



100 TOP CDs

Chart Weekly

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Volume 60 No. 6  
August 29, 1994

100 TOP HITS  
100 COUNTRY HITS

# ONE MAGICAL NIGHT THREE LEGENDARY VOICES



CARRERAS DOMINGO PAVAROTTI WITH MEHTA

# THE TENORS

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Luciano Pavarotti appears courtesy of Decca Recording Company Limited



## CRTC rescinds Shaw and Cogeco pay audio licenses

The idea of pay radio seems to have come and gone, at least for the time being, as the CRTC, in a rare move, has rescinded its earlier decision to grant pay-audio licences to Shaw Communications (Edmonton) and Cogeco of Montreal.

The companies were planning to offer subscribers more than 30 channels of uninterrupted CD-quality music, at a cost of around \$10 a month. The CRTC had originally approved both applications back in June of 1993.

However, a trumpet of protest was sounded by both the Canadian recording industry and Telesat Canada, who complained that the applicants hadn't made a strong enough commitment to Cancon programming, that the service wasn't solely utilizing Canadian telecommunications facilities, and that the services wouldn't be available all over Canada.

In light of these complaints, the CRTC held a public hearing in April of 1994, at which time both Shaw and Cogeco were able to amend their previous applications.

Cogeco proposed to increase its copyright payment commitments and the number of Canadian-produced channels, which would be distributed from a Canadian satellite. In return, the Montreal-based company wanted a monopoly on the pay-audio service covering the Atlantic provinces, Quebec and Ontario, except for Toronto.

The CRTC rejected the revised Cogeco application on the grounds that it would only be available in only half the country. The Commission also questioned the financial viability of the Cogeco proposal.

Shaw had proposed to raise its Canadian content level, from 9% in the original application, to 12% in the revised proposal. However the CRTC rejected the Shaw proposal, saying that without the co-existence of the Cogeco service, Shaw would have a virtual monopoly in the Canadian market. The Commission also felt that, despite raising its Cancon commitment, the Shaw application

still fell short in the desired use of Canadian resources.

According to CRTC chairman Keith Spicer, "Given Shaw's preference to compete nationally with other pay audio services and Cogeco's insistence on a territorial monopoly, the licensing of two competing services - the heart of our original decisions - was no longer an option."

Spicer also noted that the Commission took into account the concerns expressed by various factions in the Canadian music industry. For his part, Canadian Recording Industry Association president Brian Robertson was full of nothing but praise for the CRTC's "gutsy decisions".

Robertson notes that, "The traditional path in such decisions is one of compromise, but the government took a precedent-setting

## Film and TV scores a viable option for composers

The movie soundtrack has become a powerful money-maker for the recording industry in the past few years, and the financial potential for film and television composers has never been greater.

In light of this, the Canadian Independent Record Producers Association (CIRPA) and the Canadian Independent Film Caucus are presenting They Shoot, They Score, a day-long symposium on the growing industry of film and television composing, sponsored by SOCAN. The symposium takes place Sept. 9 at Toronto's Sutton Place Hotel.

The symposium will bring together representatives from the film and music industries in a day-long discussion of this growing sector of the music business. There will also be workshops designed to aid the budding film or TV composer in learning the ins and outs of the profession.

According to SOCAN's Victor Perkins, who oversees film and television scores for that organization, the business of television and movie music is a large one indeed.

"Many composers who get involved in

step in originally asking the CRTC to review its earlier licensing decision and now the Commission itself has also made a gutsy decision in rescinding the licences.

"This decision is an endorsement of the views that were expressed to the Commission at both hearings by the 19 music industry organizations representing performing artists, composers and record companies. It was their unanimous view that the proposed services were merely franchise pick-ups of US services and exploited tens of thousands of sound recordings without compensation to the rights holders. They additionally failed to program any meaningful level of Canadian content."

Robertson concluded that, while CRIA is not opposed to new technologies, such innovations must take place "in harmony with the recognition of the rights of creators and producers."

film and television productions end up seeing those productions getting sold to many territories around the world. These things have a way of taking on a life of their own, unlike a pop song that climbs the charts, peaks, and dips off."

Perkins says that the increasing number of specialty services and outlets for television and film productions has created an equally increased demand for scores, which could be a marvellous opportunity for a struggling composer.

"We have writers who aren't known much outside the Canadian film community, who've written particularly for animated productions that have generated a tremendous amount of money around the world. When you consider that most cartoons have wall-to-wall music, and they're on every day of the week, twice on Saturdays, there's a huge opportunity to generate an awful lot of income.

"Then there's the people who are into writing themes, bumpers and stingers for

*SCORES continued on page 8*



EMI Music Canada staff present Tanya Tucker with gold awards for her latest album, *Soon*, and her Greatest Hits, Volume 2 album, prior to her sold-out show at the Ontario Place Forum.



Prior to their Aug. 19 show at Toronto's Exhibition Stadium, The Rolling Stones are presented with double platinum awards for their Virgin debut, *Voodoo Lounge*.



## No. 1 ALBUM



**THE LION KING**  
Soundtrack  
Disney - 60858

### BIG ALBUMS

**FORREST GUMP SOUNDTRACK**  
Various Artists

**GREEN DAY**  
Dookie

**SLOAN**  
Twice Removed

**BIG TIME** **JANN ARDEN**  
Living Under June

**OFFSPRING**  
Smash

**UNTAMED & TRUE**  
Various Artists

**YANNI**  
Live At The Acropolis

**NINE INCH NAILS**  
The Downward Spiral

### COUNTRY ADDS

**I SURE CAN SMELL THE RAIN**  
Blackhawk

**REBEL ANGEL**  
Lori Yates

**HEART OVER MIND**  
Lorrie Morgan

**BABY LIKES TO ROCK IT**  
The Tractors

**HEART LIKE A HURRICANE**  
Larry Stewart

**HAS ANYBODY SEEN AMY**  
John & Audrey Wiggins

### HIT ADDS

**FIRE ON BABYLON**  
Sinead O'Connor

**GOOD ENOUGH**  
Sarah McLachlan

**GOOD TIMES**  
Edie Brickell

**SWEET SENSUAL LOVE**  
Big Mountain

**NOWHERE IS THERE FREEDOM**  
Traffic

**BASKET CASE**  
Green Day

**LET IT GO**  
Prince

**YOU GOTTA BE**  
Des'ree

## No. 1 HIT



**CAN YOU FEEL THE LOVE TONIGHT** - Elton John  
Hollywood

### ALBUM ADDS

**BARENAKED LADIES**  
Maybe You Should Drive

**NEIL YOUNG & CRAZY HORSE**  
Sleeps With Angels

**CHRIS SHEPPARD**  
Pirate Radio Sessions Vol. 2

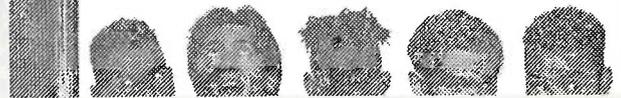
**CLUB EUROPA**  
Various Artists

**RHEOSTATICS**  
Introducing Happiness

**PRINCE**  
Come

## ALBUM PICK

### Earth TONES



**EARTH TONES**  
To Be Continued . . . - Passion Records - PRD 945

### BIG HIT

**BIG TIME** **JANE**  
Barenaked Ladies  
**I'LL MAKE LOVE TO YOU**  
Boyz II Men

**ROCKET**  
Smashing Pumpkins

**LUCKY ONE**  
Amy Grant

**HEALING HANDS**  
Alan Frew

**I'LL STAND BY YOU**  
The Pretenders

**KING OF NEW YORK**  
Hemingway Corner

**HIGH HOPES**  
Pink Floyd

**YOU GOT ME ROCKIN'**  
The Rolling Stones

**CIRCLE OF LIFE**  
Elton John

**7 SECONDS**  
Youssou N'Dour & Neneh Cherry

**BACK & FORTH**  
Aaliyah

**SADNESS GROWS**  
Spirit Of The West

**COAX ME**  
Sloan

**BUT IT'S ALRIGHT**  
Huey Lewis & The News

**I'LL BE THE ONE**  
Boyz Scaggs

## HIT PICK



**SOLID GROUND**  
Ginger  
Nettwerk

# WHAT SAYS



with Elvira Capreese

## An embarrassing situation . . . ?

There's trouble, big trouble on the hill, or I should say across the river from the hill. Questions are being asked about the research team, about the cozy palsee-walsee connection of a couple of the major players with the private sector, et cetera, et cetera. There could be more embarrassing revelations over the next few weeks. It goes to show just how important a call-to-arms can be. There's one big, very important decision expected soon, but now that there's an internal and very private investigation going on around the water cooler, the shoo-in, just might not be. (EC: Holy cow WG . . . that sounds like a job for supercommish . . . !)

PROMOTING



# RPM

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**Thank You! Thank You!** Thanks . . . ! It's been one of those memorable summers, thanks to the thoughtfulness of record company people. A&M's Stephanie Robertson arranged press accreditation privileges for us to the Woodstock blast, and there we were, front and centre to another history-making rock n' roll event. And then, along came Virgin's Russ Hergert with a couple of tickets to the Stone's concert. And, to repeat myself, there we were, front and centre, 21 rows from the stage to be exact, to one of the most memorable concerts of the decade. Watching those slim and healthy looking old rock veterans do their thing was an inspiration. (EC: A joint a day keeps the doctor away . . . !)

## K97's Steve Olson in T.O. . . . !

Wouldn't you know it . . . K97 music director Steve Olson breezes into Toronto and major league baseball is still on ice. Judging from what he tells me about Edmonton radio, it's pretty competitive, and very entertaining. Maybe the major broadcast players, those who have stations all over the map, should consider sending some of their dead-beat Toronto and area UN-personalities out west to learn how to communicate. (EC: They know how to fornicate . . . !)

## A yuk from Kevin Hilgers . . . !

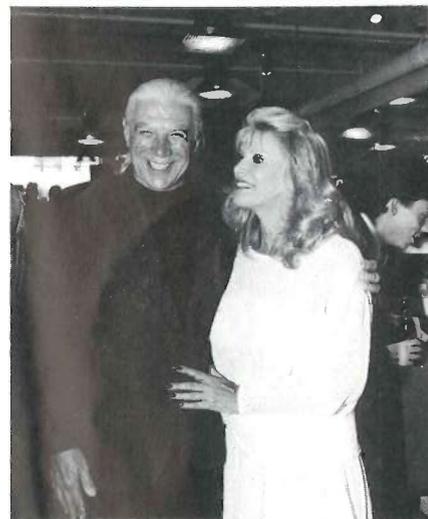
CFGP's morning personality recently told his Grande Prairie listeners that "A hundred laughs a day will give you as much cardiovascular benefit as 10 minutes on a rowing machine. It also lowers blood pressure and heart rate, strengthens the immune system and reduces levels of stress-creating hormones. Now, if this show could only find some funny material." He did as a matter of fact find a bunch of them. Here's one. "Why don't cannibals eat clowns? 'Cause they taste funny." (EC: A laugh a day keeps the radio doctor away . . . !)

**It oughta be the law . . . !** Speaking to some of the industry people about the upcoming seminar on music and film (They Shoot! They Score!), only attracted a yawn or two. Instead of pissing around, nickle and dimeing it with no-hit crap, they should patch themselves into some of the millionaire writer panelists, who score for films, commercials and jingles. That's where the big money is. Read Ron Rogers' piece on page 2, and you'll get an idea of just how much, and what, songwriters are missing out on. The Copyright Act and how to interpret it, should be on the plate of every senior executive hopeful in the record and broadcast industries. You can't be president, general manager or senior vice-president, or shouldn't, if you don't know the territory. Joanne Smale has done a great job of organizing this seminar. The film people really don't care about music. It just came as part of the territory. Now that it's on their agenda, they'll have to take notice. Wouldn't it be nice if the musicmakers did likewise? (EC: If they can hear the rustle of greenbacks they will!)

## Shopsy's on Mirvish Walkaway?

Guess who's moved into the Mirvi territory? Shopsy's, that's who. The Deli king's name lives on with the opening on King Street just a couple of doors east of the Princess of Wales Theatre, of an after and a before theatre

eatory, that even welcomes the breakfast crowd. Thanks to Gino Empry and his list of beautiful people, (still the best), bar none, all the showbiz dazzlers, who really do dazzle, were there. It was interesting to see the surprised look on the faces of Ed Mirvish and wife Anne when they happened across West End stage actress June Wilkinson. The well-endowed English actress starred in Pyjama Tops at Ed's Royal Alex, back in 1964. She's still well-endowed, and playing Toronto until Oct. 30. (EC: How do you become un-endowed . . . ?)



