

RPM

WEEKLY

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Volume 58 No. 10

Week Ending

September 18, 1993

CANADIAN
COUNTRY MUSIC
Special EDITION

It's said the stars shine
brighter in the country

We believe that's true

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PATRICIA CONROY

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THE JOHNER BROTHERS

IAN TYSON



WARNER MUSIC
CANADA

A Time Warner Company

Kumbaya becomes a reality for Molly Johnson

It was on Canada Day when Molly Johnson first hatched the idea of Kumbaya, a concert named by comic Sandra Shamas after an African spiritual, to raise funds for people living with AIDS.

Johnson was despondent over the fact that American acts were being paid to celebrate Canada's national birthday. She began thinking of ways that she could become an activist within her own music industry, to bring the industry and Canadian acts together to raise money that would stay in Canada and be used where it was needed most.

The fiery lead singer and main songwriter for the Infidels decided what the benefit would be for and who her supporters would be, and then she started knocking at doors. She began calling in favours, and it worked (RPM - Aug. 21/93).

Johnson enlisted the help of author and AIDS activist June Callwood and approached Jay Marciano, the senior vice-president of MCA Concerts Canada. He was in for the location and a healthy promotion budget if she could come up with a game plan. She did and he came through with his promise of appropriate promotion and the Ontario Place Forum in Toronto on Sept. 5.

Denise Donlon, director of music

Performers, speakers and hosts who took part in Kumbaya

Youth Outreach Mass Choir
June Callwood
Maureen McCall (emcee)
Randy Bachman
Kristy Knight (emcee)
Rik Emmett
Crash Vegas
Cassandra Vasik
Tim Thorney
Murray McLachlan
Shirley Eikhart
Lost Dakotas
Lee Aaron
Phillipe Ethier
Leslie Spit Treeo
Joel Feeney
Joey Vendetta (emcee)
King Cobb Steele
Moxy Frivous
Lowest of the Low
Mae Moore
John Cody
Tom Cochrane
Alex Lifeson
Molly Johnson
Infidels
Shingoase
Marlene Freise
Waltons
Skydiggers
Lorraine Segato
Rebecca Jenkins
Jane Siberry
David Ramsden
Holly Cole Trio
Ralph Benmergui
54:40
Dale Smith (emcee)
Blue Rodeo
Mary Margaret O'Hara
Meryn Cadell
Cowboy Junkies
Sandra Shamas
Devon & The Metro Squad
Lillian Allen
Clifton Joseph
Skot Turner (emcee)
Chris Sheppard
BKS
Tarzan Dan (emcee)
Lisa Lougheed
Eric Dow
Andrew Cash
The Tragically Hip

programming for MuchMusic, was hit on to televise the show live across the country and to set up a special phone line to take pledges. No problem. Molly's project was the kind of event that this people-oriented station was designed for.

Old pal Tom Cochrane was quick to volunteer his appearance and many other big name Canadian artists followed in short order. Johnson's phone campaign amassed a talent lineup that dwarfed the 1985 Tears Are Not Enough project in just a matter of days.

Kumbaya was an event where the Cancon stars came out to raise money for a common cause. They were all heroes. Egos were left backstage. They soloed, they jammed, they autographed and helped sell merchandise. They were totally committed.

"This is the kind of happening that shows the true camaraderie of this industry," says CARAS president Dave Charles, who spent the whole day at the Forum. "We can't thank Molly Johnson enough for what she has done to bring this industry together in a common cause."

Sony Music Canada president Rick Camilleri also spent the better part of the day at the Forum and was obviously impressed with what he saw. Without being announced, he took to the stage and pledged \$10,000. He then challenged the other major companies to do the same. So far one major company, which wishes to remain anonymous, has matched Sony's pledge.

At last count, and they're still counting, the take from the gate, pledges, and sale of donated merchandise had exceeded \$200,000. And mailed pledges are still coming in.

Molly Johnson's Kumbaya has sent out a powerful message from a generation who cares. It's expected that this spirit of industry togetherness will become an annual happening.

Cash donations can still be made at all

Sam The Record Man locations across Canada until Sept. 19. After that, cheques can be mailed to: Kumbaya Festival, P.O. Box 626, Station F, 50 Charles St. E., Toronto, Ont., M4Y 2L8.

Event T-shirts can still be purchased at all Sam The Record Man and Roots Clothing outlets.

Vancouver's S.L. Feldman to open Toronto office

Sam Feldman, president of the Vancouver-based S.L. Feldman and Associates entertainment agency, will open a Toronto office on Nov. 1.

Steve Herman, the Feldman group's national tour director, will spearhead the Toronto operation while Feldman will divide his time between the two cities.

Herman, an Ontario native, has a wide and varied knowledge of Canada's entertainment business. After a tenure as program director of Ottawa's Carleton University campus radio station, he spent 10 years as an agent for some of Canada's highest profile artists, including Bryan Adams, Sarah McLachlan and Colin James.

Feldman cites the growth and maturity of Canadian musical talent during the last 10 years as a major factor in his company's "more hands-on approach" to developing artists' careers.

He also points to the success his Vancouver operation has experienced in creating a "full service agency" incorporating live music and theatrical representation, television and film music supervision, and representing composers.

"The time is right to offer the same level of service and opportunity to our eastern based clients," Feldman says.

Besides Feldman and Herman, the organization boasts a national staff of 32.

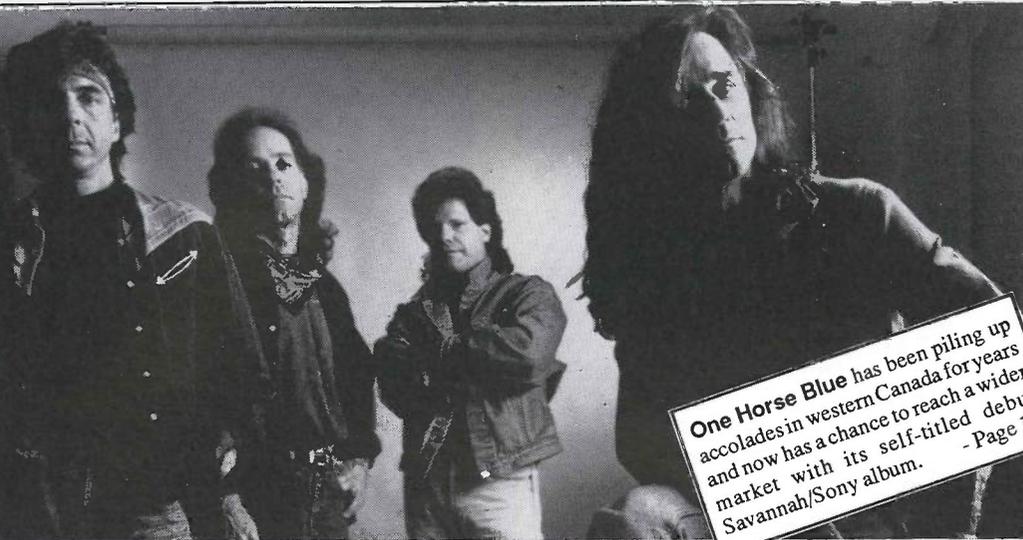


The Irish Descendants sign with Warner: band member Con O'Brien; producer Richard Harrington; manager Fred Brokenshire; Warner Music Canada's Stan Kulin; Sam Sniderman; band members D'Arcy Broderick, Larry Martin and Ronnie Power, and Janet Mays (RPM - Sept. 11/93).

