our classical music the staple in terms of the Canadian classical community now."

Camilleri also engineered massive *CAMILLERI* continued on page 3

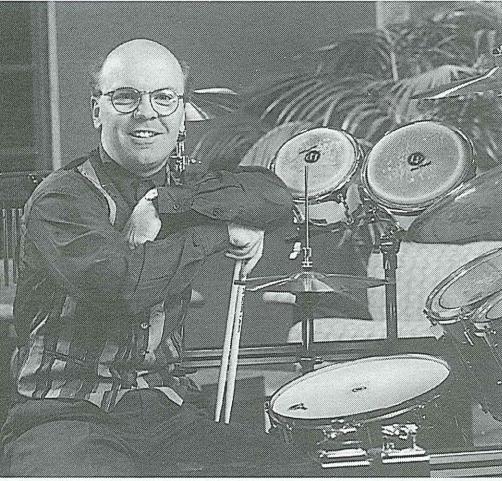
Jim Campbell named VP, artist marketing at BMG

Bob Jamieson, president and general manager of BMG Music Canada, has announced the appointment of Jim Campbell to the position of vice-president, artist marketing, retroactive to September 1. Campbell was formerly director of artist and international marketing.

Campbell has worked in the music industry for more than 19 years, in positions ranging from promotion and A&R for Warner Music, to label manager for RCA. Campbell was appointed Arista label manager in 1985, senior manager, artist and international marketing in 1992, and finally, director of artist and international marketing in 1993.

According to Campbell, "I can only endeavour to ensure that we continue to strengthen the foundation Bob, Carol and the rest of our team has built over the past four and a half years. It's always been work hard, be profitable and have fun. Nothing's gonna change!"

Campbell will oversee all marketing activities on a national level. Reporting to him will be Alison Mercer (manager, artist marketing), Jill Snell (manager, artist marketing), Nadine Gelineau (manager, artist marketing) and Rebecca Black (associate manager, artist marketing).



Rick Camilleri

COVER STORY

Canadian country music arrives!..in Hamilton by Sean LaRose

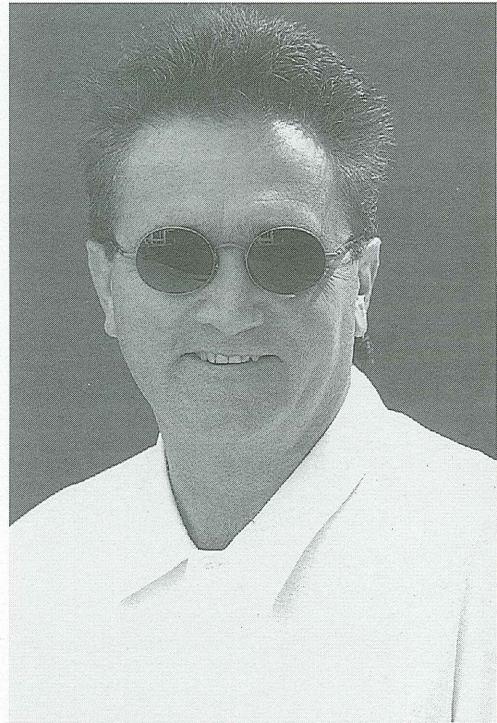
It's been a long time coming, some would say too long, but country music seems to have finally found its rightful place in the modern day musical maelstrom. Once cast aside as a music for farmers and cowboys, country is now being heard in clubs and bars, and on radio, everywhere, challenging pop and rock for mainstream success.

Which is why the Canadian music industry has flocked to Hamilton this weekend, to not only celebrate the success that Canadian country music has achieved, but also to ensure that such prosperity is continued. Hundreds of delegates will attend seminars, showcases, and of course, the CCMA Awards on Monday night.

With considerable co-operation from the CCMA and the music industry, we are offering an in-depth look at the nominees, the history of the CCMA Awards, an interview with the hottest country band in Canada, Prairie Oyster, and an interview with CCMA president Tom Tompkins.

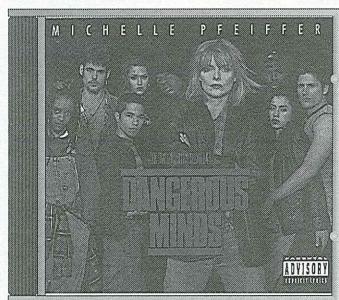
This issue was researched and compiled by myself my fellow staff members Ron Rogers and Rod Gudino, without whom, this issue would be a shadow of itself. Welcome to Hamilton, and good luck to all nominees.

Photo by: Dennis R. McGreal



Jim Campbell

NO. 1 ALBUM



DANGEROUS MINDS O.S.T.

Various Artists
MCA - 11228-J

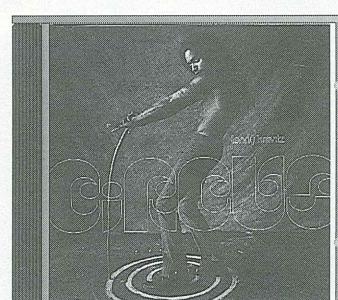
NO. 1 HIT



ONLY WANNA BE WITH YOU

Hootie & The Blowfish
Atlantic

ALBUM PICK



LENNY KRAVITZ

Circus
Virgin - 40696 2-F

HIT PICK



CRY LOVE

John Hiatt
Capitol

CAMILLERI continued from page 2

restructuring within the company, beefing up some areas that were lacking and opening newer avenues that would increase the company's thrust into the marketplace.

"The whole focus of the restructuring within the company was to strictly align the company with those growth targets and those goals. The last two years, we've seen a 20 per cent growth each year (Sony's fiscal year runs through March 31), and after only six months into the new year, we're 20 per cent up on that already. So, yes, we are seeing a great year."

"We've had a lot of great releases. Six months into the fiscal year, we've had a great year so far. And coming down the pipe, we've got new records from Michael Bolton, Mariah Carey, Cypress Hill, Aerosmith, Celine Dion, Gloria Estefan, Our Lady Peace is heading back into the studio, Amanda Marshall, so we are really buoyant right now about the balance of the year."

With that much activity and with sales going through the roof, it's fairly obvious, 1995 will be a record year.

"This is going to be our biggest year. Every year we seem to be saying that and thankfully the industry seems to be saying that too, but this is without a doubt, we're planning on this being our biggest year ever."

Retail, of course, has played a major role in Sony's success, as has radio. The level of cooperation has been stable, and in some areas has

increased because of Sony's aggressive marketing strategies.

"Well, speaking of retail and radio, our interests are all the same. We want to sell as much music as we can and take our artists to as big an audience as we can. I think retail has the same goal. They want to move as much product as they can. We haven't had any problems at retail. We find them totally aligned to what we are doing. We all want the same thing."

Restructuring and structuring is as Camilleri points out "an ongoing thing."

"At the end of the day, we have to address what's going on in the marketplace and stay out in front. The marketplace right now is changing at a pace and in a way like it never has before. Business in general, not just the music industry, is being shaped by new mergers, divestitures, new players coming into the market, technology, which is changing our lives and business lives. We have to respond to that and be on the leading edge. So, I think change is something that has no beginning or end. It's evolutionary and it's constant. So we're going to be constantly changing and adapting to meet whatever the market needs are."

Sony's CD manufacturing facility is now into full production which has added another means of financial stability for the company. Is Camilleri happy with the operation?"

"Totally! It's been amazing! It came off ahead of schedule, under budget and it's delivering right now -- we never had a blip. My hat is off to everybody who was involved in that start-up and

everybody in our IS department. With an ambitious project like a CD plant start-up, the printing operation and putting the IS system into place, it was very gratifying to have it all come up on time, under budget, without a hiccup."

The CD plant looks after the needs of Sony and outside markets. "We are already producing for the United States, third parties, as well as Latin America. A lot of our business is non-Sony Music Canada."

Canadian content has also been a priority for Camilleri. "One of our biggest focusses over the last three years has been on the domestic scene. Our Lady Peace personifies what we set out to do. Artist development is the name of the game. Not only did we take what he had in terms of the nucleus of the roster with Celine Dion, Leonard Cohen and 54-40 and taking all those artists to the next level, but also new artist development -- Our Lady Peace, Philosopher Kings, Hemingway Corner, Junkhouse, Crash Vegas, Corey Hart, Daddy's Of Eden, Amanda Marshall, Mario Pelchat -- all of those artists personify what we're trying to do."

What with restructuring, setting new goals, the success of the CD operation and expanded artist development for domestic acts, Sony's future obviously hinges on its ability to set standards internally, which allows for easier access by its sales, marketing and promotion teams to an ever-changing marketplace. The future, although still very challenging, looks very good for Sony. "We're happy! We're excited!" concludes Camilleri.

Voice Syndicate offers up the best in Canadian radio

Jim Elder has long been a passionate music fan. Not surprisingly, this love of music was translated into a long-standing affair with radio and the radio business. Elder has spent the last ten years working in the radio business, learning from some of the best in the business.

For Elder, what always troubled him was the lack of respect denoted some of the 'greats' in Canadian radio. Men, and women, who had worked years to perfect their broadcasting craft often struggled to find work. And any work that was found was almost always in the major market centres like Toronto, since that's where the money is.

With that in mind, Elder attempted to devise

Toronto Star's Rita Zekas airs daily on EZ Rock

Rita Zekas, one of North America's leading entertainment writers, is now heard weekdays on Toronto's EZ Rock 97.3 at 7:15 am and 5:25 pm.

Zekas, who is a Toronto Star entertainment and show business reporter, editor and columnist, hosts EZ Rock's Celebrity Beat, a report on the famous and infamous. Included are scoops on who's in town, and what they're doing, where they're going and with whom.

Zekas graduated from the University of Toronto in 1970 with a degree in English. Her first job was as writer/editor for TV Guide's Montreal edition.

In 1979 she joined the Toronto Star as editor and writer on Star Week Magazine. In 1983, she moved up to the Star's editorial department.

One of the first broadcast assignments for Zekas was to cover the Toronto International Film Festival.

a method of gathering the top radio voices in the country and promoting their services via the latest technology.

The catalyst for Voice Syndicate came after Elder heard a Switch 56 hookup at the CBC, between the Toronto affiliate and the BBC in London. Switch 56 and ISDN (Integrated Services Digital Network) have the ability to send CD-quality audio sound, at a low cost, using standard, copper telephone lines.

Each end user utilizes one of the various

Judy Lynn named manager, artist relations at Balmur

Lyman MacInnis, managing director of Balmur Ltd., has announced the appointment of Judy Lynn to the position of manager of artist relations for Balmur. This appointment marks a return to Balmur for Lynn, who was previously with the company from 1973 to 1980.

According to MacInnis, "Judy brings to the organization 10 years of experience in marketing and communications at the management level, both from an agency and client perspective."

Board member David Matheson added, "Judy has a sense of history with Balmur but also brings to us new energy and perspective."

Ms. Lynn will be responsible for the day-to-day representation of Anne Murray, and has already assumed her new duties.

In an unrelated move, Ted Dekker has assumed the position of road manager for Anne Murray, effective immediately. Dekker has been with Balmur since 1992, working on the road in the area of production and merchandising.

types of Codecs, which convert the analog signals to digital, pass the signals through digital switches owned by the phone companies, and reassemble the information at the other end. A similar type of technology was used on the Frank Sinatra Duets album, allowing major artists to literally phone in their parts from anywhere in the world.

This new-found knowledge came to Elder at a fortuitous time. He was often in conversation with noted radio announcers throughout the country, who told him of the

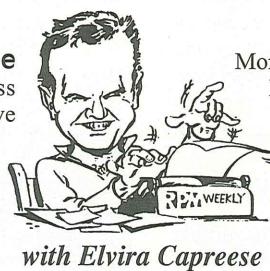
VOICE continued on page 13



Judy Lynn

WALT SAYS . . . !

Take The Circus On The Road!!! Virgin's promo guy Russ Hergert's on a roll with a very creative Take The Circus On The Road promotion for Circus, the new album from Lenny Kravitz. This was a real marketing bonanza which included CDs for all the staff, T-shirts, tattoos and car stickers and, get this, a mobile CD player, so we could actually Take The Circus On The Road, out to the car, back to the office, up to Belamy's and even to the post office. Rock And Roll Is Dead? No! Take it easy. I didn't say that. That's the title of the first single, and if Hergert's high-powered promotion hits enough movers and shakers in the industry, Kravitz should have a hit, not just because of the promotion, it's what's in the grooves that makes it a hit. (EC: *The trick is to get them to listen!!!*)



with Elvira Capreese

It's Canadian country!!! Gord James, CTV's executive producer of the CCMA awards show (Sept. 18) should lose a few pounds, sweating out this year's show, which is a pretty good reward in itself. This year's show is going to be, from what I heard, the mother of all variety-cum-awards shows. How about Shania Twain as the opener? And the last I heard, James was close to getting Ashley MacIsaac and Jim Witter to team up for a number. There are going to be some memorable moments on this show, and it's 100 per cent Cancon. Is Cancon country important? Watch for the over-nights. This one is going to be out of sight. (EC: *Can I quote you???*)

The barriers are down!!! All the PolyGram men and all the Polygram women got together and blew the barriers down. All it took was the first ever PolyGram Group Convention in the beautiful setting of Huntsville's Grandview Lodge, and 225 people suddenly discovered each other, and they apparently liked what they found. Travelling those tortuous miles every day to work in that kremlin of a building they call head office, which is between nowhere and hell, was bad enough, but having neighbours working for the same company, but never in touch, was demoralizing. The solution? Let's party, and have a convention at the same time. They brought in some of their heavy Canadian signings to liven up the nights, including Ashley MacIsaac, the Barstool Prophets, Rainbow Butt

Monkeys, Base Is Base, the Bill King Trio, Mark Whitfield and Duane Steele, a new country act from Calgary. The smiling faces seen on the buses returning the happy campers to the kremlin was proof enough that Gerry and Joe had found the glue. (EC: *All it takes is a little planning!!!*)

Big doings in Hamilton!!!

Hey! Hamilton is making hogtown look bad. Not only do they have the CCMA awards show and Canadian Country Music Week again, Canada's famous steeltown will have the Junos again for next year. CHAM is not only hosting the opening night party, but the station's Al Kingdon is organizing the world's longest line dance at Hamilton's City Hall Square. It could stretch all the way to Toronto. Shania Twain is going to be busy as well. She is scheduled for a press conference at 11 am Monday morning. And get this. Charlie Major couldn't make it for the awards show, he's on a very important tour. But, immediately after his concert in Fredericton on Sept. 17, Charlie and his band are flying into Hamilton Airport, on a private jet yet, to attend a special BMG Music celebration at the Heritage Aviation Museum. He's staying on to tape his CCMA performance the following morning, and heading back east to continue his tour. (EC: *Ain't that Charlie Major something???*)

Rovin! Rovin! Rovin! A bunch of the guys were smokin' it up, up north recently, when they got the idea of moving the boss's expensive chariot. Now, this is an expensive piece of machinery, right-hand drive and all, and very sacred property to its owner. All it took was about \$40 bucks for a tow-truck to move it just up and out of sight from where it was originally parked. Needless to say, there was panic, before the humour of it all struck home. (EC: *Are you sure? About the humour part, I mean???*)

Put it up! Take it down!!! Just got news that it didn't take long for the sign to a street named after a well-known Canadian entertainer to be swiped by what appears to be one of this star's (very) loyal fans. This has got local taxpayers nervous -- looks like town council will have to increase its street sign budget from now on. (EC: *Never! Not till the cows come home!!!*)

Speaking of signs!!! I don't know if EMI's promotion guy Rob Chubey swiped it, but he brought in a genuine Ragged Ass Rd. street sign. It's in street sign green and looks pretty official with the City of Yellowknife shield in one corner. What a great promotion. It happens to be the title of Tom Cochrane's new album. Chubey says, it's a real street in Yellowknife that Cochrane discovered a couple of years ago. (EC: *I wonder if he knows there's a Hill Of Chips in St. John's???*)

Tim Harrold is retiring!!! Our old friend Tim Harrold is retiring from PolyGram after 26 years. You'll remember, he was president of PolyGram Canada from 1975 to 1981. He ends his time with the company as executive vice-president of PolyGram and chairman of PolyGram Classics. He'll remain as a consultant to PolyGram International. He was there during some great years for PolyGram. Remember Saturday Night Fever,

which topped the RPM 100 on Feb. 18, 1978, and How Deep Is Your Love, the single by the Bee Gees, which hit #1 on the RPM 100 Singles chart on Dec. 24, 1977? And look there, in the March 25, 1978 issue, there's a photo of Tim Harrold with a message to the industry. Guess what the message was? He said that this would be the company's "best year ever." Enjoy your retirement Tim. (EC: *Those archives sure show us we came from!!!*)

The Scruffer is back!!! Speaking of archives, Scruff Connors has returned to the Toronto listening area. Not quite, but he's pretty close, and if you've got an old crystal set, you just might pick him up at The Planet/FM 101 in Niagara Falls, on this side of the falls, of course. That's the same station where Chuck Camroux is music director. What a pairing that will be. Expect to hear some barbs from the Scruffer toward his old stomping grounds, hogtown. Don't sell Connors short. This guy is radio in motion. He'll push those morning ratings through the roof. (EC: *You like him, eh???*)

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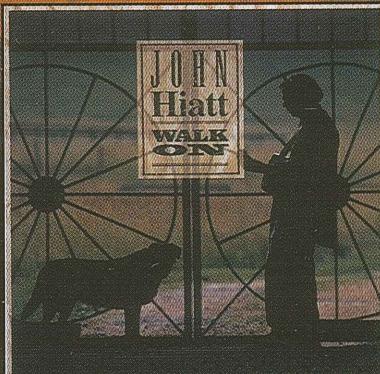


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Canada's Only National 100 Hit Tracks Survey



TW LW WO - SEPTEMBER 18, 1995

Tom Cochrane and the Ragged Ass Road

Random thoughts from Canada's diamond in the rough

by Ron Rogers

The trappings of fame can have their positive and negative elements. Make a hit record, and the world will rush to your doorstep, placing immeasurable demands on your time, creating havoc in your personal life, heaping intense amounts of pressure on both you and your family.

Tom Cochrane's world turned upside down with the triumph of *Mad, Mad World*. No longer sequestered into the maelstrom of moderately successful Canadian artists, as he had been with *Red Rider*, Cochrane suddenly became one of this country's biggest stars. The official crowning occurred at the '93 Junos, where Cochrane swept four awards (male vocalist, single, album and composer) right out from under the feet of a beleaguered Bryan Adams.

With that success, however, came the pressures and demands which come as part of the package. Endless touring followed the album, followed by constant demand for interviews, television appearances and the like. The inevitable strains ultimately took their toll, as Cochrane and wife Cathy separated for a time.

But with a new album, comes new hope, and a new outlook. With his personal life once again on stable ground, Cochrane is able to view the pressures of following *Mad, Mad World* with a sort of serene confidence. He's smart enough to know the pressure is there - the pressure to sell another million records (*Mad, Mad World* was just a couple thousand short of diamond at the time of this interview), and the pressure to produce another monster hit like *Life Is A Highway*. But he's also shed some naivete and innocence, recognizing that, while he loves what he does, it doesn't mean that everyone else will as well.

RPM spoke with Cochrane during a recent press junket promoting the new *Ragged Ass Road* album, and culled from him his thoughts on the album, the pressure, the controversies, and the life of a Canadian star.

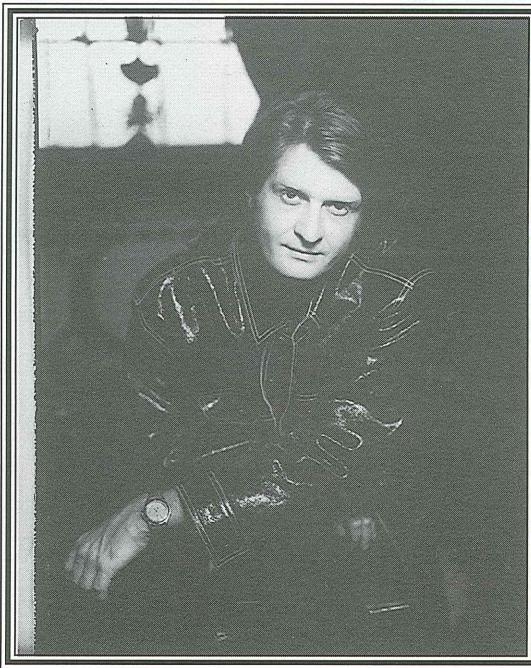
On writing the new album, and artistic integrity:

"Writing for me is very emancipating, it's very cathartic. Songwriting has always been simply a matter of expression. Everyone's asked me of the idea that I have to top *Life Is A Highway* or do I feel pressure to top it. To me it's not a question of that. To me it's just a question of not

coming out with a record that I'm going to be disappointed with. That's only happened to me once. *Breaking Curfew* was probably the most disappointing record of my career. Even the graphics on the front were a compromise. It's the only time I did it, and I felt like shit afterwards, and that was the toughest period of my career really.

On the price of fame that accompany a million-selling album:

"In an odd way, *Mad, Mad World* was a lot of pressure. It was like going through a hurricane - a very good hurricane I might add. I'm not saying I'd change a lot of what happened. The only thing I might change is the fact that maybe you get caught up in it, a little bit. You do get a little bit arrogant. And you learn that the biggest danger is thinking you're resistant to that. I can't imagine having a hugely successful album when you're 19 or 20, because from then on your life changes, your life



is almost surreal. But you'd figure after what I'd gone through, that I'd be resistant to that, I'd be prepared for it. I think I've retained some of it, but I've sacrificed some of the naivete and some of the arrogance. The whole world doesn't revolve around what I do. And I'm learning to get my personal life in balance with what I do.

"This business is very hard on relationships. It is better now, I've come out of it with a greater rapport with Cathy. Again, it's just a matter of maturing that way, and learning how to balance things. It can be very tough for somebody to be the wife of a celebrity. It's got to be very tough to live in the shadow, where everything is focused on the other person."

Can you make a record with artistic integrity that still sells a million copies?

"I still think you can write songs that have integrity, and are considered 'anthems', for lack of a better word. I think what bothers me is when there's

a certain elitism surrounding music. Just because you happen to have a hit record, that doesn't mean it's bad. I don't think the last record was any better than *Neruda*, it was just different. And I consider *Neruda* a high water mark, at least with *Red Rider*. But the last effort was certainly a more consistent effort. *Life Is A Highway* was a sincere song, it was written from a very sincere place. I didn't sit down to write a hit song, it just worked out that way.

"And not to sound glib about it, but I don't think the formula is any big secret. A hit song is a song that makes people move, it's a feel good song. That's the universal element about it."

On Ragged Ass Road, and the metaphor it has become:

"This album is quite different. I still think there's a positive energy, but it comes from a different place. *Ragged Ass Road* could be seen as metaphor. It is a real place, it's a street up in Yellowknife. But it's more important as a metaphor. It symbolizes the fact that an important part of success is not the material side, but the spiritual side. It's about defining yourself as an individual and finding that sense of community as well. And that's where I come from, I come from Moon Lake, Manitoba, a very isolated town in northern Canada, where they have a strong sense of community. But they're still individuals. It's a strange dichotomy, but I think it's a dichotomy that makes up what is the best of Canada."

On the beginnings of Red Rider, and getting the ball rolling:

"I was down in LA for about nine months, playing talent nights in places like the Icehouse in Pasadena, other places like that, and doing whatever else I had to do to make ends meet. I couldn't get any interest at all. So I came home and tried to decide what I was going to do with my life at that point. I started to drive a cab back home and stuff like that.

"And then I went and saw *Red Rider* at the El Mocambo on a tip. They were looking for a singer/songwriter, we hit it off, and I started playing with them. And it was a very strange thing, because half the band didn't want me there, and the other half wanted me there. So I was caught in the middle. It was about six months in, a couple of guys were on the verge of leaving, when Ray Danniels came and saw the band at the El Mo, on the urging of Deane Cameron. I actually owe Ray for the record deal.

