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MEDUSA is a stunning collection of songs, featuring the first single & video

No More I Love You's

...an emotionally captivating introduction to the **MEDUSA** collection...

and another Annie Lennox classic.

RPM

Volume 61 No. 6 - March 13, 1995

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Mail Registration No. 1351

MEDUSA

Annie Lennox

BMG
BMG MUSIC CANADA INC.
MUSIQUE BMG DU CANADA INC.



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There will be a retailer's association - Leonard Kennedy

There has been a growing concern among many Canadian record retailers that an association of its members was necessary to keep pace with the many problems that have been plaguing the industry.

There was an association of record dealers, The Retail Music Association of Canada, launched a few years ago. However, because of a lack of interest, the association was put on the back burner.

The recent meeting of the National Association of Recording Merchandisers (NARM), in particular a luncheon attended by retailers from around the world, served as the perfect vehicle to renew an interest in this association.

Bob Lewis, who is very outspoken and who heads up the British Association of Record Dealers (BARD), told the gathering that it took about four years to get the association up and running, and that much had been accomplished. BARD is affiliated with NARM. However, this apparently raised some negative feeling among a few members of the Canadian delegation who were obviously not

interested in becoming a chapter of NARM.

Leonard Kennedy, president of Saturn Distributing, and a former president of The Retail Music Association of Canada, was at the NARM luncheon. He was quite optimistic however, about the future of an association of Canadian retailers.

"The general consensus of the whole meeting was that everybody wanted to get started again on the retailer's association, but not as a chapter of NARM. There might come a time when we might be affiliated with NARM, but not as a chapter.

Kennedy was quite impressed with the comments made by Lewis. "The British retailers all have their common goals in trying to make their businesses a little more profitable and a lot easier to run. And they are dealing with a lot of issues in England, which are similar to what we are dealing with here in Canada, or for that matter, North America."

Kennedy believes a lot of problematic issues can, through an organization, be resolved which would make for a stronger retail industry.

These include dealing with shrinkage through source tagging, a common return form, UPC information along with electronic data transfer (EDI).

However, as far as Kennedy is concerned, the Canadian association is a done deal. "We are starting up, and there are a lot of retailers today who are ready to go. But we still have to get the record companies behind us. As I said, there was a general consensus that everybody was for it and they

Richard Patterson ends long career with CBC Radio Ottawa

Richard E. Patterson has ended his long association with The Canadian Broadcasting Corporation. He leaves the CBC to pursue other career opportunities.

Patterson has been working continuously as music programmer and consultant to CBC Radio Ottawa's afternoon drive program, All In A Day, since 1986. He has also been involved with the broadcast industry as a music consultant going back to 1982. He worked for many years as an associate producer in the variety department for Performance, a popular program he worked with music producer Peter Shaw.

Patterson's CBC career also includes contracts as music consultant, assistant producer, and talent coordinator for various radio and television specials and programs, for local, regional and network broadcast, going back to the mid-seventies.

One of Patterson's most recent contributions to CBC Radio Ottawa has been the building of a large folk and pop library. As CBC's Doug Ward points out, "This material forms an important part of the station's record library collection."

Patterson's knowledge of pop and rock music comes naturally. He was the drummer of The Esquires, an Ottawa-based band, who released on the Capitol label in the early sixties. The band won a Juno Award as vocal instrumental group of the year in 1964, the first year the awards were introduced. They were then known as the RPM Awards and later the RPM Gold Leaf Awards, before becoming the Juno Awards.

Born in Ottawa in 1944, Patterson made his first public appearance at the age of four as a dancer. He used his height, 5 ft. 2, to his advantage as the drummer for The Esquires, becoming one of the most recognizable rock and rollers of that era.

Annie Lennox returns with new Medusa album

Annie Lennox says that "the title of this album is ambiguous and probably best left open to interpretation." That statement goes a long way towards explaining the content on this latest RCA release from the former Eurythmics singer, entitled Medusa.

Recorded and mixed at The Aquarium, produced by Stephen Lipson, the album features Lennox's interpretations of 10 of her favourite songs over the years.

According to Lennox, "The early part of selecting and discovering songs was, for the most part, instinctive - drawn from memory or partial recall. It was fascinating thereafter to begin to break down the various structures, chordal progressions, arrangements, etc., to refamiliarize myself with songs, like old friends - to experiment, hoping to find innovation."

The album features songs that many music fans will be familiar with, along with some of Lennox's selected favourites that most of us will find difficult to recall. But Lennox's solid interpretation of the songs will make even the rarities instantly memorable.

"For me, it would be ludicrous to simply

try to re-constitute a second rate version of a brilliant song. The challenge lay in the notion of interpretation."

Tracks on the record range from classics such as Take Me To The River and A White Shade Of Pale, to less well known tracks such as the lead single, No More 'I Love You's'. The album also features tracks from such well-known writers as Neil Young (Don't Let It Bring You Down), Paul Simon (Something So Right) and Bob Marley (Waiting In Vain).

BMG has unleashed a torrent of promotion and publicity for Lennox's new record, hopeful that sales of Medusa will spill past those of her previous RCA release, Diva, which hit sales of 300,000 units in Canada.

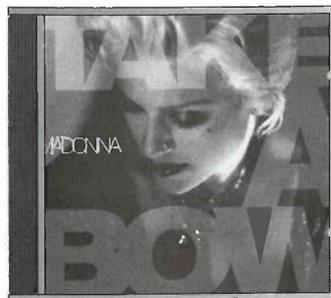
The album, which is released on March 14, will get a strong promotional kick in Canada from Lennox herself, who will make an appearance on MuchMusic's Intimate & Interactive program on March 13. BMG made it known that a performance of this type was a bonus from Lennox, who wanted to acknowledge her strong Canadian fan base. Canada was one of the world leaders in sales of Lennox's Diva album.

NO. 1 ALBUM



BRUCE SPRINGSTEEN
Greatest Hits
Columbia - 67060-H

NO. 1 HIT



TAKE A BOW
Madonna
Maverick/Sire

ALBUM PICK



ANNIE LENNOX
Medusa
RCA - 25717-N

HIT PICK



HERE AND NOW
Del Amitri
A&M

basically agreed to have a meeting. I will be setting up the initial meetings. At that point we will plot out some kind of national association where we will have representation from the west, Ontario, Quebec and eastern Canada."

Ironically, The Retail Music Association of Canada will be the structure for the new association. "We're going to keep the same association going."

One of the problems with the old association was the dissent voiced by some of its members on a too constant basis. Sam Sniderman was a valued member of that association, but he was the source of much of the controversy.

"I don't think Sam (Sniderman) is opposed to the association. I think he can see where an association like this can benefit everyone. Sam is Sam. He has so much information and so much knowledge of the industry which would be helpful to the association. He would be invaluable as a source. We're talking about an icon in the industry

here. I guess it will take a little bit of time."

Kennedy says there was some dissension in the ranks of the Canadian members at NARM, which was prompted by Tom Lewis, who praised BARD's affiliation with NARM.

"Tom Lewis basically said that competition is competition and that we will always have competition. He told the Canadians to take a long hard look at ourselves, asking where we think we are going to be in the next five to ten years. He reminded us that our business is slowly being grabbed away from us. And that's an issue we will have to face. The record clubs are definitely grabbing market shares. This is something that's becoming a big issue. Considering the amount of advertising dollars being spent by both clubs today, I don't think the Canadian retailers and rack jobbers could ever match the dollars they are spending in one month."

Kennedy maintains a note of optimism with regard to the association. He stresses the emergence of BARD and what that British

association went through in its fledgling years.

"The way it was described was that they have a lot of competition. HMV is part of the association over there. Tower Records is part of the association, and even the Woolworth's company which apparently does about 28 per cent of the total business. And a lot of independents are members of the British group. A lot of the things the association has done has bettered the independent marketplace.

"I don't know how many independent retailers there are in Canada, but we intend to go out and get as many as possible to join our association."

Kennedy stressed that he isn't heading up the new association. "I'm going to concentrate on its organization. Once I get all these people together, I'll let someone else take over. I was the president of the association, but maybe it's time for someone else to take over, somebody new. It can be somebody who doesn't own the company, but who works for a company. Maybe if we take the owners out of the picture and let the people who work for us put it together we might have a decent shot at it.

"I think we can take a page out of the workings of the British association where the majority rules, and that was the important buzz word that came down from Mr. Lewis. We can make our comments and have our arguments, but when it comes to a vote, that's what we have to stick with, the majority rules. It might sound like it's a hard line, but it's working in other countries and it should work here. It's has to benefit everyone, and that's the bottom line. Hey, we got to start somewhere."

Neill Dixon has offered a suite for the association's first meeting during Canadian Music Week. The meeting will be open to all retailers and rack jobbers. The time and date will be announced shortly.

Base and MacIsaac added to Juno talent lineup

CARAS has announced that two A&M acts, Bass Is Base and Ashley MacIsaac, have been added to the already impressive lineup of performers for this year's Juno Awards. The Junos take place March 26 at 8:00 pm at Hamilton's Copps Coliseum, to be broadcast on the full CBC-TV network.

Bass Is Base is a three-piece group from Toronto whose music combines elements of '60s and '70s funk, with mid-'90s hip-hop. The band's debut album, *First Impressions For The Bottom Jiggers*, was initially an independent release. The album garnered the group a Juno nomination in the R&B/Soul category, but also triggered a deal with A&M.

Ashley MacIsaac, who will join Bass Is Base for their performance on the show, is a great young fiddle talent from Cape Breton. MacIsaac recently picked up several awards at this year's ECMA awards, including instrumental artist of the year. Since being discovered several years ago, MacIsaac has gone on to perform with such diverse acts as Paul Simon, The Chieftains, composer Phillip Glass and the Toronto Symphony.

MacIsaac is currently recording his major label debut for A&M, tentatively scheduled for a June release. MacIsaac is currently on the RPM 100

Albums chart with his album *Close To The Floor*, an independent record that was re-released by A&M.

Bass Is Base and MacIsaac join an impressive Juno lineup which already includes Barenaked Ladies, Crash Test Dummies, Celine Dion with David Foster, Charlie Major, Sarah McLachlan, Moist, Prairie Oyster, and a musical tribute to this year's Juno Hall of Fame inductee, Buffy Sainte-Marie.

Kevin Campbell named Epic product manager

Bob Campbell, senior vice-president of marketing for Sony Music Canada has announced the appointment of Kevin Campbell to the position of product manager, Epic Records, effective March 13, 1995. Campbell will report to Faye Perkins, director of Epic Records.

In his new position, Campbell will be responsible for product management of Epic Records International artists in Canada.

Campbell joined Sony Music in 1990 as an account service representative and later was promoted to a sales representative at Sony Music's Toronto branch office.

Rankin Family release Grey Dusk Of Eve EP

As a special thank you to their exceedingly loyal fan base, EMI artist The Rankin Family has released a limited edition five-track EP, entitled *Grey Dusk Of Eve*.

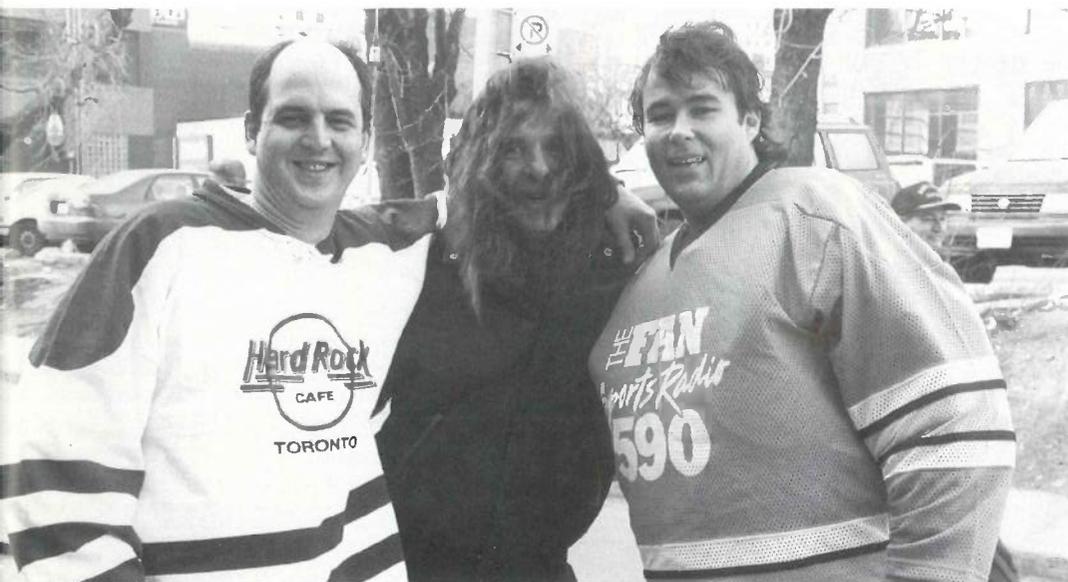
The feature track on the EP is the title track, which is essentially a new version of a long-time concert favourite, *Leis An Lurgainn* (The Boat Song), a song which originally appeared on the Rankin's 1993 album, *North Country*. The new version features Cookie Rankin in a duet with Hothouse Flowers' lead vocalist, Liam O'Maonlai.

The EP also includes a Jimmy Rankin original entitled *Malcolm Murray; Will You Go With Me Mary*, featuring Heather Rankin on lead vocals; *Twin Fiddle Feature*, which spotlights John Morris Rankin on fiddle; and the traditional *Sir James Baird*, which features Raylene Rankin on lead vocals.

The Rankins, who have now sold more than one million albums in Canada, have just completed a successful tour of England and Scotland. The tour was launched in front of a sold-out crowd in Glasgow, where the group was one of the headliners for the Celtic Connections Festival.

The group is currently preparing for a tour of Australia and New Zealand, where they are set to headline the Guinness Festival Of Irish Music (Mar. 12 - April 1). They will then head to the US for a two-month tour in support of the American release of *North Country*. The album is being released in the states through Guardian Records, a newly formed subsidiary of EMI Records Group North America.

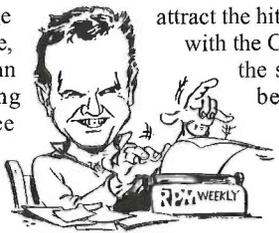
Grey Dusk Of Eve is available only from March 28 to September 1.



Gretzky's restaurant in Toronto hosted a ball-hockey game between local musicians and employees of Toronto sports station The Fan 590. Pictured are Hard Rock Cafe P.R. director Cam Carpenter, Triumph's Mike Levine and The Fan's John Derringer.

WALT SAYS . . . !

No background . . . ? Isn't it strange that when you get away from homebase, something like 2,000 miles, you can enjoy the damndest eye-opening conversations with people you see practically every week when you're at home. We got into a discussion about people coming into the business with no background. That's right NO BACKGROUND! It got me thinking.



with Elvira Caprese

Over the past few years, there has been tremendous growth within the industry. A lot of the new people were quick to pick RADIO as the enemy. They were the "street-smart" people. Like the old flower children days when every record company had a resident hippie. "They must know what's going on, or they wouldn't dress or smell like that," seemed to be the reasoning. Anyway, back to the present. Have you noticed the resentment toward radio has even extended into the upper reaches of the executive level? I was told, just recently by one of these types, that RADIO lagged behind word-of-mouth and in-store play, when it came to breaking hits. Well, don't believe it. RADIO is still the most important vehicle available in breaking hits. Sure, the broadcast industry kind of shot itself in the foot, watering down all those important formats for gold and oldies, but the music industry would be hard-pressed without RADIO. What we need in this country are more Triple A stations like The River in Windsor/Detroit. Warren Cosford should get some kind of national recognition for bringing life back to those four CHUM stations in Windsor. He has also opened a very important door southward for Cancon. (EC: *The REAL do-ers in the business are rarely recognized . . . !*)

Garth to The Empire Club . . . ! I guess you know you've made it when you're asked to speak at The Empire Club. Garth Drabinsky, who The New Yorker has tagged "A Canadian Ziegfeld", is scheduled as the guest speaker for March 27 at the Royal York Hotel's Concert Hall. The Tony award-winning producer has co-written an autobiography, *Closer To The Sun*, with Marq de Villiers. This is a luncheon not to be missed. Call 416-364-5590 for reservations. (EC: Not to be missed . . . !)

