

RPM *Chart Weekly*

100 TOP CDs

100 TOP HITS
100 COUNTRY HITS

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Volume 59 No. 10

March 28, 1994

Cindy

CHURCH



CBS Masterworks veteran Harry Dunnette dead at 70

Harry Dunnette, who headed up CBS Masterworks in the early sixties, died March 12 at the age of 70.

Mr. Dunnette, who was born in Hamilton, Ontario, served in the RCAF in World War II. He had a history of heart problems stemming from an injury suffered during his enlistment. His health further deteriorated when he contacted multiple sclerosis 20 years ago, a disease that finally confined him to a wheelchair until his death.

Mr. Dunnette first became involved in the record business during the late '50s when he worked in the classical department of Moody's Record Bar in Hamilton. His knowledge of classical music was second to none. He relentlessly covered the concert beat

in the Hamilton/Toronto area where he met many of the stars of the classical music world.

It was his thirst for knowledge of classical music and the masters that took him to Finland to see Sibelius in concert. Ironically, it was while in Finland when he met his wife Anja.

Returning to Canada Mr. Dunnette joined the sales force of CBS where he became manager of Masterworks and Epic Classics. This further advanced his popularity in the classical field and he became one of the few recognized classical music experts in the business.

Jack Robertson, who hired him and is now retired from CBS/Sony recalls that Mr. Dunnette was one of the first national managers of classical music in the industry.

Sony distribution deal with Nettwerk confirmed

Sony Music Canada has officially announced that negotiations with Vancouver's Nettwerk Records are finalized and Sony's domestic distribution of the label's product will begin April 1.

The deal became stronger when Sony's manager of A&R, Sandra Power, met up with Nettwerk's director of marketing and promotions Tonni Maruyama. "We hit it off," understates Power.

Power will take care of the product management for Nettwerk, which will include putting together release schedules and packaging. Ron Camilleri will handle Nettwerk's catalogue management.

"Nettwerk's a very self-sufficient, hands-on label, and they do everything themselves.

Basically, what they needed from Sony was distribution."

Among Nettwerk's more prominent product is Sarah McLachlan, a recent ECMA multi-award winner, who begins a tour shortly. Rose Chronicles, who have a new release slated for April 26, and Power are also on Nettwerk.

While Sony is affiliated with a number of labels which it distributes, Nettwerk is the first label of this type Sony has taken on.

"From our perspective, they're a hip, cool label with a lot of interesting acts. We have a big marketing department, so the label could've gone to anyone. Again, they're very hands-on, so they don't need the extra people we have in marketing."

Immaculately groomed, Mr. Dunnette was the "perfect ambassador" for classical music. "Harry was a detail man. He set up hectic schedules for himself and systems that brought immense recognition to our classical lines. He had a great relationship both personal and business with many of the travelling classical recording artists."

In 1966, Mr. Dunnette took over the new musical instrument division of CBS which had purchased Fender Guitars and Rogers Drums. Very dedicated to the promotion of the new instrument department and CBS, he often went to extremes to advance the image of the department. During Anne Murray's success with Snowbird in 1971, he presented her with a specially commissioned Masterworks guitar with her name inlaid in pearls on the fret. The underlying purpose, of course, was his hope that he could influence the Capitol star to sign with CBS. That same year the department was moved into another group at CBS and Mr. Dunnette tendered his resignation.

Mr. Dunnette then launched Northern Audio Musical Enterprises (NAME), an independent musical instrument company. One of his priorities was working in association with school boards across the country in staging workshops. In view of continuing health problems however, he was forced to be a little more restrictive in his business activities. His wife eventually took on much of the responsibility of the day-to-day operation of the company which continued through the '70s.

Mr. Dunnette is survived by his wife Anja and daughter Tara Noland in Calgary.

Funeral services were held in Burlington, Ontario on March 15.

Focus On Video set for September in Toronto

Canada's foremost video trade show, Focus On Video '94, takes place September 17-19 at Toronto's International Centre.

With last year's show attracting over 6,000 visitors, this year's showcase, the ninth annual event, promises to be even larger.

This year's show will offer more exhibit space, generous loading and unloading facilities, Go Train service to the door and unlimited free parking, all designed to make the '94 home video industry show the biggest ever.

Listen For A Laugh hits top of AAA charts in US

The first single off *Dart To The Heart*, Bruce Cockburn's latest release on True North/Sony, has hit #1 in the US trade tip-sheet *The Gavin Report* for the week of March 21-25.

In addition, tour dates have been announced for Cockburn for North America. The first date will be in Winnipeg (Mar. 31), with dates stretching west to Victoria, south to Albuquerque, east across America to Chicago, and through southern Ontario including Toronto (May 13). The first leg of this tour will end in Washington, D.C. (May 25).



During the recent East Coast Music Awards in St. John's, Newfoundland, EMI Music Canada president Deane Cameron was joined by fellow staff members for the signing of Newfoundland native Kim Stockwood.

RPM

Week

AT A GLANCE

STREET DATE
March 28, 1994

1994	April					
SUN	MON	TUE	WED	THU	FRI	SAT
						1 2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

March						
SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

BIG HITS

- LOSER**
Beck
- LOVE SNEAKIN' UP ON YOU**
Bonnie Raitt
- LISTEN FOR THE LAUGH**
Bruce Cockburn
- LULLABYE**
(Goodnight, My Angel)
Billy Joel
- THE CALLING**
Yes
- SLEEPING IN MY CAR**
Roxette
- BABY I LOVE YOUR WAY**
Big Mountain
- AIN'T SEEN LOVE LIKE THAT**
Mr. Big
- SPOONMAN**
Soundgarden
- IN WALKED LOVE**
Expose
- DISARM**
Smashing Pumpkins
- THERE'S NO EASY WAY**
Roch Voisine
- COMPLETELY**
Michael Bolton

BIG TIME

HIT PICK



LET'S GET MARRIED
The Proclaimers
Chrysalis/ERG

MY PROBLEM IS YOU
Jackson Browne

HUSH SWEET LOVER
K.D. Lang

BLAME YOUR PARENTS
54-40

ALBUM ADDS

LOREENA MCKENNITT
The Mask And Mirror

MOTLEY CRUE
Motley Crue

BIG ALBUMS

- NINE INCH NAILS**
The Downward Spiral
- CHRIS SHEPPARD**
Pirate Radio
- ELVIS COSTELLO**
Brutal Youth
- NEW COUNTRY**
Various Artists
- IN THE NAME OF THE FATHER SOUNDTRACK**
Various Artists
- COLIN JAMES**
Colin James And The Little Big Band

BIG TIME

No. 1 HIT



THE SIGN
Ace Of Base
Arista

COUNTRY ADDS

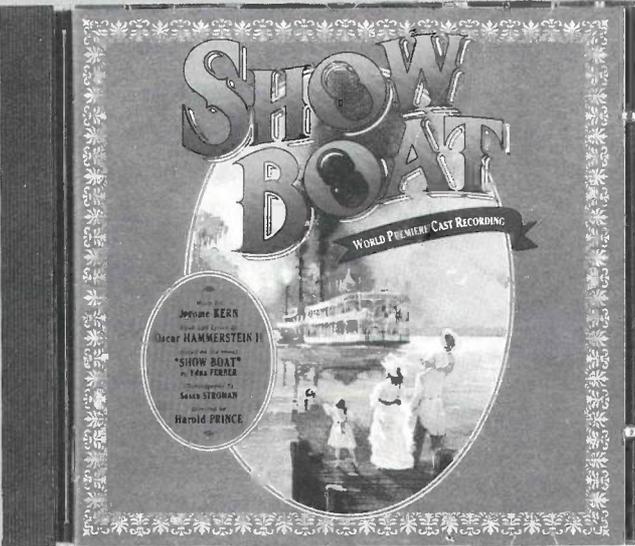
- SUCH A LONELY ONE**
Prairie Oyster
- LOVEBUG**
George Strait
- BORN READY**
Jesse Hunter
- HOW CAN I HELP YOU SAY GOODBYE**
Patty Loveless
- HOMEGROWN**
Michael Terry

No. 1 ALBUM



ACE OF BASE
The Sign
Arista - 07822 18740-2-N

ALBUM PICK



SHOWBOAT
World Premiere Cast Recording - Livent Music - RSPD 257

HIT ADDS

- I'LL REMEMBER**
Madonna
- DREAMS**
The Cranberries
- MISLED**
Celine Dion
- ALL AMERICAN GIRL**
Melissa Etheridge
- CALL IT ROMANCE**
Gogh Van Go
- KEEP TALKING**
Pink Floyd
- SONG OF THE LAND**
Susan Aglukark

RPM
Congratulates
all
of the
1994
Juno
nominees
and winners

The
BIG COUNTRY AWARDS
May 29th

OWA SAYS



with Elvira Caprese

Politically correct . . . ? The overnights are in on the Junos . . . and at a million and a half plus a bit, I'm disappointed, but not too surprised. The Juno people really tried, which was fairly obvious. But, trying to appease so many self-interest groups can be deadly when it comes to what should be a mass-appeal television production. You have to have numbers to survive. The tuning in and tuning out figures, if available, could be more revealing. Overall, the show was less than dynamic, but still very interesting. The set however, was a work of art that could have stood alone, without the shills. Outside of Celine Dion and Roch Voisine, there just wasn't that spark that could make a great show greater. The Rush tribute was far too long and boring. They deserve a special, but at some other time. The other special interest groups should have a special too, but at some other time as well. Time is of the essence with an awards show. Camera time should be used to parade the stars, as many as possible. Do

RPM

published weekly since
February 24th, 1964, by
RPM MUSIC PUBLICATIONS LTD.
6 Brentcliffe Road
Toronto, Ontario
M4G 3Y2
416-425-0257 FAX: 416-425-8629

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Ron Rogers - General News
Craig Thompson - General News/Research
Stan Klees - Advertising & Subscriptions

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

Advertising rates supplied upon request.
Second class postage paid in Toronto.
Publications Mail Registration No. 1351

PRINTED IN CANADA

you realize that in two and a half hours, only 11 awards were presented? However, and thanks to Dave Charles, we didn't have to sit through the dumb bit about the accountant holding the envelopes, or the equally dumb self-serving sponsor bullshit. The obviously ego-less Charles shunned the camera again this year, which is a credit to the man who, in spite of all the political in-fighting and outside carping, has turned the Junos around. Let's keep the politics and industry problems off camera. This should be the industry's night to strut its best, and to bask in its success. (EC: *I'd like to hear what the viewer in Elbow, Saskatchewan thought of the show . . . !*)

Scandal in musicland . . . ! (EC: *For what it's worth . . . !*) Just who is at the bottom of what? That's a question that came up amid the accusations of conflicts of interest. There was a question of using influence and doing it for gain. Referred to as a shadow, he still has quite an influence on where the under-the-table dollars go. He has had a couple of decades of hidden interests in the industry and now there is fighting among the partners. One guy is starting to talk. Who is this mysterious lady with a burr in her ass? Boy, is she out for vengeance. Who would believe that this gal would talk about kickbacks and the hidden ownership of the industry assets? How do all those volunteers (unpaid) feel now? (EC: *And we all trusted him . . . !*) Speak for yourself!

Neill Dixon's 15 minutes . . . ! You know what Andy Warhol said, "everyone deserves 15 minutes in the spotlight." (EC: *Or something like that . . . !*) Canadian Music Week, from where I sat, was a huge success. Just ask the RPM Cancon beaver. The speakers, particularly Garth Drabinsky and Michel Dupuy, were excellent draws. Every seminar I sat in on, or watched on the monitor, was informative and so well constructed it reminded me of the old 3DIM. Dixon and his crew have patched into the right formula and they should continue to build on it. The industry awards dinner was pretty good too, in spite of the pranks by a couple of childish players from that major that's fast gaining a reputation of being arrogant and overbearing. The funniest line of the night came from emcee Ted Woloshyn, who has worked at more than a few stations lately. After a crowd of about 10 CFNY-FM staffers had mounted the stage to pick up the station's award, Woloshyn commented: "This is the first time in the history of award shows when the entire listening audience of a radio station helped pick up the award." (EC: *Yeah! Lew got a big kick out of that one, I bet . . . !*)

Get out of the food business . . . ! That's right! CARAS, after trying for so many years to come up with a successful feed-bag formula, failed miserably once more. That Juno party was disgusting. However, the food, the little bits I managed to grab on the fly, was a gourmet's delight and probably priced likewise. I'd hate to see the bill for that one. In spite of the little glass holder attached to the plate, it was the same old juggling act with no place to sit. Security? There wasn't any. If anything, the Juno party promoted the record

company parties they were attempting to curtail. After less than an hour of being pushed and shoved and having booze and food spilled on me, I headed for the record company parties, or as many as I was invited to or could get in. The word must have gotten out. Every Tom, Dick, Mary and hanger-on was trying to crash the parties. Security was pretty tight, and trying to get past the security . . . forget it.

It's all in the song . . . ! I've got a question. What in the world possessed the Rankin Family to go with such a dirge of a number for their Juno performance? The band's popularity was built on Fare Thee Well Love and Rise Again, either of which would have had tremendous viewer impact.

No Waterloo for Napoleon . . . ! That \$4.5 million investment in Napoleon, a made for the world Canadian production at Toronto's Elgin Theatre, might very well have ushered in a new era for live theatre in this country. Spectacular might be a bit too plauditory or premature (producers Marlene Smith and Ernie Rubenstein were working on it up to curtain time), but with a tuck here and a nip there, this production will be equal to or better than what Broadway or the West End has to offer. The sets are magnificent, utilizing every inch of the spacious stage, and the period costuming is equally striking. Although there is, as yet, no anthem from the musical numbers, lyricist Andrew Sabiston and composer Timothy Williams, the unsung heroes of Napoleon, are very close. Perhaps Dan Hill's new release, On That First Night, the love theme from Napoleon, a duet with Rique Franks, will help. The actors taking principal roles were equally balanced in exquisitely projecting the real comedy and tragedy of theatre; Jérôme Pradom (Napoleon), Aline Mowat (Josephine), and Shawn Wright (Lucien). There's a new day dawning for Canadian theatre, and Napoleon is the leading light. Down the road, the two leads just might be Canadians. (EC: *Is this a great country, or what . . . !*)

VISITORS

Ken Berry - Warner Music
Dale Peters - BMG
Brian Hetherman - MCA
Doug Caldwell - Virgin
Pat Bachynski - Columbia/Sony
Luisa Bada - Epic/Sony
David Lindores - A&M/Island/Motown

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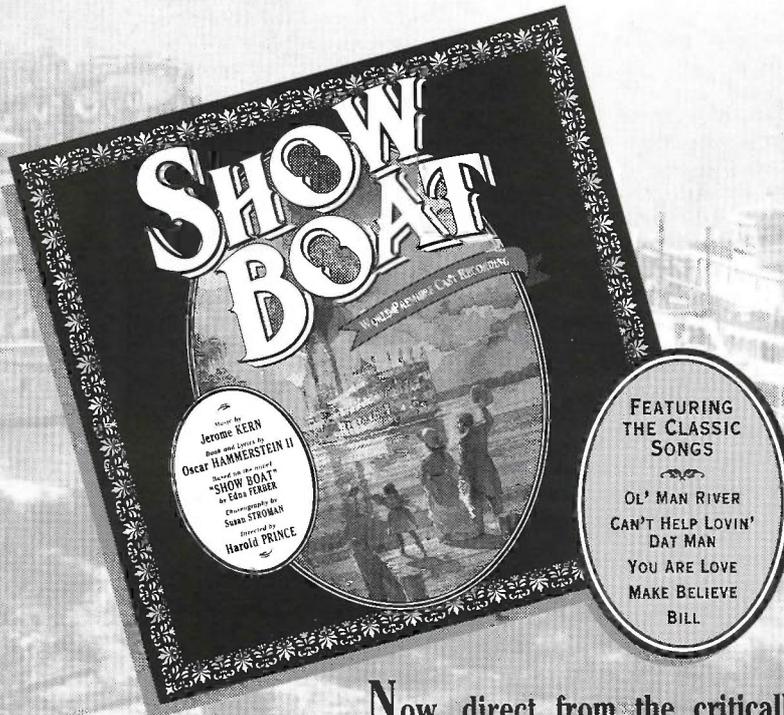
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FEATURE INTERVIEW - by Ron Rogers

The philosophy of Malcolm McLaren

Entering a room the size of one's bathroom with a tape recorder and a few bio sheets, you realize that interviewing Malcolm McLaren is a somewhat daunting task.

How, in half an hour, to come to grips with a man as complex, controversial and creative as McLaren. We know about the Sex Pistols and Sid Vicious, Buffalo Gals, Madame Butterfly and Lauren Hutton. The question is, what does he think?

On his new album, entitled Paris, based on jazz and the music of Parisian Eric Satie:



by Tim Evans

A pair of Aces! Ace Of Base now tops both the Hit Tracks and Albums charts. The album finally ousts Celine Dion, after her 12 week stay at the top. The title track spends its second week as the #1 song in Canada.

Picking up Johns. The most popular name in music these days appears to be John. There are four Johns with an album on the chart. Name them.

Big debut! Loreena McKennitt blasts onto the Albums chart at #8 with her new Quinlan Road/WEA album *The Mask And Mirror*. Her previous album, *The Visit*, sold consistently but never cracked the top 10. Back-to-back with that album, but probably not back-to-back on many CD players, is the new Motley Crue album. The self-titled release enters at #9.

Madonna returns. It's quite an impact on the Hit Tracks chart for the new Madonna track. I'll Remember, from the *With Honors* Soundtrack, enters at #52.

Her biggest hit. It didn't take long for the new Sass Jordan album to pay her dividends. In its eighth week, *High Road Easy* becomes the biggest hit of Jordan's career. It bullets to #9. Her previous high peak was *Tell Somebody*, her very first release, which peaked at #11.

A big move. Roxette becomes the first act this year to have a song jump more than 50 spots in one week. *Sleeping In My Car* climbs 55 places to #36.

A close race. It was very close atop the Albums chart this week. One of the stores that helped put Ace Of Base into the top spot was the Sam's store in Toronto's Yorkdale mall. Shawn Lipiski reports that album is the #1 seller there. Here is a list of the remaining top 10 hot sellers. 2. Toni Braxton 3. Enigma 4. Counting Crows 5. Soundgarden 6. Reality Bites Soundtrack 7. Celine Dion 8. Beck 9. Alice In Chains 10. Reasons To Believe.

Portable Johns. With four Johns on the Albums chart, it can get a bit confusing at times. The four of them are: John McDermott (#29), Elton John (#56), John Michael Montgomery (#57), and John Mellencamp (#79).

"Hopefully, this record should say Paris from start to finish. If it doesn't, it's probably not doing its job well enough."