Actress June Wilkinson with RPM's Stan Klees.

**Mother Corp is reaching . . . !** Guess who's looking for an executive producer for Hockey Night in Canada? (EC: Check the classifieds of our national daily . . . !)

## VISITORS

Georgina Cajic - Quality Music  
John Chessman - Treefort  
Neil Foster - Treefort  
Allen Zarnett  
Enrico Farina - E.F. Records  
Daniel Klaus - Passion Music Group  
Sam Ferris - Sony Music  
Bill Geffros - Wolfe Lake Music  
Shelly Rosenberg - EMI Music Canada  
Steve Olson - K-97 Edmonton  
Rob Chubey - EMI Music Canada  
Dale Peters - BMG Music  
Jason McCoy - Airstrip Music  
Ron Kitchener - RGK Entertainment  
Steve Coady - A&M/Island/Motown  
Brian Hetherman - MCA Records

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FEATURED ARTIST - by Craig Thompson

## Erroll Starr eases back onto radio waves

After sharing a 1989 Juno award for Angel as best R&B single with Eddie Schwartz, Erroll Starr did something that many artists would deign as professional suicide: he took himself



by Tim Evans

**On a roll . . .** Last week, Barenaked Ladies' Jane was the most-added song in the country. This week, it is the hottest song in Canada. Jane rises 39 spots all the way to #22. If that sounds high for a song in just its second week, you're right. No other song this year hit the top 25 that quickly. If that news wasn't good enough, the band's album, *Maybe You Should Drive*, exploded at retail and enters at #5.

**Prince and Barney.** Maybe the purple pair will tour together sometime soon now that Prince is back on the charts. His album, *Come*, debuts at #47, while the album's first release enters the Hit Tracks chart. Let It Go breaks in at #94. During his career, Prince has had numerous hit songs including two #1s. Name them.

**Big Canadian week.** Besides Barenaked Ladies, another Canadian artist has an album enter in the top 10. Neil Young And Crazy Horse debuts at #10 with *Sleeps With Angels*. Chris Sheppard's latest *Pirate Radio* compilation enters at #15, while *Rheostatics' Introducing Happiness* cracks the chart at #45. Yet another Canadian, Jann Arden, has the biggest moving album. *Living Under June* climbs 34 places to #29.

**More Cancon info.** Carol Medina is headed for the biggest hit of her career. *I Had A Dream* is quickly rising the Hit Tracks chart. In just its third week, it bullets to #68. Sass Jordan can lay claim to her biggest hit for the second straight release. Sun's *Gonna Rise* has risen all the way to #8, which edges out her previous high of #9 with *High Road Easy*.

**Look who's back.** Sinéad O'Connor has resurfaced with the top add no less. *Fire On Babylon* enters the chart at #84. It has been more than four years since her mega smash *Nothing Compares 2 U*.

**Soundtrack fever.** Soundtracks are certainly proving to be a dominant force in the music industry as evidenced by the top 10 albums throughout the Music World chain. 1. *The Lion King Soundtrack 2. Barenaked Ladies 3. Ace Of Base 4. Forrest Gump Soundtrack 5. Rolling Stones 6. Counting Crows 7. Soundgarden 8. Reality Bites Soundtrack 9. All-4-One 10. Stone Temple Pilots.*

**King Prince.** The two #1 hits from Prince are *When Doves Cry* (1984) and *Batdance* (1989). Hmmmmm, that's exactly five years apart and now its five years later. Is this a pattern? Prince also had three other songs reach the top three: *Let's Go Crazy, Purple Rain* and *Cream*.

out of the spotlight.

However, according to Starr, now holed up in Hamilton, this move was the inevitable culmination of a period of success that included Black Music awards and Juno nominations for *The Key* single.

"It was a natural evolution from doing all of this," he notes over the phone from his Hamilton studio. "I had a facility to produce and write, and I had enough time to sit back and look at my direction and image, and wanted to change it up. Given the timespan, I felt the public would be more receptive to the change of direction without too much trouble."

Starr's new image, behind the management team of himself, wife Lisa, and ASOMA Records, is far less glitzy than the one associated with him previously. "The image of Erroll Starr is very flashy. It's not a bad image, but at the same time I want it down to earth, more me."

The new image and music on the ASOMA Records disc, *From The Inside Out*, refuses to confine itself within the fences of categorization. It offers a more complete view.

The album was completed at his home studio where he took care of most of the instrumentation and production. However, Starr is no stranger to this studio, as he has kept very busy on the professional front producing commercials for radio and TV, nationally and within the Hamilton market.

"I'd been writing all along, so I've got a 200-song catalogue. I planned to make a

## Sony Music keying on Loverboy and Jesse & Gene

Sony Music Canada's special products division is keeping itself busy these days, with a pair of new projects on the go that are reflective of the immense diversity that exists in the music business today.

The first of these projects is a full-length album from the crazed morning duo at Toronto's AM 640 radio station, *Jesse & Gene*. The twosome has been a staple at radio in the Toronto market for years, beginning at Q107, followed by a brief stint at 680 CFTR.

Sony has decided to parlay the pair's enormous following into an album, which should be followed soon thereafter by a nationally syndicated radio show this fall.

The album, entitled *What's In It For Us?*, will feature a collection of phone calls, pranks and on-air silliness culled from the AM 640 files. Along with the skits and sketches, the album will include a unique take on BTO's classic *Takin' Care Of Business*, now titled *Takin' Care Of Listeners*, and featuring Randy Bachman, Rik Emmett and Lawrence Gowan.

According to Sony's Ron Camilleri, the promotion for the *Jesse & Gene* package will be substantial.

"We're doing a contest on AM 640, and listeners will win a trip for two somewhere. We're teaming up with Canada 3000, and we'll fly somewhere. Right now we're looking at London, England. McDonalds is on board, doing something with the TTC. We figure this

record three years ago and devoted the late hours to singing on it, et cetera."

The album is in stores in the Niagara Horseshoe area, currently carried exclusively by HMV, but looking for Sam The Record Man to pick it up as well.

Starr is looking at a broader market than Canada, though the first single, *Sum Of What I Am*, has been added at Energy108 in Burlington. The AC track *Head Over Heels* is being worked at the major AC stations where it currently sits in limbo.

One of the problems in Canada, though, is the lack of vital R&B and, to an extent, dance radio. This was a problem when Starr released *Temple Of Love* on A&M Records back in 1985.

"It was a shot in the dark for A&M. They didn't know what to do with R&B back at that time. To break this kind of music out of Canada, they didn't really have their finger on that button. It got lost in the shuffle a little bit.

"Then again, I can't fault them for anything because they did their best. We ended up parting ways amicably."

"They're not quite sure what to do here. They're not breaking any R&B acts out of Canada. Radio isn't there to support it. Canada is good for a lot of things, but as far as recognizing their own, it always seemed to take the artist going there and coming back."

"People may think it's a religious record, but it's not. I would say it's spiritually conscious, or motivated. The record crosses all of these boundaries, so it flows very well. It's an uplifting record, and a record I'm very happy with. I'm hoping people view it with an open mind and enjoy it. It's from the heart."

is looking like a quarter-million dollar campaign."

Camilleri says that the popularity of the duo can't be underestimated, noting "they don't ask their listeners to do something, they tell them to."

Because it deals with a regionalized product, Camilleri admits that his company will focus its promotion in the southern Ontario region. But he feels the possibility of this record selling in regions across the country shouldn't be overlooked.

"Currently, *Jesse & Gene* are negotiating a national syndicated show. So we're shipping

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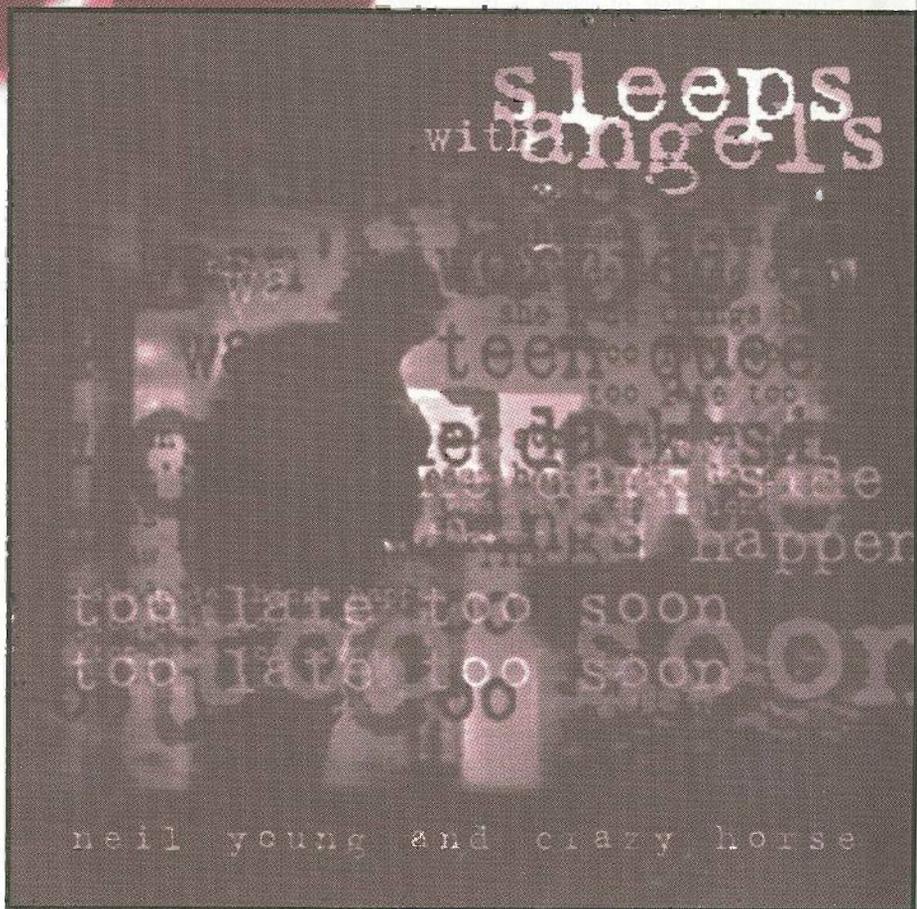




**neil young  
and crazy horse**

**the  
new album**

**sleeps  
with angels**



featuring  
**change your mind**



it nationally. We don't expect a lot of activity in other regions, however, the first single, Takin' Care Of Listeners really smokes, and we think people may entertain it and play it in other markets."

The other new pet project at Sony is the regeneration of Canadian pop legend Loverboy. Sony has repackaged and digitally remastered the band's biggest hits on an album entitled Loverboy Classics. The release falls right in line with the band's enormously successful reunion tour currently crossing the US.

"The thing about Loverboy," says Camilleri, "is that they have a very strong following in the US and Europe, and we have a world-wide release on them, which is pretty amazing. It's the first act we've had out of Canada which has been picked up by Legacy (the award-winning catalogue reissue line in New York).

"We've already got orders in from Germany and some of the European affiliates, and the UK is picking up on it. We're excited, considering it's all old catalogue that we've just digitally remastered with new packaging. Loverboy is still sellable around the world."

The band recently reunited for a 45-date tour of the US, a tour that has sold-out in 10,000 seat halls and stadiums. Camilleri says that the group's appeal, particularly in the midwestern US, is quite surprising.

"They had a couple of shows in the midwest where Cheap Trick were opening for them. I mean they're selling out 10,000 seat halls. Up here, because we're so close to Loverboy, everyone saw them for what they were, and when they finished, everyone thought that was it. But in the midwestern US, they're still very strong, radio there has always loved them."

Jesse & Gene's What's In It For Us? album will be shipped to retail in October, in conjunction with a huge record release party. Loverboy continues its US tour throughout August, with Canadian dates still to be announced.

## HMV opens flagship store in downtown Vancouver

HMV Canada opened up its first downtown Vancouver outlet on August 6, surrounded by day-long celebrations and give-aways to fledgling customers.

Festivities began with street sampling of a CD jewel case which offered three CDs for \$20. The first 3,000 customers were greeted with HMV T-shirts. Vancouver band Pure also played a short live set for an enthusiastic crowd of new customers.

According to HMV Canada president Paul Alofs, "There has been incredible spirit and response to the opening, and to the unveiling of our two other stores in Kelowna and Victoria."