Another new CD plant . . . ? Get set for another CD software plant to be opened in Canada. The capacity far exceeds the company's needs, which means other labels can shop and compare. Could be that with the added competition, prices just might go down. (EC: *They're the lowest in the world already, so they tell me . . . !*)

Mixing and mastering . . . ? There was more than a little concern about my comments on "Produced wholly in Canada," which appeared in last week's column. That P for producer is very important, particularly if the copyrights are foreign. Just to bring you up to date, the Canadian music ruling, which became law on June 24, 1970, specifically states that in order to qualify as being produced in Canada, the live performance must be wholly recorded in Canada. Now, that was before high-tech entered the picture. Sure, there was always mixing and mastering, but all usually done at the source, where the single or album was recorded. Now there are mixing studios and mastering geniuses who

attract the hit-seekers, all over the world. Checking with the CRTC, they have to admit that policing the source of mastering or mixing would be impossible. So, they are content with being adamant only about the live recording, which must be wholly recorded in Canada. But don't try to sneak in any bed tracks or vocal overdubs done in Nashville or wherever. (EC: *Now, what's the good news . . . ?*)

Big Bill is moving on . . . ! Watch for news of BB selling out his shares in that huge entertainment conglomerate he help launch a long, long time ago. His metabolism must be slowing down. He's beginning to bulge a bit. So the good-time eating habit will have to be controlled. (EC: *How can he break that habit . . . ?*)

A funeral is no excuse . . . ? Shocking news about the firing of KM. What a dynamo she is, and what a flimsy excuse for getting rid of her. Whoever did the firing will eat her words. (EC: *Oh! You know who it was . . . ?*)

The booker took a bath . . . ? Not to mention any names, but the booker/promoters who booked that huge and very costly act just recently, pulled a good audience, but took a huge bath. They have another extravaganza coming up, but these two guys are pussycats compared to that other lot, so they just might make a buck, or at least break even. (EC: *I've got the picture . . . !*)

Never at a loss for words . . . ! It just amazes me how reviewers come up with classic lines in describing a show. Take Tommy for instance. CFRB's Jeremy Brown must have stayed up all night to come up with his findings on Tommy. "7.4 on the Richter scale . . . simply relentlessly compellingly throbbingly magnetic!" Can you imagine! This guys in his '60s I'm sure, but he's obviously young at heart. The next day, the reviewers were out in force with their quotes in the dailies. Dick Smyth, who is never at a loss for words, must have been blown away. He wrote, "I witnessed an almost instinctive standing ovation . . . The audience was instantly and universally on its feet." Richard Ouzounian of CBC Radio, went on a word tirade as well with "Tommy . . . you're terrific! A sensation . . . An explosion of music and colour that will positively blow your mind." The Globe's H.J. (Jack) Kirchoff was being a little cautious, maybe because the Toronto Star took a dig at him the previous day. Anyway, Kirchoff tagged the show as "Brilliant . . . a knockout." The Toronto Sun's John Coulbourn, perhaps one of the most respected of all Toronto reviewers, came up with one of his usual, direct-to-the-point, no fooling critiques, ***** (out of five). Great stuff. And don't quote me, but Tommy will become a resident of lower Yonge Street for at least two years. Take a look at that photo spread this week. (EC: *Your ego's showing. You're in three shots!*)

Tony Bennett cares . . . ! Did you notice when Tony Bennett went up to accept his Grammy award, he was wearing Variety's heart in his lapel? He's a great supporter of Variety, particularly Toronto's Tent 28. He donated one of his paintings a couple of years ago, and it brought in a lot of bucks

for Variety's Kids. More of the entertainment people should get involved in helping the kids. Even spending just a couple of bucks for a heart and wearing it on your sleeve or in your lapel can send an important message. Helping others is good for the soul. (EC: *It's good for the career too . . . !*)

Hear Me! Hear Me . . . ! Now is this professional jealousy or is this professional jealousy? It seems that we were allowed to hear a preview tape, YES, TAPE, of a born-again superstar. The other guys either weren't in or weren't interested until they saw our comments in print. Lucky them. They get ours, but we don't get theirs. Anyway, they gave a very nice guy a very hard time. (EC: *Figures . . . !*)

Oops . . . ! Maybe it was an oversight, but when I was going over the CMW industry award nominees there was one name conspicuous by its absence. (EC: *You have to be seen to be known . . . !*)

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M - Music was composed by a Canadian

A - Artist who is featured is a Canadian citizen

P - Production was wholly recorded in Canada

L - Lyrics were written by a Canadian

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"This album was inspired by caffeine overdose, mental exhaustion, vague and half-remembered teenage dementia, the desire to alienate music purists, to achieve the ultimate bad review in Q magazine, Car Wash Friday nights at L'Escale on Berwick St., No Name Trainers, mixing our drinks (and the mornings after), days present and absent friends." - SIMON LEBON, DURAN DURAN

White Lines
I Wanna Take You Higher
Perfect Day
Watching The Detectives
Lay Lady Lay
911 Is A Joke



Success
Crystal Ship
Ball Of Confusion
Thank You
Drive By
I Wanna Take You Higher (Again)

Duran Duran

THANK YOU

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WHITE LINES (the cd maxi-single)

E21Q 820



TW LW WO - MARCH 13, 1995

1	1	12	TAKE A BOW (2 weeks at #1) Madonna/Maverick-Sire (Warner comp 231)-P		
2	3	12	STRONG ENOUGH Sheryl Crow/A&M (A&M comp 8)-Q		
3	6	7	SHE'S A RIVER Simple Minds/Virgin (promo CD)-F		
4	4	9	MISHALE Andru Donalds/Metro Blue (EMI comp 29A)-F		
5	2	13	BANG AND BLAME R.E.M./Warner Bros. (Warner comp 230)-P		
6	7	8	THE BALLAD OF PETER PUMPKINHEAD Crash Test Dummies/RCA (promo CD)-N		
7	5	10	WHEN I COME AROUND Green Day/Reprise (Warner comp 231)-P		
8	12	11	SUKIYAKI 4 p.m./London (PolyGram comp Jan.)-Q		
9	8	12	BUDDY HOLLY Weezer/Geffen (MCA comp 21)-J		
10	10	6	I KNOW Dionne Farris/Columbia (promo CD)-H		
11	9	11	BETTER MAN Pearl Jam/Epic (promo CD)-H		
12	19	8	GEL Collective Soul/Atlantic (Warner comp 233)-P		
13	22	8	O SIEM Susan Aglukark/EMI (EMI comp 2)-F		
14	13	10	LOVE WILL KEEP US ALIVE The Eagles/Geffen (MCA comp 21)-J		
15	15	7	TRUTH UNTOLD Odds/WEA (Warner comp 233)-P		
16	23	6	YOU LOSE YOU GAIN John Bottomley/RCA (BMG comp 80)-N		
17	34	3	MURDER INCORPORATED Bruce Springsteen/Columbia (promo CD)-H		
18	20	5	SOMEDAY, I'LL BE SATURDAY NIGHT Bon Jovi/Mercury (PolyGram comp Jan.)-Q		
19	21	4	IN THE HOUSE OF STONE Martin Page/Mercury (PolyGram comp Feb)-Q		
20	14	15	ON BENDED KNEE Boyz II Men/Motown (A&M comp 8)-Q		
21	28	6	LOOK WHAT LOVE HAS DONE Patty Smyth/MCA (MCA comp 21)-J		
22	24	6	KISS FROM A ROSE Seal/ZTT (Warner comp 235)-P		
23	11	11	YOU WRECK ME Tom Petty/Warner Bros. (Warner comp 233)-P		
24	17	17	INSENSITIVE Jann Arden/A&M (promo CD)-Q		
25	25	8	THE MAN WHO SOLD THE WORLD Nirvana/DGC (MCA comp 22)-J		
26	26	8	LET HER CRY Hootie & The Blowfish/Atlantic (Warner comp 231)-P		
27	30	5	IF I WANTED TO Melissa Etheridge/Island (A&M comp 1)-Q		
28	18	6	COTTON EYE JOE Rednex/Zomba (BMG comp 78)-N		
29	64	2	BELIEVE Eton John/Mercury (promo CD)-Q		
30	44	3	YOU GOT IT Bonnie Raitt/Arista (BMG comp 80)-N		
31	40	4	ANOTHER DAY Whigfield/Quality (promo CD)		
32	29	8	LEARN TO BE STILL The Eagles/Geffen (MCA comp 21)-J		
33	54	2	NO MORE "I LOVE YOU'S" Annie Lennox/RCA (BMG comp 80)-N		
34	53	3	COME BACK Londonbeat/Anxious (BMG comp 80)-N		
35	42	4	SOUR TIMES Portishead/London (PolyGram comp Feb)-Q		
36	39	5	EVERLASTING LOVE Gloria Estefan/Crescent Moon (promo CD)-H		
37	37	6	PRIME OF LIFE Neil Young/Reprise (promo CD)-H		
38	38	7	L.U.V. John Mellencamp/Mercury (PolyGram comp Feb)-Q		
39	45	3	SHE FORGOT TO LAUGH Rymes With Orange/Plum-A&M (promo CD)-Q		
40	41	4	THIS COWBOY SONG Sting/A&M (promo CD)-Q		
41	36	8	DON'T TELL ME Van Halen/Warner Bros. (promo CD)-P		
42	71	2	CAN'T STOP LOVIN' YOU Van Halen/Warner Bros. (promo CD)-P		
43	43	5	WHINEY WHINEY Will One Blood/RCA (promo CD)-N		
44	51	3	THANK YOU Boyz II Men/Motown (A&M comp 1)-Q		
45	27	10	IN YOUR TIME Bob Seger/Capitol (promo CD)-F		
46	33	16	THE SWEETEST DAYS Vanessa Williams/Mercury (promo CD)-Q		
47	85	2	WONDERDRUG Jann Arden/A&M (promo CD)-Q		
48	69	3	UNTIL THE END OF TIME Foreigner/Atic (Atic comp 53)-J		
49	89	2	NAUTICAL DISASTER The Tragically Hip/MCA (MCA comp 4)-J		
50	16	13	GREASY JUNGLE The Tragically Hip/MCA (MCA comp 20)-J		
51	52	3	WE CELEBRATE The Barra MacNeils/Polydor (PolyGram comp Feb)-Q		
52	90	2	LIGHTNING CRASHES Live/Radioactive (MCA comp 3)-J		
53	64	4	BOURBON STREET Eddie Schwartz/Melody Hill (promo CD)		
54	56	5	BLUE Jayhawks/American (promo CD)-P		
55	57	3	ODE TO MY FAMILY The Cranberries/Island (A&M comp 1)-Q		
56	50	6	HIGH HEAD BLUES Black Crowes/American (promo CD)-P		
57	73	3	GOTTA GET AWAY Offspring/Cargo (promo CD)		
58	55	5	UNDER THE GUN Foreigner/Atic (Atic comp 52)-J		
59	66	3	BIG YELLOW TAXI Amy Grant/A&M (promo CD)-Q		
60	49	6	LITTLE BITTY PRETTY ONE Huey Lewis/Elektra (Warner comp 233)-P		
61	32	13	HERE COMES THE HOTSTEPPER Ini Kamoze/Columbia (promo CD)-H		
62	63	4	HEART OF STONE Dave Stewart/Anxious (Warner comp 233)-P		
63	70	3	GIVE ME A REASON TO STAY Freddy Curci/EMI (EMI comp 1)-F		
64	31	18	YOU DON'T KNOW HOW IT FEELS Tom Petty/Warner Bros. (Warner comp 229)-P		
65	78	3	LETTING GO Julie Masse/Surge-Select (promo CD)		
66	93	2	FOR YOUR LOVE Stevie Wonder/Motown (promo CD)-Q		
67	83	2	HOLD ON Jamie Walters/Atlantic (Warner comp 237)-P		
68	94	2	LIFE, IN A NUTSHELL Barenaked Ladies/Sire-Reprise (promo CD)-P		
69	58	11	HOW STRONG Doucette/Reluctant (promo CD)		
70	65	7	HIP TODAY Extreme/A&M (promo CD)-Q		
71	88	2	IF YOU LOVE ME Brownstone/MJJ (promo CD)-H		
72	46	14	NOTHING BEHIND US Richard Marx/Capitol (promo CD)-F		
73	82	3	IF YOU DON'T LOVE ME (I'll...) Pete Dinklage/American (Warner comp 233)-P		
74	48	22	YOU GOT ME ROCKING The Rolling Stones/Virgin (EMI comp 1)-F		
75	62	12	TELL ME YOU LOVE ME Carol Medina/Quality (promo CD)		
76	47	8	AS I LAY ME DOWN Sophie B. Hawkins/Columbia (Sony comp 35)-H		
77	35	14	SHE PICKED ON ME Roch Voisine/Star-Select (promo CD)		
78	NEW		I GOT A LINE ON YOU The Jeff Healey Band/Arista (promo CD)-N		
79	59	12	MOVE THIS NIGHT The Earthtones/Passion (promo CD)		
80	NEW		MEA CULPA Mike & The Mechanics/Atlantic (Warner comp 238)-P		
81	77	6	HAVE A LITTLE FAITH Joe Cocker/550-Epic (promo CD)-H		
82	60	12	ALL UNCOVERED The Watchmen/MCA (MCA comp 20)-J		
83	95	2	MANNEQUIN Wild Strawberries/Strawberry (A&M comp 1)-Q		
84	68	10	CREEP TLC/LaFace (BMG comp 78)-N		
85	72	8	LOVE SPREADS The Stone Roses/Geffen (MCA comp 22)-J		
86	80	4	BAD REPUTATION Freddy Johnston/Elektra (promo CD)-P		
87	NEW		STAY Colin James/Virgin (promo CD)-F		
88	67	14	SO BLIND Alan Frew/EMI (EMI comp 32)-F		
89	76	7	THE LOVE IN YOUR EYES Dan Hartman/Chaos (Sony comp 35)-H		
90	81	4	THE U.S. OF ACHE Kim Mitchell/Alert (promo CD)-F		
91	NEW		MACHINE PUNCH THROUGH Moist/EMI (promo CD)-F		
92	61	8	PRACTICE WHAT YOU PREACH Bary White/A&M (A&M comp 7)-Q		
93	74	7	WALK ON WATER Aerosmith/Geffen (MCA comp 21)-J		
94	NEW		BABY Brandy/Atlantic (Warner comp 236)-P		
95	NEW		END OF THE WORLD The Waltons/WEA (Warner comp 237)-P		
96	75	7	THANK YOU Page & Plant/Atlantic (Warner comp 232)-P		
97	79	4	SHAME Zhane/RCA (promo CD)-N		
98	91	8	BRIDGE Queensryche/EMI (promo CD)-F		
99	86	4	EVERY DAY OF THE WEEK Jade/Giant (promo CD)-P		
100	87	7	TODAY I HATE EVERYONE The Kiljoys/WEA (promo CD)-P		

Academy formed to bring industry into Junos

This year marks the 20th anniversary of the founding of CARAS. The Canadian Academy Of Recording Arts And Sciences was founded by Stan Klees, co-founder and producer of the Juno Awards, in order to allow the recording industry to have input into presenting the awards on television.

Mel Shaw was appointed the first president of the academy. He headed up a committee which was comprised of 1st vice-president Leonard Rambeau, 2nd vice-president Ross Reynolds, secretary-treasurer Brian Robertson, and directors Greg Hambleton, Martin Onrot and George Struth.

In order to help bring the Junos into the television age, Klees entered into negotiations with CBC-Television's John Barnes and Jim Guthro. With the objective being to hold the show in a theatre setting, Klees negotiated with the Canadian National Exhibition's general manager David Garrick to hold the show in the Queen Elizabeth Theatre.

The original CARAS committee was given the responsibility of selecting the awards that would be televised, establishing the criteria by which performers would be selected to appear on the program, and to introduce a new concept of voting and nominations. John Thomson was retained as producer and director of the show, working in cooperation with Klees.

As the academy and CBC-TV are preparing once again to present what should be a memorable 1995 Juno broadcast, RPM spoke with some of the past CARAS presidents, to gain their thoughts and insights on their tenures.



MEL SHAW
Founding President (1975 - 1977)
CARAS Advisory Board (1977 - 1994)

As the first president of CARAS, I was a participant with a dynamic combination of music industry people who were very passionate about Canadian artists creating recorded music.

I recall in the early days, before the academy was formed, that there were individuals who were very vocal about strongly supporting the heritage and traditions established by Walt Grealis and Stan Klees.

I am proud to say that I was among the supporters, along with Leonard Rambeau, Jack Richardson, Greg Hambleton, George Struth, John Mills and Harold Moon. There were also many others who held the belief that the tradition must continue, and so it has.

The task of heading up the organization takes time and commitment and all those who have filled the position deserve the industry's thanks. In particular, appreciation must go to the past presidents, Brian Robertson, Leonard Rambeau, Peter Steinmetz and Dave Charles, and the current president, Lee Silversides.

The link through each presidency has been Daisy Falle, who put her heart and soul into the

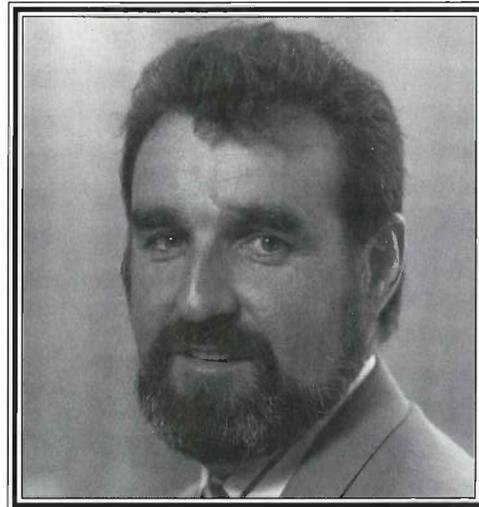
awards from the very beginning. Each of these people has my admiration for facing the difficulties of 'the times' and for their continuation in honouring the tradition established by the original foresight of Walt Grealis and Stan Klees.

The 1995 Juno Awards will no doubt be outstanding and I am proud to be an academy member.

LEONARD RAMBEAU
President (June - November 1977)

I can still remember the meeting in my apartment with Mel Shaw and Brian Robertson and a couple of other people. I was deeply involved in Anne Murray's career and I was a little apprehensive of taking on any more responsibilities. I knew the organization had a plan and an agenda of its own, and that taking on the job as president would be a big responsibility.

Fortunately, now that I look back, I was smart enough to call a spade a spade, because one



wonders and will wonder, how things for them and for me would turn out.