RPM WEEKLY

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



One Horse Blue has been piling up accolades in western Canada for years and now has a chance to reach a wider market with its self-titled debut Savannah/Sony album. - Page 11

No. 1 ALBUM

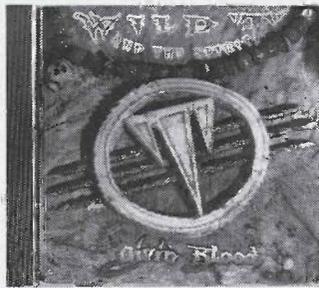


DANCE MIX '93
Various Artists
Quality - QRSPD 1195



- RISE AGAIN**
The Rankin Family
- HOPELESSY**
Rick Astley
- TWO STEPS BEHIND**
Def Leppard
- I'D DO ANYTHING FOR LOVE**
(But I Won't Do That)
Meatloaf
- TOO MUCH INFORMATION**
Duran Duran
- NOTHING 'BOUT ME**
Sting
- WHY MUST WE WAIT UNTIL TONIGHT**
Tina Turner
- HUMAN WHEELS**
John Mellencamp
- ANOTHER SAD LOVE SONG**
Toni Braxton
- BETTER THAN YOU**
Lisa Keith
- NO RAIN**
Blind Melon
- WHAT IS LOVE**
Haddaway
- LEAVE A LIGHT ON**
The Jeff Healey Band
- BITTER CREEK**
Ray Lyell
- WORLD**
New Order
- IT FALLS APART**
Odds

ALBUM PICK



WILD T AND THE SPIRIT
Givin Blood
WEA - CD 93522-P

COUNTRY ADDS

- SHE USED TO BE MINE**
Brooks & Dunn
- ALMOST GOODBYE**
Mark Chesnut
- QUEEN OF MY DOUBLE WIDE TRAILER**
Sammy Kershaw
- DREAM ON**
Joan Kennedy
- ON THE ROAD**
Lee Roy Parnell
- DON'T BE LIKE THAT**
Coda The West
- LAY AROUND AND LOVE ON YOU**
Lari White
- SHE WANTS HER HEART BACK**
Michael Terry

ALBUM ADDS

- RIGHT HERE/HUMAN NATURE**
SWV
- ALREADY GONE**
Blue Rodeo
- I'M THE ONLY ONE**
Melissa Etheridge
- EVERYBODY HURTS**
R.E.M.
- FREEDOM TRAIN**
Wild T & The Spirit
- THE MOMENT YOU WERE MINE**
Beth Neilsen Chapman
- THE WISH**
Mae Moore
- SUNDAY MORNING**
Earth Wind & Fire

- DANCE MIX '93**
Various Artists
- GARTH BROOKS**
In Pieces
- MARIAH CAREY**
Music Box
- THE RANKIN FAMILY**
North Country
- ANNE MURRAY**
Croonin'
- DJ CLUB MIX VOL. 2**
Various Artists
- SKYDIGGERS**
Just Over The Mountain
- BLIND MELON**
Blind Melon

HIT PICK



HEART-SHAPED BOX
Nirvana
DGC

No. 1 HIT



DREAMLOVER
Mariah Carey
Columbia

WHAT SAYS



with Elvira Caprese

Let's hear it for Molly!!! What about that Molly Johnson? She managed to prick the conscience of the industry and WHAMMO, Kumbaya happened. I guess there were a few noses out of joint. Molly likes a challenge, and she won. AIDS is no longer someone else's problem and, thanks to Molly, the understanding and awareness of this deadly disease is now centre stage for a lot of people in the industry. And how about that 10 grand pledge from Rick Camilleri? (EC: *Talk about wearing your heart on your sleeve . . . !*)

Previously played CDs??? A large Toronto department store with branches across Canada, recently ran this advertisement: "Previously played CDs. Choose from various artists - \$9.44." This is starting to be a big problem. Meanwhile, I'd like to know where those CDs are coming from in such large quantities that they can be part of a monthly special sale!!! (EC: *Just who is playing these records . . . and putting them up for sale???*)

The JUNO AWARDS were originated by Walt Grealis and Stan Klees. The first awards presentation was held at St. Lawrence Hall, 157 King Street East, Toronto, Ontario on February 23, 1970

RPM

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Walt Grealis - Editor & Publisher
Sean LaRosa - Layout & Design
Tim Evans - Radio/Charts
Steve McLean - General News
Stan Klees - Special Projects

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



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

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Get ready for Ralph . . . ! A neater looking Ralph Benmergui is set for the second season of CBC-TV's Friday Night With . . . ! He's back on Oct. 8. It will be interesting to see how he shapes up, considering the circus that's going on in the American talk show business. It will be even more interesting to see just how creative his new producer, Yuk Yuk's founder Mark Breslin, will be. (EC: *Success is based on the failure of others . . . !*)

Conflict of interest!!! Tell me about making an investment and discovering it's a sink-hole. Seems the word is out that the principals of a company are putting their own person in place. Was this part of the grand scheme? (EC: *And the money just keeps disappearing!!!*)

The power of promotion . . . ! When going through the dance of cutbacks, the choppers should be very careful who they chop. Cutting out a promotion person who has the experience and the contacts and attempting to spread and share the duties just doesn't work out. (EC: *Gotcha . . . !*)

If it's not carved in stone!!! Isn't it funny how agreements are still being made with a handshake? Well, it's backfired before, and many times, and rumour has it that a handshaking manipulator is getting gored. Apparently a couple of staffers aren't too happy with the size of their slice and they want a bigger piece of the action. Knowing the guy they're dealing with pretty well, my money's on him. (EC: *What's your cut . . . ?*)

In the back door . . . ? I wonder how many unemployed record company executives would like to have the dough to buy their way back into a cushy job in a related field? (EC: *I'm out of breath just reading that epistle . . . !*)

Super big Cancon . . . ! Watch for a Canadian recording artist to break very big. Watch for Canada to be the last to know. Just watch!!! (EC: *Don't even guess on this one!!!*)

Influence peddling . . . ! When the influence peddler has a better press person than the influenced, watch out. But then, when it comes to this particular peddler, that's not news, is it? Has he ever been wrong??? (EC: *Stop counting . . . !*)

More news is catching . . . ! Well, the Rogers guys weren't so dumb after all. It looks like all news radio was what some major markets want. So, watch for more stations to jump in. The head guy at one station, not too far from Toronto, called his staff in and told them that on such and such a date, the station would no longer need a music department as the station was changing its format. However, he wasn't at liberty to say what format. Now, what could that possibly be? And the jocks are going too, for obvious reasons. (EC: *There aren't too many voices of authority available . . . !*)

A family feud . . . ? Isn't it funny how the more money some people make, the more suspicious they become of everyone. Some of the noisy, not behind office doors ranting and raving that's been going on lately at one

company that's getting bigger and bigger could explode into a family feud similar to, but not as rich as, Canadian Tire and McCain's. (EC: *Now, let's see, we have two choices . . . !*)

Another feud . . . ! When the self-proclaimed queen of Canada's movie business takes on that one-punch, drop kick champion, she doesn't know what she's getting herself in for. Watch for future fireworks and a dethroning. (EC: *Off with her head . . . !*)

Waltzschmooze!!! Watch for a new record company that a lot of Canadian companies will line up to distribute . . . if the commitment hasn't already been made. (EC: *When do I start watching . . . ?*) There's so much back room and under the table action going on at one company that even the players are asking for a program. They're not so interested in who's out, but who's in and who's coming in. The guys at the top think the operation is smooth, but there are a couple of blips about to disrupt the smoothness (EC: *Overheard at Centro or North 44 . . . ?*) Is that La La Land retailer so ecstatic about his recent successful incursion into the badlands that he's eyeing gentle Bob's domain? (EC: *Bigger isn't necessarily better, or wanted . . . !*)

VISITORS

Georgina Cajic - Quality Music
Ken Berry - Warner Music Canada
Rick Wharton - MCA Records Canada
Bill Banham - MCA Records Canada
Brian Hetherman - MCA Records Canada
Linda Nash - Crossover Promotions
Luisa Bada - Epic/Sony Music Canada
Dale Peters - BMG Music Canada

PROMOPERSONS' PICKS

GEORGINA CAJIC - Quality Music
Hit: Dreamcatcher - BKS
Album: BKS - Dreamcatcher
KEN BERRY - Warner Music Canada
Hit: Freedom Train - Wild 'T'
Album: Wild 'T' - Givin Blood
RICK WHARTON - MCA Records Canada
Hit: Heart Shaped Box - Nirvana
Album: Headstones - Picture Of Health
LINDA NASH - Crossover Promotions
Hit: One More Chance - George St. Kitts
Album: George St. Kitts - Slam
LUISA BADA - Epic/Sony Music Canada
Hit: Out Of My Head - Junkhouse
Albums and Videos: Ren & Stimpy
DALE PETERS - BMG Music Canada
Hit: I'm Somebody - Charlie Major
Album: Ashley Cleveland - A Bus Named Desire