On recording the album: "I felt I could pay my dues, as an act of catharsis really. I wasn't searching, I didn't want anything trendy. I joined the fraternity and was socially accepted. And I did embrace all the heroes of French culture and music, Eric Satie particularly, who had to be the original technomaniac back in the twenties."

On his ultimate artistic outlet: "I was trained as a painter, but I was far too impatient. I wanted to get out and about in a bigger playground. Now that playground's changed, it's all very internal. As I get older, more and more people tell me I should write. Writing is very hard, but I may attempt it."

On why he makes music: "My records certainly never made any money. I wish I cared, sometimes I do, but you get to understand who you are. You know the writing's on the wall before you move in. You know you're in a minor art, somewhat tawdry at times, but you still believe that you might temporarily turn it into a major art."

On working with Catherine Deneuve, who appears on the album: "An absolute nightmare. But neither a terrible one nor a wonderful one. The thought of gaining access to someone like that in France, the Queen of France, if there can ever be a queen...I was terribly proud."

"On Paris, the city: "It's safe to say you can dream there, because you can find information in all the cracks. It's difficult to find that in Anglo-Saxon cities - it's all papered over. I wouldn't say Paris is a culture on the upswing, but they've preserved it well."

On British culture: "I suppose Margaret Thatcher came to power and the word philosophy sort of slipped out of the

O'Keefe to host Motown/Motor City legends

The O'Keefe Centre and Concert Productions International are set to present *The Original Real Legends of Motown and Motor City* for an appearance (May 18).

The four artists on the bill, legends in their heyday in the '60s, are Martha & The Vandellas, whose *Dancing In The Street* hit #3 on RPM's chart in 1964 (RPM, Oct. 12/64); The Marvlettes, whose biggest hit was *Please Mr. Postman*; The Contours, who hit #16 with the re-release of *Do You Love Me* from the *Dirty Dancing* soundtrack in 1988 (Aug. 27/88); and Mitch Ryder & The Detroit Wheels, who peaked at #3 with *Sock It To Me Baby* in 1967 (Mar. 25/67) and at #5 with *Devil With A Blue Dress On* in (Dec. 6/66).

This program, expected to tour across the US, was brought together by Larry Gregg, an agent from New York whose roster includes all four of these groups as clients. The concert also follows two sold out nights at the O'Keefe by The Platters.

Both The Platters and the Motown show appeal to a similar demographic. "It's a mature

curriculum, it wasn't something you could get a job doing. The very thought of daydreaming is considered irresponsible. I wouldn't say the culture is totally gone, but it's virtually underground, without focus."

On Canada: "I don't know anything about Canadians, really. You remind me, if anything, of Sweden. That kind of strained liberalism, but very middle-ground, without the extremes and without the rage. Canada's a producer of a well-honed culture, but one which doesn't have a particular point of view."

On the influence of French culture on pop music: "I don't think there would have been a Rolling Stones or Beatles or any English rock and roll without existentialism or that Parisian left bank - that bohemian, garrot-like, slaving-away-artist feeling that one remembers in the most poseurish days of the sixties."

On the death of punk music: "It meant a return to the normality of corporate thinking. They invented a new form called new wave, which they invented in order to outsell the old wave. But they kind of married happily. The legends came back out of the closets and were bigger than ever. Mick Jagger got a haircut, he even wore a Sex Pistols t-shirt, for a laugh. The repercussions? Fashion and style today. All worn happily by gay people. Always had good taste, gay people."

Malcolm McLaren's Paris is released through France's Vogue Records, and distributed in Canada by BMG Music.

Barenaked Ladies team with Mink on new album

Toronto's Barenaked Ladies are back in the studio, recording the follow-up to the band's surprise monster hit album *Gordon*, which has sold close to one million copies worldwide.

The band will be working with producer Ben Mink, best known for his work with K.D. Lang. The recording will take place in Vancouver, in both the Vancouver and Armoury Studios.

demographic who would be interested in this kind of music," explains Mary Ann Farrell of CPI. "There's a good market for these types of acts in a small venue."

This concert is a one-night only event, and tickets went on sale March 14.

COMPACT DISCS

DIGALOG CASSETTES

DESIGN, FILM & PRINTING

MUSIC

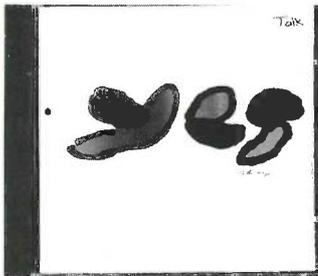
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ALBUMS



YES -Progressive Rock
Talk
Victory-422 828 489-D
From I've Seen All Good People to Roundabout to Close To The Edge, Yes was one of the pre-eminent art rock bands of the early seventies. After taking a hiatus from the charts in the late seventies (works like Tormato and Tales From Topographic Oceans are largely forgotten), the band leaped back into the mainstream with 1983's 90125, including the group's first smash hit, Owner Of A Lonely Heart. That new, very pop-like sound was inspired for the most part by guitarist Trevor Rabin, who lifted the band into the eighties, essentially. With this album, Rabin (the main creative force behind Yes today), hopes to lift the group into the nineties. Talk is much more guitar oriented than any previous Yes album, again utilizing disfigured time signatures and wandering melodies. The one reflection of past works is the 16 minute piece Endless Dream, which caps off the album. Other highlights include the powerful Walls and State Of Play, and the acoustically warm sounding Where Will You Be, exploring Jon Anderson's interest in the afterlife. The 1994 Yes is the same crew featured on 90125 (Rabin, Anderson, Chris Squire, Alan White and Tony Kaye), with Rabin handling songwriting (with Anderson), engineering (with Michael Jay) and producing chores. Talk may not be a big hit at CHR radio, but old progressive rock fans will lineup for this one. -RR

HAMMER -Dance/Rap
The Funky Headhunter
Giant-24545-P
On the first cut (cleverly titled Intro), "Popcorn" Hammer informs us that he is a "true player" and is also the "ultimate O.G." (a true returned to on Something for the O.G.s). What Hammer is reaching for is some true, hardcore street credibility, an attempt to reclaim his throne. But what Hammer should concentrate on is making great pop/dance/rap numbers, which he does very well, because underground legitimacy will always elude Hammer. And anyways, he has sold, as of last count, 25 million records worldwide: is this not credibility enough? An arguable point, but as for the music, it's All



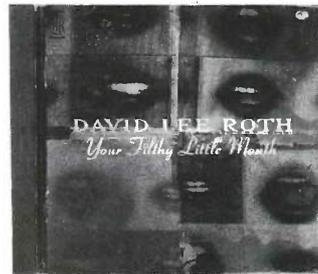
Good, the lead single, has that wave-your-arms-above-your-head quality crucial to a mainstream successful rap record. On Something for the O.G.'s, while Hammer's vocals are way back in the mix, his tongue is loose and rapid; Pump And A Bump, the second single hooked up with a humpin' video, keys in on a repetitive and recognizable chorus. One Mo' Time is smooth, and Don't Fight The Feelin' pulls out some R&B style. Now, if only Hammer would stick to his

forte which is slamming top 40 dance tracks, than he would truly get his props, and leave all those gangstas in the dust of his BMWs and bankbooks. -CT

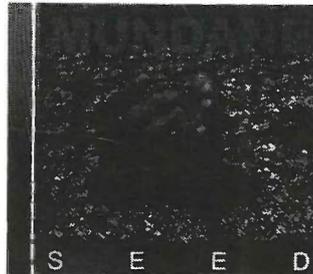
PAVEMENT -Alternative
Crooked Rain, Crooked Rain
Matador-92343-P
Crooked Rain, Crooked Rain is a melodic and rhythmic slice of bent pop with some serious country rock leanings, an album that delves in and out of song structures, winding classic indie guitar swirls in a deceptively tight manner. Don't believe that this is the 'death of rock n'roll', but do believe when it's said that this is one of the most satisfying releases of 1994. Pavement is also endowed with all of the lyrical graces of a slacker's wet dream. 'As they sleep with electric guitars/Range Rovin' with the cinema stars/I wouldn't want to shake their hands/cuz their in



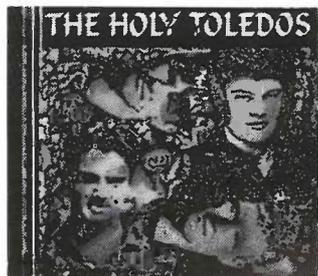
such high-protein land', from Elevate Me Later is indicative. The bridge in this song (music that can be termed Music That Falls Apart) threatens to destroy it, but the band picks it up again. Cut Your Hair is the glorious first single about haircuts and bands, with the desperate and ironic scream of 'NO BIG HAIR!' Unfair ('let's burn the hills of Beverly' echoes the LA riots of '92) is close to Pavement cronies Sebadoh, another godlike indie-band. Range Life could be a CCR cover. The best track, next to the single, is Fillmore Jive, slightly reminiscent of The Rheostatics, that ends with this: 'goodnight to the rock n'roll era/cuz they don't need you anymore.' Is this a prophecy, or just idle lyrical toying from some bored indie stars? Who cares - it's a great record. -CT



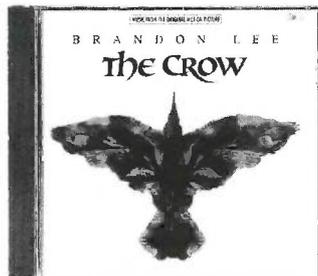
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Your Filthy Little Mouth
Reprise-45391-P
Yes, it does say rock/country above perennial rock hero David Lee Roth's name. Country? Lee Roth?? Van Halen??? Well, Roth has decided to test some new waters on this album, and on Cheatin' Heart Cafe, he duets with Travis Tritt. The result is, well, try and imagine David Lee Roth line dancing in a saloon. He and his stellar band also cover Willie Nelson's Night Life which comes off as a warm Roth ballad. However, on A Little Luck, Roth delves into soul territory, replete with a horn section and James Brown-ish 'give-it-to-me-now!' yelps, and Roth's voice is almost unrecognizable. There's also the standard rock numbers (the lead single She's My Machine, Everybody's Got The Monkey), and a pseudo reggae song, No Big Ting, replete with a dub-rap by guest Mitchelious. Two other strong tracks that find Roth true to his AOR roots are You're Breathin' It and the title track. The highlight of the album must be Terry Kilgore's guitar work that ranges from twang to twisted and brings a new dimension to these songs. Produced by Nile Rodgers. -CT



MUNDANE -Hardcore
Seed
Raw Energy-74242-D
Mundane, a four-piece thrashcore power unit from Toronto, is poised to rule the roost of the death-metal scene. Why, you ask? Well, besides writing strong material as featured on Seed, its Raw Energy debut, there is the addition of Latin percussion supplied by the inimitable Victor Rebelo. The hyper-percussion element brings death-metal to a new plateau: there is still the lyrical burning ('the motherfucker never left me alone/the motherfucker never let me go' from Tribal Season) and low-end churning of bass and drums, overlain with Alex Rebelo's monstrous guitars. But the other Rebelo brother distinguishes Mundane from the usual crop of speed-metal bands. Who's going to play this? Well, probably only campus radio, but that never stopped Entombed and Sepultura from achieving their own substantial international success. -CT

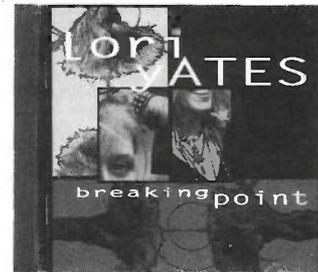


THE HOLY TOLEDOS -Rock
Blood
Epic-406821-H
The onslaught of music from New Zealand and Australia continues with this four-member band from Christchurch, which has already made some serious noise in the homeland. The Holy Toledos (Michael Gregg - guitars and vocals, Brendan Gregg - guitars and vocals, Adam Gallagher - bass, Tom Mahon - lead guitar) are a solid rock and roll outfit who should gain some attention at rock and campus radio. The band is produced by Crowded House drummer Paul Hester, who lends his drumming talents on Love's Not Fair, the lead single. The Toledos may be one of those bands that doesn't make a quick splash in North America right away, but watch for them a couple of years down the road.

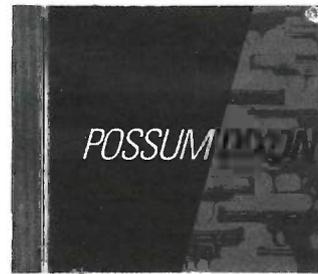


THE CROW SOUNDTRACK -Alternative
Various Artists
Atlantic-82519-P
Another soundtrack! What? There are so many we could start our own soundtrack chart. This one is the release of the year, so far, for fans and programmers of 'alternative' hard rock. From

Brandon Lee's last film, and dedicated to his memory, these songs revel in the darker tones of life, setting the tone for what should be an intriguing goth/horror film. The highlights are numerous: Lollapalooza '92 gave The Jesus And Mary Chain's surf-rock tune Snakedriver; Rage Against The Machine's Darkness; The Violent Femmes trek away from rockabilly thrash-rock on Color Me Once; Rollins Band's Ghost Rider; and Machines Of Loving Grace's Golgotha Tenement Blues. The best tune is a modern-rock/industrial fan's match made in heaven, Nine Inch Nails' killer cover of early-'80s art/death fanatics Joy Division's Dead Souls. Earmark this one for club and radio play next to the Rage and Jesus And Mary Chain songs. Surprising sales could result along Judgment Night-type numbers. -CT



LORI YATES -Rockin' Country
Breaking Point
Virgin-39532-F
Being a longtime member of the Toronto club scene, particularly the new wave of country players, Yates was able to corral some serious talent to help record her first effort for Virgin. Veteran rock n' blues artist Colin Linden produced the album (along with John Whynot), and also gets co-writing credits on a couple of tracks. But the guest appearances don't end there - Jim Cuddy and Bazil Donovan (Blue Rodeo), Rick Danko and Richard Bell (The Band) and Molly Johnson all make appearances on the record. Yates' sound is rousing, rock and roll, with just a bit of twang attached, but there's no sleepy two-stepping here. Highlight tracks include the lead single, Make A Liar Out Of Me, Supernatural, Rebel Angel and the harder rocking Sweetheart Avenue. -RR



POSSUM DIXON -Alternative
Possum Dixon
Interscope-92291-P
Possum Dixon is a Los Angeles-based foursome led by wiry front members Robert Zabrecky and Celso Chavez, who, judging by the album's liner note photos, have a penchant for falling, rolling, crashing and just generally stumbling about onstage. However, a penchant for writing dynamic, jangling guitar-pop also helps. The band is currently making gains on modern rock radio for Watch The Girl Destroy Me, a swerving, loose anthem worthy of song title of the year honours. She Drives also deserves radio attention. Zabrecky has a half-sung, half-spoken delivery that may catch on (remember, Michael Stipe was not an immediate smash sensation) if this group gets the right push. Executive Slacks has a They Might Be Giants/Specials feel to it, and Regina and Pharmaceutical Itch should also be checked. A fun album (and a polar opposite to this week's Nine Inch Nails release) that doesn't run too deep, but is a promising start that could lead to bigger and better things. -CT

Congratulations

THE WALTONS
Best New Group

SPIRIT OF THE WEST
Marty Dolan
Best Album Design
faithlift

MARC JORDAN
Steven MacKinnon
(Greg Penny, co-producer)
Producer Of The Year
Waiting for a Miracle
Reckless Valentine