I was also fortunate enough to be able to find the time and the energy for the job. The organization was in its embryonic stage, and

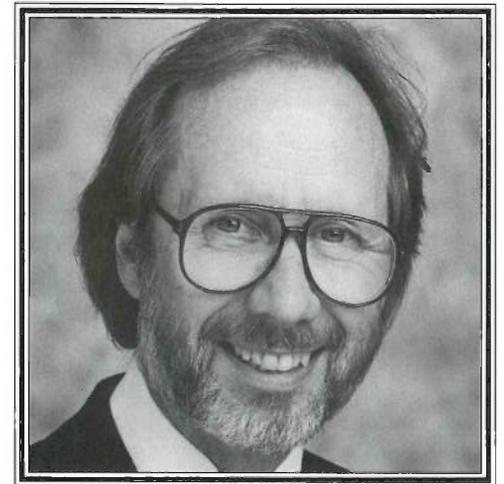
stretching to see what direction it would go. It was around that time too that they decided to take the Junos to the public with the television show.

Looking back, I think the success of CARAS and the Junos began with the advent of the television show. It was the beginning of the Canadian star system. And it's encouraging to see today, that when a Juno nominee or winner is introduced on various television shows, and I know from experience with the Rita & Friends show, that it doesn't have to be qualified.

I think the Canadian public is aware of what the Junos are. There is an awareness that the Junos are awards from the industry. And I think in turn, by having the Junos, it made people aware of the music industry, let alone the entertainment industry.

We were fortunate too that Anne Murray was an established star, and a great vehicle for promoting the Junos. We were hotter than a pistol at that time.

I was relieved when my tenure was up and that my reputation was accepted and still intact. Relief is the word. Basically I am very pleased as to how the book has unfolded on both CARAS and the Junos. The talent we parade today on the Junos is the result of the dedication and devotion so many people had in creating a star system in the beginning.



BRIAN ROBERTSON
President (1977 - 1983)

I was involved in the initial set-up of the academy, back in the early to mid '70s. There were a handful of us, including Leonard Rambeau and Mel Shaw, who wanted to create an organization that would endeavour to build a stronger star system in Canada.

What we did, I suppose, was lay the foundation for what has subsequently been built on those early pioneering efforts. When we started the process, there really wasn't a true national industry in Canada in the early '70s. It was a lot of fragmented, regional pockets, nothing really held the whole thing together.

We saw the opportunity that the Junos could be a national television vehicle, which would endeavour to start pulling those pockets together into one industry, and I think from that point of view we succeeded.

CARAS' mandate is to maximize the opportunities the Junos offer, first and foremost. Once they've done that, there are other objectives to deal with, but I think the Junos are the #1 priority.

I still think they're fulfilling the mandate. There's been some hiccups along the way, but I think that's inevitable in an organization like that. But it

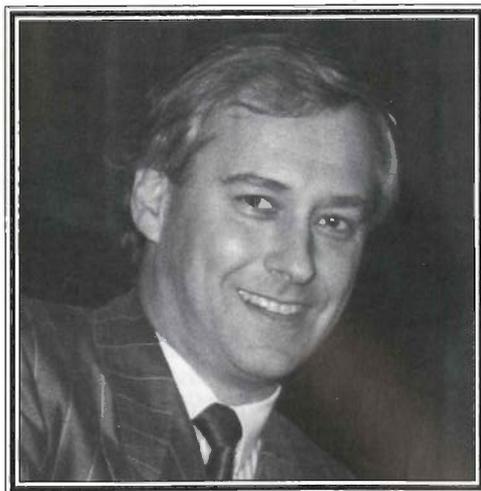
will continue to find its own levels of efficiency which it is doing. In Lee Silversides' hands, it'll probably be in as good a shape as it's ever been.

In terms of this year and subsequent years, I think it's very satisfying that Copps Coliseum is sold out, because there was some apprehension about trying to sell 8,000 tickets. But it appears they've done that very successfully.

Politics comes with the territory, and it's part and parcel of what that job is. Lee came and saw me before he took the job, and he was well aware after we talked of what that job is. It's not an easy job, you have to balance so many disparate areas of the business. With areas of self-interest, you're constantly walking a tightrope. It's a difficult thing to balance, but Lee seems to be finding the right balance.

It's an organization that relies an awful lot on volunteer time, so you need to rely on the generosity of many different aspects of the business. It has certainly fulfilled its original mandate, it just needs to be kept on an even keel to keep it going into the future.

I don't see any loss of support for what CARAS is doing. We still need a national television vehicle to expose the music and the artists. The job is even more difficult now because when we started out, you didn't really have to fight 50-60 channels. In the late '70s we regularly got 2 to 2.2 million viewers for that show. Since then, the television universe has been expanded, so it's quite easy for the audience to get diluted, which it has done to some degree. But there's still a need for that window.



PETER STEINMETZ
President (1983 - 1992)

Peter Steinmetz was unavailable for comment.

DAVE CHARLES
President (1992-1994)

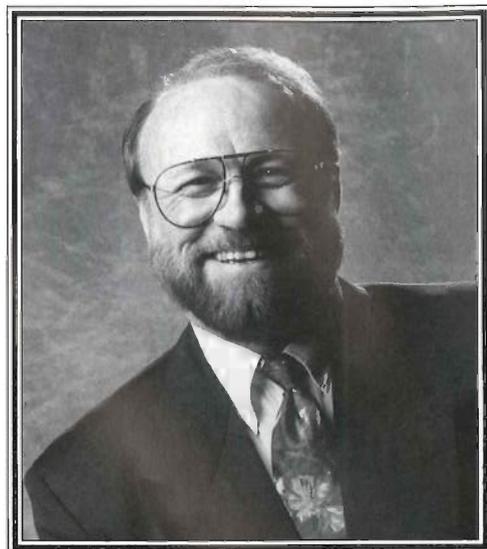
Charles contacted RPM from his new home in Australia to offer a few thoughts:

It's great to see such a strong music scene in Canada. It's the opposite down here (in Australia). We're experiencing a bit of a lull.

We had been working on trying to get the Junos in an arena setting for quite a while. It's great

to see it finally happening. Copps Coliseum is a terrific venue. I mean Phil Collins, Aerosmith and many other artists have performed there, so it truly is a world-class facility. There really isn't anything comparable in Toronto.

When you're working on the Junos, there are so many different people that you have to try and keep happy. It's an impossible task. I'm delighted to see that this year's show is going so well. It looks as though it is going to be a wonderful show. I really hope they get great numbers.



JUNO AWARDS

Male and Female Vocalist of the Year Spotlight

... ladies first

SASS JORDAN

According to Sass Jordan, "Absolutely anything you can think of, I've done, I am, I wanna be." It's a typically bold statement from this gutsy rock and roller whose powerful voice has quickly become a mainstay on the Canadian music scene. Jordan was born in Birmingham, England, but came to Canada at an early age. Raised in Montreal, Jordan first surfaced as a bass player in one of the city's top club acts of the time, The Pinups. When that group dissolved, she held down a series of jobs, including television interviewer, before landing a spot as backing vocalist for The Box, one of Canada's top bands in the late '80s. Jordan's famed pipes can be heard on The Box's biggest hit, Closer Together. In late 1988, Jordan



released her debut album, Tell Somebody, which eventually soared to platinum sales in Canada, boosted by the success of such songs as the title track (which hit #20 on the RPM Hit Tracks chart), So Hard, Double Trouble and Stranger In Paradise.

The album also led to Jordan's 1989 Juno win as most promising female artist. Jordan's growing success led to a move to Los Angeles for the recording of her second album, Racine. The move was necessitated because her manager, Lisa Janzen, was an L.A. resident, was was her new American label, Impact/MCA. While in L.A., Jordan recorded a duet with Joe Cocker for The Bodyguard soundtrack, and opened up a tour with the Arc Angels. Racine (a french word for roots) was an appropriate title, as Jordan included several songs about her Canadian upbringing. The success of the Racine album led

to a spot on Bryan Adams' Waking Up The Nation tour, along with Steve Miller and Extreme. Jordan's latest effort, Rats, kept perfectly in step with the red-hot grunge and alternative sounds of today. Produced by Jordan, Steve Salas and Nick Didia (engineer for Pearl Jam and Stone Temple Pilots), it also established Jordan as perhaps the hardest rocking female voice in music today.

MICHELLE WRIGHT

This Chatham, Ontario native's love of country music began when, as a young girl, she tagged along to shows by both her mother and father, who were local country performers. Wright first began playing music in the



garage where her mother's band rehearsed, first learning the drums, and eventually the guitar. By her mid-teens, Wright was playing in local bands, eventually able to show off her husky lead vocals. After high school, Wright toured the US and Canada, and in 1988 released her debut album, Do Right By Me, on the Savannah label. Endless live appearances caught the attention of Nashville-based Arista

What the hottest ticket in town gets you!

Canadian Music Week Conference

March 23-March 26, 1995 * Crowne Plaza Hotel

The executive conference provides a forum for the global music industry to explore current and future issues impacting the business of music. This year's theme "Multimedia - The Future is Now" will identify and address timely issues including the impact of technology on entertainment, music rights and the delivery of music related products.

Back by popular demand is Ed Bicknell who will once again peel away the professional veneer of famous music personalities to reveal the person behind the persona.

This year's celebrity interviews include industry icons Jerry Wexler, Wolfman Jack and Miles Copeland.

AWARDS THURSDAY, MARCH 23 • Constitution Hall, Metro Toronto Convention Centre

CMW honours its own, in a gala opening event. Greet old friends and make new ones in the opening one-hour schmooze cocktail reception, hosted by Mayor Barbara Hall and members of Toronto City Council.

Go directly into the annual presentation of the Music Industry Awards dinner with 800 of your closest friends and colleagues.

FESTIVAL MARCH 20 - MARCH 26 • Downtown Toronto

CMW presents a showcase extravaganza, featuring 300 of Canada's most promising artists/groups. Discover Canada's unique diversity throughout this week-long celebration of the best of this country's rock, pop, country, jazz, classical and eclectic music.

Highlights of the '95 Festival include the Passport to Plugged New Music Series, Borrowed Tunes - a Tribute to Neil Young, Lobsterpalooza, Native Beat III, Rock 'n' Bowl, Rock For The Children, Rock Showdown and The Rockers vs The Classics hockey game.

EXHIBITION MARCH 24 - MARCH 26 • Metro Toronto Convention Centre

CMW presents *Music & Multimedia '95*, featuring the newest cutting-edge technologies and hottest products from recording gear to musical instruments.

Explore, discover, experience music and multimedia displays, exhibits, kiosks, virtual reality, digital cafe.

Check out the main stage showcasing a series of live performances and a feature presentation/speaking engagement by interactive music pioneer Todd Rundgren, The Tea Party, Lighthouse, Jan Arden, Larry Gowan and Alan Frew.

Learn about the latest in multimedia technology and applications at the *Apple Multimedia Theatre* featuring a series of hands-on demonstrations and presentations



Keynote Speaker
MOSES ZNAIMER
President / Executive Producer
City/MuchMusic/MusiquePlus/Bravol

Keynote Speaker
NICHOLAS GARNETT
Director General/Chief Executive
International Federation of the
Phonographic Industry (IFPI)

ED BICKNELL
Manager, Dire Straits

Celebrity Interview
WOLFMAN JACK

Celebrity Interview
JERRY WEXLER

Celebrity Interview
MILES COPLAND



FRIDAY



SATURDAY



FRI/SAT/SUN



SATURDAY



FRIDAY



SUNDAY

MUSIC Law '95

Friday, March 24, 1995
Hilton Room

8:45 - 9:00 a.m.
REGISTRATION/CONTINENTAL BREAKFAST
Located at the Hilton Room - Crowne Plaza Hotel Toronto

9:00 - 9:15 a.m.
INTRODUCTION
Conference Chair: Sheldon Teicher, Partner - Cassels Brock & Blackwell
An overview of the music industry in the context of the entertainment industry 1995.

9:15 - 10:00 a.m.
CREATING THE RIGHT BUSINESS STRUCTURE FOR RECORDING ARTISTS
Stephen Stohn, Partner - McCarthy, Tetrault
An examination of management agreement issues, incorporation versus partnership and the legal implications of band disputes.

10:00 - 11:00 a.m.
HOW DO YOU NEGOTIATE A RECORDING AGREEMENT
Len Glickman, Partner - Minden Gross Grafstein & Greenstein; Stan Kulin, President, Warner Music Canada

What elements produce a mutually acceptable recording agreement? What are the current trends and key deal points for your artists? What approach should you use with respect to licensing/distribution deals?

11:00 - 11:45 a.m.
COFFEE BREAK

11:45 - 12:45 p.m.
AN OVERVIEW OF MUSIC PUBLISHING
Don Passman, Partner - Gang, Tyre, Ramer & Brown Inc.; Frank Davies, President, TMP - The Music Publisher

What are the basics of music publishing agreements? What are the current trends and key deal points? What are the advantages of administration deals and co-publishing deals?

1:45 - 1:00 p.m.
LUNCH BREAK

2:15 - 3:00 p.m.
USE OF MUSIC IN THE FILM AND TELEVISION INDUSTRY

Candice Hanson, Partner - Bloom Dekom Hergott & Cook
A presentation on the relationship between music & film/television that explores soundtrack albums, synchronization and master use licenses in addition to composer agreements.

3:00 - 4:15 p.m.
"THINKING THE UNTHINKABLE ABOUT THE INFORMATION HIGHWAY"

David Basskin, President, Canadian Musical Reproduction Rights Agency Ltd. (C.M.R.R.A.)
Explore the impact of new technologies on the music and entertainment industries and the legal implications for entertainment-delivery systems.

Canadian Music Conference

REGISTRATION FORM

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ADDRESS _____ CITY _____

PROVINCE/STATE _____ CODE _____ PHONE () _____

EXECUTIVE PASS...\$350.00 + G.S.T. \$24.50 = \$374.50 AWARDS DINNER ONLY...\$100.00 + G.S.T. \$7.00 = \$107.00
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Records, and Wright became one of the first artists signed to the label. Her 1990 self-titled album garnered rave reviews from country critics and produced the top 30 singles *New Kind Of Love* (#4), *Woman's Intuition* (#14), *All You Really Wanna Do* (#9), *A Heartbeat Away* (#21) and *Not Enough Love To Go Around* (#20). It was Wright's second album for Arista/BMG, *Now & Then*, that really catapulted her into country stardom, producing five #1 hits; *Take It Like A Man*, *He Would Be Sixteen*, *Guitar Talk*, *One Time Around* and the title track. *Take It Like A Man* also hit the top 10 in the US country charts, and became a #1 video at CMT and TNN. The Academy Of

Country Music named Wright the top new female vocalist in 1993, and back home in Canada, she picked up no less 15 awards based on the success of *Now & Then*, including CCMA entertainer of the year, Big Country Awards' artist of the year and a Juno for country female vocalist. *Now & Then* eventually reached double platinum status in Canada. In 1994, Wright released her third album for Arista, *The Reasons Why*, produced by longtime friend Steve Bogard, Val Garay, Mike Clute and John Guess. Wright, who is now a Nashville resident, is currently in the midst of a lengthy Canadian tour promoting the album, which shipped gold in Canada.

JANN ARDEN

Calgary native Jann Arden has a very simple formula for success: "Every time you take a step up, it seems that it's the right thing and should be happening that way. If it doesn't feel right, then you just don't do it." Arden burst onto the Canadian music scene in February of 1993 with the release of her debut album, *Time For Mercy*. Following the release, Arden embarked on an arduous stretch of touring to promote the record, with shows across Canada, the US and Europe. The endless promotion paid off, as Arden accrued both critical and commercial success for the record. *Time For Mercy* eventually achieved gold status in Canada, and earned Arden two Juno Awards: most promising solo performer and best video for *I Would Die For You* (directed by Jeth Weinrich). The stirring video for that song was the one that really established Arden at radio, with Weinrich going on to capture the Canadian Music Video Award for best director for his work on that video. *Will You Remember Me* topped out at #10 on the RPM 100 Hits chart, *I Would Die For You* #13, and *I'm Not Your Lover* #35. In the summer of 1994, Arden released her



sophomore album, *Living Under June*, once again produced by veteran Ed Cherney. The album displayed Arden as an even more confident singer and songwriter, with a knack for getting into emotions that few songwriters can touch. Despite its somewhat eclectic sounding title, the name actually refers to the fact that Arden was living in a basement apartment underneath a woman named June, and was able to hear, through the paper thin walls, the intimate conversations this woman had. That intimacy is reflected in the songs, such as the top five hit *Could I Be Your Girl*, *Unloved* (a beautiful duet with Jackson Browne), *Good Mother*, and *Insensitive* (a song Arden picked up from songwriter Anne Lorree), which hit #1 on the RPM Hit Tracks chart. Yet

despite the often serious nature of her lyrics, Arden's wit and self-effacing humour belie what could be a somber tone. The best indicator of the rapid rise to success Arden has undertaken is in the impressive five Juno nominations she's racked up this year, for best single, (*Could I Be Your Girl*), songwriter, dance recording (*Could I Be Your Girl: Pablo Mix*), video (*Insensitive*; directed by Jeth Weinrich) and of course, female vocalist.