MAKE A WORLD OF DIFFERENCE

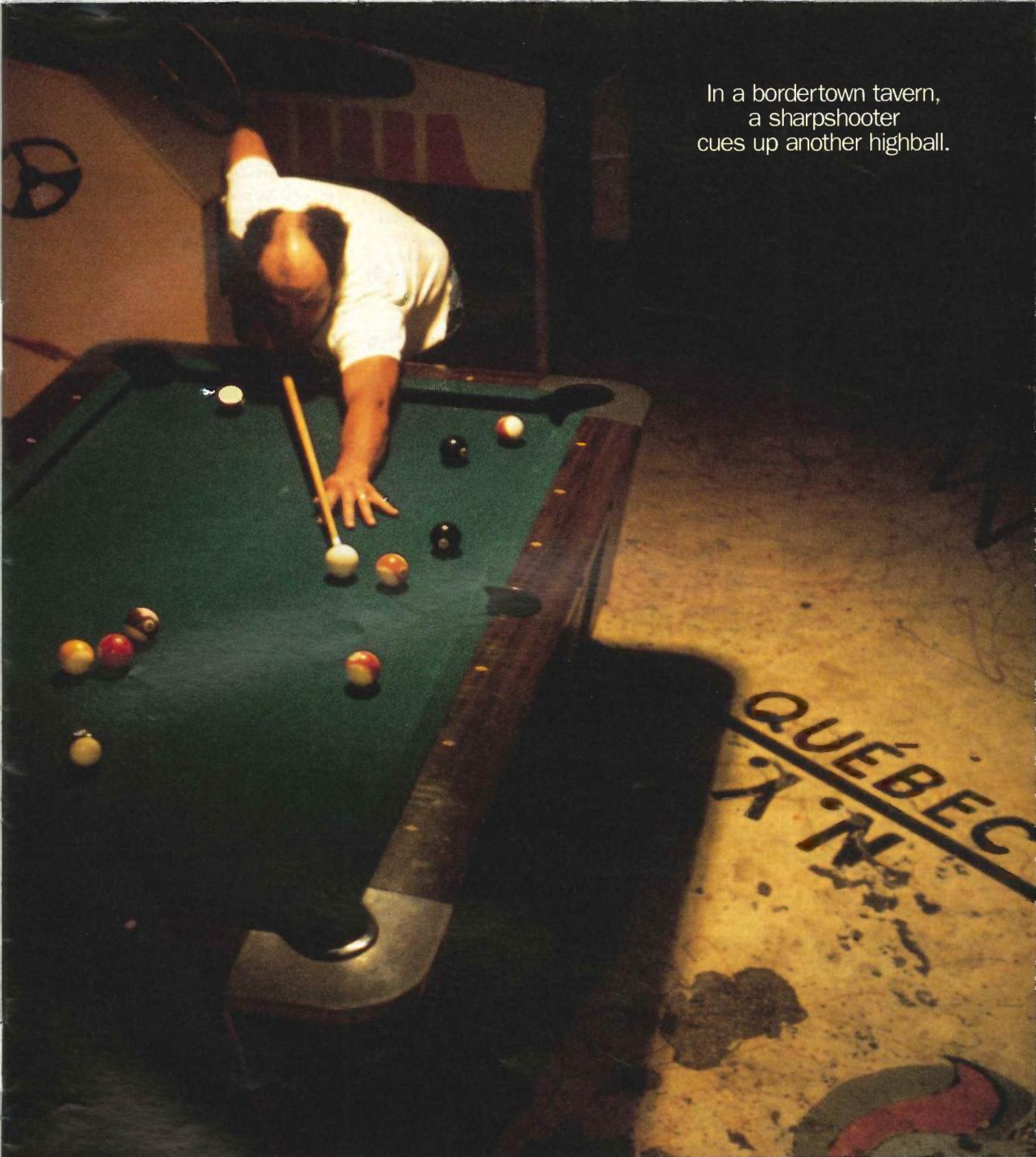
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a sharpshooter
cues up another highball.

This is Canadian Country.

PolyGram

Galt MacDermot's Hair firmed for Old Vic

David Mirvish will mark the 25th anniversary of Galt MacDermot's *Hair*, the controversial tribal love rock musical which first opened in

Nominations now open for annual CMPA Awards

The Canadian Music Publishers Association is accepting nominations for the eighth annual CMPA Song of the Year Awards.

The categories remain the same as in the past: Rock, Adult Contemporary/Pop, Country and Alternative (rap, gospel, jazz, reggae, etc.).

CMPA president John Bird says, "Every year more and more songs written by Canadians are being accepted at the international level. This gives songwriters the encouragement and inspiration to persevere with their songwriting careers. CMPA takes pride in continuing to work with music publishers to celebrate their songwriters and honour them at this very special event."

To be eligible for the awards program, entries must be submitted by Canadian music

New York, with a production at London's Old Vic on Sept. 14.

Ed Mirvish, David's father, brought the show to Toronto's Royal Alexandra Theatre shortly after its New York debut. Although nudity and rock and roll weren't quite in keeping with the *hoi polloi* of Toronto's theatre crowd, the show attracted a new and much younger demographic. And as it turned out, aside being a financial success, *Hair* set a long-standing record for its 53-week run.

MacDermot, a Canadian who now heads up the New York-based MacDermot Associates, together with co-author James Rado, reworked the show for its move into the '90s.

Many of the songs, performed by various hit acts of the '60s, attained top of the chart action. Aquarius/Let The Sun Shine In by the Fifth Dimension topped the RPM 100 on April 7, 1969. On May 12 that same year, the Cowsills had a #1 hit with *Hair*, and on June 30 Oliver hit the top of the chart with Good Morning Starshine. These recordings, if available, still remain Cancon. A cast recording of *Hair* is available on the RCA label.

The revived production is being directed by Michael Bogdanov, who is known for his radical and shock approach to theatre. Toronto and Stratford theatre-goers are well patched into his left of centre demands through his critically-acclaimed Shakespearean productions.

The talent pool tapped for the new production revealed an interesting, but unfortunately non-Canadian, cast. Included is Paul Hipp, who played the lead in *Buddy* in both Toronto and London, and John Barrowman, who caught the critic's fancy with roles in *Phantom of the Opera* and *Miss Saigon* in West End productions.

Also featured are pop singers Sinitta, whose mother appeared in the original world

tour of *Hair*, and Pepsi Lawrie Demacque, who gained international recognition as half of Pepsi and Shirlee.

Also taking principal parts are television personalities Felice Arena (Marco in *Neighbours*) and Paul J. Medford (Kelvin from *Eastenders*).

Eight rows of orchestra seats were removed to accommodate the elaborate set by production designer Ralph Koltaj. For the first time in the illustrious history of the Old Vic, part of the audience will be seated on stage.

Rumours persist that a Canadian production of *Hair* will be mounted in Toronto early next year. The Mirvish organization, however, is non-committal. A Canadian press junket to the Old Vic is apparently in the works, which would support the rumour of a Canadian production.

Patrick Norman's Forever breaking at AC radio

Patrick Norman, no stranger to AC and country charts, has returned to the business after a lengthy hiatus.

The popular Montreal songwriter has gained immediate response from AC programmers with *Forever*, an acoustically-heavy ballad which will be title track of his upcoming album.

Norman gained national recognition in 1988 and '89 with two AC singles, *True Love Will Find A Way* and *Only Love Sets You Free*. He also enjoyed 13 weeks of country action in the winter of 1989 with *I'd Rather Have You* (RPM - Feb. 25/89).

Norman has gained international recognition as a leading French language recording artist as well. In 1987 he won Felix Awards (Quebec) for best album, best song and as vocalist of the year. His last English-language album, *Let's Try Once Again*, was certified platinum.

The new single is a Norman original. It was released on Montreal's Star label and is distributed by Select.



Kelly Jay, keynote speaker at last year's CMPA Song of the Year Awards, presents Fanshawe College music student Angela Fex a CMPA scholarship.

publishers by Sept. 15. The three awards (first place and two runners-up) presented in each category are based on royalties earned in 1992 by Canadian-written songs from performing rights income, mechanical royalties (CD and cassette sales) and synchronization (film and TV licensing, excluding commercials).

Where a song has been co-written by a Canadian and a non-Canadian, only the revenue associated with the Canadian-written portion is considered in judging the awards.

The Celebration of Songwriters dinner will be held at Toronto's Casa Loma Nov. 30.

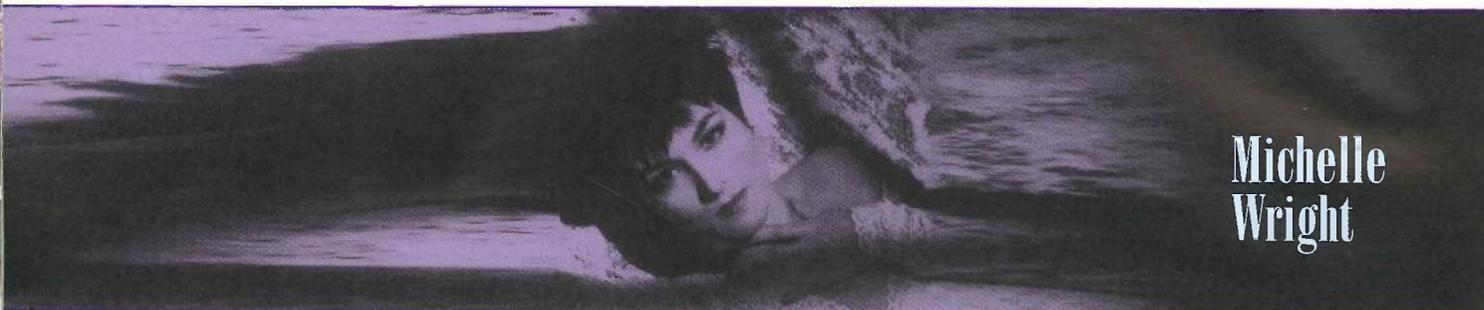
For more information on the dinner, awards or the CMPA in general, contact Beatrice Rose Langford at 416-926-1966.