HMV Canada now has seven locations in BC, including locations on Robson Street, Park Royal Shopping Centre in West Vancouver, Guildford Town Centre in Surrey, Langley's Willowbrook Shopping Centre, Richmond Centre in Richmond, Kelowna's Orchard Park Centre and Victoria's Mayfair Shopping Centre.

## Eternal age artist Patrick Bernhardt hits gold

As proof of the spiritual power of his music, Imagine Records artist Patrick Bernhardt's first album, Atlantis Angelis, is now well over gold in Canada.

Bernhardt, who describes his music as "eternal age", employs the human voice as an instrument itself, while melding in the Sanskrit and other ancient languages into his releases. He has just put the finishing touches on his new album which he has entitled Reconciliations. The album was recorded at the Imagine studios in Quebec.

"My theory," notes a busy Bernhardt, "is that you don't have to understand logically with your brain what the meaning of the actual language is. You just have to feel the power because I sing what I call mantra. Mantra is kind of sound structures. The power of these structures is that you can feel the inner centre in yourself."

Bernhardt sees a connection between the mind and the body on music.

"It's emotion. The sound vibrations have an influence on the material body through the emotional body. We say that the psychic activity of the mind influences the body. Modern sicknesses originate in the mind, because it's a very stressed civilization."

Bernhardt has designed his music so as to allow an impact on his fans to alleviate this stress. "It doesn't work by the tranquillity of the music. It works through transcendental

## Stage is set for Premiere's annual Focus On Video

Focus On Video, a definitive trade show for the Canadian video industry, is scheduled for Sept. 17-19 at the International Centre in Toronto.

The video trade show was launched by Premiere Magazine nine years ago. This year's event is expected to attract more than 6,500 delegates.

The increase in awareness of video by retailers and consumers alike is reflected in the reported \$1.7 billion annual revenues generated by home video in Canada. These revenues are more than double that from the theatrical or recording industries. Even through the recession of the past couple of years, video sales broke all sales records.

The three-day video exposition has firmed 125 exhibitors for its 65,000 square feet of exhibit space. The home video divisions of all major studios, including Disney/Touchstone, Warner Bros, MCA/Universal, Fox, Columbia TriStar, Paramount, and Orion will once again mount exhibits. Exhibitors will be displaying computer software, video games, merchandising security and interactive technology. There will also be seminars and open-end discussions on the future of the home video. As in previous years, it is expected that exhibitors will have a number of celebrities on hand to promote upcoming video releases.

Premiere Magazine will host its annual Video Awards Gala on Sept. 17 in the Galaxy Ballroom of the Regal Constellation Hotel. Actors Patricia Neal and Douglas Fairbanks Jr. will be among the invited guests. The evening will also include a tribute to the late John Candy. His widow, Rosemary Candy,

and spiritual sound vibrations. I have the freedom to do it very quietly or do it like rock music or tribal music. I can use percussion, or chants, or backing vocals and electric guitar.

"I don't differentiate between new age music and rock music. Neither does my record company. We don't care about categories. They're artificial. If you look back at the seventies, we didn't have all these crazy categories. We had only two musics: the bad and the good. I really don't mind rock, blues, jazz and world beat. I don't like walls."

While Atlantis Angelis has surpassed gold in Canada, worldwide figures are now over the half-million mark, a sign of the potency of this market and the allegiance his fans draw with his distinctive music.

So what does a gold record mean to a spiritual journeyman like Bernhardt?

"A gold record means gratitude. If the people love my music, that means they love me. I'm not from Canada. I was born in Algiers, so it's very nice for me to feel accepted not only from the social aspect, but also from the artistic aspect.

"This also means that people are more and more interested in the true identity. I'm always talking about the soul, and the supreme soul, and the inner order of the cosmos. It means that more and more people are interested in those questions, which is very encouraging for the future of my music."

will be in attendance.

Premiere publisher Salah Bachir, points out that "Not only will the evening allow us to pay tribute to John Candy, an actor who was particularly beloved by video audiences and whose films will be family favourites for decades to come, but the appearance of two great actors, Patricia Neal and Douglas Fairbanks Jr., will give us the opportunity to celebrate two distinct but equally impressive bodies of work, both of which have found a popular second life on video."

### SCORES continued from page 2

shows as innocuous as the news, weather and sports, which are obviously on several times a day. It can mean some very serious money."

He also points to the expansion of film and television into avenues such as pay TV and cable, which merely creates a greater demand for producers and composers.

"For films, they have theatrical release, video release, TV, and pay-per-view. All these new specialty services have blossomed in the last few years, and they have an insatiable demand for product."

The slogan for this year's symposium is At Warp Speed, which goes a long way to explaining the rapid expansion of this sector of the industry over the past decade. As Perkins says, film and television scoring can be a lucrative enterprise.

"I think there are an awful lot of talented people in this country who could find that there are opportunities in the film and TV market that they may have overlooked before. It is a very lucrative market."

Toronto International Film Festival

Symposium '94: At Warp Speed

## THEY SHOOT, THEY SCORE

**Keynote Speaker: Howard Shore**

*Canadian-born composer best known for scoring Philadelphia, The Fly, Big, Mrs. Doubtfire, Dead Ringers and Silence Of The Lambs*

A one-day seminar specifically organized to bring the music and film industries together to discuss issues that are pertinent to both composer and filmmakers alike. In addition to sessions, there will be workshops and hands-on displays featuring a state-of-the-art composer's studio hosted by Saved By Technology.

**Creative, Business and Marketing Seminars** - electronic vs. orchestral scoring - new tools to enhance the creative process - the use of soundtrack - copyrights, royalties and negotiating process - how do composers and filmmakers work together

### SOME OF THE PANELISTS PARTICIPATING INCLUDE:

**Yves Laferriere** - Composer: J sus de Montr al, D tournement, Conspiracy Of Silence

**Lou Natale** - Composer: Cowboys Don't Cry, Maniac Mansion, Alfred Hitchcock Presents

**Bruce Pittman** - Director: The Olden Days Coat, Where The Spirit Lives, The Painted Door

**John McCullough** - Musical Supervisor: Northern Exposure, The Wonder Years

**George Blondheim** - Composer: Whale Music (Opening Night Gala)

**Michael Small** - Composer: Wagons East!, The Postman Always Rings Twice

**Fred Mollin** - Composer: Liar Liar, Friday The 13th, Forever Knight

**Art Ford** - Senior Director of Film & Television Music, BMG Music Publishing (LA)

**Paul Farberman** - VP of Music Business Affairs for Universal Pictures (LA),

**Pat Lucas** - Exec. VP/General Manager Film Soundtrack Division of EMI Music Publishing

**David Basskin** - President CMRRA

**Paul Spurgeon** - Legal Counsel, SOCAN

**Paul Hoffert** - Composer

**Tony Tobias** - Publisher

**Heather Mitchell** - Lawyer

Sutton Place Grande Hotel Le Meridien

955 Bay Street, Toronto

Friday September 9, 1994

9:00 am - 5:00 pm

Tickets are \$45.00 plus GST and are available by calling  
Symposium '94 Registration Office: (416) 967-7775

**Sponsored by SOCAN**

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Canadian Independent Film Caucus

With the support of the Government of Ontario through the Ministry of Culture, Tourism and Recreation.  
Special thanks to The Guild of Canadian Film Composers



**Vancouver's 99.3 FM** The Fox held a party recently, with afternoon drive guy Bill Courage broadcasting live from a rented flatdeck in the CFOX parking lot, situated in the middle of a busy downtown Vancouver intersection. In addition, The Meat Puppets and Red Kross performed live during the afternoon, attracting hundreds of passers-by and bringing traffic to a halt. Red Kross and The Meat Puppets are currently on tour with The Stone Temple Pilots, and at the parking lot party, CFOX gave away 10 backstage passes for the Pilots show at The Plaza of Nations in Vancouver.

**650 CISL**, Vancouver's Oldies Station, has declared August as Beatlemania Month, in recognition of the 30th anniversary of the legendary group's performance at Empire Stadium on August 22, 1964. 650 CISL Wake-Up Club host Red Robinson was the MC at Empire Stadium that night, and Robinson recently hosted The Beatles At Empire Stadium (on Aug. 22), a one-hour program containing audio highlights of that show and recollections from fans who were there. In addition, throughout the month CISL has a Beatles Brunch every Sunday morning, and listeners also get a Minute With The Beatles weekdays at 6:10 am and 7:20 am, with rare clips from interviews with the band.

**Toronto's Q107** is attempting to outdo all other station giveaway contests. Morning host Brother Jake Edwards has teamed up with The Kaitlin Group of home builders to give away a new home to a lucky Q listener this fall. Beginning Sept. 1, whenever listeners hear the Q107/Kaitlin Homes doorbell ring, the 107th caller through will win one of 500 keys that could open the front door of the home, located in the Bowmanville section of Clarington, Ontario. Beginning Sept. 6, the station will broadcast live from the house each and every day through to Nov. 6, when the station hosts a party to award the new house. The house and the community it's located in were selected by Brother Jake in conjunction with The Kaitlin Group.

**Toronto's MIX 99.9** is attempting to break the world record for the most guitarists jamming on one song. The station is inviting all guitarists to bring their axes to the Third Annual Birthday Beachfest at Kew Gardens, on Monday Sept. 5 at 3 pm. Randy Bachman will be on hand to lead the gathering of guitarists through a rendition of the BTO classic, Taking Care Of Business.

**Toronto's 104.5 CHUM-FM** hit the airwaves Aug. 19 at 4 pm with a six minute announcement of its biggest promotion yet. The I Want It All Contest invites listeners to fax in the best reason why they deserve to have it all. Beginning Sept. 5, the station will start calling out names from the entries received and give the listener 30 minutes to call back to identify themselves. At the end of the month, the station will hold a huge listener party/live morning show broadcast and do a reverse draw, with the last name left being the big winner. The grand prize is actually a package

of valuable goodies including: a trip for two to Sandals All-Inclusive Resort in Jamaica, \$5,000 cash, a Laurentian Bank Visa Card with the first \$5,000 pre-paid, \$5,000 shopping sprees at Sporting Life and Pickering Town Centre, \$5,000 in free food from Miracle Food Mart, Toronto Maple Leafs seasons tickets, six weekends in Montreal at the Vogue Hotel with first-class transportation on Via, season ski passes at Blue Mountain, a pampering retreat once a month at the Spa at Elmwood, haircutting for a year at First

Choice Haircutters, a Konica 35 mm camera and a year's worth of film and processing from Sooters, a state of the art car stereo from Blaupunkt, a \$5,000 diamond ring from Mappins Jewellers, a 104-second shopping spree at Music World and dinner for two every other week for a year at The Keg. Now that's a prize package.

**CHUM-FM's promotion director**, Mary-Ellen Sheppard, informs us that the

*RADIO continued on page 19*

*Another letter to Steve - by Ronald T. Robinson*

## The value of communication is the response received

Dear Steve: Even as my best buddy in the business (and undeniably a talented jock) you may find the following a little disconcerting.

According to our last conversation, you are ready to pack it all in as a result of having to play 10-in-a-row and then announce the list followed by a positioning statement, liner or promo . . . or all three.

Now, just hang on for a minute!

As you know, there are a lot of jocks who are considering turning the driving of stakes through management hearts into a vocation. I suspect they will meet with the same results as in their current vocation.

A jock who is musing on this subtle change of careers may be well served to note the outcome of their vocational attitudes in their present pursuits.

It's one thing for jocks and writers to be paid-up, card-carrying members of the Society of the Radio Weird with free T-shirts and party privileges. Yet, not much of value is going to happen for them until they turn pro.

In the world, being pro presumes at least two things: firstly, a sum of money will change hands; and secondly, competence.

In our business, with rare exceptions, there is some of the first and very little of the second. In some cases, there is a lot of the first with hardly any of the second. And, of course, there are those individuals who enjoy a lot of the first as a result of having a lot of the second. Most of us in the business however, can name a number of personalities with staggering incomes who couldn't buy a book with the boss' dough and all of their own.

By the way Steve, the quick and dirty rationale for that scenario is that the personality in question happens to fulfil management requirements that include many *criteria* and few *standards*.

Now, here's the rub.

While I have allied myself with talent and been identified as anti-management, it needs to be addressed that when it comes to crunch time, I'm going to side with management, most of the time.