LOREENA MCKENNITT

Growing up in Morden, Manitoba, Loreena McKennitt's original ambition was to be a veterinarian. Not a surprising career goal for the daughter of a livestock dealer. Fortunately for music fans, McKennitt soon trained her talents on music, starting out singing in folk clubs and musical theatres in and around her hometown. In the early '80s, McKennitt moved to Stratford, Ontario, where she worked as a composer, actor and singer with Canada's famed Shakespearean festival. Eventually McKennitt headed to Toronto, where she honed her harp and vocal skills anywhere she could make a buck. It wasn't long before she was performing at expositions overseas, writing film music and performing at small

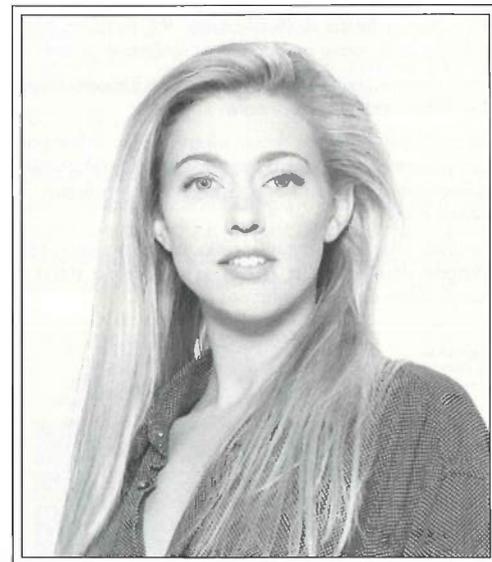


venues throughout Canada. It was in 1985 that McKennitt formed her own Quinlan Road Productions, through which she recorded and released her first independent album, *Elemental*, a collection of traditional songs along with the poetry of Yeats and Blake set to music. Two years later, with *Elemental* having sold 30,000 units, McKennitt recorded a collection of holiday offerings, *To Drive The Cold Winter Away*. In 1989 she released her third album, *Parallel Dreams*, which has since gone gold in Canada. By the time her fourth album was ready for release, McKennitt realized that her own Quinlan Road label was no longer big enough to meet industry demands. With the release of *The Visit* came McKennitt's partnership with Warner Music Canada, an agreement that extends to more than 30 countries worldwide. That

album has since gone double platinum in Canada, and sold 200,000 units in the US. McKennitt's latest release, *The Mask And Mirror*, expands on the Celtic themes in *The Visit*, while also incorporating influences from Spain, Morocco, medieval France and Normandy. The true testimony of the appeal of this artist comes in the fact that, despite little radio support, McKennitt continues to sell millions of records worldwide.

JULIE MASSE

Like most music performers, Quebec native Julie Masse got her start early. It was in 1982, at the tender age of 12 that Masse won her first singing competition, the same year she appeared in her first musical. In 1986, Masse met Serge Brouillette, who would go on to become her manager and producer. Taking on numerous singing and dancing lessons obviously paid off in the spring of 1990, when Masse's debut single, *C'est Zero*, was released in Quebec. Later that same year, Masse's debut self-titled album was released, featuring four songs that hit the Francophone charts. In October of '90, Masse signed with Les Editions/Productions' Georges Mary for European distribution of her album by BMG. That same month, Masse had a memorable performance at the annual L'Adisq Gala, where she sang a medley of the year's best songs. Two months later, Masse appeared live on *MusiquePlus*, where she was awarded her first gold record for her debut album. That album would hit platinum shortly thereafter, with Masse being presented her platinum award at the Quebec Colisee by hockey legend Guy Lafleur. In September of '91, Masse signed with Donald K. Donald/CPI for concert promotions, with Procter & Gamble announced as the tour's official



sponsors. That October, Masse won three Felix Awards; best new artist, best first album and female singer of the year. Masse released her second album, *A Contre-Jour* in May of '92, followed by a national tour that included a Canada Day performance in Ottawa. In March of '93, Masse won the Juno for most promising female vocalist, while working on pre-production for her first English album in both Toronto and New York. In September of '94, *One More Moment*, Masse's first English-language single, was shipped to radio, with writing and producing credits going to long-time friend Corey Hart. A month later came the release of her first English-language album, *Circle Of One*, which hit gold within its first month of release.



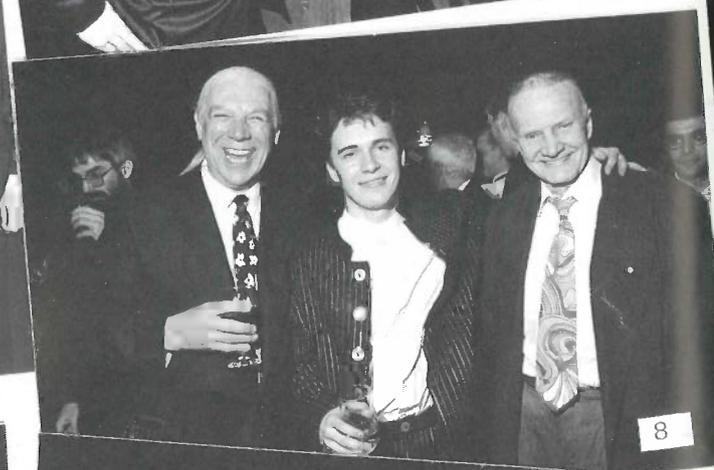
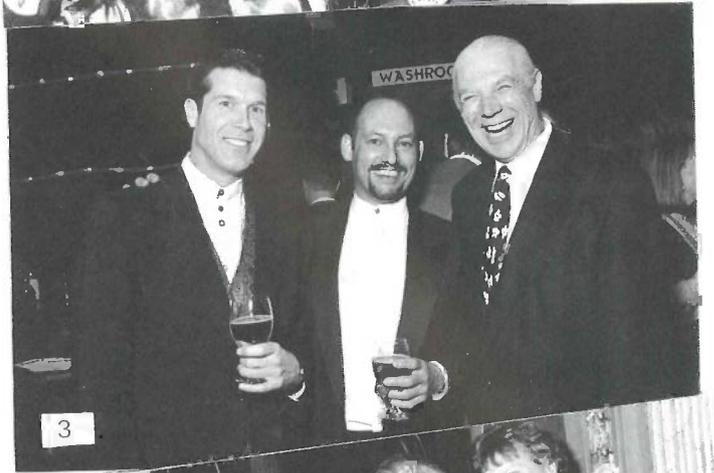
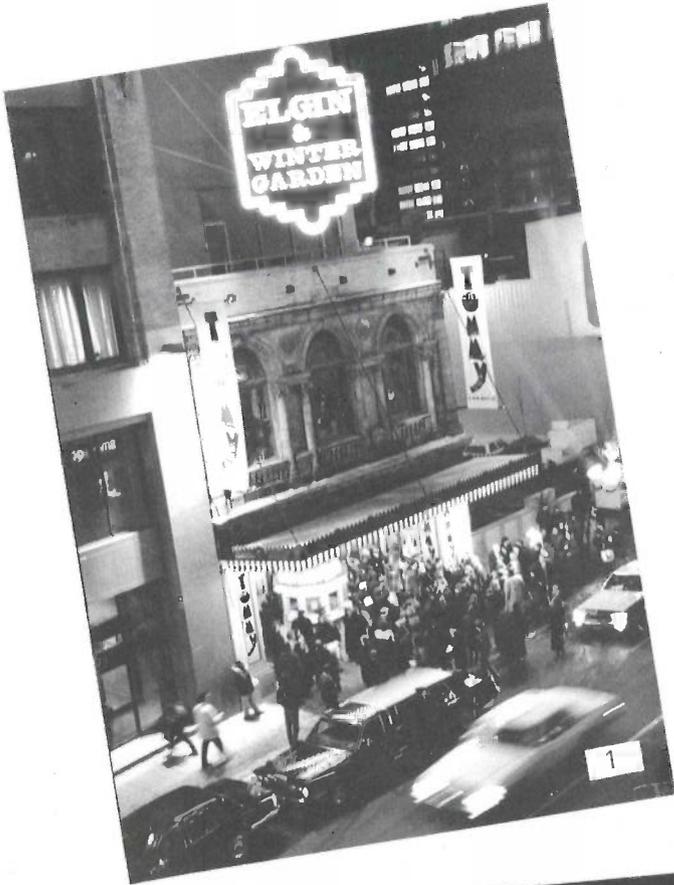
RIVETING

Ladies and Gentlemen, Our Nominees...

- ALBUM OF THE YEAR
 - The Rankin Family, *North Country*
- SINGLE OF THE YEAR
 - Moist, *Push*
- FEMALE VOCALIST OF THE YEAR
 - Sass Jordan
- MALE VOCALIST OF THE YEAR
 - Colin James
 - John McDermott
- BEST NEW SOLO ARTIST
 - Susan Aglukark
 - David Gogo
- BEST NEW GROUP
 - Moist
- COUNTRY FEMALE VOCALIST OF THE YEAR
 - Anne Murray
- COUNTRY MALE VOCALIST OF THE YEAR
 - Jim Witter
- BEST CLASSICAL COMPOSITION
 - Healey Willan, "Missa Brevis No.11, Sancti Johannis Baptistae", Healey Willan Masses & Motets -The Choirs of St. Mary Magdalene Church
- BEST MUSIC OF ABORIGINAL CANADA
 - Susan Aglukark, *Arctic Rose*
 - Robbie Robertson & The Red Road Ensemble, *Music For The Native Americans*
- BEST ALTERNATIVE ALBUM
 - King Cobb Steelie, *Project Twinkle*
- BEST HARD ROCK ALBUM
 - Econoline Crush, *Purge*
- BEST RAP RECORDING
 - Dream Warriors, *Subliminal Simulation*
- BEST REGGAE RECORDING
 - One, *Smokin' The Goats*
- BEST VIDEO
 - Moist, *Push*, Brenton Spencer (Director)
- PRODUCER OF THE YEAR
 - Robbie Robertson, "Skin Walker", "It Is A Good Day To Die" (Music For The Native Americans), Robbie Robertson & The Red Road Ensemble
- BEST ALBUM DESIGN
 - Nancy Boyle, *Itch*, Kim Mitchell
 - Kevin Lynn, *Project Twinkle*, King Cobb Steelie



See Me! Feel Me! Touch Me! Heal Me!



- Tommy fever hits Toronto's first-nighters



1. A birds-eye view of the Elgin & Winter Garden theatre entrance on the busy Yonge Street thoroughfare with lined-up limos and anxious first-nighters for the Canadian premiere of Tommy.
2. A partial shot of the large crowd enjoying the post-Tommy gala.
3. Among the first-nighters at the premiere of Tommy at Toronto's Elgin Theatre were Bell Canada's Bryan Roby, Livent's Norman Zagier and RPM's Stan Klees.
4. Sarah and Al Waxman joined the opening night crowd.
5. Anne and Ed Mirvish with the Lieutenant Governor of Ontario, Hal Jackman.
6. EMI recording artist Tom Cochrane with CPI's Bill Ballard and Jim Monaco.
7. Now Magazine's photographer John Scully and columnist Rosie Levine with Toronto actress/psychic Nikki Pezaro.
8. RPM's Stan Klees and Walt Grealis with Tyley Ross, Tommy lead.
9. David Mirvish with Michael Budman, co-founder of Roots, and wife Diane Bald.
10. Pete Townshend with Jane Corkin, owner of Jane Corkin Photography Gallery.
11. Tommy lead Tyley Ross with Forever Plaid producer Jeffery Latimer and Caird Urquhart.
12. Liz Bradley, general manager of Toronto's O'Keefe Centre with Tommy director Des McAnuff.
13. Warner Music's Roger Desjardins and DKD's Donald Tarlton enjoy a chat with Pete Townshend.
14. Toronto Star's Rita Žekas with Pete Townshend and Ontario Lieutenant Governor Hal Jackman.
15. With Tommy lead Tyley Ross looking on, RPM's Walt Grealis gets a rise out of Pete Townshend.
16. Comedienne Sandra Shamus takes in the first-nighter post Tommy party.
17. Well-known Canadian journalist/writer Allan Fotheringham with EMI recording artist John McDermott and RPM's Walt Grealis.
18. Martin Onrot, senior vice-president of MCA Concerts, and wife Barbara.
19. RPM's Stan Klees with internationally-acclaimed designer Tommy Hilfiger and younger brother, Andy, a musician who is a member of Wired.

photos by Tom Sandler

RPM focuses on:

Canadian Music Week

March 20-26, 1995
Toronto, Canada



The future is now!



Issue Date:
March 27th

Visit the RPM booth at Canadian Music Week and drop off your business card and be eligible to win dinner for two (with wine) at Centro Grill Wine Bar.

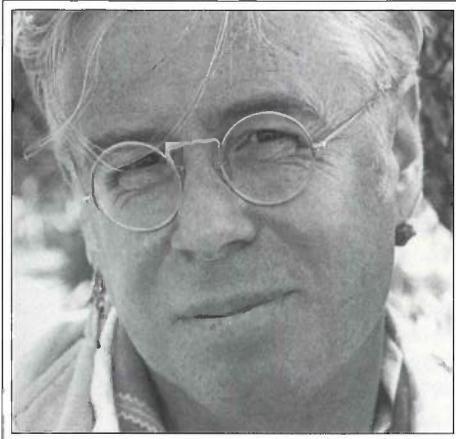
JUNO AWARDS

Male and Female Vocalist of the Year Spotlight

... continued

BRUCE COCKBURN

In a career filled with 22 albums and countless accolades, Bruce Cockburn has always managed to keep his fans and critics guessing. Cockburn's career began in 1970 with the release of his self-titled debut album. Cockburn would go on to release an album per year in the '70s, with both *Night Vision* and *Dancing In The Dragon's Jaws* reaching gold status in Canada. The Toronto native also picked up three consecutive Juno Awards (1971-73) as Canadian folksinger of the year. The 1980's began with yet another Juno as top folk artist, while the 1980 release of *Humans* quickly soared over the gold plateau in Canada. In 1981, the awards poured in for one of Cockburn's greatest songs, *Wondering Where The Lions Are*, with both PROCAN and BMI honouring the tune. The 1982 album *Inner City Front* spawned the singles *Coldest Night Of The Year* and *Rumours Of Glory*, and earned Cockburn 1982 Junos as best male vocalist and top



folk artist. 1983 saw the *Dancing In The Dragon's Jaws* album certified platinum, while Cockburn embarked on tours of central America, Australia and New Zealand. That year also saw Cockburn named to the Order Of Canada. The '80s saw a slew of top albums from Cockburn, including *The Trouble With Normal*, *Stealing Fire*, *World Of Wonders*, *Waiting For A Miracle* (a greatest hits package) and *Big Circumstance*, which was shortly thereafter certified gold. *Big Circumstance* also produced one of Cockburn's biggest hits, *If A Tree Falls*, which garnered him another SOCAN award and his first top 30 hit in Australia. The 1990's began with a live album, followed by '91's *Nothing But A Burning Light*, which was named Album Of The Year in an AP Wire Poll. In 1993, Cockburn performed at the US Presidential Inaugural Ball, and later released his Christmas album. Cockburn's creative talents can be currently heard on his most recent album for True North Records, *Dart To The Heart*.

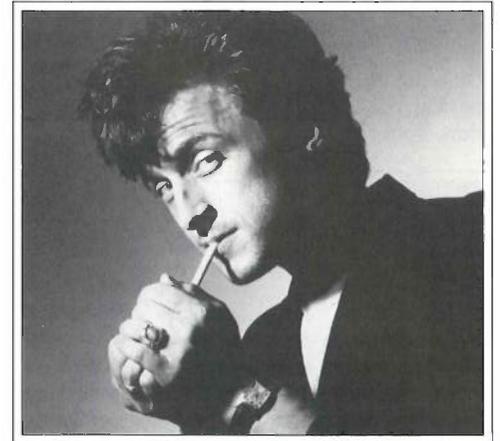
JOHN McDERMOTT

Born in Glasgow, Scotland, John McDermott was raised on a steady diet of his parent's love of music. McDermott's family was the largest to emigrate from Scotland to Canada en masse since the war, with all 14 family members moving to Willowdale, Ontario in 1965. John, the ninth of Peter and Hope McDermott's 12 children was nine at the time he moved to Canada. There is no doubting McDermott's British Isles' heritage, with his paternal grandfather being a Northern Irishman, and his maternal grandfather being a dockyard worker in Glasgow. After the family arrived in Canada, John was invited to attend St. Michael's Choir School in Toronto. Through radio at the time, McDermott was exposed to some of the world's finest tenors, including Sydney MacEwan, Kenneth MacKellar and John McCormack. McDermott's first solo recording, *Danny Boy*, was a collection of



timeless melodies he remembers from his youth. Recorded independently, the album contained McDermott's stunning version of the classic title track, a song which has now become his signature tune. For his second album, *Old Friends*, McDermott drew on the many letters he had received from his audience, both young and old. They encouraged him to continue to bring back songs thought to have been forgotten, along with more recent offerings which could be enhanced by McDermott's classic singing style. In the fall of 1994, McDermott released his Christmas album, which once again utilized his beautiful tenor to bring new light on some classic holiday songs. McDermott, who first became known to many Canadians through singing the national anthem at Maple Leaf hockey games, has since become a much sought-after artist from members of the Celtic music community. In the spring of 1994, McDermott toured across Canada

with The Chieftains, and recently recorded a duet with Con O'Brien on the latest album from The Irish Descendants.