SNOW
Best Reggae Recording
Informer

NEIL YOUNG
Album Of The Year
Harvest Moon

**AND OUR JUNO
AWARD NOMINEES**

You are all winners



Committed To Canadian Music In Canada and Around The World

TW LW WO - MARCH 28, 1994

1	2	15	ACE OF BASE The Sign (Arista) (CA) 07822 18740-4 (CD) 07822 18740-2-N		
2	3	2	SOUNDGARDEN Superunknown (A&M) (CA) 31454 0198-4 (CD) 31454 0198-2-Q		
3	1	17	CELINE DION The Colour Of My Love (Columbia) (CA) CT 57555 (CD) CK 57555-H		
4	6	8	ENIGMA 2 The Cross Of Changes (Virgin) (CA) V4 39236 (CD) V2 39236-F		
5	4	8	COUNTING CROWS August And Everything After (Geffen) (CA) MCAC 24528 (CD) MCASD 24528-J		
6	5	5	AWESOME 3 Various Artists (Polytel) (CA) 516 680-4 (CD) 516 680-2-Q		
7	10	3	BECK Mellow Gold (Geffen) (CA) DGC 24634 (CD) DGC 24634-J		
8	NEW		LOREENA MCKENITT The Mask & Mirror (WEA) (CA) 79 52864 (CD) CD 95296-P		
9	NEW		MOTLEY CRUE Motley Crue (Elektra) (CA) 96 15344 (CD) CD 61534-P		
10	13	27	MARIAH CAREY Music Box (Columbia) (CA) CT 53205 (CD) CK 53205-H		
11	11	11	PHILADELPHIA SOUNDTRACK Various Artists (Epic Soundtrax) (CA) ET 57624 (CD) EK 57624-H		
12	12	31	SMASHING PUMPKINS Siamese Dream (Virgin) (CA) V4 88267-4 (CD) V2 88267-2-F		
13	7	28	TONI BRAXTON Toni Braxton (LaFace/Arista) (CA) 73008 26007-4 (CD) 73008 26007-2-N		
14	8	8	ALICE IN CHAINS Jar Of Flies (Columbia) (CA) CT 57628 (CD) CK 57628-H		
15	28	2	NINE INCH NAILS The Downward Spiral (Atlantic) (CA) 79 23464 (CD) CD 92346-P		
16	16	4	REALITY BITES SOUNDTRACK Various Artists (RCA) (CA) 07863 66364-4 (CD) 07863 66364-2-N		
17	14	19	ROCH VOISINE I'll Always Be There (Star/Select) (CA) STR CD 8056 (CD) STR CA 8056		
18	9	17	TOM PETTY Greatest Hits (MCA) (CA) MCAC 10813 (CD) MCASD 10813-J		
19	15	46	AEROSMITH Get A Grip (Geffen) (CA) GEFC-24455 (CD) GEFS-24455-J		
20	19	9	SALT N' PEPA Very Necessary (London) (CA) 422 828 392-4 (CD) 422 828 392-2-Q		
21	21	7	TORI AMOS Under The Pink (East West) (CA) 98 25674 (CD) CD 82567-P		
22	18	17	BRYAN ADAMS So Far So Good (A&M) (CA) 31454 0157-4 (CD) 31454 0157-2-Q		
23	17	26	MEAT LOAF Bat Out Of Hell II: Back Into Hell (MCA) (CA) MCAC 10699 (CD) MCASD 10699-J		
24	26	20	PEARL JAM Vs. (Epic Associated) (CA) ZT 53136 (CD) ZK 53136-H		
25	20	3	RHYTHM, COUNTRY & BLUES Various Artists (MCA) (CA) MCAC 10965 (CD) MCASD 10965-J		
26	24	3	SASS JORDAN Rats (Aquarius) (CA) 04 571 (CD) Q2 571-F		
27	27	3	BRUCE COCKBURN Dart To The Heart (True North) (CA) TNT 82 (CD) TNK 82-H		
28	38	2	CHRIS SHEPPARD Pirate Radio (Quality) (CA) QCS 2035 (CD) QCD 2035		
29	29	3	JOHN McDERMOTT Old Friends (EMI) (CA) E4 27467 (CD) E2 27467-F		
30	23	7	REASONS TO BELIEVE Various Artists (Mercury) (CA) 314 516 632-4 (CD) 314 516 632-Q		
31	42	2	ELVIS COSTELLO Brutal Youth (Warner Bros.) (CA) 24 55354 (CD) CDW 45535-P		
32	41	4	NEW COUNTRY Various Artists (WEA) (CA) 93 26104 (CD) CD 32610-P		
33	31	27	DANCE MIX '93 Various Artists (Quality/MuchMusic) (CA) QRSPC 1173 (CD) QRSPC 1173		
34	36	20	SARAH McLACHLAN Fumbling Towards Ecstasy (Netwerk) (CA) W4 30081 (CD) W2 30081-F		
35	22	66	THE BODYGUARD SOUNDTRACK Various Artists (Arista) (CA) 07822 18699-4 (CD) 07822 18699-2-N		
36	32	6	RICHARD MARX Paid Vacation (Capitol) (CA) C4 81232-4 (CD) C2 81232-2-F		
37	25	6	BILL TARMAY A Gift Of Love (EMI) (CA) E4 28109 (CD) E2 28109-F		
38	34	11	THE CRANBERRIES Everybody Else Is Doing It... (Island) (CA) 314 514-4 (CD) 314 514-2-Q		
39	30	19	BLUE RODEO Five Days In July (WEA) (CA) 79 38464 (CD) CD 93846-P		
40	45	4	BJORK Debut (Elektra) (CA) 96 14684 (CD) CD 61468-P		
41	48	6	IN THE NAME OF THE FATHER Soundtrack/Various Artists (Island) (CA) 314 518 841-4 (CD) 314 518 841-2-Q		
42	59	19	COLIN JAMES Colin James And The Little Big Band (Virgin) (CA) V4 39190 (CD) V2 39190-F		
43	44	4	THE BEASTIE BOYS Same Old Bullshit (Capitol) (CA) C4 89843 (CD) C2 89843-F		
44	46	3	ZHANE Pronounced Jah-Nay (Motown) (CA) 374 636 369-4 (CD) 374 636 369-2-Q		
45	37	6	DJ CLUB MIX 4 Various Artists (Polytel) (CA) 740 007-4 (CD) 740 007-2-Q		
46	35	10	CROWDED HOUSE Together Alone (Capitol) (CA) C4 27048 (CD) C2 27048-F		
47	33	27	THE RANKIN FAMILY North Country (EMI) (CA) E4 80683 (CD) E2 80683-F		
48	39	16	MICHAEL BOLTON The One Thing (Columbia) (CA) CT 53567 (CD) CK 53567-H		
49	43	8	GIN BLOSSOMS New Miserable Experience (A&M) (CA) 75021 5369-4 (CD) 75021 5369-2-Q		
50	55	15	GUNS N' ROSES The Spaghetti Incident (Geffen) (CA) GEFC-24617 (CD) CEFS-24617-J		
51	52	4	8 SECONDS SOUNDTRACK Various Artists (MCA) (CA) MCAC 10927 (CD) MCASD 10927-J		
52	47	42	JANET JACKSON Janet (Virgin) (CA) V4-87825 (CD) V2-87825-F		
53	54	8	MICHAEL NYMAN The Piano Soundtrack (Virgin) (CA) V4 88274 (CD) V2 88274-F		
54	57	15	SNOOP DOGGY DOGG Doggystyle (Interscope) (CA) 79 22794 (CD) CD 92279-P		
55	56	2	CURTIS MAYFIELD TRIBUTE Various Artists (Warner Bros.) (CA) 24 55004 (CD) CDW 45500-P		
56	40	15	ELTON JOHN Duets (MCA) (CA) MCAC 10926 (CD) MCASD 10926-J		
57	50	8	JOHN MICHAEL MONTGOMERY Kickin' It Up (Atlantic) (CA) 78 25594 (CD) CD 82559-P		
58	60	28	CLAY WALKER Clay Walker (Giant) (CA) 92 45114 (CD) CD 24511-P		
59	63	35	U2 Zooropa (Island) (CA) 314 518 047-4 (CD) 314 518 047-2-Q		
60	51	9	ZZ TOP Antenna (RCA) (CA) 07863 66317-4 (CD) 07863 66317-2-N		
61	49	24	NIRVANA In Utero (DGC) (CA) DGCC-24607 (CD) DGCSD-24607-J		
62	53	18	FRANK SINATRA Duets (Capitol) (CA) 89611 (CD) 89611-F		
63	58	41	ROD STEWART Unplugged... And Seated (Warner Bros.) (CA) 24-52894 (CD) CDW-45289-P		
64	62	21	COMMON THREAD The Songs Of The Eagles/Various Artists (Giant) (CA) 92 45314 (CD) CD 24531-P		
65	61	21	THE BREEDERS Last Splash (4AD) (CA) 314 518 266-4 (CD) 314 518 266-2-Q		
66	71	6	CLUB CUTZ VOLUME 5 Various Artists (Ariola) (CA) 74321 18484-4 (CD) 74321 18484-2-N		
67	73	11	HADDAWAY Haddaway (Arista) (CA) 07822 18743-4 (CD) 07822 18743-2-N		
68	74	30	BILLY JOEL River Of Dreams (Columbia) (CA) CT 53003 (CD) CK-53003-H		
69	64	3	RICHARD THOMPSON Mirror Blue (Capitol) (CA) C4 81492 (CD) C2 81492-F		
70	65	18	PHIL COLLINS Both Sides (Atlantic) (CA) 78 25504 (CD) 82550-P		
71	77	32	ALAN JACKSON A Lot About Livin' (And A Little 'Bout Love) (Arista) (CA) 07822 18711-4 (CD) 07822 18711-2-N		
72	78	27	BLIND MELON Blind Melon (Capitol) (CA) C4 96585 (CD) C2 96585-F		
73	66	15	BEAVIS AND BUTT-HEAD The Beavis And Butt-head Experience (Geffen) (CA) GEFC 24613 (CD) GEFS-24613-J		
74	67	17	CREDENCE CLEARWATER REVIVAL The Best Of CCR (Polytel) (CA) 740 002-4 (CD) 740 002-2-Q		
75	68	5	LAWRENCE GOWAN But You Can Call Me Larry (Columbia/Anthem) (CA) ANT 80183 (CD) ANK 80183-H		
76	69	4	GABRIELLE Find Your Way (London) (CA) 422 828 443-4 (CD) 422 828 443-2-Q		
77	70	11	ENERGY RUSH Various Artists (Quality) (CA) QCS 2032 (CD) QCD 2032		
78	84	8	DOMINO Domino (Outburst) (CA) OT 57701 (CD) OK 57701-H		
79	72	26	JOHN MELLENCAMP Human Wheels (Mercury) (CA) 315 518 088-4 (CD) 315 518 088-2-Q		
80	75	23	PET SHOP BOYS Very (EMI) (CA) E4 97212 (CD) E2 97212-F		
81	76	35	SLEEPLESS IN SEATTLE Soundtrack (Epic) (CA) ET 53764 (CD) EK 53764-H		
82	80	5	JOSHUA KADISON Painted Desert Serenade (SBEK) (CA) K4 80920 (CD) K2 80920-F		
83	79	15	COWBOY JUNKIES Pale Sun, Crescent Moon (RCA) (CA) 74321 16808-4 (CD) 74321 16808-2-N		
84	81	10	10,000 MANIACS MTV Unplugged (Elektra) (CA) 96 15694 (CD) CD 61569-P		
85	92	21	CRASH TEST DUMMIES God Shuffled His Feet (Arista) (CA) 74321 16531-4 (CD) 74321 16531-2-N		
86	90	42	DWIGHT YOAKAM This Time (Reprise) (CA) 92 52414 (CD) CDW 45241-P		
87	85	14	THE BARRA MACNEILS Closer To Paradise (Polydor) (CA) 314 521 106-4 (CD) 314 521 106-2-Q		
88	87	22	DEF LEPPARD Retro-Active (Vertigo) (CA) 314 518 305-4 (CD) 314 518 305-2-Q		
89	89	20	MICHAEL CRAWFORD A Touch Of Music In The Night (Atlantic) (CA) 78 25314 (CD) CD 82531-P		
90	93	78	ERIC CLAPTON Unplugged (Reprise) (CA) 92 50244 (CD) CDW-45024-P		
91	94	68	R.E.M. Automatic For The People (Warner Bros.) (CA) 4-45055 (CD) 2-45055-P		
92	95	23	REBA MCEINTIRE Greatest Hits Volume Two (MCA) (CA) MCAC 10906 (CD) MCASD 10906-J		
93	97	27	GARTH BROOKS In Pieces (Liberty) (CA) C4 80857 (CD) C2 80857-F		
94	99	27	THE TEA PARTY Splendor Solis (EMI) (CA) E4 89419 (CD) E2 89419-F		
95	82	52	LENNY KRAVITZ Are You Gonna Go My Way (Virgin) (CA) V4-86984 (CD) V2-86984-F		
96	83	16	STONE FREE: A Tribute To Jimi Hendrix Various Artists (Reprise) (CA) 24 54384 (CD) CDW 45438-P		
97	86	27	ANNE MURRAY Croonin' (EMI) (CA) E4 27012 (CD) E2 27012-F		
98	88	9	RAMONES Acid Eaters (Radioactive) (CA) RARC 10913 (CD) RARSD 10913-J		
99	91	10	GIPSY KINGS Love & Liberté (Columbia) (CA) CT 90983 (CD) CK 90983-H		
100	96	11	JODECI Diary Of A Mad Band (MCA/Uptown) (CA) MCAC 11019 (CD) MCACD 11019-J		

the shape of things won!

THE RANKIN FAMILY

Entertainer Of The Year
Group Of The Year
Single Of The Year
(Fare Thee Well Love)
Country Group of The Year

I MOTHER EARTH

Best Hard Rock Album - "Dig"

LAWRENCE MARTIN

Best Music Of Aboriginal Canada
Recording - "Wapistan"

HOLLY COLE TRIO

Best Contemporary Jazz Album -
"Don't Smoke In Bed"

Recording Engineer Of The Year
Kevin Doyle "Old Cape Cod" and "Cry
Me A River", Croonin' - Anne Murray

Congratulations To Our Juno Winners



Rankins lead impressive EMI Juno showing

by Ron Rogers

Cape Breton's Rankin Family made a clear statement at the 1994 Juno Awards.

By winning four awards, including the all-important entertainer of the year (the people's choice award), the group has firmly established itself among the elite of Canadian artists.

The gracious Rankin's also picked up awards for single of the year (Fare Thee Well Love), group of the year and country group of the year. The impressive sweep helped further



Country male vocalist winner Charlie Major, accepting his '94 Juno award. (photo Barry Roden)

legitimize the growing east coast music scene.

Other EMI winners included I Mother Earth (hard rock album), Holly Cole Trio (contemporary jazz album) and Kevin Doyle (recording engineer for Anne Murray's Croonin').

The only other multiple winner was A&M artist Jann Arden, who won for both new solo artist and video.

The Juno show itself was literally a circus

... noting how unfortunate it was that neither David Foster nor Bryan Adams were nominated for an award ...

atmosphere, with a carnival backdrop playing host to jugglers, fire-eaters and unicyclists.

Host Roch Voisine, who won for male vocalist, opened the show with the title track from his Star Records album, *All Always Be There*.

Performances were also offered by Blue Rodeo, Colin Linden (winner, best blues/gospel album), James Keelaghan, Lawrence Martin (best aboriginal Canada recording victor), Kanatan Aski, The Rankin Family, Snow and Celine Dion.

Dion provided one of the few causes of oohs and aaahs on the night, noting how unfortunate it was that neither David Foster nor Bryan Adams were nominated for an award, even though "they're the best in the world, including Canada."

Moxy Frúvous also created a stir by pointing out during their brief appearance that music is not about gowns or black ties, awards or selling beer. They also noted that "Canuck" music is currently the hottest on the radio dial in the states.

Lawrence Martin accepted his Juno in the language of the Cree. And polka king

Walter Ostanek woke everyone up with a brief but rousing version of Roll Out The Barrel, before announcing the winner of the album of the year, Neil Young for *Harvest Moon*.

For many, the highlight of the night was the lengthy video tribute to Hall of Fame inductee Rush. The tribute included testimonials from the likes of comedian Mike Myers, *Barenaked Ladies*, *Soundgarden's* Chris Cornell and Kim Thayill, Kim Mitchell, and Sam Sniderman, who talked about presenting the band with its first gold record many years ago. There was also a brief snippet of *The Tragically Hip* rehearsing a cover version of *Limelight*.

Backstage, the normal media crush was somewhat subdued, with most of those assembled perhaps still thinking the awards started at eight. To the side of the podium, a blown-up version of CRIA's new marketing slogan, *Music For All Its Worth*, was signed by all winners and by those who appeared on the podium.

At the artist's microphone, Jann Arden indicated she would like to take up professional bowling. She also laughingly noted how A&M's A&R director Allan Reid "wanted to sign a grunge band, but he signed me instead." She also said her new record features a duet with Jackson Browne, who has called her one of the best songwriters working today.

Robbie Robertson was asked what he thought of *The Band's* latest album and after a pregnant pause, responded that he hadn't listened to it yet.

When Celine Dion was asked whether she would soon become an ex-patriate Canadian living in LA, she retorted that she would have to move about 70 members of her family from Quebec to do so, which would cost way too much.

Roch Voisine was asked who was better looking, Peg or Kelly Bundy (he said Kelly). As well, a reporter from the US asked how soon the US can expect a release. After glancing at his publicist, Gino Empry, Voisine noted that "of course we would like a release there. But, right now, I'm not sure."



Four-time Juno winner The Rankin Family, accepting the award for Canadian entertainer of the year.

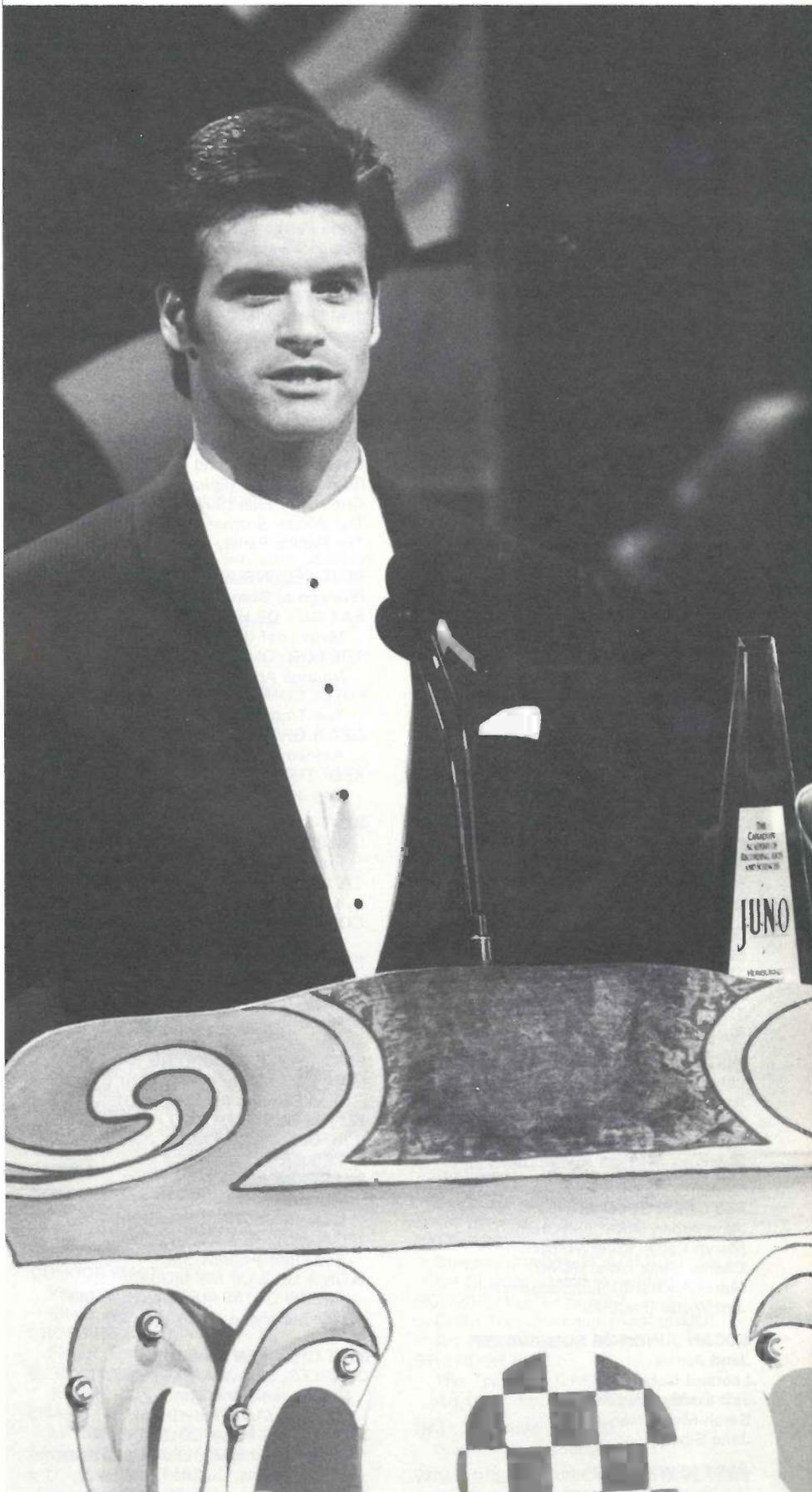


Juno Awards show host Roch Voisine and Juno winner Celine Dion. (photo by Tom Sandler)

Passing comments on this year's Juno Awards

With an abundance of questions surrounding the proceedings, RPM, the magazine that founded the Juno Awards, has put together a list of some of the most oft-asked questions regarding the Junos.