If these radio stations belonged to me, my first priority would be to find or create a competent on-air and writing staff. Failing that, I'm going to be slamming formatics and performance criteria on the place so fast that some insiders might wonder if the joint hadn't been voice-tracked.

Now I grant you, that's hardly a strategy for prosperity. I would, however, sleep better,

knowing that my staff was not inciting the population to insurrection . . . just 'cause it might make a good bit? I don't need it and neither do my advertisers.

What I'm alluding to here, Steve, is that most managers do not trust their staff to communicate an idea effectively, powerfully and appropriately, and I don't blame them.

Those of us who have spent the vast majority of our careers on the air will (at least privately, I suspect) admit that not one of us has been adequately trained to do what we do.

The crutches have been that: our experience is equal to training and that since we are in a communication business, our intuitions about communication and performing are not enough to support our careers. Maybe in days gone by, and maybe today for some performers, but not today for most!

In 1980, I was introduced to a broadcast philosophy that I made my self. The resulting attitude required that I be responsible for the results of my work.

Way scary!

Here's the philosophy in one line, *the value of my communication is the response I get.*

Even if it's not verifiable, taking that attitude is the only position from which a broadcaster can be compelled to learn something of value, and change!

The *theory* suggests that if something is not working, that's a cue to do something else. The broadcast *practice* has been that when something is not working -- do it harder. As a result, we often hear the line "this format will work, if only we could get our people to execute it."

Once again, I'm reminded of one of my dad's favourites, "You can only buff a turd to so high a gloss."

So, Stevorino, whaddya think? If we're stuck, who do we blame?

Well, we could wait for the industry to change, or we could change.

We could change by finding out what it is about what and how we say what we say that impacts on an audience. Then, and only then, can we, by developing our competence, earn the confidence of our managers -- and truly turn pro.

I'll offer the specifics another time.

Just remember, I've turned pro.

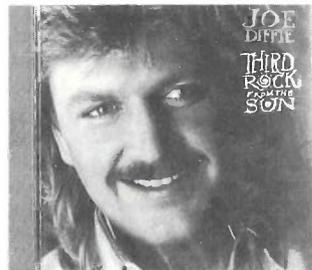
*(Ronald T. Robinson is a broadcast trainer/therapist and consultant at 19 Woodbrook Way S.W., Calgary, Alberta T2W 4J7, phone 403-251-5903 or Fax: 403-251-0926.)*

# ALBUMS



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

The danger any artist faces when producing a new album is repeating themselves. For the Barenaked Ladies, that danger was probably multiplied ten-fold. The group amassed enormous success with its debut album, *Gordon*, topping the 800,000 mark in Canada alone. However the cute, comic-strip pop somehow didn't compute with listeners south of the border, who were't nearly as frenetic about the band as we were in Canada. The challenge for this time out was to come up with something equally engaging and entertaining, yet far enough from the cartoonish aspect so as not to be tagged with the dreaded label of "novelty act". What the group did, in cartoony terms, was leap, like Wiley Coyote, halfway into the crevice, then stop in mid-air and struggle back to safety. The music occasionally ventures into the realm of seriousness (Am I The Only One?, You Will Be Waiting), but also slides into the pseudo-comic mode at least once or twice (These Apples, A). Witness the lyrics for the Steven Page penning intermittently, "Someone somewhere has unglued our epoxy. And now I'm kissing you by proxy." Now if that isn't a license for silliness, I don't know what is. What the guys did was make a strident leap forward into seriousness, without forgetting the campus humour that brought them success in the first place. -RR

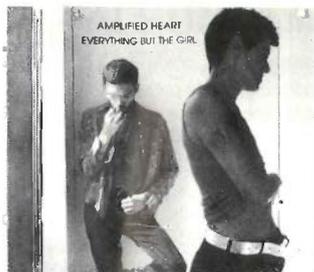


**JOE DIFFIE** -Country  
**Third Rock From The Sun**  
 Epic-64357-H

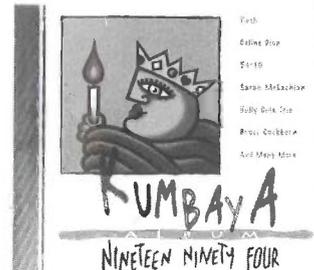
Diffie has turned more than a few heads with this album, which he co-produced with Johnny Slate. The smooth balladeer has gone a little over the edge, but, despite some of the barbs from critics, Diffie comes out looking pretty good. The title track is already burning up the charts. Diffie's material has substance, and a change of writers and the intensity of his projection should keep him front and centre with his old fans and, if promoted and programmed properly, gain him new fans. He should get a lot of mileage out of *Pickup Man*, *From Here On Out* and *The Cows Came Home*. But don't overlook *That Road Not Taken*, where Diffie settles back into his smooth balladry styling. A little touring on this side of the border would help. -WG

**EVERYTHING BUT THE GIRL** -Pop  
**Amplified Heart**  
 Warner Music-96482-P

When I first heard the name, *Everything But The Girl*, my immediate thought was, oh, oh, this must be another loud and obnoxious alternative act just using a cute name to try and get some attention. Then I heard the music, and I was



hooked. A truly perfect demonstration of the old adage, you can't judge a book (or CD) by its cover. Ben Watt and Tracey Thorn have been making very nice pop sounds for upwards of ten years, but have yet to have any kind of commercial success, which is really a shame. This music deserves to get some mainstream airplay, so more people would open up that cover and discover a very nice sounding duo. The music is acoustically-inclined pop, but without the over-the-top lyrical lecturing one tends to find on so many so called adult alternative releases. This duo doesn't wax politics or philosophy - they understand that the most important thing about pop music is just that, the music. And the most important lyrical statements are those that we can all relate to, and not ones with a social strategy in mind. Just put this one on, and invite your friends to come and experience something new, they might actually like it. -RR



**KUMBAYA ALBUM 1994** -Pop/Rock  
 Various Artists  
 Sony Music-80206-H

The Kumbaya Festival has become one of finest message mediums this country has produced in quite a while. Organizer Molly Johnson gathered together some of the biggest names in Canadian music for a one-day one-off concert at Toronto's Ontario Place in 1993, and everything is set to go again in September of this year. To commemorate the event, Sony has gathered together many of the artists that have and will appear at Kumbaya, with proceeds from the sales of the album going to AIDS charities in Canada. The album contains some previously-released material (Rush's *Nobody's Hero*, Sarah McLachlan's *Good Enough*), but the real treasures here are the songs produced specifically for this record. Those highlights include Celine Dion's *Send Me A Lover*, *Travel With Jack* by 54-40, and *The Holly Cole Trio's* take on the Elvis Costello hit *Alison*. A strong Cancon release with a good cause in mind. -RR



**THE TRACTORS** -Country/Rock  
**The Tractors**  
 Arista-18728-N

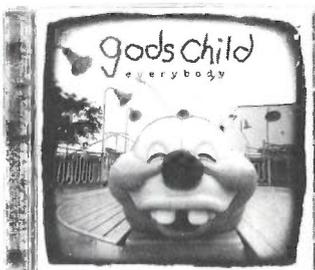
The Tractors just might put a new face on country, the real roots country. With country roots comes rock, blues, shuffle, boogie and a lot

of soul, and The Tractors have created just enough of a blend to capture an all-age group of listener. *Baby Likes To Rock It*, written by Steve Ripley and Walt Richmond, the team that produced the album, has been taken as the first single. This should open the door to these country revolutionaries, and there are lots more. The scope and purpose of the band's entertainment thrust is probably punched home best by the heavy, heavy lineup of guests, which includes Bonnie Raitt, J.J. Cale, Leon Russell, Jim Keltner, James Burton and Ry Cooder. Like Ripley says, "It's not a typical country album, and it's not a typical country plan." Try on *The Tulsa Shuffle*, *Thirty Days*, *The Blue Collar Rock* and *Tryin' To Get To New Orleans*, and you'll feel it. In-store play will attract customers. -WG



**LARI WHITE** -Country  
**Wishes**  
 RCA-66395-N

White has parlayed her Top 40, jazz and big band experience into a cozy country feel that sets her a cut above her counterparts. Country programmers recognized her potential when they shot her first single from this set, *That's My Baby*, up the charts. She wrote the song with Chuck Cannon. This is her follow-up to *Lead Me Not*, her debut for RCA, which she admits is a slight change in direction. She also changed producers, with Garth Fundis doing the production on this one. White's songwriting talent gets an important showcasing here as well. She wrote or co-wrote eight of the 10 songs on the album. White is a belter with a soft edge that doesn't allow for tedium. Of particular note is the Linda Ronstadt-influenced *Go On*, which she wrote with Chris Waters and Tom Shapiro. It should be a single. White reaches on *Now I Know*, written by Chick Rains, Cindy Greene and Don Cook. But it's that reach that penetrates and becomes memorable, as is her solo-penning of *When It Rains*. One not to overlook is *That's How You Know*, written by the White/Cannon team, featuring a powerful performance by Hal Ketchum. This could be a big one for White. -WG



**GODS CHILD** -Rock  
**Everybody**  
 Qwest/Warner Bros.-45632-P

Wow, like, I put this record on and, ooh man, this was some cool stuff. I mean, like, I should have dropped some acid before I listened to this disc, it is a wild trip. These dudes from the Big Apple really know their '60s tunes, I mean this thing just bleeds Zeppelin, Hendrix and The Doors. Okay, okay, I'll stop. Seriously, this four-member group from New York has immersed itself up to the top of its bell-bottoms in the '60s sound, complete with out-of-left-field tape loops and swirling mellotrons. Yes, mellotrons! The last time we heard a mellotron, *Dark Side Of The Moon* was still being added at radio. Band

members Chris Seefried (vocals, guitars and the aforementioned mellotron), Gary Derosa (electric keyboards), Big (bass) and Alex Alexander (drums, percussion and loops) are signature members of the younger generation's '60s revival mission, and their music reflects it. Tracks such as *Milk, Wolf* and *Stone Horses* feature fuzzy guitars, swarming, pulsing keyboards and over-the-top vocals by Seefried. Don't know if radio will know what to do with this, but it's interesting listening to say the least. -RR

**DODIE PETTIT** -Country/Pop  
**Songs From The Journey**  
 Landfill-111001

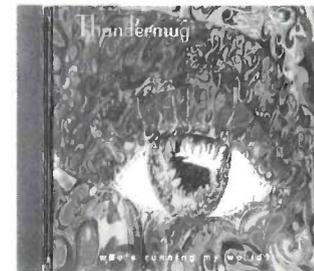
The musical theatre training shows through here displaying Pettit's comfortable vocal range that embraces the spirited lyrics, no matter what the message. In fact, the whole makeup of the album lends itself to the title. Pettit's journey into song is a poutpourri of soul, blues, swing and gospelized



day-to-day experiences that will easily communicate and connect with all ages. Through her vocal warmth and ability to project, she creates the passion necessary to structure her material into memorable works. Pettit wrote all the material here, with the exception of *Water On A Sinking Ship*, which she co-wrote with husband Kevin Gray. This extraordinarily beautiful duet with Gray should be considered for the AC market. All tracks are key, but other standouts include *Louisiana Moonshine*, *The Roadie*, which could be a left-fielder, and *Runnin' With The Wolves*. The album was produced by Pettit and Kristin Wilkinson and recorded in Nashville. Both Pettit and Gray are landed immigrants, the album qualifies as three-parts Cancon (MAL). -WG

**THUNDERMUG** -Rock  
**Who's Running My World?**  
 Raven Recordings-94712

Thundermug first surfaced above the water back in 1972, and enjoyed a modicum of success domestically, most notably with a song called *Africa*, which peaked at #38 on RPM's Hit Tracks chart (RPM - Sept. 23/72). More than 20 years later, the band is catching the retro wave with a new release which traces a clearly-trodden path back to 1972. The music is hard-edged guitar



rock which doesn't stray too far from its '60s psychedelic roots. Songs like *Hippy*, *High* and *The Marijuana Song* pretty well explain the direction south that this band has taken, far from the '90s norm. The band has also chosen to include their big hit, *Africa*, on this new record. Two of the original members are present (guitarist and vocalist Bill Durst, bassist Jim Corbett), along with new member, drummer Corey Thompson. The album was produced by Durst and Danny Brodbeck, recorded at dB Recording Studios in London, Ontario. Publicity for the crew is being handled by Bobby Gale. -RR

## Joe Fox survives 35 years of sales wizardry at Sony

When they made the Joe Fox sales rep mold 35 years ago, it hasn't been used since.