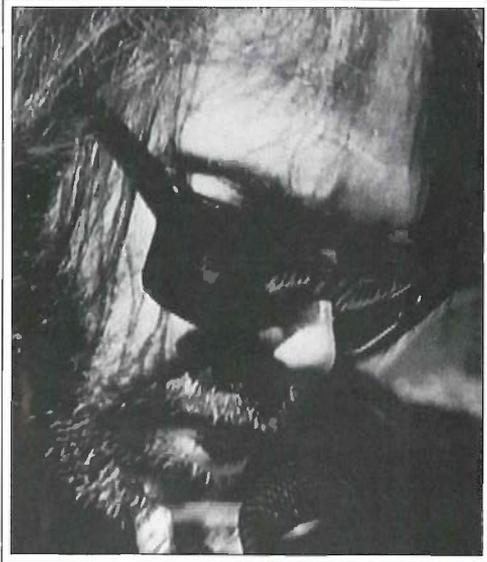
COLIN JAMES

It was in 1988 that Colin James burst onto the Canadian music scene with his debut album. It was pure rock and roll, and played with a zest and raucous attitude that few soft-spoken Canadians were used to. James was a true triple threat artist: a talented songwriter, a raunchy singer, and a ferocious guitarist. Combining the three elements, James was quickly stamped with the "can't-miss" label by critics throughout the country. That first album contained songs that have since become staples at rock radio in this country: *Five Long Years*, *Voodoo Thing*, *Chicks N' Cars* and *Why'd You Lie?*, the latter of which was turned into one of the more alluring videos in recent memory. Growing up in Winnipeg, and consuming a steady diet of blues and classic rock and roll, James took the classic rock and roll sound and combined with an '80s energy, an energy that came across in spades in his dynamic live sets. Quickly following up on the success of that first release, James released his sophomore album in 1990, *Sudden Stop*, which featured the harder edged cuts *Keep On Lovin' Me Baby* and *Just Came Back*. Since their release, both albums have gone on to sell more than 200,000 units in Canada alone. After taking a brief hiatus from the music scene, James returned in 1993 with the album *Colin James & The Little Big Band*, James' ode to the great rock and rollers of the fifties. The album became an instant hit among both old and new fans, crossing more demographics in one album than most artists cross in their career. The album spawned several hits, including *Cadillac Baby*, *Surely (I Love You)* and *No More Doggin'*. In Feb. of 1995, James announced that he was moving from his longtime home at Virgin Records to sign with Warner Music Canada. Virgin recently released James' final album for the label, *Then Again*, a compilation of his greatest hits, along with three new tracks.

NEIL YOUNG

Young began his musical foray back in the early '60s with a Winnipeg folk/rock outfit called The Squires. After a brief Toronto sojourn, Young headed off to Los Angeles, where he met up with Stephen Stills, and soon after Buffalo Springfield was born. After three albums and several incantations, Young departed that group to begin his solo career. After releasing his first album with Crazy Horse, 1969's *Everybody Knows This Is Nowhere*, Young joined Crosby, Stills & Nash in time for Woodstock. In the meantime, his solo career flourished with the release

of 1970's After The Gold Rush. He followed that with his finest achievement to date, Harvest, featuring his only #1 song, Heart Of Gold. Young continued to pour out albums throughout the '70s, including such classics as Journey Through The Past, Time Fades Away, Long May You Run, Comes A Time and Rust Never Sleeps. In the '80s, Young's musical vision took on several different points of view, from the country sounds of Hawks & Doves,



to the techno sounds of Trans, even the rock and roll retro sound of Everybody's Rockin'. He was joined once again by Crazy Horse on the albums Reactor and Life, and took one more stab at Crosby, Stills & Nash with 1988's American Dream. The decade ended with one of his more electric albums yet, Freedom, featuring the anthemic Rockin' In The Free

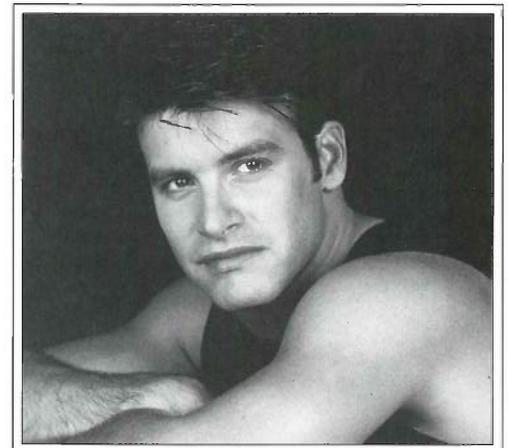
World. In 1991, Young first earned his 'godfather of grunge' title with the alternative-edged album Arc. But just when he appeared to be set on a new course, Young again switched gears for 1992's Harvest Moon, a direct throwback to the great Harvest album of 20 years earlier. Following the release of his

ROCH VOISINE

Had Roch Voisine not suffered a damaging injury during a junior hockey game, his career ambitions might have been just a bit different. Instead, Voisine decided to focus his talents on the music business, and it has payed off in spades. Voisine first came to national prominence after performing his first public concert before 50,000 people during the 1986 Canada Day celebrations in Ottawa. A year later, Voisine landed the hosting job for a weekly music-video show in Quebec called Videostar. He also starred in a television special called A Super Disney Special on the TVA Network. In '88, Roch appeared each week on the Garden Party TV show, and in September of that year, Voisine was given his own program, Top Jeunesse. 1989 may have been the break-out year for Voisine internationally. Early in the year, Voisine was chosen as a regular cast member in the popular TV series, He Shoots He Scores. Then in September, the album Helene was released, featuring the hit title track that quickly became Voisine's signature song. The album went double platinum, with Voisine touring more than 50 centres in Quebec. He also grabbed four awards at that year's L'Adisq Awards. Three weeks after its release in France, Helene shot to #1, the first Canadian release ever to do so. In 1990, Roch promoted his second release, Double, by performing three sold-out nights at the prestigious Zenith Theatre in Paris. By year's end, Double had sold more than 300,000 copies. In 1991, Voisine received a diamond award in France for sales of more than one million

Unplugged album, he gained an Academy Award nomination for the title track from the film Philadelphia. 1994 saw the release of Sleeps With Angels, one of Young's most critically lauded albums yet, and one that has landed him three nominations at this year's Junos.

copies of Helene. Voisine continued to tour throughout Europe, drawing enormous crowds wherever he played, but was still unable to break out in English-Canada. That all changed with the 1993 release of I'll Always Be There, Voisine's first English-language album, on the Star Records label. The album spawned a slate of charted singles, including the title track, Shout Out Loud, She Picked On Me, Am I Wrong and Oochigeas, and has since hit sales of 500,000 in Canada. In March of '94, Voisine hosted the Juno Awards, winning the top male vocalist award that year. Most recently, Voisine released a new French-language album, Coup De Tete, which has since sold 175,000 copies in Canada.



CHARTS

by Tim Evans

Born in the #1 spot! Bruce Springsteen has jumped immediately to the head of the class. His greatest hits package debuts at #1. It knocks Green Day out after an eight-week stay. It will be interesting to see if 1995 will produce as many instant smash albums as last year. In 1994, five albums debuted in the #1 spot: Pink Floyd, The Rolling Stones, The Tragically Hip, Nirvana and The Beatles.

Baby, he's the one. Elton John's return to PolyGram has been triumphant so far. Believe, the first release from his new album, makes the biggest jump on the Hit Tracks chart. It climbs a whopping 55 places to #29. Only one song last year had a jump of 50 spots. Roxette's Sleeping In My Car did it, but failed to hit #1, as it peaked at #2. In John's career, he has had 14 #1 hits. If Believe makes it to the top, it would become just his second one-word title to do so. Name his only one-word #1 hit.

Chasing the fab four. For the second straight week, Madonna has the #1 song in Canada with Take A Bow. Madonna ranks as the second most successful artist in RPM history with 15 #1 songs. The only artist with more #1s is The Beatles, which hit the jackpot 18 times.

I beg your Arden . . . for that pun. Fresh from her #1 smash Insensitive, Jann Arden is headed up the chart once again. The new release from her Living Under June album, Wonderdrug, rises 38 places to #47. The album also continues to ride high on the chart as it comes in at #11.

The Hip hoppin'. Another Canadian act in a similar situation as Jann Arden is The Tragically Hip. The Hip is also coming off a top 10 hit (Greasy Jungle) and also has a release rising in just its second week. Nautical Disaster jumps 40 spots to #49.

Still going strong. It has been well over a year since the release of Sarah McLachlan's Fumbling Towards Ecstasy. That album was in the top five in 1993. It continues to do extremely well now in its 68th week on the chart. It is rising at #41. The Freedom Sessions is also on the chart at #79.

Look who just came back. Colin James makes it a double entry this week. His greatest hits album, Then Again, enters at #42. The first release from that album, Stay, also makes an entry. It debuts on at #87. The biggest hit of James' career was Just Came Back. That song reached #5 in 1990.

Reaching new heights. It hasn't taken Susan Aglukark long to become a mainstay at radio. She appears headed for her first top 10 hit as O Siem is #13 with a bullet in it's eight week on the chart. Last year's Song Of The Land peaked at #55.

The retail scene. This week's list of the best-selling albums comes from the Music World store on Calgary's McLeod Trail and reported by Corey

Worsnop. 1. Bruce Springsteen 2. Offspring 3. Sheryl Crow 4. Bon Jovi 5. Hootie & The Blowfish 6. Van Halen 7. Weezer 8. Garth Brooks 9. Awesome4 10. Blue Rodeo.

Trivia answer. Of Elton John's 14 #1 songs, the only one that had a one-word title was Daniel. It hit the top in 1973. He had two other such songs that reached the top 10. Levon peaked at #6 in 1972 and Nikita fell one spot short as it couldn't get past #2 in 1986. The song that prevented Nikita from hitting #1 was Glass Tiger's Don't Forget Me (When' I'm Gone).

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- | | | | | | |
|-----------------|--|-----------------|--|-----------------|---|
| 1 NEW | BRUCE SPRINGSTEEN
Greatest Hits (Columbia) 67060-H | 35 27 13 | NEW ORDER
The Best Of New Order (London) 422 828 580-Q | 68 76 8 | DUMB & DUMBER SOUNDTRACK
Various Artists (RCA) 07863 66523-N |
| 2 1 41 | GREEN DAY
Dookie (Reprise) 45529-P | 36 29 8 | BARRY WHITE
The Icon Of Love (A&M) 31454 0115-Q | 69 53 37 | STONE TEMPLE PILOTS
Purple (Atlantic) 82607-P |
| 3 4 28 | OFFSPRING
Smash (Cargo) 86432 | 37 39 4 | SIMPLE MINDS
Good News From The... (Virgin) 39922-F | 70 NEW | FORIEGNER
Mr. Moonlight (Attic) 1416-J  |
| 4 3 16 | NIRVANA
Unplugged In New York (DGC) 24727-J | 38 35 15 | SADE
Greatest Hits (Epic) 66686-H | 71 72 2 | TRISHA YEARWOOD
Thinkin' About You (MCA) 11201-J |
| 5 2 6 | VAN HALEN
Balance (Warner Bros.) 45760-P | 39 NEW | EURO MIX
Various Artists (SPG) 5050 | 72 58 3 | BROWNSTONE
From The Bottom Up (MJJ) 57827-H |
| 6 9 3 | AWESOME 4
Various Artists (Polytel) 525 418-Q | 40 41 5 | SUSAN AGLUKARK
This Child (EMI) 32075-F  | 73 67 56 | COUNTING CROWS
August And Everything After (Geffen) 24528-J |
| 7 6 15 | THE EAGLES
Hell Freezes Over (Geffen) 24725-J | 41 54 68 | SARAH McLACHLAN
Fumbling Towards Ecstasy (Nettwerk) 30081-H  | 74 36 18 | BOB SEGER
Greatest Hits (Capitol) 30334-F |
| 8 5 20 | THE CRANBERRIES
No Need To Argue (Island) 314 524 050-Q | 42 NEW | COLIN JAMES
Then Again (Virgin) 40179-F  | 75 64 12 | 300% DANCE
Various Artists (Polytel) 525 180-Q |
| 9 7 25 | BOYZ II MEN
II (Motown) 31453 0323-Q | 43 42 6 | 4 P.M.
Sukiyaki (London) 422 857 736-Q | 76 65 7 | DJ CLUB MIX SPECIAL PARTY
Various Artists (Polytel) 740 034-Q |
| 10 11 2 | DANCE MIX USA
Various Artists (Quality) | 44 46 2 | DJ CLUB MIX 7
Various Artists (Polytel) 740 036-Q | 77 66 9 | IRISH DESCENDANTS
Gypsies & Lovers (Duckworth) 98237-P  |
| 11 10 28 | JANN ARDEN
Living Under June (A&M) 31454 0248-Q  | 45 49 63 | ACE OF BASE
The Sign (Arista) 07822 18740-N | 78 68 5 | BEAUTIFUL SOUTH
Carry On Up The Charts... (Go) 422 828 596-Q |
| 12 14 18 | BON JOVI
Crossroad: The Best... (Mercury) 314 526 013-Q | 46 30 4 | EXTREME
Waiting For The Punchline (A&M) 31454 0327-Q | 79 69 11 | SARAH McLACHLAN
The Freedom Sessions (Nettwerk) 06321-H  |
| 13 13 10 | GARTH BROOKS
The Hits (Liberty) 29689-F | 47 37 65 | CELINE DION
The Colour Of My Love (Columbia) 57555-H | 80 91 64 | CRASH TEST DUMMIES
God Shuffled His Feet (Arista) 74321 16531-N  |
| 14 8 13 | PEARL JAM
Vitalogy (Epic) 66900-H | 48 43 27 | HOLE
Live Through This (DGC) 24631-J | 81 75 4 | ASHLEY MacISAAC
Close To The Floor (A&M) 79602-Q  |
| 15 12 25 | DANCE MIX 94
Various Artists (MuchMusic/Quality) 1212 | 49 52 4 | MASSIVE ATTACK
Protection (Virgin) 39883-F | 82 78 7 | METHOD MAN
Tical (Def Jam) 314 523 839-Q |
| 16 15 10 | WEEZER
Weezer (Geffen) 24629-J | 50 48 11 | THE BEATLES
Live At The BBC (Apple/Capitol) 31796-F | 83 80 3 | THE JAYHAWKS
Tomorrow The Green Grass (American) 43006-P |
| 17 17 6 | PORTISHEAD
Dummy (London) 422 828 600-Q | 51 47 4 | SAWYER BROWN
Greatest Hits 1990-1995 (Curb) 77689-F | 84 82 3 | LENNIE GALLANT
The Open Window (Columbia) 80196-H  |
| 18 23 29 | SHERYL CROW
Tuesday Night Music Club (A&M) 31454 0126-Q | 52 NEW | JAMIE WALTERS
Jamie Walters (Atlantic) 82600-P | 85 84 20 | ROBBIE ROBERTSON & THE RED...
Music For The Native... (Capitol) 28295-F  |
| 19 21 16 | AEROSMITH
Big Ones (Geffen) 24716-J | 53 61 2 | SNOW JAMMIN'
Various Artists (Sony Direct) 24014-H | 86 85 23 | ERIC CLAPTON
From The Cradle (Reprise) 45735-P |
| 20 28 6 | THE CHIEFTAINS
The Long Black Veil (RCA) 09026 62702-N | 54 38 8 | STONE ROSES
The Second Coming (Geffen) 24503-J | 87 87 61 | THE RANKIN FAMILY
North Country (EMI) 80683-F  |
| 21 16 16 | TOM PETTY
Wildflowers (Warner Bros.) 45759-P | 55 44 7 | BRANDY
Brandy (Atlantic) 82610-P | 88 88 43 | MOIST
Silver (EMI) 29608-F  |
| 22 22 17 | MADONNA
Bedtime Stories (Maverick/Sire) 45767-P | 56 45 14 | ENERGY RUSH II
Various Artists (Quality) 2081  | 89 74 45 | TIM MCGRAW
Not A Moment Too Soon (Curb) 77659-F |
| 23 26 17 | PULP FICTION SOUNDTRACK
Various Artists (MCA) 11103-J | 57 50 32 | FORREST GUMP SOUNDTRACK
Various Artists (Epic) 66329-H | 90 71 4 | JERKY BOYS SOUNDTRACK
Various Artists (Atlantic) 82708-P |
| 24 25 21 | R.E.M.
Monster (Warner Bros.) 45740-P | 58 51 29 | GIPSY KINGS
Greatest Hits (Columbia) 91006-H | 91 97 27 | MELISSA ETHERIDGE
Yes I Am (Island) 422 848 660-Q |
| 25 20 12 | TLC
Super Sexy Cool (LaFace) 73008 26009-N | 59 59 4 | ODDS
Good Weird Feeling (WEA) 98980-P  | 92 77 4 | BLACK STREET
Black Street (Interscope) 92351-P |
| 26 34 6 | CLUB CUTZ 6
Various Artists (RCA) 432 124 837-N | 60 55 7 | MARY J. BLIGE
My Life (Uptown) 11156-J | 93 79 22 | LUTHER VANDROSS
Songs (Epic/LV) 57775-H |
| 27 24 22 | THE TRAGICALLY HIP
Day For Night (MCA) 11140-J  | 61 63 67 | BLUE RODEO
Five Days In July (WEA) 93846-P  | 94 81 16 | MC MARIO
Dance Cycle/Various Artists (Quality) 2077 |
| 28 18 36 | THE LION KING
Soundtrack/Various Artists (Disney) 60858 | 62 60 11 | VERUCA SALT
American Thighs (Geffen) 47322-J | 95 89 33 | ALAN JACKSON
Who I Am (Arista) 07822 18759-N |
| 29 19 3 | SLASH'S SNAKEPIT
It's 5 O'Clock Somewhere (Geffen)-J | 63 57 16 | JONI MITCHELL
Turbulent Indigo (Reprise) 45786-P  | 96 86 12 | CELINE DION
A L'Olympia (Columbia) 80212-H |
| 30 31 7 | PURE ENERGY 2
Various Artists (SPG) 1993 | 64 56 14 | THE GLORY OF GERSHWIN
Various Artists (Mercury) 314 522 727-Q | 97 83 15 | PAGE/PLANT
No Quarter (Atlantic) 82706-P |
| 31 40 5 | HOOTIE & THE BLOWFISH
Cracked Rear View (Atlantic) 82613-P | 65 62 3 | MONSTER MAGNET
Dopes To Infinity (A&M) 31454 0315-Q | 98 90 20 | SMASHING PUMPKINS
Pisces Iscariot (Virgin) 39834-F |
| 32 32 2 | BOYS ON THE SIDE SOUNDTRACK
Various Artists (Arista) 18748-N | 66 73 2 | SHOXSIE & THE BANSHIES
The Rapture (Geffen) 24630-J | 99 92 14 | PARTY MIX 1994
Various Artists (Quality) 1213 |
| 33 NEW | EURO DANCE POOL
Various Artists (Sony) 81019-H | 67 70 32 | THE ROLLING STONES
Voodoo Lounge (Virgin) 39782-F | 100 93 7 | HIGHER LEARNING SOUNDTRACK
Various Artists (550/Epic) 66944-H |
| 34 33 15 | STING
Fields Of Gold: The Best... (A&M) 314 540 269-Q | | | | |

WARE INTERACTIVE

by Sean LaRose

Sam The Interactive Man, the forerunner in CD-ROM and multimedia software as far as Canada record retailers go recently advised RPM that they are going on-line. The detailed information isn't available at time of writing, but expect a full report before Canadian Music Week.

