

RPM Chart Weekly

\$3.00

\$2.80 plus .20 GST

Volume 60 No. 4
August 15, 1994

100 TOP CDs

100 TOP HITS
100 COUNTRY HITS

BIG HITS

YOU BETTER WAIT
Steve Perry

VASOLINE
Stone Temple Pilots

COULD I BE YOUR GIRL
Jann Arden

TIME OF THE SEASON
The Nylons

ROCK IT
Steve Miller Band

THINK TWICE
Celine Dion

BONEYARD TREE
The Watchmen

STARSEED
Our Lady Peace

HEALING HANDS
Alan Frew

BREATHE
Collective Soul

SO GENTLY WE GO
I Mother Earth

No. 1 ALBUM



THE LION KING
Soundtrack
Disney - 60858

ASSOHOLIC
54-40

DAYDREAM
The Earthtones

RETURN TO POOH CORNER
Kenny Loggins

WAITING FOR MORE
Big Blue Bus

HOLD MY HAND
Hootie & The Blowfish

BIG ALBUMS

SOUNDGARDEN
Superunknown

FORREST GUMP
SOUNDTRACK
Various Artists

REALITY BITES
SOUNDTRACK
Various Artists

MOIST
Silver

RHYTHM FORMULA
VOLUME TWO
Various Artists

BLUE RODEO
Five Days In July

MORE SUN JAMMIN'
Various Artists

GREEN DAY
Dookie

HIT PICK

LOVE SPIT LOVE

AM I WRONG



AM I WRONG
Love Spit Love
Imago

HIT ADDS

CHANGE YOUR MIND
Neil Young & Crazy Horse

SILVER
Moist

I'LL MAKE LOVE TO YOU
Boyz II Men

I HAD A DREAM
Carol Medina

BACK AND FORTH
Aaliyah

KING OF NEW YORK
Hemingway Corner

POCAHONTAS
Crash Vegas

COUNTRY ADDS

WHICH WAY DOES THE RIVER RUN
Lennie Gallant

EVERYTHING MONEY CAN BUY
One Horse Blue

TEN FEET TALL AND BULLETPROOF
Travis Tritt

ALL THE THINGS I DO
Tim Thorney

TRAMP MINER
The Rankin Family

IF I EVER LOVE AGAIN
Doran Norwood

BIG TIME

BIG TIME

No. 1 HIT



CAN YOU FEEL THE LOVE TONIGHT - Elton John
Hollywood

ALBUM ADDS

GIpsy KINGS
Greatest Hits

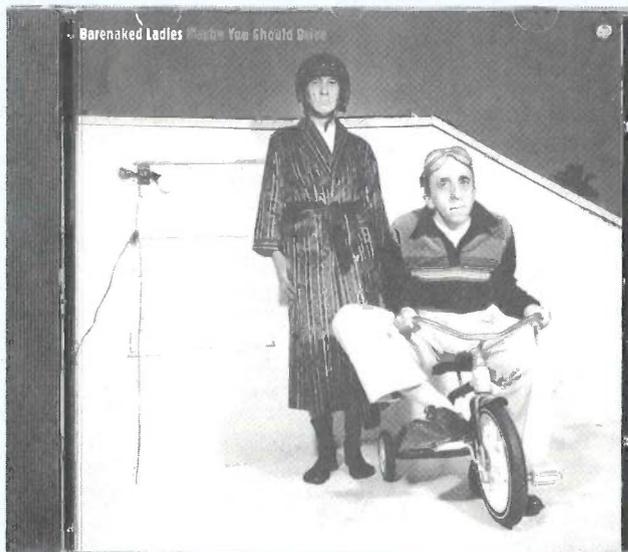
UNTAMED & TRUE
Various Artists

DA BRAT
Funkdafied

SHERYL CROW
Tuesday Night Music Club

JIMI HENDRIX
Woodstock

ALBUM PICK



BARENAKED LADIES
Maybe You Should Drive - Sire/Reprise - CDW 45709-P

Lee Silversides elected as new president of CARAS

Lee Silversides has been elected president of the Canadian Academy of Recording Arts and Sciences (CARAS) and named executive producer of the Juno Awards.

The appointment, which is effective immediately, was announced by the Board of Directors of CARAS.

Silversides has enjoyed a wide and varied

career in his 25 years in both the broadcast and recording industries.

He began his career in the broadcast business in 1968, an eight-year association that included a variety of roles, including on-air personality, music and program director and general manager.

Attic ups Gregory Homonylo to national marketing

Gregory Homonylo's four-year association with the marketing department of Attic Records, most recently as product manager, has led to his promotion as national marketing manager.

Homonylo will maintain many of his previous responsibilities working on the marketing of Attic's releases, but will now take on the role of primary liaison for Attic's distributed labels. Attic distributes such international labels as Roadrunner, MetalBlade, Shrapnel, Mammoth, Scotti

Bros., Luke, Profile plus selected titles from Tommy Boy. Attic also distributes Canadian labels Chacra and KC.

Homonylo will also work closely with MCA Records, Attic's distributor, both at the branch and national levels.

A Toronto native, Homonylo graduated with an Honours Bachelor of Commerce Degree from Queen's University. During his stay at university, he was the rock music director at CFRC, Queen's campus radio station. When he graduated he worked as an intern at Attic while working in music retail. He was taken on full-time in 1991.

Homonylo will continue to report to Peter Piasecki, vice-president of sales and marketing. His new position and its responsibilities are effective immediately.

Silversides then became associated with the recording industry where, armed with his broadcast experience he became a valuable player, first in the independent field with GRT, Mushroom and Solid Gold and then with A&M and Island Records. His responsibilities ranged from local and national promotion director to marketing director and vice-president of promotion and publicity.

He spent almost nine years at Island, four and a half as president of the label.

Prior to his CARAS appointment, Silversides spent a year as associate publisher of The Record. He is also a past director of CARAS.

As executive director of the Juno Awards, Silversides will be responsible for liaising with the record industry and the CBC on all aspects of the show.

Geoff Kulawick to Virgin as director of A&R

Geoff Kulawick has been appointed director of artist and repertoire at Virgin Canada. His appointment takes effect Sept. 6/94.

Kulawick has gained a wide knowledge of the music industry through his field work in promotion and special projects with A&M and most recently in publishing where he was creative director of Warner/Chappell.

During Kulawick's five years at Warner/Chappell, he elevated the publishing company to front-line status through his development of talent and support for musicians. He was instrumental in signing Rheostatics, Tea Party, King Cobb Steelie, Spirit Of The West, Malhavoc, Merlin and Doughboys.

The above announcement was made by Laura Bartlett, Virgin Canada's vice-president and general manager.

Ticketmaster back in hot water with Stones

The latest in the ongoing battle between giant ticket agent Ticketmaster and Pearl Jam has taken a new twist, with band members alleging that The Rolling Stones take a cut of Ticketmaster's service charges.

This latest salvo comes as both sides in this continuing struggle were set to meet at a second hearing before a House of Representatives subcommittee on August 9.

Pearl Jam accused the Stones of having a "cozy relationship" with Ticketmaster, in that the legendary band was taking a piece of the \$5 service charge imposed on tickets. There was no word on whether this accusation refers to the current Stones tour, or the Steel Wheels tour four years ago.

In the same memo, lawyers for Pearl Jam refuted testimony made by Ticketmaster CEO Fred Rosen at the last House subcommittee hearings in July. At that time, Rosen had

declared that Ticketmaster had less than a 2% share of the \$1.5 billion in entertainment tickets sold in the US last year.

He also stated that Ticketmaster sells only 20% of the tickets for shows put on by its clients; that it doesn't have any say in the amount of service charges added to ticket prices; that the average is \$3.15 and that such a service charge barely covers its costs and the company is barely profitable.

Rosen also argued that if it agreed to limit the service charge on Pearl Jam tickets to \$1.80, it would lose money. Pearl Jam's lawyers commented that "the seven Ticketmaster assertions noted above are all highly dubious, if not intentionally misleading."

The memo was written by Pearl Jam lawyers Steven Holley and Robert Sacks, and sent to the US Justice Department on July 20.

EMI Music and Musicom to exhibit art collection

EMI Music Canada and Musicom International will present 16 days of limited edition lithographic prints of classic album art at the Gallery Building in Toronto.

Free to the public, the exhibit, entitled The Record Album Art collection, will be shown from Aug. 20 through Sept. 10.

This new genre of collectibles, comprising limited edition prints, are available worldwide. Each image is plate signed by either the original cover artist or the recording artist and comes with a certificate of authenticity. Included are The Beatles, The Rolling Stones, Alice Cooper, The Doors, Cream, Led Zeppelin, U2, The Eagles, Stevie Wonder, Yes, and others.

The collection of first edition prints are being offered through music retailers and select galleries in framed and unframed editions.

As Denny Somach, president and CEO of Musicom, points out, "Worldwide, more people know Mick Jagger than Mickey Mantle. What Musicom is doing is a close parallel to the sports collectible business, but whereas sports is big in the US and Japan, music is international."

PolyGram boasts rising profits for 1994 first-half

PolyGram International is enjoying one of its most profitable years ever, as 1994 interim results show continued gains in revenue, net income and earnings per share.

In the first six months of 1994, PolyGram has had net sales of \$3,613,000 NLG, up 14.1% from the same time last year. Net income rose 14.7%, from 204 million in the first half of '93 to 234 million in the first six months of this year. Earnings per share also increased, from 1.20 to 1.30, an 8.3% increase.

The figures were surprising, considering the relatively few major international releases from PolyGram thus far in '94. The company also cited strong local product releases in the UK, Europe and the far east.

The big sellers for the company so far this year have been Soundgarden's Superunknown, which has hit 2 million in sales worldwide, closely followed by Salt N' Pepa's Very Necessary at almost 2 million

units. A pair of late 1993 releases, Bryan Adams' So Far So Good and Ace Of Base's Happy Nation continued to show strong results, with sales of 3 million and 2.5 million units respectively.

PolyGram's three classical labels managed to maintain their market share, highlighted by Pavarotti's My Heart's Delight which surpassed 400,000 units worldwide, and Cecilia Bartoli's Italian Songs, at over 100,000 units.

The company's film department also enjoyed a good year, led by the feature Four Weddings And A Funeral, which grossed a total of \$100 million in box office receipts.

Heading into the second half of '94, the company is pointing to strong new releases from Boyz II Men, Amy Grant, Vanessa Williams, Stevie Wonder, Bon Jovi and Sting. The classic schedule features Otello with Placido Domingo and Strauss' Salome with Jessye Norman.

Radio killed the radio star - by Ron Rogers

Has radio become a closed door to the new artist?

Radio has gone the way of the dinosaur. Which is not to say that it's extinct. Only that radio has turned to the dinosaurs to fill their air time. For the new kids on the block, the new artists looking to find that crack in the slightly-open programmer's door, it's a hard pill to swallow. For the record companies and retailers looking to sell records, it's called being waist deep in the big muddy.