Fox is the undisputed leader, not to mention survivor, of the much-maligned, but much-moned Canadian record retail sales team that somehow manages to retain its mystique.

Fox actually began his career in the record business 35 years ago as a part-time stock room boy with Columbia Records.

Charlie Camilleri, now retired from CBS/Sony, was there when the young Fox came on board. "I remember him well, and that sly grin of his. He was always putting someone on. After a short stint in the warehouse, he moved into the sales force, which he fit like a glove. Everybody liked Joe Fox. He was laid back and always professional. The accounts loved him. He was one of those guys who was concerned for the down-and-outers, volunteering his time to help them out and even helping them out financially. I think he was making 30 bucks a week, but he was always a soft touch for a handout."

Fox remained in sales ever since, with the exception of a short stint as Toronto branch manager.

"This had to be the shortest period in history for a branch manager," says Sony's senior vice-president of sales, Don Oates. "After a couple of weeks, he approached his boss and said he had the perfect guy for his old job sales rep job. It was him. He said he wanted his old job back. Says Oates, facetiously, "he's going to continue to do it until he does it right. Seriously, he's going to do it for as long as he wants to."

Fox is a rare find. His work ethics, his permanent smile and positive approach to the business have gained him respect from the industry in general. Over the years, he has serviced most of the major accounts and survived, relatively unscathed.

Eddie Colero, who hired Fox 35 years

ago at Columbia, has maintained a close relationship with his "wonder boy". He recalls that he "was on the attack the day he was hired. He was a natural for sales, and it didn't take us long to move him out of the warehouse. One of his problems in the early days was his stuttering. He couldn't say two words in a row. But he was so intent on succeeding in sales, he overcame his problem in a short period of time. We were like family. He'd give you his left arm."

Ross Ferris, another longtime Columbia/CBS/Sony sales rep, has worked with Fox for 22 years. "I heard about Joe for a long time before I ever met him. He's become a very close personal friend. I remember in the early days when he was with the western Ontario

**"But he's a jokester too. I remember when he came back from holidaying in the Barbados. He made out his expense report, which covered his holiday trip."**

**Ross Ferris  
CBS/Sony sales rep**

division, it took him three weeks to cover the north country. It took his successor three days. Joe isn't the kind of guy who drops in, takes an order and hustles onto the next call. He knows all there is to know about his clients and their families. He's a very concerned and caring person.

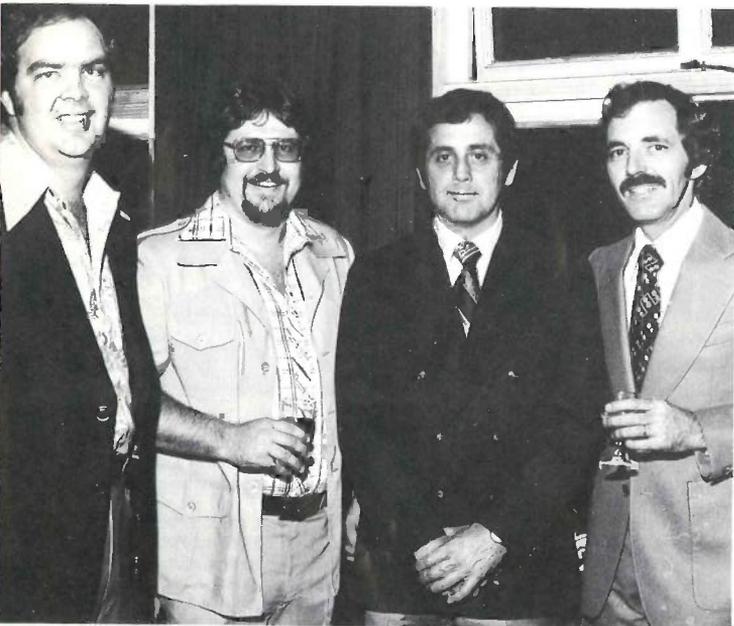
"But he's a jokester too. I remember when he came back from holidaying in the Barbados. He made out his expense report, which covered his holiday trip. He took it into Eddie Colero, who was the branch

manager, and he signed it without even looking. The whole office broke up and Eddie suddenly realized he'd been taken again by Joe. You know he likes you when he calls you a jerk. It's very difficult to find anything bad to say about the guy. God knows, I've tried."

Shelly Rosenberg, now in sales at EMI, worked with Fox at CBS for 13 years. "He was a practical joker, but you could never get made at him, at least not for long. I remember on my first trip to Europe and I was told I'd have to get shots. Joe told me the needle was pretty scary because they had to stick it in the ball of my foot. I was scared to death, right up to the day I got the shots."

Garry Newman, now senior vice-president of sales for Warner Music, was Fox's boss when he was Toronto branch manager for CBS (Sony). "Joe is a gentleman, a wonderful human being, with a great sense of humour. I still have very fond memories of the time we spent together at the CBS London, England convention."

Alan Fletcher, now at Warner Music, was Fox's boss for 11 years when he was director of CBS/Sony's central region. "Joe is definitely a class act. But he's a trickster as well, in the same mold as his old friend, the late Jimmy Gordon. He's a very caring person and always kept tabs on people in the industry, offering a helping hand whenever they needed it. The younger people in the business can learn from Joe, particularly his insights into trends, which keeps him on top of everything and most important is his human relations. Joe is a calm and very cool individual. He must be. Imagine being with the same company for 35 years."



Preparing for the CBS convention in London, Ross Ferris, Garry Newman, Shelly Rosenberg and Joe Fox (photo late '70s)



Columbia Records' Fab 4 sales team, Joe Fox, Shelly Rosenberg, Eddie Colero and Ross Ferris (photo early '70s).

TW LW WO - AUGUST 29, 1994

Canada's Only National 100 Album Survey

1	1	10	<b>THE LION KING (4 weeks at #1)</b> Soundtrack/Various Artists (Disney) 60858	
2	5	6	<b>FORREST GUMP SOUNDTRACK</b> Various Artists (Epic) 66329-H	
3	4	6	<b>THE ROLLING STONES</b> Voodoo Lounge (Virgin) 39782-F	
4	3	37	<b>ACE OF BASE</b> The Sign (Arista) 07822 18740-N	
5	NEW		<b>BARENAKED LADIES</b> Maybe You Should Drive (Sire/Reprise) 45709-P	MI A P L
6	2	24	<b>SOUNDGARDEN</b> Superunknown (A&M) 31454 0198-Q	
7	7	30	<b>COUNTING CROWS</b> August And Everything After (Geffen) 24528-J	
8	6	11	<b>STONE TEMPLE PILOTS</b> Purple (Atlantic) 82607-P	
9	8	16	<b>ALL-4-ONE</b> All-4-One (Atlantic) 82598-P	
10	NEW		<b>NEIL YOUNG AND CRAZY HORSE</b> Sleeps With Angels (Reprise) 45749-P	MI A P L
11	9	53	<b>SMASHING PUMPKINS</b> Siamese Dream (Virgin) 88267-F	
12	13	68	<b>AEROSMITH</b> Get A Grip (Geffen) 24455-J	
13	28	15	<b>GREEN DAY</b> Dookie (Reprise) 45529-P	
14	10	17	<b>COLLECTIVE SOUL</b> Hints, Allegations And Things Left Unsaid (Atlantic) 82596-P	
15	NEW		<b>CHRIS SHEPPARD</b> Pirate Radio Sessions Vol. 2/Various artists (Quality) 2070	MI A P L
16	14	26	<b>REALITY BITES SOUNDTRACK</b> Various Artists (RCA) 07863 66364-N	
17	12	20	<b>PINK FLOYD</b> The Division Bell (Columbia) 64200-H	
18	15	39	<b>CELINE DION</b> The Colour Of My Love (Columbia) 57555-H	
19	11	12	<b>BEASTIE BOYS</b> Ill Communication (Capitol) 28599-F	MI A P L
20	21	3	<b>GIPSY KINGS</b> Greatest Hits (Columbia) 91006-H	MI A P L
21	18	17	<b>MOIST</b> Silver (EMI) 29608-F	MI A P L
22	19	43	<b>CRASH TEST DUMMIES</b> God Shuffled His Feet (Arista) 74321 16531-N	MI A P L
23	16	5	<b>COOLIO</b> Fantastic Voyage (Tommy Boy/Denon) 617	MI A P L
24	25	41	<b>BLUE RODEO</b> Five Days In July (WEA) 93846-P	MI A P L
25	17	5	<b>HARRY CONNICK JR.</b> She (Columbia) 64376-H	MI A P L
26	31	2	<b>SLOAN</b> Twice Removed (DGC) 24711-J	MI A P L
27	20	7	<b>AALIYAH</b> Age Ain't Nothing But A Number (Jive) 01241 41533-N	MI A P L
28	27	5	<b>WARREN G</b> Regulate... The G-Funk Era (Violator) 314 523 935-Q	MI A P L
29	63	2	<b>JANN ARDEN</b> Living Under June (A&M) 31454 0248-Q	MI A P L
30	24	19	<b>TIM MCGRAW</b> Not A Moment Too Soon (Curb) 77659-F	MI A P L
31	33	9	<b>JOHN MELLENCAMP</b> Dance Naked (Mercury) 314 522 428-Q	MI A P L
32	37	20	<b>CANTO GREGORIANO</b> The Best Of Gregorian Chant (EMI) 65217-F	MI A P L
33	23	7	<b>ALAN JACKSON</b> Who I Am (Arista) 07822 18759-N	MI A P L
34	22	12	<b>SEAL</b> Seal 2 (ZTT) 96256-P	MI A P L
35	53	2	<b>OFFSPRING</b> Smash (Cargo) 86432	MI A P L
36	43	3	<b>UNTAMED &amp; TRUE</b> Various Artists (MCA) 11088-J	MI A P L
37	26	13	<b>JON SECADA</b> Heart, Soul & A Voice (SBK/ERG) 29272-F	MI A P L
38	NEW		<b>CLUB EUROPA</b> Various Artists (Quality) 2068	MI A P L
39	41	42	<b>SARAH McLACHLAN</b> Fumbling Towards Ecstasy (Nettwerk) 30081-H	MI A P L
40	32	4	<b>RAGGA HEAT</b> Various Artists (Polytel) 516 857-Q	MI A P L
41	45	3	<b>JIMI HENDRIX</b> Woodstock (MCA) 11063-J	MI A P L
42	48	49	<b>MARIAH CAREY</b> Music Box (Columbia) 53205-H	MI A P L
43	29	50	<b>TONI BRAXTON</b> Toni Braxton (LaFace/Arista) 73008 26007-N	MI A P L
44	40	7	<b>CHAKA DEMUS &amp; PLIERS</b> All She Wrote (Mango) 314 518 848-Q	MI A P L
45	NEW		<b>RHEOSTATICS</b> Introducing Happiness (Sire/Warner Bros.) 45670-P	MI A P L
46	34	5	<b>THE WATCHMEN</b> In The Trees (MCA) 11105-J	MI A P L
47	NEW		<b>PRINCE</b> Come (Warner Bros.) 45700-P	MI A P L
48	30	4	<b>RHYTHM FORMULA VOL. TWO</b> Various Artists (Hi-Bias/Ariola) 74321 20398-N	MI A P L
49	39	4	<b>MORE SUN JAMMIN'</b> Various Artists (Sony Music Direct) 24011-H	MI A P L
50	42	13	<b>DJ CLUB MIX 5</b> Various Artists (Polytel) 740 012-Q	MI A P L
51	51	31	<b>SALT N' PEPA</b> Very Necessary (London) 422 828 392-Q	MI A P L
52	35	8	<b>HOUSE OF PAIN</b> Same As It Ever Was (Attc) 1403-J	MI A P L
53	47	3	<b>DA BRAT</b> Funkdafied (So So Def/Columbia) 66164-H	MI A P L
54	36	4	<b>TONY BENNETT</b> MTV Unplugged (Columbia) 66214-H	MI A P L
55	44	30	<b>ENIGMA 2</b> The Cross Of Changes (Virgin) 39236-F	MI A P L
56	55	3	<b>SHERYL CROW</b> Tuesday Night Music Club (A&M) 31454 0126-Q	MI A P L
57	54	49	<b>DANCE MIX '93</b> Various Artists (Quality/MuchMusic) 1173	MI A P L
58	52	14	<b>ERASURE</b> I Say I Say I Say (Mute/Elektra) 61633-P	MI A P L
59	38	16	<b>THE CROW SOUNDTRACK</b> Various Artists (Atlantic) 82519-P	MI A P L
60	56	11	<b>VINCE GILL</b> When Love Finds You (MCA) 11047-J	MI A P L
61	46	49	<b>THE RANKIN FAMILY</b> North Country (EMI) 80683-F	MI A P L
62	50	23	<b>LOREENA MCKENNITT</b> The Mask & Mirror (WEA) 95296-P	MI A P L
63	85	20	<b>YANNI</b> Live At The Acropolis (Private) 01005 82116-N	MI A P L
64	62	11	<b>BOSTON</b> Walk On (MCA) 10973-J	MI A P L
65	59	46	<b>NIRVANA</b> In Utero (DGC) 24607-J	MI A P L
66	64	26	<b>NEW COUNTRY</b> Various Artists (WEA) 32610-P	MI A P L
67	66	30	<b>JOHN MICHAEL MONTGOMERY</b> Kickin' It Up (Atlantic) 82559-P	MI A P L
68	70	14	<b>INDIGO GIRLS</b> Swamp Ophelia (Epic) 57621-H	MI A P L
69	74	28	<b>CLUB CUTZ VOLUME 5</b> Various Artists (Ariola) 74321 18484-N	MI A P L
70	49	30	<b>ALICE IN CHAINS</b> Jar Of Flies (Columbia) 57628-H	MI A P L
71	77	13	<b>THIS IS FREESTYLE</b> Various Artists (Quality) 2046	MI A P L
72	65	41	<b>ROCH VOISINE</b> I'll Always Be There (Star/Select) 8056	MI A P L
73	67	10	<b>THE MAVERICKS</b> What A Crying Shame (MCA) 10961-J	MI A P L
74	57	41	<b>COLIN JAMES</b> Colin James And The Little Big Band (Virgin) 39190-F	MI A P L
75	61	17	<b>THE GANDHARVAS</b> A Soap Bubble And Inertia (Watch) 89303-J	MI A P L
76	82	17	<b>COUNTRY HEAT 4</b> Various Artists (BMG) 74321 18620-N	MI A P L
77	69	39	<b>TOM PETTY</b> Greatest Hits (MCA) 10813-J	MI A P L
78	94	24	<b>NINE INCH NAILS</b> The Downward Spiral (Atlantic) 92346-P	MI A P L
79	58	5	<b>THE EAGLES</b> The Very Best Of (Warner Special Products) 32375-P	MI A P L
80	60	4	<b>LEONARD COHEN</b> Cohen Live (Columbia) 80188-H	MI A P L
81	86	8	<b>HELMET</b> Betty (Interscope/Atlantic) 92404-P	MI A P L
82	68	5	<b>DAVID BALL</b> Thinkin' Problem (Warner Bros.) 45562-P	MI A P L
83	88	17	<b>REBA McENTIRE</b> Read My Mind (MCA) 10994-J	MI A P L
84	71	6	<b>KIM MITCHELL</b> Itch (Alert) 81024-F	MI A P L
85	72	11	<b>STRICTLY RHYTHM: DEADLY GROOVES</b> Various Artists (Quality) 2055	MI A P L
86	75	33	<b>PHILADELPHIA SOUNDTRACK</b> Various Artists (Epic Soundtrax) 57624-H	MI A P L
87	76	13	<b>BLUR</b> Parklife (EMI) 29540-F	MI A P L
88	78	15	<b>THE PRETENDERS</b> Last Of The Independents (WEA UK) 95822-P	MI A P L
89	79	9	<b>OUTLAWS &amp; HEROES</b> Various Artists (MuchMusic/Sony) 24009-H	MI A P L
90	80	19	<b>ROXETTE</b> Crash! Boom! Bang! (EMI) 28727-F	MI A P L
91	84	7	<b>MAVERICK SOUNDTRACK</b> Various Artists (Atlantic) 82595-P	MI A P L
92	90	42	<b>PEARL JAM</b> Vs. (Epic Associated) 53136-H	MI A P L
93	91	22	<b>BONNIE RAITT</b> Longing In Their Hearts (Capitol) 81427-F	MI A P L
94	92	12	<b>R. KELLY</b> 12 Play (Jive) 01241 41527-N	MI A P L
95	93	19	<b>HOLE</b> Live Through This (DGC) 24631-J	MI A P L
96	95	21	<b>US3</b> Hand On The Torch (Blue Note) 80883-F	MI A P L
97	96	14	<b>VAN MORRISON</b> A Night In San Francisco (Polydor) 314 521 290-Q	MI A P L
98	97	30	<b>MICHAEL NYMAN</b> The Piano Soundtrack (Virgin) 88274-F	MI A P L
99	73	10	<b>SPIN DOCTORS</b> Turn It Upside Down (Epic) 52907-H	MI A P L
100	81	39	<b>BRYAN ADAMS</b> So Far So Good (A&M) 31454 0157-Q	MI A P L