"Ray actually had the vision and the foresight to see some potential there. And Ray actually said, 'look, forget about record companies and publishing houses, I'll sign you to my record company, my publishing, management, the whole deal'. And as often happens, when one person finally jumps in, it starts the ball rolling. So Deane told us to put together a demo, and he'd get it down to this international A&R meeting. And within about two weeks after doing these demos, Capitol decided they wanted to sign us. But it was Ray who was there, and was willing to take the initial chance, and I owe a lot to him."

On the demise of Red Rider, and the much-publicized rift between Cochrane and former partner Kenny Greer:

"The way it happened really was, I'd written three or four songs, and he didn't like them. And I realized at that point that there was no point

COCHRANE continued on page 13

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TW LW WO - SEPTEMBER 18, 1995

1	1	6	DANGEROUS MINDS (2 weeks at #1)	Various Artists (MCA) 11228-J	35	23	18	CHRIS SHEPPARD	Pirate Radio Sessions Vol. 3 (Quality) 2087-Qual		68	NEW	TOM COCHRANE	Ragged Ass Road (EMI) 7243 8 32951-F		
2	10	3	BLUE RODEO	Nowhere To Here (WEA) 10617-P	36	21	10	WHIGFIELD	Whigfield (Quality) 2105-Quality		69	70	5	FILTER	Short Bus (Reprise) 45864-P	
3	6	9	ALANIS MORISSETTE	Jagged Little Pill (Maverick) 45901-P	37	39	6	BLUES TRAVELER	Four (A&M) 314 540 265 2-Q		70	59	49	THE TRAGICALLY HIP	Day For Night (MCA) 11140-J	
4	2	32	HOOTIE & THE BLOWFISH	Cracked Rear View (Atlantic) 82613-P	38	32	10	ALL 4 ONE	And The Music Speaks (Atlantic) 82746-P		71	75	56	GIPSY KINGS	Greatest Hits (Columbia) 91006-H	
5	3	27	LIVE	Throwing Copper (Radioactive) 10997-J	39	38	54	HOLE	Live Through This (DGC) 24631-J		72	57	55	JANN ARDEN	Living Under June (A&M) 31454 0248-Q	
6	4	6	CLUB EURO Vol. 2	Various Artists (Ariola) 74321 29549 2-N	40	34	6	SUGAR	Besides (Rykodisc/Denon) 10321-P		73	91	2	SLOW JAMS	Various Artists (SPG) 15102-SPG	
7	5	7	SEAL	Seal II (Warner Bros.) 96256-P	41	30	14	POCAHONTAS O.S.T.	Various Artists (Walt Disney) 60874-7		74	56	13	PAULA ABDUL	Head Over Heels (Virgin) 7243 8 40525 2 2-F	
8	7	10	BON JOVI	These Days (Mercury) 314 528 181-Q	42	50	3	SELENA	Dreaming Of You (EMI) 34123-F		75	58	16	CHRIS ISAAK	Forever Blue (Reprise) 45845-P	
9	9	39	TLC	Super Sexy Cool (LaFace) 73008 26009-N	43	36	15	THE REMBRANDTS	LP (Warner) 61752-P		76	61	8	GRAND PUBA	2000 (Elektra) 61619-P	
10	8	26	ANNIE LENNOX	Medusa (RCA) 74321 25717-N	44	51	5	NATALIE MERCHANT	Tigerlily (Elektra) 61745-P		77	62	20	MONTELL JORDAN	This Is How We Do It (PMP) 314 527 179-Q	
11	14	8	LOS DEL MAR featuring Wil Veloz	Macarena (Quality) 2116-Quality	45	48	4	ALISON MOYET	Singles (Columbia) 67278-H		78	71	12	SPIRIT OF THE WEST	Two Headed (WEA) 10615-P	
12	11	7	SILVERCHAIR	Frogstomp (Murmur/Epic) EK 91054-H	46	53	4	URGE OVERKILL	Exit The Dragon (Geffen) 24818-J		79	72	7	BETTE MIDLER	Bette Of Roses (Atlantic) 82823-P	
13	NEW	8	MUCHMUSIC DANCE MIX '95	Various Artists (Quality) 1234-Quality	47	49	47	THE CRANBERRIES	No Need To Argue (Island) 314 524 050-Q		80	77	24	THE TEA PARTY	The Edges Of Twilight (EMI) 32350-F	
14	20	4	BLIND MELON	Soup (Capitol) 28732-F	48	55	4	SKYDIGGERS	Road Radio (WEA) 10618-P		81	76	11	CATHERINE WHEEL	Happy Days (Mercury) 314 526 850-Q	
15	16	6	RAEKWON	Only Built For Cuban... (RCA) 66663 2 07863-N	49	42	55	OFFSPRING	Smash (Cargo) 86432		82	78	11	DJ LINE Vol. 19	Various Artists (PolyTel) 740 047-Q	
16	12	14	SOUL ASYLUM	Let Your Dim Light Shine (Columbia) 57616-H	50	29	8	JODECI	The Show, The After-Party... (Uptown) 11258-J		83	80	42	THE EAGLES	Hell Freezes Over (Geffen) 24725-J	
17	13	10	FOO FIGHTERS	Foo Fighters (Roswell) 7243834027 2 4-F	51	37	11	HOLLY COLE	Temptation (Alert) Z2-81026-F		84	79	8	THE SUMMER IS MAGIC	Various Artists - (Quality) 1215-Quality	
18	18	12	MICHAEL JACKSON	HISStory (Epic) E2K 59000-H	52	64	3	OLD SCHOOL DANCE	Various Artists (WEA) 33740-P		85	81	16	SOUL FOR REAL	Candy Rain (Uptown) 11125-J	
19	43	26	SHANIA TWAIN	The Woman In Me (Mercury) 314 522 886-Q	53	74	2	MC MARIO	Feeling Station (PolyTel) 525 8442-Q		86	83	14	PRIMUS	Tales From The Punch Bowl (Interscope) 92553-P	
20	22	5	MONICA	Miss Thang (Rowdy) 37006-N	54	73	32	SUSAN AGLUKARK	This Child (EMI) 32075-F		87	82	25	ELTON JOHN	Made In England (Rocket) 314 526 185-Q	
21	27	6	BUJU BANTON	Til Shiloh (Island) 314 524 119 2-Q	55	41	14	ROD STEWART	A Spanner In The Works (Warner) 45867-P		88	84	68	GREEN DAY	Dookie (Reprise) 45529-P	
22	54	2	MORTAL KOMBAT O.S.T.	Various Artists (TVT) 61102-J	56	44	12	VAN MORRISON	Days Like This (Polydor) 314 527 307-Q		89	86	26	ELASTICA	Elastica (Geffen) 24728-J	
23	28	6	TOWER OF SONG	Various Artists (A&M) 31454 0259-Q	57	46	15	BOB MARLEY	Natural Mystic (Island) 314-524 103-2-Q		90	NEW		DESPERADO O.S.T.	Various Artists (Epic) 67294-H	
24	17	6	COLIN JAMES	Bad Habits (WEA) 10614-P	58	NEW		LENNY KRAVITZ	Circus (Virgin) 7243 8 40696-F		91	NEW		EMPIRE RECORDS O.S.T.	Various Artists (A&M) 31454 0384-Q	
25	60	2	THE RANKIN FAMILY	Endless Seasons (EMI) 7243 632348-F	59	68	33	VAN HALEN	Balance (Warner Bros.) 45760-P		92	NEW		HEART	The Road Home (Capitol) 7243 8 30489-F	
26	15	11	NEIL YOUNG	Mirror Ball (Reprise) 45934-P	60	45	9	DEEP FOREST	Boheme (Epic) BK 67715-H		93	87	22	BAD BOYS O.S.T.	Various Artists (Work) 67009-H	
27	19	14	BATMAN FOREVER O.S.T.	Various Artists (Atlantic) 82759-P	61	69	3	RANCID	...And Out Come The Wolves (Epitaph) 86444-C		94	85	14	NINE INCH NAILS	Further Down The Spiral (Interscope) 95811-P	
28	33	4	ITALO DANCE HITS	Various Artists (Quality) 1232-Quality	62	47	9	LUCIANO PAVAROTTI	Pavarotti & Friends II (London) 444 460-2-Q		95	88	13	KIM MITCHELL	Greatest Hits (Alert) Z2-81027-F	
29	35	3	PET SHOP BOYS	Alternative (EMI) 34353-F	63	67	5	BARSTOOL PROPHETS	Crank (Mercury) 314 528 263-2-Q		96	93	20	DON JUAN DEMARCO O.S.T.	Various Artists (A&M) 31454 0357-Q	
30	24	12	BJORK	Post (Elektra) 61740-P	64	52	11	DJ CLUB MIX Vol. 8	Various Artists (PolyTel) 740-046-Q		97	95	59	FORREST GUMP O.S.T.	Various Artists (Epic) 66329-H	
31	31	6	GURU	Jazzmatazz (Chrysalis) 7243 8 34290 2 8-F	65	65	7	THE VERVE STORY 1944-1994	Various Artists (Verve) 314 521 7372-Q		98	94	63	THE LION KING O.S.T.	Various Artists (Disney) 60858	
32	40	3	THE SHOW O.S.T.	Various Artists (Del Jam) 314-529-021-Q	66	66	3	FRANK ZAPPA	Strictly Commercial (Denon) 40500-Denon		99	96	15	HYPER HYPER	Various Artists (Attic) 1421-J	
33	26	26	COLLECTIVE SOUL	Collective Soul (Atlantic) 82743-P	67	63	22	WHITE ZOMBIE	Astro-Creep: 2000 (Geffen) 24806-J		100	99	56	SHERYL CROW	Tuesday Night Music Club (A&M) 31454 0126-Q	
34	25	13	OUR LADY PEACE	Naveed (Epic) 80191-EK-H												

REM Adult Contemporary TRACKS

Record Distributor Code:

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

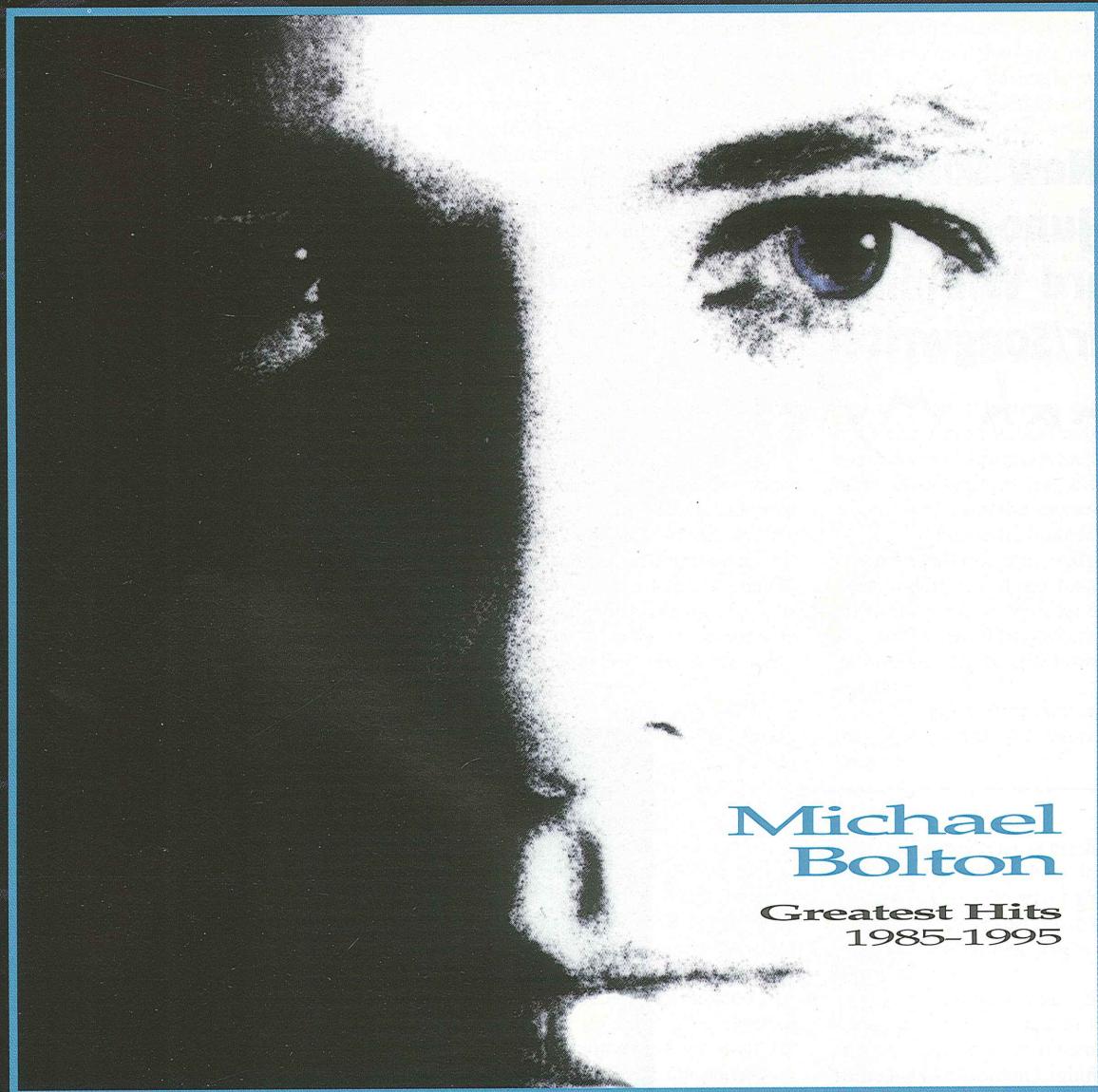
TW LW WO - SEPTEMBER 18, 1995

1	4	12	ONLY WANNA BE WITH YOU	Hootie & The Blowfish - Cracked Rear View Mirr Atlantic-82613 (CD track)-P	21	27	5	YOU ARE NOT ALONE	Michael Jackson - History Epic-59000 (pro single)-H	41	49	5	STRAWBERRY GIRL	Jay Semko - Mouse Iron Music-77876-51004 (pro single)-N
2	2	16	MADE IN ENGLAND	Elton John - Made In England Rocket/Mercury-314-526-185 (CD track)-Q	22	29	4	WATERFALLS	TLC - Crazy Sexy Cool LaFace/BMG-73008-26009 (comp 85)-N	42	46	3	YOU FEEL THE SAME WAY TOO	The Rankin Family - Endless Seasons EMI-852348 (pro single)-F
3	1	12	BIG SKY	Hemingway Comer - Borrowed Tunes Epic-80199 (CD track)-H	23	23	7	THE WOMAN IN ME ...	Shania Twain - The Woman In Me (Needs The M Mercury-314-522-886 (pro single)-Q	43	50	3	GUNS AND GOD	Lawrence Gowin - The Good Catches Up Select-no number (pro single)
4	13	9	WALK IN THE SUN	Bruce Hornsby - Hot House RCA/BMG-07863-66584 (comp 86)-N	24	26	5	BLUE MOON	The Mavericks - Apollo 13 OST MCA-11241 (pro single)-J	44	58	2	SOMETIMES	Charlene Smith - Feel The Goodtimes China/WEA-10990 (CD track)-P
5	10	6	I WILL REMEMBER YOU	Sarah McLachlan - The Brothers McMullen Netwerk-00956 (pro single)-H	25	11	13	LET ME BE THE ONE	Rik Emmett - The Spiral Notebook Duke Street-31096 (pro single)-J	45	NEW		BREAKIN' DOWN	Susan Aglukark - This Child EMI-32075 (pro single)-F
6	7	9	I COULD FALL IN LOVE	Selena - Dreaming Of You EMI-34123 (comp 19)-F	26	31	4	WATERMARK	Mae Moore - Dragonfly Epic-80222 (pro single)-H	46	NEW		FEELS LIKE MORE	Linda Ronstadt w/Emmylou Harris - Feels Like Hc Elektra-XXXXXX (comp 255)-P
7	9	5	(I Wanna Take) FOREVER TONIGHT	Peter Cetera - One Clear Voice River North-67974-2068 (comp 417)-Q	27	22	13	I CAN LOVE YOU LIKE THAT	All-4-One - From The Blitz Atlantic-82588 (comp 248)-P	47	33	15	THIS AIN'T A LOVE SONG	Bon Jovi - These Days Mercury-314 528 181 (pro single)-Q
8	8	21	FALLIN' FOR YOUR LOVE	Michael Vincent - No album Quattro Music (pro single)	28	36	4	RUNAWAY	Janet Jackson - Decade 1986/1996 A&M-31454-0399 (pro single)-Q	48	41	14	I'LL BE THERE FOR YOU	The Rembrands - Theme From The Friends EastWest/America-61752 (comp 247)-P
9	5	12	COLORS OF THE WIND	Vanessa Williams - Pocahontas OST WEA 60874-7 (comp 237)-P	29	30	6	TO DESERVE YOU	Bette Midler - Bette Of Roses Atlantic-82823 (promo single)-P	49	32	14	LOVE IS ALL I'M LOOKING FOR	Julie Masse - Circle Of One Surge/Select-714 (pro single)
10	3	9	KISS FROM A ROSE	Seal - Batman Forever OST Atlantic-82759, (CD track)-P	30	38	4	CAN I TOUCH YOU ... THERE?	Michael Bolton - Greatest Hits 1985-1995 Columbia-67300 (pro single)-H	50	39	8	JERSEY GIRL	Holly Cole - Temptation Alert 81026 (pro single)-F
11	12	11	THIS TIME	Curtis Stigers - Time Was Arista-07822-18715 (comp 86)-N	31	51	2	AS I LAY ME DOWN TO SLEEP	Sophie B. Hawkins - Whales Columbia-53300 (pro single)-H	51	56	2	WHY	Jamie Walters - Jamie Walters Atlantic-82600 (comp 253)-P
12	16	5	BACK FOR GOOD	Take That - Nobody Else Arista 07822-18800 (comp 87)-N	32	28	24	HAVE YOU EVER REALLY LOVED ...	Bryan Adams - Don Juan DeMarco Soundtrack A&M-314-54035 (comp 3)-Q	52	55	2	ROOM INSIDE MY HEART	Chris Smith - Room Inside My Heart Equinox-9501 (CD track)
13	14	7	LET ME BE THE ONE	Blessed Union Of Souls - Home EMI-31836 (pro single)-F	33	40	5	SHOW ME	Zappacosta - Innocence Ballet Fré-50212 (comp 19)-F	53	48	18	WATER RUNS DRY	Boyz II Men - II Motown-31453 0323 (CD track)-Q
14	17	3	I WISH YOU WELL	Tom Cochrane - Ragged Ass Road EMI 32951 (promo CD)-F	34	35	8	STAY	Brenda Archer - Stay Faamco-5 (CD track)	54	NEW		REMEMBER ME THIS WAY	Jordan Hill - Caspar OST MCA-11240 (comp 9)-J
15	18	6	SHE'S NOT IN LOVE	Kim Stockwood - Bonavista EMI-32479 (promo single)-F	35	21	14	CAN'T CRY ANYMORE	Sheryl Crow - Tuesday Night Music Club A&M-314 540 126 (CD track)-Q	55	44	6	DON'T EVER TOUCH ME (Again)	Dionne Farris - Wild Seed - Wild Flower Columbia-57359 (pro single)-H
16	6	11	A WHITER SHADE OF PALE	Annie Lennox - Medusa RCA-74321-25717 (comp 86)-N	36	25	15	SOMEBODY'S CRYING	Chris Isaak - Forever Blue Reprise-45845 (comp 247)-P	56	42	13	LONG WAY TO GO	John Bottomley - Blackberry RCA-74321-25264 (CD track)-N
17	37	3	THIS	Rod Stewart - A Spanner In The Works Warner Bros-45867 (comp 256)-P	37	24	13	KEEPER OF THE FLAME	Martin Page - In The House Of Stone And Light Mercury-522-1042 (comp 397)-Q	57	59	2	END OF THE ROAD	Gladys Knight - Just For You MCA-10946 (comp 21)-J
18	19	8	WAIT TILL MY HEART FINDS OUT	Carol Medina/B. Newton-Davis - Secret Fantas Quality-2058 (CD track)	38	43	3	SIDE OF THE ROAD	Blue Rodeo - Nowhere To Here WEA-10617 (comp 256)-P	58	NEW		IN THE MOOD	Chicago - Night & Day (Big Band) Giant-46154 (comp 257)-P
19	20	11	FRAGILE	Big Blue Bus - Art's Jukebox BBB-Select-850 (CD track)	39	45	3	UNTIL I HEAR IT FROM YOU	Gin Blossoms - Empire Records OST A&M-31454-0384 (comp 5)-Q	59	NEW		WHEN THE MONEY'S GONE	Bruce Roberts w/Elton John - Intimacy Atlantic-82766 (pro single)-P
20	15	12	UNLOVED	Jean Arden w/Jackson Browne - Living Under J A&M-314 540 248 (pro single)-Q	40	34	8	SAVIOUR	Colin James - Bad Habits WEA 10614 (pro single)-P	60	53	14	RUN AROUND	Blues Traveller - Four A&M-540265 (CD track)-Q

REM Dance

TW LW WO - SEPTEMBER 18, 1995

1	1	8	SCATMAN (4 weeks at #1)	Scatman John RCA-N	11	22	3	I DREAM OF YOU	Taboo Sony-H	21	19	6	PRIDE OF AFRICA	Yaki-Da Mega Records-Q
2	5	4	FAT BOY	Max-A-Million Zoo Ent.-N	12	10	9	SEX IN THE STREETS	Pizzaman Radical/Quality	22	17	19	MACARENA featuring Wil Veloz	Los Del Mar Quality
3	3	5	MEMORIES	Netwerk Numuzik Polytel-Q	13	11	8	DIED IN YOUR ARMS	Intonation Ti Amo/Metro/Quality	23	12	13	TOTAL ECLIPSE OF THE HEART	Nick French Critique-N
4	4	7	OYE COMO VA	Tito Puente Jr. TJSB/Koch Int.	14	9	10	THINK OF YOU	Whigfield Quality	24	20	7	YOU	Staxx Of Joy Sony-H
5	7	8	COME WITH ME	Latino Bros. Noize/SPG	15	13	15	IN MY DREAMS	Darkness Attic	25	21	7	OPEN UP YOUR HEART	M - People BMI-N
6	2	8	BE MY LOVER	La Bouche Ariola-N	16	25	2	FEEL THE GOODTIMES	Charlene Smith Chinc-P	26	NEW		PRIVATE FANTASY	Lia Numuzik-Q
7	15	3	MIRACLES	Cartouche Numuzik-Q	17	26	2	I WISH	Skee-Lo Attic-J	27	27	8	VOICES INSIDE MY HEAD	The Police A&M-P
8	8	6	BOOMBASTIC	Shaggy Virgin Records-F	18	18	5	MEGAMIX	Michael Jackson Epic-H	28	16	10	MY LOVE IS FOR REAL	Paula Abdul Virgin-N
9	6	8	WATERFALLS	TLC La Face-N	19	24	2	RIGHT TYPE OF MOOD	Herbie Ariola-N	29	NEW		MESSAGE IN THE BOTTLE	Dance Floor Virus Dance Pool-H
10	14	5	COME AND GET YOUR LOVE	Real McCoy BMG-N	20	23	2	PULL UP TO THE BUMPER	Patra Sony-H	30	NEW		PANINARO 95	Pet Shop Boys Capitol-F



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1985-1995

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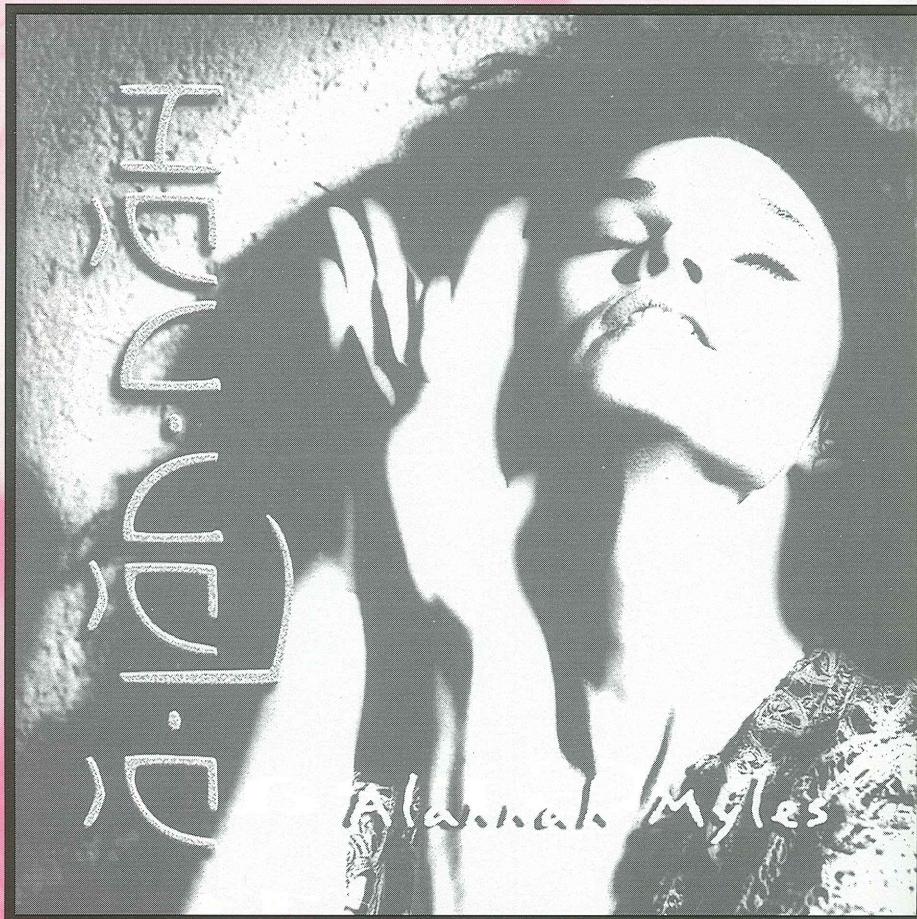
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Produced By
PATRICK MORAN



ă-lăd-năh

In Stores September 19th

VOICE continued from page 3

demand placed on their services by radio stations and advertisers throughout the country. Lee Marshall, a mid-day announcer for Toronto's MIX 99.9, was often flown out to Halifax to record commercials for Maritime Telephone. Another announcer, John Rode, who worked for CHUM, also did a great deal of voice-over work for Toronto's sports station, The Fan 590.