BKS' Greg Kavanagh, Quality Records A&R director Markus Klinke, Revolver Films' Mitch Gabourle, an anonymous extra and BKS' Chris Sheppard on the site of the video shoot for BKS' *Dreamcatcher*.

WE'RE PROUD OF OUR COUNTRY

CONGRATULATIONS TO OUR SHINING STARS FOR THEIR CCMA 1993 NOMINATIONS!



**Michelle
Wright**

Bud Country Fans' Choice Entertainer Of The Year
Single Of The Year "He Would Be Sixteen"
Video Of The Year "He Would Be Sixteen"
Female Vocalist Of The Year
Top Selling Album
Back Up Band Of The Year
Individual Musician Citations
Country Music Person/Manager Of The Year - Brian Ferriman



**Prairie
Oyster**

Bud Country Fans' Choice Entertainer Of The Year
Vocal Duo or Group Of The Year
Vocal Collaboration (Russell DeCarle and Cassandra Vasik)
Individual Musician Citations
Manager Of The Year - Alan Kates



**Charlie
Major**

SOCAN Song Of The Year "Backroads" Recorded by Ricky Van Shelton

We are very proud of our new artist, Charlie Major, whose debut single "I'm Gonna Drive You Out Of My Mind" from his album "The Other Side" has had record breaking success in Canada including #1 on both national country charts, Highest chart debut in the history of the country chart, First Canadian country artist to achieve #1 with a debut single, his video is in B rotation on MuchMusic and is nominated for a MuchMusic video award...and the list goes on.

Just a few of Charlie Major's inroads since "Backroads"!



Anne Murray's Croonin' catching ears of the world

by Walt Grealis

Having recently re-signed directly to EMI Music Canada for the world (RPM - Aug. 28/93), Anne Murray has made an unusual impact on the industry.

The acceptance of Croonin', Murray's first album under the new agreement, has surprised even some of her closest supporters. The album marks a change in direction for the Canadian superstar who is celebrating 25 years in the business.

Not only has the album turned heads in Canada, where it made its debut on several retail charts and the RPM Country chart at #1, but there is now a demand for the album from around the world.

Murray is currently on a three-week tour of the United States where advance ticket sales have already indicated capacity houses.

RPM caught up with her at her hotel near Woodbridge, N.J. the morning after her sold-out concert at the Garden State Art Centre. Murray was in her usual relaxed and talkative mood, but there was an unusual touch of excitement in her voice. She wanted to talk about her new album and she even opened up a little about her U.S. label skirmish.

RPM: Why did you consider such a different direction in recording?

Well, I'd been thinking of doing an oldies album for a long time. I think what got me going was A Little Touch Of Schmilsson In The Night by Harry Nilsson. I've also been told many times that my voice was suited to that older material. I just couldn't figure what form it would take because before I got around to it, Willie Nelson and Linda Ronstadt and a few others did it. It seemed as if the market was a bit glutted, so I figured I would just have to wait.

Why did you finally choose material from the '50s?

One day I was going through a bunch of old music books and I said 'Wait a minute, these '50s songs, these are the songs I listened to as a child. They were the songs I learned to sing, and from all of these people.' That was my first awareness that the music was Jo Stafford, Patti Page, Bing Crosby, Perry Como... all of those people, and I went 'this is it.' Because I just couldn't do one more album. It was the same thing happening every time. And I just needed something new -- a twist -- and all of a sudden it hit me. It was so natural and so right.

How did producer Tommy West come in? I was performing at a Boston Pops concert in May of last year when I ran into Tommy West (who produced albums for the late Jim Croce). I said to Tommy, 'You know, I'm really interested in doing a '50s album.' Tommy, who has been trying to produce me for 20 years, said, "You know, I've been compiling all these songs, just in case."

We went into the studio and it was just a great collaboration. It's one of the highs of my recording career. I don't think I've ever

enjoyed myself more or had a better time, or felt more excited about what was happening." **Although the idea of recording material from the '50s had been with you for years, the album was like a shot out of the blue. Have you ever tried any of these old songs on your audiences?**

Not yet. The problem is that I hate to start singing songs like that if there isn't something for them to go and get. There's no question in my mind that there's an audience for this material.

How did you select the material? There must have been a lot of songs from those years.

I picked the songs that I thought were the best. Putting them in the order in which they would happen on the album took a little more doing. Once we got them down, we did a lot of shuffling. But, between Tommy and I, we came up with it, and it really felt good. Choosing the best songs was the toughest part of this whole project... whittling it down. We did some other tunes which we left out. We just didn't cut them as well.

Did you have to alter your vocal approach or breathing control to do these old songs?

When I started singing this stuff, it was just like water off a duck's back. It was just so natural for me. These are the people I patterned my singing after. I didn't do it consciously, but I sang along with them so much it was just a natural evolution. Also, I think really, I'm a misplaced crooner. It was all very easy for me to do. The main thing for me, of course, was to make sure that I did the songs my way, the way that I would do a record, that I would be true to the originals. Because as far as I was concerned, they were the originals. For a lot of these tunes I didn't even need lyric sheets. The lyrics were just there. It was all very exciting. **After all the years of using studios out of the country, did you feel any apprehension about recording at Sounds Interchange in Toronto?**

No! I loved it. I used a lot of the same guys I'd worked with before and they're the best: Doug Riley, Peter Cardinali, Mike Francis and Barry Keane. Bob Mann I brought in from L.A. These are all great musicians. It was really nice recording at home, and I felt very comfortable.

How long did it take to record the album?

It took us a while because it was like doing two albums. We went into the studio on the 2nd of January and we were finished mixing by the end of February. My involvement in this session was a little more than the last two albums I've done. I was involved right from the very beginning, in all the background vocals, in everything.

Sometimes when I was recording in Nashville I would leave and they would put on background vocals and stuff without me, whereas this thing is really mine.

Are you pleased with the ongoing relationship with EMI?

Very much so. It's kind of a lateral move in the

U.S., but in Canada it's really no different. It's in name only. Deane Cameron has been great. I can thank him for a lot. Deane has rekindled an interest in my album with people in the U.K., Germany, Holland and Australia. He's got them all fired up about the album. I've had trouble over there where I've never been able to really get off the ground like we've wanted to. Now, because of Deane, they're saying, "Hey come on over. We love this album."

But you toured many of these countries before.

I toured overseas before, but that was 12 years ago. So it's time to get over there again. Hong Kong and Singapore and all those places are calling us.

It's no secret that there was a falling out between you and your American record company. In hindsight, how do you view it?

It was good, because I needed the break... to take some time away and just have a good look. I certainly never panicked. I just said, 'I don't need a record contract. Let's just take some time off.' I think the hiatus has been good for everybody. Now people are saying "Where is the album?" instead of saying, "Oh! There's another Anne Murray album." It's all worked out very well. The people at SBK, the new label in the U.S., are very keen. I haven't seen that kind of excitement from a record company in quite some time.

Your kids are grown up now, so you don't have to worry so much about them, are you going to be busier with touring?

Well, I worry about them more now because they're teenagers. I think it's tougher for me to travel now than it ever was. I like to take them with me a week at a time when they're not in school. I guess I'm going to be a little busier now with the album promotion.

What about a stint on Broadway? Have you ever considered expanding into musical theatre?

I've considered it, but I can't go to New York for any length of time because of my kids. I'm not saying it's out of the question. Touring is still very important. I like to do the mini-tours, 10 or 12 days at a time.

Now that the album is out, what's the reaction you've picked up?