## Joy Lynn White subdues pain with new album

Sony artist Joy Lynn White, like so many country artists, grew up on the art form. As her love of the music grew, and her talent grew, she moved to Nashville, where her voice became a sought-after item in numerous studios.

Demos and session work is often a way of life for many artists. For White, the years of studio time paid off in a solo career, which continues with her second album, *Wild Love*.

White admits that growing up she was inundated with the sounds of traditional country. Even when her family moved to suburban Indiana when she was still a child, White's ears were filled with the sounds of country.

"I came from country people. I was born in the south, my mom and dad were born and raised there. My dad was a bluegrass, and they also had a gospel group called The White Family, featuring Little Lynn White. I sang in radio shows and revivals, really all over the place. It's just something I've done all my life."

And like so many artists rooted in the south, despite dabbling in other musical areas, White still calls country her music of choice.

"I started off doing southern gospel, then I switched in my teenage years to southern rock and blues. But I got sick of that, came down to Nashville and got into the demo scene here. I had the studio experience from when I was in Indiana, where I was a jingle singer while still in high school."

White cites Johnny Cash, Patsy Cline and Jimmy Rodgers as influences at an early age. "When I got older, I got into Linda Ronstadt, Bonnie Raitt - I was into Bonnie Raitt before she was really popular."

While it is said 'that which doesn't kill us makes us stronger', White is the first to admit that the death of her father shortly before the release of her debut album made life a painful experience for a lengthy period.

"Right before (the first single) Little Tears was released, my dad died, which pretty much messed me up for a whole year. I had some success with True Confessions, and I also sang on a whole lot of other people's albums - Lee Roy Parnell, The Mavericks, Iris DeMent, Bob Woodruff. And I played quite a bit last year as well."

"It was really hard for me to write last year. I didn't feel like doing it, and when I did write something it was usually very depressing. The songs I chose speak of how I felt, since I not only lost my dad, but the relationship I'd been in for four years broke apart as well."

Along with overcoming the pains of her personal life, White has also had to deal with

## COUNTRY

**Today's Hot New Country** 730 CKDM has six Cancon singles on its Top 20 chart. Charlie Major's *The Other Side* is at #3, Louisette by Prairie Oyster is at #8, Quartette's *Red Hot Blues* is at #13, River Of No Return by Terry Kelly is at #16, Lisa Brokop's *Give Me A Ring Sometime* enters the chart at #19, and Lennie Gallant's *Which Way Does The River Run* is also a new entry at #20. "This country has a lot of incredible talent," says CKDM's program/music director Bruce Leperre, "and it's only a matter of time before this will happen all over the country."

**Herb Forgie**, Warner's national promotion director for US product, is pushing *Archer/Park*, which he describes as "country's hottest new duo." Randy Archer is from Georgia and Johnny Park is from Texas. Their self-titled debut, released on the Atlantic label, was produced by Randy Scruggs. Forgie tags the duo's material as "running the gamut from heartbreak balladry to high-rolling jukebox shuffles and twangy honky tonk rockers." Where *There's Smoke* is the first single. Product will be in the stores Sept. 16.

numerous delays in releasing her latest album, while the record company waits for what it feels is the most opportune time in the schedule. White feels that at times, younger artists like herself are all-too casually passed over by radio.

"I think I have been swept under the rug, to be honest. I mean, *Wild Love* is over, although everywhere I go people tell me they love it. I'm not swept under the rug by my label by any means, they're very good to me. But there are a lot of artists, and maybe it's hard for radio to decide who's got something and who doesn't."

White continues to tour throughout the southern US. The month of December will bring her to western Canada for a series of club dates.

**John Michael Montgomery hits #1** with *Be My Baby Tonight*, the follow-up to *Rope The Moon*. Both tracks are from his Atlantic album, *Kickin' It Up*, which was produced by Scott Hendricks.

**The Saloon was hopping** when *Asleep At The Wheel* made its appearance earlier this month. Ray Benson and his legendary band packed the Toronto club and rewarded the patrons with a blistering 2½ hour set of Texas swing classics. Benson was so impressed with the club and his fans he wants to make a return "real soon". Up next for what should be another capacity house is John Berry, who makes his first Toronto club appearance on

*COUNTRY continued on page 19*

## COUNTRY PICKERS

**KIRK FRASER**  
Q91 - Calgary  
*She's Not The Cheatin' Kind* - Brooks & Dunn

**SCOTT O'BRIEN**  
New Country 1270 CHAT - Medicine Hat  
*Kick A Little* - Little Texas

**BOB LINN**  
CKEG Country - Nanaimo  
*One Good Man* - Michelle Wright

**CHUCK REYNOLDS**  
96.7 CHYR - Leamington  
*She's Not The Cheatin' Kind* - Brooks & Dunn

**DAWN WORONIUK**  
CJWW 750 - Saskatoon  
*I Try To Think About Elvis* - Patty Loveless

**GARRY MACINTOSH**  
710 CKYL - Peace River  
*If I Ever Love Again* - Daron Norwood

**MEL KEMMIS**  
SRN Country - Vancouver  
*I Try To Think About Elvis* - Patty Loveless

**RICK KELLY**  
C101FM 300 - Prince George  
*Kick A Little* - Little Texas

**MONA SYRENNE**  
CKSW Radio 570 - Swift Current  
*Ever Changing Woman* - Bros. Phelps

**BILL MALCOLM**  
1230 C.JLB - Thunder Bay  
*Kick A Little* - Little Texas

**AL CAMPAGNOLA**  
Country 59 - Toronto  
*Callin' Baton Rouge* - Garth Brooks

**RANDY OWEN and DANN TRAVIS**  
New Country 570 - Kitchener  
*Callin' Baton Rouge* - Garth Brooks

**PAUL KENNEDY and JOHN GOLD**  
CHFX-FM Country 101 - Halifax  
*I Got The Car* - D.J. Hopson

**KENT MATHESON**  
Hot Country 103.9 - Moncton  
*House Without A Soul* - Suzanne Gitz

**GUY BROOKS**  
96.3 Country FM - Kingston  
*Kick A Little* - Little Texas

**TED DAIGLE**  
CKBY-FM - Ottawa  
*When You Walk In The Room* - Pam Tillis

**GREG MACK**  
630 CKRC - Winnipeg  
*Who's That Man* - Toby Keith

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## The 'Waves

(Part Four of a four-part series)

by Judith Fitzgerald

During CTV's 13th annual Canadian Country Music Association Awards broadcast, viewers may well witness minor miracles and major transformations of the most inspiring kind.

Firstly, the odds-on favourites in several prestigious categories -- Male and Female Vocalist among them -- face one comely herd of dark horses chomping at the bit. Secondly, the one-two audio-visual punch -- initiated by RPM's Big Country Awards and reinforced by the Fall Classic -- provides selected artists with another key piece of the promotion puzzle in terms of all-important national exposure. Finally, the network itself may receive long-overdue recognition for proudly strengthening country's musical ties this last decade or so.

Country Fools salute Executive Producer Gord James, a class action-oriented industrialist with an understanding of ceremony and dignity that often puts comparably-budgeted vehicles to shame.

Country Fools? For the past dozen years, yours truly and Fools have hovered under halogen at the Anonymity Arms for our annual country-bet get-to-get to proffer opinions, debate decisions and weather divisions in an easy-pleasy honkytonk complete with coin-op pool table, bakelite ashtrays and an impressive array of neon suds.

At stake? Smartest Country Fool Of The Year, that most-coveted citation hung strategically above the scoreboard of the *Mata Hari* pinball machine.