In talking with Rode, Elder was led to a company called Mediastats, a company that does statistical research for radio and was well-equipped to handle Elder's idea. After that, Elder worked on gathering a collection of some of the finest voices in radio, including Marshall, Rode, Mike Cooper, Bill Hayes, Gord James, Ingrid Schumacher and Bob Van Dyke.

The result is a company that can provide professional radio announcers via this new-found digital technology, not only for radio stations, but for virtually any multimedia or corporate presentations, or commercials.

According to Elder, one of the benefits of Voice Syndicate is that it's able to educate radio people on this new digital transmission technology.

"It seems that most radio stations are having a difficult time of it right now. And the program directors, sales managers and general managers, the people who make the decisions about signing on the dotted line about new equipment, are so harried, that they just don't have the time to investigate what's available out there. So, that's one of the things we're looking at getting involved in, we're trying to educate them a little bit about digital telephone lines, because it's something they could really use."

"The problem when you look at the trade journals, is that any advertising you see for the Codex, or ISDN, the language is so arcane, that unless you already know how it works, or what you could use it for, then you're probably not going to read the rest of the ad. So we're trying to convince the station GM or program director that he can use ISDN or Codex to do remotes that are full digital broadcast quality. And coincidentally, these methods are also the best way to get our service across."

Elder admits, however, that, while radio stations would benefit strongly from the Voice Syndicate service, utilizing the service to produce top-quality advertisements for their clients, the biggest user of the service might be production studios and private enterprisers.

"We're starting to think, however, that our biggest customers are going to come from production studios and the private sector. And even from people who can generate their own PC projects. Some of the projects you can do with a PC these days are amazing. You can put together a presentation for a corporation that has animated graphics, beautiful colours, it's a long way from having the old slide projectors. And you can add a voice on top of that. For the first time, we're making available these voices to the general public, obviously aimed at people who have a very specific need."

Elder sees Voice Syndicate as being a strong sales tool for radio stations searching out new advertisers. What better way to attract new advertisers than to offer up the services of professional announcers like Marshall or Hayes?

"The problem is, radio is so used to thinking about it as a liner service, which is not

what it's intended to be. They're not used to thinking about it as a sales tool. What I've been trying to point out to them is that Lee Marshall, for instance, is the voice of GM-Canada. The ACTRA rates have just recently doubled, and he's at double scale anyway. So before he even opens his mouth, you're looking at \$600 for him to walk into the studio. If he does a 30-second spot, say a voice-over for a GM television ad, depending on how often they run, they're a national spot, he can usually walk away with something near \$3,000 for one 30-second spot."

"What we're saying is, we can get these guys here for an hour, we'll just let them run a tape in real time, and whatever they can get through, that's what you get, you put it together at your station. Typically, they can get through 10 or more 60-second spots in an hour, and then the radio station can go back to the old time method of going out and trying to sell to customers."

Part of the education process for Elder and his company involves simply convincing radio people that truly professional radio voices are few and far between. He points to a station such as The Fan in Toronto. Since it is an all-sports station, the announcing crew is largely made up of sports announcers, journalists and ex-athletes, people who may be decent broadcasters, but who likely aren't the type of voices suitable for sales.

"In some ways, radio stations have forgotten that people are still impressed by hearing a radio voice, or by hearing their name actually

put together in a nice little spot, with some music underneath...you can still get a charge out of that if you're the client. So what we're saying is this is cheap enough that you can use a guy like Lee Marshall, who normally would be out of their reach, and put together some spots on spec, and use it as a tool to sell, because that's the ultimate goal of this anyway. These voices are here in Toronto, they're available to do the work, because that's what they do."

The fact of the matter is, as Elder himself admits, Voice Syndicate may still be a year or two ahead of its time. Most radio stations are still coming to grips with the ensuing digital technology, a wave that will really pick up speed once digital radio arrives in the next five to ten years.

But the clients are coming. One station in Owen Sound has already signed on, as has a company in California which has no affiliation with radio. Elder believes that, as the word gets out about Voice Syndicate, the interest will start building.

"Fall is traditionally when budgets come down for radio stations, and people come back from their holidays, and our material is out there. The main thing we're working on right now is a web site, so that people anywhere can look in and check us out. But we're still probably a little ahead of our time."

Voice Syndicate, a division of Mediastats Inc., is located at 30 Centurian Drive in Markham, Ontario.

COCHRANE continued from page 7

in going on. I realized that we'd always had to accommodate a certain amount of steel guitar. It got to the point where it was sort of expected of us, as opposed to being that it should be there because it's right for the song. Kenny was a very easy person to work with. He's a very talented guy, no doubt about it. But I do think you outgrow people, on that level, sometimes. So we went our separate ways. It wasn't hostile on my part.

"Later, I started hearing rumblings, and that was bound to happen. I said to Ken, 'Look, come out and be the musical director, this is what I'm offering', and it was far and above what anybody else in the band would have been making. And I said to him 'I really think this record's going to do well'. But he said no. He said he'd come out as an equal partner, and I thought 'well, I haven't seen you for eight months, I finished this record, wrote all these songs without you, and you wanna be an equal partner?' But I think with Red Rider, there was a lot of grandiose expectations. And I think after a point, it has to split up, because there's too much cross talk, and too much negative psychic baggage."

On Canada, Canadian artists, and our infamous inferiority complex:

"I look at Rush, and to me they're wonderful. They're a wonderful band, wonderful people, and they kind of epitomize to me what it is to be real good Canadian artists. They don't make a big deal of it. They still live here, they feel comfortable here. There's something quintessentially Canadian about that, that they don't stand on a soapbox and talk about it. But they've been around a long time, doing the kind of music they want to do."

"It used to be that you'd hide the fact that you were Canadian. I think the old school would try

and masquerade as something else. But I think there's a real pride about it now, with bands like Tragically Hip, who aren't afraid to talk about things that are culturally specific to them. I just think we're coming into our own. There are things that we can be proud of."

"Before it was a big lie that was sold to Canadians, that you had to lie about where you're from to get respect internationally. I think of someone like Gordon Lightfoot, who wasn't afraid to talk about where he's from. Then on the other side, you have another Canadian, who shall remain nameless here, that carries a British passport and lives away from Canada, but masquerades as a Canadian when it best suits him."

On Bryan Adams, and the alleged rivalry:

"I don't have any ill-will towards him. Adams and Loverboy were kind of like Abel and Kane, with me being the sparring partner for those two acts with Bruce Allen. I really don't think Bruce was committed to Red Rider or Tom Cochrane. That became very apparent, very early. My attitude was always that I wanted to make music for music's sake, express myself through music. Bruce's attitude was always 'It's show business Cochrane, get with the gig, get in the game'. So I was much more comfortable after making the split."

"It's hard, because I look back on it and I really think there was favouritism towards Loverboy and Bryan Adams. I really don't think we were understood, either Red Rider or myself. So there's no animosity, but I'd be lying if I said there wasn't a certain amount of satisfaction winning those awards. I think the rivalry is overblown, but there was a certain amount of satisfaction, yes. Again, it's one of those things

COCHRANE continued from page 14

The Hawk to Washington for Embassy performance

Rock legend Ronnie (The Hawk) Hawkins was scheduled to perform an invitation only concert on Sept. 14 at the Canadian Embassy in Washington, D.C. followed by a reception in his honour hosted by Canada's Ambassador to the US, Raymond Chretien.

It was also confirmed that blues guitarist Jeff Healey would appear with The Hawk.

The celebration is in honour of Hawkins' accomplishments and contributions to the world of rock music, and to launch the US release of *Let It Rock*, the new CD and long form video released

on Quality Records & Quality Video (USA). The album was recorded live at Toronto's Massey Hall earlier this year, to commemorate Hawkins' 60th birthday.

The album, which has just gone gold in Canada, features the Hawk jamming with Jerry Lee Lewis, Carl Perkins, The Band, Lawrence Gowan and Healey. He will be presented with a Canadian gold record, his first, at the Washington launch.

It was expected that his longtime friend and biggest American fan, fellow Arkansan, President Clinton, will drop by to wish him luck.

COCHRANE continued from page 13

you try and keep in check, because it goes against the principles of why I achieved what I've achieved."

And a parting word on the EMI crew:

"EMI has been very good to me. I know Deane gets a lot of the credit, and deservedly so, but there's a lot of people working with him that have helped me reach this point, and I owe them a lot."

Featuring the #1 hit *I Wish You Well*, *Ragged Ass Road* hits retail on September 19. Look for a cross-Canada tour in the new year.

Linda Nash appointed president of ARIA

Linda Nash, a 22-year industry veteran, has been appointed president of the Alberta Recording Industries Association (ARIA) as announced by the board of directors.

Nash's 22-year career has taken her across Canada and the US. She began her career in 1973 as sales and promotion representative for CTI Records. She went on to become Ontario promotion representative for WEA (now Warner Music) until a chance meeting with Donald Byrd (currently of GURU fame) where she acted as advance promotion for him and his Blackbyrds band throughout the US. Returning to Canada she headed up national promotion for Cachet Records for both Canada and the US and toured extensively with Nana Mouskouri.

Nash then married an American and lived

in New York until returning to Canada in 1992, where she headed up the promotion department for Quality Records and was instrumental in bringing Quality back as a mainstream label.

Nash now heads up her own Crossover Promotions with offices in Toronto and Calgary. She represents Dan Hill, Donald Byrd, George Benson and Alberta's own Bimini Records and The Earthtones.

Nash has only been in the west for two years. During that short period of time she displayed leadership and an unselfish dedication and devotion to the industry at large, that her popularity increased dramatically.

It was Nash, who produced last year's award show for ARIA. She used her influence to attract some of Canada's top industry names and performers to the panels and awards show. Included were Moses Znaimer, Sam Sniderman, Eddie Schwartz, Mark Jordan, Susan Aglukark, The

Goods as well as world-renowned producer David Foster.

Priority for Nash in her new position is to increase education for the association's members, organizing various seminars throughout the year with top industry professionals, and to unite the province by having offices in both Edmonton and Calgary.

Says Nash: "There is a lot of talent in this province. In my long career I've done it all. I now just want to help the young ones coming up and to give them information to have some of the opportunities I've been so fortunate to have."

Nash expects to increase ARIA's membership "ten-fold," and she has arranged a number of benefits to its 1995/96 membership. These include discounts at selected Sam The Record Man stores, discounts to trade magazines, discounts to recording studios, to ARIA awards shows and various industry seminars, and much more.

Montreal Sept. 25

from the Vancouver meeting that western retailers want to be involved on a national scale and that a similar feeling exists with Quebec retailers.

Attending in Vancouver were Al Herfst (Top 40), Tim Baker (Sunrise Records & Tapes), Leonard Kennedy (Saturn Distributing), Roger Whiteman (HMV), Steven Ho (Kareena), John Ford (Shannock), Leo Santonove (Downtown Disc), Randy Chow (Kareena), Lane Orr (A&B Sound) and Rick Lotman (Pindoff/Music World).

MCA and Anthem sign distribution deal

MCA Records Canada has signed a long-term distribution agreement with Anthem Records, effective Sept. 30/95.

During the month of October, various catalogue titles will be reissued by Max Webster, Doug & Bob McKenzie, Ian Thomas, Coney Hatch, Rush and a number of other Canadian artists. A new Rush album is in the works for next year.

The above agreement was signed by MCA Canada president Ross Reynolds and Anthem president Ray Danniels.

Retail association to meet in

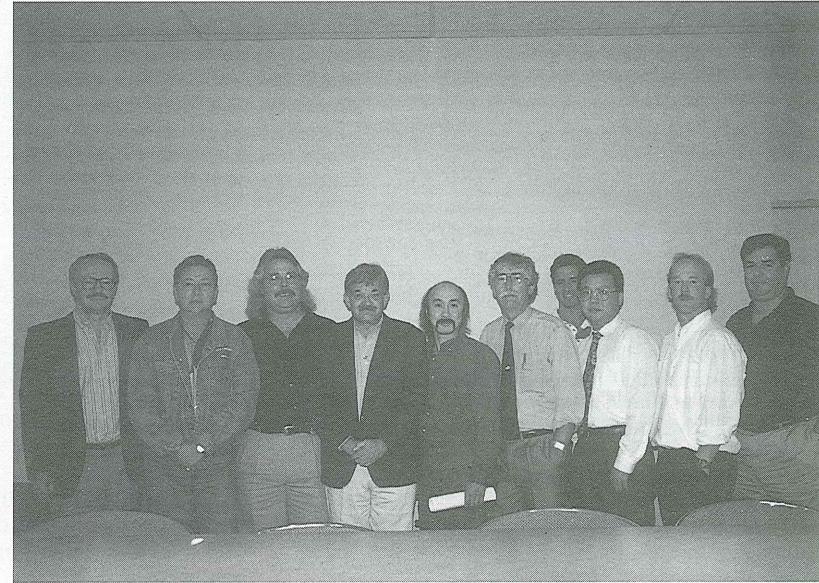
After a highly successful meeting in Vancouver on July 31, which was held in the offices of A&B Sound, the Retail Music Association of Canada (RMAC) is scheduled to meet in Montreal Sept. 25.

The meeting will take place at 5 pm at HMV's Peel Street location.

The fraternity of "involved" retailers has been encouraging to those who have been pushing for a more cohesive organization to deal with the many problems facing retailers. It was obvious



MCA Records Canada president Ross Reynolds with Anthem Records president Ray Danniels



RMAC members Al Herfst, Tim Baker, Leonard Kennedy, Roger Whiteman, Steven Ho, John Ford, Leo Santonove, Randy Chow, Lane Orr, Rick Lotman.

CANADIAN COUNTRY MUSIC WEEK

Special '95 Section

Prairie Oyster strives for US success with new label

Keith Glass keeps it all in perspective

by Ron Rogers

Whatever you do, don't call Keith Glass a cynic. He doesn't mean to sound sarcastic or cynical about the country music business. After all, Prairie Oyster has gone from busking their way through the local bars and clubs in Toronto to major national success. They've followed up their platinum-selling *Everybody Knows* album with another platinum-seller in their 1994 offering, *Only One Moon*. For the most part, things couldn't be any better.

But as a purveyor of old fashioned, traditional bluegrass and country, Glass can't help but look upon the current flock of new country stars with just a trifle of suspicion. He worries, as do many traditional country purveyors, that the spirit and integrity of what country is about is being cast aside in the quest for the almighty dollar. He's concerned, just a tad, that what radio and record companies are cashing in on may not be what the genre's all about.

In the case of the CCMA Awards, he'll admit that one can never be recognized too often for one's work. But like many artists, he believes that the idea of rewarding one style or method over another in the artistic field is somewhat trite. Don't get him wrong - he'd be thrilled if Prairie Oyster won one of the five awards they're nominated for, but he's trying to take it all in stride.

"I hate to sound negative, but I always feel uncomfortable with the whole concept of awards shows for music. But at the same time, I understand the importance of them. I don't mean that in a jaded way - they've always made me feel uncomfortable. But they are valid, they have their purpose."

Only One Moon was the album that most of the band members felt was the first, best representation of what Prairie Oyster is about. The awards (there's that word again), quickly followed, not only at the CCMA's, but at Big Country and the Junos as well. But Glass admits that there were no heady expectations upon the release of the record. As with awards, Glass takes the record sales and radio success as they come.

"I can't really say I had any expectations for the record. I think we learned, collectively as a band and as individuals, not to get any big expectations about a record. As successful as *Everybody Knows* was, what was to say that the record that followed it wouldn't fall short. The old adage still holds true; if you expect too much, you're bound to be disappointed."

When it comes to the explosion of new country, Glass realizes that he's walking a fine line.

He knows that the success Prairie Oyster has had in the past five years is owed, at least partly, to the success of new country. But he also knows that trends come and go, and if new country is a trend, like disco and punk, he doesn't want Oyster to be taken down with it if it eventually fades away.

"I may be a little more cynical than some, but I really do think it was a well-contrived marketing gimmick, and I think you'd be hard pressed to dispute that fact. While it's helped expand the audience of country music, I do think that it's been detrimental to a lot of the original country artists. If you're going to listen to country music - whether it be new country, old country, whatever - I think it's important to understand that there was a guy called Hank Williams once. It's like trying to introduce someone to pop music without playing them The Beatles or Chuck Berry.

"If it is a trend, I think in the end, we'll still be around. We're not going to die with the new country phenomenon. We may have been labelled as being part of it, but we're ultimately going to be who we are at the end of it."

The inevitable aim for success in the US led to Oyster signing with RCA Nashville several years ago. But the US success didn't come, partly because new country was just taking off, and there were dozens of other local artists battling it out for airtime and record sales. In that sense, Oyster may have been unfortunate victims of the rising genre.

But, as the saying goes, if at first you don't succeed...thus leading to the band recently signing with the very diverse ZOO Entertainment label in LA. Glass feels the failure to make things work with RCA Nashville was a valuable learning experience, and should keep the group's collective feet on the ground this time out.

"I think it's important that it is in LA, as opposed to Nashville. It's probably going to be a very refreshing thing for us. When we first signed an American deal five or six years ago, we had our eyes wide open and full of wonder, and that was the be-all and end-all thing. Well, three years later, the deal was gone, and the reality was, having an American deal didn't make or break us."

"So at this point, we now know that it's not the be-all and end-all. While we're certainly anxious to get at it, and work this record in the states, the reality is we've worked to make ourselves a career in Canada, and things have gone well for us without the American deal. Now that we do have one, that's gravy."

1995 has truly been a year of high's and

low's for the band. The high's have been numerous - the multitude of awards, the numerous hit singles (*Louisette*, *Such A Lonely One*, *Don't Cry Little Angel*, *Black Eyed Susan*, the title track), the new record deal. But the band certainly experience a sense of loss with the departure of former BMG Canada president Bob Jamieson, who oversaw the success of not only Oyster, but much of the BMG Music Canada roster (*Major*, *Michelle Wright*, *Crash Test Dummies*).

"It was tough to see him go. We really had a great rapport with Bob, as did basically everyone I think, both his co-workers and the artists at BMG. You can't argue the success of BMG Music Canada over the last five years, if you look at ourselves, but even more so Charlie and Michelle. They've truly proven that country music can happen. And that's attributable to everybody, it's Bob, it's Ken Bain, it's everyone there."

Needless to say, Prairie Oyster has done its share of touring for this record. Not only has the band crossed Canada, but there's also been stints in Europe as well, all of which placed enormous strain on the band members and their families. Glass sees the touring as a double edged sword - it can be arduous and exhausting, but there are also moments of exhilaration as well.

"It can be fun, but it can also be pretty brutal. I must say that the last month has been pretty tough. I know for a lot of people, the whole concept of touring with a band seems like such a glamorous thing, but I defy anybody else to try it for a few years and see if they like it. Truthfully, most of the time I'd rather be at home, sleeping in my own bed, spending time with my kid and my girlfriend."

Now that *Only One Moon* has surpassed the platinum mark, and the numerous awards are on the shelves (with more possibly to come), Glass says the songs are all written, but now it's merely a question of finding the time.

"What and when and how and where are all up in the air at this time. I know I've got a whole pile of songs, Joan's got a pile of songs, Russell's got a pile of songs, and some of our friends have got some songs for us. Over the next few months we'll just start whittling the list down to a dozen presentable songs. It will certainly be a representative record."

"I find with every record there's growth, there's challenges, new ideas - that's the best part about it."

Prairie Oyster are nominated for five awards at the 1995 CCMA Awards: single, SOCAN song and video (all for *Black Eyed Susan*), vocal duo or group, and the Bud Country Fan's Choice Award as entertainer of the year.



SCHEDULE OF EVENTS



FRIDAY, SEPTEMBER 15

9:00 - 11:00 am
Coffee Service
sponsored by Dauphin's Country Fest
10:00 am - 9:00 pm
Registration
2:30 pm - 5:30 pm
Songwriter's Stage
4:00 pm - 1:00 am
Showcase '95
sponsored by the Calgary Stampede
5:00 pm - 7:00 pm
Kick-Off Reception
sponsored by NCN/CMT
8:00 pm - 1:00 am
820 CHAM Kick-Off Party
Hamilton Convention Centre
Sponsored by 820 CHAM
featuring performances by:
Farmer's Daughter (8:30 pm)
Jim Matt (9:30 pm)
The Johner Brothers (10:30 pm)
Jason McCoy (11:30 pm)

SATURDAY, SEPTEMBER 16

9:00 am - 11:00 am
Coffee Service
sponsored by Dauphin's Country Fest
9:00 am - 7:00 pm
Registration
9:30 am - 10:00 am
Keynote Address
Robert Oermann
10:00 am - 12:00 pm
Seminar
Survival Of Canadian Content In A Changing World
Can Canadian Content survive in a changing communication environment? How will the emergence of BDS in Canada affect the Canadian country music industry? Experts on broadcasting and the information highway, along with representatives from BDS will discuss the significance of new technologies within our industry.

Moderator: Paul Hoffert (Ontario Arts Council)

Panelists include:

David Farrell (The Record)
Alexander Mair (Attic Records)

Rick Meaney (CKRY-FM, Calgary)
Gregg Miller (BDS Music Group)
Peter North (The Country Beat)
12:00 pm - 2:00 pm
Musicians' Luncheon
2:00 pm - 4:00 pm
Annual General Meeting
2:30 pm - 5:30 pm
Songwriter's Stage
4:00 pm - 1:00 am
Showcase '95
sponsored by the Calgary Stampede
6:00 pm - 8:00 pm
Saturday Night Event
sponsored by TNN - The Nashville Network
8:00 pm - 1:00 am
Local Clubs

SUNDAY, SEPTEMBER 17

9:00 am - 11:00 am
Coffee Service
sponsored by Dauphin's Country Fest
9:00 am - 6:00 pm
Registration
10:00 am - 12:00 pm
Western Breakfast
sponsored by Sony Music Canada
and Country Music Week '96 Host Committee
11:00 am - 1:00 pm
Independent Labels Meeting
1:00 pm - 3:00 pm
Gospel Show
Tivoli Theatre
host: George Hamilton
featuring performances by:
The Torchmen
Quartette
South Mountain
Kelita
Carmen Westfall King
The Nielsen Family
Brenda Flannigan
2:00 pm - 4:00 pm
Seminar

To Sign Of Not To Sign?