CMW really taking shape!! The conference itself is already showing signs of unprecedented success with attendance and high-quality notable seminars and industry panels. On the multimedia side, which conference organizer Neill Dixon is paying a lot of attention to, the Canadian music industry is in for a real eye opener with this year's Music & Multimedia '95 Exhibition. CMW's feature presentation/speaking engagement with interactive pioneer Todd Rundgren may be exactly what the

Gargoyle movie release an interactive ending

Early February, Disney's newest action heroes motion picture, *Gargoyles*, was made available to video retailers across North America. Lauded as visually stunning and dramatically stirring, *Gargoyles* premiered on television in a five-part mini-series, but otherwise has never been available in its entirety.

Along with the huge promotional machine Disney provides, there is also an interactive game included when purchasing *Gargoyles* which is expected to elevate sales and generate consumer interest. Dubbed as the first-of-its-kind interactive VCR board game, the game runs for 20 minutes at the end of the film.

Gargoyles (the game) guides the players via a narrator through the streets of New York -- in a quest to free the Gargoyles. Played in real time with the video, each 20-minute game is interrupted by video instructions that either reward or penalize the player who is moving at the time of the delay.

All game accessories are included with the purchase of the video, which is specially packaged in a deluxe video box, distinct from other video products to further enhance the buyers interest.

multimedia "nay sayers" need to realize the reality of this obvious evolution.

RPM goes totally digital and receives favourable industry response. With the introduction of the new 9 x 12 format of RPM came the beginning of a new layout and design method that is done completely on the computer monitor. The obvious benefits of going digital, the waste factor and no more paste-up have become secondary in comparison to the creative freedom and the crisper,

MCA INC.'s Cyberwalk a new Internet website

Late in 1994, MCA INC. launched MCA/Universal Cyberwalk on the Internet. Cyberwalk, a new website, was designed to give consumers an exciting preview of upcoming products using an innovative, visual dynamic format.

George Brenner, vice-president, chief information officer of MCA/Universal Information Services (M/UIS) noted "the growing popularity of Internet made it possible to create a new medium of entertainment and marketing which can respond directly to the consumer. With MCA/Universal Cyberwalk, we are able to make full use of this medium to reach a vast audience."

MCA marked another on-line debut late last year with AMP, the first music magazine designed especially for the Internet. Each month, AMP offers sections such as FEATURE (cover story), NOISE (album release dates and concert tour schedules) ARENA (an interactive reader chat room), VAULT (MCA re-issues and re-releases information), LOOT (featuring monthly promotions and giveaways), FLICKS (film soundtrack information), ARCHIVE (artists' biographical information and AMP back-issues). AMP readers can scroll through feature stories, download artwork

MCA Special Edition XPLORA 1 PC release

XPLORA 1 - Peter Gabriel's *Secret World* is now available to IBM - PC users. Xplora 1, undoubtedly the most successful and notable CD-ROM released domestically, garnered international recognition with its limited Mac system requirements. Now that the CD-ROM is compatible with IBM and PC computers, it should create a renewed interest.

MCA is offering an XPLORA 1 - Peter Gabriel's *Secret World* Special Edition to the consumer to spark more interest in the new format. Included in the Special Edition is: interactive CD-ROM, home video, double audio CD (*Secret World Live*) and an illustrated book.

cleaner type and graphics that resulted from going digital. It's flattering to know that graphic artists that do industry ads have noticed the difference and are now sending their ads on disk, which further saves both money and excessive waste.

Annie Lennox is going interactive on Much's *Live And Interactive* Monday March 13th. Lennox will be promoting her forthcoming RCA release *Medusa*, which is BMG Canada expects to be a huge success at retail.

and sound clips, view music video clips and eventually purchase product related material on-line.

The MCA/Universal address on the Internet is:

<http://www.mca.com>

CME offers Canadians today's leading technology

The Canadian Music Exchange (CME) is the Internet's first and leading world-wide web site dedicated to Canadian music and the Canadian music industry. CME utilizes world leading technology to promote Canadian musicians of all genres through graphics, text and sound.

The Internet is quickly becoming the new leader in worldwide communication. The revolutionary medium allows over 28 million people from 146 countries to interact with an endless wealth of information. Exclusive CME features such as the MIC (Music Industry Contact) directory and CD quality MPEG audio compression have made it one of the Internet's largest musical sites. Media, managers, producers, industry representatives and music consumers from around the world regularly traffic the CME.

The CME provides Canadian musicians with the true reality of today's Internet market by merging a strong belief in Canadian music with the advanced technology of today.

CME offers artists a fully menu-driven multimedia portfolio which includes: high resolution graphics (photos and artwork); CD quality sound (MPEG audio compression); merchandise marketing; tour date schedule; mailing list/fan club; and links to related music sites.

For more information on the Canadian Music Exchange contact Matt Williams or Rich Williams at 416 530-4486. Forward and E-mail to:

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COUNTRY

One Horse Blue have captured the #1 slot on the RPM Country 100 with *Hopeless Love*. The chart happening is timely in view of the band's current tour with Arista's Michelle Wright and Patriot recording artist John Berry. The band is set to move into the eastern leg of its tour after having played to several sold out houses in the west. The video for *Hopeless Love*, which was produced in Edmonton by The New Picture Crew, was shipped out the first week of March.

Blue Rodeo makes the biggest gain on the chart this week with *Head Over Heels* jumping into the #42 position from #61. This latest track was taken from the band's WEA album, *5 Days In July*. The album has also gained a foothold on country retail charts as well, and enters the RPM Country album chart at #27. A new album is now in its post-production stages.

Lisa Brokop's new single, *One Of Those Nights*, is now at radio. This is an old Conway Twitty/Troy Seals penning. The track is included on Brokop's Patriot album, *Every Little Girl's Dream*, which was produced by Jerry Crutchfield.

George Fox is set for a spring tour of western and central Canada. The tour is in support of Fox's new WEA album, *Time Of My Life*. The debut single, *What's Holding Me*, bullets into the #8 position on the RPM Country 100. The video is also in hot rotation on the New Country Channel. The first leg of the tour kicks off in Alberta on March 17 and wraps in Ontario on April 9. The 4-H Clubs across Canada are also benefitting from the new release. The 38,000-member organization is selling the album on a one-on-one campaign with a percentage going to 4-H.

Prairie Oyster get back into the chart battle.

The band's latest Arista release, *Don't Cry Little Angel*, enters the chart at #74. The track is included on the *Only One Moon* album, which is chalking up good sales at retail. The new release, written by Keith Glass, is the follow-up to *Black-Eyed Susan*, which was written by the band's keyboardist Joan Besen and EMI recording artist Ron Hynes. Both tracks are included on the *Only One Moon* album which was produced by Steve Fishell. The album is also chalking up good sales at retail.

taken from Brewster's *One More Mountain* album, released on the BRE label. The album was produced by Louis Sedmak and Johnny Douglas. Brewster wrote the song with Alix Bean and Sedmak. That's Cindy Church and Ian Eaton supplying background vocals. The promotion is working. Brewster's single is now getting good national airplay. A portion of the royalties from the song will be donated to Persons With Aids. Brewster has also been nominated for an Alberta Recording Industry Association (ARIA) award in the female recording artist category. The ninth annual ARIA awards presentation were scheduled to be held March 12 in the Jack Singer Hall at the Calgary Centre For The Performing Arts.

Kenny Hess is emerging as a powerhouse. The young BC cowboy recently released his album, *Welcome To Lonesome*, to rave reviews. The title track, a Hess original, has been released as a Radio CD single. Released on the Kate & Becca label, the Hess-produced album was recorded in Nashville. Most of the tracks are Hess originals. He co-wrote *Nature Of The Beast* with Ron Irving, who wrote Anne Murray's *Bluebird* hit a few years ago. He also co-wrote *Together Here We Stand* with Teri Hess. Most tracks are three-part Cancon (MAL). Watch for an upcoming album review. Hess has two other previously released albums, *A Call From Home* and *Back To Reality*, still available.

Valdy is in Australia, performing at four locations during the Melbourne Music Festival. This included a special

performance on the festival's official Canada Day. "This is it," says the colourful Canadian country/folk singer. "I've been dreaming of an Australian tour for more than a decade, and this invitation to Melbourne has lit the fuse. So allons-y, let's go, eh?" Valdy is certainly no stranger to Canada, having



VIDEO & INSTANT TOP FIVE

- #1. TENDER WHEN . . . - Mary Chapin Carpenter
- #2. MY KIND OF GIRL - Collin Raye
- #3. O SIEM - Susan Aglukark
- #4. HERE I AM - Patty Loveless
- #5. THIS TIME - Sawyer Brown

BREAKOUT VIDEO

THINKIN' ABOUT YOU - Trisha Yearwood

PICK HIT

WHAT ELSE CAN I DO - Patricia Conroy

Cori Brewster's manager, Craig Horton, of Vancouver's HMP Management & Publishing, has mailed out a cute promotion on Brewster's new release, *Climb Up When You're Down*. The CD single is packaged in a pinkish-coloured pull-out folder giving details of the release. The track was