"It figures . . ." sighs Sheila Q. Shark, dismantling her custom-made pool cue and taking her customary place among said Fools, "it just figures. You think they'd leave a good thing alone, eh?"

"If it ain't broke, it ain't a Canadian," states Tom the Bomb flatly, "it's just another stupid tragedy."

"A crying shame," cries Dipstuck (aka Bubba), "a bloody flippin' no-goodin' earth-shakin' gut-achin' heart-breakin' shame!"

Country Fools, struck completely dumb by Bubba's wordy outpouring, slurp, swig, swill and lament this most grievous loss while lightning stabs stained-glass windows and thunder beats a contrapuntal Barra-MacNeil tattoo to the rat-a-tat rapids of rain.

After a respectable lapse of minutes and lapping of seconds, Tom the Bomb clears his throat and proposes a toast to posterity and Big Mac, proprietor of the beloved AA and sainted preserver of the last class bastion for fools such as us.

Country Fools scrape the boards, hum the chords and turn their CFer caps in deference to the slated-for-demolition institution housing all 13 Smartest Country Fool Of The Year plaques.

"As reigning SCF," says me, "I call this confab to consciousness. Time to ponder The Picker."

"That's *such* a dumb name for an award," whines TB, "too bad they never got around to calling it The Hanky. After Hank Snow, eh? They could launch the white-hanky

campaign. Slogan: Country till the last tear drops. And, when a winner scores, the studio audience could get into synchronised hanky waving.

"Boy, the visuals would knock 'em dead at home, eh? I vote they lose that fringed picker thing and replace it with the WHATs."

"The whats?"

"What whats?"

"The W-H-A-Ts! The White Hanky Awards Trophies. That's what," retorts Bomber, "Besides, it's better than Fitz's name for 'em ain't it?"

"Not! It's so low watt, I'm squinting."

"What else is new? You never could see what's in front of you."

"Put yer money where yer mouth is, Bomber. My Annie would shoot out the lights of your Hanky quicker than you could say zippity-flitz . . ."

"Excuse me," interrupts La Cue, "I kind of like the idea of an Annie. Dipstuck, don't you, too? And, don't you check your oil with hanky . . .?"

"Right on," says Dipstuck, "but you gotta call 'em the Mustangs . . . the *old* Mustangs . . ."

"Annie carries it. Next item on the agenda? The host."

After heated discussion (over an entirely unrelated issue concerning the odds of four-off-the-floor Fox looking sexier in red or purple), Fools allow as to how that dude from Cochrane, Alberta redefines drool-worthy. Also, by George, the Fox talks. Best banana to fork them Pickers over (or to classily present The Annies).

"*Friends, home and countryists, lend me your ears: Tonight, this legendary night of nights with nary a triskaidekaphobic in sight, Country Fools gather together to cast pearls before . . .*"

"Watch it, Fitz!"

"*. . . to cast pearls before powers collectively greater than yours and mine. The nominees, please. Thank you, Dipster. Time to put your heart on the line . . .*"

Dipstuck recites the list of contenders for the glam-cat awards, those deemed worthy of western-world beamery commencing September 19th with the announcement of the illustrious recipients of same in Calgary.

Fools vote according to the rules. After we finger our personal Pickers for each esteemed category and seal our ballots in one of Mac's cigar tubes until he relinquishes them during CTV's Special Presentation graphic, we get down to brass facts and the truly Foolish business of second-guessing individual CCMA picker-uppers in both awards and citations departments, a process calling for discussion, dissension, derision, dub-dealing and the kind of high-and-mighty pontification usually the sovereign domain of Canadian Yankees in King Spicer's Court.

If Fools know their stuff, Cassandra Vasik will walk away with Female Vocalist honours for the stellar sparklies splashed all over *Feels Like Home*, the Blenheim (ON) native's sophomore song-and-dazzler. The absence of Murray and MacNeil duly noted, Fools nonetheless pronounce the list well-rounded by the inclusion of singer-songwriter

Susan Aglukark.

*Arctic Rose*, the Inuit's haunting major-label debut, deserves the kind of attention such awards bestow upon each lucky contender. Vasik and Aglukark go toe-to-toe against an entrenched trio of well-known repeaters in this category: Patricia Conroy, Michelle Wright and Joan Kennedy.

Male Vocalist, always a tough nut to crack, presents the Fools with the kind of conundrum they'd rather avoid, especially since all five guys deserve the hardware. Mac, usually more inclined to switch than fight, sticks to his guns for the first time in the history of the Country Fools:

"Listen," argues he, "I've logged a million country-radio ear miles and I know the score. The kid's got stuff. The kid's got heart. The kid's got a voice that sends most singers back to country-music college to learn the basics. They're always calling up and requesting Jimmie on the radio. You can love your Majors and you can love your Foxes. You can talk Neilson and you can talk Tyson till you're blue in the face. I ain't budging. Witter or nothing."

Fools duly report the history-making blank to bookie Tom the Bomb when he returns from powdering his picker.

"Alright," whines TB, "I'll pass on Tyson. Just this once. I'll try to forget *Eighteen Inches Of Rain*; I'll try not to remember *Alcohol In The Bloodstream*"; and, I won't even think about . . ."

"Mac," shouts Bubba, "Quick! TB's gonna have a Tyson attack! Mac punches up Summer Wages on the jukebox before TB can seriously overamp on the endless merits of the cowboy-singer's superbly crafted songs, flawless acoustic execution and the most magnificent stuff he's penned since *And Stood There Amazed*. Amen!"

In the Vocal Duo/Group category, Fools wonder briefly if the powers-that-bestow know the difference between a band and a group before tagging Oysters with the win and crying the blues over shadowy bands not among the Five Faves of September.

With *North Country*, Rankins do continue to make heavenly music; however, according to La Cue, "Rankins don't do country the way Prescott/Brown do! Nosirree! It's Prescott/Brown or nothing for me."

Cooler Fools prevail. Oysters it is. By a country mile.

Quartette unanimously clears the Vocal-Collaboration category while Russell deCarle's Such A Lonely One scores with SOCAN's Song Of The Year.

C. Major scoops up Single, Video (I'm Gonna Drive You Out Of My Mind) and Album (*The Other Side*) honours before the Ottawa Valleyite waves goodnight to the fans who vote the multi-talented tunesmith the "Choice" for '94.

No dummies in the new-talent department, Fools pick Ron Hynes to hang his heart on the Vista/Rising Star Award while agreeing, in principle, to lobby the CCMA for yet another Picker, Indie Artist Of The Year and, after much discussion, boldly nominate five independent acts for the non-existent category: Suzanne Gitzi, Underground

# RPM Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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EMI - F  
MCA - J  
POLYGRAM - Q  
SONY - H  
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TW LW WO AUGUST 29, 1994

- 1 1 13 **CAN YOU FEEL THE LOVE (6 weeks at #1)**  
Elton John - Lion King Soundtrack  
Hollywood/Disney-609587 (Warner CD single)-P
- 2 2 10 **WILD NIGHT**  
John Mellencamp w/Me/Shell Ndegeocello - Dance Naked  
Mercury-315 518 088 (PolyGram comp 359-Q)
- 3 3 10 **SHOUT OUT LOUD**  
Roch Voisine - I'll Always Be There  
Star/Select-8056 (CD single)
- 4 4 10 **AFTERNOONS & COFFEESPOONS**  
Crash Test Dummies - God Shuffled His Feet  
Arista-74321-21688 (CD single)-N
- 5 5 8 **DON'T TURN AROUND**  
Ace Of Base - The Sign  
Arista-07822 18740 (BMG comp 67)-N
- 6 6 7 **THE WAY SHE LOVES ME**  
Richard Marx - Paid Vacation  
Capitol/79376 (CD single)-F
- 7 7 9 **YOU**  
Bonnie Raitt - Longing In Their Heart  
Capitol-81427 (EMI comp 15)-F
- 8 13 9 **STAY (I Missed You)**  
Lisa Loeb & Nine Stories - Reality Blues Soundtrack  
RCA-07863 66364 (BMG comp 67)-N
- 9 12 4 **THINK TWICE**  
Celine Dion - The Colour Of My Love  
Columbia-57556 (CD single)-H
- 10 10 7 **SUMMERTIME**  
Patrick Norman - Whispering Shadows  
Star/Select-8053 (Cassette-single)
- 11 9 8 **LOVE IS ALL AROUND**  
Wet Wet Wet - Four Weddings And A Funeral  
London-422 828 509 (Album track)-Q
- 12 14 4 **COULD I BE YOUR GIRL**  
Jann Arden - Living Under June  
A&M-314 540 248 (CD single)-Q
- 13 15 7 **BROADWAY JOE**  
Keven Jordan - Nothing Other Than Keven Jordan  
Columbia 80194 (Sony comp 27)-H
- 14 8 14 **ANYTIME YOU NEED A FRIEND**  
Mariah Carey - Music Box  
Columbia-53205 (CD single)-H
- 15 20 4 **TIME OF THE SEASON**  
The Nylons - Because  
Scotti Bros-72392 75435-N
- 16 18 6 **YOU BETTER WAIT**  
Steve Perry - For The Love Of Strange Medicine  
Columbia-44287 (CD single)-H
- 17 11 17 **IF YOU GO**  
Jon Secada - Jon Secada  
SBK-29772 (CD single)-P
- 18 19 6 **WHICH WAY DOES THE RIVER RUN**  
Lennie Gallant - The Open Window  
Columbia-80195 (CD single)-H
- 19 30 2 **JANE**  
Barenaked Ladies - Maybe You Should Drive  
Sire/Reprise-45709 (Warner comp 216)-P
- 20 22 5 **I HAD A DREAM**  
Carol Medina - Mavin State Of Mind  
Quality-2058 (CD single)

- 21 17 15 **I SWEAR**  
All-4-One - All-4-One  
Atlantic-82588 (Warner comp 206)-P
- 22 26 4 **STILL RUNNING**  
Susan Aglukark - Arctic Rose  
EMI-28805 (EMI comp 18)-F
- 23 28 5 **CALEDONIA**  
The Barra MacNeils - Closer To Paradise  
Polydor-314 521 106 (PolyGram comp 363)-Q
- 24 24 6 **PRAYER FOR THE DYING**  
Seal - Seal  
ZTT-96256 (Warner comp 207)-P
- 25 25 8 **THIS WEIGHT ON ME**  
Chris deBurg - This Way Up  
A&M-31454 (CD single)-Q
- 26 21 9 **BAD TIMING**  
Blue Rodeo - Five Days In July  
WEA-33846 (Warner comp 206)-P
- 27 27 4 **LOUISIETTE**  
Prairie Oyster - Only One Moon  
Arista-19427 (BMG comp 28)-N
- 28 16 9 **AIN'T GOT NOTHING IF YOU ...**  
Michael Bolton - The One Thing  
Columbia-53567 (Album track)-H
- 29 32 3 **TRAMP MINER**  
The Rankin Family - North Country  
EMI-80683 (EMI comp 29)-F
- 30 NEW **DAYDREAM**  
Earltones - To Be Continued ...  
Passion-945 (Album track)
- 31 31 4 **WAITING FOR MORE**  
Big Blue Bus - Art's Jukebox  
3B-001 (Album track)
- 32 36 2 **KING OF NEW YORK**  
Hemingway Corner - Hemingway Corner  
Epic-80180 (Album track)-H
- 33 33 3 **HARD LUCK WOMAN**  
Garth Brooks - Kiss My Ass  
Mercury-314 522 123 (Album track)-Q
- 34 37 2 **GOOD TIMES**  
Edie Brickell - Picture Perfect Morning  
Geffen-24715 (Album track)-J
- 35 39 2 **POCAHONTAS**  
Crash Vegas - Borrowed Tunes  
Sony-80188 (Sony EP single)-H
- 36 23 10 **MAYBE LOVE WILL CHANGE YOUR MIND**  
Stevie Nicks - Street Angel  
Modern/Arista-92246 (Warner comp 209)-P
- 37 NEW **LUCKY ONE**  
Amy Grant - House Of Love  
A&M-31454 0230 (CD single)-Q
- 38 29 13 **RIVER OF NO RETURN**  
Terry Kelly - Highway  
Gun-92 (CD single)
- 39 NEW **HEALING HANDS**  
Alan Frew - Hold On  
EMI-28990 (EMI comp 20)-F
- 40 38 22 **I'LL REMEMBER**  
Madonna - With Honours Soundtrack  
Maverick/Sire/WB-45549 (CD single)-P