Artists and publishers discuss the pros and cons of administering

music publishing independently and with a publishing house
 Moderator: Craig Horton
 Panelists include:
 Frank Davies (TMP)
 The Johner Brothers
 Duane Steele
 2:30 pm - 5:30 pm
 Songwriter's Stage
 3:00 pm - 5:00 pm
 Seminar

Words & Music (sponsored by SOCAN)

Top songwriters and artists are presented in an intimate setting during which they will share their talents and tales
 Panelists include:

Patricia Conroy
 Gary Fjellgard
 Jason McCoy
4:00 pm - 6:00 pm
 Showcase '95
 sponsored by the Calgary Stampede
5:30 - 7:00 pm
 Cocktail Reception
 sponsored by Mary Bailey Management
7:00 pm - 10:00 pm
 President's Dinner
 sponsored by Craven 'A' Limited
10:00 pm - 1:00 am
 Showcase '95
 sponsored by the Calgary Stampede

MONDAY SEPTEMBER 18

9:00 am - 11:00 am
 Coffee Service
 Sponsored by Dauphin's Country Fest

9:00 am - 6:00 pm
 Registration

9:30 am - 11:30 am
 Seminar

Promoting Your Own Career

Following closely on the footsteps of the CCMA's newest initiative, 'Promoting Your Own Career In Country Music', panelists will discuss the steps to follow to have success as an independent in today's country music industry. Testimonials from some of Canada's leading independent artists demonstrate the reality of the independent artist in Canada.

Moderator: Jeff Walker
 Panelists include:

Nigel Best (Nigel Best Management)
 Farmer's Daughter
 Richard Flohill (Flohill & Associates)
 Terry Kelly
 One Horse Blue

9:30 am - 11:00 am
 Seminar

Sources Of Funding

(Sponsored by FACTOR)

The Foundation To Assist Canadian Talent On Records presents information and suggestions on seeking funding for various projects.

Panelists include:
 Heather Sym (executive director, FACTOR)

12:00 pm - 2:00 pm

Broadcaster's Luncheon
 Sponsored by Rescue Records

2:00 pm - 4:00 pm
 Seminar

The Power Of Country Radio

How strong is country radio in Canada? The answer: it could be a lot stronger if more and more national and local advertisers knew the facts about the loyalty - and buying power - of country listeners. Presented in co-operation with the CCMA and Canadian Broadcast Sales, this presentation is a 'must-see' for all involved in the broadcast industry.

Panelists include:

Jeff Green (Country Music Association)
 Catharine Saxberg (Canadian Broadcast Sales)

2:00 pm - 3:30 pm

Demo Critique Session

(Sponsored by the Songwriter's Association of Canada)

Panelists will discuss demos they've received in the past and what does and does not work in the particular selections. Seminar attendees are offered the opportunity to have their demos critiqued by the panel. Emphasis will be placed on the production of the demo and if the demo sells the song (bring your demo on cassette or CD to the seminar).

Panelists include:

Ron Irving
 Pat McMakin (Sony Tree, Nashville)

2:30 pm - 5:30 pm

Songwriter's Stage

3:30 pm - 5:00 pm

Seminar

Ain't Life A Picture?

Sponsored by Canadian Musician

How to get the most out of television: What you need to know about visual exposure, EPK's and life after video.

Panelists include:

Kenner Arrell (NCN/CMT)
 Craig Bann (Aristo Media)
 Paul Corbin (TNN)
 Joel Feeney (MCA artist)
 Keith Harrick (video director)
 Kim Zayac (Kim Zayac Enterprises)

4:00 pm - 6:00 pm

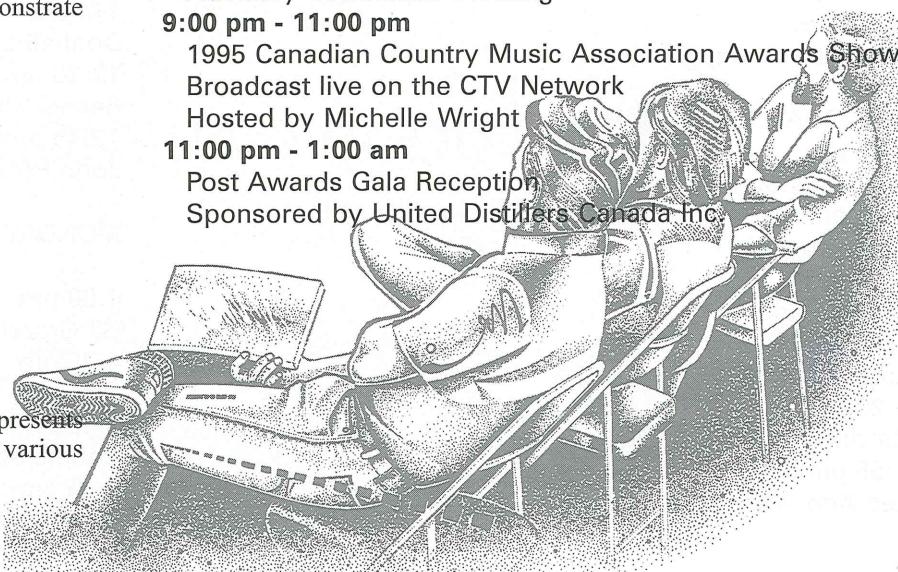
Advisory Committee Meeting

9:00 pm - 11:00 pm

1995 Canadian Country Music Association Awards Show
 Broadcast live on the CTV Network
 Hosted by Michelle Wright

11:00 pm - 1:00 am

Post Awards Gala Reception
 Sponsored by United Distillers Canada Inc.



SHOWCASE '95

Held daily in Connections in the Sheraton Hamilton Hotel, Showcase '95 offers up some of Canada's newest country talent performing their best material. Be sure to double check the schedule located in the Sheraton Hamilton Hotel on the mezzanine level for the correct performance times.

FRIDAY, SEPTEMBER 15

4:00 pm
Kim Albert
4:35 pm
To Be Announced
5:10 pm
James Owen Bush
5:45 pm
Billy Kidd
6:20 pm
Phil Halliday
6:55 pm
Tara Lyn Mohr
7:30 pm
Lisa Cameron
8:10 pm
Crystal Plamondon
8:45 pm
Greg Hanna
9:20 pm
Dodie Pettit
9:55 pm
Boothill
10:30 pm
Terry Hill
11:05 pm
Alyssa Nielsen
11:40 pm
Rick Tippe
12:15 am
Positively Stompin'



SATURDAY, SEPTEMBER 16

4:00 pm
To Be Announced
4:35 pm
Sam Crosby
5:10 pm
Sandy Serle
5:45 pm
Louisa Manuel
6:20 pm
Calvin Wiggett
6:55 pm
Lee Ann Allison

7:30 pm
D.W. James
8:10 pm
An Evening In Plaid
8:45 pm
Mary Lynn Wren
9:20 pm
Against The Grain
9:55 pm
Scott Kyle King
10:30 pm
Terri Harris
11:05 pm
Poverty Plainsmen
11:40 pm
The Cruzeros
12:15 am
Ridge Kickers
12:50 am
Michael Carr

SUNDAY, SEPTEMBER 17

4:00 pm
Julian Austin
4:35 pm
Grant Bastedo
5:10 pm
Faster Gun
5:45 pm
Kenny Hess
BREAK
10:00 pm
Rena Gaile
10:35 pm
Foster Martin Band
11:10 pm
Fred J. Eaglesmith
11:45 pm
Donnell Leahy
12:20 pm
Rachel Matkin
12:55 pm
John Prince & A Piece Of The Rock



MONDAY, SEPTEMBER 18

4:00 pm
Gil Grand
4:35 pm
Montana Sky
5:10 pm
Debbie Jordan
5:45 pm
Gypsy & The Rose

Showcase '95 is sponsored by The Calgary Stampede

Saluting the Song!

“O Siem”

written by

Susan Aglukark and Chad Irschick

“River of No Return”

written by

Ron Hynes and Terry Kelly

“Black-Eyed Susan”

written by

Joan Besen and Ron Hynes

“It Can’t Happen To Me”

written by

Charlie Major

“Whose Bed Have Your Boots Been Under?”

written by

Shania Twain and Robert “Mutt” Lange

sponsored by

CONGRATULATIONS AND GOOD LUCK!

Society of Composers, Authors and Music Publishers of Canada

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Twain, Brokop, Aglukark and Oyster LEAD '95 CCMA NOMINEES

Talented newcomers Shania Twain, Lisa Brokop and Susan Aglukark, along with mainstay Prairie Oyster, lead the nominees for this year's Canadian Country Music Association Awards, which take place September 18 in Hamilton. The nominees were formally announced live on the CTV program Canada AM on August 9.

Mercury artist Twain paved the way with seven nominations based on her double platinum selling album, *The Woman In Me*. Twain scored nominations for female vocalist and album, and two nominations for single and video, in both cases for the songs *Any Man Of Mine* and *Whose Bed Have Your Boots Been Under*. She was also nominated, along with husband Mutt Lange, for the SOCAN song of the year award for *Whose Bed...*

Aglukark, who was last year's winner of the CCMA's Vista Rising Star Award, is nominated this year for top female vocalist, album and top-selling album (foreign or domestic both for *This Child*), and single and song for *O Siem* (which she co-wrote with Chad Irschick).

B.C. native Lisa Brokop picked up five nominations: female vocalist, album (*Every Little Girl's Dream*), single and video (*Take That*) and vocal collaboration with The Johner Brothers.

Veteran Toronto band Prairie Oyster, fresh off an impressive showing at this year's Big Country Awards, are also nominated for five awards at the '95 CCMA's. The song *Black Eyed Susan*, written by Oyster's Joan Besen with Ron Hynes, was tabbed for single, SOCAN song and video of the year. The band was also nominated in the vocal duo or group category, and is one of the five nominees for the Bud Country Fan's Choice Award.

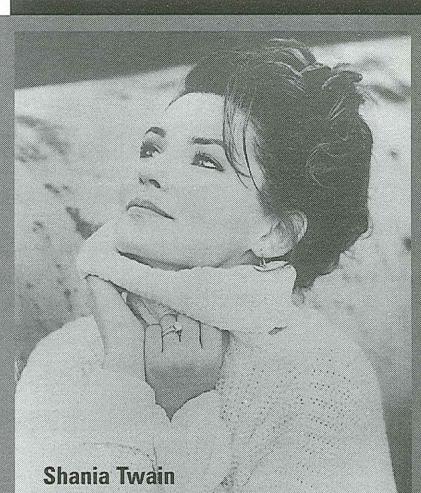
Also garnering multiple nominations were Patricia Conroy (four), Michelle Wright (three) and Charlie Major (three).

The Bud Country Fan's Choice Award winner will be chosen by balloting from fans across the country via a toll-free number, 1-900-451-3055. The five nominees - Patricia Conroy, George Fox, Charlie Major, Prairie Oyster and Michelle Wright - will all perform on the show.

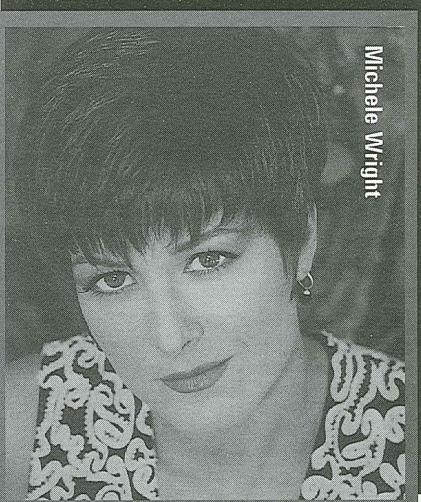
The awards show takes place the night of September 18 in Hamilton, capping off Country Music Week. The show will be aired live on the full CTV network, and rebroadcast a week later on TNN: The Nashville Network.

In addition to the regular awards, a wide variety of Citation Awards covering the behind-the-scenes players in the Canadian country music industry will be presented throughout Country Music Week, September 15-18 in Hamilton.

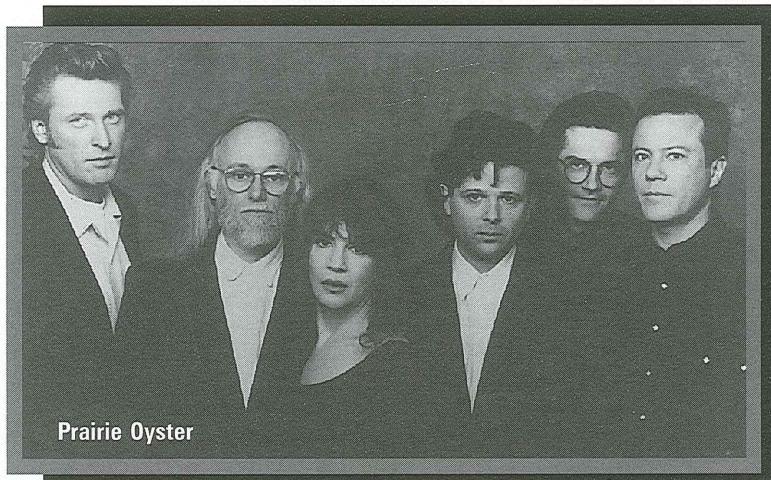
The complete list of 1995 CCMA nominees are on the opposite page:



Shania Twain



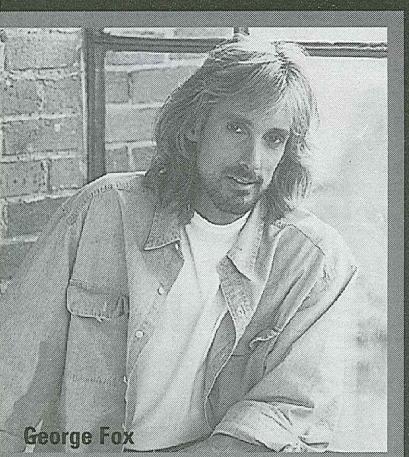
Michelle Wright



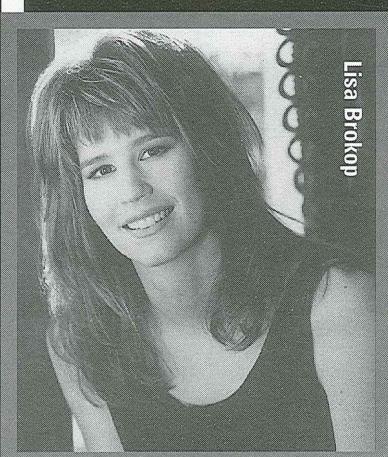
Prairie Oyster



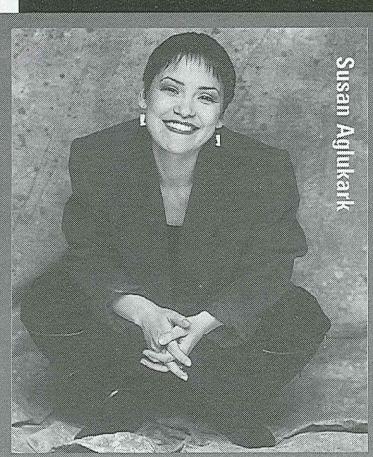
Charlie Major



George Fox



Lisa Brokop



Susan Aglukark



Patricia Conroy

**FEMALE VOCALIST**

Susan Aglukark
Lisa Brokop
Patricia Conroy
Shania Twain
Michelle Wright

MALE VOCALIST

Joel Feeney
George Fox
Curtis Grambo
Charlie Major
Jim Witter

VOCAL DUO OR GROUP

Coda The West
Farmer's Daughter
One Horse Blue
Prairie Oyster
Prescott/Brown

VOCAL COLLABORATION

Gary Fjellgard & Anita Perras
Kenny Hess & T.M. Harding
The Johner Brothers &
Lisa Brokop
The Rankin Family &
Liam O'Maonlai
Jim Witter & Cassandra Vasik

VISTA RISING STAR

The Blue Shadows
Cindy Church
Farmer's Daughter
Suzanne Gitzi
Jason McCoy

SINGLE

ANY MAN OF MINE
Shania Twain
BLACK-EYED SUSAN
Prairie Oyster
O SIEM
Susan Aglukark
TAKE THAT
Lisa Brokop
WHOSE BED HAVE
YOUR BOOTS BEEN UNDER
Shania Twain

ALBUM

EVERY LITTLE GIRL'S DREAM
Lisa Brokop
THE REASONS WHY
Michelle Wright
THE WOMAN IN ME
Shania Twain
THIS CHILD
Susan Aglukark
YOU CAN'T RESIST
Patricia Conroy

SOCAN SONG

BLACK-EYED SUSAN
JOAN BESEN AND RON HYNES
Prairie Oyster
IT CAN'T HAPPEN TO ME
CHARLIE MAJOR
Charlie Major
O SIEM
SUSAN AGLUKARK AND
CHAD IRSCHICK
Susan Aglukark
RIVER OF NO RETURN
RON HYNES AND
TERRY KELLY
Terry Kelly
WHOSE BED HAVE YOUR
BOOTS BEEN UNDER?
SHANIA TWAIN AND
ROBERT JOHN LANGE
Shania Twain

VIDEO

ANY MAN OF MINE
Shania Twain
BLACK-EYED SUSAN
Prairie Oyster
SOMEBODY'S LEAVIN'
Patricia Conroy
TAKE THAT
Lisa Brokop
WHOSE BED HAVE
YOUR BOOTS BEEN UNDER?
Shania Twain

**CCMA CITATIONS
1995**

BACKUP BAND

Charlie Major Band
Coda The West
Jim Witter Band
Michelle Wright Band
Prescott/Brown Band

ALL-STAR BAND

DRUMS
CRAIG BIGNELL
Susan Aglukark Band
BRUCE MOFFET
Prairie Oyster
KEN POST
Prescott/Brown Band
SHAWN SOUCY
One Horse Blue/Farmer's
Daughter
ROCKO VAUGEOIS
One Horse Blue

BASS

ANDREW AFLECK
Susan Aglukark Band
RUSSELL deCARLE
Prairie Oyster
JOHN DYMOND
Prescott/Brown Band
GORD LEMON
Coda The West
GORD MAXWELL
One Horse Blue

GUITAR

WENDELL FERGUSON
Coda The West
JIM FOSTER
One Horse Blue
MIKE FRANCIS
Hot House Band
KEITH GLASS
Prairie Oyster
STEVE PITICCO
South Mountain

KEYBOARDS

JOAN BESEN
Prairie Oyster
HELENA KAMEKA
Coda The West
STEVE O'CONNOR
Prescott/Brown Band; Susan
Aglukark Band
LARRY PINK
One Horse Blue
BOB STAGG
Charlie Major Band

FIDDLE

JOHN P. ALLEN
Prairie Oyster
RAYMOND LEGERE
Terry Kelly Band
ASHLEY MACISAAC
DON REED
South Mountain/
sessions
DARREN WALTERS
Walters Family Band

STEEL GUITAR

BURKE CARROLL
Coda The West
DENNIS DELORME
Prairie Oyster
ED RINGWALD 'PEE WEE
CHARLES'
Jim Witter Band/sessions
BOB TAILLIFER
Anita Perras Band
LEE WARREN
Michelle Wright Band

SPECIAL INSTRUMENTS

WILLIE P. BENNETT
HARMONICA
Artist
VERN DORGE
WOODWINDS
Anne Murray Band
KEN JOHNER
MANDOLIN
Johner Brothers
RANDALL PRESCOTT
HARMONICA

Prescott/Brown

DAVID WILKIE
MANDOLIN
Great Western Orchestra

**COUNTRY MUSIC PERSON
OF THE YEAR**

Ken Bain
Bill Carruthers
Larry Delaney
Ed Harris
Leonard T. Rambeau

RECORD COMPANY PERSON

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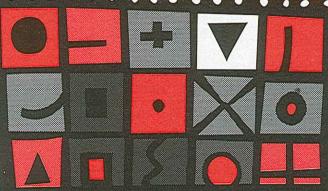
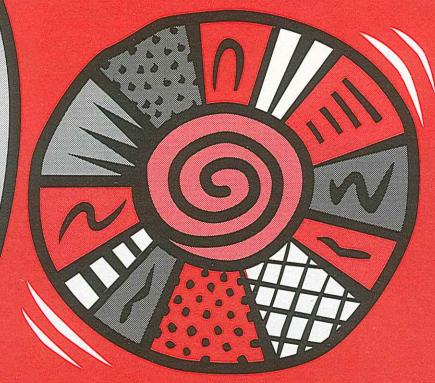
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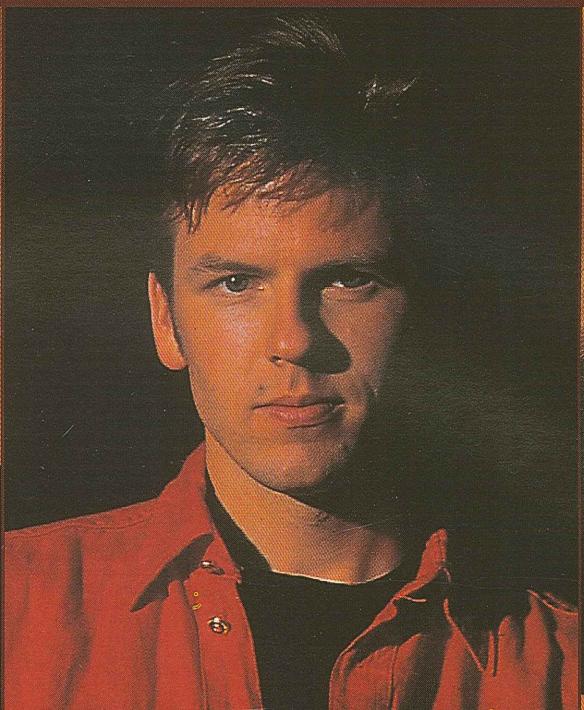
YOU COULD CALL THEM NEW COUNTRY, WE JUST CALL THEM GREAT.

Joel Feeney



1995 nominee as
Male Vocalist of the Year
...Life Is But A Dream
featured 5 hit singles
including the #1 smash,
What Kind of Man

Jason McCoy



1995 nominee for the
Vista Rising Star award.
His MCA debut self-titled
album features the
#1 single and video,
This Used to be Our Town

Lawnie Wallace



Celebrating Country Music Week
with the release of her
first MCA single,
Little Lies, Big Trouble.
Video: October 1st
Debut album: February 1996

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ONE GOOD MAN
Michelle Wright
STEVE GOLDMANN
SOMEBODY'S LEAVIN'
Patricia Conroy
KEITH HARRICK
WHAT KIND OF MAN
Joel Feeney

ALBUM GRAPHICS

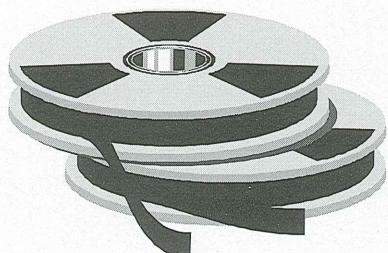
LEE PALMER (Art Director)
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Coda The West
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Prairie Oyster
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TOM CHAGGARIS
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RPM



Salutes

Country Music

SHANIA TWAIN ♫ CHARLIE MAJOR

GEORGE FOX ★ LISA BROKOP

JOEL FEENEY ♪ JASON McCOY

PREScott-Brown ♪ PRAIRIE OYSTER

SUSAN AGLUKARK ♪ MICHELLE WRIGHT

PATRICIA CONROY ♣ JIM WITTER

ONE HORSE BLUE ♪ THE BLUE SHADOWS ...

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1995 CCMA AWARDS

AND THE NOMINEES ARE...

FEMALE VOCALIST

SUSAN AGLUKARK

Born in Churchill, Manitoba, Susan Aglukark and her family moved around the Northwest Territories for the first 12 years of her life before finally settling in Arviat, NWT.