1. Why weren't Bryan Adams or David Foster nominated anywhere? Adams' *So Far So Good* greatest hits album is one of the top selling albums in the world at the moment. Foster recently won four Grammy Awards for his producing and songwriting talents.
2. Why is there no Best Country Album category? There are categories, however, for best hard rock album, contemporary jazz album, and several classical album categories.
3. Why is there only one category between both blues and gospel, but four for classical music?
4. How are the nominees for male vocalist determined? Is it based on sales (where's Neil Young, Adams?), or is it based on talent (a subject area with so many different musical styles)?
5. What exactly is a global recording?
6. How much money does it cost to submit something for a possible nomination? Who can submit something for nominations? Are nominations strictly up to the record labels?
7. Album of the year nominations. Why was Alannah Myles (*Rocking Horse*) nominated and The Rankin Family (*North Country* or *Fare Thee Well Love*) weren't? Why can albums such as Leonard Cohen's *The Future* be nominated for awards two years in a row?
8. Why doesn't CARAS, which runs the Junos, determine the nominations on its own, rather than having record companies submit nominees?
9. What is the difference between contemporary and mainstream jazz?
10. How are the best-selling francophone albums determined? Why isn't there a best-selling anglophone album?
11. Why are there categories for best video and album design, two categories that don't deal strictly with the music?
12. Why was Michelle Wright nominated for entertainer of the year, but not country female vocalist?
13. What exactly is the single of the year category based on?
15. Why are the rap, R&B/soul, reggae, aboriginal and global Juno Awards based on recordings, while the hard rock, jazz, roots/traditional, blues/gospel and classical Junos Awards based on albums?
16. How are the judges chosen for the various categories in which judging is involved?
17. Is Snow really a Reggae artist?



Juno host Roch Voisine. (photo by Barry Roden)

Here are the 1994 Juno winners

CANADIAN ENTERTAINER

Barenaked Ladies (Sire/Warner)
Celine Dion (Columbia/Sony)
The Rankin Family (EMI)
The Tragically Hip (MCA)
Michelle Wright (Arista/BMG)

ALBUM

12 INCHES OF SNOW
Snow (East West/Warner)
THE FUTURE
Leonard Cohen (Columbia/Sony)
HARVEST MOON
Neil Young (Reprise/Warner)
I'LL ALWAYS BE THERE
Roch Voisine (Star/Select)
ROCKING HORSE
Alannah Myles (Atlantic/Warner)

SINGLE

COURAGE
The Tragically Hip (MCA)
FARE THEE WELL LOVE
The Rankin Family (EMI)
HARVEST MOON
Neil Young (Reprise/Warner)
HE WOULD BE SIXTEEN
Michelle Wright (Arista/BMG)
LOVE CAN MOVE MOUNTAINS
Céline Dion (Columbia/Sony)

FEMALE VOCALIST

Celine Dion (Columbia/Sony)
Rita MacNeil (Virgin/EMI)
Sarah McLachlan (Nettwerk/EMI)
Anne Murray (EMI)
Alannah Myles (Atlantic/Warner)

MALE VOCALIST

Stef Carse (Prod. Gilbert Morin/Select)
Daniel Lanois (Warner Bros./Warner)
John McDermott (Angel/EMI)
Snow (East West/Warner)
Roch Voisine (Star/Select)

GROUP

Blue Rodeo (WEA/Warner)
The Jeff Healey Band (BMG)
Moxxy Frúvov (WEA/Warner)
The Rankin Family (EMI)
Rush (Anthem/Sony)

INSTRUMENTAL ARTIST(S) OF THE YEAR

John Arpin (Fanfare/Reflections)
André Gagnon (Star/Select)
Ofra Harnoy (RCA Victor Red Seal/BMG)
Jacques de Koninck (Chacra)
Shadowy Men On A Shadowy Planet
(Jetpac/Cargo/MCA)

BEST NEW SOLO ARTIST

Jann Arden (A&M/PolyGram)
Meryn Cadell (Sire/Warner)
Charlie Major (Arista/BMG)
Mario Pelchat (Columbia/Sony)
Jim Witter (Fre/EMI)

SOCAN JUNO FOR SONGWRITER

Jann Arden
Leonard Cohen
Jim Cuddy/Greg Keelor
Sarah McLachlan
Jane Siberry

BEST NEW GROUP

Junkhouse (Epic/Sony)
Odds (Zoo/BMG)

Sloan (DGC/MCA)
The Tea Party (EMI)
The Waltons (WEA/Warner)

COUNTRY FEMALE VOCALIST

Joan Kennedy (MCA)
Anne Murray (EMI)
Anita Perras (Savannah/Sony)
Shania Twain (Mercury/PolyGram)
Cassandra Vasik (Epic/Sony)

COUNTRY MALE VOCALIST

Joel Feeney (MCA)
George Fox (WEA/Warner)
Ron Hynes (EMI)
Charlie Major (Arista/BMG)
Jim Witter (Fre/EMI)

COUNTRY GROUP OR DUO

The Blue Shadows (Columbia/Sony)
Cassandra Vasik and
Russell deCarle (Epic/Sony)
One Horse Blue (Savannah/Sony)
The Johner Brothers (WEA/Warner)
The Rankin Family (EMI)

BEST-SELLING ALBUM

(Foreign or Domestic)
BAT OUT OF HELL II: BACK INTO HELL
Meat Loaf (MCA)
THE BODYGUARD SOUNDTRACK
Various Artists (Arista/BMG)
FULLY COMPLETELY
The Tragically Hip (MCA)
GET A GRIP
Aerosmith (Geffen/MCA)
KEEP THE FAITH
Bon Jovi (Mercury/Jambco/PolyGram)

BEST-SELLING FRANCOPHONE ALBUM

L'ALBUM DU PEUPLE, TOME 2
François Perusse (Trafic/MCA)
ÇA VA BIEN
Kathleen (Columbia/Sony)
CORRIDORS
Laurence Jalbert (Audiogram/Select)
EUROPE TOUR
Roch Voisine (Star/Select)
PELCHAT
Mario Pelchat (Columbia/Sony)

BEST DANCE RECORDING

DON'T MAKE ME WAIT (Elicit Club Mix)
Oval Emotion (Hi-Bias/BMG)
I'M IN LOVE WITH YOU
(City Of Love Club Mix)
BKS (Quality)
R U SEXIN' ME (12" Edit)
West End Girls
(Johnny Jet/A&M/PolyGram)
THANKFUL (Raw Club Mix)
Red Light (Hi-Bias/BMG)
WON'T GIVE UP MY MUSIC
(Middle Of The Madness-Club Mix)
Lisa Loughheed (WEA/Warner)

BEST CHILDREN'S ALBUM

CANDLES, SNOW AND MISTLETOE
Sharon, Lois and Bram
(Elephant/A&M/PolyGram)
THE CHILD'S PLAY COLLECTION
Barbara Nichol with Sandra Birdsell,
Jack Hodgins, Judith Thompson,
Alberto Manguel, Audrey Thomas and
M.G. Vassanji (BMG Kidz)

DREAM CATCHER

Jack Grunsky (BMG Kidz)
CAN'T SIT DOWN
Eric Nagler (Tanglewood/MCA)
TCHAIKOVSKY DISCOVERS AMERICA
Susan Hammond/Classical Kids (The
Children's Group/A&M/PolyGram)

BEST CLASSICAL ALBUM: Solo or Chamber Ensemble

BEETHOVEN: PIANO SONATAS,
OP.10, NO.1-3
Louis Lortie (Chandos/S.R.I.)
MOZART: TWO PIANO-SONATA
Louis Lortie and Hélène Mercier, pianos
(Chandos/S.R.I.)
ROMANTIC WORKS FOR GUITAR
Norbert Kraft (Chandos/S.R.I.)
SCHMELZER: SONATAS
Tafelmusik; Jeanne Lamon, director
(Sony Classical/Sony)
SIMPHONIES DES NOEL: A TREASURY OF
BAROQUE CHRISTMAS CONCERTI
Les Violins Du Roy; Bernard Labadie,
director (Dorian)

BEST CLASSICAL ALBUM: Large Ensemble or Soloist(s) with Large Ensemble Accompaniment

BARTOK: THE MIRACULOUS MANDARIN:
DEUS PORTRAITS; DIVERTIMENTO
Orchestre symphonique de Montréal;
Charles Dutoit, conductor
(London/PolyGram)
GLUCK: BALLET PANTOMINES
Tafelmusik; Jeanne Lamon, director;
Bruno Weil, conductor
(Sony Classical/Sony)
HANDEL: CONCERTI GROSSI,
OP.3, NO. 1-6
Tafelmusik; Jeanne Lamon, director
(Sony Classical/Sony)
RACHMANINOFF: PIANO CONCERTO NO.
4: RHAPSODY ON A THEME OF
PAGANINI; FIVE ÉTUDES TABLEAUX
Arthur Ozolins, piano; The Toronto
Symphony; Mario Bernardi, conductor
(CBC/Denon)
STRAVINSKY/SZYMANOWSKI: VIOLIN
CONCERTOS
Chantal Juillet, violin; Orchestre
symphonique de Montréal; Charles
Dutoit, conductor (London/PolyGram)

BEST CLASSICAL ALBUM: Vocal or Choral Performance

DEBUSSY SONGS
Claudette Leblanc, soprano; Valerie
Tryon, piano (Unicorn Kanchana/S.R.I.)
ELEKTRA WOMEN'S CHOIR
Elektra Women's Choir; Morna
Edmundson & Diane Loomer,
co- directors (Skylark/Denon)
FULL WELL SHE SANG
The Toronto Consort (S.R.I.)
SCHUBERT: LIEDER
Edith Wiens, soprano; Rudolf Jansen,
piano, Joaquin Valdepenas, clarinet
(CBC/Denon)
VENETIAN VESPER OF 1640
Vancouver Cantata Singers; James
Fankhauser, director (Skylark/Denon)

BEST CLASSICAL COMPOSITION AMONG FRIENDS

Chan Ka Nin: AMICI - Joaquin
Valdepenas, clarinet; David
Hetherington, cello; Patricia Parr, piano
(Summit/Koch)

DIVERTIMENTO FOR HARP AND STRINGS

Milton Barnes: Erica Barnes, harp;
members of the Amadeus Ensemble
(CBC/Denon)

PIANO CONCERTO

Malcolm Forsyth: Jane Coop, piano;
Calgary Philharmonic Orchestra;
Mario Bernardi, conductor (CBC/Denon)

SLEIGHT OF HAND

Jean Piché: Lawrence Cherney, oboe
(Centrediscs/CMC)

THREE POEMS

Peter Tiefenbach: Wendy Humphreys,
soprano; Stuart Laughton, trumpet;
Peter Tiefenbach piano
(Opening Day/CMC)

BEST HARD ROCK ALBUM**COUNTERPARTS**

Rush (Anthem/Sony)

CRUSH

Doughboys (A&M/PolyGram)

DIG

I Mother Earth (EMI)

GIVIN' BLOOD

Wild T And The Spirit (WEA/Warner)

SPLENDOR SOLIS

The Tea Party (EMI)

BEST CONTEMPORARY JAZZ ALBUM**DON'T SMOKE IN BED**

Holly Cole Trio (Alert/EMI)

FACE THE MUSIC

Garbo's Hat
(Word Of Mouth/Fusion III/Justin Time)

MICHAEL FARQUHARSON

Michael Farquharson (Jazz Inspiration/
MCA)

NOTORIOUS

Five After Four, featuring Vito Rezza
(Jazz Inspiration/MCA)

THE STANDARD LINE

David Mott (Unity)

BEST MAINSTREAM JAZZ ALBUM**FABLES AND DREAMS**

Dave Young /Phil Dwyer Quartet
(Justin Time/Fusion III)

JUST 88

Oliver Jones (Justin Time/Fusion III)

OUR 25TH YEAR

Rob McConnell & The Boss Brass
(Concord Jazz/A&M/PolyGram)

STANDARD IDIOMS

Sonny Greenwich (Kleo)

WHEEL WITHIN A WHEEL

Bernie Senensky (Timeless)

BEST R&B/SOUL RECORDING**ALL I NEED**

George St. Kitts (GQ)

AND THE SONG GOES

Carole Medina (Quality)

LOVE ME RIGHT**MCJ & Cool G (EMI)****MOTHERS OF HOPE**

John James (Attic/MCA)

I'LL BE THERE FOR YOU: THE TIME IS RIGHT

Rupert Gayle
(Boombastic/A&M/PolyGram)

BEST RAP RECORDING**CALL THE COPS**

Devon (EMI)

GOT TO GET OVER

B Kool (Criminal)

ONE TRACK MIND

TBTBT (Isba/Sony)

SAFE

Rumble
(Gee Street/Island/A&M/PolyGram)

TRY AND STOP US

Split Personality (Boombastic/A&M/
Island)

BEST REGGAE RECORDING**CHILD SUPPORT**

Inspector Lenny (K.C. Music Group)

INFORMER

Snow (East West/Warner)

LOVE AND AFFECTION

Tanya Mullings (Two Lyn)

SAVE THE CHILDREN

Leejahn (Ménage A Trois)

SECRET ADMIRER

(Ooh Boy I Love You So)
D.J. Ray (Isba/Sony)

BEST MUSIC OF ABORIGINAL CANADA**RECORDING****BOOGLATAMOOTI (The Indian Song)**

J. Hubert Francis and Eagle Feather
(Sunshine)

GRANDFATHER

J. Hubert Francis and Eagle Feather
(Sunshine)

STONE PARK

Stoney Park Singers, featuring Coleman
Beaver, lead singer (Sweet Grass)

THE PRAYER SONG

Sazacha Red Sky (Amxeyra)

WAPISTAN

Lawrence Martin (Wawatay/EMI)

BEST ROOTS & TRADITIONAL ALBUM**AT A HIGH WINDOW**

Garnet Rogers (Snow Goose)

CHRISTMAS

Bruce Cockburn
(True North/Columbia/Sony)

HOME IN HALIFAX

Stan Rogers (Fogarty's Cove)

JIGZUP

Oliver Schroer (Big Dog)

MY SKIES

James Keelaghan
(Green Linnet/Festival)

BEST BLUES/GOSPEL ALBUM**BLUESOLOGY**

Whitelet Brothers (Pyramis)

COLIN JAMES AND THE**LITTLE BIG BAND**

Colin James (Virgin/EMI)

SOUTH AT EIGHT/NORTH AT NINE

Colin Linden (Sony)

TERRA FIRMA BOOGIE

Triple Threat (Independent)

YOU CAN'T HAVE EVERYTHING

Dutch Mason (Stony Plain/Warner)

BEST GLOBAL RECORDING**AGADA - TALES FROM OUR ANCESTORS**

The Flying Bulgar Klezmer Band
(Flying Bulgar)

CONDOR MEETS THE EAGLE

Kanatan Aski with Pura Fe
(Black Jaguar)

CROSSING SELKIRK AVENUE

Finjan (Fat Uncle)

EL CAMINO REAL

Ancient Cultures (Invincible)

ENAT

Mother Tongue (Amok)

PRODUCER OF THE YEAR**K.D. LANG/BEN MINK**

Just Keep Me Moving: Even Cowgirls
Get The Blues: k.d. Lang (Sire/Warner)

DANIEL LANOIS

The Messenger And Mon Beau Petite

Choux: For The Beauty Of Winona:

Daniel Lanois (Warner Bros./Warner)

GEDDY LEE, ALEX LIFESON, NEIL PEART

Nobody's Hero and Alien Shore:

Counterparts (co-produced by Peter

Collins) - Rush (Anthem/Sony)

JANE SIBERRY

Temple: When I Was A Boy

Jane Siberry (Reprise/Warner)

STEVE MACKINNON, MARC JORDAN

Waiting For A Miracle: Reckless

Valentine (co-produced by Greg Penny)

Marc Jordan (Sin-drome/Warner)

RECORDING ENGINEER OF THE YEAR**RECORDING DOYLE**

Old Cape Cod and Cry Me A River:

Croonin'

Anne Murray (EMI)

ANDY HERMANT

Life On The Inside Track - Gerald Isaac/

Stratford Orchestra and Chorus, and

When Daisies Pied - James Taylor/

Stratford Orchestra and Chorus

Sweet Airs That Give Delight

(Attic/MCA)

MARC RAMAER

Just Keep Me Movin': Even Cowgirls

Get The Blues -K.D. Lang (Sire/Warner)

STEPHEN TRAUB

Window of Opportunity: Bombazine

Meryn Cadell (Sire/Warner)

MICHAEL PHILIP WOJEWODA

Beginning Of Time and Calling All

Angels: When I Was A Boy

Jane Siberry (Reprise/Warner)

BEST VIDEO**RAIN DOWN ON ME**

Blue Rodeo (WEA/Warner)

Director: Don Allan

MMM MMM MMM MMM

Crash Test Dummies (Arista/BMG)

Director: Dale Heslip

THE FUTURE

Leonard Cohen (Columbia/Sony)

Director: Curtis Wehrfritz

I CAN SEE CLEARLY NOW

Holly Cole Trio (Alert/EMI)

Director: Curtis Wehrfritz

I WOULD DIE FOR YOU

Jann Arden (A&M/PolyGram)

Director: Jeth Weinrich

BEST ALBUM DESIGN**5 DAYS IN JULY**

Blue Rodeo (WEA/Warner)

Art Director: Kenny Baird

FAITHLIFT

Spirit Of The West (WEA/Warner)

Art Director: Marty Dolan

PALE SUN, CRESCENT MOON

Cowboy Junkies (RCA/BMG)

Art Director: David Houghton

GOD SHUFFLED HIS FEET

Crash Test Dummies (Arista/BMG)

Art Director: Kevin Mutch

SPLENDOR SOLIS

The Tea Party (EMI)

Art Directors: Patrick Duffy, Steve Cole

HALL OF FAME AWARD

Rush (Anthem/Sony)

WALT GREALIS SPECIAL ACHIEVEMENT**AWARD (Industry Builder Award)**

John V. Mills, O.C., Q.C.

Highlights of Canadian Music Week

by Craig Thompson

This year's Canadian Music Week was highlighted by an extensive and well-planned exhibition and conference program located in The Sheraton Hotel in Toronto. Organized by Chart Toppers under the auspices of Neill Dixon, the CMW setup proved to be one of the most successful yet.

The exhibition floor featured numerous product specialists, media sources, and other music-related companies. The conferences and seminars ranged widely, from celebrity interviews, to product demonstrations and displays, to industry-type discussions and learning groups. The majority of the conferences were well-attended and a credit to the organizers.

THE CONFERENCES

CELEBRITY INTERVIEW: ED BICKNELL AND ALLEN GRUBMAN

One of the more light-hearted conferences was the celebrity interview between Ed Bicknell, manager of Dire Straits, and superstar lawyer Allen Grubman.

The session, more of a casual chat than anything, focused on the differing nature of the industry today. Grubman, lawyer to Bruce Springsteen, Madonna, Sting, John Mellencamp, Mariah Carey and Michael Bolton, among others, noted near the beginning that there is "less said now in 100 pages than in 3 pages, like the old days."

Bicknell coaxed Grubman into talking about his past and upbringing, from his childhood in Brooklyn, which he noted was a "fertile area for entertainment industry types." David Geffen, who assisted Grubman into signing Hall & Oates, is also from Brooklyn.

He spoke of his first clients, like Henry Stone and Miles Copeland, and relayed a story about being scared for his life because of The Village People's volatile lead singer.