Musically speaking, radio in the all-important southern Ontario region has become a homogeneous heap of the same, the same and nothing but the same. Classic Rock has become the favoured format, with archetypes like The Stones and Pink Floyd occupying an abundance of air time. And the fresh faces, the ones that might put a different spin on things, are being sadly forsaken.

The FM dial in Toronto is top-heavy with a number of stations that play very similar music. CHUM-FM, CHFI, MIX 99.9, Z97.3.

"Radio is absolutely pitiful in this town . . ."

**Tim Baker
Sunrise Records**

Except for the occasional variance in content, these stations are all aiming their antennae at the same target market. The 18-39 year old listener is the listener of choice for PD's. The question is...does the 18-39 year old buy CDs?

For the retailers, it's simply a case of scratching their heads and uttering a collective sigh. They recognize that radio has shut itself in from what's new and what's current, and they know that album sales are hurting for new artists. But there's precious little they can do about it.

"Radio is absolutely pitiful in this town," says the more-than outspoken Tim Baker of Sunrise Records. "What the record companies should do is get together and say, 'Ok, let's start our own radio station in southern Ontario, and play whatever we want.' You rarely hear anything new, and when you do get a new album like the new Phil Collins, they do it to death for an entire year."

"The only people that say there isn't quality new acts out there is the people in radio. People might care about Soundgarden if they had a chance to hear them. Why do we need to hear a new Eric Clapton or new Rod Stewart record. I mean those people should be playing in Vegas."

When you cut to the chase, the fact is that

"Radio stations are purveyors of art, so the music should come first, the popcorn second."

**Jason Sniderman
Roblan Distributors**

the person the programmer ultimately has to concern himself with the most is the advertiser. And if advertisers feel that the 34 year-old is the target of their ambitions, then the

programmer is going to follow suit.

According to Jason Sniderman of Roblans Distributing, "Ever since the late '70s, programmers have really emphasized the importance of selling the inventory, which to them is the airtime, and music has always been secondary."

"Radio stations are purveyors of art, so the music should come first, the popcorn second."

But Sniderman admits that while the world's economy is moving towards greater

"But it's a shame the way radio in general has gotten so complacent. I suppose there's a real opportunity for some new station somewhere."

**Roger Whiteman
HMV**

specialization, that same trend might be a trifle dangerous to program directors trying to sell advertising time.

"When you look at the world, everything's becoming more specialized, and I think that's what programmers have to look at. If CISS-FM sells records it's because people turn it on to hear country and are satisfied with it. When you listen to CHUM-FM or Q107 or the MIX, they're all over the place. It's like trying to be too much to all people."

"But if you go too specialized, then you have to go to the advertiser and say 'we're targeting to 18-20 year olds with no finger nails and short hair. It's a very delicate balance."

HMV's Roger Whiteman says that his company is doing whatever it can to promote new talent, particularly on the domestic front. He admits that trying to deal with the radio malaise can get tiresome.

"We have a program we run each month called Hear Canada Here, which basically highlights new Canadian artists. People can buy it, take it home and listen to it, and if they don't like it, they can bring it back and get their money back."

"But it's a shame the way radio in general has gotten so complacent. I suppose there's a real opportunity for some new station somewhere."

Tim Baker is firm in the belief that radio in southern Ontario is enjoying the worst of times, not the best of times.

"We've only got two up and running professional stations, I'm not talking about college radio, that are playing new music, CFNY and HTZ-FM."

"We have, in the city of Toronto, the absolute worst music radio, not only in this country, but probably in all of North America."

The retailers haven't felt the weighted burden of the current FM malaise, simply because they will always have catalogue to sell. Pink Floyd's recent tour garnered huge album sales for its catalogue, to the point

where certain catalogue items such as The Wall and Dark Side Of The Moon outsold the band's current album, The Division Bell.

But record companies thrive through

We're fighting for an entertainment dollar, and at 34 years of age, do I buy a new car, a new computer, do I buy Nintendo for the kids, do we go golfing?"

**Randy Wells
A&M/Island/Motown**

new artists. The catalogue will also keep the books balanced, but labels stay in the black by selling new talent.

A&M's Randy Wells, who deals with radio on a daily basis, concurs with the theme that the advertiser is the real source of power in terms of what radio plays. But as was stated earlier, with every advertiser seemingly targeting the 34-year-old, how many 34-year-olds are buying product, and how many are buying new product.

"A 34-year-old buys maybe 5-10 albums a year. When they were younger, maybe it was 50 a year. We're fighting for an entertainment dollar, and at 34 years of age, do I buy a new car, a new computer, do I buy Nintendo for the kids, do we go golfing?"

"My biggest concern is if we have less and less currents, where are we going as an industry? The 34-year-old who grew up listening to Pink Floyd can still hear it. When a big name comes out with something new, a Mellencamp or Rolling Stones for example, they're getting played, not so much because the song is good, but because it's familiar."

Wells also offers that while radio used to be the sole source of promotion for a new

"I think the blinders have been taken off, and radio is saying 'Hey, maybe people can't listen to The Doors, The Who and Led Zeppelin forever.'"

**Laura Bartlett
Virgin Music Canada**

record, that playing field has changed drastically in the last 20 years.

"Years ago, you just went out and got it on radio and it sold. That's not happening today. Now you've got to have a variety of carriers - MuchMusic, AOR, CHR, AC, touring, retail profile (meaning front-rack position), certainly having the press profile, and you need all of that to maintain that saturation."

Laura Bartlett, head of Virgin Music Canada, is one of those who believes, or hopes, that the current classic rock/gold format is on the way out. And she also feels that record companies at some point just stopped complaining and started finding different routes to sell music.

"I think the blinders have been taken off, and radio is saying 'Hey, maybe people can't

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OWA SAYS



with Elvira Caprese

Bill King did it his way . . . ! Rejection isn't in jazz entrepreneur Bill King's vocabulary. He fought for years to have jazz given national recognition through camera time on the Junos, and was continually rebuffed. Fed up, he distanced himself from CARAS and the Junos and became the major thrust behind The Jazz Report Awards, which enjoyed its second successful year in May of this year. King is also heavily involved in the Beaches Jazz Festival, which attracted almost 300,000 fans this year. As music director, he presented a lineup that was 99% Cancon. Pretty exciting stuff since Canadian broadcasters consider the genre dead. (EC: Hey! Radio doesn't look too healthy these days!)

Inside job . . . ? When The Rolling Stones played a Toronto bar recently, a wardrobe trunk disappeared after the gig, containing "valuable wardrobe items." The trunk was 3

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Ron Rogers - General News/Radio

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



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

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ft. square by 3 ft. deep. A spokesperson for the bar "admitted it could have been anybody who took the trunk, including any of the 100 people with special access passes who attended the VIP party during the show." (EC: Boy! You can't trust those VIPs when it comes to a trunk that's 3 ft. by 3 ft. by 3ft! Well, they should have searched EVERYBODY!) I suspect either a magician or an inside job!!

As radio goes . . . ! You know the old saying, "as the morning show goes, so goes the rest of the day." Well, Toronto's MIX 99.9 hasn't been going too well in the morning, so, out with the old, which means Larry Fedoruk and Carla Collins . . . but don't expect too many surprises. Standard's talent pool seems to be west of the Lakehead, and there's bets on that a new morning team, or half of one, is already on its way from the home of the Klondike Days. (EC: Out with the old? How cruel . . . !)

How's your computer today . . . ? Are we being consumed by technology or what? A broadcast friend of mine, who is frustrated by the misfits calling the shots, asked the question, "Are we silicone-based eunuchs or carbon-based eunuchs?" (EC: Do you want an answer . . . ?)

A simple question . . . ? Elaine Wilson from Olds, Alberta sent along the following excerpt from a 1993 routine by Jim Short which was taped in Zanies' comedy club in Nashville and telecast on A&E's Comedy on the Road program. "I don't particularly dig country music. Sorry, I know it's hip and trendy to put on hats and boots and act like illiterate trailer dwellers in this day and age, but you can keep your Hee-Haw-Country Jamboree-Grand Ole Opry-Minnie Pearl with a price tag-trailer park thing. Just keep your country chart on the OTHER side of the page, all right? When The Beatles' Revolution is selling sneakers on TV and Achy Breaky Heart is number one, we are doomed as a civilization. Armageddon has a name, and it's Billy Ray Cyrus." Wilson also admits that she doesn't particularly like country music, and asks "Why bother having country charts, adult contemporary, pop charts et al, if they're all just going to blur together." (EC: Now, that's a question that needs serious thought before answering . . . !)

Right on Laura . . . ! I got a kick out of Laura Bartlett's comment on radio in the piece by Ron Rogers (page 7). She said, "I'm sure program directors would love to point the finger at the record industry and say 'you're the most under-researched group of individuals we've ever encountered.'" "But hey, are 60% of record companies losing money?" I guess I don't have to use that item on the major broadcaster who's trying quietly to cut back to save his ass. (EC: Next week. He's got a couple of weeks of grace . . . !)

Stop the presses . . . ! Just as we were about to go out the door to the printer, in comes Sony president Rick Camilleri with Mel Doane, a young Halifax artist he signed

minutes before, and Cherie Sinclair of World Services. They were on their way to lunch to celebrate the signing and parked illegally to give us a scoop. (EC: Remember, you read it here first!)

One of the last Jays games . . . ? Thanks to Shorewood's Ted Southam, I had the opportunity to watch what may have been the second-last home game for the Blue Jays this season. Now, that's class, sitting in one of those VIP boxes just above the first base line. It must have been a good omen. The Jays whipped the Indians 12 to 5. (EC: You get all the breaks . . . !)

Caught, red-handed . . . ! A track on a CD compilation released by a major carries a full MAPL logo. The album however, doesn't, and for very good reason. The song was written by the artist and two foreigners, and the track was recorded in Hollywood. That tallies up to no Cancon. Radio programmers obviously looked at the CD compilation and gave the record a Cancon rating. If the CRTC happens to monitor one or more of those stations and find they are short of their quota because of this non-Cancon record, they could find themselves in trouble. I hope it's not an out-and-out intent to deceive. (EC: By any other description . . . !)