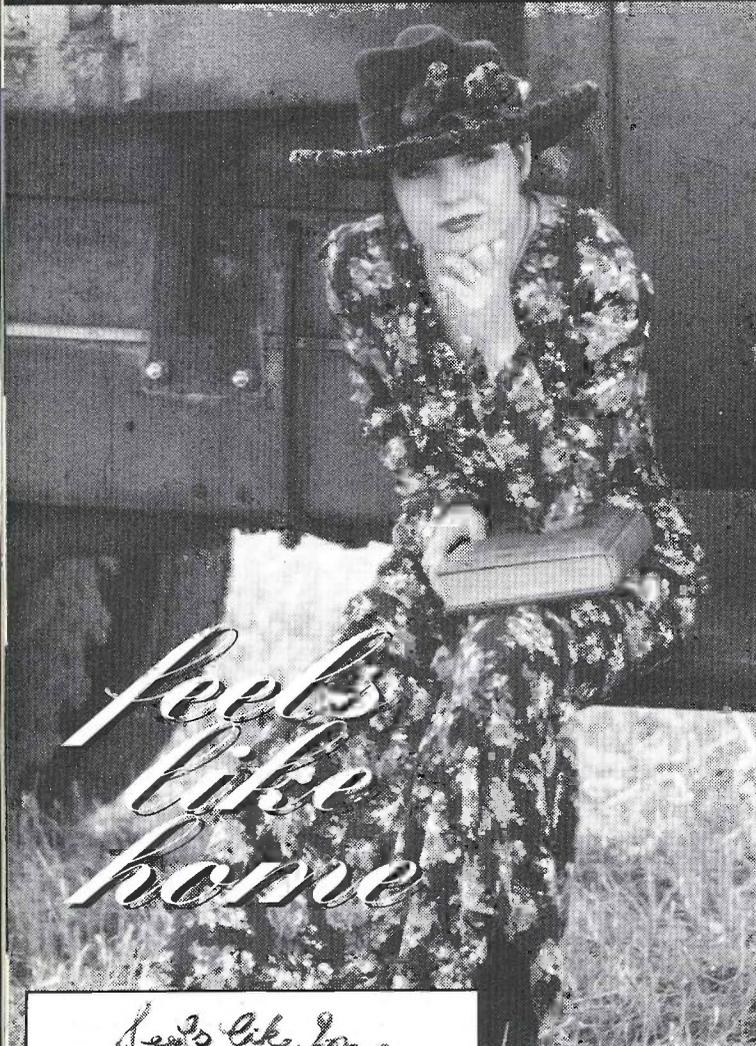
I'm very excited about this album. It sounds great and I think it's going to be well received. I played the album to kids of friends of mine, kids in their late teens and early 20s, and they just love it. I don't know... everything old is new again.

Interestingly enough, Murray has met several of the '50s stars she pays tribute to on her Croonin' album. These include Rosemary Clooney, Perry Como, Patti Page and Peggy Lee.

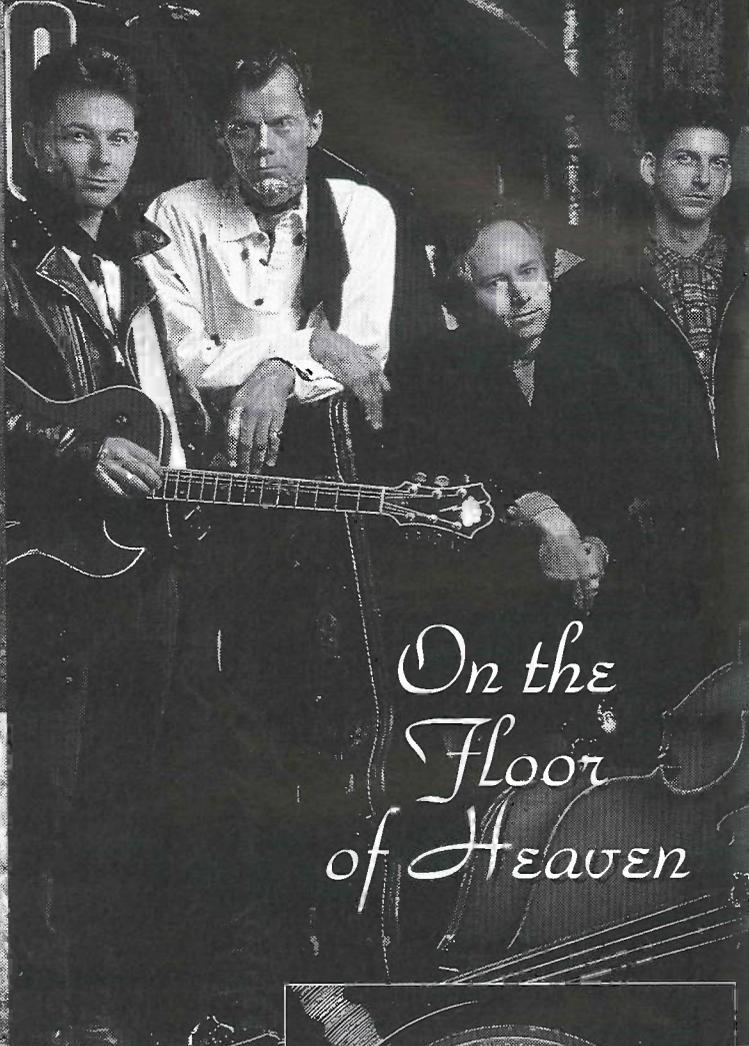
Murray's current longer than usual 50-date tour of the U.S. opened with a five-day engagement at The Trump Plaza in Atlantic City, N.J. She will be appearing at Toronto's O'Keefe Centre for a five-night run beginning Oct. 13.

CASSANDRA VASIK

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home*

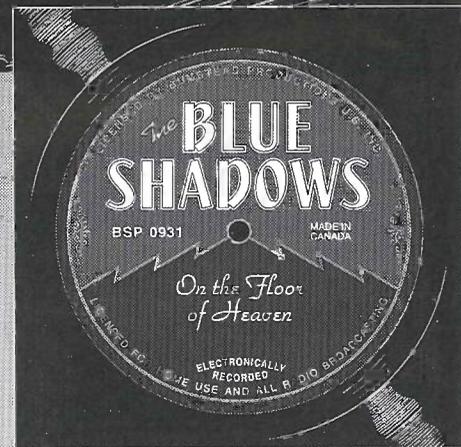


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Major label success takes years for One Horse Blue

Talk about paying your dues.

One Horse Blue is riding high today with its self-titled debut Savannah/Sony album just out in stores, and high profile television, radio and live appearances scheduled for this month. But this sudden rush of prosperity was a long time in coming.

One Horse Blue formed in 1978 and its country/rock sound made it a popular draw as it slugged it out on the western Canada club and concert circuit until packing it in a few years into the '80s. The band went through a number of lineup changes and its record label, an independent from Edmonton called Vera Cruz, eventually went out of business. All of the stress became too much for vocalist/drummer Rocko Vaugeois, who founded the band with vocalist/guitarist Michael Shellard, and he felt he had no choice but to dissolve the group.

"I spent a lot of energy trying to keep the band alive on the road and fresh in the studio. I had run out of steam to put into the project and I needed a break. And the only way to do that was to put it to bed for a while."

Vaugeois kept on writing songs and playing with various bands after the break-up, but a change in scenery from Edmonton to Vancouver seemed to really recharge his batteries. He met and hit it off with keyboardist Larry Pink and, when Shellard moved to the coast a few months later in 1987, One Horse Blue returned from the pasture. Vocalist/bassist Gord Maxwell completed the quartet and gave the band the unique edge of having three lead vocalists who can combine to harmonize in choruses.

"When we sing together," Vaugeois says, "it does something for me emotionally, and I hope that it does something for the listener as well. It really is something special when it

clicks, and it often does."

The band laid down a number of tracks at Vancouver's Soundwerks Studio and was preparing an album when a new problem arose. In the middle of the recording sessions, the band had a change of management and the masters to the songs ended up in limbo for 18 months. When things were eventually sorted out, the group got the tapes back and finished the rest of the album under the guidance of its new manager, Savannah's Brian Ferriman.

"I think he's probably the difference that this band is still together," Vaugeois says of the man who has played a key role in Michelle Wright's burgeoning international success. "The band needed the kind of leadership he has provided."

The new album has just hit the streets and the first single, Starting All Over Again, is helping One Horse Blue extend its western

"It seems like country radio has come to us. We still pretty much sound like we always did."

Canada base nationwide. While it's still a country album, its elements of pop, rock, blues and even hints of jazz and reggae give Vaugeois reason to believe that it can be a success on both new country and AC stations.

"It seems like country radio has come to us. We still pretty much sound like we always did. Maybe it's a little bit more acoustic now, but the common thread is the choruses with three vocalists and different lead vocalists on each track.

"And with the Savannah and Sony people behind it, there's a concentrated push. They know how to break albums and break bands."

One Horse Blue increased its profile this

summer when it performed the music for the Harmony Cats soundtrack and actually composed a number it played while portraying a jazz band in a club.

The band has also added a fifth member, guitarist/vocalist Jim Foster, who isn't on the album but who adds an extra dimension to the band's live show. The group will be making its first appearances east of Sault Ste. Marie this month at a variety of southern Ontario

"We've always kept busy and remained optimistic, and that's why we're still here, I suppose."

functions.