Initially, Aglukark seemed destined to involve herself in the political life, first employed by the department of Indian And Northern Affairs as a linguist, later taking a position with the political lobby group Inuit Tapirisat. It was almost by accident that she forayed into the world of music.

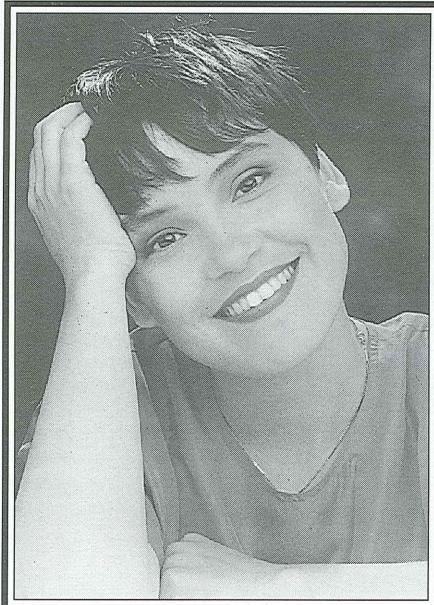
In the three years since she gave her first public performance in her hometown, her career has taken off. First she appeared on a CBC radio eastern Arctic compilation, eventually releasing her own contribution independently. In 1992, her first full-length indie album, *Arctic Rose*, was released. The album sold 10,000 copies in the north, and led to her signing with EMI Music Canada.

EMI released her Christmas album in December of 1993, later followed by the re-release of *Arctic Rose* in the spring of 1994, an album produced by Randall Prescott.

Since the release of *Arctic Rose*, Aglukark has quickly become a household name in Canada. She's been featured in such publications as Saturday Night and The New York Times, and MacLean's Magazine named her one of Canada's Leaders To Watch For. She's performed before two prime ministers and Queen Elizabeth II.

In March of this year, Aglukark released her first album with EMI Music Canada, *This Child*. The album quickly rose up the RPM Country Albums chart, hitting #1 on May 22. The lead single, *O Siem*, did equally as well, reaching the #1 slot on the RPM Adult Contemporary chart (March 20/95) and Country Tracks chart (April 3/95). The second single, *Hina Na Ho*, reached #3 on the RPM AC chart (July 17/95), and #19 on the Country chart (July 31/95).

With her album recently surpassing platinum in Canada, Aglukark is now firmly in place as one of the leading voices in the Canadian musical mosaic. The 1994 CCMA Vista Rising Star award winner is nominated this year for five awards: female vocalist, album, top selling album (foreign or domestic), single (*O Siem*) and song (also *O Siem*, which she co-wrote with Chad Irschick).



LISA BROKOP

The Lisa Brokop story begins in Surrey, BC, where she began performing in a little band with her parents when she was just seven years of age. By the time she was 11, she was sitting in with other local bands and learning the true tricks of the trade.

At 15, Brokop joined the Marty Gillan and Sweetwater band as a singer, rhythm guitarist and keyboardist. She launched her own band shortly thereafter, and released *Daddy, Sing To Me*, her first indie single. In 1991, she won CKWX's Nashville Songwriting Contest, a victory that enabled her to co-write with Music City's Peter McCann. McCann would release her first album, *My Love*, on his own Libre label, featuring she of his own pennings, plus four Brokop singles.

In 1990, the BC Country Music Association named her its Horizon Award winner and gospel performer of the year. She went on to win BCCMA female vocalist honours in 1992-93, along with the BCCMA's international achievement award (1993).

It was via manager

Paul Mascioli that Brokop made her way to the Patriot Records label in Nashville, with label president Jimmy Bowen hand-picking producer Jerry Crutchfield to handle Brokop's debut on the label.

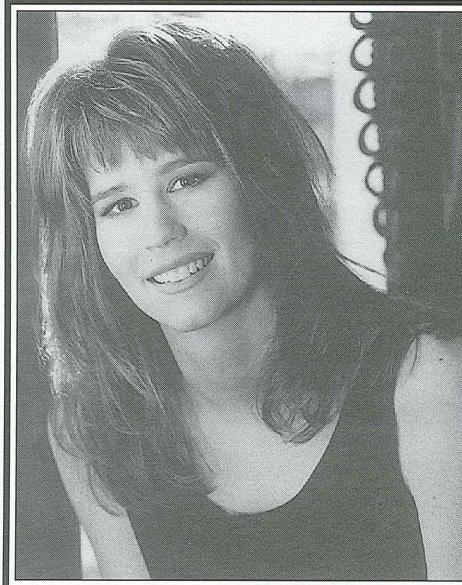
The result of that tandem was Brokop's breakthrough album, *Every Little Girl's Dream*, which has quickly given her a prominent place among Canada's country artists. The album has produced two hit singles, *Give Me A Ring Sometime*, *Take That* and *Who Needs You*, and this year has earned Brokop four CCMA nominations: female vocalist, album, single and video (*Take That*). She is also nominated in the category of top vocal collaboration with The Johner Brothers (*Light In My Life*, from The Johner Brothers' album, *My Brother And Me*).

PATRICIA CONROY

This Montreal native arrived on the country scene back in 1990 with her debut album, *Blue Angel*, an album that displayed enormous promise for the future.

That promise was kept in 1992 with her successful follow-up, *Bad Day For Trains*. The album yielded four top 10 hits on the RPM Country charts, and was eventually tabbed as album of the year at the 1993 CCMA's. What was particularly gratifying for Conroy was that the album contained three of her own compositions, including the hit *Blank Pages*, which earned her a 1994 Big Country Award nomination for country composer.

Conroy's arrival on the crowded Canadian country



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music scene was cemented at the 1994 CCMA Awards in Calgary, where she surprised everyone by winning female artist honours.

It was just after the '94 CCMA's that Conroy released her third album with Warner Music Canada, *You Can't Resist*. As Conroy herself put it, "I set out to find my own sound, and I did." Produced by Mike Wanchic, the album once again features three Conroy originals (*I Don't Wanna Be The One*, *Crazy Fool* and *Keep Me Rockin'*) and has spawned hits in the title track, *Somebody's Leavin'* (a #1 single), *What Else Can I Do* and *Let Me Be The One*.

This year, Conroy is nominated for four CCMA Awards: female vocalist, album, video (*Somebody's Leavin'*) and the coveted Bud Country Fan's Choice Award for entertainer of the year. As one of the Fan's Choice nominees, Conroy will perform on the awards show.

SHANIA TWAIN

This Timmins, Ontario native has taken the country music world by storm in the last six months, her recent success the culmination of a life centred about music.

That focus began at a very early age, with her parents pulling her out of bed as a child to go perform at local clubs after the liquor sales had stopped at 1 am. Soon, Twain was performing at every TV station, radio station and community centre in the area, developing what looked to be a promising career.

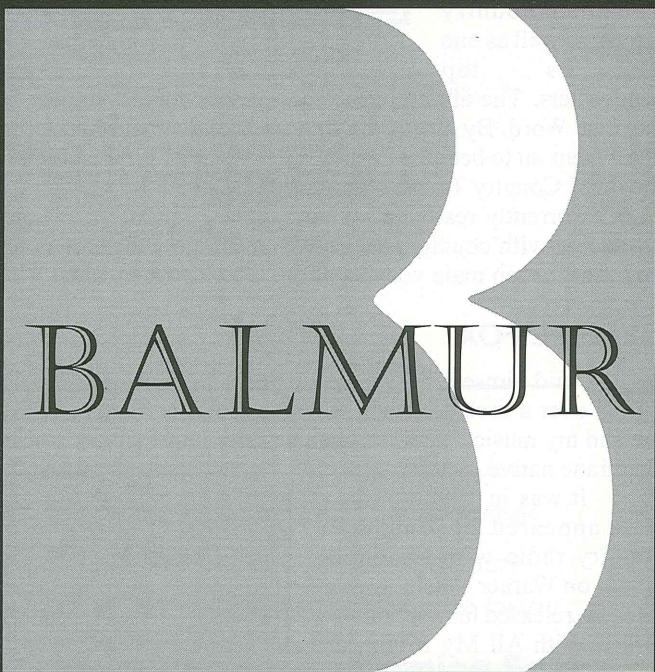
Things to a tragic turn, however, when both of Twain's parents were killed in a car accident when she was 21. Despite her relative youth, the accident suddenly made Twain responsible for her entire family, and in a strange twist of fate, propelled her even further into the world of professional music. Forced to put food on the table,

Twain took a job at nearby Deerhurst Resort in Huntsville, singing in the resort's nightly showcase, honing her skills on everything from country music to show tunes.

The word got out though, and instead of Twain heading to Nashville, Nashville came to her in the form of entertainment lawyer Richard Frank, who came to see her Deerhurst show. It was via Frank that she met with producer Norro Wilson, who in turn introduced her to Mercury Nashville's Buddy Cannon. Just like that, Twain was signed to Mercury Nashville.

Her self-titled debut spawned charted songs in *What Made You Say That* and *Dance With The One That Brought You*, and earned her a Rising Video Star Award from CMT Europe.

Twain's life took a significant turn once again in the summer of 1994 when she married mega-producer Robert John 'Mutt' Lange. Not surprisingly, Lange lent his writing and producing talents to



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GEORGE FOX

Twain's latest release, *The Woman In Me*. The rest has been truly phenomenal.

The *Woman In Me* hit #1 on the RPM Albums chart on May 22/95, and stayed at #1 for an incredible 10 straight weeks, eventually bumped out of the top spot by none other than Garth Brooks. The record has produced two #1 songs in *Whose Bed Have Your Boots Been Under?* and *Any Man Of Mine*, with the title track currently rising up the charts. What's more impressive, perhaps, is that the album has done equally as well south of the border, where it's already a million-seller.

This year, Twain is the leading nominee at the CCMA Awards with seven nominations: female vocalist, album, single and video (both *Any Man Of Mine* and *Whose Bed Have Your Boots...*) and the SOCAN song award (*Whose Bed...*).

MICHELLE WRIGHT

The host of this year's awards, like many of her peers, had an early start in the world of country music. Growing up in smalltown southwestern Ontario, Wright often tagged along with her parents when they performed at various clubs and community centres.

After playing in various bands in high school, she ventured out on her own, touring throughout Canada and the US, and eventually signing with Savannah Records, who released her Canadian debut album, *Do Right By Me*, in 1988.

Through some arduous touring and independent records releases, Wright's popularity steadily grew. Eventually, her talent received some notice in the US, which led to Wright's signing with Arista Nashville.

While her 1990 self-titled Arista debut drew some raves in country circles, it wasn't until the release of her second album, *Now & Then*, that Wright was on her way to stardom. That album went on to produce five #1 hits, including the title track, *He Would Be Sixteen*, *Guitar Talk*, *One Time Around*, and the biggest hit of her career, *Take It Like A Man*, which hit the top 10 in the US, with the video reaching #1 with CMT.

The Academy Of Country Music named Wright the top new female vocalist in 1993, while back home, she picked up an astonishing 15 awards based on the success of *Now & Then*, including CCMA artist of the year, Big Country's artist of the year, and a Juno for country female vocalist. *Now & Then* eventually surpassed double platinum in Canada.

In 1994, Wright released her third Arista album, *The Reasons Why*, produced by longtime friend Steve Bogard, Val Garay, Mike Clute and John Guess. The album shipped gold, eventually rising to platinum in a few short months.

This year, Wright is nominated for three CCMA honours: female vocalist, album and the big prize, the Bud Country Fan's Choice Award.



MALE VOCALIST

JOEL FEENEY

Being the son of one of the founding figures in Canadian country music history, Joel Feeney grew up listening to the sounds of Canadian country. But father Jack wasn't his only source of inspiration, as artists like The Eagles and Poco also helped mold Feeney's country/pop sound.

That sound first rose to prominence on Feeney's first release, *Joel Feeney And The Western Front*, and album that produced five charted singles and led to a Juno Award as top country group for 1992. The album also garnered Feeney a Big Country Award for outstanding new artist.

Two years later, Feeney released his debut on MCA Records Canada, *Life Is But A Dream*, working closely with collaborator Chris Farren, who co-wrote many of the tracks and also co-produced the album.

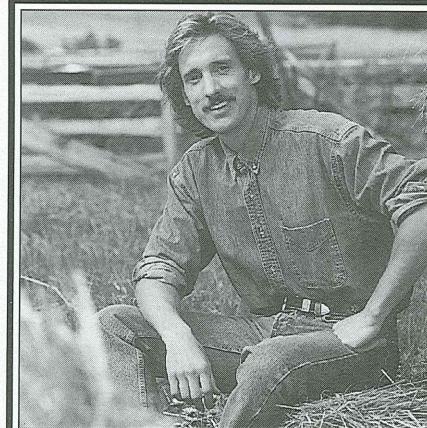
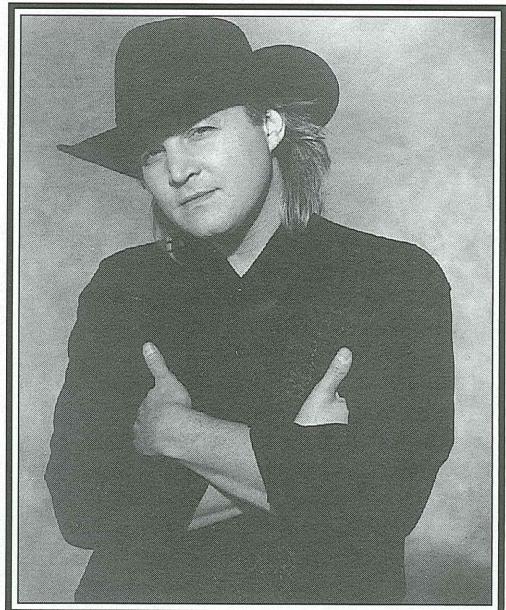
Life Is But A Dream has firmed up Feeney's place among the elite of Canadian country artists, as well as one of its top songwriters. The album has produced four top 20 singles, including *Say The Word*, *By Heart*, the title track and *What Kind Of Man*. The latter went on to become Feeney's first-ever #1 hit, reaching the top of the RPM Country Tracks chart on May 29/95.

Currently readying his next release for MCA, which he's co-producing with country renegade Tim Thorne, Feeney is nominated this year for top male vocalist at the '95 CCMA Awards.

GEORGE FOX

As Fox said himself, "It's been six years since Warner Music Canada turned over a rock somewhere in the foothills of Alberta to discover me and my music." And it's been a pretty impressive six years for the Cochrane native.

It was in 1988 that Fox first appeared on Canadian country radio with his debut album on Warner Music. A year later, he released his sophomore effort, *With All My Might*, an album that earned him Big Country Awards for male vocalist, single and composer (*Angelina*), and ultimately, album of the year. He also garnered Juno and CCMA honours for country male vocalist.



In 1991, Fox released Spice Of Life, which again earned him country male vocalist honours at Big Country, the Junos and the CCMA's.

It was in 1993 that Fox released the album he says he always wanted to make, Mustang Heart. And once again, the kudos rolled in, as Fox won for top male vocalist at both Big Country and the CCMA's.

The host of the CCMA Awards the past four years, Fox has never strayed too far from the camera lights, having hosted two previous country music specials of his own, with another one on tap for this fall.

This year, Fox is once again nominated for top male vocalist at the Canadian Country Music Association Awards.

CURTIS GRAMBO

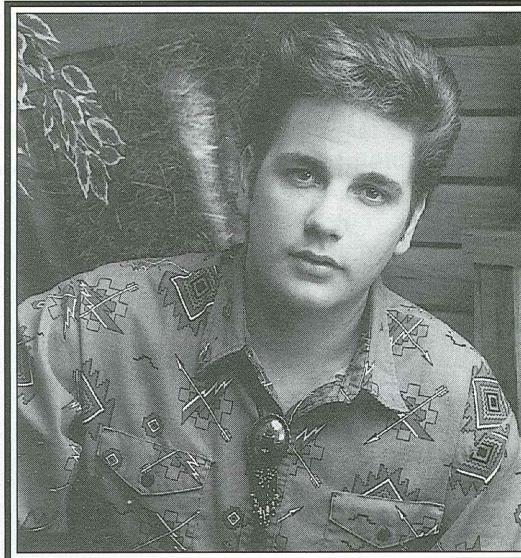
Raised on a farm in Crystal Springs, Saskatchewan, now making his home in Brandon, Manitoba, Curtis Grambo is not only a country singer, but he embodies everything that typifies country music.

Grambo is a 29 year-old veteran of the business, who's performed his country act on the stage for more than 11 years. It doesn't hurt that his youthful good looks and urban country style have made him popular with the modern, younger audience that now listens to the genre.

Grambo's talents first rose to prominence as the frontman for the pop/country outfit CC Rider. It was while performing with that band in a Winnipeg nightclub that Grambo caught the attention of Bobby Randall, host of TNN's Be A Star program, and a founding member of Sawyer Brown. Randall soon became a close friend, promoting Grambo tirelessly to Nashville producers and labels.

The Manitoba native's debut album, Big News Back Home, released on the Time Art Records label, sparked a wave of interest in country circles both here in Canada and in the US. The album spawned four charted singles, and earned him considerable video airplay on NCN.

This year, Grambo has entered into select company, nominated alongside stalwarts Joel Feeney,



George Fox, Charlie Major and Jim Witter in the category of top male vocalist.

CHARLIE MAJOR

Pardon the pun, but The Other Side has been nothing short of a major success for this Ottawa Valley native. The only question now facing the Arista artist is, can lightning strike once again.

Major's career actually was off and running even before his

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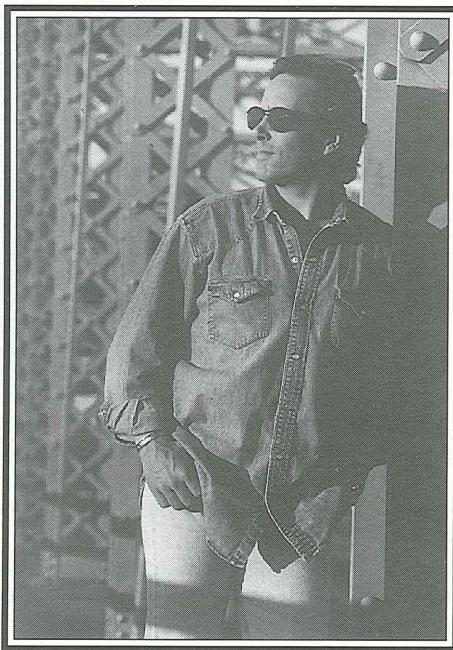


monster debut album. In 1990, Major's penning of Backroads was recorded by Nashville country star Ricky Van Shelton, who turned the song into a #1 hit stateside.

Major admits he actually received offers to record an album as early as ten years ago, but simply felt he wasn't quite ready to record. "I couldn't do it," he said, "because I hadn't fully realized who Charlie Major was."

When the right time eventually came, he did it right, signing with Arista/BMG, and travelling down to Nashville to record with red-hot producer Steve Fishell and a core of veteran players. The results really and truly speak for themselves.

The Other Side has produced an incredible six #1 songs, unprecedented for a Canadian country act. The title track, I'm Gonna Drive You Out Of My Mind, I'm Somebody, Nobody Gets Too Much Love, It Can't Happen To Me and I'm Here all topped the RPM Country Tracks chart, with the album itself hitting the #1



point on the Country albums chart. The album still rests on that albums chart, an incredible 108 weeks after its release.

Not surprisingly, the awards soon started to roll in. At the 1994 Big Country Awards, Major scooped five awards, including male artist, album, country song and composer with Barry Brown (I'm Gonna Drive...) and Canadian country artist of the year. At the CCMA's, he had similar success, picking up awards for album, single (I'm Gonna Drive...), male vocalist and SOCAN song of the year (I'm Gonna Drive...). He also couped the Juno for country male vocalist.

Things have simply continued on this year, thus far. At the '94 Big Country Awards, Major again scored for male vocalist and country artist of the year, while at the Junos, he was once again named top country male vocalist.

The country world is now eagerly awaiting *Lucky Man*, Major's second full-length release for Arista/BMG, which hits the streets on September 29. Once again produced by Fishell, the album features 10 Major originals, with the lead single, (I Do It) For The Money, already bulletting up the charts.

This year, Major is nominated for three CCMA awards: top male vocalist, SOCAN song (It Can't Happen To Me) and the Bud Country Fan's Choice award for entertainer of the year.

JIM WITTER

Music has always been an integral part of Hamilton native Jim Witter's life. Taught to play the piano by his mother, and the guitar by brother Bob, Witter entertained his friends and family with his talents at an early age, writing his first song when he was just 14.

Witter's first break came with a development deal with Sony Music Publishing in 1992. After signing the deal, Witter flew off to Nashville to set up shop with another Canadian-born songwriter,

Charlie Major

Michelle Wright

George Fox

Patricia Conroy

Prairie Oyster

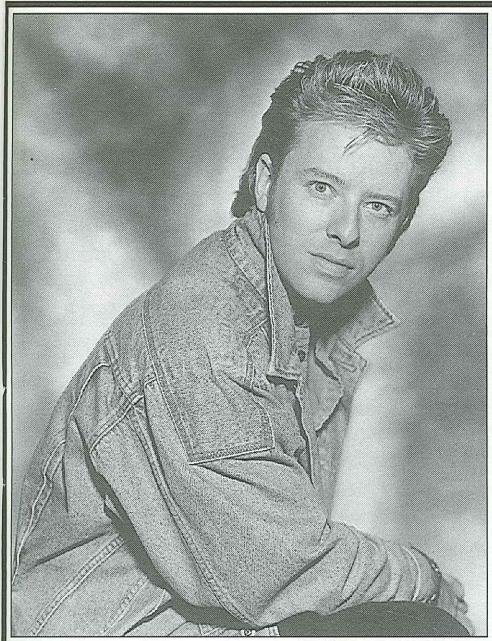
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Johnny Douglas. Those first few sessions were fruitful, spawning eventual hits in *Distant Drum* and *Chevy Coupe*.

After receiving the demos, Sony handed the tapes over to Fre Records president Derrick Ross, who obviously liked what he heard. Days after signing with Fre, Witter was back on a plane to Nashville, to begin writing and recording his debut album, eventually released in February of 1993.

More than two years later, Witter's mantle is cluttered with the awards that his debut album delivered. The record

spawned five top 10 hits - *Stolen Moments*, *Sweet Sweet Poison*, *Distant Drum*, *Everything And More* and *Chevy Coupe*), with *Distant Drum* named top Canadian video in 1993 by CMT.

Other honours would soon follow. After being tabbed as top new artist at the 1994 Big Country Awards, Witter earned five nominations at the '94 CCMA's, winning for video of the year for *Stolen Moments*. He also earned two Juno nominations in '94 (best new solo artist, country male vocalist) and another in '95 (country male vocalist). At the '95 Big Country Awards, Witter took home another piece of hardware for country songwriter (along with Douglas) for *Stolen Moments*.

This year, Witter is nominated for two CCMA Awards: top male vocalist and vocal collaboration (with Cassandra Vasik).

DUO OR GROUP

CODA THE WEST

Helena Kameka (lead vocals, keyboards, acoustic guitar), Wendell Ferguson (lead and acoustic guitar) and Burke Carroll (steel and acoustic guitar, backing vocals), collectively known as Coda The West, honed their musical skills studying at Humber College, York University and the University of Toronto.

The group members earned their stripes in studio work with some of the biggest names in the Canadian scene, including Tommy Hunter, Frank Mills, John Allen Cameron, Carroll Baker, Ronnie Prophet and Gordie Tapp.

Since forming Coda The West, the trio has backed up the likes of Gary Buck, George Fox, Dallas Harms, Terry Kelly, Joan Kennedy, Colleen Peterson, Anita Perris and Terry Sumsion.

A string of independently released singles led to nominations for backup band, vista rising star and vocal group of the year at the 1993 CCMA Awards. That same year, the group was featured as the backup band for the Bud Talent Search finalists and the Gospel Show during Country Music Week. At the 1994 CCMA's, the group won the honours for top backup band, and also garnered a pair of musician citations. 1994 also saw the release of the group's first full-length album, followed by a Christmas tour in the Middle East for UN Peacekeepers.