VISITORS

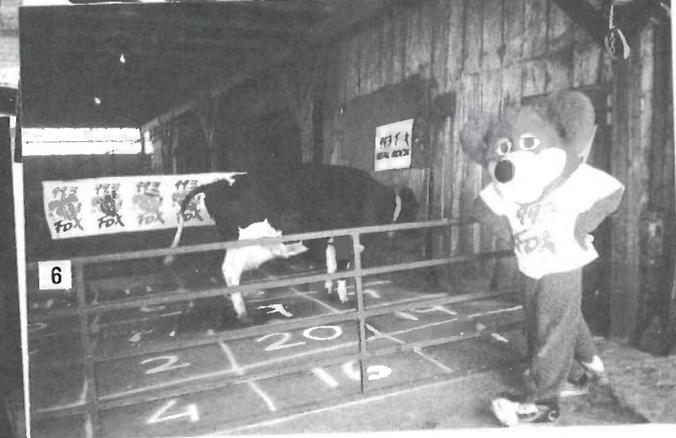
Bill Geffros - Wolfe Lake Music
Allen Zarnett
John McDermott - Member of Planet Earth
Sam Ferris - Sony Music
Russ Hergert - Virgin Music
Ted Southam - Shorewood
Chris Whiteley - Whiteley Brothers
Jen Corvase - Jane Harbury Publicity
David Lindores - A&M/Island/Motown
Steve Coady - A&M/Island/Motown
Corey Thompson - Thundermug
Jim Corbett - Thundermug
Bill Durst - Thundermug
Bobby Gale - BG Enterprises
Ken Berry - Warner Music
Pat Bachynski - Columbia/Sony Music
Brian Hetherman - MCA Records
Rob Chubey - EMI Music Canada
Rick Camilleri - Sony Music Canada
Mel Doane - New Sony signing
Cherie Sinclair - World Services
David Deacon - Antithesis Records
Nancy Mayer - Silver Star Management
Dale Peters - BMG Music

RPM Chart Weekly

IS AVAILABLE
EVERY WEEK AT

LICHTMAN'S
LOCATIONS THROUGHOUT
TORONTO, ON

AND BETTER RECORD STORES
ACROSS CANADA



1. Roger Nelson and Wanda Marshall, winners of MIX 99.9 Toronto's Show Us Your Mix Contest, display their massive inflatable logo behind enemy lines.

2. Star Records artist Roch Voisine is presented with a plaque recognizing sales of one million units for his albums in Canada alone. Pictured are Aomar Dahman (VP, Select Distribution), André Di Cesare (president, Star Records), Voisine, Paul Vincent (Voisine's manager), Mario Levevre (director of marketing, Select) and Rosarie Archambault (president, Select).

3. Peterborough's The Wolf 101.5 FM held its annual Backyard BBQ contest recently, asking listeners to send in the reasons, in 101 words or less, why they deserve a backyard bbq. Over 1,000 entries poured in, resulting in numerous backyard bbq's sponsored by The Wolf, including the one pictured here.

4. Ottawa's Hot New Country 105.3 FM CKBY held its Talent Search at Wayne Rostad's Gatineau Clog in Low Quebec on July 30. This year's winner, Nancy Denault of Fort Coulonge, Quebec is pictured with CKBY's Doug Anderson, Ted Daigle and Mark Papousek. Denault's prize includes a recording session, with the single to be released to country radio across Canada in the summer of '95.

5. Mix 105 Sudbury morning man Jeff O'Neil presents lucky listener Tammy Marcotte (and baby to be) with four tickets to see Bette Midler at Toronto's SkyDome Aug. 3, complete with limo ride from Sudbury to Toronto and back.

6. Vancouver's CFOX played the dangerous game of cow patty bingo, with the grand prize being a trip to see Metallica, Suicidal Tendencies and Candlebox in Seattle. Listeners called in to pick a number from 1-20, and then Mr. Fox let the cow "choose" the winner. Listener Michael Irvine had the winning number nine, and he and three friends headed to the concert in a limo, where they saw the show and stayed the night in a Seattle hotel, all courtesy of 99.3 The Fox, "the station that gives a shit."

7. EMI recording artist Richard Marx took time out before his recent show at Kingswood Theatre (just north of Toronto) to visit with MIX 99.9 Toronto staffers Wayne Webster, Kerry Osmond and Bill Hayes.

8. Peterborough's 101.5 FM The Wolf and The Wire recently held the 1994 Central Ontario Music Search, with the winner to receive 6 hours of free studio time, a spot of The Wolf Music Search CD, their story in The Wire and a live performance showcase with The Wolf. The more-than 200 entries are plowed through by The Wolf's special events manager John Eaton, The Wire's Mike Bell and The Wolf's music director Brian Ellis.

RADIO continued from page 3

listen to The Doors, The Who and Led Zeppelin forever.'

"I think a year ago, when every station discovered classic rock, and some enjoyed incredible success, they all said, 'yep, that's the format', and they all did the sheep thing.

CHARTS

by Tim Evans

Rolling along. The Rolling Stones continues its '90s revival as Love Is Strong bullets to #4 on the Hit Tracks chart. Only one other Stones' song in the last 10 years has gone higher. In 1989, Mixed Emotions topped the chart, becoming the band's eighth #1 hit.

Still with the Stones, the group is on the verge of an incredible achievement. From Satisfaction to Angie to Emotional Rescue, the band has had a #1 song in the '60s, '70s, '80s and is now zeroing in on the '90s. Name the only other artist who has been involved in #1 songs in three of the last four decades and came very close in the other.

One big song . . . sometimes that's all you need to push album sales. The Reality Bites Soundtrack has been really moving during the past few weeks. The big reason for the sudden increase in sales is Stay (I Missed You) by Lisa Loeb & Nine Stories. The song has enjoyed tremendous success at radio and is the #3 song in the country. Blue Rodeo's Five Days In July is also bulleting back up the Albums chart as its latest release, Bad Timing, is in the top 20.

Old but still Young. Leading the list of new entries on the Hit Tracks chart is Neil Young & Crazy Horse. Change Your Mind debuts at #62. Three of the top four adds are Cancon. Moist has the second-highest entry as Silver cracks the chart at #77, while Carol Medina's I Had A Dream enters at #93.

The you generation. Boyz II Men is back on the chart. The group's new release, I'll Make Love To You, debuts at #86. It is just the latest in a growing trend to songs about you: You, You Better Wait, You Let Your Heart Go Too Fast, You Mean The World To Me, If You Go. In total, there are some 13 songs on the Hit Tracks chart with You in the title.

What's selling. It's a mix of albums in the top 10 at the HMV store in Toronto's Yorkdale Mall. Slavo Kovac reports the following as that stores' hottest sellers. 1. Soundgarden 2. Gipsy Kings 3. The Lion King Soundtrack 4. Forrest Gump Soundtrack 5. Stone Temple Pilots 6. DJ Club Mix 57. Seal 8. The Rolling Stones 9. Ace Of Base 10. Counting Crows.

Wow! The Rolling Stones might become the first act to have a #1 song in each of the last four decades. Rod Stewart came very close to accomplishing that feat. He was a member of Small Faces, which hit #1 in 1968 with Itchycoo Park. He also hit #1 several times in the '70s, including 1979, and again several times in the '90s, including 1990. However, he never reached #1 in the '80s. He also had seven other songs in that decade that reached the top 10.

And I think record companies got mad about it for three weeks, and then realized 'Hey, we've sat around and complained about it for three weeks, now we've just got to find other ways to sell records.'"

Bartlett is also strong in the belief that the selling power of radio isn't nearly what it used

" . . . People in this industry are confused that radio's job is to break new acts, when really it's to sell advertising."

**Carol Wright
BMG Music Canada**

to be, and that for new artists it's even less important.

"While AOR can sell records for bands like The Stones and Aerosmith, what's their selling power for the few new artists they are deciding to play. Everyone has examples of tracks that have had great AOR support and it hasn't translated into sales.

"The consumer may say, 'yes, I've heard of them and I like the first song, but prove to me that I'm not dropping \$14 on a one-song deal'."

BMG's Carol Wright doesn't fall in with the theory that radio has closed the door on new artists. But she also cautions industry people not to stand too high on their horses and preach about radio.

"I think it's a pretty worn theory about radio not playing new artists. Playing older artists is tried and it's safe. People in this industry are confused that radio's job is to break new acts, when really it's to sell advertising."

"What really bothers me still is how much Canadian radio is ruled by American radio. But that's a whole other story in itself."

Ultimately, if new music is going to find space at radio, it's because it's good enough to

"I'm sure program directors would love to point the finger at the record industry and say 'you're the most under-researched group of individuals we've ever encountered.' But hey, are 60% of record companies losing money?"

**Laura Bartlett
Virgin Music Canada**

sneak through the narrow cracks in the doors of some programmers. Music after all, is an art form, and should be played because it touches your soul, not because it sells beer or automobiles.

"In my mind, radio in this country is over-researched and over-analyzed," says Bartlett. "I'm sure program directors would love to point the finger at the record industry and say 'you're the most under-researched group of individuals we've ever encountered. But hey, are 60% of record companies losing money?"

Next week: We let radio shoot back!

On Tour

by Ron Rogers

Alannah Myles will head back out on the road later this month, previewing songs from her upcoming album on Atlantic Records. Opening the shows, and providing the majority of her band, will be British blues/rockers Nine Below Zero. Myles met the band when they opened for Eric Clapton during his 12 performances at London's Royal Albert Hall in February, joining them on stage to perform a duet (Never Loved A Man) with NBZ lead singer Dennis Greaves. The tour dates will include Bala's The Kee (Aug. 27); Montreal's Rock Sans Frontiere (28); The Dardenella in Wasaga Beach (Sept. 2); Lulu's in Kitchener (3); Three Rivers Stadium in Trois-Riviere (4); Edmonton's Thunderdome (6-7); the Arctic Ice Centre in Slave Lake (9); Thickwood Heights Community Centre in Ft. McMurray (10); Brandon's Keystone Centre (23); Saskatchewan Place in Saskatoon (24); Regina's Centre Of The Arts (26) and the Red Deer Centrum (28).

The Rolling Stones are tentatively booked to return to Toronto on December 3 for a date at SkyDome. As well, a second show has been added at Winnipeg Stadium on August 24. The Stones opened the Voodoo Lounge tour on August 1 at Washington's RFK Stadium, to have reviews from all in attendance.

The Kumbaya Festival has added a list of heavyweights to its already impressive lineup. Among the names recently confirmed are Jann Arden, Barney Bentall, Kim Mitchell, BKS, Maestro Fresh Wes, Lawrence Gowan, Marc Jordan, The Watchmen and Leslie Spit Treco. This is on top of those previously named, including 54-40, Blue Rodeo, Cassandra Vasik, Devon, Holly Cole, Jane Siberry, Lee Aaron, Moxy Frúvovs, The Rankin Family and Tom Cochrane. The September 4 show at Toronto's Ontario Place Forum will be broadcast in its entirety on MuchMusic, with Ticketmaster arranging phone lines to accept donations from across the country. Sony Music Canada is releasing a Kumbaya CD on August 16, featuring Celine Dion, Rush, Sarah McLachlan, Bruce Cockburn and many others. Kumbaya was conceived in 1993 by Infidels' lead singer Molly Johnson, with all proceeds from the event going to AIDS service organizations across Canada.

Pink Floyd has grossed more than \$83 million at the halfway point of 1994, through its Division Bell tour, making it easily the most successful (in terms of revenue) concert tour in history. The next five on the list of the top grossing tours of '94 are: Barbra Streisand (\$49.1 million), The Eagles (23.2), Billy Joel (18.9), Grateful Dead (17.6) and Rod Stewart (14.8). The only relatively younger acts to hit the top 10 were Michael Bolton and Janet Jackson. Of course, The Rolling Stones will probably break into the top 10 by year's end, now that their tour is underway. The Eagles single show at Sam Boyd Stadium in Las Vegas brought in \$1.9 million.