COUNTRY RADIO PICKS

MARK LA POINTE

92.7 CJBX-FM - London

House Of Cards - Mary Chapin Carpenter

BRUCE ANDREI

Nor-Net - Westaskiwin

Standing On The Edge . . . - John Berry

KIRK FRASER

Q91 - Calgary

Standing On The Edge . . . - John Berry

DAWN WORONIUK

Country 600 CJWW - Saskatoon

I Can Love . . . - John Michael Montgomery

GREG MACK

630 CKRC - Winnipeg

Whenever I Dream Of You - Geoffrey Gilmer

RICK KELLY

C101 101.3FM - Prince George

Whenever I Dream Of You - Geoffrey Gilmer

RANDY OWEN and DANN TRAVIS

New Country 570 - Kitchener

The Heart Is A Lonely Hunter - Reba McEntire

JOEL CHRISTIE

820 CHAM Country - Hamilton

Song For The Life - Alan Jackson

CHUCK REYNOLDS

96.7 CHYR - Leamington

Little Miss Honky Tonk - Brooks & Dunn

TREVOR BATTAMS

CJBQ 800 AM Stereo - Belleville

Few And Far Between - Tom Jackson

JANET TRECARTEN

CISS-FM - Toronto

I Don't Believe In Goodbye - Sawyer Brown

DAN MITCHELL

All-Hit Country - Cariboo Radio

What Mattered Most - Ty Herndon

JAY HITCHEN and JAMES RICHARDS

New Country 1270 CHAT - Medicine Hat

One Of Those Nights - Lisa Brokop

MARK CARTLAND and KEVIN STUART

Hot New Country CKTY - Sarnia

Heart Set On You - Terry Kelly

PAUL KENNEDY and JOHN GOLD

CHFX-FM Country 101 - Halifax

Faith In Me, Faith In You - Doug Stone

WADE WILLEY

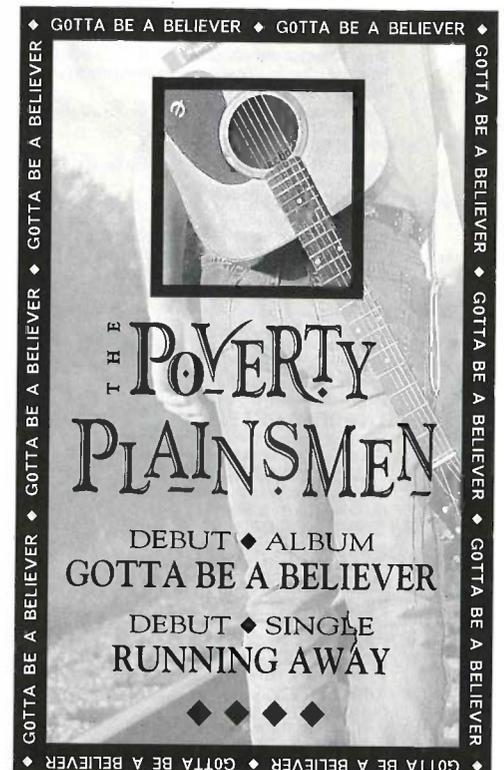
CKRM AM 980 - Regina

Faith In Me, Faith In You - Doug Stone

BOB LINN

CKEG Country - Nanaimo

Don't Cry Little Angel - Prairie Oyster



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

Canada's Only National 100 Country Survey

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

TW LW WO - MARCH 13, 1995

1	7	12	HOPELESS LOVE One Horse Blue/Self-titled/Radio CD single-H (G. Maxwell/B. Fowler) B. Buckingham (Savannah)	35	19	15	I'LL NEVER FORGIVE MY HEART Brooks & Dunn/Waitin' For Sundown/Album track-N (R. Dunn/J. Dunn/D. Dillon) S. Hendricks/D. Cook (Arista)	68	71	6	PEACE OF MIND Bill Candy/Closer To The Music/Album track (B. Candy/K. Haverland) C. Irshuck (Mill Street)
2	4	10	YOU CAN'T MAKE A HEART LOVE SOMEBODY George Strait/Lead On/MCA comp 8-J (S. Clarke/J. MacRae) T. Brown/G. Strait (MCA)	36	23	14	HERE I AM Patty Loveless/When Fallen Angels Fly/Album track-H (T. Arata) E. Gordy Jr. (Epic)	69	77	3	LITTLE MISS HONKY TONK Brooks & Dunn/Waitin' On Sundown/BMG comp 31-N (R. Dunn)S. Hendricks/D. Cook (Arista)
3	1	15	OLD ENOUGH TO KNOW BETTER Wade Hayes/Self-titled/Album track-H (C. Rains/W. Hayes) D. Cook (Columbia)	37	42	8	HERE'S WHAT THEY SAY Desert Dolphins/Self-titled/Radio CD single (H. Haddock) R. Prescott (Wolfe Lake Music)	70	78	4	BIG NEWS BACK HOME Curtis Grambo/Big News ... /Royalty comp 16 (C. Grambo) C. Grambo (Time Art/Royalty)
4	17	9	THIS WOMAN AND THIS MAN Clay Walker/If I Could Make A Living/Album track-P (J. Pennig/M. Lunn) J. Stroud (Giant)	38	24	16	CHEVY COUPE Jim Witter/Self-titled/Album track-F (J. Witter/J. Douglas) J. Douglas (FRE)	71	79	3	BETWEEN THE TWO OF THEM Tanya Tucker/Fire To Fire/EMI comp 8-F (M. Cates) J. Crutchfield (Liberty)
5	6	10	WHOSE BED HAVE YOUR BOOTS ... Shania Twain/The Woman ... /PolyGram comp 373-Q (R. J. Lange/S. Twain) R. J. Lange (Mercury)	39	43	7	TYLER Davis Daniel/Self-titled/PolyGram comp 373-Q (D. Daniel/L. Rogge) H. Shedd/D. Daniel (Polydor)	72	58	16	THE WALL Michelle Wright/The Reasons Why/Album track-N (S. Bogard/R. Giles) S. Bogard/M. Clute (Arista)
6	20	10	WHEREVER YOU GO Clint Black/One Emotion/Radio CD single-N (C. Black/H. Nicholas) J. Stroud/C. Black (RCA)	40	26	14	MI VIDA LOCA (My Crazy Life) Pam Tillis/Sweetheart's Dance/Album track-N (P. Tillis/J. Leary) P. Tillis/S. Fishell (Arista)	73	81	4	BAD DOG, NO BISCUIT Daron Norwood/Ready, Willing And Able/Radio CD single-P (W. Kitchens/R. S. Ferrell) R. Landis/J. Carlton (Giant)
7	9	10	AMY'S BACK IN AUSTIN Little Texas/Kick A Little/Album track-P (B. Seals/S. A. Davis) C. Dinapoli/D. Grau/Little Texas (Warner Bros)	41	48	9	STAY FOREVER Hal Ketchum/Every Little Word/Radio CD single-F (B. Trench/H. Ketchum) A. Reynolds/J. Rooney (MCG/Curb)	74	NEW		DON'T CRY LITTLE ANGEL Prairie Oyster/Only One Moon/BMG comp 31-N (K. Glass) S. Fishell (Arista)
8	18	7	WHAT'S HOLDING ME George Fox/Time Of My Life/Warner comp 233-P (G. Fox/K. Tibble) B. Gaudio (WEA)	42	61	4	HEAD OVER HEELS Blue Rodeo/5 Days In July/Warner comp 235-P (G. Keelor/J. Cuddy) Blue Rodeo (WEA)	75	82	3	THAT'S HOW YOU KNOW Lari White/Wishes/Album track-N (L. White/C. Cannon) G. Fundis (RCA)
9	10	10	SOMEWHERE IN THE VICINITY OF THE HEART Shenandoah/In The Vicinity Of The Heart/Radio CD single-F (B. LaBounty/R. Chudacoff) D. Cook (Liberty)	43	41	10	ROOM WITH A VIEW Trina/Best Of My Heart/Album track (B. DiPierro/J. S. Sherrill/R. Gunn) M. Francis (Carina)	76	83	4	SEA OF COWBOY HATS Chely Wright/Woman In The Moon/PolyGram comp 377-Q (C. Wright/D. Dodson/J. Melton) B. Beckett/M. Shedd (Polydor)
10	11	12	UPSTAIRS DOWNTOWN Toby Keith/Boortown/PolyGram comp 373-Q (T. Keith/C. Cogg Jr) N. Larkin/H. Shedd (Mercury)	44	46	14	JUNK DRAWER Positively Stompin'/Junk Drawer/PolyGram comp 373-Q (Heywood/Mittelholz/Tiener) Friesen/Band (Vertigo)	77	84	4	THE NEWS AND WHETHER Mark LaForme/No album/Roto Noto 20125 (M. LaForme) R. Cousins (Roto Noto)
11	12	10	DOWN IN FLAMES Blackhawk/Self-titled/BMG comp 30-N (M. Clark/J. Stevens) M. Bright/T. DuBois (Arista)	45	44	10	THE RED STROKES Garth Brooks/In Pieces/Album track-F (J. Garver/L. Sanderson/J. Yates/G. Brooks) A. Reynolds (Liberty)	78	NEW		REFRIED DREAMS Tim McGraw/Not A Moment Too Soon/Album track-F (J. Foster/M. Peterson) J. Stroud/B. Gallimore (Curb)
12	13	9	O SIEM Susan Aglukark/This Child/EMI comp 3-F (S. Aglukark/C. Irshick) C. Irshick (EMI)	46	33	15	EVERYONE'S LAUGHIN' BUT ME Tina Turner/On The Line/Royalty comp 15 (R. Thornberry) R. H. Smith (Royalty)	79	80	6	ONE STEP OUT OF TIME Terry Hill/Self-titled/EP track (S. Ewing/R. Lane) M. Francis (RDR)
13	15	11	LIPSTICK PROMISES George Ducaz/Self-titled/Radio CD single-F (G. Ducaz/T. Sillers) R. Bennett (Liberty)	47	49	9	BROKEN STRING OF PEARLS Prescott-Brown/Already Restless/Album track-H (Brown/McConnell/Prescott) Worley/McMakin/Prescott (Columbia)	80	90	2	I CAN LOVE YOU LIKE THAT John Michael Montgomery/John Michael/Radio CD single-P (S. Diamond/M. Berry/J. Kimble) S. Hendricks (Atlantic)
14	16	9	FOR A CHANGE Neal McCoy/You Gotta Love That/Warner comp 232-P (S. Selkirk/J. S. Sherrill) B. Beckett (Arista)	48	31	13	GONE COUNTRY Alan Jackson/Who I Am/Album track-N (B. McDill) J. Stegall (Arista)	81	63	16	TILL YOU LOVE ME Reba McEntire/Read My Mind/Album track-J (B. DiPierro/G. Burr) T. Brown/R. McEntire (MCA)
15	3	14	BETWEEN AN OLD MEMORY & ME Travis Tritt/Ten Feet Tall And... /Warner comp 227-P (K. Stegall/C. Craig) G. Brown (Warner Bros)	49	51	6	I CAN BRING HER BACK Ken Mellons/Self-titled/Sony comp 325-H (K. Mellons/G. Simmons/D. Dodson) J. Cupit (Epic)	82	86	3	MIDNIGHT SPECIAL Straight, Clean & Simple/Midnight Special/Hillcrest 22 (L. L. Vannatta) L. L. Vannatta (Hillcrest)
16	2	12	TENDER WHEN I WANT TO BE Mary Chapin Carpenter/Stone's In ... /Radio CD single-H (M. C. Carpenter) J. Jennings/M. C. Carpenter (Columbia)	50	57	6	WALKIN' THAT LINE Tina Turner/Drawn To The Fire/Royalty comp 16 (T. Couturier/C. Couturier) R. H. Smith (Royalty)	83	88	3	LOOKING FOR THE LIGHT Rick Trevino/Looking For The Light/Radio CD single-H (L. Hengber/T. Mensy) S. Buckingham/B. Chancoy (Columbia)
17	21	6	WHAT ELSE CAN I DO Patricia Conroy/You Can't Resist/Album track (T. Arata/S. Miller) M. Wanchic/J. Niebank (WEA)	51	50	11	WHERE THERE'S A WILL South Mountain/Where There's A ... /Warner comp 228-P (R. Bowles/M. Besson) South Mountain (Story Plain)	84	89	2	ANYWAY THE WIND BLOWS Brother Phelps/Anyway The Wind Blows/Warner comp 236-P (J. J. Cale) R. L. Phelps/D. Phelps/K. Lehning (Asylum)
18	5	11	THIS TIME Sawyer Brown/Greatest Hits 90-95/Radio CD single-F (M. A. Miller/M. McAnally) M. A. Miller/M. McAnally (Curb)	52	32	12	SOUTHBOUND Sammy Kershaw/Feel'n' Good Train/PolyGram comp 373-Q (M. McAnally) B. Cannon/N. Wilson (Mercury)	85	95	2	GONNA GET A LIFE Mark Chesnut/What A Way To Live/MCA comp 1-J (F. Dycus/J. Lauderdale) M. Wright (Decca)
19	8	11	I'M HERE Charlie Major/The Other Side/BMG comp 30-N (C. Major/B. Brown) S. Fishell (Arista)	53	54	7	RIDE A WILD PONY Alyssa Nielsen/Self-titled/Album track (L. W. Clark/L. Reid/J. Nielsen) L. W. Clark (Spinner)	86	92	2	YOU DIDN'T MISS A THING Clinton Gregory/Self-titled/PolyGram comp 377-Q (B. Rice/S. Rice) H. Shedd/E. Seay (Polydor)
20	27	9	AS ANY FOOL CAN SEE Tracy Lawrence/I See It Now/Album track-P (P. Nelson/K. Beard) T. Lawrence/F. Anderson (Atlantic)	54	30	13	LOSING YOUR LOVE Lary Stewart/Hear Like A Hurricane/Album track-H (V. Gill/K. Fleming/H. DeVito) S. Hendricks (Columbia)	87	NEW		SAFE IN THE ARMS OF LOVE Michelle Wright/The Reasons Why/BMG comp 31-N (P. Bunch, M. A. Kennedy/P. Rose) S. Board/M. Clute (Arista)
21	22	10	LOOK AT ME NOW Bryan White/Self-titled/Album track-P (B. White/D. George/J. Time) B. J. Walker Jr./K. Lehning (Asylum)	55	56	6	I SHOULD HAVE BEEN TRUE The Mavericks/What A Crying Shame/MCA comp 1-J (R. Malo/S. Lynch) D. Cook (MCA)	88	NEW		STANDIN' ON THE EDGE OF GOODBYE John Berry/Standin' On The Edge/Album track-F (J. Berry/S. Harris) J. Bowen/C. Howard (Patriot)
22	29	8	THINKIN' ABOUT YOU Trisha Yearwood/The Sweetest Gift/Album track-J (B. Regan/T. Shapiro) G. Fundis (MCA)	56	59	8	THE GOOD TIMES Ray Bonnevillie/On The Main/Album track (R. Bonnevillie) R. Bonnevillie/J. Carrier (Electric Desert)	89	94	2	CAMELBACK ROAD Bourbon Gauthier/Camelback Road/Album track (B. Gauthier) B. Bullock/B. Gauthier (Double)
23	36	5	WHICH BRIDGE TO CROSS Vince Gill/When Love Comes Around/MCA comp 1-J (V. Gill/B. Anderson) T. Brown (MCA)	57	38	19	YOU AND ONLY YOU John Berry/Self-titled/Album track-F (C. Jones/J. D. Martin) C. Howard (Liberty)	90	73	15	LITTLE HOUSES Doug Stone/Greatest Hits/Album track-H (M. Gates/S. Ewing) J. Stroud/D. Stone (Epic)
24	25	6	MY KIND OF GIRL Collin Raye/Extremes/Sony comp 326-H (Cochran/Janard/Powell) Hobbs/Sea/Worley (Epic)	58	66	5	SON OF A PREACHER MAN Farmer's Daughter/Girls Will Be Girls/Album track (J. Harley/R. Wilkins) T. Rudner (Stubble Jumper)	91	NEW		SOMEBODY WILL Terry McBride & The Ride/Self-titled/MCA comp 1-J (W. Aldridge/B. Crisler/S. B. Jones) J. Lee (MCA)
25	14	14	THE FIRST STEP Tracy Byrd/No Ordinary Man/Radio CD single-J (D. Crider/V. Thompson) J. Crutchfield (MCA)	59	67	4	GIVE ME ONE MORE SHOT Alabama/Greatest Hits III/BMG comp 31-N (T. Gentry/R. Owen/R. Rogers) G. Fundis/Alabama (RCA)	92	NEW		SHE FEELS LIKE A BRAND NEW MAN TONIGHT Aaron Tippin/Lookin' Back At Myself/BMG comp 31-N (A. Tippin/M. P. Heeneey) S. Gibson (RCA)
26	39	5	SO HELP ME GIRL Joe Diffie/Third Rock From The Sun/Album track-H (H. Perdew/A. Spooner) J. Siatek/J. Diffie (Epic)	60	68	3	LOOK WHAT FOLLOWED ME HOME David Ball/Thinkin' Problem/Warner comp 231-P (D. Ball/T. Polk) B. Chancoy (Warner Bros)	93	NEW		MR. WRONG Jacquie Henderson/No album/Hillcrest comp 22 (R. Pennington) R. Demmans (Hillcrest)
27	28	13	LITTLE BY LITTLE James House/Days Gone By/Album track-H (J. House/R. Bowles) D. Cook (Epic)	61	70	3	THE HEART IS A LONELY HUNTER Reba McEntire/Read My Mind/MCA comp 1-J (M. D. Sanders/E. Hill/K. Williams) T. Brown/R. McEntire (MCA)	94	NEW		RUNNING AWAY Poverty Plainmen/Gotta Be ... /Album track (Smith/Smith/Neis/Johnson) L. Sedmak (Poverty)
28	34	12	LOVE DON'T GET BETTER Rick Tippe/Should'a Seen Her ... /Album track (R. Tippe/L. W. Clarke) D. Pomeroy (Moon Tan)	62	45	11	TRYIN' TO GET TO NEW ORLEANS The Tractors/Owner's Manual/BMG comp 30-N (S. Ripley/W. Richmond/T. DuBois) S. Ripley/W. Richmond (Arista)	95	NEW		WHEN YOU SAY NOTHING AT ALL Alison Krauss & Union Station/Whitley Tribute/BMG comp 31-N (D. Schlitz/P. Overstreet) R. Scruggs (BNA)
29	37	4	WHAT'LL YOU DO ABOUT ME Doug Supernaw/Deep Thoughts From A ... /BGM comp 32-N (D. Linde) R. Landis (BNA)	63	72	5	THE KEEPER OF THE STARS Tracy Byrd/No Ordinary Man/MCA comp 1-J (D. Lee/D. Mayo/K. Staley) J. Crutchfield/G. Johnson (MCA)	96	85	18	DOCTOR TIME Rick Trevino/Self-titled/Radio CD single-H (S. Longacre/L. Wilson) S. Buckingham (Columbia)
30	40	6	I BRAKE FOR BRUNETTES Phett Akins/A Thousand Memories/MCA comp 1-J (S. Ramos/R. Akins) M. Wright/B. Tankersley (Decca)	64	75	4	RUSTED HINGES Don Neilson/Based On A ... /Sony comp 327-H (D. Neilson/T. Thomey/E. Ehm) Same (Epic/Them)	97	87	17	GOIN' THROUGH THE BIG D Mark Chesnut/What A Way To Live/MCA comp 7-J (P. Rogers/J. Wright/M. Wright) M. Wright (Decca)
31	47	7	TRUE TO HIS WORD Boy Howdy/Born That Way/Radio CD single-F (J. Steele/C. Faren/G. Hamson) C. Faren (Curb)	65	69	4	READY TO RUN Jamie Warren/Fallen Angel/Radio CD single (J. Warren) J. R. Huft/Hill (Too Hip)	98	91	17	NOT A MOMENT TOO SOON Tim McGraw/Not A Moment Too Soon/Radio CD single-F (W. Perry/J. Barnhill) J. Stroud/B. Gallimore (Curb)
32	35	8	IF I WERE YOU Anita Perras/By Request/K-Tel comp 6145 (Howard/Maker/Throckmorton) A. Perras & Band (K-Tel)	66	76	3	SONG FOR THE LIFE Alan Jackson/Who I Am/BMG comp 31-N (R. Crowell) K. Stegall (Arista)	99	93	22	HARD LOVIN' WOMAN Mark Collie/Unleashed/MCA comp 5-J (M. Collie/D. Cook/J. B. Jarvis) D. Cook (MCA)
33	52	5	BUBBA HYDE Diamond Rio/Love A Little Stronger/BMG comp 31-N (C. Wiseman/G. Nelson) M. Powell/T. DuBois (Arista)	67	NEW		BEND IT UNTIL IT BREAKS John Anderson/Country T II/BMG comp 30-N (J. Anderson/L. Deimore) J. Stroud/J. Anderson (BNA)	100	95	18	THIS IS ME Randy Travis/This Is Me/Warner comp 222-P (T. Shapiro/T. McHugh) K. Lehning (Warner Bros)
34	53	4	THE BOX Randy Travis/This Is Me/Warner comp 222-P (R. Travis/B. Moore) K. Lehning (Warner Bros)								

crossed the country more times than most performers. Following his Australian dates, and some tire-kicking in New Zealand, he returns to Canada to launch an extensive Canadian tour which will begin in the maritimes. Valdy is currently on release with *When Peace Came To The Valley*, a track taken from his Peg Music album *Heart At Work*.

Mary Beth Sippin, who was first introduced to Canadian radio in May of 1994 via Roto Noto's CD compilation *Broadcast Euphoria* and on the following compilation CD *Ga-Do-Wah*, makes it complete with the release of her album debut, *Back In My Hometown*. The album was produced by

fellow-American Michael Terry, in consort with Sippin and Wayne Gamache. Terry has enjoyed much success in Canada through his Roto Noto releases. The album was recorded at Michael Terry Studios in Trumbull, Connecticut. The title track, written by Gamache and Laszlo Nemeth, has been taken as the first single. The album is available through IDAC, nationwide (1-800-563-Radio). Sippin has already turned more than a few heads in Nashville after a recent performance at the Grand Ole' Opry.

D.W. James is the new houseband at The Saloon in Toronto. The Calgary-born country funster moves in and out of the audience with the use of a wireless

headset. He is known for his fancy footwork, tongue-in-cheek theatrics and very funny one-liners. He is also well-known for his original material. One of the first acts to be backed by the new band was Elaine Jarvis, who checked into The Saloon on March 2. She was followed on March 9 by Newfoundlanders John Prince and A Piece Of The Rock. Coming up is a March 20 concert by Hal Ketchum, currently

Wright, Prescott/Brown scheduled for TNN showing

The Nashville Network (TNN) has scheduled appearances by two of Canada's top country recording acts.

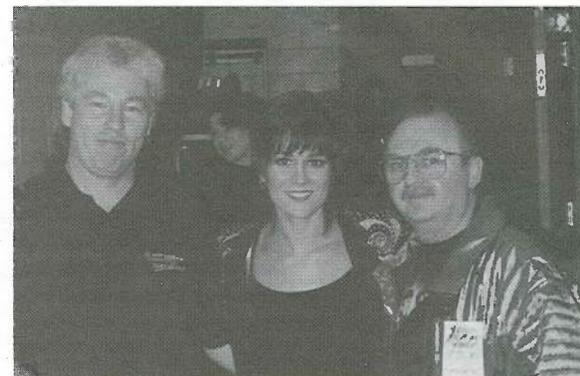
Michelle Wright is the featured guest artist on The Statler Bros. Show on March 18. The Statlers, Harold and Don Reid, Phil Balsley and Jimmy Fortune, will introduce Wright's performance of *We've Tried Everything Else*, which is her next US release, and the song that is expected to break Wright in the US.

Wright, in the middle of a coast-to-coast, 37-date Canadian tour, is currently on release with *Safe In The Arms Of Love*. The song, which enters the RPM Country 100 this week at #87, is not Cancon. The song was written by Pat Bunch, Mary Ann Kennedy and Pam Rose. Both songs are included on her Arista album, *The Reasons Why*.

The other date is for Prescott/Brown, which was scheduled for the March 3rd edition of Music City Tonight. Unfortunately there wasn't enough lead-in time to properly promote the show through the trade press. The show is hosted by Lorianne Crook and Charlie Chase. The Epic trio, formerly known as Tracey Prescott & Lonesome Daddy, are currently charting with *Broken String Of Pearls*, which made an amazing recovery this week coming out as the big gainer, up to #30 from

#49. Written by Barry Brown, Dave McConnell and Randall Prescott. The song was taken from the band's Columbia album *Already Restless* which was recorded in Nashville. The track qualifies as three-part Cancon (MAL).

Canadian publicist Jane Harbury points out that TNN is the largest US speciality service in Canada, reaching 5.4 million homes. In addition, it is seen in 60.2 million homes in the US.



Following her two sold-out nights in Yorktown, Saskatchewan, Arista/BMG artist Michelle Wright is joined backstage by Performance Promotions' Rob Woloschuk and GX94 Radio's Ron Waddell.