After some of these anecdotes, the talk turned into an information session, with Grubman and Bicknell discussing their views about management and law in the music industry.

Grubman noted that "at the end of the day, the talent is what makes things happen."

"The sustaining artists get knowledgeable as they go on. They become savvy."

The talk even shifted to the latest technological innovations, which Bicknell termed "the digitalization of life itself." Both noted that the next level of music distribution will be through cable and fibre optics. With the rapid changes currently occurring, Grubman noted that "we're not in the record business anymore, we're in the audio business."

As for the six major labels, regardless of impending alterations to the industry, Grubman felt that the six major labels will always be around. "Although their configurations might change, they'll always be there. It's possible they'll merge with non-record company sources like phone companies and movie companies."

BYTE ME!: TECHNOLOGY ROUND TABLE DISCUSSIONS

Definitely the most thought-provoking panel of the week was the table centred around the much-lauded Information Super-Highway, provoking debate over a number of key issues that will set the standards for the industry in the 21st century. The only problem was that the panel began to heat up as the hour-deadline approached, and moderator Jocelyne Côté-O'Hara, president and CEO of Stentor Telecom Policy Inc. had to cut it short.

The introductory remarks revealed numerous interesting remarks that bear repeating.

Leeds Levy, of music publisher Leeds Entertainment, noted "the interface between the technocrats and the creative people is key. How are we going to get to that point?"

David Basskin of the CMRRA indicated "we're facing unique challenges... the industry has no problem delivering the information over electronic wires, but we have to get paid." He also said that the assumption that people are going to get paid must be followed through by the reality that they get paid.

Digital radio has recently been launched in Canada, but it does not utilize the traditional FM and AM bands, according to Duff Roman of CHUM Limited. He noted that a "new radio" will be needed, as digital is broadcast on the L-band. "These are very exciting developments."

Another of the panelists, Adam Ostry of the Department of Communications, felt the issue was convergence, and that once the bureaucratic policy issues are settled, the issue becomes content. The highway is there for the users at the end of the day, he noted, and also indicated royalty rates are the key. "The retail end of this business is going to be profoundly transformed."

Robert Pilon of ADISQ in Quebec had some enlightening comments that delve into the roots of future policy decisions. "The point is, electronic transmission is no longer broadcasting. It is a replacement, and you can't put the same economic structure on something that is a replacement." He said that while the master tape and the consumer are

constants, everything in between is transforming, and the distribution of a physical product will be replaced by the distribution of an electronic one.

The strongest voice of dissent came from CityTV's MediaTelevision producer Reid Willis. Noting how he feared the superhighway once people like Michael Eisner were involved, he said "the ideals of the highway is that information wants to be free. But the ideals of the movement are being destroyed." In addition, he noted that "you can almost throw Canadian content out the window. I think it's a better thing if we all speak the same language."

With these remarks fresh in people's minds, the session was opened up to the floor. Out of these questions, Basskin raised another question, asking "what will the art of promotion be in the digital age?"

Paul Hoffert, of York University, noted that "the couch potato historically has been reluctant to become a couch participant." Thus, all of the freeflow of information may not have as useful an impact if the consumer is not aware of it.

Roman, speaking strongly for digital radio, noted that "we need a level playing field." Levy said that what is currently happening is "the industrial revolution of the music industry."

As a final note, Willis noted that the Generation X-ers have been shut out of the current state of things and have had to go their own route for informational survival. Soundgarden, he noted, sold the amounts it did because of avid promotion on computer bulletin boards. "The artists don't need the record companies," he noted emphatically.

The panel opened up ideas about copyright, the flow of information, the position of record companies in this paradigm, and the speed at which governmental committees must work. The industry, through CRIA, the CMRRA and other organizations, will be keeping a very close and very active eye on these issues.

THE HACKS VS. THE FLACKS: PUBLICISTS VS. MEDIA

This conference was one of the more highly

attended panels, with numerous record company presidents, promotions and marketing people, journalists and interested parties in attendance.

The panel on the 'hacks' side consisted of Kim Hughes from NOW Magazine; Alain Brunet of La Presse; Peter Howell of The Toronto Star; and Mary Dickie of iMPACT magazine. The 'flacks' were Stephanie Robertson of A&M Canada; Rob Mitchell of Sony Music; Jenny Halsall of JHC Publicity; and Graham Bell of the BBC.

At times, this panel became a mud-slinging session between various media members, but at the same time, it offered a

valuable forum for publicists and journalists to politely air their grievances with one another. Panelists were careful to qualify their remarks with addendages such as "not that I'm blaming anybody" and the like, but after a while, the session became a learning and sharing experience for all involved.

Many different theories were extrapolated on the nature of publicist-record company-journalist relationships. Some of the problems with different situations with an artist, and how to present him or her to the media, were explored.

One example often cited was Keith Richards. For his last release, the media in

Canada was offered little, if not zero, exposure to the artist. However, one media member was flown down to New York for an intimate interview with Richards. It was asked why this happened, and how some interesting solutions arose from other journalists to gain access to Richards in the same setting.

This example highlighted the many problems between publicists and their counterparts. Questions of over-exposure, of how to creatively access and artist and develop a network of contacts to allow a writer to access his or her own story, how to work as an independent writer and publicist, all these concerns were explored.

GARTH DRABINSKY

Garth Drabinsky, chairman of Live Entertainment of Canada Inc., addressed Canadian Music Week delegates on March 18. Below are selections excerpted from the text.

"In less than a week my company will launch our newly created record label, Livent Music. So, in the spirit of new ventures, I would like to talk to you about entrepreneurialism, the driving creative force at the heart of not only the music business, but all entertainment industries...

"Throughout my career as an entrepreneur in the motion picture industry and now commercial live theatre, I have often been the victim of our national pessimism, and accused of the most heinous crime of which a Canadian entrepreneur can be guilty - at least in the eyes of his fellow Canadians - and that is the offense of being optimistic, enthusiastic, ebullient... of being determined to achieve success...

"When I attended the Grammy Awards in New York to learn whether our original cast recording of Kiss Of The Spider Woman would win in the Broadway album category... I remembered the difficulty I had in exciting a Canadian audience to come and see Kiss during the musical's world premiere in Toronto. I recalled my frustration at Canadians' reticence to experience and support new material, to make up their own minds and to trust their own judgement...

"I believe George Bernard Shaw captured the spirit of entrepreneurialism in this passage from his play Mrs. Warren's Profession. He wrote: 'People are always blaming their circumstances for what they are. I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can't find them, make them'...

"Here are a few of the individuals who,

in my opinion, fit the definition of an entrepreneur...

"In motion pictures, there was Samuel L. Rothafel... In the world of theatre, the colourful, notorious and unpredictable David Merrick... The impressario Florenz Ziegfeld...

"Cheryl Crawford, one of the first women to produce and direct in the Broadway theatre...

"The world of music has had a plethora of entrepreneurial visionaries, one of the most obvious in Canada, of course, being Walt Grealis, who founded the Juno Awards... (There's) George Martin... Berry Gordy... And

deepest recession since World War II...

"So, why am I so optimistic about the live theatre industry? The statistics show that the industry has become a big and dramatically growing business worldwide...

"At Livent, we assiduously explore all methods of obtaining the greatest value and profit from our productions. One of our most effective and important marketing and merchandising tools to create awareness about our productions is the original cast recording, an area that has benefitted our operations enormously...

"Establishing Livent Music will enable us to further exploit our corporate synergies and will guarantee us not only the special attention our cast recordings deserve, but to give us the complete control over their marketing and advertising campaigns...

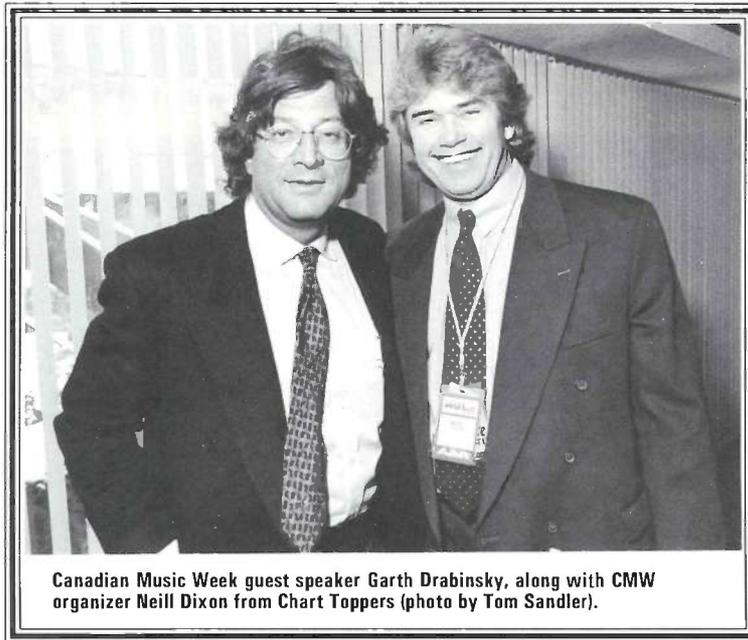
"In conclusion, my advice to you today is to discover everything you can about your chosen specialty...

"Moreover, I urge you, in the spirit of entrepreneurialism, to dig deep and find the courage to embrace the future... I hope the days are finally over when talented Canadians, faced with the frustration of being unappreciated in their own country, find no alternative but to leave the land of their birth in search of international recognition and a brighter future...

"My experience is that only ambition, relentless hard work, tenacity, and a refusal to yield to pressures from domestic competitors or foreign dominance will make your risk pay off...

"The entertainment business can be so much more than a numbing routine of merely flogging various products. Audiences have a taste for all forms of entertainment as long as they are produced with the highest standards of uncompromising quality...

"In the words of the poet Alfred Lord Tennyson: 'So many worlds, so much to do/ So little done, such things to be.'



Canadian Music Week guest speaker Garth Drabinsky, along with CMW organizer Neill Dixon from Chart Toppers (photo by Tom Sandler).

then, of course, there's Clive Davis...

"These people, then, are among the visionaries who have the unique ability to recognize opportunity and the drive to develop new methods, new techniques, and new products...

"Since (Myron Gottlieb and I) founded Livent in 1989, we have succeeded in building a dynamic business. We have firmly established our leadership in the production of live commercial theatre in Canada and have begun developing a pre-eminent position internationally in spite of the fact that for most of the past four-and-a-half years, the Canadian and world economy has been mired in its

The sights and sounds of the CMW exhibition

The Canadian Music Week Exhibition gave numerous entrepreneurial enterprises an opportunity to flash their wares before the mass of delegates that attended the event.

The array of exhibitors ranged from music publishers, to instruments manufacturers, to awards and ticket manufacturers. HMV occupied a large space with its Fresh Blood café, where promising young acts were put on display in front of coffee-sipping delegates. And the Musician's Alley, a contribution from the people at Steve's Music, offered artists a sampling of the latest in keyboard and

soundboard technology, as well as drum and guitar clinics.

EMI Music Publishing's Karaoke booth definitely attracted some attention, with numerous staff members showing off their vocal chops to the accompaniment of the latest in Karaoke software.

The infamous Cancon Beaver was a silent yet substantial presence throughout the rows of exhibitors. The Beaver helped to remind many delegates of the important role that RPM played in the promotion of Canadian talent, developing the Maple Music Junket,

Three Days In March, and the Junos.

RPM's prime booth location adjacent to the Dominion Ballroom, site of numerous keynote speeches, allowed us the opportunity to play host to a number of visiting delegates and dignitaries. Prominent visitors included CMW organizer Neill Dixon, HMV president Paul Alofs, Attic Record's Alexander Mair and Kevin Shea, and Much Music's Kim Clarke Champniss.

What the exhibition proved, among other things, was the portentous part music plays in the entrepreneurial activities of Canadians.



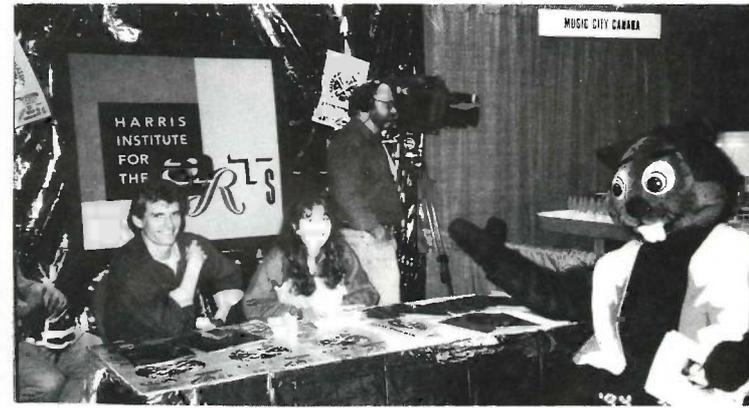
RPM's ubiquitous Beaver at National Music Methods.



CMW organizer Neill Dixon with RPM's Sean LaRose.



Cancon Beaver visits the Perri Entertainment booth.



The folks at the Harris Institute welcome the Beaver.



RPM's Craig Thompson and the Beaver with A&M's promo rep David Lindores.



The Beaver welcomes a young gate crasher, Sean LaRose's daughter Kathleen, to the RPM booth.



RPM's Ron Rogers at exhibit booth with HMV's Paul Alofs and Roger Whitman.



The Cancon Beaver visits the Homespun video booth.



Cancon Beaver obviously lost in the maze of exhibits.



MuchMusic's Kim Clarke Champniss visits RPM.



Roy Exports plays host to the RPM Cancon Beaver.



The Beaver welcomes BMG's Dale Peters.



RPM's Sean LaRose and Dan Hanewich show off the latest edition.



Ron Hynes and wife Colleen with RPM's Sean LaRose.

THE HONOURABLE MICHEL DUPUY

Michel Dupuy, the Minister of Canadian Heritage, officially addressed the Canadian music industry for the first time March 20 at 10:30 a.m. in the Dominion Room of the Sheraton Hotel. After a warm introduction by CRIA president Brian Robertson, who noted Dupuy as "a man who understands the frustrations of our industry," Dupuy began his address to a packed room. The following are excerpts from Mr. Dupuy's speech.

"I am very pleased to be with members of one of Canada's most vibrant cultural industries for the first time today..."

"Your theme this year - changes - could not be more appropriate. Not a single cultural industry has escaped the massive impact of the technological tidal wave and the emergence of new issues that directly affect the production, delivery and consumption of cultural products... For a country like Canada, it might in fact reveal a rich vein of new opportunities..."

"My first observation is inescapable: Canadian cultural industries have always had to compete against the monolith just across the border... The evidence is clear: Statistics Canada reports that foreign recordings account for 91% of all Canadian sales..."

"Deuxième constat. Les industries culturelles canadiennes doivent en outre se faire valoir sur un marché relativement restreint, fragmenté de surcroît par la présence de deux marchés linguistiques..."

"Third, our cultural industries have to exploit a small domestic market, where potential is limited because of strong foreign-controlled firms, and at the same time break into new overseas markets, without the security of increasing government support..."

"I say these are realistic statements which we must acknowledge now if we want to work together..."

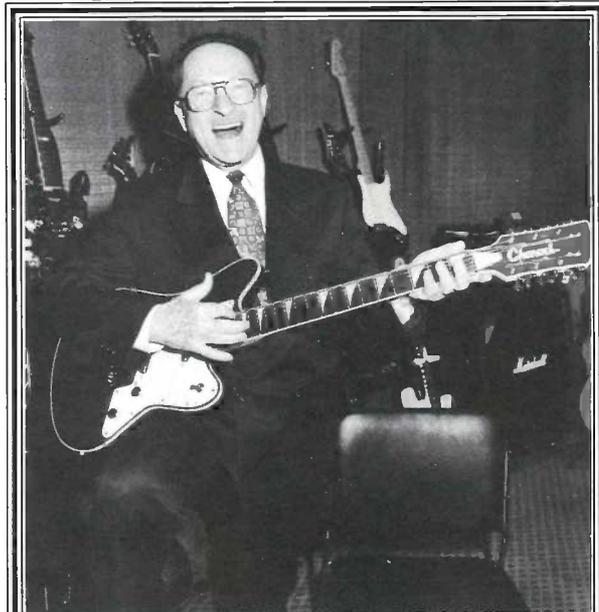
"Canada is the second largest producer of French-language music after France, and the third largest producer of English-language selections after the US and Great Britain. This clearly shows that the sound recording industry, a Canadian cultural industry, has major economic significance. Culture and economy work in harmony..."

"I feel these facts give good reason to support this industry, which has an excellent chance of exploiting the wave of change I described earlier, and to do whatever we can do to help it in its face-off with daunting foreign competition in our domestic market... In my view, our involvement should focus on six specific areas. The following can be seen as a strategy for reducing the risks brought on by change for the Canadian recording industry..."

"First, I feel it is important to maintain existing funding under the Sound Recording Development Program (SRDP)..."

"I am pleased to announce today that this funding will not be affected by recent budget cuts, and will be set at \$4.2 million for 1994-1995. In addition, the Canadian Sound Recording Service Organizations Contribution Program, which provides about \$315,000 a year, will also be exempt from the reductions..."

"I am committed to providing a stable



Minister of Canadian Heritage Michel Dupuy strums a few chords at Steve's Music Alley at CMW exhibition (photo by Tom Sandler).

source of revenue for the cultural industries despite the current economic situation. This should assist FACTOR Musicaction Canada and the Department of Canadian Heritage in planning their activities with your industry..."

"Second, the Department of Canadian Heritage is just completing several studies on alternate modes and sources of funding for your industry. Some options considered by these studies are tax credits, risk financing and loan guarantees. I await their recommendations..."

"Third, owing to the modest size of our domestic market, we must export more... Canadian Heritage and members of your industry are looking into this fundamental issue with the Department of Foreign Affairs..."

"Further to our commitment outlined in the Red Book, I will make it a priority to find means to increase our support to the marketing and distribution of Canadian cultural products abroad..."

"Fourth, while plans are being laid for the electronic superhighway... a place must be reserved for an authentic Canadian presence. You, the members of the sound recording industry... do not have to be sold on the benefits of minimum Canadian content on the new networks..."

"Fifth, as I said during the debate on the Speech from the Throne in the House of Commons, revising the Copyright Act is a priority for me... A revised Act must be technologically neutral so it will keep pace

with constantly evolving technologies and major international agreements. I am of the view that these revisions must include provisions regarding neighbouring-rights and home copying..."

"Sixth, and last, my predecessor set up, 15 months ago, a task force made up of members of your industry to look at the future of Canadian sound recording... Your participation in on going public policy development is essential to the orderly growth of your industry. Hence, I await with considerable anticipation some input from this task force. It must be clear that without your desire and dynamism at all levels of the industry... my best efforts will come to naught..."

"The measures I have described are intended as a risk reduction strategy. They aim to achieve maximum exposure for our music in Canadian and international markets..."