One Horse Blue will perform live and be interviewed on the syndicated radio show, Today's Country, on Sept. 11. It will play Savannah's 10th anniversary party with Gary Fjellgaard, The Good Brothers, Anita Perras and Wright at Toronto's Danforth Music Hall on Sept. 15. And it will cap off its big week by performing on CTV's nationally televised CCMA Awards show on Sept. 18.

Vaugeois is hoping to shoot a video for the band's second single, although he won't name the song just yet. A cross-Canada tour is planned for October and November and a two-week Asian tour, highlighted by a festival in Hong Kong, is also in the works.

The band has toured Europe and Asia before and Vaugeois says it made quite an impact. "When a North American band goes over it's a big deal to them. We went over there with a lot of product and didn't come home with much."

Vaugeois is 38 and one might think he'd feel some bitterness that it's taken so long for One Horse Blue to reach its current status, but he won't admit to any. "It's been 15 years and there have been a lot of ups and downs, but it's always been fun. We're lucky people to be able to get to do what we want for a living. Whether or not it's a good living, it is making a living. I just feel blessed that I can sing and make money and pay my rent.

"We've always kept busy and remained optimistic, and that's why we're still here, I suppose."



Sylvia Tyson and son Clay with Capitol's Graham Thorpe, David Mazmanian, Paul White and Karen Ball taking part at the 1976 Olympic Team Benefit.

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George Fox back for third year as awards show host

The Canadian Country Music Awards show could probably be subtitled The George Fox Show if the Cochrane, Alta. native wins in the five categories he's been nominated in.

While Patricia Conroy has more nominations, Fox will be all over your television screen the night of Sept. 18 because

CCMA will elect five new directors to its board

While the organizers of Country Music Week plan lots of fun and frivolity for Hamilton, members of the Canadian Country Music Association will also have some work to do.

The CCMA annual general meeting will be held in the Hamilton Convention Centre's Webster Room at 2 p.m. on Sept. 17. At the meeting, members will fill five positions on the 1993-94 CCMA board of directors.

The current board is comprised of Chris Hughes (president), Michael Ardenne (1st vice-president), Bart Barton (2nd vice-president), Reg Titian (secretary/treasurer), Tom Tompkins (immediate past president), Michael Francis, Diana J. Kelly, R. Harlan Smith and Joe Wood. Hughes, Kelly, Smith and Wood each have a year remaining in their terms and won't have to face re-election.

"I think this last board is very experienced," Hughes says. "And, looking at the nominees for election to the board, we have really credible people."

Ardenne (president of Ardenne International Inc. Artist & Event Management, partner in Ardenne International Music and Joan Kennedy's manager), Barton (Canyon Creek Records chief executive officer), Titian (co-chairman of Country Music Week '93 and CCMA membership director) and Tompkins (a radio veteran who is part of a group applying for a Canadian country music specialty television channel) are the incumbents seeking re-election to the board.

The newcomers are: Ken Bain (BMG Music Canada's manager of national country radio promotion and national video promotion); Tim Baker (head of purchasing and promotion for Sunrise Records and former Bopcat lead singer); David Baxter (songwriter, musician and manager of Peermusic Canada); Bill Carruthers (Savannah Music's director of artist development); Paul Church (EMI Music Canada product manager); Keith James (CISS FM executive director of communications); Alan D. Waldie (co-chairman of Country Music Week '94); and Campbell Webster (president of the Association of Island Musicians, director of the East Coast Music Awards and Lennie Gallant's manager).

Nominations will also be accepted from the floor at the AGM.

"We need people from various parts of the industry to get involved," Hughes says. "In the early days it was really top heavy with broadcasters and people felt that wasn't quite right."

Once the new board is elected, its members will choose the officers from its ranks. Hughes intends to stand for president again.

he's also hosting the show for the third consecutive year. And this year's show will not only be seen live across Canada on CTV, but it will also be broadcast a week later to millions of country music fans in the United States on The Nashville Network. Country Music Television in Europe is also scheduled to air the show.

Fox recently took time out from a little R&R break at a secluded lake resort on Vancouver Island to talk about this year's awards show. "I've got a bit of experience now with the show," he says from a pay phone as the whirring of a landing helicopter in the distance threatens to drown him out. "I'm pretty confident."

Part of Fox's confidence comes from the show returning to Hamilton, Ont. "I'm glad to be back in Hamilton," he says. "The show there two years ago was excellent.

"But with each success you get a new challenge, it seems, just like making records."

Fox was scheduled to go into script meetings a week before the show to meet with the writers, directors, producers and other behind the scenes people who will put it on air. "It's a lot of hard work to make a show work," he says. "You can't just rely on spontaneity.

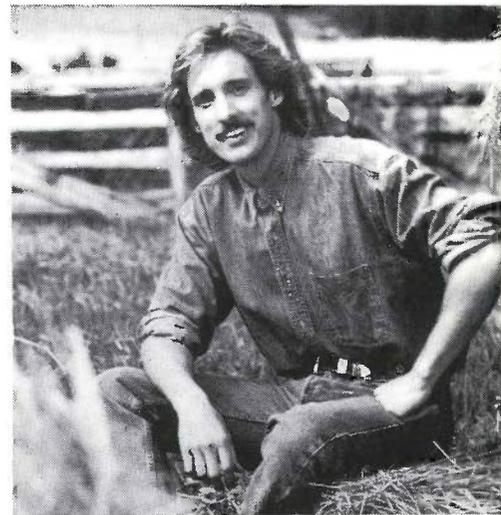
"I bring my pencils and everyone else brings their erasers. It seems that we make changes right up to the time the show goes on air."

Fox likes to have as much input into the show as possible and his homespun charm has been a big part of the broadcast's success for the past two years. "If it's in your own words it's a lot more believable. You want to make the people at home feel comfortable and the only way to do that is to be comfortable yourself.

"My philosophy with the show is that you don't want to be pretentious. You want it to be like you're sitting in their living room as

their dinner guest, and you might pull out your guitar or tell a few jokes."

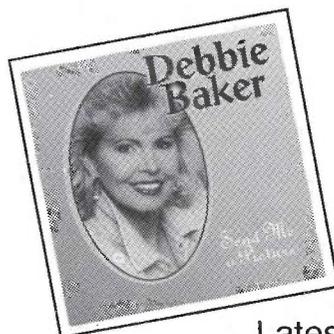
Fox will also perform a song on the show, although he's not sure which one yet. He says his concentration on doing a good job of hosting and singing is so strong, that it eases the nervousness that accompanies being a five-time nominee.



George Fox

"I'm really happy to host the show because I find it's much less stressful once you get over the opening. Once that has past, the butterflies die down and you just run on adrenalin. The show goes by quickly. If you're sitting out in the audience waiting for your name to be called, or at least hoping your name is going to be called, it's way more stressful. So it's actually a lot of fun hosting because you're right in the middle of it.

"It's always nice when you win and it's always lousy when you lose. There's no other way to put it. But as long as you've got something to work towards and get the nominations, that's the main thing."



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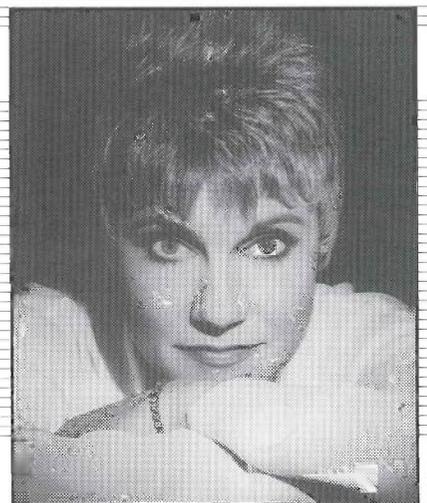
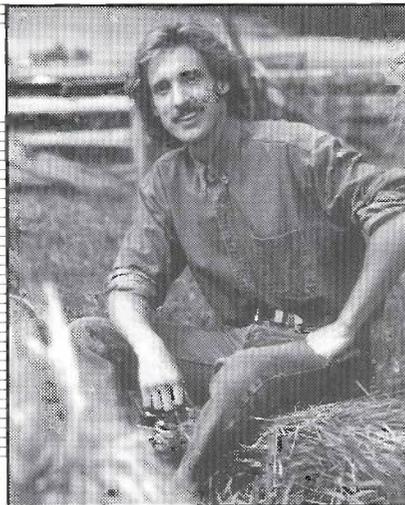
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Roots are important to the country connection

Hughes favours tradition and regionalism in country

Chris Hughes, president of the Canadian Country Music Association, has been involved with country music for 15 years as both an artist and a marketing specialist through his advertising company.