ALBUMS



BORROWED TUNES - Rock
A TRIBUTE TO NEIL YOUNG
 Various Artists
 Sony Music-80199-H

It seems somewhat ironic that one of Canada's leading ex-patriots would garner a tribute from strictly Concan artists. But perhaps the irony is intentional. This collection is actually comprised of two albums. The first, *Out Of The Blue*, is an all-acoustic affair, featuring the likes of Marc Jordan, Jann Arden, Hemingway Corner, Lori Yates, Stephen Fearing and The Waltons. The second, *Into The Black*, is a more rocking, electrified set, featuring names such as Barney Bentall, Skydiggers, Junkhouse, Barenaked Ladies, Randy Bachman and Blue Rodeo. You can get both in one package, or buy each one separately. The fact that a project like this required two full albums featuring such a diverse list of artists is perhaps the finest testimony to Young's talent and influence. Highlights from this perspective included (on the acoustic side) Crash Vegas' Pocahontas, Lori Yates' Helpless, Stephen Fearing's Thrasher and David Wilcox' Transformer Man. On the electric side, look for a powerful rendition of *The Needle And The Damage Done* by Sony newcomers Dur Lady Peace, *Down By The River* from Wild T. And *The Spirit* and *Cortez The Killer* by 54-40. -RR



JANN ARDEN - Pop
Living Under June
 A&M-11629-Q

Listening to Jann Arden is definitely not a hardship. Singer/songwriters of this calibre should be embraced by everyone and anyone who enjoys truly good music. Arden emerged from Calgary in early 1993 with her debut album, *Time For Mercy*, and basically flew in the face of everything that was hot and trendy at the time - this was no grungy, punk moralizer who wanted to piss people off and create a stir. Arden wrote with the rare combination of lyrical brilliance and musical aptitude, able to combine a chilling line of words with an equally impressive hook. It was no surprise she was named Most Promising Artist at the most recent Juno Awards. Arden's new work does what most sophomore albums find difficulty in doing - it completely captures the spirit and the intensity of the first record. What's added this time is a vocal and musical confidence definitely born of age and experience. Produced by Bonnie Raitt co-hort Ed Cherney at Jackson Browne's Groove Master Studios, the album features Browne duetting with Arden on *Unloved*, a powerful tune that really serves as the fulcrum of the album. Other standout tracks include the lead single *Could I Be Your Girl*, *Insensitive* (the only song not written by Arden) and *Looks Like*

Rain. Make no mistake - Jann Arden won't fall for the Juno best new artist jinx. -RR

ROSEMARY SCHMIDT - Christian
Straight From The Heart
 Rosemary Schmidt label
 Christian/gospel music has an immense market of its own through a network of distributors that makes mainstream product sales pale in comparison. More than a few recording stars honed their talent on Christian music first, and, with a slight variance in the message content, became successful in the mainstream market. Schmidt's voice training included musical theatre, which is fairly obvious with this release. She has adapted a penetrating vocal projection and a matter-of-fact assault on the lyric content that leaves no doubt that she is in command. No matter how cutting the vocals however, there is an overall confidence that oozes with warmth that adds to the importance of the message. Key here is the Babbie Mason penning of *It Must Be Love*, her own original of *Keep On Tryin'*, and *Circle Of Love*, written by Tish McSorley and adapted by Schmidt. Music arrangements by Dan Cutrona are exceptional, particularly on Julie Miller's writing of *Forever Friends*. Produced by Carmon Barry and recorded at Emmanuel Productions in Scarborough (Toronto). With such an extraordinarily beautiful vocal talent, Schmidt should make more overtures to the crossover market. -WG

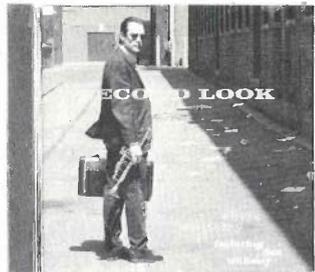


LOVE SPIT LOVE - Pop
 Love Spit Love
 Imago-21030-N

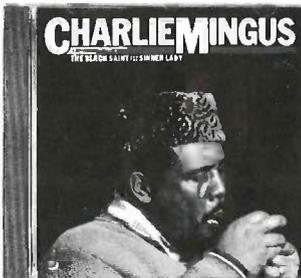
As far as distinctive pop voices go, Richard Butler is definitely right near the top. The former lead single for the *Psychedelic Furs* has the raspy, one-too-many-cigarettes tenor that somehow doesn't sound like it should be on a record, but when you hear it again and again, it grows on you. It's kind of like Dylan's rambling, nasaleque monotone, after a while you learn to gain some warped affinity for it. Butler tossed in the towel with *The Furs* back in 1991, and since then has immersed himself in the current music scene, trying to fight a balance between his promising pop notions and the contrasting sombre disdain of modern alternative rock. The result is an album that manages to maintain a strong pop feel, while having just enough lyrical integrity to be considered "not just another pop record." Along the way, Butler recruited guitarist Richard Fortus, drummer Frank Ferrer and producer Dave Jerden (Alice In Chains, Brian Eno, Talking Heads), who managed to meet his musical ideas head on. The result is an album that manages to contain the strong hooks and melodies of good pop, while pursuing a lyric edge that any pop artist would cry for. Highlight tracks include the lead single, *Am I Wrong*, *Change In The Weather*, *Half A Life* and *Wake Up*. -RR

CHRIS WHITELEY - Swing 'n Blues
Second Look
 Pyramid-011

The Whiteley Brothers have played a major role in the advancement, understanding and preservation of blues in North America. This time up, brother Chris takes the spotlight with his son Dan on lead and slide guitars. Ken however, establishes his music signature on the keys and does a little vocal background and accordion work. The vocal charm however is the sole working of Chris, who has developed a swing 'n blues idiom over almost three decades that is



uniquely his. He breezes through the lyrics with a quiet confidence; catching up, wandering to the left and to the right with a spark of sassiness that adds to the charm of the message. Whiteley serves up a bountiful mix of original material, peppered with just the right amount of classic swing and blues outings. The title track, *Total Eclipse*, and *Another Day Without You* are, to say the least, very impressive Whiteley (Chris) penning. Reinhardt's *Swing 42*, Goodman's *A Smooth One*, and Ahlert/Turk's *Mean To Me* make for tender intrusions into Whiteley's song world. Chris is exceptional on trumpet, harmonica and guitar. Special kudos should go to the session musicians: Maureen Brown and Bucky Berger (drums); Terry Wilkins (electric bass); Victor Bateman (upright bass); Allan Scott (piano); Paul Hendon (clarinet); Bryan Livett (trombone); and John Sheard on piano on *Another Day Without You*. Produced by the Whiteley Brothers and recorded at Casa Wroxtton. -WG



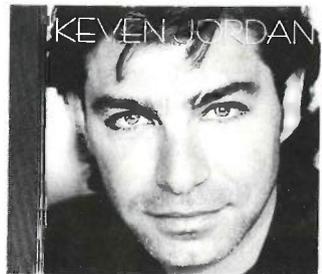
CHARLES MINGUS - Jazz
The Black Saint And The Sinner Lady
 Impulse!-5649-J

The revolutionary jazz stylings of Charles Mingus have always been on a pedestal in jazz circles. His avant/New York method of composing can be said to be possessed by genius as well as a knack for augmenting social change through modal tendencies in music. He was on the cusp of the integration movement in 1963, moving along with Martin Luther King and others to push for change. However, his powerful message could only be found on vinyl. If, as the liner notes indicates, Mingus thinks this is his best album, I am apt to step aside and let the judgement rest. Recorded in early 1963 for the Impulse! label, this incredibly intense set (not for those Harry Connick or Kenny G fans, I fear), features some of his finest players: Rolf Ericson and Richard Williams on trumpets, Quentin Jackson on trombone, Dick Hafer on tenor sax and flute, Charles Mariano on alto sax, and Dannie Richmond on drums. If you know Mingus' work, you'll know what to expect here. The set also offers liner notes written by Mingus (featuring lines like 'this kind of critic-musician man teaches people how to listen to music in new schools and he gets paid to play new records to brainwash innocent little people who don't know that if you're going to like something that's beautiful no one can tell you how if it don't just happen.') and from a Mingus-commissioned psychiatrist, Edmund Pollock. Mingus was one of the masters. -CT

KEVEN JORDAN - Pop
 Keven Jordan
 Columbia-80194-H

This Torontonain made a significant dent on Canadian radio with his debut release, which spawned three top 40 singles - *No Sign Of Rain*, *True Believers* and *Just Another Day* - and

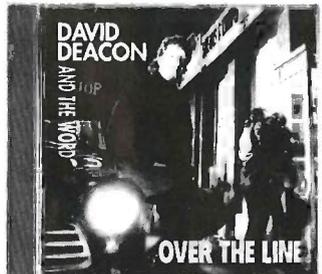
garnered Jordan a Juno for most promising male vocalist. A couple of years and countless travels later, Jordan is back with his sophomore release, which should continue Jordan's amicable presence at A/C and CHR radio. The lead track, *Broadway Joe*, has already found a home on the RPM Hit Tracks chart (#39), and the album



should follow that lead up the Albums chart. Jordan's music is fairly uncomplicated pop, musically speaking, with a lyrical content that is a notch above most pop cantors. Lyrically, Jordan expands on his deep interest in Taoist philosophy, which results in words which leave a visionary image in the listener's mind. And if that's too deep, we've got some Metallica cued up for you. Seriously, Jordan is a talented singer/songwriter, who should be able to carve a comfortable little niche in the Canadian pop scene. -RR

DAVID DEACON - Scat Rap
AND THE WORD - Over The Line
 Antithesis-007

If it hadn't been for an aggressive promotion push by Silver Star Management's Nancy Mayer, this album may have fallen through the cracks, which would have been unfortunate. Deacon's growly vocal projection adds an interesting ingredient of intensity with an unusually warm and



sensitive lyrical interpretation. Deacon's beginnings as a poet, reading in clubs in New York, obviously had an influence on this recording project, his debut. The vocals are further enhanced by an exceptionally-crafted and well-balanced instrumental cushioning by *The Word*: David Shaw (keys), Kieron Lafferty (mouth harp), Andy Ryan (lead and rhythm guitars), John Bouvette (drums), and Mark Shannon (stand-up bass and bass guitar). *Creepscape*, *No Never Mind Blues*, *Don't Dance* and *Amorous Lives* are key, but don't overlook *Just Another Look*. Music and lyrics were written by Deacon and Shaw. Recorded at Toronto's Pizazzudio Studios. Produced by Shaw. For information contact 416-591-7147 -WG

RPM

Bringing you
music industry
news for more
than 30 years!