1995 has been a great year thus far for the band. It started with a nomination for country group of the year at the Junos in March. The group also made an appearance on George Fox's latest television special in the spring, which will air this October on the CBC. The group is also prepping its second full-length album, for a fall release.

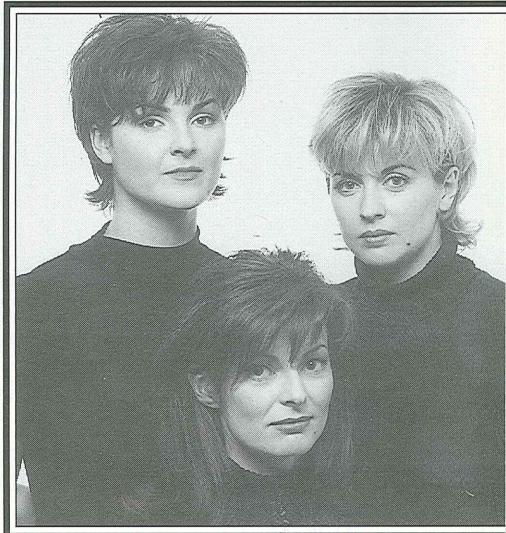
This year, Coda The West has been nominated for top vocal duo or group at the CCMA Awards. In addition, Kameka (keyboards), Ferguson (guitar), Carroll (steel guitar) and part-time member Gord Lemon have been tabbed for musician citations.

FARMER'S DAUGHTER

Seemingly from out of nowhere, this Vancouver-based trio has quickly become one of the hottest tickets in the Canadian country music field. As they themselves say, it's your standard overnight success story, with a lifetime of work to back it up.

The group's debut CD, *Girls Will Be Girls*, was shot out of a cannon, quickly earning some radio airtime, and eventually capturing the trio a BC Country Music Association Award in 1994 for album of the year.

The CD has produced four hits on the RPM Country charts in *Girls Will Be Girls*, I



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Wanna Hold You, Family Love and Son Of A Preacherman. The mature debut ultimately garnered the group two Juno nominations in 1995, for best new group and country duo or group.

The three members are truly prairie ladies. Cousins Jake Leiske and ShaunaRae Samograd began singing with the family gospel group when they were still children. Jake went on to tour endlessly, record four albums, and, for a time, host a weekly television show in California. ShaunaRae, meanwhile, continued to sing in various groups throughout her high school and university years in Canada and the US. Third member Angela Kelman has been featured on radio and television showcases throughout North America.

This year, Farmer's Daughter is nominated for two CCMA honours: vocal duo or group of the year, and the Vista Rising Star Award.

ONE HORSE BLUE

One Horse Blue has evolved over its 15-year history into one of western Canada's premier new country vocal groups. A series of lineup changes during the years has resulted in its current roster as it appears



on Starting All Over Again, the band's debut on the Savannah Records label.

Part of what makes One Horse Blue such a unique act is the fine three part harmonies between the three vocalists - Michael Shelland, Rocko Vaugeois and Gord Maxwell. According to Vaugeois, the reason for the harmonic convergence is history. "None of us wants to carry the load alone. We've matured way beyond that kind of glory trip."

The group has experienced tremendous success in western Canada, particularly in Alberta and Saskatchewan. British Columbia has been kind to the quartet as well, where the group has won three consecutive BC Country Music Association Awards for group of the year (1992-94).

In a short space of time, with still just one album under their belts, One Horse Blue has become a perennial attendee at awards shows. This past May, the band was once again nominated for group of the year at the Big Country Awards. In addition to a nomination in that category at this year's CCMA's, band members Shawn Soucy (drums), Rocko Vaugeois (drums), Gord Maxwell (bass), Jim Foster (guitar) and Larry Pink (keyboards).

PRAIRIE OYSTER

It was the album Everybody Knows that really propelled this former Toronto bar band into the first rank of Canadian country artists. That album became the band's first platinum seller, produced several charted singles, and earned the band numerous honours, including two Junos (country group in '92 and '93), five Big Country Awards (artist, group, single, composer, and album) and five CCMA Awards (song and group in '91; album, song and group in '92).

Only One Moon, released in the summer of 1994, is perhaps the group's strongest album to date, offering the band's usual compelling mix of classic country, bluegrass and folk. As lead singer/

songwriter Russell deCarle noted, "it's probably the most purely Prairie Oyster albums we've done."

Co-produced by the band and Steve Fishell, the album has produced several charted singles, including Such A Lonely One, Louisette, Black-Eyed Susan, Don't Cry Little Angel and the title track. The album peaked at #6 on the RPM Country Albums chart, and remains on the chart after more than 70 weeks.

At the 1994 Big Country Awards, the band earned group of the year honours once again, while at the CCMA's, the band copped awards for duo or group and the coveted entertainer of the year. Following another country group honour at the '95 Junos in March, the group picked up three awards at Big Country in May, for country song (Such A Lonely One), album and group.

For this year's CCMA Awards, Prairie Oyster is nominated for five awards: single, SOCAN song and video (Black Eyed Susan), duo or group and the Bud Country Fan's Choice Award as entertainer of the year.

PREScott/Brown

If musical pedigree means anything in this business, as it certainly seems to, than this band should be a mainstay in Canadian country music circles for years to come. The Family Brown is still the most successful country band in Canadian musical history, winning top group at Big Country an incredible ten times. What's more astounding is that the group has amassed some 19 CCMA awards, including three citations as entertainer of the year, and seven awards as group of the year.

When the Family Brown became a part of history, both Barry and sister Tracey decided to keep the family's musical spirit alive, forming their own group with Tracey's husband, veteran producer Randall Prescott, under the name Tracey Prescott & Lonesome Daddy.

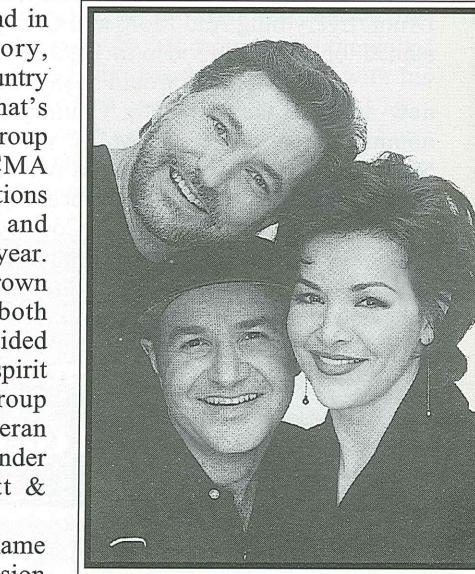
Unfortunately, the name seemed to cause more confusion than one might expect. As Randall pointed out in an interview with RPM, "We were playing a telethon in Ottawa, and we got introduced as Tracey Prescott and Big Daddy." It was after that incident that the group decided to change both name, and in many ways, the attitude.

The group's latest album, Already Restless, marked a significant departure for the band members, as they recorded the majority of the record in Nashville under the auspices of Sony Nashville's executive vice-president Paul Worley, who served as the album's producer. A great deal of the recording was also done in the band's own studio, at their home in the Ottawa Valley.

After garnering a nomination for group of the year at the recent Big Country Awards in May, the trio has scored a nomination in the duo or group category at this year's CCMA Awards.

THE BLUE SHADOWS

This country/rock band from Vancouver, got a foot in the door of country with their debut release of On The Floor Of Heaven, which was released two years ago. The band caught the eye of the media and, in particular, the ears of country programmers. The release of their second Columbia album, Lucky To Me, in May of this year, the band got a huge promotional boost from Sony, which added media



DUO OR GROUP continued from page 35

VISTA RISING STAR**CINDY CHURCH**

It seems somewhat ironic to have Cindy Church in the category of Rising Star, considering the fact that she's been a part of the Canadian country music scene for years. However, it's only in the past couple of years that Church has risen to prominence as a solo artist.

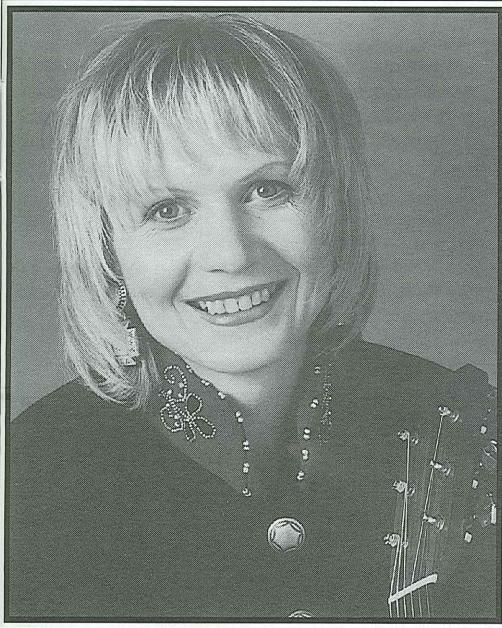
Church first entered the country foray as a member of Ian Tyson's backing band. Later on, she was a founding member of the Great Western Orchestra, a band that was named outstanding new artist at the 1990 Big Country Awards, but departed the scene shortly thereafter.

Her career as a solo artist really took off when she released the CD single, *A Song For Brent*. Church recorded the song as a fundraiser for Brent Berezay, a

young man who'd become a quadraplegic as the result of a rodeo accident. The song was recognized with the C.F. Martin Humanitarian Award at the 1993 CCMA Awards, and Church was named top female artist at the Alberta Country Music Awards that year.

It was that single that peaked the interest of Holger Peterson, who signed the artist to his Stony Plain label. *Love On The Range*, Church's debut album, spawned four charted singles, *The Road To Home*, *Rockabilly Heart*, *My Wishing Room* and *This October Day*.

This past July, Church released her sophomore effort on the Stony Plain label (distributed by Warner Music Canada). *Just A Little Rain*, offering an eclectic mix of country, folk, pop and gospel. With confidence in her solo career building, aided by her work with Quartette (with Caitlin Hanford, Colleen Peterson and Sylvia Tyson), Cindy Church is definitely an artist to watch.

**SUZANNE GITZI**

This British Columbia native has been singing country since she was 15 years old. In 1993, she entered the BC Country Music Association Talent Contest, where she was spotted by the people at Tomcat Records.

It was later that spring that Gitzi received a call from Tomcat label manager Paul Wiggins. It seems that Doug Bennett, formerly of Doug And The Slugs, was working on a country project, and needed a singer to front the act. After heading in for an audition, Gitzi got a call back from Wiggins the next day, and the recording began.

The result was Gitzi's debut release, *Fallen Angel*, released in October of 1993.

The release spawned four charted singles - the title track, *The Runaround*, *Look Before You Leap* and *The Test Of Time*. The album also led to two national tours by Gitzi promoting the album. Among the highlights was a performance before 80,000 fans at the CISS-FM Canada Fest at Kew Beach near Toronto last year.

This artist, described as a cross of Brenda Lee and Bonnie Raitt, should be releasing her sophomore album later this year. In the meantime, she will head to Hamilton, where she's one of four artists vying for the Vista Rising Star Award at this year's Canadian Country Music Awards.

**JASON McCOY**

The term young country has often been used to describe the almost rock and roll sound that has seeped into the genre in the past few years. And they don't get any younger, or more vibrant, than this Minesing, Ontario native.

The 25 year-old McCoy has actually been playing guitar and writing songs for more than a decade. In 1986, McCoy won a songwriting contest in nearby Barrie, Ontario, and the connections he made through that victory enabled him to head to Nashville to record his debut with veteran Canadian producer Ray Griff.

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Ian Tyson **South Mountain**
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“MISSING YOU”

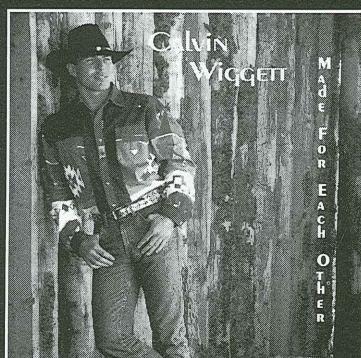
Single release date: September 1st

From his premiere album
“MADE FOR EACH OTHER”

Album release date: September 20th

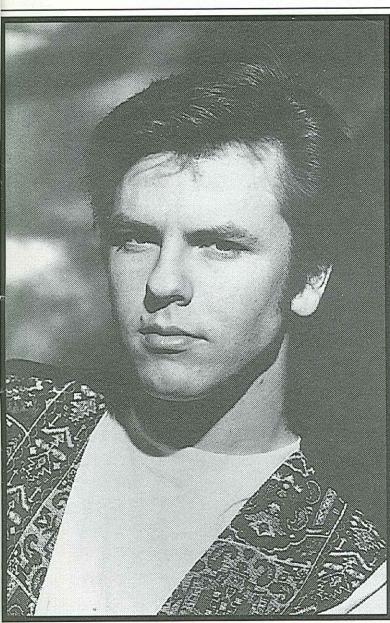
National Showcase at CCMA '95 in Hamilton, Ont. – September 16th

For further information call: SHOWCANA CORPORATION
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Just 18 years old at the time, McCoy may have been jumping the gun somewhat, as the album, *Greatest Times Of All*, failed to spark any interest at radio. After taking a hiatus to study accounting in college, his strong songwriting skills caught the ear of MCA's country product manager Ed Harris, who agreed to release a string of McCoy's singles under the MCA banner.

The singles all enjoyed strong chart success, encouraging MCA to sign the artist to a full-album deal. It was a decision that MCA can be proud of. McCoy's debut self-titled album has already rocketed up the country charts, reaching as high as #3, held out of the top spot by the likes of Shania Twain, Garth Brooks and John Michael Montgomery. In the first week in August, McCoy hit #1 on the RPM 100 Country Tracks chart with *This Used To Be Our Town*. And his latest single, *Learning A Lot About Love*, may be heading in the same direction. McCoy is nominated this year for the Vista Rising Star Award at the



Canadian Country Music Awards.



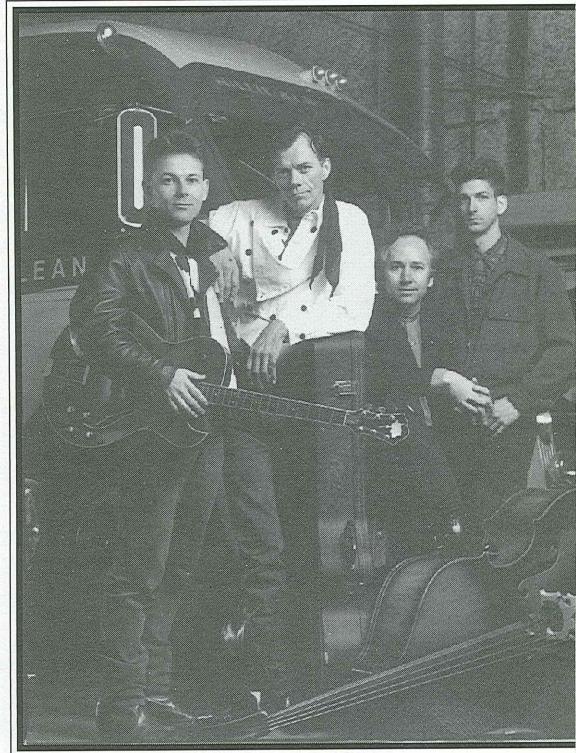
MCA artist Jason McCoy is a recent nominee for *This Used To Be Our Town* at a recent SOCAN bash.

DUO OR GROUP continued from page 32

muscle to a tour of the two principals, Bill Cowsill (vocals, acoustic guitar) and Jeffrey Hatcher (vocals, electric and acoustic guitars). The media blitz paid off, with *(Born To Be) Riding Only Down*, the first single taken from the album, making immediate gains and catching upwardly bound slots on the RPM Country 100. The single entered the national chart on June 12/95 and enjoyed 15 weeks of charting.

The other members of the band are drummer J.B. Johnson and bassist Barry Muir, who also helps out on vocals.

The band's sound spreads across the whole spectrum of country, and because of this their dates reflect a growing mainstream audience. They have opted to play campus pubs and Queen Street (Toronto) clubs, rather



than restrict their dates to country rooms only.

Hatcher and Cowsill do most of the writing. Their writing talent, both as a team and as solo writers, goes without question. They also co-produced their new album, which was recorded at Vancouver's Blue Wave Studios.

Lucky To Me, the title track of their album, and also a co-writing by Bill Cowsill and Jeffrey Hatcher, has been taken as the next single.

The popularity of the band also netted them a nomination for a CCMA award in the Vista Rising Star category.

**LAURA VINSON
and free spirit**
VOICES on the WIND
the album
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TEN YEARS OF CCMA AWARD WINNERS



1985

ENTERTAINER OF THE YEAR

Dick Damron
SINGLE

RIDING ON THE WIND
Gary Fjellgard

ALBUM

CLOSEST THING TO YOU
Terry Carisse

SOCAN SONG

COUNTING THE I LOVE YOU'S
Terry Carisse/Bruce Rawlins

FEMALE VOCALIST

Carroll Baker
MALE VOCALIST

Terry Carisse
GROUP

The Mercey Brothers
DUO

Anita Perras/Tim Taylor

VISTA RISING STAR

Ginny Mitchell

TOP SELLING ALBUM
(Foreign or Domestic)

ONCE UPON A CHRISTMAS

Dolly Parton/Kenny Rogers

HALL OF HONOUR INDUCTEES

Hank Snow

Don Messer

1986

ENTERTAINER

Family Brown
SINGLE

NOW AND FOREVER
Anne Murray

ALBUM

FEEL THE FIRE

Family Brown
SOCAN SONG

NOW AND FOREVER

David Foster/Jim Vallance/
Charles Goodrum

FEMALE VOCALIST

Anita Perras

MALE VOCALIST

Terry Carisse

GROUP

Family Brown

DUO

Anita Perras/Tim Taylor

VISTA RISING STAR

J.K. Gulley

TOP SELLING ALBUM
(Foreign or Domestic)

HYMNS OF GOLD

Carroll Baker

HALL OF HONOUR INDUCTEE

Papa Joe Brown

1987

ENTERTAINER

K.D. Lang

SINGLE

NAVAJO RUG

Ian Tyson

ALBUM

COWBOYOGRAPHY

Ian Tyson

SOCAN SONG

HEROES

Gary Fjellgard

FEMALE VOCALIST

Anita Perras

MALE VOCALIST

Ian Tyson

GROUP

Family Brown

DUO

Anita Perras/
Tim Taylor

VISTA RISING STAR

K.D. Lang

TOP SELLING ALBUM
(Foreign or Domestic)

STORMS OF LIFE

Randy Travis

HALL OF HONOUR INDUCTEE

Lucille Starr

1988

ENTERTAINER

K.D. Lang

SINGLE

ONE SMOKEY ROSE

Anita Perras

ALBUM

SHADOWLAND

K.D. Lang

SOCAN SONG

ONE SMOKEY ROSE

Tim Taylor

FEMALE VOCALIST

K.D. Lang

MALE VOCALIST

Ian Tyson

GROUP

Family Brown

DUO

Anita Perras/Tim Taylor

VISTA RISING STAR

Blue Rodeo

TOP SELLING ALBUM
(Foreign or Domestic)

ALWAYS AND FOREVER

Randy Travis

HALL OF HONOUR INDUCTEE

Jack Feeney

1989

ENTERTAINER

K.D. Lang

SINGLE

TOWN OF TEARS

Family Brown

ALBUM

SHADOWLAND

K.D. Lang

SOCAN SONG

TOWN OF TEARS

Barry Brown/Randall
Prescott/Bruce Campbell
FEMALE VOCALIST

K.D. Lang
MALE VOCALIST

Gary Fjellgard

GROUP

Family Brown
DUO

Gary Fjellgard/Linda Kidder

VISTA RISING STAR

George Fox

TOP SELLING ALBUM
(Foreign or Domestic)

OLD 8 X 10

Randy Travis

HALL OF HONOUR INDUCTEES

Ian Tyson
Don Grashey

1990

ENTERTAINER

(Bud Country Fan's Choice)

K.D. Lang

SINGLE

GOODBYE, SO LONG, HELLO

Prairie Oyster

ALBUM

ABSOLUTE TORCH

AND TWANG

K.D. Lang

SOCAN SONG

PIONEERS

Barry Brown

FEMALE VOCALIST

Michelle Wright

MALE VOCALIST

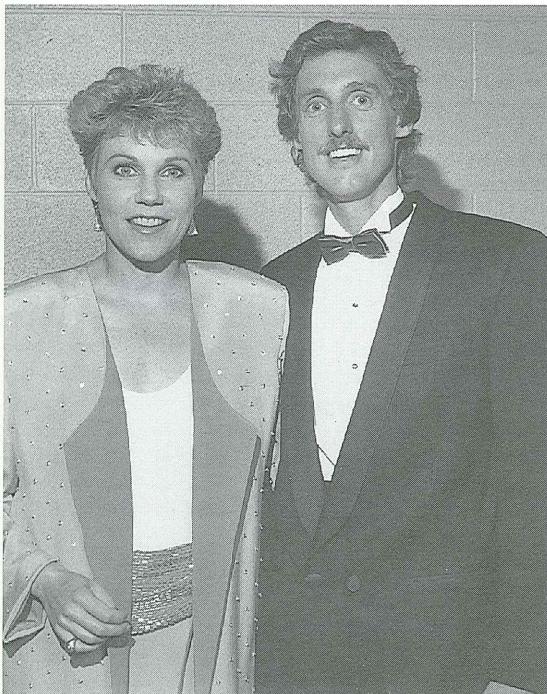
George Fox

GROUP

Prairie Oyster

DUO

Gary Fjellgard/Linda Kidder



This is Warner Country.

DON'T FENCE ME IN.

WEA

Patricia Conroy

George Fox

The Johner Brothers

Stony Plain

Cindy Church

Ian Tyson

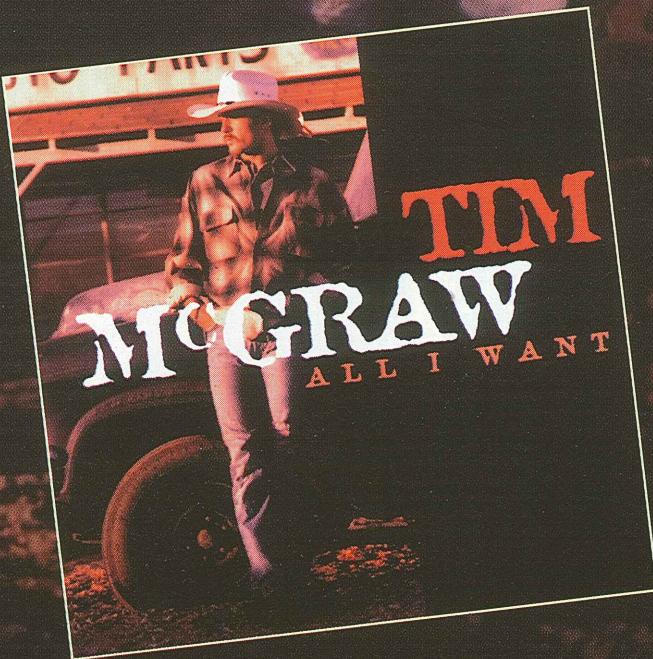




Tim McGraw

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VISTA RISING STAR

Patricia Conroy

TOP SELLING ALBUM

(Foreign or Domestic)

RITA

Rita MacNeil

HALL OF HONOUR INDUCTEES

Gordie Tapp

Ron Sparling

1991**ENTERTAINER**

(Bud Country Fan's Choice)

Rita MacNeil

SOCAN SONG

LONELY YOU, LONELY ME

Joan Besen

FEMALE VOCALIST

Michelle Wright

MALE VOCALIST

George Fox

GROUP

Prairie Oyster

DUO

The Johner Brothers

VISTA RISING STAR

South Mountain

TOP SELLING ALBUM
(Foreign or Domestic)

HOME I'LL BE

Rita MacNeil

HALL OF HONOUR**INDUCTEES**

The Rhythm Pals

Hugh Joseph

1992**ENTERTAINER**(Bud Country Fan's
Choice)

Rita MacNeil

SINGLE

TAKE IT LIKE A MAN

Michelle Wright

ALBUM

EVERYBODY KNOWS

Prairie Oyster

**SINGLE**

NEW KIND OF LOVE

Michelle Wright

ALBUM

MICHELLE WRIGHT

Michelle Wright

SOCAN SONGDID YOU FALL IN LOVE WITH
ME

Joan Besen

FEMALE VOCALIST

Michelle Wright

MALE VOCALIST

Ian Tyson

DUO OR GROUP

Prairie Oyster

VOCAL COLLABORATION

Gary Fjellgard/

Linda Kidder

VISTA RISING STAR

Cassandra Vasik

TOP SELLING ALBUM
(Foreign or Domestic)

ROPIN' THE WIND

Garth Brooks

**HALL OF
HONOUR INDUCTEES**

Carroll Baker

Gordon Burnett

**1993****ENTERTAINER**

(Bud Country Fan's Choice)

Michelle Wright

SINGLE

HE WOULD BE SIXTEEN

Michelle Wright

ALBUM

BAD DAY FOR TRAINS

Patricia Conroy

SOCAN SONG**BACKROADS**

Charlie Major

FEMALE VOCALIST

Michelle Wright

MALE VOCALIST

George Fox

DUO OR GROUP

The Rankin Family

VOCAL COLLABORATION

Cassandra Vasik/

Russell deCarle

VISTA RISING STAR

The Rankin Family



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LAWNIE WALLACE
Showcases at CMW Calgary in '94.
Lands major label deal with MCA in '95.