"I think I can see things from both sides of the fence," he says. "I can see the business angle but I also know what it's like to start off as a singer and songwriter.

"One of the comments that comes to me all the time is that people are pleased that there's an artist involved in this (CCMA) rather than having it dominated by one of the big interest groups in the business."

Hughes, 46, has recorded five albums as Albert Hall and has reached the Top 20 of RPM's country chart with four songs: Face In The Mirror, Song For Davey, Blue Moon Cafe and Rosanne. His newest album, King Of The Country Waltz, has just been released through

Country neophytes will be catered to during CMW

Country Music Week returns to Hamilton this year as part of the event's yearly rotation between Steeltown and Calgary.

A number of people who organized CMW in Hamilton two years ago are back again and that leaves Chris Hughes, president of the Canadian Country Music Association, with a feeling of confidence going into the event. He also welcomes the support of Craven Ltd., which has joined Labatt Breweries as a major sponsor of CMW.

The CCMA currently has more than 1,200 members and that number is on the rise with the waxing of country music's popularity. And because a lot of new people are getting into country, Hughes says many of CMW's events and seminars will be geared towards them.

"The emphasis is on making it worthwhile for the relatively new people. More and more people are getting into country music but there just isn't the knowledge there. So it's great to be able to give them the opportunity to talk to people with a lot of experience.

"We've been able to fine tune the seminars. I think we're moving towards more quality and less repetition."

his own independent label, Custer Music.

Hughes believes the recent success of such acts as the Rankin Family, Charlie Major and Cassandra Vasik has made the major labels more confident with Canadian country and he hopes that aura will rub off on the independent sector.

"I've flirted with independent record production myself and this has been a brutal few years. Just in terms of putting aside the venture capital to do it, people have backed off. But I'm now seeing more activity in that, starting with me. And I know there must be hundreds of people out there like me who are just starting to feel a little bit more comfortable."

"New country" has been the buzz phrase in Canadian radio this year and the format has made a handful of country artists as famous as some of the biggest names in pop and rock. While Hughes is obviously thrilled by the current boom in country music, he also harbours some reservations.

"We are all thrilled with the success of new country and Garth and Billy Ray and all of the rest of them . . . but I think there's something here in Canada to be protected amongst this monster growth.

"If you write down on a sheet of paper all the people who are current in Canadian country music, there's a lot more individual regionalism there than you're going to find coming out of Nashville. I think that's important. That's what Canada's all about.

"They're all different and they're all celebrating different roots. I think the job at hand is to try and make this thing grow, but not to give up what is so special about Canadian music, which is our background and the roots

that we all come from.

"People who live in the west have a different attitude than people who live in the east, and it reflects in their music. If there's one thing we've got to do it's to be cognizant of that and give everybody equal exposure."

Radio is now giving more exposure to country music, which has allowed a lot of country artists to take their shows on the road in much bigger ways than was ever thought of in the past. Rock fans are now coming out to stadium concerts to see Garth Brooks run around stage and climb light standards washed in an array of coloured lights. But country music is rooted in folky, everyday traditions that Hughes worries could be lost in all the smoke and mirrors.

"If we stay true to who we are, we should be able to keep the fans that have been turned on to it. I just hope that we don't show biz it to death . . . where the show biz takes over from the music and the music just becomes part of the overall show. I think that was the problem when we had the last country boom. It was run by Hollywood. I'm just afraid that this country boom might be run by stage managers.

"You've got Nashville and now you have the emergence of Branson. Branson is there because long-term hardcore country music fans have been feeling abandoned. It used to be that the new people went through the educational process in Nashville and got into country and stayed with it for the rest of their lives. Nashville celebrated its aging stars and I'm concerned that they're just discarding them to Branson now.

"I just hope that they're not cutting off the roots because I think they are key to why country connects with people so well. You've got to look forward but I think you have to look back sometimes too."



Country programmer Johnny Murphy chats with Sweetwater drummer and noted songwriter Peter Clements in Red Deer, Alta. (RPM - May 26, 1979).

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A legend in his own time reminisces about his beginnings

Hank Snow celebrating more than 50 years of country

by Judith Fitzgerald

Exclusive to RPM

"... Country music is about people who aren't real special, who are never going to be. They grow up, work, get married, slip around, and they die. And the music is the glamour of that kind of life. Maybe slipping around on your wife or husband ain't the best thing in the world, but for a lot of folks, it's what they got. And the music, it helps..."

- T. Cobb, *Crazy Heart*

After 53 years in the country music business, Hank Snow decided to write an autobiography revealing the highs and woes of same.

"The University of Illinois is publishing my life story," says The Singing Ranger (who began his career as The Yodelling Ranger in Nova Scotia), "and, with a little luck, it'll be out by Christmas. I sat down and wrote the story, all 1,022 double-spaced pages of it.

"There's sadness, there's gladness, there's bad times, there's good times. It's a pretty good story with a good variety of anecdotes -- not necessarily because I wrote it -- plus, there's tonnes of pictures."

"What's it going to be called?"

"Well, I'm just going to call it The Hank Snow Story. No big fancy name..."

"No! You should call it I'm Movin' On."

"Well, we got a little thing, I think, down on the bottom..."

"Naw, as a writer, I gotta tell you, I think you oughta change it. Everybody knows that song's yours. It's you. It's your sig-song. You should kind of claim it forever. Yeah! You gotta call it I'm Movin' On with a Hank Snow Story sub-title..."

"Well, probably, you might be right and I just might change my mind. And you don't have to call me Mr. Snow, I appreciate the courtesy and all, but it's just Hank."

Hall-of-Famer Hank (1979) -- one of country's most enduring presences and the Grand Ole Opry's most endearing fixtures -- regards his early years in the trenches as some of his best.

He recalls touring small-town Canada and playing choice venues with makeshift stages.

"At the very beginning we did well but we didn't always pack 'em in. We played little schoolhouses that held maybe 50-60 people.

"But back then, we didn't think of it as an industry at all. We did our work and we tried to do it as well as we could. Whether it turned into an industry or not, that wasn't the most important thing.

"We were just interested in selling records and getting the people interested in what we were doing."

The people, still interested, continue to worship the renowned balladeer who himself started in the business worshipping Wilf Carter (Montana Slim) and Jimmie Rodgers (The Singing Brakeman who succumbed to the ravages of TB in 1933).

Hank reminisces about his "burning desire to not only be a recording star some

day, but also to be just as big as they were. If you have a burning desire to do something," opines he, "you'll do it. And, I had it."

He's still got it.

The singer/songwriter snagged his debut radio show on CHNS Halifax in 1934, the same year he inked his first recording contract with RCA Victor and made inroads with Lonesome Blue Yodel, Prisoned Cowboy and others.

However, the Liverpoolian (Nova Scotia) didn't register his first Top 10 until Marriage Vows (1949) hit the airwaves the year before RCA released I'm Movin' On, the self-penned smash that dominated North American charts and playlists for most of 1950. This was the million-seller calling-card tune with Hank's distinctive style stamped all over it, the (should-be) title of his autobiography.

Hank recalls the days he "played the old Casino Theatre in Toronto three or four different times. Oh, Lordy," he sighs, "I used to love that. It was a six-day stand and we did three shows a day and four or five shows on

Saturday. We had Sundays off so we'd go across the border and play Rochester, Buffalo, places like that. We played so much and as often as we could."

The way Hank sees it, after he left home at age 12, his four years on the freighters as a cabin boy remain indelible for him because, by then, he'd discovered Rodgers' nuggets (including T For Texas, In The Jailhouse Now and Muleskinner Blues.)

"Both Wilf (Carter) and Jimmie (Rodgers) had a way of expressing their songs with a certain kind of emotion," Hank explains, "and they wrote songs that told stories of you and me, everyday life, ordinary people. They wrote about the prairies, the plains, the trains; they wrote beautiful love songs; and, they wrote about just plain folks.

"I grew up on Wilf Carter. Wilf's a great human being. We worked various tours together and we still keep in touch and visit. He started four years before me with RCA. He's an example and a friend."

Carter, the transplanted Albertan with close to 1,000 country compositions to his credit -- Our Canadian Flag, You'll Get Used To It and Dreaming Of My Blue Eyes among them -- turns 89 this December. Hank joins the



Hank Snow, recently inducted into the Juno Hall of Fame, and RCA's Barry Haugen visit with Bill Anderson of Toronto's CFRB (RPM - April 28, 1979).



Hank Snow and Kelly Foxton, his opening act at sold-out Ontario Place Forum date, with Fran and Mel Shaw (RPM - June 30, 1979).

octogenarian club next May. Together, 169 years of country experience add up to the most important one-two pioneer punch of the bunch, country musically speaking.