"Vos succès, tant au pays qu'à l'étranger, vous reviennent de plein droit et sont pour tous les Canadiens et Canadiennes une source de fierté. Mieux encore: vos succès prêtent une voix à la singularité de notre culture dans le concert des nations..."

"Thank you sincerely for inviting me to be with you today, and it will be an immense pleasure for me to attend the Juno Awards presentation this evening, a suitable culmination to this week of celebration of the sound recording industry. To one and all, I wish you the best of luck and a very successful year."

RPM Booth Visitors

RPM was given prominent booth space at Canadian Music Week's exhibition. Numerous people dropped by and we would like to thank them for spending some time at our booth.

Neill Dixon - Chart Toppers
 Paul Alofs - HMV
 Roger Whitman - HMV
 Pablo Fairhall - A&M
 Ron Harwood - PolyGram
 Ron Hynes - EMI Music Canada
 JJ Johnston - The MIX
 Ann-Marie Cyr - PolyGram
 David Lindores - A&M
 Dale Peters - BMG
 Brain Hetherman - MCA
 Steve McLean - The Record
 John Major - CityTV
 Laura Ferguson - Quality
 Crawl
 Ted Burley - Bad Fun
 Yaz Atout - Victims of Luxury
 Kathryn Husband - The National Library
 Dan Dorsey - Big Mouth Management
 Legend Records
 Malcolm McLaren
 Leeds Levy - Leeds Entertainment
 Kim Clarke Champniss - MuchMusic/CityTV
 Kevin Shea - Attic Records
 Graeme Boyce - Raw Energy
 Steve Jordan - Kinetic Records
 Don Berns - Alternaline
 Al Fletcher - Warner Music Canada
 Debbie Heller - The Edge 94.9
 Zen Bungalow
 Nadine - The Misunderstood

Music Industry Awards confirm EMI tops in 1994

Utilizing an impressive and diverse array of Canadian talent, EMI Music Canada enjoyed a highly successful year, which was reflected by the company's strong showing at the 1994 Music Industry Awards, March 18 at the Sheraton Centre Hotel.

EMI was named top major record company, while label president Deane Cameron was voted top executive. The EMI crew was also named top promotion team.

EMI's success over the past year was fuelled largely by The Rankin Family, who released two highly successful albums, Fare Thee Well Love and North Country. The Rankin's, of course, went on to unparalleled success at the Juno's two nights later.

The other impressive showing industry-wise was by Vancouver's Nettwerk Records, who were named top Canadian independent label. Nettwerk were also honoured with Billboard's international business achievement award. Nettwerk, whose strong '93 showing was led by Sarah McLachlan, just recently signed a distribution deal with Sony Music Canada.

The show itself, hosted by a sarcastic and cynical Ted Woloshyn, featured live performances by Colin James, David Gogo and Jim Witter. The proceedings ended on a somewhat sombre and emotional tone with local broadcast legend Terry Steele, being inducted into the industry's hall of fame. Steele, the signature voice of CHUM radio during the seventies, passed away suddenly last year.

Following is a list of all the winners:

MAJOR RECORD COMPANY

EMI MUSIC CANADA

MUSIC EXECUTIVE

DEANE CAMERON

MARKETING/SALES TEAM

MCA RECORDS CANADA

PROMOTION TEAM

EMI MUSIC CANADA

MUSIC PUBLISHER

WARNER - CHAPPELL

CANADIAN INDEPENDENT RECORD COMPANY

NETTWERK RECORDS

RETAILER

HMV CANADA

SUB-DISTRIBUTOR/RACK JOBBER

CARGO

PROMOTER

CONCERT PRODUCTIONS
INTERNATIONAL

TALENT BUYER

ELLIOT LEFKO
MCA Concerts

PUBLICIST

DEBBIE RIX
MCA Concerts

BOOKING AGENT

STEVE HERMAN
S.L. Feldman & Associates

PERSONAL MANAGER

JAKE GOLD
The Management Trust

PERFORMANCE MAGAZINE'S PRODUCTION COMPANY AWARD

WESTBURY NATIONAL SHOW
SYSTEMS LTD.

CONCERT VENUE

MASSEY HALL

LIVE MUSIC - NIGHT CLUB

COMMODORE BALLROOM
Vancouver

JOURNALIST/MUSIC CRITIC

JOHN SAKAMOTO
Toronto Sun

BROADCAST EXECUTIVE

DENISE DONLON
MuchMusic

VIDEO PERSONALITY

KIM CLARKE CHAMPNISS
MuchMusic

MAJOR MARKET STATION

CFNY
Toronto

MAJOR MARKET MUSIC DIRECTOR

TIE:
GUY BROUILLARD
CKOI Montreal
JOE NICKOLLS
Z95 Vancouver

MAJOR MARKET PROGRAM DIRECTOR

ERIC SAMUELS
The Bear Edmonton

SMALL MARKET RADIO STATION

HTZ-FM ST. CATHERINES

SMALL MARKET MUSIC DIRECTOR

KNEALE MANN
HTZ-FM St. Catherines

SMALL MARKET PROGRAM DIRECTOR

TIE:
ROB ROBSON
Z99 Red Deer
ERIC STAFFORD
C103 Moncton

CAMPUS RADIO STATION

CIUT - TORONTO

SYNDICATED RADIO SHOW

TIE:
COMMAND PERFORMANCE
THE ROCK REPORT

RADIO AIR TALENT

JOHN DERRINGER
CHOM Montreal

BILLBOARD'S INTERNATIONAL MUSIC

ACHIEVEMENT AWARD
LOREENA MCKENITT

BILLBOARD'S INTERNATIONAL BUSINESS

ACHIEVEMENT AWARD
NETTWERK RECORDS

HALL OF FAME

TERRY STEELE

IN THE CLUBS

at CMW

by Craig Thompson

The Tragically Hip. Blue Rodeo. Colin James. The Romantics. Spirit Of The West. The Waltons. Jane Siberry. What do these acts have in common? Their roots are in clubs, in the small, intimate venues around the country that helped spawn the rise of these acts. And naturally, this is only a partial list.

Smaller labels and independents are often where mainstream trends in radio and retail bubble up from: the most obvious example of this is the 'Seattle' scene, but rap music, the disco era (both big in dance clubs), and the successful acid rock of the '60s all blossomed from nothing into the monsters we know them as today.

With this in mind, RPM was visible in the clubs at CMW showcases, in order to get a barometer of what's hot and happening at the ground level. The dynamism and strength of the Canadian music scene, it was discovered, speaks for itself.

Nothing In Particular played Ultrasound Showbar (March 16) promoting their independent disc, *Is That Right?* The show was being taped by major market radio station of the year winners CFNY for future broadcast. The group was well received, perhaps a result of playing Elvis Mondays at The El Mocambo (14). NIP will tour in the near future and may make a video (nothing firmed yet), out of which some major label

attention should be secured. A very tight band (though some advice for them is to announce their name at gigs.)

Wild Strawberries, a Strawberry/A&M act receiving airplay for the Life-Sized Marilyn Monroe single, followed NIP. Introduced by CFNY's Mae Potts, it was a showcase for lead singer Roberta Carter Harrison, who could do wonders regardless of who is backing her. She has a unique delivery and got the dance floor packed. Roberta has the ability to play up to the executives as well as the band's die-hard fans, a guaranteed successful combination. Its soft and sweet pop is a livewire, and could bring more sales come a second album.

Murderecords held a showcase later that night at Lee's Palace. The label is from the east coast and Thrush Hermit, Hardship Post, and Eric's Trip played. The anti-fashion ethos of their music includes golf shirts, sweatshirts and loose jeans. Thrush Hermit played a tight set, and the young band members had their own certain charisma. Hardship Post played music reminiscent of Nirvana's Insecticide b-sides, and could make a splash south of the border with some touring to support its Hack EP. Eric's Trip closed the evening under one single spotlight that did not reveal the members' faces. Many industry types seemed scared away from the group, but they have had considerable indie sales with a dedicated following for its Sub Pop Love, Tara.

Slowburn out of Vancouver played one of their five CMW dates at the Rivoli (17). The band is a strong rock band, no doubt dedicated to their music judging by their perseverance during the week. They garnered

some label interest for their independent cassette *Sparked*. With The Doughboys' success, Slowburn could follow in those footsteps, and their gigs insured a solid Toronto fanbase.

Merlin from Montreal closed the night. If you haven't heard Merlin, well, you should. At times sounding like Rage Against The Machine, at others like Body Count, Merlin jerked his body about onstage that had the small club sweaty and smoky. His music, distributed through MCA, is an acquired, hard-rock/rap taste, and reflects a number of domestic acts playing this kind of music. Watch as Merlin's star rises through almost-guaranteed MuchMusic airplay.

The El Mocambo hosted a special CMW showcase evening (18) that was jam-packed on both floors. The first band downstairs was The Inbreds, a two-piece group out of Kingston that blew the audience away with their rock-hard bass-drums groove. Something to be experienced, but maybe restricted to loyal independent product fans. Then, upstairs, Guelph heroes and NOW cover star King Cobb Steelie took the stage and proceeded to play a set of almost entirely new material from a just-recorded session with producer Bill Laswell. The band, signed to Warner-Chappell, were tight and funky as ever. Then, it was Slow Loris, an instrumental band from Toronto featuring a trumpet player whose minimalist playing was most effective. The band veers from deep rock grooves to jolting, smashing quick-change material that already has a good local fan base, surprising for an instrumental group. After this, Change of Heart came on and, having been around for a number of years, its set was tight and fun. The group has a release out and its next release is tentatively titled *Tummysuckle*. This group comes from an original Canadian rock mold that has many local musicians constantly wagging their tongues for superlatives. Then, the last group downstairs was Grimskunk from Montreal. It plays a sort of punk/thrash rock along the lines of Pantera. Project 9, Great Slave and Venus Cures All were the other bands on this bill that, judging by the great attendance figures, was one of the more successful of CMW.

The last night out (19) was reserved for one of Canada's premier success stories, Spirit Of The West. The band has an incredibly tight and fanatic core of fans that, every time the band comes to town, are always there, dancing and jiggling away. SOTW play a fusion of Celtic and 'alternative' veins of music, but its live shows are predicated on the energy of vocalist John Mann and flautist/guitarist Geoffrey Kelly, and on this night they played off one another with typical aplomb. Another major facet of the evening's entertainment was drummer Vince Ditrich and keyboardist/mandolinist Hugh McMillan's showcase, where, among other traditional songs sung, you could find Ditrich on the catwalk belting out *When Irish Eyes Are Smiling* (it was, after all, two days after St. Paddy's Day). A great show, and a band that was, disappointingly, shut out of the Junos this year. Expect them next year to make waves at the awards.



Classic Rock 97.5 FM in Winnipeg took its afternoon drive show to the RCAF jet statue at Woodhaven Park downtown. Hosts Joe Aiello and Manny Montoya encouraged people to come and rub the jet for luck, in hopes of breaking the NHL Jets' recent 19 game winless streak. Hundreds of park visitors dropped in to give the statue a rub, and sign a banner which ended up in the Jets dressing room prior to the team's game against San Jose (Feb. 28). The Jets tied that one, and won their next two (over Dallas and Ottawa) to end the streak.

North Bay's CHUR-AM has become the latest station to switch to the classic rock format. The Pelmorex Communications station, which now bills itself as the Mix 840, responded to a listener survey conducted in January by Decima Research. The new format will feature "the best classic rock from the seventies and eighties." The format change went into effect March 18.

Pelmorex Communications also made a number of personnel moves over the last two weeks. CJMX Sudbury music director Bruce Lindsay has also assumed the responsibilities of program director. Scott Jackson, program director at CHUR, has also assumed the PD chair at Sudbury's CHNO. And CHNO morning man Rick Malo has left the station after a 16-year stay.

Vancouver's 99.3 The Fox held another unique promotion recently. The two-week contest, titled *We're Not Cheap, We're Giving Away A Jeep*, invited listeners to guess the content of a taped message, played at fast speed, to qualify. The 32 qualifiers dropped by a Speedy Muffler location, where the CFOX morning crew were broadcasting live. Each entrant was asked to pick a brake shoe, which the resident mechanic and the Speedy Muffler King (morning co-host Willy dressed as Elvis) attempted to fit on the Jeep. Rob Freeman was the lucky listener who drove away the '94 Jeep YJ.

Calgary's 960 CFAC is holding its 5th annual Country Showdown. Entrants must submit three original songs on a cassette. The winning act will: receive a \$3,000 performance contract; a performance opportunity at the Stampede; be featured on professionally-produced CD to receive national radio distribution, and be featured in a video produced by Roy Warhurst. Interested artists should contact the station for details. Entry deadline is May 20, with the winner announced May 31.

Vancouver's CKLG 730 is expanding its weekend sports talk show, *The Fan's Forum*, to five nights a week. The show will now be featured Wednesday to Sunday from 9-11 pm. *The Fan's Forum* features host Doug Finlay taking listeners' calls and interviewing numerous sports celebrities.

The Rock Radio Network is throwing its syndicated support behind the newest release by Vancouver's 54-40. RRN will

present the world album premiere of the band's newest Columbia/Sony release *Smilin' Buddha Cabaret* in a 90-minute program to be aired March 31. Band members Neil Osborne and Brad Merritt will join host Steve Warden in studio, taking calls from listeners, and playing cuts from the follow-up to the platinum-selling *Dear Dear*. The Rock Radio Network has premiered numerous major releases over the last couple of years, the most recent of which was from British supergroup Yes, *Talk*.

Toronto's CJRT-FM is bringing back its *Records In Review* classical music program, with new co-host William Littler joining former co-host Bruce Surtees. Littler has been classical music critic at the *Toronto Star* for over 25 years, and is internationally recognized for his writing on the genre. Bruce Surtees, the long-time owner of The Classical Record Shop in Toronto's fashionable Hazleton Lanes, was one of the original co-hosts when the program began in the mid-seventies. The show makes its return April 3 at 1:00 pm.

CHUM-FM in Toronto will air a special edition of the *Sunday Funnies*, April 3 and 10 from 10 till 11 pm. The two shows will feature parts one and two of *Monty Python: 25 Years Behind The Elephant*, a retrospective on the British group's unique comedic style. The show will feature interviews with members of the *Flying Circus*, and classic clips from the old shows.

Toronto's CFNY-FM, one of the last denizens of alternative music in Canada, was named major market station of the year at the Music Industry Awards (March 18). CKOI Montreal's Guy Brouillard and Z95 Vancouver's Joe Nicholls shared the honours for major market music director, while The Bear Edmonton's Eric Samuels was named top major market program director. In the small market categories, Rob Robson (Z99 Red Deer) and Eric Stafford (C103 Moncton) shared the award for top program director, while Kneale Mann from St. Catherine's HTZ-FM was named top music director. HTZ-FM was also named top small market station in Canada. CHOM Montreal's John Derringer was named the country's top on-air talent. Two programs from the Rock Radio Network tied for best syndicated program honours - *Command Performance* and *The Rock Report*. In a moving ceremony, longtime 1050 CHUM personality Terry Steele, who past away last year, was voted into the industry's hall of fame. University of Toronto station CIUT was named top campus station. The Music Industry Awards were voted on by industry members, and were presented at a gala dinner at Toronto's Sheraton Hotel, as part of Canadian Music Week.

Toronto's AM 640 has added a new "no holds barred talkfest" to its lineup. *The Village Voice* with Reiner Schwarz, to be aired Sunday's at 6:00 pm, will feature opinion, story telling, conversation and confession, focusing on the caller, and those responding to host Schwarz's comments. Radio veteran Schwarz was a DJ at CHUM FM Toronto and CHOM in Montreal, back in those station's AOR days. The addition of Schwarz gives AM 640 a solid talk line-up.

COUNTRY

Prairie Oyster hits hard with a new single, *Such A Lonely One*, and album, *Only One Moon*. The single is the most added this week, entering the chart at #73. The BMG promotion team is particularly excited about this new Arista release, the band's first since last year. Here's *To You*, taken from their album, *Everybody Knows*, charted in January of last year, and *Just For Old Times Sake* charted in April. The new single is a Russell deCarle original. A video, directed by Dale Heslip, has also been shipped. Eight of the 12 tracks on the album were written by Prairie Oyster's Joan Besen, Keith Glass and deCarle. The album also showcases the writing talents of Alan Jackson, Pam Tillis and Lucinda Williams, and was co-produced by the band and Steve Fishell. Coming up is Prairie Oyster's first television special (July 3) with Carlene Carter as guest to be aired on the CTV Network. A massive launch party is also being planned for Calgary, all of which is being worked carefully into the band's hectic tour schedule. The other members of the band are Bruce Moffet, John P. Allen and Dennis Delorme.

Clint Black gets the nod as the biggest gainer with his latest RCA release, *A Good Run Of Bad Luck*, jumping up to #45 from #67. The single was taken from Black's album, *No Time To Kill*.

Roy Penney is busy at the club scene. He is playing regularly at the Birchmount Tavern in Scarborough. Penney won a Juno Award (known then as the RPM Gold Leaf Awards) in 1965 and 1966 as country instrumentalist of the year. He's going to be active on the recording scene shortly, so watch for an album soon.

Neal McCoy hits #1 with his latest release,

No Doubt About It, the title track of his Atlantic album produced by Barry Beckett. The song was written by John Scott Sherrill and Steve Seskin.

Charlie Major is reaching for the top position on the chart with his Arista single, *Nobody Gets Too Much Love*, which eases into the #3 position. Major is flying high with his Juno win this year as country male vocalist.

The Barra MacNeils will be the opening act for the benefit concert in support of health research and education at the Faculty of Health Services of McMaster University. Kenny Rogers will headline the show. The concert is set for April 24 at Hamilton's Copps Coliseum. The benefit is part of a series of activities planned for this year to celebrate 30 years of "excellence in health research, health education and health care service," to the Hamilton-Wentworth community by the Faculty of Health Sciences at McMaster University. The faculty, in partnership with the Firan Foundation, recently brought former US president George Bush to Hamilton for a research fundraising dinner. The Firan Foundation, known for its support of various charities, is sponsoring the benefit concert.

Savannah's Gary Fjellgaard heads out on Cancon tour

MCA Concerts Canada, in conjunction with Ron Sakamoto's Calgary-based Gold & Gold Productions, is mounting a major cross-Canada tour for Gary Fjellgaard. The tour is in support of his latest Savannah album *Believe In Forever*.

The album has already spawned two hits for the Gabriola Island native: *Train Of Dreams* and *Islanders*, his latest release, now bulleting up the RPM Country 100 (#71).

Fjellgaard's *Believe In Forever Tour '94* will touch down at more than 30 large and small Canadian communities.