J.K. GULLEY
The single *If She Only Knew Me* gaining momentum at Country Radio, with the video in Medium rotation on NCN.

BRYAN WAY
Co-writer of James Owen Bush's hit *Your Memory Lays Down With Me* (with Bush, J.K. Gulley and Sheila Fleming); currently seeing international airplay with his own single *End Of The Money*.

DUANE STEELE
Showcases at CMW Calgary in '94.
Lands major label deal with Mercury/Polydor in '95.

COLIN LINDEN
Poised to hit radio with *Waiting Is Over*, the second single from his critically acclaimed Sony album, *Through The Storm, Through The Night*.

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**TOP SELLING ALBUM
(Foreign or Domestic)****SOME GAVE ALL**

Billy Ray Cyrus

HALL OF HONOUR INDUCTEES

Bob Nolan

Frank Jones

1994**ENTERTAINER
(Bud Country Fan's Choice)**

Prairie Oyster

SINGLE**I'M GONNA DRIVE
YOU OUT OF MY MIND**

Charlie Major

ALBUM**THE OTHER SIDE**

Charlie Major

SOCAN SONG**I'M GONNA DRIVE
YOU OUT OF MY MIND**

Charlie Major

FEMALE VOCALIST

Patricia Conroy

MALE VOCALIST

Charlie Major

DUO OR GROUP

Prairie Oyster

VOCAL COLLABORATION

Quartette

VISTA RISING STAR

Susan Aglukark

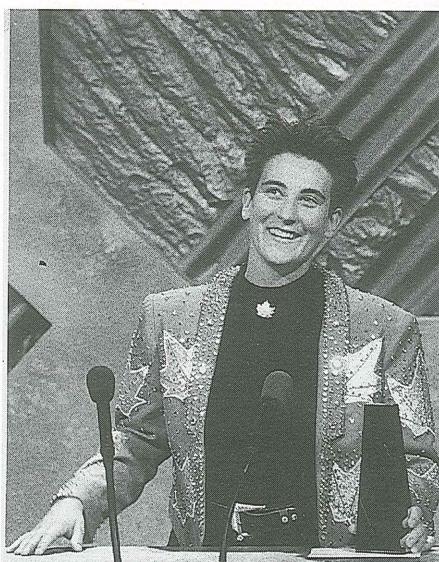
**TOP SELLING ALBUM
(Foreign or Domestic)****IN PIECES**

Garth Brooks

HALL OF HONOUR INDUCTEES

Hank Smith

Dick Damron



RPM ALTERNATIVE 30

Canada's only national weekly alternative chart

TW LW WO - SEPTEMBER 18, 1995

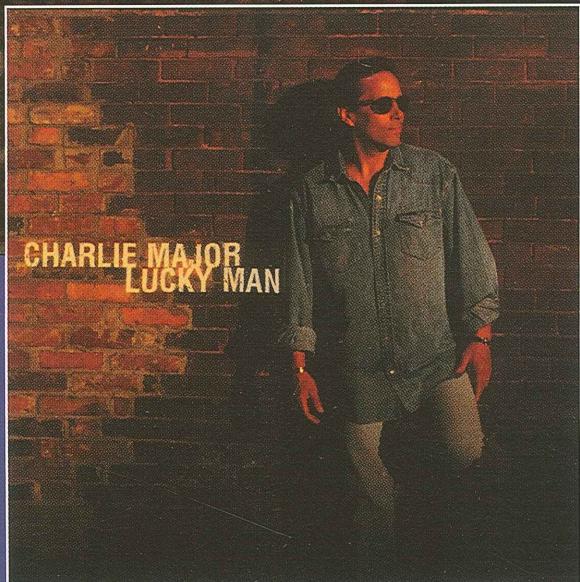
1	2	7	COMEDOWN Bush X - Sixteen Stone Trauma/Interscope 92531 (comp 253)-P
2	4	7	UNTIL I HEAR IT FROM YOU Gin Blossoms - Empire Records OST A&M 31454 0384 2 (comp 5)-Q
3	7	4	WARPED Red Hot Chili Peppers - One Hot Minute Warner 45733-2 (promo CD)-P
4	5	4	ROCK AND ROLL IS DEAD Lenny Kravitz - Circus Virgin 40696-F
5	1	6	J.A.R. Green Day - Angus OST Warner Bros. 45529 (comp 256)-P
6	3	11	TOMORROW Silverchair - Frogstone Epic EK 91054 (comp 40)-H
7	16	3	NAME Goo Goo Dolls - A Boy Named Goo Warner 45750-P
8	6	7	IN THE BLOOD Better Than Ezra - Deluxe Elektra 61784-P
9	9	5	ELECTRIC HEAD PT. 2 White Zombie - Astro Creep 2000 Geffen 24806 (comp 9569)-J
10	14	3	LUMP The Presidents Of The United States Of America - S/T Columbia 67291 (promo CD)-H
11	8	7	GALAXIE Blind Melon - Soup Capitol C2 28732 (promo CD)-F
12	10	5	JUDY STARING AT THE SUN Catherine Wheel - Happy Days Mercury 314 526 850-2-Q
13	20	3	SOMEBODY ELSE'S BODY Urge Overkill - Exit The Dragon Geffen 24818 (comp 15)-J
14	25	2	I'LL STICK AROUND Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F
15	26	2	JUST Radiohead - The Bends EMI 29626 (promo CD)-F
16	30	2	POSSUM KINGDOM Toadies - Rubberneck Interscope 92402 (comp 254)-P
17	15	5	SOFTER, SOFTEST Hole - Live Through This DGC 24631-J
18	17	5	ANIMAL Prick - Prick Interscope 92395-P
19	11	12	THIS IS A CALL Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F
20	27	2	HAND IN MY POCKET Alanis Morissette - Jagged Little Pill Maverick 45901-P
21	21	3	AWAKE Letters To Cleo - Wholesale Meats And Fish Giant 24613 (comp 256)-P
22	12	5	WHITE, DISCUSSION Live - Throwing Copper Radioactive RARFD 10997 (promo CD)-J
23	29	2	QUEER Garbage - Garbage Almo Sounds 80004-J
24	23	6	SUMMER Buffalo Tom - Sleepy Eyed Beggars Banquet 76974 2067 2-Q
25	24	4	NEED YOU AROUND Smoking Popes - Born To Quit Capitol C2 33831 (comp 19)-F
26	NEW		TIME BOMB Rancid - ...And Out Come The Wolves Epitaph 86444-Q
27	13	12	I GOT A GIRL Tripping Daisy - I Am An Elastic Firecracker Island 314 524 112-2 (promo CD)-F
28	NEW		WEIRD OUT Dandelion - I Think I'm Gonna Be Sick Columbia 53618-H
29	18	11	STUTTER Elastica - Elastica Geffen 24728 (comp 4)-J
30	19	9	DOWNTOWN Neil Young - Mirror Ball Reprise 45934 (promo CD)-P

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MAPL

CHARLIE MAJOR

LUCKY MAN



With his debut album, "The Other Side", Charlie Major has made an indelible mark on Canadian country music with **six back to back #1 singles**, a near double platinum album and more than 17 North American music awards to his credit.

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 Larry Coad, Etobicoke
 Don Ramsay, Sault Ste. Marie
 Fred King, Regina
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 Barry Brown, Kemptonville
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 Jake Doell, Vancouver
 Ronald Foster, Windsor
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 Ron Sparling, Ottawa
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 Robert Gardiner, Concord
 Crofton McClellan, Windsor
 Wm. B. Kearns, Toronto
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 Ms. Chris Nielsen, Edmonton
 Chris O'Toole, Brampton
 Mrs. E. O'Toole, Brampton
 Sean McManus, Brampton
 Seamus Grew, Brampton
 Chris McLaughlin, Brampton
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 John Patterson, Brampton
 Barrie Bernard, Oakville
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 Tracey Brown, Ottawa
 Dave Todd, Cumberland
 Joe Brown, Ottawa
 Dave Johnson, Richmond Hill
 Cam Ritchie, Don Mills
 Betty Layton, Don Mills
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 Charlie Gall, Don Mills
 Wes Wilson, Don Mills
 Mrs. A. Freele, Don Mills
 Colin Ritchie, Don Mills
 Don Turner, Toronto
 Hank Smith, Edmonton
 Robert Dalton, Toronto
 George Petralia, Oshawa
 Rasty Petralia, Oshawa
 Lance Younger, Oshawa
 Barbara Younger, Oshawa
 Tim Daniel, Willowdale
 Steve Mullins, Toronto
 Lynn Jones, Toronto
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 Bill Hersche, Regina
 George Taylor, Cavan
 Don Grashay, Thunder Bay
 Jerry Palmer, Thunder Bay
 Joe Scali, Thunder Bay
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 Pat Mihalus, Thunder Bay
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 Anne Murray, Toronto
 John Allan Cameron, Toronto
 Linda Brown, Kingston
 Grant Brown, Kingston
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 Richard Flohil, Toronto
 Willi Morrison, Willowdale
 Russ Mitten, Summerland, B.C.
 Donna Ramsay, Downsview
 Lee Roy, Downsview
 George Nykilchuk, Toronto
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 Bob Spooner, Scarborough
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 Lonnie Salazar, Scarborough
 Mrs. Fred King, Regina
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 Keith Sterling, Kitchener
 Chris Chivers, Kitchener
 Ronald McMunn, Carlton Place
 J. Kunkel, Calgary
 Larry Kunkel, Calgary
 N. Corrigall, Calgary
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 J. Fox, Calgary
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 Mrs. T.M. Lynd, Toronto
 Terry Lynd, Toronto
 Jack Robertson, Toronto
 Mrs. Jack Robertson, Toronto
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 Scoot Irwin, Malton
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 Carol Hughes, Oshawa
 Charlie Camilleri, Toronto
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 Mel Shaw, Toronto
 Jerry Robitaille, Lennoxville, P.Q.
 Birgitta Graham, Toronto
 K-Tel International, Winnipeg
 Ian Cook, Lindsay
 Margaret Topping, Toronto
 Dave Charles, Richmond Hill
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 William Laracy, Mississauga
 Don Webber, Kelowna, B.C.
 Ken Butler, Galt
 Colin Butler, Galt
 Fred Roberts, London
 Clarence Wayne Kaldor, Etobicoke
 Rob Butler, Galt
 Larry Mercey, Elmira
 Raymond Mercey, Elmira
 Lloyd Mercey, Elmira
 Paul David, Elmira
 Robert Asselstine, Elmira
 John L. Hayman, Richmond Hill
 A. Garth Bourne, Richmond Hill
 Barry Haugen, Toronto
 Darlene Madill, Rexdale
 Buddy Ferens, Rexdale
 Dave Dennison, Ottawa
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 Bob Davies, Willowdale
 Celina Davies, Willowdale
 Gord Henry, Rosemont
 Audie Henry, Rosemont
 Audie Henry, Rosemont
 Jerry Warren, Niagara Falls
 Melvin Aucoin, Clarkson
 Bob Lucier, Clarkson
 Johnny Burk, Clarkson
 Brian Barron, Clarkson
 Roddy Lee, Clarkson
 Mary Ann White, Brampton
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 Ita Patterson, Brampton
 Maureen Grew, Brampton
 Josephine Feeney, Brampton
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 R.N. Whitehead, Toronto
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 Ben Davidson Hewitt, Niagara Falls
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 Jack McAndrew, Toronto
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 Mrs. Joe Knight, Sault Ste. Marie
 Giselle McLeod, Vineland Station

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 Doreen Brown, Regina
 Sheila Ann Vonaw, Regina
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 Max Pederson, Abby, Sask
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 Suzanne Burnett, Welland
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 Mrs. J. Broderick, London
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 John Murphy, Thornhill
 Wayne Rostad, Ottawa
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REFM 100 COUNTRY TRACKS

Canada's Only National 100 Country Survey

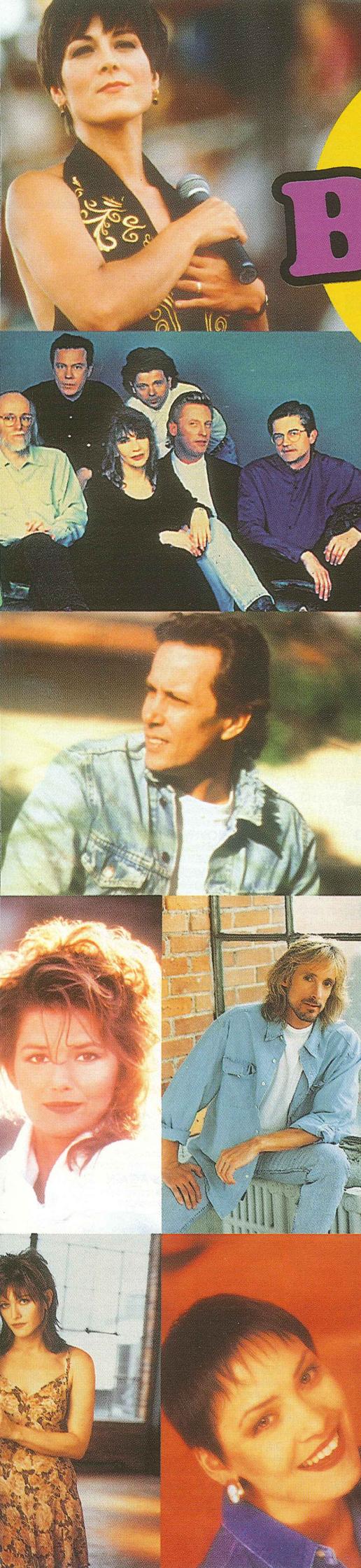
Record Distributor Code:

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 - SEPTEMBER 18, 1995

1	4	10	ONE EMOTION Clint Black/One Emotion/comp 33-N (C.Black/H.Nicholson) J.Stroud/C.Black (RCA)	35	22	13	A LITTLE BIT OF YOU Lee Roy Parnell/On The Road/comp 32-N (T.Bruce/C.Wiseman) S.Hendricks/L.R.Parnell (Arista)	68	69	5	RODEO ROCK Jimmy Collins/Title track/promo single-N (J.Collins) L.Maines/B.Tankersley (Zoo)
2	3	13	SHOULD'VE ASKED HER FASTER Ty England/Self-titled/comp 33-N (B.DiPiero/A.Anderson/J.Klemek) G.Fundis (RCA)	36	47	3	SHE'S EVERY WOMAN Garth Brooks/Fresh Horses/pro single-F (V.Shaw/G.Brooks) A.Reynolds (Capitol)	69	81	3	THAT ROAD NOT TAKEN Joe Diffie/Third Rock From .../pro single-H (C.Kelly/D.Beailey) J.State/D.Diffie (Epic)
3	19	5	I LIKE IT, I LOVE IT Tim McGraw/All I Want/CD track-F (Dukes/Anderson/Hall) Stroud/Gallimore (Curb)	37	99	2	GO REST HIGH ON ... Vince Gill/When Love Finds You/comp 6-J (V.Gill) T.Brown (MCA)	70	80	5	DUST ON THE BOTTLE David Lee Murphy/Out With Bang/promo single (D.L.Murphy) T.Brown (MCA)
4	1	10	SHE AIN'T YOUR ORDINARY GIRL Alabama/In Pictures/comp 33-N (R.Jason) E.Gordy Jr. (RCA)	38	92	2	LIFE GOES ON Little Texas/Greatest Hits/comp 257-P (Gray/McHugh/Folles) DiNapoli/Grau/Little Texas (Warner Bros)	71	NEW		ON MY OWN Reba McEntire/Starting Over/comp 9-J (K.Richey/Angelo) R.Bennett (Mercury)
5	6	12	I THINK ABOUT IT ALL THE TIME John Berry/Standing On The Edge/pro single-F (B.Schlitz/B.Livsey) J.Bowen/C.Howard (Capitol)	39	51	6	HERE COMES THE RAIN The Mavericks/Music For All Occasions/pro sing (R.Malo/Kostas) D.Cook/R.Malo (MCA)	72	NEW		WHISKEY UNDER THE BRIDGE Brooks & Dunn/Waitin' On Sundown/comp 34-H (D.Cook/K.Brooks/R.Dunn) S.Hendricks/D.Cook (Arista)
6	10	7	THE WOMAN IN ME ... Shania Twain/Title track/pro single-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)	40	29	19	THIS IS ME MISSING YOU James House/Days Gone By/comp 328-H (J.House/M.Powell/D.Cochran) D.Cook (Epic)	73	83	3	WHAT GOES AROUND (Comes ... Jamie Warren/Fallen Angel/pro single (J.Warren/M.Dineen) J.R.Huff/F.Hill (Too Hip)
7	7	15	IN BETWEEN DANCES Pam Tillis/Sweetheart's Dance/pro single-N (C.Bickhardt/B.Alfonso) P.Tillis/S.Fishell (Arista)	41	46	13	YOUR MEMORY LAYS DOWN ... James Owen Bush/Runnin' At .../pro single-H (Bush/Fleming/Gulley/Way) Gulley (Burning Bush)	74	75	8	100% CANCER Billy Ray Cyrus/Nascar Runnin'/pro single-H (Haselden/Tress) Cotton/Scaife/Chancey (Columbia)
8	2	9	NOT ON YOUR LOVE Jeff Carson/Self-titled/CD track-F (T.Martin/R.Wilson) C.Howard (Curb/EMI)	42	58	7	ALL I NEED TO KNOW Kenny Chesney/Title track/pro single-N (S.Seskin/M.A.Springer) D.Beckett (BNA)	75	76	5	OVER YOU NOW Rachel Matkin/Beyond Our.../CD track (Spinner) (G.Barnhill/V.Bird) T.Rudner (Cross Country)
9	9	17	THAT AIN'T MY TRUCK Rhett Akins/A Thousand .../comp 3-J (T.Shapiro/C.Waters/R.Akins) M.Wright (MCA)	43	31	15	YOU CAN'T RESIST IT Patricia Conroy/You Can't Resist/comp 247-P (L.Lovett) M.Wanchic/J.Niebank (WEA)	76	84	3	SOMETIMES SHE FORGETS Travis Tritff/Greatest Hits .../comp 257-P (S.Earle) G.Brown/T.Tritff (Warner Bros)
10	11	19	SOMEONE ELSE'S STAR Bryan White/Self-titled/comp 244-P (S.Ewing/J.Weatherly) B.J.Walker Jr. /K.Lehning (Asylum)	44	57	2	I DON'T WANNA BE THE ONE Patricia Conroy/You Can't .../comp 257-P (P.Conroy) M.Wanchic/J.Niebank (WEA)	77	85	3	YOUR TATTOO Sammy Kershaw/The Hits-1/pro single-Q (Kosta/J.Temchin) B.Cannon/N.Wilson (Mercury)
11	12	8	(This Thing Called) WANTIN' AND ... Sawyer Brown/Greatest Hits /CD track-F (Samoset/Loggins) Miller/McAnally (Curb)	45	32	18	BOBBIE ANN MASON Rick Trevino/Looking For The Light/pro single-H (Sanders) Buckingham/Chancey (Columbia)	78	89	3	WHEN A WOMAN LOVES A MAN Lee Roy Parnell/We All Get Lucky .../comp 34-H (M.Luna/R.Hoy) S.Hendricks/L.R.Parnell (Career)
12	15	15	I WANT MY GOODBYE BACK Ty Herndon/What Mattered Most/pro single-H (P.Bunch/D.Johnson/D.Berg) D.Johnson (Epic)	46	49	8	BABY, NOW THAT I'VE FOUND YOU Alison Krauss/Title track/CD track (J.Macleod/T.MacAuley) A.Krauss (Rounder/Denon)	79	62	8	FRIDAY NIGHT STAMPEDE Western Flyer/Self-titled/pro single (Hummon/Powell) Pennington/Western Flyer (Royalty)
13	14	10	BIG OL' TRUCK Toby Keith/Boomtown/pro single-N (T.Keith) N.Larkin/H.Shedd (Polydor)	47	54	5	YOU FEEL THE SAME WAY TOO Rankin Family/Endless Seasons/promo single-F (J.Rankin) J.Jennings/Rankin Family (EMI)	80	63	18	FIRST COMES LOVE George Fox/Time Of My Life/comp 245-P (G.Fox/B.Gaudio) B.Gaudio (WEA)
14	17	9	DON'T STOP Wade Hayes/Old Enough To Know .../pro single (C.Rains/T.Shapiro) D.Cook (Columbia)	48	34	14	DOWN IN TENNESSEE Mark Chesnutt/What A Way .../pro single-J (W.Holifield) M.Wright (Deca/MCA)	81	64	14	WHEN AND WHERE Confederate Railroad/Title track/comp 246-P (J.Brown/B.Jones/J.Penning) B.Beckett (Atlantic)
15	5	14	YOU'RE GONNA MISS ME WHEN ... Brooks & Dunn/Waitin' On Sundown/comp 32-H (K.Brooks/D.Cook/R.Dunn) S.Hendricks/D.Cook (Arista)	49	53	13	THE WAY I FEEL RIGHT NOW Terry Hill/Self-titled/CD track (T.McHugh/B.Kenner) M.Francis (RDR)	82	91	3	TEQUILA TALKING Lonestar/Self-titled/comp 34-N (B.Laboury/C.Waters) D.Cook/W.Wilson (BNA)
16	20	10	HALFWAY DOWN Patty Loveless/When Fallen Angels Fly/pro single-J (J.Lauderdale) E.Gordy Jr. (Epic)	50	37	16	AND STILL Reba McEntire/Read My Mind/pro single-J (L.Hengber/T.L.James) T.Brown/R.McEntire (MCA)	83	94	2	HILLBILLY BOY WITH ... Greg Hanno/No album/pro single (R.Scalfi/M.Colle) J.Richardson (Psychability)
17	8	11	LEAD ON George Strait/Lead On/comp 4-J (D.Dillon/T.Gentry) T.Brown/G.Strait (MCA)	51	39	16	I DIDN'T KNOW MY OWN STRENGTH Lorie Morgan/War Paint/comp 32-N (R.Bowles/R.Byrne) J.Stroud (BNA)	84	96	2	EVERY LITTLE WORD Hal Ketchum/Title track/CD track-F (M.Hammon/H.Ketchum) A.Reynolds/J.Rooney (Curb)
18	23	6	THIS OLD GUITAR Jim Matt/All My Wild Oats/CD track (J.Matt) P.Anderson/D.Wakeman (Little Dog)	52	55	9	PLAYIN' SECOND FIDDLE Alyssa Nielsen/This Heart/CD track (L.W.Clark/L.A.Reid) L.W.Clark/A.Nielsen (Spinner)	85	97	2	LOVE LESSONS Tracy Byrd/Title tracka/comp 6-J (Kilgore/Hewitt/Powell/Majors) T.Brown (MCA)
19	24	6	LIFE IS JUST A DREAM Joel Feeney/Title track/comp 5-J (J.Feeney/C.Farren) C.Farren/H.Parrott (MCA)	53	38	17	THIS USED TO BE OUR TOWN Jason McCoy/Self-titled/comp 3-J (J.McCoy) D.Carr/C.Lindsey S.Baggett (MCA)	86	68	18	YOU BETTER THINK TWICE Vince Gill/When Love Finds You/comp 3-J (V.Gill/R.Nielsen) T.Brown (MCA)
20	27	8	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)	54	56	9	CLOSER TO THE MUSIC Bill Candy/Title track/CD track (B.Candy) C.Irschick (Mill Street)	87	87	4	TURN ME LOOSE & LET ME SWING Willie Nelson & Curtis Potter/Six Hours/pro single (R.Pennington) R.Pennington (Step One/Royalty)
21	21	14	LISTEN TO THE RADIO Rebecca Miller/Country To .../pro single (S.Smith/S.Ross) R.Prescott (Wolfe Lake)	55	82	2	HEAVEN BOUND (I'm Ready) Shenandoah/In The Vicinity Of ... /CD track-F (D.Linde) D.Cook (Capitol)	88	90	4	TEARDROPS IN THE RAIN Suzanne Giltz/Fallen Angel/CD track (D.Bennett) A.Rodger/S.Kendall (Tomcat)
22	26	7	IF THE WORLD HAD A FRONT ... Tracy Lawrence/No album/pro single-P (T.Lawrence/P.Nelson/K.Beard) J.Stroud (Atlantic)	56	71	4	IF I WAS A DRINKIN' MAN Neal McCoy/You Gotta Love .../pro single-P (J.R.Rudd/B.Hill) B.Beckett (Atlantic)	89	NEW		ANYTHING FOR LOVE James House/Days Gone By/pro single-H (J.House/P.Barnhardt/S.Hogin) D.Cook (Epic)
23	25	13	BETTER OFF BLUE Rena Galile/Out On A Limb/pro single (S.Longacre/W.Aldridge) D.O'Doherty (RDR)	57	59	5	BLUE MOON The Mavericks/Apollo 13 OST/pro single-J (Chesney/Brock/Williams) Beckett (Capricorn)	90	NEW		WASHKEEGO Wapishan Lawrence Martin/Message/pro single (L.Martin) L.Martin (First Nations)
24	28	8	BETTER THINGS TO DO Terri Clark/Self-titled/Mercury/comp 487-Q (T.Shapiro/C.Waters) K.Stegall/C.Waters (Mercury)	58	60	8	WHO NEEDS YOU Lisa Brokop/Ever Little Girl's Dream/pro single-F (S.Ewing/M.Gates) J.Crutchfield (Capitol)	91	NEW		KISSES DON'T LIE George Ducas/Self-titled/comp 24-F (G.Ducas/M.P.Heaney) R.Bennett (Capitol)
25	30	12	ROOTS THAT GO DEEP Laura Vinson/Voices .../pro single-N Vinson/Martineau/Martineau) Alien (Homestead)	59	72	4	NOT STRONG ENOUGH TO SAY NO Blackhawk/That's Just About Right/CD track-N (R.J.Lange) M.Bright (Arista)	92	NEW		BACK IN YOUR ARMS AGAIN Lorie Morgan/Greatest Hits/comp 34-N (J.Knoblauch/P.Davis) J.Stroud (BNA)
26	13	13	ONLY ONE MOON Prairie Oyster/Only One Moon/comp 33-N (K.Glass) S.Fishell (Arista)	60	61	5	SUN COMES UP Ken Munshaw/no album/comp 5-J (K.Munshaw) J.Hill (Duke Street)	93	NEW		HOLDIN' ON Faster Gun/Take A Chance/CD track (C.Bars) Taylor/Fries/Faster Gun (Faster Gun)
27	18	12	A HEART WITH 4 WHEEL DRIVE 4 Runner/Self-titled/pro single-Q (P.Thorn/B.Maddox) B.Cannon/L.Shell (Polydor)	61	79	6	I WANNA GO TOO FAR Trisha Yearwood/Thinkin' About You/comp 5-J (L.Martineau/K.Robbins) G.Fundis (MCA)	94	NEW		TROUBLE IN PARADISE D.J.Hopson/No Turning Back/pro single (C.Rawson/L.Bach/B.Troy) C.Rawson/G.Godara (We're Cr)
28	16	9	YOU HAVE THE RIGHT TO REMAIN ... Perfect Stranger/Title track/comp 21-F (B.Sweat/C.Sweat) C.Brooks (Curb/EMI)	62	40	11	THIRTY-NINE DAYS Prescott Brown/Already Restless/CD track-N (Brown/Emerson) Worley/McMakin/Prescott	95	74	16	FINISH WHAT WE STARTED Diamond Rio/Love A Little Stronger/comp 32-N (M.Powell/M.Noble) M.Powell/T.Dubois (Arista)
29	35	3	NO MAN'S LAND John Michael Montgomery/Self-titled/CD track (J.Sheriff/S.Seskin) S.Hendricks (Atlantic)	63	70	7	I LET HER LIE Daryle Singletary/Self-titled/comp 250-P (T.Johnson) J.Stroud/R.Travis/D.Malloy (Giant)	96	78	17	SOLD (The Grundy County ... Incident) John Michael Montgomery/Self-titled/CD track (R.Fagan/R.Royer) S.Hendricks (Atlantic)
30	33	10	FROM MY HEART'S POINT OF VIEW Tineta/Drawn To The Fire/Royalty 17 (D.King/D.Woodward) R.H.Smith (Royalty)	64	44	15	(Born To Be) RIDING ONLY DOWN Blue Shadows/Lucky To Me/pro single-H (J.Hatcher) B.Cowill/J.Hatcher (Columbia)	97	NEW		HONKY TONK HEALIN' David Ball/Thinkin' Problem/ comp 256-P (D.Ball/T.Polk) B.Chancey (Warner Bros)
31	36	12	HONKY TONK BALL Greg Paul/Love Will/Royalty 17 (L.Burput/R.Needham) R.H.Smith (Royalty)	65	67	7	THREE WORDS, TWO HEARTS ... Mark Collie/Tennessee Plates/comp 250-P (M.Collie/G.House) J.Stroud/M.Collie (Giant)	98	NEW		GOOD AS GONE Cori Brewster/One More Mountain/CD track (J.Douglas/R.LaSalle) J.Douglas (BRE)
32	41	4	(I Do It) FOR THE MONEY Charlie Major/Lucky Man/pro single-N (C.Major) S.Fishell (Arista)	66	45	16	I DON'T EVEN KNOW YOUR NAME Alan Jackson/Who I Am/CD track-N (A.Jackson/R.Jackson/A.Loflin) K.Stegall (Arista)	99	93	13	DAYS GONE BY Ronnie Hawkins/Let It Rock/CD track (R.Thompson) S.Thomson/R.Hawkins (Quality)
33	43	3	LEARNING A LOT ABOUT LOVE Jason McCoy/Self-titled/pro single-J (J.McCoy/T.Barnes) S.Baggett (MCA)	67	48	16	WALKING TO JERUSALEM Tracy Byrd/Love Lessons/pro single-J (S.Hogin/M.D.Sanders) T.Brown (MCA)	100	98	19	BORDERLINE ANGEL Farmer's Daughter/Girls Will Be .../CD track (L.Reid/T.Rudner) T.Rudner (Stubble Jumper/Spinner)
34	42	6	LET'S GO TO VEGAS Faith Hill/It Matters To Me/comp 254-P (K.Staley) S.Hendricks (Warner Bros)								100% CANCER