RPM 100

ALBUMS (CD's & Cassettes)

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

Canada's Only National 100 Album Survey

TW LW WO - AUGUST 15, 1994

1	1	8	THE LION KING (2 weeks at #1) Soundtrack/Variety Artists (Disney) 60658		
2	4	22	SOUNDGARDEN Superunknown (A&M) 31454 0198-Q		
3	3	35	ACE OF BASE The Sign (Arista) 07822 18740-N		
4	2	4	THE ROLLING STONES Voodoo Lounge (Virgin) 39782-F		
5	9	4	FORREST GUMP SOUNDTRACK Various Artists (Epic) 66329-H		
6	7	28	COUNTING CROWS August And Everything After (Geffen) 24528-J		
7	5	9	STONE TEMPLE PILOTS Purple (Atlantic) 82607-P		
8	6	14	ALL-4-ONE All-4-One (Atlantic) 82588-P		
9	8	66	AEROSMITH Get A Grip (Geffen) 24455-J		
10	10	15	COLLECTIVE SOUL Hints, Allegations And Things Left Unsaid (Atlantic) 82596-P		
11	12	3	COOLIO Fantastic Voyage (Tommy Boy/Denon) 617		
12	11	18	PINK FLOYD The Division Bell (Columbia) 64200-H		
13	13	51	SMASHING PUMPKINS Siamese Dream (Virgin) 88267-F		
14	14	10	BEASTIE BOYS Ill Communication (Capitol) 28599-F		
15	24	24	REALITY BITES SOUNDTRACK Various Artists (RCA) 07863 66364-N		
16	23	15	MOIST Silver (EMI) 29608-F		
17	19	37	CELINE DION The Colour Of My Love (Columbia) 57555-H		
18	15	5	ALAN JACKSON Who I Am (Arista) 07822 18753-N		
19	17	41	CRASH TEST DUMMIES God Shuffled His Feet (Arista) 74321 16531-N		
20	16	3	HARRY CONNICK JR. She (Columbia) 64376-H		
21	20	5	AALIYAH Age Ain't Nothing But A Number (Live) 01241 41533-N		
22	18	5	CHAKA DEMUS & PLIERS All She Wrote (Mango) 314 518 848-Q		
23	21	7	JOHN MELLENCAMP Dance Naked (Mercury) 314 522 428-Q		
24	26	10	SEAL Seal 2 (ZTT) 96256-P		
25	25	11	JON SECADA Heart, Soul & A Voice (SBK/ERG) 29272-F		
26	29	48	TONI BRAXTON Toni Braxton (LaFace/Arista) 73008 26007-N		
27	27	3	WARREN G Regulate... The G-Funk Era (Violator) 314 523 335-Q		
28	32	17	TIM MCGRAW Not A Moment Too Soon (Curb) 77659-F		
29	28	3	THE EAGLES The Very Best Of (Warner Special Products) 32375-P		
30	NEW		GIPSY KINGS Greatest Hits (Columbia) 91006-H		
31	31	18	CANTO GREGORIANO The Best Of Gregorian Chant (EMI) 65217-F		
32	36	28	ENIGMA 2 The Cross Of Changes (Virgin) 39236-F		
33	33	47	MARIAH CAREY Music Box (Columbia) 53205-H		
34	34	2	RAGGA HEAT Various Artists (Polytel) 516 857-Q		
35	30	9	BOSTON Walk On (MCA) 10973-J		
36	22	6	HOUSE OF PAIN Same As It Ever Was (Atic) 1403-J		
37	41	21	LOREENA MCKENNITT The Mask & Mirror (WEA) 95296-P		
38	44	2	RHYTHM FORMULA VOL. TWO Various Artists (Hi-Bias/Ariola) 74321 20398-N		
39	40	3	THE WATCHMEN In The Trees (MCA) 11105-J		
40	35	11	DJ CLUB MIX 5 Various Artists (Polytel) 740 012-Q		
41	57	39	BLUE RODEO Five Days In July (WEA) 93846-P		
42	60	2	MORE SUN JAMMIN' Various Artists (Sony Music Direct) 24011-H		
43	37	14	THE CROW SOUNDTRACK Various Artists (Atlantic) 82519-P		
44	NEW		UNTAMED & TRUE Various Artists (MCA) 11088-J		
45	42	28	ALICE IN CHAINS Jar Of Flies (Columbia) 57628-H		
46	38	40	SARAH MCLACHLAN Fumbling Towards Ecstasy (Netwerk) 30081-H		
47	50	47	DANCE MIX '93 Various Artists (Quality/MuchMusic) 1173		
48	NEW		DA BRAT Funkdafied (So So Def/Columbia) 66164-H		
49	49	2	TONY BENNETT MTV Unplugged (Columbia) 66214-H		
50	48	47	THE RANKIN FAMILY North Country (EMI) 80683-F		
51	52	29	SALT N' PEPA Very Necessary (London) 422 828 392-Q		
52	43	9	STRICTLY RHYTHM: DEADLY GROOVES Various Artists (Quality) 2055		
53	45	9	VINCE GILL When Love Finds You (MCA) 11047-J		
54	53	12	ERASURE I Say I Say I Say (Mute/Elektra) 61633-P		
55	NEW		SHERYL CROW Tuesday Night Music Club (A&M) 31454 0126-Q		
56	56	2	LEONARD COHEN Cohen Live (Columbia) 80188-H		
57	55	4	KIM MITCHELL Ich (Alert) 81024-F		
58	51	8	THE MAVERICKS What A Crying Shame (MCA) 10961-J		
59	NEW		JIMI HENDRIX Woodstock (MCA) 11063-J		
60	46	8	SPIN DOCTORS Turn It Upside Down (Epic) 52907-H		
61	77	13	GREEN DAY Dookie (Reprise) 45529-P		
62	62	44	NIRVANA In Utero (DGC) 24607-J		
63	47	39	COLIN JAMES Colin James And The Little Big Band (Virgin) 39190-F		
64	66	12	INDIGO GIRLS Swamp Ophelia (Epic) 57621-H		
65	58	3	DAVID BALL Thinkin' Problem (Warner Bros.) 45562-P		
66	59	11	THIS IS FREESTYLE Various Artists (Quality) 2046		
67	39	15	THE GANDHARVAS A Soap Bubble And Inertia (Watch) 89303-J		
68	54	13	THE PRETENDERS Last Of The Independents (WEA UK) 95822-P		
69	64	7	OUTLAWS & HEROES Various Artists (MuchMusic/Sony) 24009-H		
70	67	24	NEW COUNTRY Various Artists (WEA) 32610-P		
71	69	39	ROCH VOISINE I'll Always Be There (Star/Select) 8065		
72	73	28	JOHN MICHAEL MONTGOMERY Kickin' It Up (Atlantic) 82559-P		
73	75	31	PHILADELPHIA SOUNDTRACK Various Artists (Epic Soundtrax) 57624-H		
74	61	10	R. KELLY 12 Play (Jive) 01241 41527-N		
75	74	37	TOM PETTY Greatest Hits (MCA) 10813-J		
76	82	11	BLUR Parklife (EMI) 29540-F		
77	65	15	COUNTRY HEAT 4 Various Artists (BMG) 74321 18620-N		
78	63	7	2 UNLIMITED Real Things (Quality) 2059		
79	68	12	VAN MORRISON A Night In San Francisco (Polydor) 314 521 290-Q		
80	72	26	CLUB CUTZ VOLUME 5 Various Artists (Ariola) 74321 18484-N		
81	79	5	MAVERICK SOUNDTRACK Various Artists (Atlantic) 82595-P		
82	80	18	YANNI Live At The Acropolis (Private) 01005 82116-N		
83	83	6	HELMET Betty (Interscope/Atlantic) 92404-P		
84	87	17	ROXETTE Crash! Boom! Bang! (EMI) 28727-F		
85	89	37	BRYAN ADAMS So Far So Good (A&M) 31454 0157-Q		
86	90	28	MICHAEL NYMAN The Piano Soundtrack (Virgin) 88274-F		
87	91	23	BECK Mellow Gold (Geffen) 24634-J		
88	93	24	BJÖRK Debut (Elektra) 61468-P		
89	70	7	ARRESTED DEVELOPMENT Zingalamaduni (Chrysalis/ERG) 29274-F		
90	71	7	KISS MY ASS Various Artists (Mercury) 314 522 123-Q		
91	88	46	MEAT LOAF Bat Out Of Hell II: Back Into Hell (MCA) 10699-J		
92	97	15	REBA McENTIRE Read My Mind (MCA) 10994-J		
93	78	13	FRENTE! Marvin The Album (Atic) 0082-J		
94	81	40	PEARL JAM Vs. (Epic Associated) 53136-H		
95	84	20	BONNIE RAITT Longing In Their Hearts (Capitol) 81427-F		
96	76	7	JIMMY BUFFET Fruitcakes (MCA) 11043-J		
97	86	19	US3 Hand On The Torch (Blue Note) 83583-F		
98	85	17	HOLE Live Through This (DGC) 24531-J		
99	92	22	NINE INCH NAILS The Downward Spiral (Atlantic) 92346-P		
100	94	16	ABOVE THE RIM SOUNDTRACK Various Artists (Death Row/Interscope) 92359-P		

Major, Witter and Oyster lead CCMA nominations

Charlie Major continues to dominate Canada's awards hand-outs, garnering six nominations for this year's Canadian Country Music Association (CCMA) awards show.

Major has already won Big Country, CCMA and Juno awards in his short career and scored four #1 singles in the past 12 months. His current Arista release, *The Other Side*, hits #1 this week.

Prairie Oyster made an impact on the industry this year with the release of its long-awaited Arista album, *Only One Moon*. The band won a Big Country award earlier this year as group of the year and have been nominated for five CCMA awards. Jim Witter, who created a niche for himself as winner of a Big Country award this year as outstanding new artist, maintains his profile with five CCMA nominations.

Nominated for the Bud Country Fan's Choice award are: Patricia Conroy, Charlie Major, Prairie Oyster, The Rankin Family and Michelle Wright. The winner will be chosen through balloting by fans from across the country, who dial 1-900-451-3055 (up until Sept. 6) to register their votes.