# RPM COUNTRY ALBUMS

TW LW WO AUGUST 29, 1994

- 1 1 10 **ALAN JACKSON (6 weeks at #1)**  
Who I Am  
Arista-07822-18759-N
- 2 4 8 **SAMMY KERSHAW**  
Feelin' Good Train  
Mercury-522125-Q
- 3 3 9 **MAVERICK SOUNDTRACK**  
Various Artists  
Atlantic-82595-P
- 4 2 11 **VINCE GILL**  
When Love Finds You  
MCA-11047-J
- 5 5 8 **DAVID BALL**  
Thinkin' Problem  
Warner Bros-
- 6 6 13 **TRAVIS TRITT**  
Ten Feet Tall & Bulletproof  
Warner Bros-45603-P
- 7 8 17 **REBA McENTIRE**  
Read My Mind  
MCA-10994-J
- 8 9 16 **TIM MCGRAW**  
Not A Moment Too Soon  
Curb-77659-F
- 9 7 32 **NEAL MCCOY**  
No Doubt About It  
Atlantic-82568-Q
- 10 17 3 **VARIOUS ARTISTS**  
Untamed And True  
MCA-11088-J
- 11 11 30 **JOHN MICHAEL MONTGOMERY**  
Kickin' It Up  
Atlantic-82559-P
- 12 10 18 **RANDY TRAVIS**  
This Is Me  
Warner Bros-45501-P
- 13 12 14 **JOHN BERRY**  
John Berry  
Liberty-80472-F
- 14 14 11 **OUTLAWS & HEROES**  
Various Artists  
Sony-24009-N
- 15 20 50 **GARTH BROOKS**  
In Pieces  
Liberty-80857-F
- 16 16 57 **CHARLIE MAJOR**  
The Other Side  
Arista-14864-N
- 17 13 24 **BARRA MacNEILS**  
Closer To Paradise  
Polydor-314 521 106-Q
- 18 15 19 **CONFEDERATE RAILROAD**  
Notorious  
Atlantic-82505-P
- 19 19 19 **PRAIRIE OYSTER**  
Only One Moon  
Arista-19427-N
- 20 21 19 **LITTLE TEXAS**  
Big Time  
Warner Bros-45276-P
- 21 25 48 **BILLY RAY CYRUS**  
It Won't Be The Last  
Mercury-314-514-758-Q
- 22 18 18 **COUNTRY HEAT 4**  
Various Artists  
RCA-74321-18620-N
- 23 23 22 **THE MAVERICKS**  
What A Crying Shame  
MCA-10961-J
- 24 22 22 **RHYTHM, COUNTRY & BLUES**  
Various Artists  
MCA-10965-J
- 25 26 49 **THE RANKIN FAMILY**  
North Country  
EMI-80683-F
- 26 24 26 **8 SECONDS**  
Soundtrack  
MCA-10927-J
- 27 31 20 **MARTY STUART**  
Love And Luck  
MCA-10880-J
- 28 28 50 **ANNE MURRAY**  
Croonin'  
EMI-27012-F
- 29 27 16 **JOHNNY CASH**  
American Recordings  
American/Warner Bros-45520-P
- 30 29 27 **NEW COUNTRY**  
Today's Hottest Country Hits - Various Artists  
WEA-32610-P
- 31 32 12 **THE GOODS**  
So Many Roads  
Savannah-9847-H
- 32 NEW **DIAMOND RIO**  
Love A Little Stronger  
Arista-18745-N
- 33 33 16 **PRESCOTT-BROWN**  
Already Restless  
Columbia-66118-H

# RPM DANCE

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

# RPM CANCON TO WATCH

- 1 4 2 **DREAMER'S ROAD**  
Freddy Curci - Dreamer's Road  
EMI-29339 (EMI comp 20)-F
- 2 2 4 **SHEILA**  
The Bushdoctors - The Bushdoctors  
Soy-101B (A&M comp 5)-Q
- 3 3 3 **I'M A MAN**  
April Wine - Frigate  
FRE-00109 (EMI comp 18)-F
- 4 6 2 **TRAMP MINER**  
The Rankin Family - North Country  
EMI-80683 (EMI comp 20)-F
- 5 1 6 **WIDE LOAD**  
One - Smokin' The Goats  
Virgin-39723 (EMI comp 18)-F
- 6 NEW **CLAIRE**  
Rheostatics - Introducing Happiness  
Sire/Warner Bros-45670 (Warner comp 214)-P
- 7 7 6 **ODDS OF LOVE**  
Lee Aaron - Emotional Rain  
Hipchick-788 717 000 (promo CD single)-Q
- 8 NEW **SOLID GROUND**  
Ginger - Far Out  
Netwerk-30096 (promo CD single)-H
- 9 9 4 **SUMMERTIME**  
Patrick Norman - Whispering Shadows  
Star/Select-8053
- 10 NEW **WHO'S RUNNING MY WORLD**  
Thundermug - Who's Running My World  
Raven-94712

Outlaws, Jason McCoy, Coda The West and Wayward.

And so it goes and so it went. By the end of the evening, the rain had slowed its tempo to Somebody's Always Saying Goodbye, the Fools had dutifully scrutinised all categories to select the "most likeliest" and the thunder had moved on.

But, you can bet that when that wrecking ball slams into the Anonymity Arms, a motley collection of Country Fools will be there to carry off the institution's 1867 cornerstone and transport it to some safe honkytonk haven with both a requiem for the generations who'd gathered to discuss the pros and cons of all things country and a freshly inscribed epitaph that sums up the spirit of The Annie:

"You can always take it with you in your heart."

I thank Program Directors Greg Haraldson (CKRY), Jim Ferguson (CHLQ) and Al Kingdon (CHAM) for their valuable time and insightful contributions to The 'Waves.

*(Judith Fitzgerald is an award-winning author of 20-plus books and one-time syndicated country music columnist for The Toronto Star.)*

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RADIO continued from page 10

station's Picnic in the Parking Lot on Aug. 16 was a rousing success. The CHUM parking lot was turned into a picnic area, with Shopsy's supplying the hot dogs and Snapple providing beverages, while the station moved its broadcast location to the roof of the CHUM building. "It certainly exceeded our expectations," says Sheppard. "We had thousands of people come down from around this area. It was all for the CHUM Charitable Foundation and we raised more than \$1,300, which was quite amazing. Shopsy's brought about 5,000 hot dogs, figuring they would take at least 3,000 of them home, but they just kept going right until 6:00. We had to literally move people off the chairs to clean up."

**CKBY Ottawa's** afternoon drive host Brad Donnelly sent us along the news that the station's Christmas In The Valley CD, which featured some of the Ottawa Valley's finest artists, has raised more than \$15,000 dollars for Ottawa-area charities. The CD was put together with the financial help of the Loeb Chain of Food Stores and noted Ottawa artist and television personality Wayne Rostad.

### CANADIAN MUSIC CHART RESEARCH

MAPLE MUSIC  
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COUNTRY continued from page 15

Sept. 8. Berry is currently charting with What's In It For Me (#14), the latest focus track taken from his self-titled Liberty album. Andy Senyl, owner of the Saloon, was obviously impressed with his summer sell-outs of The Wheel, Hal Ketchum and Bill Monroe, "which proves there is an audience for country in Toronto . . . and not just new country." By the way, Saloon general manager Anne Coppinger is looking for "the best country bands and artists", to audition as house bands for the Saloon's fall and winter season. Call her at 416-599-5006.

**Mark Chesnutt** has the biggest gainer with She Dreams, which jumps up to #31 from #53. The track is included on Chesnutt's new Decca/MCA album What A Way To Live.

**Garth Brooks** has three charted singles. One Night A Day is descending at #81, Hard Luck Woman moves up to #73 from #86, and Callin' Baton Rouge is the most added this week, entering the chart at #60. Baton Rouge has sparked retail sales of Brooks' In Pieces, currently #15 on the country album chart.

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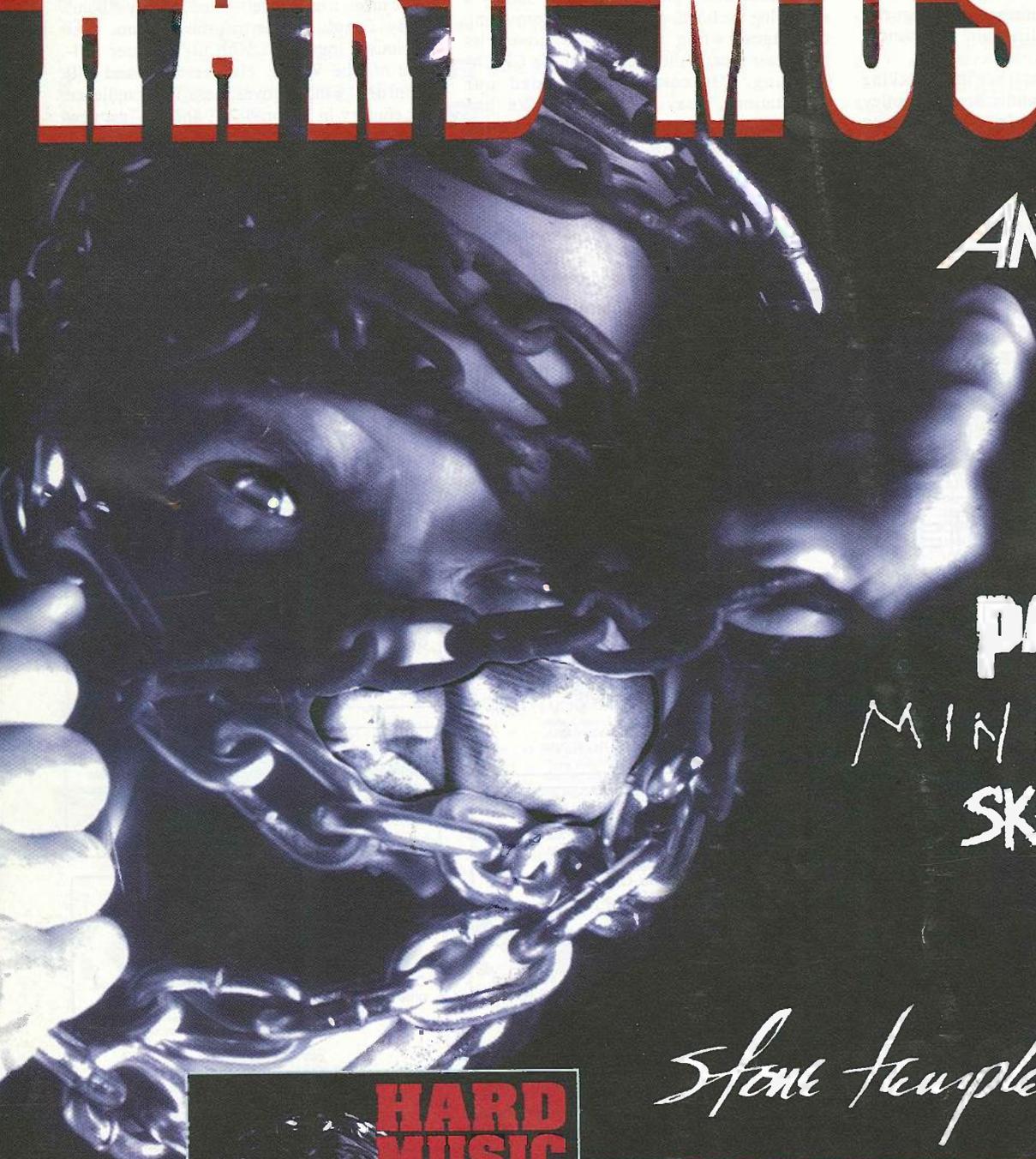
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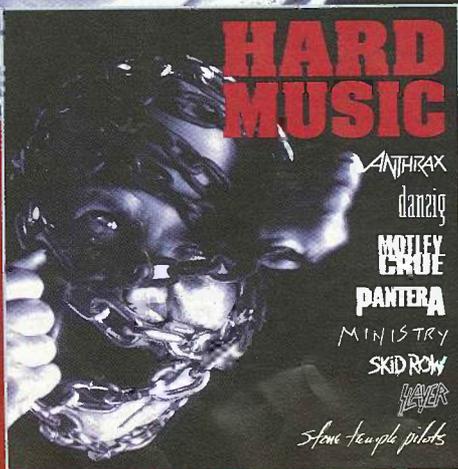
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