Fjellgaard's status in country music, as well as his repertoire, was key in MCA

Jason McCoy, who made his chart debut with *How Could You Hold Me* (RPM - Jan. 27/90), has four new singles in the can, all of which he co-produced with Scott Baggett. The four songs; *Your Momma Warned You*, *She's Gonna Keep Him Around*, *Take It From Me*, and *Ghosts*, are all McCoy originals, and were recorded in Nashville. Ron Kitchener, who heads up the Toronto-based RGK Entertainment Group, reports that McCoy and his five-piece band will tour the Atlantic provinces (May 2-16) and western Canada (July 2-22).

Anne Murray, currently charting with her latest EMI single, *The Wayward Wind*, has just completed a busy week of interviews in New York. She appeared on CNN, taped a CBS *This Morning* show for future airing, and did a little food chat on *Talking Food* on the Robin Leach Show, which airs on the Food Network. Murray begins her tour of western Canada at Winnipeg's Concert Hall on April 5. The tour winds down at Saskatoon's Centennial Auditorium on April 20. Murray then heads south of the border for May and

COUNTRY continued on page 27

Concerts getting behind the tour. Paul Merces, director of western Canadian operations for MCA Concerts, points out that he is very pleased to be working with a Canadian artist "with such substance. With five albums worth of hit material to draw from, Fjellgaard offers a powerful evening's entertainment."

Brian Ferriman, president of Savannah Music and Fjellgaard's personal manager, was obviously excited over the MCA/Gold & Gold involvement with his client's career. "Canadian artists cannot realize their true domestic potential without a substantial and ongoing commitment to artist development from the industry's major concert promoters. We are delighted that MCA and Gold & Gold have made this significant commitment to Fjellgaard's career growth."

At each concert, Fjellgaard will perform two 50-minute sets, highlighting material from *Believe In Forever* and his four previous Savannah releases.

The tour begins at the Sid Williams Theatre in Courtenay, BC on April 15, followed by Victoria's Belfry Theatre (16), the Arts Club Theatre in Vancouver (17), the Community Centre in Penticton (20), the Key City Theatre in Cranbrook (21), Trail's Community Theatre (22), Calgary's Uptown Theatre (23), the Festival Place Theatre in Sherwood Park (26), Medicine Hat's Hitchin' Post (27), the Yates Theatre in Lethbridge (28), Red Deer's College Theatre (29), and Moose Jaw's Heritage Hall (30) to end the month.

May dates begin at the Broadway Theatre in Saskatoon (2), followed by the Community Centre in Holden (3), Wadena's Composite High School (4), and the Walker Theatre in Winnipeg (6).

Ontario and Atlantic Canada dates will begin on May 8. Dates and venues will follow.

IF I'M ONLY GOOD FOR ONE THING

Larry Mercey RDR Countrypak 21, Cut 1

Writers: Larry Mercey/Bryan Way

LARRY MERCEY

LOOK...

CIGV-FM, Penticton, BC/CHRB, High River, AB/CFSL, Weyburn, SK/CKLQ, Brandon, MB/CHAM, Hamilton, ON/CKBY-FM, Ottawa, ON/CHSJ, St. John, NB/CKPE-FM, Sydney, NS

THANKS to everyone who is playing the song >>> to those who aren't, it's never too late to jump on the bandwagon!!!

A SPECIAL THANK YOU to my co-writer, Bryan Way and Warner-Chappell. I appreciate everything you've done!

Larry Mercey



COUNTRY TRACKS

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

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

Canada's Only National 100 Country Survey

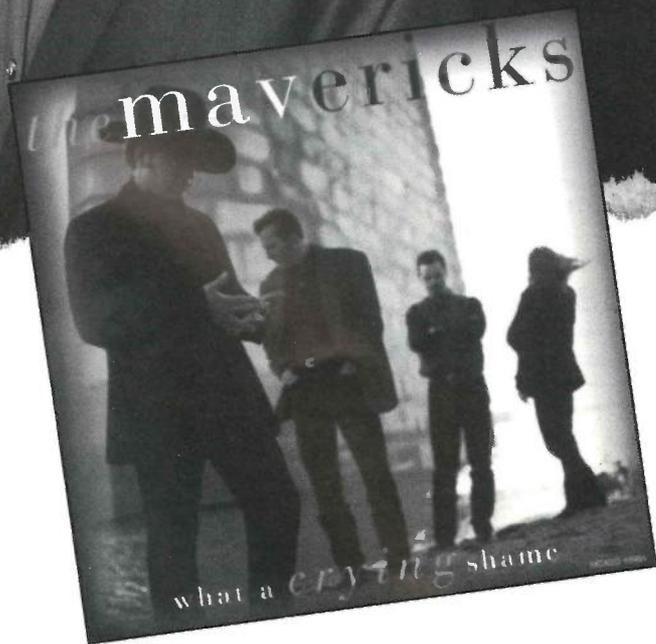
TW LW WO MARCH 28, 1994

- 1 2 12 **NO DOUBT ABOUT IT**
Neal McCoy/No Doubt About It/CD single-P
(J.S.Shemil/S.Seskin) B.Beckett (Atlantic)
- 2 3 12 **NOBODY GETS TOO MUCH LOVE**
Charlie Major/The Other Side/BMG comp 24-N
(C.Major) S.Fishell (Arista)
- 3 1 9 **TRYIN' TO GET OVER YOU**
Vince Gill/Still Believe In You/MCA comp 7-J
(V.Gill) T.Brown (MCA)
- 4 5 16 **NORTH COUNTRY**
The Rankin Family/North Country/CD single-F
(J.Rankin) C.Irschick (EMI)
- 5 8 11 **STANDING OUTSIDE THE FIRE**
Garth Brooks/In Pieces/EMI comp 1-F
(J.Yates/G.Brooks) A.Reynolds (Liberty)
- 6 9 12 **HE THINKS HE'LL KEEP HER**
Mary-Chapin Carpenter/Come On Come On/CD single-H
(M.C.Carpenter/D.Schultz) J.Jennings/M.C.Carpenter (Columbia)
- 7 10 18 **MY LOVE**
Little Texas/Big Time/Warner comp 195-P
(Howell/Seals/Barnes) Stroud/Dinapoli/Grau (Warner Bros)
- 8 14 8 **IF THE GOOD DIE YOUNG**
Tracy Lawrence/Alibis/CD track-P
(P.Nelson/C.Wiseman) J.Stroud (Atlantic)
- 9 10 9 **PIECE OF MY HEART**
Faith Hill/Take Me As I Am/Warner comp 195-P
(B.Berns/J.Ragavoy) S.Hendricks (Warner Bros)
- 10 12 9 **LIFE #9**
Martina McBride/The Way That I Am/BMG comp 24-N
(Kostas/T.Fenez) P.Worley/E.Seay/M.McBride (RCA)
- 11 6 14 **ROCK MY WORLD (Little Country Girl)**
Brooks & Dunn/Hard Workin' Man/BMG comp 23-N
(L.BaLouty/S.O'Brien) D.Cook/S.Hendricks (Arista)
- 12 23 11 **I'M HOLDING MY OWN**
Lee Roy Parnell/On The Road/BMG comp 23-N
(T.Arata) S.Hendricks (Arista)
- 13 7 13 **THE WAYWARD WIND**
Anne Murray/Croonin'/CD single-F
(Lebowitz/Newman) A.Murray/T.West (EMI)
- 14 4 15 **HEY CINDERELLA**
Suzy Bogguss/Something Up My Sleeve/EMI comp 21-F
(S.Bogguss/M.Berg/G.Hamison) S.Bogguss/J.Bowen (Liberty)
- 15 12 12 **THEY ASKED ABOUT YOU**
Reba McEntire/Greatest Hits Vol. 2/MCA comp 7-J
(K.Nash/B.Nash/F.Weller) T.Brown/R.McEntire (MCA)
- 16 17 10 **WHERE WAS I**
Ricky Van Shelton/A Bridge I Didn't Burn/CD single-H
(H.Stinson/G.Burn) S.Buckingham/R.V.Shelton (Columbia)
- 17 13 19 **TAKE IT EASY**
Travis Tritt/Common Thread/Album track-P
(J.Browne/G.Frey) J.Stroud (Giant)
- 18 19 12 **THAT'S MY STORY**
Collin Raye/Collin Raye/CD single-H
(L.R.Parnell/H.Stetson) P.Worley J.Hobbs (Epic)
- 19 20 11 **I'VE GOT IT MADE**
John Anderson/Solid Ground/BMG comp 23-N
(M.D.Barnes) J.Stroud/J.Anderson (BNA)
- 20 21 11 **I LOVE YOU 'CAUSE I WANT TO**
Carlene Carter/Little Love Letters/Warner comp 195-P
(C.Carter/R.Foster) E.Epstein (Giant)
- 21 27 14 **IF I'M ONLY GOOD FOR ONE THING**
Larry Mercey/No album/RDR comp 21
(L.Mercey/B.Way) L.Mercey/S.Thomas (RDR)
- 22 4 9 **BY HEART**
Joel Feeney/Life Is But A Dream/CD single-J
(J.Feeney/C.Farren) C.Farren/H.Parrott (MCA)
- 23 30 6 **TRY NOT TO LOOK SO PRETTY**
Dwight Yoakam/This Time/Warner comp 198-P
(D.Yoakam/Kostas) P.Anderson (Reprise)
- 24 26 10 **WE DON'T HAVE TO DO THIS**
Tanya Tucker/Soon/EMI comp 2-F
(Burr/Shaw) J.Crutchfield (Liberty)
- 25 28 8 **(Who Says) YOU CAN'T HAVE IT ALL**
Alan Jackson/A Lot About Livin'/BGM comp 24-N
(A.Jackson/J.McBride) K.Stegall (Arista)
- 26 31 8 **ALCOHOL IN THE BLOODSTREAM**
Ian Tyson/Eighteen Inches Of Rain/CD single-P
(I.Tyson) J.Rooney/I.Tyson (Stony Plain)
- 27 11 12 **T.L.C.A.S.A.P.**
Alabama/Cheap Seats/BMG comp 23-N
(G.Baker/F.J.Myers) J.Lee/L.M.Lee/Alabama (RCA)
- 28 34 6 **ADDICTED TO A DOLLAR**
Doug Stone/More Love/CD track
(Hood/Maddox/Tribble/Stone) Stroud/Stone (Epic)
- 29 15 12 **I JUST WANTED YOU TO KNOW**
Mark Chesnut/Almost Goodbye/MCA comp 7-J
(G.Hamison/T.Mensky) M.Wright (MCA)
- 30 36 10 **I CAN'T REACH HER ANYMORE**
Sammy Kershaw/Haunted Heart/PolyGram comp 347-Q
(K.Hinton/B.Theisen) R.Cannon/N.Wilson (Mercury)
- 31 37 7 **BETTER YOUR HEART THAN MINE**
Trisha Yearwood/The Song Remembers When/CD single-J
(L.Angelle/A.Gold) G.Funds (MCA)
- 32 40 6 **YOUR LOVE AMAZES ME**
John Berry/John Berry/EMI comp 2-F
(A.Hunt/C.Jones) C.Howard (Liberty)
- 33 39 6 **IF BUBBA CAN DANCE (I Can Too)**
Shenandoah/Under The Kudzuz/BMG comp 24-N
(M.Raybon/M.McGuire/B.McDill) D.Cook (RCA)
- 34 41 5 **WORDS BY HEART**
Billy Ray Cyrus/It Won't Be The Last/PolyGram comp 349-Q
(R.Nielsen/M.Powell) J.Scaife/J.Cotton (Mercury)

- 35 44 5 **ROCK BOTTOM**
Wynonna/Tell Me Why/CD track-I
(J.R.Cobb/B.Buie) T.Brown/D.Potter (Curb/MCA)
- 36 22 12 **I SWEAR**
John Michael Montgomery/Kickin' It Up/CD single-P
(F.J.Myers/G.Baker) S.Hendricks (Atlantic)
- 37 25 13 **ALMOST LIKE YOU CARED**
Cassandra Vasik/Feels Like Home/CD single-H
(T.Thomey/E.Ehm) T.Thomey/E.Ehm (Epic)
- 38 42 8 **NOW AND THEN**
Michelle Wright/Now And Then/BMG comp 24-N
(K.Staley/G.Hamison) S.Bogard/R.Giles (Arista)
- 39 52 7 **KISS ME I'M GONE**
Marty Stuart/Love And Luck/CD single-J
(M.Stuart/B.D.Piero) T.Brown/M.Stuart (MCA)
- 40 46 7 **HONKY TONK CROWD**
Rick Trevino/Rick Trevino/CD single-H
(M.Stuart) S.Buckingham (Columbia)
- 41 49 5 **WHERE DO I FIT IN THE PICTURE**
Clay Walker/Clay Walker/CD track-P
(C.Walker) J.Stroud (Giant)
- 42 51 9 **LOVE WILL**
Grag Paul/Love Will/Royalty comp 11
(C.Rawson/B.Hill) (Royalty)
- 43 29 8 **GOODBYE SAYS IT ALL**
Blackhawk/Artsy & Excellence/BMG comp 23-N
(J.MacRae/C.Black/B.Fischer) N.Bright/T.Dubois (Arista)
- 44 50 10 **THINGS I DIDN'T SAY**
Brad Bayley/Things I Didn't Say/Album track
(B.Bayley) G.Kollier (ATI)
- 45 66 3 **A GOOD RUN OF BAD LUCK**
Clint Black/No Time To Kill/BMG comp 25-N
(G.Black/H.Nicholas) J.Stroud/C.Black (RCA)
- 46 33 16 **I'D LIKE TO HAVE THAT ONE BACK**
George Strait/Easy Come Easy Go/MCA comp 7-J
(B.Shore/R.West/A.Barker) T.Brown/G.Strait (MCA)
- 47 35 8 **STONE COLD COUNTRY**
Gibson/Miller Band/Where There's Smoke/CD track-H
(D.Gibson/B.Miller) D.Johnson/B.Miller (Epic)
- 48 56 6 **SHOULD'A SEEN HER COMIN'**
Rick Tipton/Should'a Seen Her Comin'/CD track
(R.Tipton) D.Pomeroy (Moon Tan)
- 49 55 9 **THE LUCKY ONES**
Ruby Daley/Ruby Daley/CD single
(Keltis/G.Lemon) T.McKilip (Atlantic)
- 50 32 15 **IF IT WASN'T FOR HER I WOULDN'T HAVE YOU**
Daron Norwood/Daron Norwood/Warner comp 191-P
(J.L.Wallace/T.Skimmer) J.Stroud/J.Cariton (Giant)
- 51 59 5 **CIRCLE OF LOVE**
Joan Kennedy/Higher Ground/CD track-J
(M.Noble/J.Penning/P.Gaddy) M.Francis (MCA)
- 52 60 3 **ROCKABILLY HEART**
Cindy Church/Love On The Range/Warner comp 198-P
(R.Hollis) N.Tinkham/D.Hamilton (Stony Plain)
- 53 62 6 **WHAT A CRYING SHAME**
The Mavericks/What A Crying Shame/CD track-J
(Kostas/R.Malo) D.Cook (MCA)
- 54 58 8 **ROUGH AND TUMBLE HEART**
Lyndia Scott/Isn't It Always Love/CD track
(P.Tillis/B.DiPiero/S.Hogin) B.Buckingham (Spinner)
- 55 57 5 **OUTSKIRTS OF TOWN**
Sawyer Brown/Outskirts Of Town/CD single-F
(G.Hubbard/D.Cameron) M.Miller/M.McAnally (Curb)
- 56 61 7 **WAITING TOO LONG**
Moris Rainville/The Mississauga Man/CD track
(M.P.Rainville/D.Rainville) R.Prescott (Rarerebit)
- 57 65 4 **BABY DON'T CRY**
One Horse Blue/One Horse Blue/CD single-H
(G.Maxwell/R.Vaughan) B.Buckingham (Savannah)
- 58 69 2 **SWEET SWEET POISON**
Jim Witter/Jim Witter/CD track-F
(J.Witter/J.Douglas) J.Douglas (Fre)
- 59 68 3 **NO HASTA LA VISTA TONIGHT**
George Fox/Mustang Heart/Warner comp 201-P
(G.Fox/B.Gaudio) B.Gaudio (WEA)
- 60 67 5 **IN MY OWN BACKYARD**
Joe Diffie/Honky Tonk Attitude/CD single-H
(J.Diffie) J.Slate/B.Montgomery (Epic)
- 61 63 5 **INDIAN OUTLAW**
Tim McGraw/Lament Of Cherokee...Indian/CD single-F
(T.Barnes/G.Simmons) J.Stroud/B.Gallimore (Curb)
- 62 64 4 **RED AND RIO GRANDE**
Doug Supernaw/Red And Rio Grande/BMG comp 24-N
(D.Superaw/L.Atkinson) R.Landis (BNA)
- 63 43 11 **LET'S TRY LOVE AGAIN**
Colleen Peterson/No album/Bookshop CD
(C.Peterson/C.Rawson/C.Luezingler) T.Migliore (Bookshop)
- 64 72 4 **EAGLE OVER ANGEL**
Brother Phelps/Let Go/Warner comp 199-P
(G.Guinn/Y.Guinn/J.H.Peters) R.Phelps/D.Phelps (Asylum)
- 65 38 16 **WE JUST DISAGREE**
Billy Dean/Fire In The Dark/EMI comp 21-F
(J.Krueger) J.Bowen/B.Dean (Liberty)
- 66 73 4 **IF I HAD ONLY KNOWN**
Reba McEntire/8 Seconds Soundtrack/CD track-J
(S.Stanfield/C.Morris) T.Brown/R.McEntire (MCA)
- 67 76 3 **NO KATHLEEN**
Ron Hynes/Cryer's Paradise/EMI comp 6-F
(R.Hynes) D.O'Doherty (EMI)