BUD COUNTRY FANS' CHOICE AWARD

PATRICIA CONROY
CHARLIE MAJOR
PRAIRIE OYSTER
THE RANKIN FAMILY
MICHELLE WRIGHT

FEMALE VOCALIST OF THE YEAR

SUSAN AGLUKARK
PATRICIA CONROY
JOAN KENNEDY
CASSANDRA VASIK
MICHELLE WRIGHT

MALE VOCALIST OF THE YEAR

GEORGE FOX
CHARLIE MAJOR
DON NEILSON
IAN TYSON
JIM WITTER

VOCAL DUO OR GROUP OF THE YEAR

THE JOHNER BROTHERS
ONE HORSE BLUE
PRAIRIE OYSTER
PRESCOTT/BROWN
THE RANKIN FAMILY

VOCAL COLLABORATION OF THE YEAR

GARY FJELLGAARD & ANITA PERRAS
THE JOHNER BROTHERS & LISA BROKOP
KELITA & TERRY KELLY
QUARTETTE
CASSANDRA VASIK & JIM CUDDY

VISTA (RISING STAR) AWARD

SUSAN AGLUKARK
CINDY CHURCH
RON HYNES
LYNDIA SCOTT
SHANIA TWAIN

SINGLE OF THE YEAR

BREAKFAST ALONE
George Fox
I'M GONNA DRIVE YOU
OUT OF MY MIND
Charlie Major
STOLEN MOMENTS
Jim Witter
SUCH A LONELY ONE
Prairie Oyster
THERE YOU GO
Prescott/Brown

SOCAN SONG OF THE YEAR

BLANK PAGES
Written: Patricia Conroy
Recorded: Patricia Conroy
I'M GONNA DRIVE YOU
OUT OF MY MIND
Written: Charlie Major & Barry Brown
Recorded: Charlie Major
STOLEN MOMENTS
Written: Jim Witter & Johnny Douglas
Recorded: Jim Witter
SUCH A LONELY ONE
Written: Russell deCarle
Recorded: Prairie Oyster
THERE YOU GO
Written: Barry Brown & Randall Prescott
Recorded: Prescott/Brown

VIDEO OF THE YEAR

DISTANT DRUM
Jim Witter
I'M GONNA DRIVE YOU
OUT OF MY MIND
Charlie Major
SONG OF THE LAND
Susan Aglukark
STOLEN MOMENTS
Jim Witter
TALK TO MY HEART
Joan Kennedy

TOP SELLING ALBUM (Foreign or Domestic)

COMMON THREAD:
SONGS OF THE EAGLES
Various Artists
CROONIN'
Anne Murray
FIVE DAYS IN JULY
Blue Rodeo
IN PIECES
Garth Brooks
NORTH COUNTRY
The Rankin Family

MANAGER OF THE YEAR

BRIAN FERRIMAN
ALAN KATES
PAUL MASCIOLI
TINTI MOFFAT
LEONARD RAMBEAU

BOOKING AGENT OF THE YEAR

ALLAN ASKEW
S.L. Feldman & Associates
BRIAN EDWARDS
Rocklands Talent & Mgmt.
CATHIE FAINT
The Agency
RICHARD MILLS
S.L. Feldman & Associates
RON SPARLING
Laurie-Anne Entertainment

COUNTRY CLUB OF THE YEAR

CITY SLICKERS
Nepean, ON
COOK COUNTRY SALOON
Edmonton, AB
THE HORSESHOE TAVERN
Toronto, ON
LONGHORN DANCE HALL
Calgary, AB
THE SALOON
Toronto, ON

MUSIC PUBLISHING COMPANY OF THE YEAR

BALMUR MUSIC
BMG MUSIC PUBLISHING CANADA
SONY MUSIC PUBLISHING CANADA
T.M.P. - THE MUSIC PUBLISHER
WARNER/CHAPPELL MUSIC CANADA

TALENT BUYER OR PROMOTER OF THE YEAR

BRIAN EDWARDS
Rocklands Talent & Mgmt.
YVONNE MATSELL
Ultrasound Showbar
NEAL McLENNAN
Cook County Productions Ltd.
RON SAKAMOTO
Gold & Gold Productions
FRANK SISSON
Silver Dollar Action Centre

ALBUM GRAPHICS OF THE YEAR

BILL JOHNSON
ALREADY RESTLESS
Prescott/Brown
BILL REYNOLDS/BANNING CO.
EIGHTEEN INCHES OF RAIN
Ian Tyson
KENNY BAIRD
FIVE DAYS IN JULY
Blue Rodeo
ADAMS & ASSOCIATES
NORTH COUNTRY
The Rankin Family
NUALA BYLES
THE OTHER SIDE
Charlie Major

RECORD PRODUCER OF THE YEAR

BILL BUCKINGHAM
MIKE (Pepe) FRANCIS
GILLES GODARD
RANDALL PRESCOTT
TIM THORNEY

MAJOR RECORD COMPANY OF THE YEAR

BMG MUSIC CANADA
EMI MUSIC CANADA
MCA RECORDS CANADA
SONY MUSIC CANADA
WARNER MUSIC CANADA

The 'Waves

(Part Three of a four-part series)

by Judith Fitzgerald

"No doubt about it," says Charlottetown PD Jim Ferguson, "the coming country video network will positively affect the future of Canadian country acts. We're a big country. The small screen will make it possible for our artists to gain the consistent kinds of exposure and visibility they need to climb the ladder of success in a whole new way. We view country video as a win-win situation in which we reap spin-off benefits. It's a complementary -- not a competitive -- situation."

Ferguson's Calgary and Hamilton counterparts, CKRY's Greg Haraldson and CHAM's Al Kingdon, similarly think "the country channel will do nothing but help Canadian acts in terms of establishing an identity" and "with what appears to be a pretty solid commitment to Canadian country artists, it should have a tremendous impact on the careers of all concerned. Visibility is extremely important to the success of both radio stations and country stars so, the more connections we make, the merrier."

While all three PD's unanimously endorse the arrival of the long overdue Country Network, they differ only slightly when it comes to Canconsciousness and the reason is why so many Canadian country acts currently go broke going for broke.

As Haraldson sees it, the quality of Canadian country talent "has blossomed unbelievably in the last five years, however, I also think it's a real shame there's not enough awareness of who our artists are. Typical of that was the Rocky Mountain Jamboree last month.

"Joel Feeney was on stage," explains the market-leader's leader. "Each time he'd start one of his hits, someone in the crowd would say something like, 'Oh, you're kidding! He does that song? I didn't know that.'

"Then, the most amazing and wonderful thing happened after Feeney got off the stage. There was an autography tent and, I'm not kidding, the lineup for the guy's autograph went on for well over an hour."

Haraldson believes "we have a real problem. I'm proud of our record in promoting Canadian talent, but the record-buying public just doesn't know who the artists are. They know individual songs, but they don't know enough to connect them to the artists and drive them into the record stores to say they want that new Jim Witter or whatever."

Although Kingdon agrees with Haraldson, he additionally considers inferior studio production values, a lack of entrepreneurial spirit and this country's population base as further obstacles preventing a fledge from flying SOAR AIR.

"The chances of being successful having been born in Cochrane, Alberta are probably equal to those of someone born in Buffalo, New York," says Kingdon. "I think Canadians stand up very well when you consider how horrendously outnumbered we are. Talent is talent. Although I've seen and heard an exponential improvement in the quality of our

product over the last decade -- from Charlie Major to Cassandra Vasik to Suzanne Gitz to Jim Witter -- what's most lacking in our industry is qualified producers and capable entrepreneurs.

"I know it's thanks to producers like Randall Prescott, Mike Francis, Chad Irshick, Tim Thorney et cetera, the sound of this country's country has dramatically improved. Recording techniques are much more sophisticated and our good producers have a keener understanding of the demands of the marketplace.

"Then," sighs Kingdon, "there's that thing called 'entrepreneurship'. It's getting better, but it's still dreadfully lacking in this country. Brian Ferriman? Alan Kates? A very few others. People with the courage of their convictions and structure. And, while I'm at it, I might as well throw in the independent scene, which I think needs to get its business chops together, to organize itself and make its collective voice heard through top-notch distribution systems and promotion vehicles. The technology's ripe for the plucking and, regardless of petty politics, strength is numbers."

"Let's face it," adds Haraldson, "the success of country is big news and, by my way of thinking, it's going to continue to be big news. As a country station, I think we do the best possible job we can to promote our artists, like, we've got an open door here, and we think that's very important, but something's missing. Why doesn't Canadian country sell? Patricia Conroy? Charlie Major? Or one of my faves, Cassandra Vasik? I'd love to see her do well. She's an example, in my mind, of an artist just oozing with talent not receiving the kind of public attention her talent deserves. Why not? I'll tell you why not.

"In no way, shape or form, has the consumer print industry ever been able to even acknowledge country's success in any meaningful way. They're in the dinosaur age when it comes to country. Country artists grace respectable American publications -- Forbes, Time, Rolling Stone and so on -- as a matter of course. Canadian print media pay token service to the fact there are millions of listeners in this country who want to know and read about their music. I don't know why. I've never understood it."

Dinosaurs grow up listening to rock and rubble, the kind of stuff many so-called country outfits program alongside haute-hillbillyists such as Prairie Oyster, Joe Diffie, Marty Stuart, Alan Jackson, Pam Tillis, George Fox, Sawyer Brown, Mary-Chapin Carpenter, Travis Tritt, Tanya Tucker, Dwight Yoakam, et al, "the superfluous stuff floating about the edges" to which PD Jim Ferguson makes reference in Part Two of this series.

"Well," he avers, "the definition of country has wandered a long way. Personally, I can't see Barenaked Ladies into George Strait. That doesn't work for our listeners. It's a whole different focus. I'd love to be in on one of those music meetings. It must be just a hoot. Pretty much every week they must decide just how far to push it and how they'll stretch the boundaries next. I don't know how one song from the Stones fits and another one

doesn't. I don't think that's an accurate reflection of where country is in the grassroots areas either. There can be a big sound in a big city but, if a straight-on FM competitor enters a monopolised market, the incumbent will have to pull in its reins considerably. Core-country listeners want to hear core-country staples from Michelle Wrights to your Vince Gills."

According to CKRY's Greg Haraldson, country's "headed for an identity crisis."

According to CHLQ's Jim Ferguson, "It's not necessarily a crisis."

According to CHAM's Al Kingdon, "It's very healthy. I think we're suffering a bit of a backlash over the new country thing, but no, I certainly wouldn't define it as a crisis. We know who we are. I think we just have to be prepared to be a little more diversified and open to the whole thing. Country music is doing very well, thank you."

Ferguson points out "the format does have an identity and a lot of good-looking stars who sell the music well. I don't see it as a crisis. Not at this point. Country's splintering to different sounds. It's an evolution allowing two or three different types of music to find their niches. One might be gold, one might be contemporary, one might be this hot or new country. That's great in major markets with several signals where they're usually competing for listeners in the 18-44 demographic.

"We're targeted to the 25-54 demographic and we're concerned with satisfying country listeners rather than jumping on any country bandwagon. What works for us in Charlottetown is a lot of regional music. I firmly believe we're programming what people on the island want to hear and, you know, we do a lot of focus groups and research and things. We ask a ton of questions. We learn from what our research and our audience tells us."

"If all the research tells you you're only going to do a four or five share with country at any given time," adds PD Kingdon, "you can't realistically afford to make a small piece of the pie even smaller. At CHAM, it usually comes down to whether a song will reflect what we feel is the CHAM sound -- basic country, core country, heritage-based country with equal attention paid to the best of today's country. If you can't please 99.9% of country fans when you're targeting a country audience, you're in trouble. There are lots of radio stations with similar demographic goals (25-54) but with very different targets. We're country. Your country."

CKRY's 25-54 demographics define the station's audience as straight-ahead or core-country. The station's PD admits he doesn't understand how the Stones, Beatles, Clapton et cetera, can be considered country. It's like, kind of the format of the day. Country's hot, so let's do country. You read about it. You see a lot of programmers and radio-management types that come from a rock-based format trying to mix pop artists with contemporary country and I really can't comment on the success of that."