Mary Beth Sippin

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RPM COUNTRY ALBUMS

TW LW WO - MARCH 13, 1995

<p>1 1 11 GARTH BROOKS (8 weeks at #1) The Hits Liberty-29689-F</p> <p>2 3 19 CLAY WALKER If I Could Make A Living Giant-24582-P</p> <p>3 4 42 TIM MCGRAW Not A Moment Too Soon Curb-77659-F</p> <p>4 2 43 REBA MCENTIRE Read My Mind MCA-10994-J</p> <p>5 5 15 PATRICIA CONROY You Can't Resist WEA-97541-P</p> <p>6 6 8 VARIOUS ARTISTS Today's Biggest Country K-Tel-6145</p> <p>7 10 24 MICHELLE WRIGHT The Reasons Why Arista-07822-18753-N</p> <p>8 7 18 ANNE MURRAY The Best... So Far EMI-31158-F</p> <p>9 11 19 LITTLE TEXAS Kick A Little Warner Bros-45739-P</p> <p>10 8 14 VARIOUS ARTISTS Heart Of The Country '94 Quality-1211</p> <p>11 14 18 BROOKS & DUNN Waitin' On Sundown Arista-18765-N</p> <p>12 13 9 GEORGE JONES The Bradley Sessions MCA-11096-J</p> <p>13 9 20 MARY CHAPIN-CARPENTER Stones In The Road Columbia-64327-H</p> <p>14 12 19 THE TRACTORS The Tractors Arista-18728-N</p> <p>15 20 27 JOE DIFFIE Third Rock From The Sun Epic-64357-H</p> <p>16 24 3 SHANIA TWAIN The Woman In Me Mercury-314-522-686-Q</p> <p>17 16 12 BILLY RAY CYRUS Storm In The Heartland Mercury-526 081-Q</p> <p>18 17 9 JOHNNY CASH Wanted Man Mercury-314-522 709-Q</p> <p>19 15 12 KICKIN' COUNTRY 2 Various Artists Sony Music Direct-24013-H</p> <p>20 21 20 DIAMOND RIO Love A Little Stronger Arista-18745-N</p>	<p>21 19 18 TOBY KEITH Boortown Polydor-314 523 407-Q</p> <p>22 18 34 DAVID BALL Thinkin' Problem Warner Bros-45562-P</p> <p>23 22 83 CHARLIE MAJOR The Other Side Arista-14864-N</p> <p>24 29 2 ASHLEY MACISSAC Close To The Floor A&M-79602-Q</p> <p>25 31 2 SUSAN AGLUKARK This Child EMI-32075-F</p> <p>26 27 5 IRISH DESCENDANTS Gyosies & Lovers WEA-98237-P</p> <p>27 NEW BLUE RODEO 5 Days In July WEA-93846-P</p> <p>28 26 11 WILLIE NELSON Healing Hands Of Time Liberty/SBK-30420-F</p> <p>29 25 10 GEORGE STRAIT Lead On MCA-11092-J</p> <p>30 28 45 PRAIRIE OYSTER Only One Moon Arista-19427-N</p> <p>31 23 5 RHETT AKINS A Thousand Memories Decca-11098-J</p> <p>32 32 5 SAWYER BROWN Best Of 1990-1995 Curb-77689-F</p> <p>33 33 3 TRISHA YEARWOOD Thinkin' About You MCA-11201-J</p> <p>34 36 5 DOUG STONE Greatest Hits Vol.1 Epic-68803-H</p> <p>35 30 37 VINCE GILL When Love Finds You MCA-11047-J</p> <p>36 34 36 ALAN JACKSON Who I Am Arista-07822-18759-N</p> <p>37 35 39 TRAVIS TRITT Ten Feet Tall & Bulletproof Warner Bros-45603-P</p> <p>38 38 19 DOLLY PARTON Heartsongs Columbia-66123-H</p> <p>39 40 21 RED HOT + COUNTRY Various Artists Mercury-314 522 639-Q</p> <p>40 37 44 RANDY TRAVIS This Is Me Warner Bros-45501-P</p>
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RPM

Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - MARCH 13, 1995

- 1 1 10 **TAKE A BOW (4 weeks at #1)**
Madonna - Bedtime Stories
Maverick/Sire-45767 (CD single)-P
- 2 2 11 **NOTHING BEHIND US**
Richard Marx - Paid Vacation
Capitol/EMI-81232 (CD single)-F
- 3 3 11 **STRONG ENOUGH**
Sheryl Crow - Tuesday Night Music Club
A&M-314 540 248 (Album track)-Q
- 4 5 4 **IN THE HOUSE OF STONE AND LIGHT**
Martin Page - In The House Of Stone And Light
Mercury-522-1042 (PolyGram comp 375)-Q
- 5 7 7 **O SIEM**
Susan Aglukark - This Child
EMI-32075 (CD single)-F
- 6 9 7 **THE BALLAD OF PETER PUMPKINHEAD**
Crash Test Dummies - Dumb And Dumber
RCA-07863 66523 (Album track)-N
- 7 8 7 **GIVE ME A REASON TO STAY**
Freddy Curci - Dreamer's Road
EMI-29339 (Album track)-F
- 8 10 4 **MISHALE**
Andrew Donalds - Andru Donalds
Metro Blue-28065 (Album track)-F
- 9 6 4 **YOU GOTTA BE**
Des'ree - I Ain't Movin'
558/Epic-64324 (Sony comp 29)-H
- 10 11 4 **LOOK WHAT LOVE HAS DONE**
Patty Smyth - Look What Love Has Done
MCA-54671 (MCA comp 21)-J
- 11 12 15 **THE SWEETEST DAYS**
Vanessa Williams - The Sweetest Days
Wing/Mercury-314 526 174-Q
- 12 15 3 **NO MORE I LOVE YOU'S**
Annie Lennox - Medusa
RCA-74321-25717 (CD single)-N
- 13 4 12 **MENTAL PICTURE**
Jon Secada - Body, Soul & A Voice
SBK-ERG-29272 (CD single)-F
- 14 14 6 **LITTLE BITTY PRETTY ONE**
Huey Lewis & The News - Four Chords And Several Years Ago
Elektra-61500 (Warner comp 233)-P
- 15 NEW **BELIEVE**
Elton John - Made In England
Rocket/Mercury-314-526-185 (Radio CD single)-Q
- 16 16 4 **I BELONG TO YOU**
Toni Braxton - Toni Braxton
LaFace/Arista-26007 (Album track)-N
- 17 22 3 **BIG YELLOW TAXI**
Amy Grant - House Of Love
A&M-3154 0230 (Album track)-Q
- 18 13 9 **SUKIYAKI**
4 p.m. - Sukiyaki
London-422 857 736 (Album track)-Q
- 19 21 5 **CATCH THE WIND**
The Irish Descendants - Gypsies & Lovers
EMI-98237 (Warner comp 235)-P
- 20 20 4 **LET'S HANG ON**
Manhattan Transfer w/Frankie Valli - Tonin'
Atlantic-82661 (CD single)-P

- 21 18 10 **THE RIVER**
Doug Webster & Seabreeze - The River Rises
Independent (No number)
- 22 31 9 **LOVE WILL KEEP US ALIVE**
Eagles - Hell Freezes Over
Geffen-24725 (Album track)-J
- 23 28 5 **YOU LOSE AND YOU GAIN**
John Bottomley - Black Berry
RCA-004 (Album track)-N
- 24 17 13 **HOUSE OF LOVE**
Amy Grant w/Vince Gill - House Of Love
A&M-3154 0230 (Album track)-Q
- 25 30 4 **EVERLASTING LOVE**
Gloria Estefan - Hold Me, Thrill Me, Kiss Me
Epic-66205 (CD single)-H
- 26 27 7 **DANCE WITH ME**
Ray Bonnevile - On The Main
Electric Desert-9301 (Album track)
- 27 19 9 **TELL ME**
Groove Kings - Into The Groove Age
Independent/Sound Solutions - Album track
- 28 50 2 **YOU GOT IT**
Bonnie Rait - Boys On The Side Soundtrack
Arista-18748 (BMG comp 80)-N
- 29 24 14 **MOVE THIS NIGHT**
Earthtones - To Be Continued ...
Passion-945 (CD comp)
- 30 23 6 **THE LOVE IN YOUR EYES**
Dan Hartman - Keep The Fire Burnin'
Chaos/Columbia-5322 (Sony comp 035)-H
- 31 34 4 **HAVE A LITTLE FAITH**
Joe Cocker - Have A Little Faith
550/Epic-66460 (Album track)-H
- 32 29 7 **IN YOUR TIME**
Bob Seger - Bob Seger/Silver Bullet Band Greatest Hits
Capitol-30334 (CD single)-F
- 33 26 12 **LOVE TKO**
The Nylons - Because ...
Scott Bros.-72392 75435 (Album track)-N
- 34 37 4 **SHADE OF YOUR LOVE**
Laura Smith - Between The Earth And My Soul
Atlantica-10018 (EMI comp 1)-F
- 35 25 7 **AS I LAY ME DOWN**
Sophie B. Hawkins - Whaler
Columbia-64200 (Album track)-H
- 36 39 4 **WE CELEBRATE**
The Barra MacNeils - Closer To Paradise
Polydor-521-1762 (PolyGram comp 375)-Q
- 37 47 3 **LETTING GO**
Julie Masse - Circle Of One
Surge/Select-714 (CD single)
- 38 38 3 **BLUE**
The Jayhawks - Tomorrow The Green Grass
American-43006 (Album track)-P
- 39 42 4 **DON'T GET ME WRONG**
Patrick Norman - Whispering Shadows
Star/Select-8053 (Album track)
- 40 41 4 **YOU CAN'T TAKE THAT AWAY FROM ME**
Lisa Stansfield - The Glory Of Gershwin
Mercury-522-72272 (Album track)-Q

- 41 48 3 **THIS COWBOY SONG**
Sting - Fields Of Gold
A&M-314-540-269-Q
- 42 40 12 **ON BENDED KNEE**
Boyz II Men - II
Motown-31453 0323 (Album track)-Q
- 43 43 4 **HOW STRONG**
Douceette - Price Of An Education
Reluctant-20127 (Radio CD single)
- 44 45 4 **ALWAYS AND FOREVER**
Luther Vandross - Songs
Epic-57775 (CD single)-H
- 45 46 4 **JUST GETTIN' STARTED**
Rita Chiarelli - Just Gettin' Started
Story Plain-1197 (Warner comp 234)-P
- 46 52 2 **IF I WANTED TO**
Melissa Etheridge - Yes I Am
Island-848660 (A&M comp 1)-Q
- 47 54 2 **FOR YOUR LOVE**
Stevie Wonder - Conversation Peace
Motown-31453-02382 (CD single)-Q
- 48 49 4 **FAR OUT**
Ginger - Far Out
Nettwerk-30096 (CD single)-F
- 49 32 10 **MOTEL ROW**
Mike Shields - Grace Motel
MJS-001 (Album track)
- 50 36 14 **INSENSITIVE**
Jann Arden - Living Under June
A&M-314 540 248 (Album track)-Q
- 51 33 5 **ALL RIGHT GUY**
Todd Snider - Songs For The Daily Planet
Margaritaville/MCA-11067 (CD single)-J
- 52 35 11 **SO BLIND**
Alan Fraw - Hold On
EMI-28990 (CD single)-F
- 53 55 2 **MEA CULPA**
Mike & The Mechanics - Beggar On A Beach Of Gold
Atlantic-82738 (Warner comp 238)-P
- 54 NEW **WONDERDRUG**
Jann Arden - Living Under June
A&M-314 540 248 (CD single)-Q
- 55 57 2 **WORDS WE NEVER USE**
Ron Sexsmith - Ron Sexsmith
Interscope/WEA-92485 (Warner comp 238)-P
- 56 NEW **KISS FROM A ROSE**
Seal - Seal
ZZT/WEA-45415 (Warner comp 235)-P
- 57 NEW **THE BLUE TRAIN**
Linda Ronstadt - Feels Like Home
Elektra-61703 (CD single)-P
- 58 NEW **HOLE IN HEAVEN**
David Deacon And The Word - Over The Line
Anthesis-007 (CD single)
- 59 51 4 **I APOLOGIZE**
Anita Baker - Rhythm Of Love
Elektra-61555 (Album track)-P
- 60 56 17 **BROKEN TREE**
Big Blue Bus - Art's Jukebox
3B Records-001 (Album track)

RPM

DANCE

- 1 2 7 **COTTON EYE JOE**
Rednex
Zomba-N
- 2 3 5 **ANOTHER DAY**
Whigfield
Quality
- 3 1 8 **EVERYBODY ON THE FLOOR**
Tokyo Ghetto Pussy
Dance Pool-H
- 4 4 4 **TONIGHT IS THE NIGHT**
Le Click
Ariola-N
- 5 7 5 **RAISE YOUR HANDS**
Reel 2 Real
Quality
- 6 21 5 **YOU & I**
J.K.
Quality
- 7 22 5 **CAN YOU FEEL IT**
Matrix
Ariola-N
- 8 6 6 **TAKE YOUR CHANCE**
Fun Factory
Attic-J
- 9 8 3 **LET THE BEAT GO ON**
Dr. Alban
Ariola-N
- 10 9 9 **RHYTHM OF LOVE**
DJ Company
Dance Pool-H

- 11 19 2 **TOUCH THE SKY**
Cartouche
Polytel-Q
- 12 13 3 **COME INTO MY LIFE**
JLM
Epic-H
- 13 5 5 **CREEP**
TLC
LaFace-N
- 14 20 5 **SHAME**
Zhané
RCA-N
- 15 16 4 **A DEEPER SHADE OF LOVE**
Camille
Epic-H
- 16 15 6 **WITCHDOKTOR**
Armand Van Helden
S.R./Quality
- 17 12 5 **DO YOU KNOW**
Black & White
Polytel-Q
- 18 18 3 **PIPE DREAMZ**
Yakoo Boyz
Quality
- 19 29 2 **WHIGGLE IN LINE**
Black Duck
Quality
- 20 23 2 **DON'T BRING ME DOWN**
Spirits
MCA-J

- 21 11 8 **LA LA LA HEY HEY**
The Outthere Bros.
Polytel-Q
- 22 NEW **DANCE (If You Can Not)**
Alter Ego featuring Daisy Dee
Quality
- 23 24 2 **FIRE**
Snipers
Bi-Bias-N
- 24 14 5 **TAKE A BOW**
Madonna
Maverick/Sire-P
- 25 25 5 **THE SUMMER IS MAGIC**
Playahitty
Quality
- 26 10 5 **TELL ME YOU LOVE ME**
Carol Medina
Quality
- 27 17 7 **I SHOW YOU SECRETS**
Pharao
Epic-H
- 28 NEW **I WANNA KNOW**
Solina
Polytel-Q
- 29 NEW **I'VE BEEN THINKING ABOUT YOU**
Jocelyn Enriquez
Classified-N
- 30 27 10 **THAT'S THE WAY YOU DO IT**
The Purple Kings
EMI-F

charting with Stay Forever (#41). The Saloon is also playing host to Canadian Music Week with showcases from March 21 through 25. Firmed up for showcases are New Brunswick's Julian Austin, Farmer's Daughter from Vancouver, Newfoundland's Debbie Jordan, Curtis Blayne, BC's male vocalist of the year and Jason McCoy.

The Desert Dolphins will be touring much of Canada over the next few months. Manager Bill Geffros, president of Wolfe Lake Music, is pencilling in dates that will take the band into the Atlantic provinces for the months of May and June. He already has dates tentatively set for Halifax, Moncton, Fredericton, Antigonish, Truro, Sydney,

Heavy European support for Dick Damron product

Dick Damron's Christian music albums, *Wings Upon The Wind* and *Touch The Sky*, have found an incredibly supportive European audience. *Jesus It's Me Again*, has charted for almost two years.

He continues to score with three new songs being charted simultaneously on the European Christian Country chart.

"We are dealing with a listening audience of more than 18 million people," says ATI label chief Scoot Irwin.

Both albums have been picked up by GMI/Word, a major European distributor with offices in Holland. The albums are currently being distributed in several European territories, including Austria, the Benelux countries, Bulgaria, Denmark, Finland, France, Germany, Greece, Poland, Portugal, Spain, Switzerland, Sweden and the UK.

Damron is only the second country artist to be signed to GMI's new Coyote label.



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Charlottetown and St. John. Geffros is also planning to be west for the months of July and August. Possibilities here include playing Calgary during Stampede week, and dates in Edmonton, Red Deer and parts of Manitoba, Saskatchewan and BC. The band is currently making good chart gains with its latest release, *Here's What They Say*, which moves up to the #37 slot this week.

BC's country music conference will be held June 2 through 4. Judy Harnett will announce the location of the conference over the next few weeks. Conference highlights will include SOCAN Foundation-sponsored songwriting seminars with

well-known writers Hugh Priestwood (Randy Travis, Kathy Mattea, Anne Murray) and John Ims (Trisha Yearwood, Reba McEntire). Both Priestwood and Ims are from New York. Woody Bomar, from Little Big Town Publishing in Nashville, will host an in-depth publishing seminar as well. Also on the agenda are musician workshops, a director's dinner and talent showcase, country dance lessons and a mini fan fair featuring autograph signing sessions and opportunities to meet many of BC's top country music entertainers and personalities. Call the BCCMA office in Vancouver at 604-876-4110 for more information

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RPM

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Charlie Major — Country Male Vocalist of the Year

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Varga — Best Hard Rock Album

Monster Voodoo Machine — Best Hard Rock Album

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The Nylons — Best R & B / Soul Recording

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Ace of Base — Best Selling Album (Foreign or Domestic)

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