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An Interview with Tommy Tompkins, President of the CCMA

By Rod Guidino

First off we should talk about the "problem" of country music in Canada. Apparently there is a discrepancy between the way country music is being promoted on radio and the way it is actually selling. Is this true?

I can't answer that question. The reason I can't answer that question is that most of the major labels have a policy of not giving out their sales figures and we don't have the opportunity for Soundscan in Canada, so we don't know those answers for sure. Before Soundscan hit the States, you never saw country sales in Billboard and in the Top 200 there might be one country album. All of a sudden they brought in Soundscan in the States, and they went 'Holy shit! Look at all this country stuff in here!' So why should it be any different in Canada? How do we know it's not selling? I don't think there is any proof that it's not selling and if there is, let's see figures. Let's see your computer printout, that sort of a sing'.

Would you say that the problem with country is at the marketing/promotional level, if there is a problem?

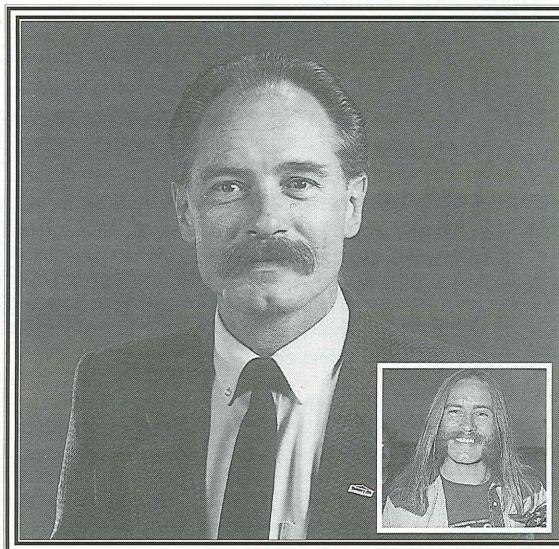
No, I would say that's just one part of the problem, if there is a problem. I don't think there is a major problem, though things could definitely be improved upon in all areas. I mean from radio to retail to record company promotion and marketing to record company signing. Let's face it. Most A&R people at the record companies are not country music fans. They're not country music freaks at all. What do they know about country? They grew up on rock'n'roll, they work rock'n'roll, because that has been their bread and butter forever and now they're supposed to go out and sign a country act? How are you supposed to go sign a country act when you're into rock'n'roll and don't know country, don't even know the audience of country, don't even know what the audience of country music wants or likes? They're different from rock'n'roll people. But at the same time, in their defense, maybe they just can't afford to specialize in it like that.

You said that some changes could be made in terms of retail. What did you mean by that?

I know people might laugh at this wish, but you know, radio has to play 30% Cancon, television has to play a minimum percentage of Cancon; why doesn't retail have to even stock a minimum of Cancon? If we are going to try and do whatever we can for the Canadian music industry, and I'm talking all formats of Canadian music, then why doesn't retail have to fall into the equation? And I know they are sitting back right now and laughing, because they know it'll never happen. They go with Bryan Adams. Well Bryan Adams is for all intents and purposes as big an international act as anybody. So that's what they would call their support of Canadian talent. Even Bryan would laugh at that one! Let them front rack Charlie Major who is the biggest male vocalist in Canadian country music. Or let them front rack Lisa Brokop who is signed to an American record label and who plays constantly everywhere all over America, hardly in Canada anymore, but you won't see them do that, I guarantee

it.

You know what a lot of people tend to forget? Canadians actually like hearing Canadians. Canadians actually like seeing Canadians. What a concept, eh? Absolutely amazing. Yet there are certain people in our industry who think that that's not true. Well I've been in this industry for twenty seven years now and I've seen it. I've seen how people react to Canadian people. Sure we tend to eat our own once they do become famous, but at the same time as well, I have gone to events where people have gotten into Canadian music as big and as boisterously as they have for any kind of music.



(inset) A young Tom Tompkins when he was music director at CJAY FM, Calgary

Sure, there's some bad Canadian music, but hey, there's some bad American music too. And sure, there's some bad Canadian country music, but hey, I've heard some bad American country music too. There's good and bad in all formats, every style of music, every country. All I'm asking is, be fair. Just be fair.

So you personally believe that country music is selling?

I believe that country music can sell, no doubt about it. I think it's been proven to us over and over and over.

You would disagree with Brian Robertson from Canadian Recording Industry Association (CRIA), who states that country music doesn't sell as much as other formats because it is a specialized form of music?

Specialized? Specialized? Well, I dare he go before the convention in Hamilton and speak to the delegates at Country Music Week and tell them that country music is a specialized form of music, he'll be booed right out of the place. That is the stupidest statement I've ever heard. That is unbelievable. Country music is a popular style of music and always has been. It is one of the most popular styles of music. Let's take the radio side of it. What are the top two formats in Canada? Adult contemporary which is popular music, and country. And why are they the most listened to formats? Because they're the two most popular styles of

music. And pop is short for popular. Like, give me a break! The biggest selling artist in the goddamned world is Garth Brooks! He's country! He wears a cowboy hat and Justin Roper boots! Brian Robertson, to say something like that, should take a reality check. Maybe that's what the problem is in Canada with country music... people who think that way. Because people who think that way are behind the times in my mind. It is one of the most popular styles of music in the entire world. I'll bet you that country music is the second best selling style of music behind pop.

Worldwide?

Worldwide. I'll put money on it. My concern is that, if people who are perceived as being near the top in their field in this industry look at country music business as being a specialized format, we've got a problem.

Brian Robertson spoke of country music being specialized in terms of its retail performance.

The two shows at the Molson Amphitheatre that sold out quicker than any other of the shows at the Molson Amphitheatre throughout the whole summer in the city of Toronto, which is not a country city, were both country shows [Alan Jackson and Vince Gill]. Last year [The CCMA show] ratings were a million 38. I think that's exactly what the Junos were. Look at the top rated specials on television in the last year; they were all country. I think that the President of CRIA saying that country music is a specialized form of music is an insult to everyone who is involved in country music. And I'm not trying to create a war here, I'm just trying to open people's eyes to exactly how popular country music is.

Do you perceive that there is an attitude of general resistance among some of the labels to Canadian country?

Let's go back ten years. A big selling album in Cancountry in those years was between 5 and 10,000 albums. A real good Cancon selling album was maybe 15,000 and please excuse me because I'm leaving Anne Murray out of this because I look at Anne as something special, so she's not in this mix. Now, since that time we have had numerous Cancountry acts who have received gold, platinum and now double platinum albums in Canada. So I would say that things are definitely improving. I used to manage a country act, name unimportant, record label unimportant and will go unnamed at this moment. And that act won the Juno Award for country group of the year the year I was managing them, yet they couldn't make a living playing country music. But I know from a management perspective that the record label didn't do everything they could have done to help them. They may have thought they did, but I know of numerous occasions where they missed out on fabulous opportunities. It wasn't because they were incompetent, it wasn't because they didn't care. It was because they didn't sit down and work out a plan like they would for what they would perceive to be a bigger more popular act.

Why is that? Why would they perceive something else other than country as a bigger and more popular act especially now when we have the Garth Brooks and the Shania Twains to prove them wrong?

For the same reason, probably, that Brian Robertson thinks that country music is a specialty form of music only. If they would treat it more as a popular form of music like it is, then maybe it might sell more. So just because Canadian country music might not sell as good as rock and roll does in Canada, and I beg to differ with that quite a bit, doesn't mean that the music wasn't any good or that it is inferior or that it is specialty. It's just that Canadian Country record labels in the past didn't put country on a priority list. However, let's take a label like BMG. They take Canadian country and they make it a priority, and look what it does. They've had the male country vocalist of the year for the last three years now, they have had the female country vocalist of the year, the top country group is BMG, but that's because they commit to the format; they commit to country music; they get behind it, they spend money on it and they know how to do it. Mercury/Polydor is doing the same thing now with Shania Twain. If you commit to it, who knows what might happen? If they would commit a little more to the format, instead of looking at it as a specialty music, who knows what might happen?

Then country music is suffering because of the way it is being handled?

I want to make it very clear that I'm not against how anyone [conducts their] business. But at the same time, don't blame it all on the format. I'm saying 'Look in the mirror folks. If you're not successful at something, take a good hard look at yourself. Analyze yourself before you analyze the product.'



VIDEO & INSTANT TOP FIVE

- #1. Only One Moon - Prairie Oyster
- #2. Blue Moon - The Mavericks
- #3. Not On Your Love - Jeff Carson
- #4. This Used To Be Our Town - Jason McCoy
- #5. Big Sky - Hemingway Corner

BREAKOUT VIDEO

Big Sky - Hemingway Corner

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Country 105 CKQM-FM - Peterborough
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CJLB - Thunder Bay
Who Needs You Baby - Clay Walker

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No Man's Land - John M. Montgomery
JANET TRECARTEN
92.5 CISS-FM - Toronto
On My Own - Reba McEntire
KIRK FRASER
Q91 - Calgary
Heaven Bound - Shenandoah
GUY BROOKS
96.3 Country FM - Kingston
That's As Close As I'll Get - Aaron Tippin
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I Don't Wanna Be... - Patricia Conroy
BRUCE LEPERRE
CKDM Radio 730 - Dauphin
No Man's Land - John M. Montgomery

RPM COUNTRY ALBUMS

TW LW WO - SEPTEMBER 18, 1995

1	1	29	SHANIA TWAIN The Woman In Me Mercury-314-522-886-Q		21	21	42	SAMMY KERSHAW Feelin' Good Train Mercury-314-522-125-Q
2	3	12	JASON MCCOY Self-titled MCA-11290-J		22	20	31	SAWYER BROWN Best Of 1990-1995 Curb-77689-F
3	6	37	GARTH BROOKS The Hits Liberty-29689-F		23	25	50	MICHELLE WRIGHT The Reasons Why Arista-7822 18753-N
4	4	9	UNTAMED AND TRUE 2 Various Artists MCA-11218-J		24	23	25	NEW COUNTRY 2 Various Artists WEA-33371-P
5	2	21	JOHN MICHAEL MONTGOMERY John Michael Montgomery Atlantic-82728-P		25	26	3	CARLENE CARTER Little Acts Of Treason Giant-24581-P
6	7	9	LORRIE MORGAN Greatest Hits BNA-BMG-07863-66508-N		26	18	15	NASCAR: RUNNIN' WIDE OPEN Various Artists Columbia-67020-H
7	12	4	COUNTRY HEAT 5 Various Artists BMG-74321-29803-N		27	22	44	BROOKS & DUNN Waitin' On Sundown Arista-18765-N
8	5	13	DWIGHT YOAKAM Dwight Live Reprise-45907-P		28	29	44	ANNE MURRAY The Best... So Far EMI-31158-F
9	10	71	PRairie OYSTER Only One Moon Arista-19427-N		29	NEW		THE RANKIN FAMILY Endless Seasons EMI-7243-832348-F
10	8	15	ALISON KRAUSS Now That I've Found You: A Collection Rounder/Denon-0325		30	36	2	TRACY BYRD Love Lessons MCA-11242-J
11	9	36	GEORGE STRAIT Lead On MCA-11092-J		31	NEW		FAITH HILL It Matters To Me Warner Bros-45872-P
12	13	4	ALABAMA In Pictures RCA-07863-66525-N		32	33	9	GEORGE & TAMMY One MCA-11248-J
13	14	26	GEORGE FOX Time Of My Life WEA-98851-Q		33	38	2	TERRI CLARK Terri Clark Mercury Nashville-26991-Q
14	15	28	SUSAN AGLUKARK This Child EMI-32075-F		34	35	38	BILLY RAY CYRUS Storm In The Heartland Mercury-526 081-Q
15	30	3	JEFF CARSON Self-titled Curb-77744-F		35	NEW		JEFF FOXWORTHY Games Redchecks Play Warner Bros-45314-P
16	11	11	4 RUNNER 4 Runner Polydor-527379-Q		36	28	20	COME TOGETHER America Salutes The Beatles Liberty-31712-F
17	17	25	JOHN BERRY Standing On The Edge Patriot/EMI-32284-F		37	NEW		COLLIN RAYE I Think About You Epic-67033-H
18	19	41	PATRICIA CONROY You Can't Resist WEA-97541-P		38	37	109	CHARLIE MAJOR The Other Side Arista-14864-N
19	27	3	PERFECT STRANGER You Have The Right To Remain Silent Curb-77799-F		39	31	65	TIM McGRAW Not A Moment Too Soon Curb-77659-F
20	16	18	TY HERNDON What Mattered Most Epic-66397-H		40	34	46	DIAMOND RIO Love A Little Stronger Arista-18745-N

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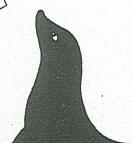
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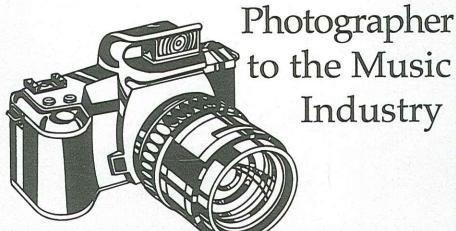
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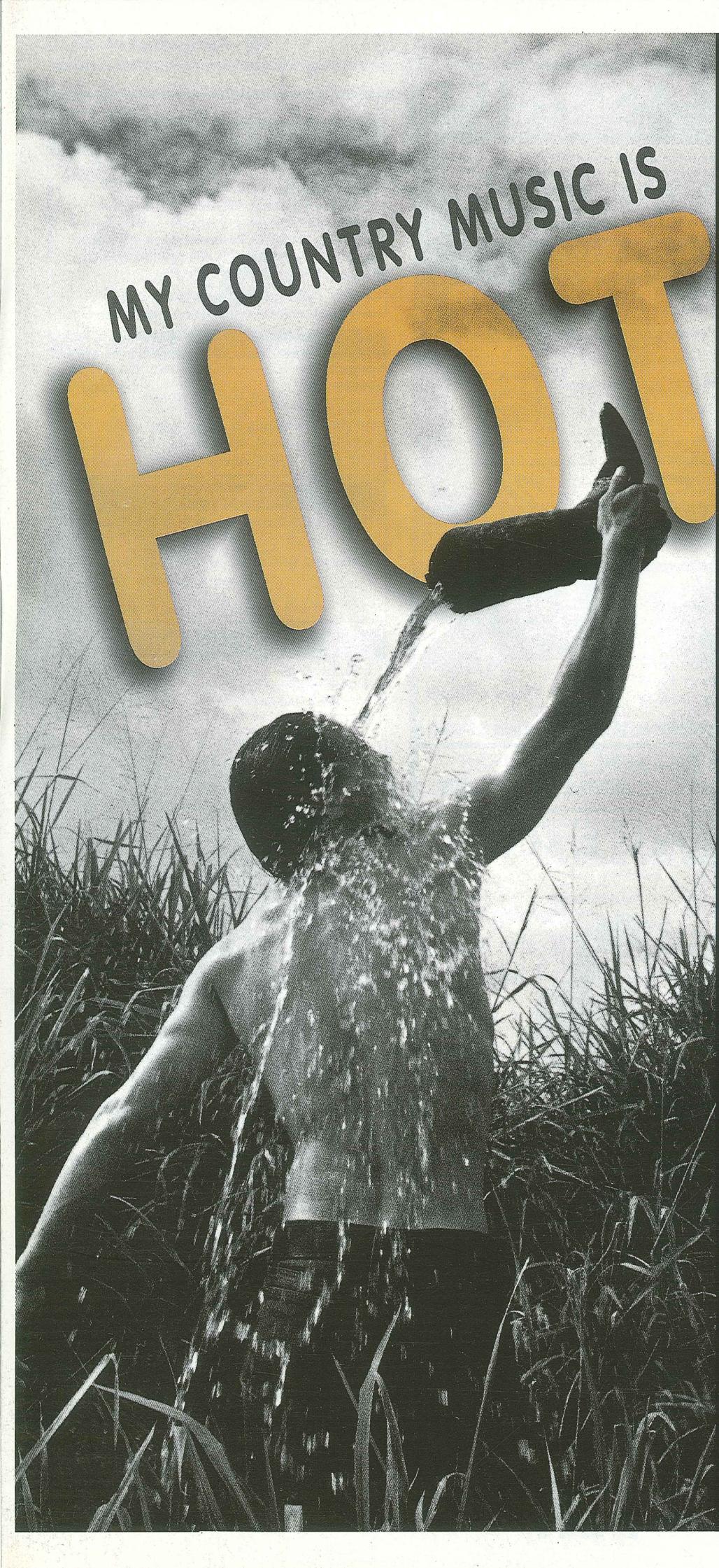
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