"I can say this with certainty," says

WAVES continued on page 15

NOMINEES continued from page 10

**INDEPENDENT RECORD
COMPANY OF THE YEAR**

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RDR PROMOTIONS
ROYALTY RECORDS INC.
SAVANNAH MUSIC GROUP
STONY PLAIN RECORDING CO.

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Hamilton, ON
INCEPTION SOUND
Toronto, ON
LAKESIDE STUDIO
Clayton, ON
SOUNDS INTERCHANGE
Toronto, ON

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PERSON OF THE YEAR**

KEN BAIN
BMG Music Canada
DAVE DEELEY
Sony Music Canada
ED HARRIS
MCA Records Canada
HOLGER PETERSEN
Stony Plain Recording Co.
MURRAY STRONG
Sony Music Canada

**COUNTRY MUSIC PERSON
OF THE YEAR**

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JIM BAINE
LARRY DELANEY
RANDALL PRESCOTT
TOM TOMPKINS

VIDEO DIRECTOR OF THE YEAR

KEITH HARRICK
DISTANT DRUM
Jim WitterDAVID STOREY
I'M GONNA DRIVE YOU
OUT OF MY MIND
Charlie Major
KEITH HARRICK
STOLEN MOMENTS
Jim Witter
DALE HESLIP
SUCH A LONELY ONE
Prairie Oyster
CHARLIE CAHILL
TALK TO MY HEART
Joan Kennedy

COUNTRY TV PROGRAM OF THE YEAR

CCMA AWARDS SHOW '93
CTV
THE COUNTRY BEAT
CBC
MICHELLE
CBC
ONCE UPON A CHRISTMAS
RITA MacNEIL
CBC
TRUE NORTH CONCERT
CBC

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(Major Market)**

CHAM
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CKRY-FM
Calgary, AB

**STATION OF THE YEAR
(Secondary Market)**

CHAT
Medicine Hat, AB
CJWW
Saskatoon, SK
CKQM-FM
Peterborough, ON

**ON-AIR PERSONALITY(IES) OF THE YEAR
(Major Market)**

CLIFF DUMAS
CISS-FM
Toronto, ON
DOUG & ROBYN
CKRY-FM
Calgary, AB
MIKE & VICKIE
CHAM
Hamilton, ON

**ON-AIR PERSONALITY(IES) OF THE YEAR
(Secondary Market)**

LEANNE CATER
CKQM-FM
Peterborough, ON
MARK CARTLAND
CKTY
Sarnia, ON
ROD KITTLER
CJWW
Saskatoon, SK

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(Major Market)**

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Hamilton, ONPHIL KALLSEN
CKRY-FM
CalgaryPAUL KENNEDY
CHFX-FM
Halifax, NSMARK LAPOINTE
CJBX-FM
London, ONJANET TRECARTEN
CISS-FM
Toronto, ON

**MUSIC DIRECTOR OF THE YEAR
(Secondary Market)**

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CIGV-FM
Penticton, BCRITCH NICHOL
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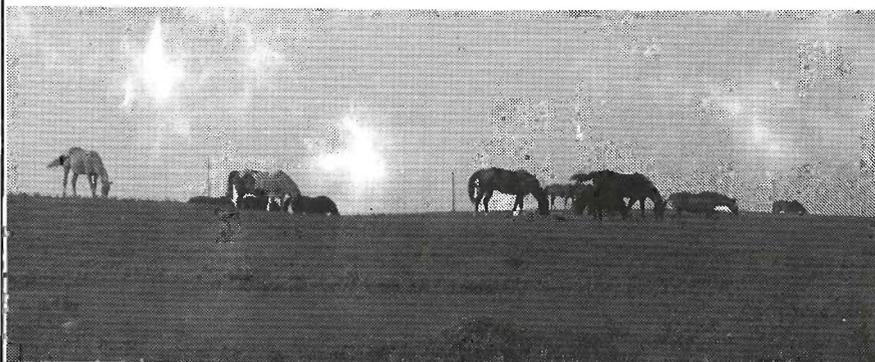
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RECORD DISTRIBUTOR CODE

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

TW LW WO AUGUST 15, 1994

- 1 1 11 **CAN YOU FEEL THE . . . (4 weeks at #1)**
Elton John - Lion King Soundtrack
Hollywood/Disney-608587 (Wamer CD single)-P
- 2 2 8 **WILD NIGHT**
John Mellencamp w/Me/Shell Ndegocello - Dance Naked
Mercury-315 518 088 (PolyGram comp 359-Q)
- 3 3 12 **ANYTIME YOU NEED A FRIEND**
Mariah Carey - Music Box
Columbia-53205 (CD single)-H
- 4 4 8 **SHOUT OUT LOUD**
Roch Voisine - I'll Always Be There
Star/Select-8056 (CD single)
- 5 5 8 **AFTERNOONS & COFFEESPOONS**
Crash Test Dummies - God Shuffled His Feet
Arista-74321-21888 (CD single)-N
- 6 8 6 **DON'T TURN AROUND**
Ace Of Base - The Sign
Arista-07822 18740 (BMG comp 67-N)
- 7 12 5 **THE WAY SHE LOVES ME**
Richard Marx - Paid Vacation
Capitol-79376 (CD single)-F
- 8 6 7 **AIN'T GOT NOTHING IF YOU . . .**
Michael Bolton - The One Thing
Columbia-83567 (Album track)-H
- 9 9 15 **IF YOU GO**
Jon Secada - Jon Secada
SBK-29772 (CD single)-P
- 10 11 6 **LOVE IS ALL AROUND**
Wet Wet Wet - Four Weddings And A Funeral
London-422 828 509 (Album track)-Q
- 11 13 7 **YOU**
Bonnie Raitt - Longing In Their Heart
Capitol-81427 (EMI comp 15)-F
- 12 14 5 **SUMMERTIME**
Patrick Norman - Whispering Shadows
Star/Select-8053 (Cassette single)
- 13 16 7 **STAY (I Missed You)**
Lisa Loeb & Nine Stories - Reality Blues Soundtrack
RCA-07863 66364 (BMG comp 67)-N
- 14 7 13 **I SWEAR**
All-4-One - All-4-One
Atlantic-82588 (Wamer comp 206)-P
- 15 15 7 **BAD TIMING**
Blue Rodeo - Five Days In July
WEA-93846 (Wamer comp 209)-P
- 16 20 2 **THINK TWICE**
Celine Dion - The Colour Of My Love
Columbia-57555 (CD single)-H
- 17 10 8 **MAYBE LOVE WILL CHANGE YOUR MIND**
Stevie Nicks - Street Angel
Modern/Antic-92246 (Wamer comp 209)-P
- 18 19 5 **BROADWAY JOE**
Keven Jordan - Nothing Other Than Keven Jordan
Columbia 80194 (Sony comp 27)-H
- 19 24 4 **YOU BETTER WAIT**
Steve Perry - For The Love Of Strange Medicine
Columbia-44287 (CD single)-H
- 20 25 4 **WHICH WAY DOES THE RIVER RUN**
Lennie Gallant - The Open Window
Columbia 80196 (CD single)-H

- 21 22 2 **COULD I BE YOUR GIRL**
Jann Arden - Living Under June
A&M-314 540 248 (CD single)-Q
- 22 18 15 **RIDE IT OUT**
Hemingway Corner - Hemingway Corner
Epic-80180 (CD single)-H
- 23 27 3 **I HAD A DREAM**
Carol Medina - Mavin State Of Mind
Quality-2058 (CD single)
- 24 21 11 **RIVER OF NO RETURN**
Terry Kelly - Divided Highway
Gun-92 (CD single)
- 25 29 4 **PRAYER FOR THE DYING**
Seal - Seal
ZTT-96256 (Wamer comp 207)-P
- 26 26 6 **THIS WEIGHT ON ME**
Chris deBurgh - This Way Up
A&M-31454 (CD single)-Q
- 27 34 2 **TIME OF THE SEASON**
The N'rons - Because
Scotti Bros-72392-75435-N
- 28 30 2 **LOUISIETTE**
Prairie Oyster - Only One Moon
Arista-19427-N
- 29 17 13 **BROWN EYED GIRL**
Freddy Curci - Dreamer's Road
EMI-29339 (EMI comp 11)-F
- 30 35 3 **CALEDONIA**
The Barra MacNeils - Closer To Paradise
Polydor-314 521 106 (PolyGram comp 363)-Q
- 31 37 2 **STILL RUNNING**
Susan Aglukark - Arctic Rose
EMI-28605 (EMI comp 18)-F
- 32 32 4 **IF I WANTED TO**
Melissa Etheridge - Yes I Am
Island-848660 (A&M/Island/Motown comp 5)-Q
- 33 33 4 **SWEET SENSUAL LOVE**
Big Mountain - Unity
Giant-24563 (CD single)-P
- 34 23 20 **MISLED**
Celine Dion - The Colour Of My Love
Columbia-57555 (CD single)-H
- 35 38 2 **WAITING FOR MORE**
Big Blue Bus - Arts Jukebox
3B-001 (Album track)
- 36 28 20 **I'LL REMEMBER**
Madonna - With Honours Soundtrack
Maverick/Sire/WB-45549 (CD single)-P
- 37 NEW **HARD LUCK WOMAN**
Garth Brooks - Kiss My Ass
EMI-29608 (Album track)-F
- 38 NEW **TRAMP MINER**
The Rankin Family - North Country
EMI-80683 (EMI comp 20)-F
- 39 39 25 **BEAUTIFUL IN MY EYES**
Joshua Kadison - Painted Desert Serenade
SBK-80920 (CD single)-F
- 40 38 8 **CAN'T TURN BACK THE YEARS**
Phil Collins - Both Sides
Atlantic-82550 (Wamer comp 205)-P