- 68 77 2 **BEFORE YOU KILL US ALL**
Randy Travis/This Is Me/Warner Comp 202-P
(K.Follesole/M.T.Barnes) K.Lehning (Warner Bros)
- 69 78 2 **ROPE THE MOON**
John Michael Montgomery/Kickin' It Up/Warner comp 202-P
(J.Brown/J.Denton/A.Brown) S.Hendricks (Atlantic)
- 70 45 16 **A LITTLE LESS TALK AND A LOT MORE ACTION**
Toby Keith/Toby Keith/PolyGram comp 339-Q
(K.Hinton/J.A.Stewart) N.Lasnikin/H.Shedd (Mercury)
- 71 80 3 **ISLANDERS**
Gary Fjellgaard/Believe In Forever/CD single-H
(G.Fjellgaard/T.Dean) B.Buckingham (Savannah)
- 73 48 6 **HONKY TONK SUPERMAN**
Aaron Tippin/Call Of The Wild/BMG comp 24-N
(A.Tippin/B.Brock) S.Hendricks (RCA)
- 73 NEW **SUCH A LONELY ONE**
Prairie Oyster/Only One Moon/CD single-N
(R.deCarle) S.Fishell/Prairie Oyster (Arista)
- 74 75 4 **MAN, WHAT A WOMAN**
Shawn Camp/Shawn Camp/Warner comp 200-P
(S.Camp/D.Miller) M.Wright (Reprise)
- 75 47 16 **STATE OF MIND**
Clint Black/No Time To Kill/CD track-N
(C.Black) J.Stroud/C.Black (RCA)
- S 53 16 **SHED'D GIVE ANYTHING**
Boy Howdy/Welcome To Hollywood/EMI comp 21-F
(S.Steele/G.Farren/W.Melamed) C.Farren (Curb)
- 77 82 5 **RAISED ON COUNTRY**
Straight Clean & Simple/No album/Hillcrest comp 15
(L.L.Vannatta) L.L.Vannatta (Hillcrest)
- 78 95 2 **ONCE IN A WHILE**
Billy Dean/8 Seconds Soundtrack/CD track-J
(S.Dort/J.Betts) T.Brown (Liberty)
- 79 88 5 **I AM WHAT I AM**
Harold McIntyre/No album/Roto Note comp 20123
(M.LaForme) R.Cousins (Roto Note)
- 80 85 4 **JUST ONCE**
David Lee Murphy/8 Seconds Soundtrack/CD single-J
(D.L.Murphy/K.Tribble) T.Brown (MCA)
- 81 92 2 **MY NIGHT TO HOWL**
Lorie Morgan/War Paint/BMG comp 25-N
(R.Giles/A.Roberts/C.Black) R.Landis (BNA)
- 82 87 15 **WHATEVER IT TAKES**
Kenny Chesney/In My Wildest Dreams/Warner comp 189-P
(K.Chesney/J.Brock/K.Williams) B.Beckett (Capricorn)
- 83 71 19 **LIVE UNTIL I DIE**
Clay Walker/Clay Walker/Album track-P
(C.Walker) J.Stroud (Giant)
- 84 NEW **LOVEBUG**
George Strait/Easy Come Easy Go/CD track-J
(C.Wayne/W.Kemp) T.Brown/G.Strait (MCA)
- 85 74 10 **SOMEWHERE IN BETWEEN**
Dude Mowrey/Dude Mowrey/CD single-N
(A.Shamblin/J.Vezner) M.Clute/T.Dubois (Arista)
- 86 81 4 **HARD LIQUOR, COLD WOMEN, WARM BEER**
Bob Woodruff/Dreams & Saturday Night/Warner comp 200-P
(B.Woodruff) S.Fishell (Asylum)
- 87 70 5 **CLOSING TIME**
Radney Foster/Del Rio TX/BMG comp 24-N
(R.Foster/M.Sager) S.Fishell/R.Foster (Arista)
- 88 79 12 **SHE NEVER CRIED**
Confederate Railroad/Roll The Dice/Warner comp 194-P
(D.Mayo/F.Weller/D.Rae) B.Beckett (Atlantic)
- 89 89 4 **THANKS TO YOU**
Emmylou Harris/Cowgirl's Prayers/Warner comp 196-P
(J.Winchester) A.Reynolds/R.Bennett (Asylum)
- 90 NEW **BORN READY**
Jesse Hunter/A Man Like Me/BMG comp 25-N
(A.Shamblin/D.Gibson) B.Beckett (BNA)
- 91 NEW **HOW CAN I HELP YOU SAY GOODBYE**
Patty Loveless/Only What I Feel/CD track-N
(B.B.Collins/K.T.Good) E.Gordy Jr. (Epic)
- 92 84 15 **SAWMILL ROAD**
Diamond Rio/Close To The Edge/BMG comp 23-N
(S.Hogin/M.McBride/D.Truman) M.Powell/T.Dubois (Arista)
- 93 83 17 **JOHN DEERE GREEN**
Joe Diffie/Honky Tonk Attitude/CD single-H
(J.Diffie) J.Slate/B.Montgomery (Epic)
- 94 NEW **HOMEGROWN**
Michael Tetter/No album/Roto Note 20123
(P.Hotchick/R.Cousins/M.Terry) Same (Roto Note)
- 95 86 22 **I WANT TO BE LOVED LIKE THAT**
Shenandoah/Under The Kudzuz/BMG comp 22-N
(P.Bamhart/S.Hogin/B.LaBounty) D.Cook (RCA)
- 96 93 20 **FAST AS YOU**
Dwight Yoakam/This Time/Warner comp 188-P
(D.Yoakam) P.Anderson (Reprise)
- 97 91 2 **DREAMS ABOUT YOU**
Valdy/Heart At Work/CD track
(Valdy/B.Ruzicka) D.Doinahue (Peg/Sony)
- 98 96 11 **YOU WILL**
Patty Loveless/Only What I Feel/CD single-H
(P.Rose/M.A.Kennedy/R.Sharp) E.Gordy Jr. (Epic)
- 99 90 14 **NO MORE CRYIN'**
McBride & The Ride/8 Seconds To Glory/MCA comp 7-J
(T.McBride/J.Lee) J.Lee (MCA)
- 100 94 21 **I NEVER KNEW LOVE**
Doug Stone/More Love/CD single-H
(L.Boone/W.Robinson) J.Stroud (Epic)

maverick- māv'er·ik, n. - *one who breaks away
from group conformity and forges a new course.*



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(MCAC/SD 10961)

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What A Crying Shame, O What A Thrill

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Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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



COUNTRY ALBUMS

TW LW WO MARCH 28, 1994

- 1 1 11 **NOW & FOREVER (4 weeks at #1)**
Richard Marx - Paid Vacation
Capitol-98892 (EMI comp 1)-F
- 2 2 14 **BREATHE AGAIN**
Toni Braxton - Toni Braxton
LaFace/Arista-7300 26007 (BMG comp 58)-N
- 3 3 10 **EVERYDAY**
Phil Collins - Both Sides
Atlantic-82550 (C D single)-P
- 4 5 9 **HAVING A PARTY**
Rod Stewart - Unplugged... And Seated
Warner Bros-45289 (Album track)-P
- 5 6 7 **WHISPERING SHADOWS**
Patrick Norman - Whispering Shadows
Star/Select-8053 (CD single) MA P L
- 6 12 10 **THE SIGN**
Ace Of Base - The Sign
Arista-07822 18740 (Album track)-N
- 7 10 6 **THERE'S NO EASY WAY**
Roch Voisine - I'll Always Be There
Star/Select-8056 (CD single) MA P L
- 8 9 9 **IN YOUR EYES**
Dan Hill w/Rique Franks - Let Me Show You
Quality-2016 (CD single) MA P L
- 9 8 18 **THE POWER OF LOVE**
Celine Dion - The Colour Of My Love
Columbia-57555 (CD single)-H
- 10 13 5 **WITHOUT YOU**
Mariah Carey - Music Box
Columbia-53205 (CD single)-H
- 11 14 9 **SWIMMING IN YOUR OCEAN**
Crash Test Dummies - God Shuffled His Feet
Arista-74321-16531 (CD single)-N MA P L
- 12 15 3 **STREETS OF PHILADELPHIA**
Bruce Springsteen - Philadelphia
Epic Soundtrax-57624 (CD single)-H
- 13 19 5 **LULLABY (Goodnight My Angel)**
Billy Joel - River Of Dreams
Columbia-53003 (CD single)-H
- 14 4 8 **QUEEN OF THE NIGHT**
Whitney Houston - The Bodyguard Commemorative Edition
Arista-74321 16929 (BMG comp 59)-N
- 15 18 9 **ROCK AND ROLL DREAMS COME THROUGH**
Meat Loaf - Bat Out Of Hell II: Back Into Hell
MCA-10699 (CD single)-J
- 16 20 4 **FOR WHOM THE BELL TOLLS**
Bee Gees - Size Isn't Everything
Polydor-314 521 055 (PolyGram comp 349)-Q
- 17 11 12 **THE WAYWARD WIND**
Anne Murray - Croonin'
EMI-27012 (EMI comp 26)-F MA P L
- 18 7 11 **LINGER**
The Cranberries - Everybody Else Is Doing It...
Island-314514 (A&M comp 5)-Q
- 19 22 4 **THE ONES YOU LOVE**
Rick Astley - Body And Soul
RCA-07863 66295 (CD track)-N
- 20 21 9 **LOVE, LOVE, LOVE**
Hemingway Corner - Hemingway Corner
Epic-80180 (CD single)-H MA P L

- 21 24 4 **ANNIVERSARY SONG**
Cowboy Junkies - Pale Sun, Crescent Moon
RCA-74321 18808 (BMG comp 62)-N MA P L
- 22 28 2 **HUSH SWEET LOVER**
K.D. Lang - Even Cowgirls Get The Blues
Sire/Warner-45433 (CD single)-P MA P L
- 23 32 2 **LOVE SNEAKIN' UP ON ME**
Bonnie Raitt - Longing In Their Hearts
Capitol-81427 (CD single)-F
- 24 29 4 **HASN'T HIT ME YET**
Blue Rodeo - Five Days In July
WEA-93642 (Warner comp 199)-P MA P L
- 25 27 10 **CRYING IN THE RAIN**
Art Garfunkel w/James Taylor - Up 'Til Now
Columbia-47113 (Sony comp 21)-H
- 26 36 2 **COMPLETELY**
Michael Bolton - The One Thing
Columbia-53557 (CD single)-H
- 27 16 12 **AND THE SONG GOES (Doo Dit)**
Carol Medina - Energy Rush On The Electric Dance
Quality-2032 (CD single) MA P L
- 28 34 3 **LISTEN FOR THE LAUGH**
Bruce Cockburn - Dart To The Heart
True North-82 (CD single)-H MA P L
- 29 30 5 **BEAUTIFUL IN MY EYES**
Joshua Kadison - Painted Desert Serenade
SBK-80920 (C D single)-F
- 30 31 6 **I COULD CARE LESS**
The Waltons - Lik My Trakter
WEA-91951 (Warner comp 195)-P MA P L
- 31 37 2 **I OWE YOU ONE**
Aaron Neville - Aaron Neville - The Grand Tour
A&M-31454 0086 (A&M/Island comp 1)-Q
- 32 33 4 **OH NO, NOT MY BABY**
Linda Ronstadt - Winter Light
Elektra-61545 (Warner comp 198)-P
- 33 23 12 **DANCING ON MY OWN GROUND**
Lawrence Gowan - ... But You Can Call Me Larry
Columbia/Anthem-80183 (CD single)-J MA P L
- 34 35 5 **CORNFLAKE GIRL**
Tori Amos - Under The Pink
East/West-82567 (Warner comp 196)-P
- 35 NEW **MY PROBLEM IS YOU**
Jackson Browne - I'm Alive
Elektra-61524 (Warner comp 200)-P
- 36 17 10 **MISSING YOU**
Richard Samuels - Richard Samuels
Bimini/Spinner-364 (Album track) MA P L
- 37 25 16 **NORTH COUNTRY**
The Rankin Family - North Country
EMI-80603 (CD single)-F MA P L
- 38 38 15 **ALL FOR LOVE**
Adams/Sting/Stewart - Three Musketeers Soundtrack
A&M-314 540-190 (CD single)-Q MA P L
- 39 26 16 **DARLING BE HOME SOON**
The Barra MacNeils - Closer To Paradise
Polydor-314 521-106 (PolyGram comp 342)-Q
- 40 40 20 **PLEASE FORGIVE ME**
Byan Adams - So Far So Good
A&M-314 540 157 (CD single)-Q

- 1 1 8 **JOHN MICHAEL MONTGOMERY (5 wks at #1)**
Kickin' It Up
Atlantic-82559-P
- 2 2 16 **CLAY WALKER**
Clay Walker
Giant/Warner-24511-P MA P L
- 3 7 5 **NEW COUNTRY**
Today's Hottest Country Hits - Various Artists
Epic-52610-P MA P L
- 4 5 35 **CHARLIE MAJOR**
The Other Side
Arista-14864-N MA P L
- 5 6 13 **DOUG STONE**
More Love
Epic-57271-H
- 6 8 27 **THE RANKIN FAMILY**
North Country
EMI-80683-F MA P L
- 7 10 10 **NEAL MCCOY**
No Doubt About It
Atlantic-82568-P MA P L
- 8 9 4 **8 SECONDS**
Soundtrack
MCA-10927-J
- 9 4 28 **ANNE MURRAY**
Croonin'
EMI-27012-F MA P L
- 10 3 11 **FAITH HILL**
Take Me As I Am
Warner Bros-45389-P
- 11 11 11 **TANYA TUCKER**
Soon
Liberty-89408-F
- 12 13 16 **K.D. LANG**
Even Cowgirls Get The Blues Soundtrack
Sire/Warner-45433-P MA P L
- 13 21 6 **IAN TYSON**
Eighteen Inches Of Rain
Stony Plain-1193-P MA P L
- 14 17 16 **BLUE RODEO**
Five Days In July
WEA-93646-P MA P L
- 15 12 7 **SHENANDOAH**
Under The Kudzu
RCA-07863-66267-N
- 16 16 28 **GARTH BROOKS**
In Pieces
Liberty-80857-F
- 17 14 18 **GEORGE STRAIT**
Easy Come, Easy Go
MCA-10907-J
- 18 23 47 **DWIGHT YOAKAM**
This Time
Reprise-45241-P
- 19 25 2 **BARRA MacNEILS**
Closer To Paradise
Polydor-314 521 106-Q MA P L
- 20 18 12 **TRISHA YEARWOOD**
The Song Remembers Well
MCA-10911-J
- 21 15 20 **VARIOUS ARTISTS**
Common Thread: The Songs Of The Eagles
Giant-24531-P
- 22 19 26 **RANDY TRAVIS**
Wind In The Wire
Warner Bros-45319-P
- 23 32 37 **BILLY RAY CYRUS**
It Won't Be The Last
Mercury-314-514-758-Q
- 24 20 32 **MARK CHESNUTT**
Almost Goodbye
MCA-10851-J
- 25 26 30 **SAWYER BROWN**
Outskirts Of Town
Curb-77626-F
- 26 22 23 **MARTINA McBRIDE**
The Way That I Am
RCA-07863-66288-N
- 27 24 16 **REBA McINTIRE**
Greatest Hits Volume Two
MCA-10906-J
- 28 27 35 **CARLENE CARTER**
Little Love Letters
Giant-24499-P
- 29 NEW **WILLIE NELSON**
Moonlight Becomes You
Justice/Sony-90997
- 30 28 10 **VARIOUS ARTISTS**
Country Dance Mixes
Atlantic-82549-P
- 31 29 33 **CLINT BLACK**
No Time To Kill
RCA-07863 66239-N
- 32 30 20 **ALABAMA**
Cheap Seats
RCA-66296-N
- 33 31 18 **LEE ROY PARNELL**
On The Record
Arista-07822-18739-N

RPM DANCE

- 1 1 4 **ANOTHER NIGHT**
MC Star & The Real McCoy
Ariola-N
- 2 2 6 **BEEN A LONG TIME**
The Fog
SPG/Demon
- 3 3 4 **STAY**
Eternal
EMI
- 4 4 3 **ALEX'S PARTY**
Alex Party
Jackpot/Quality
- 5 6 2 **WHAT'S UP**
Minnesota
Ariola-N
- 6 5 6 **WHATTA MAN**
Salt N' Pepa
London-Q
- 7 NEW **THE SIGN**
Ace Of Base
Arista
- 8 7 9 **I LOVE MUSIC**
Rozalla
Epic-H
- 9 9 2 **GROOVE THANG**
Zhane
Motown-Q
- 10 8 4 **I'M IN THE MOOD**
Ce Ce Peniston
A&M

RPM CANCON TO WATCH

- 1 1 4 **YES (Means It's Hard To Say No)**
Odds - Beedbugs
Zoo-72445 11053 (BMG comp 62)-N
- 2 6 3 **UNDER THE MOONLIGHT**
The Partland Brothers - Part Land, Part Water
Kineco/Demon-912
- 3 2 6 **A CERTAIN SHADE OF LIGHT**
The Tea Party - Splendor Solis
EMI-89419 (EMI comp 3/94)-F
- 4 4 4 **FANTASY**
Shannon Gaye - Humankind
Bimini/Spinner-N/A (promo CD single)
- 5 3 6 **DEEP END**
David Gogo - David Gogo
EMI-27595 (EMI comp 3/94)-F
- 6 NEW **NEIGHBOURHOOD VILLAIN**
The Doughtboys - Crush
A&M-314 540 124 (A&M comp 1/94)-Q
- 7 10 2 **ONE LAST COLD KISS**
John McDermott - Old Friends
EMI-27467 (EMI comp 3/94)-F
- 8 9 3 **FELL IN LOVE**
Moxxy Frúvous - Bargainville
WEA-93134 (Warner comp 199)-P
- 9 NEW **TURNING TO STONE**
Too Many Cooks - Turning To Stone
Star/Select-9055
- 10 NEW **80 ODD HOURS**
The Skydiggers - Just Over This Mountain
FRE-00106 (EMI comp 7/94)-F

COUNTRY continued from page 23

June, with three dates (June 10-11-12) at Caesars Palace in Atlantic City. August is also shaping up to be a busy month with dates in Maine, New Jersey, New York, Rhode Island, and Connecticut, with a return to Caesar Palace on Aug. 31. She also returns to the Atlantic City showplace (Sept. 1-4), and will be appearing at the Grand Palace in Branson (Oct. 24-29).

George Strait enters the chart at #84 with *Lovebug*, a track from his *Easy Come Easy Go* album.

Jesse Hunter, a new BNA artist, gets his feet wet with chart action on *Born Ready*, which enters the chart at #90. The song, taken from his album, *A Man Like You*, was written

Patty Loveless begins her climb up the charts with her latest Epic single, *How Can I Help You Say Goodbye* entering the chart at #91. The song was written by Burton Banks Collins and Karen Taylor-Good, and taken from her latest album, *Only What I Feel*, produced by Emory Gordy Jr. According to a

COUNTRY PICKERS

PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
Such A Lonely One - Prairie Oyster
GUY BROOKS
96.3 Country FM - Kingston
Such A Lonely One - Prairie Oyster
WADE WILLEY
CKRM AM 980 - Regina
Such A Lonely One - Prairie Oyster
TED DAIGLE
CKBY-FM - Ottawa
Such A Lonely One - Prairie Oyster
KENT MATHESON
CFQM-FM 103.9 - Moncton
Such A Lonely One - Prairie Oyster
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Baby Don't Cry - One Horse Blue
TOM BLIZZARD
KHJ - Fredericton
Now And Then - Michelle Wright

report, Loveless found the song so emotionally wrenching that she had a tough time getting her performance in the studio the way she wanted it. Loveless was apparently patched into the song by one of her songwriters, who detailed how the song was written about his grandmother. She carried the letter around in her purse during the entire length of time she recorded the album.

Farmer's Daughter, a trio from western Canada who gained recognition with *Girls Will Be Girls*, the title track of their debut album, follows up with *I Wanna Hold You*.

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