COUNTRY ALBUMS

TW LW WO AUGUST 15, 1994

- 1 1 8 **ALAN JACKSON (4 weeks at #1)**
Who I Am
Arista-07822-18759-N
- 2 2 9 **VINCE GILL**
When Love Finds You
MCA-11047-J
- 3 3 11 **TRAVIS TRITT**
Ten Feet Tall & Bulletproof
Wamer Bros-45603-P
- 4 4 6 **DAVID BALL**
Thinkin' Problem
Wamer Bros-
- 5 6 7 **MAVERICK SOUNDTRACK**
Various Artists
Atlantic-82595-P
- 6 7 6 **SAMMY KERSHAW**
Faelin' Good Train
Mercury-522125-Q
- 7 12 30 **NEAL MCCOY**
No Doubt About It
Atlantic-82568-P
- 8 5 16 **RANDY TRAVIS**
This Is Me
Wamer Bros-45501-P
- 9 10 28 **JOHN MICHAEL MONTGOMERY**
Kickin' It Up
Atlantic-82559-P
- 10 8 14 **TIM MCGRAW**
Not A Moment Too Soon
Curb-77859-F
- 11 9 12 **JOHN BERRY**
John Berry
Liberty-80472-F
- 12 13 15 **REBA MCENTIRE**
Read My Mind
MCA-10994-J
- 13 15 17 **CONFEDERATE RAILROAD**
Notorious
Atlantic-82505-P
- 14 11 9 **OUTLAWS & HEROES**
Various Artists
Sony-24009-N
- 15 21 22 **BARRA MacNEILS**
Closer To Paradise
Polydor-314 521 106-Q
- 16 14 17 **PRAIRIE OYSTER**
Only One Moon
Arista-19427-N
- 17 16 16 **COUNTRY HEAT 4**
Various Artists
RCA-74321-18620-N
- 18 20 **RHYTHM, COUNTRY & BLUES**
Various Artists
MCA-10965-J
- 19 20 48 **GARTH BROOKS**
In Pieces
Liberty-80857-F
- 20 22 20 **THE MAVERICKS**
What A Crying Shame
MCA-10961-J
- 21 23 55 **CHARLIE MAJOR**
The Other Side
Arista-14864-N
- 22 19 17 **LITTLE TEXAS**
Big Time
Wamer Bros-45276-P
- 23 17 31 **FAITH HILL**
Take Me As I Am
Wamer Bros-45389-P
- 24 24 24 **8 SECONDS**
Soundtrack
MCA-10927-J
- 25 NEW **VARIOUS ARTISTS**
Untamed And True
MCA-11088-J
- 26 26 14 **JOHNNY CASH**
American Recordings
American/Wamer Bros-45520-P
- 27 27 48 **ANNE MURRAY**
Croonin'
EMI-27012-F
- 28 29 47 **THE RANKIN FAMILY**
North Country
EMI-80683-F
- 29 25 14 **PRESCOTT-BROWN**
Already Restless
Columbia-66118-H
- 30 33 48 **BILLY RAY CYRUS**
It Won't Be The Last
Mercury-314-514-758-Q
- 31 31 25 **NEW COUNTRY**
Today's Hottest Country Hits - Various Artists
WEA-32610-P
- 32 28 18 **MARTY STUART**
Love And Luck
MCA-10680-J
- 33 30 10 **THE GOODS**
So Many Roads
Savannah-9847-H



DANCE

- 1 1 3 **THE COLOR OF MY DREAMS**
BG Prince Of Rap
Dance Pool-H
- 2 3 3 **RIGHT IN THE NIGHT**
Jam & Spoon
Epic-H
- 3 2 6 **IN THE NIGHT**
Capital Sound
Polytel-Q
- 4 6 3 **RUNNING UP THAT HILL**
Elastic Band
Hi-Bias-N
- 5 5 2 **FLUXLAND**
XL
Quality
- 6 8 2 **TREE FROG**
Hope
Quality
- 7 10 3 **MUSIC IS MY LIFE**
Temperance
Hi-Bias-N
- 8 4 8 **TWIST & SHOUT**
Chaka Demus & Pliers
Island-Q
- 9 NEW **GOOD TIME**
Sound Factory
Logik-N
- 10 NEW **GO ON MOVE '94**
Reel 2 Real
Quality



CANCON TO WATCH

- 1 2 4 **WIDE LOAD**
One - Smokin' The Goats
Virgin-39729 (EMI comp 18/94)-F
- 2 NEW **JANE**
Barenaked Ladies - Maybe You Should Drive
Sire/Reprise-45709 (promo CD single)-P
- 3 7 2 **SHEILA**
The Bushdoctors - The Bushdoctors
Spy-1018 (A&M comp 5/94)-Q
- 4 NEW **I'M A MAN**
April Wine - Frigate
FRE-00109 (EMI comp 18/94)-F
- 5 5 5 **CAUGHT LOOKING AT YOU**
Bootsauce - Sleeping Bootie
Vertigo-314 518 431 (PolyGram comp early June)-Q
- 6 NEW **COAX ME**
Sloan - Twice Removed
DGC-24711 (MCA comp 13/94)-J
- 7 NEW **SADNESS GROWS**
Spirit Of The West - Faithlift
WEA-93642 (Wamer comp 214)-P
- 8 8 5 **LISA'S NEW DRESS**
The Carpet Frogs - Frog Curry
Nile-1001
- 9 9 4 **ODDS OF LOVE**
Lee Aaron - Emotional Rain
Hipchick-788 717 000 (promo CD single)-Q
- 10 10 2 **SUMMERTIME**
Patrick Norman - Whispering Shadows
Star/Select-8053

COUNTRY PICKERS

MARK LA POINTE

92.7 CJBX-FM - London
Third Rate Romance - Sammy Kershaw

CHUCK REYNOLDS

96.7 CHYR - Leamington
She Dreams - Mark Chesnutt

MEL KEMMIS

SRN Country - Vancouver
Pocket Of A Clown - Dwight Yoakam

TOM BLIZZARD

KHJ - Fredericton
Give Her My Number - Curtis Grambo

PAUL KENNEDY and JOHN GOLD

CHFX-FM Country 101 - Halifax
Heart Over Mind - Lorrie Morgan

RANDY OWEN and DANN TRAVIS

Country 570 - Kitchener
Wear And Tear On My Heart - George Fox

BILL MALCOLM

1230 CJLB - Thunder Bay
Watermelon Crawl - Tracy Byrd

WADE WILLEY

CKRM AM 980 - Regina
Watermelon Crawl - Tracy Byrd

BRUCE LEPERRE

CKDM Radio 730 - Dauphin
When You Walk In The Room - Pam Tillis

GUY BROOKS

96.3 Country FM - Kingston
Human Highway - Jim Witter and Cassandra Vasik

KIRK FRASER

Q91 Country - Calgary
Watermelon Crawl - Tracy Byrd

SCOTT O'BRIEN

New Country 1270 CHAT - Medicine Hat
Callin' Baton Rouge - Garth Brooks

RICK KELLY

C101FM 300 - Prince George
Tonky Honkin' - Underground Outlaws

TREVOR BATTAMS

CJBC 800 AM Stereo - Belleville
Nobody's Gonna Rain On Our Parade - Kathy Mattea

TED DAIGLE

CKBY-FM - Ottawa
Tonky Honkin' - Underground Outlaws

AL CAMPAGNOLA

Country 59 - Toronto
Down On The Farm - Tim McGraw

WAVES continued from page 11

Ferguson, "we will not program The Rolling Stones or The Beatles in this century. No! No! No!

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(Judith Fitzgerald, award-winning author of 20-plus books and one-time syndicated country music columnist for The Toronto Star, also contributes to New Country.)

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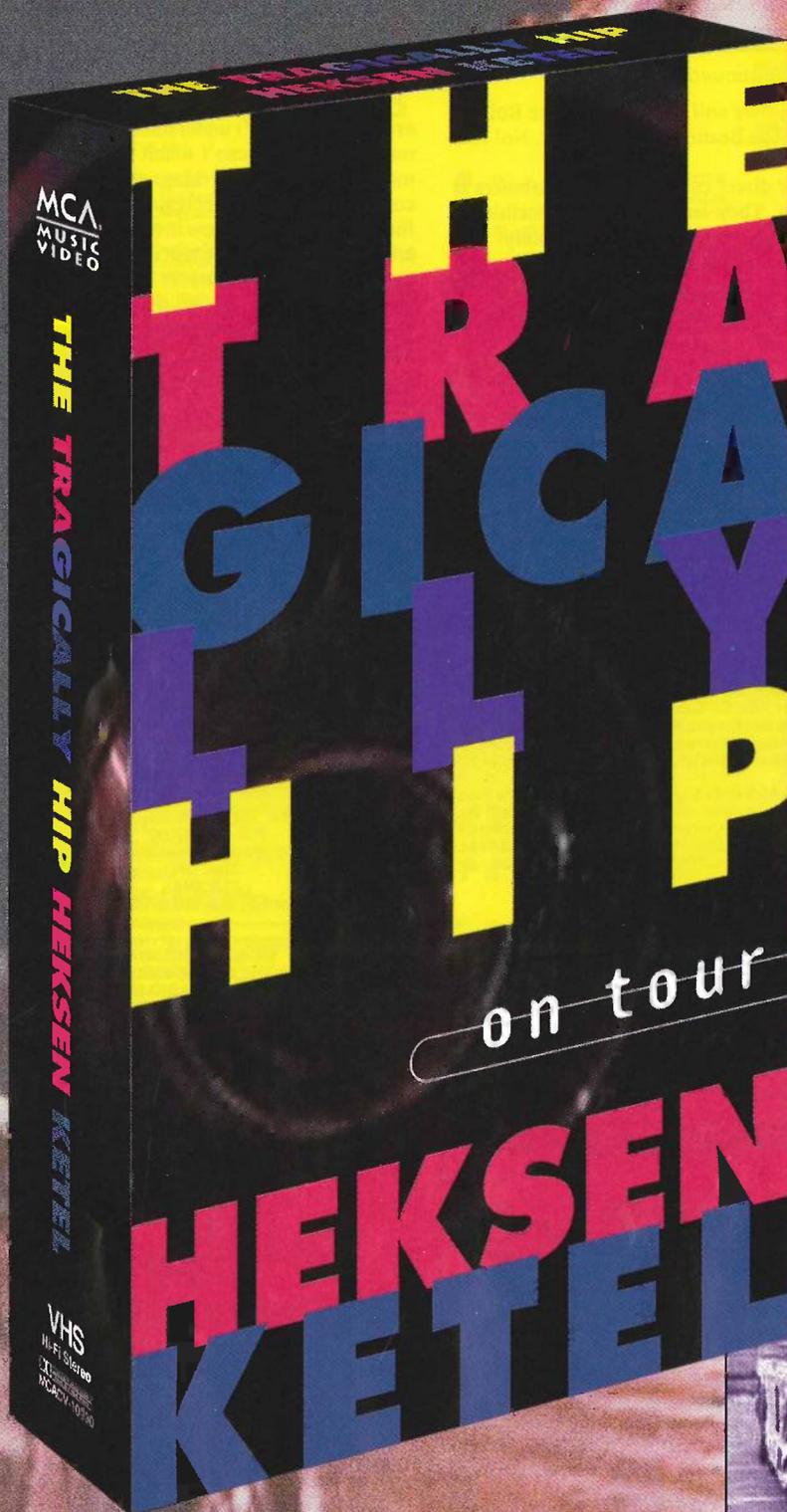


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"Heksenketel" means witches cauldron.

"Heksenketel" is also the name of a 65 minute documentary from last year's incredible cross-Canada tour.

On the bus, in the dressing room and on stage with **The Tragically Hip**. Live performances featured in the video are:

- 50 Mission Cap
- Wheat Kings
- Courage
- Blow At High Dough
- Fully Completely
- Eldorado

"Heksenketel" will mean more **Hip** sales at retail. Release date August 31.

To answer the most asked question at retail, **"Day For Night"**, the new album by **The Tragically Hip** will be released **September 28**.