Dr. Stompin' Tom Connors' Tribute To Wilf Carter brings to mind the fact that George Fox's Clearly Canadian pays homage to both Carter and Connors, first and second generation trendsetters in the industry. Fox also includes a gorgeous cover of Snow's classic I've Been Everywhere on his 1988 self-titled debut and regularly reprises it by popular demand at his live shows. Ian Tyson's respect for Carter runs deeper than the holler.

But, as far as new country goes, Hank says he won't "condemn the music because we did what we thought the people wanted -- and thank God they wanted it -- so you can't condemn them because what they're doing is good and it is professional but, it's once again completely different.

"It's another new trend. Each generation sets a trend of its own, from the Emmylou HARRISES and the DOLLY PARTONS to these people in new country, and each trend's successful in its own way.

"Now it's completely different than what it was back starting in the early '30s. Now acts are very successful, and you can't argue with success, but you also have to remember they're there because of the money and the job and the publicity. They all want to do what the public and the producers want and that's the bottom line."

Hank elected to end his 45-year association with RCA for several reasons. "Our last contract just wound up and, although I could have signed a two year with options, I felt I'd done all I could possibly do for RCA or for recording, as far as I'm concerned, and I didn't know what to write anymore.

"We try not to let good old country music die and I don't think it ever will. It changes, of course, and it's changed so much my stuff probably wouldn't even get to first base because of this latest trend of selling to young generations.

"I will confess I think Prairie Oyster did an extremely fine job on I Don't Hurt Anymore and, as a matter of fact, I recently had the privilege of meeting the group down here."

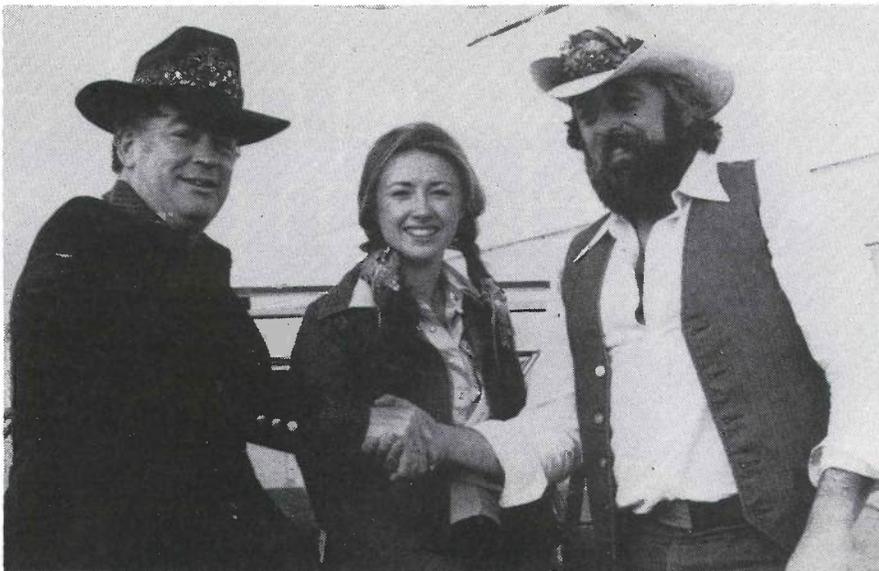
Online from Twangtown, Hank can't really explain the appeal of his songs -- evidenced in third generation Canadian country covers of his classic tunes -- nor the longevity of his career.

"Well," sighs the well-mannered guy, "I guess it's just luck."

"Hank, that's what they all say."

"Well, you gotta say something."

(Judith Fitzgerald, the country's premier country writer currently in residence at the University of Windsor, recently put the finishing touches on a contract for Hot Country Canada, a hi-gloss coffee-table book -- reputable publisher, international distribution deal -- containing critical assessments and biographies, discographies, chronologies and full-colour photographs of each of 20 acts Fitz selects for her take on the cream of the Canadian crop. Inquiries: 519-253-4232-ext 2304, fax 519-273-7050.)



CKRM's Fred King meets Quebec artists Gerry & Jo'Anne in Regina. (RPM - Oct. 28, 1978)



Canada's Prime Minister Kim Campbell, George Fox and Lori Bruner of The Bookseller Yorkville.



CHUM's Warren Cosford, Jack Scott and Ralph Alfonso at Toronto's Horseshoe Tavern for launch of Scott's new album, The Original Recordings. (Photo taken in early '70s)

“The Road has been long,
seldom paved ...
but always satisfying”.

GARY FJELLGAARD

THE GOOD BROTHERS

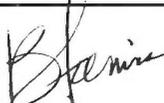
ONE HORSE BLUE

ANITA PERRAS

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To all our friends who shared, and continue to share, our belief in the potential of Canadian country music, thank you so much for your support. It's been a wonderful ten years - and the next ten promise to be even better!



BRIAN FERRIMAN,
PRESIDENT
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Nine competitors set for Bud talent search finals

After six months of preliminary contests, nine finalists have been chosen to compete for top honours in the 1993 Bud Country Talent Search.

The final will be held the evening of Sept. 17 at the Tivoli Theatre in Hamilton, Ont. as part of Country Music Week. It will be hosted by Greg Shannon, host of the nationally

syndicated radio show Today's Country, and Canadian singer Kelita.

The Bud Country Talent Search is the largest organized country music competition in Canada and the final is the culmination of a series of events sponsored by country music radio stations and held in clubs and at festivals across the country.



RCA recording artist Wilf Carter, CFGM on-air personality Dave Charles and Eastern Sound's Hilly Leopold (Feb. 16, 1977).

A representative from the Northwest Territories will take part in the final for the first time this year. The nine finalists are: Aaron Pritchett of Vancouver representing CKWX in British Columbia; Pat Burke of Yellowknife representing CKNM in the Northwest Territories; Paul Brandt of Calgary representing CKRY-FM in Alberta; Sheila Lytle of Saskatoon representing CJWW in Saskatchewan; Geoffrey Gilmer of Brandon representing CKX in Manitoba; Jason Roos of Ottawa representing CKBY-FM in Ontario; Catherine Bolton of Montreal representing CIQC in Quebec; Paul Bennett representing CKXX from the Nova Scotia/Newfoundland region; and Denise Murray representing CFQM from the New Brunswick/Prince Edward Island region.

The winner will take away a \$10,000 first prize, with the two runners-up taking \$5,000 and \$2,500 respectively. The winner will also earn a recording session of up to four songs and an appearance at next year's Big Valley Jamboree in Craven, Sask. There is also a \$2,000 prize for the writer(s) of the SOCAN Best Original Song performed during the final.

The nine finalists' airfare, hotel costs in Hamilton and delegate registration fees for Country Music Week events are paid for by Budweiser and Labatt Breweries of Canada.

Grashey in Nashville for Karina Long session

Veteran record producer/manager Don Grashey has just completed a Nashville production of four sides for Thunder Bay's Karina Long.

The initial release will be Someone To Talk To, which is described as "an up-tempo sizzler." The single will be released Oct. 1 in Canada on the Golden Eagle label, and will be included on the new Tennessee Star Trak CD compilation out of Nashville.

The single will be released worldwide to 2,200 American radio stations, 200 Canadian stations and 200 European stations. Grashey has also re-activated D&L Music Publications to control world rights to Long's compositions. As well as overseeing the promotion of the releases, he will act as a consultant to the young artist who has won 10 talent contests in Canada during her songwriting and singing career.

Grashey stresses, however, that he is not Long's personal manager. "I will direct her career when necessary to make sure she receives the right guidance. Karina has a very distinctive voice and this is today's country, not the traditional country of a few years back."

Grashey expects to increase his activity in production and consulting in the near future. "I will only accept seasoned performers who can afford to record good product and who stand a chance of breaking in the market," he says.

Grashey still produces and manages the career of Manitoba award winner Cindi Cain.

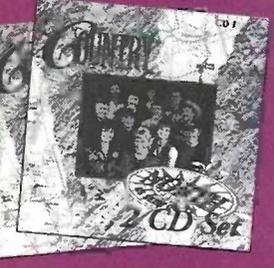
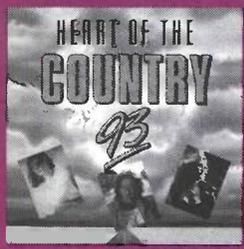
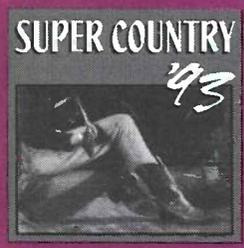
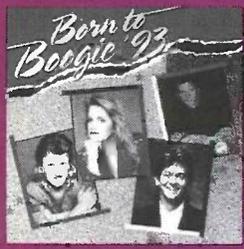
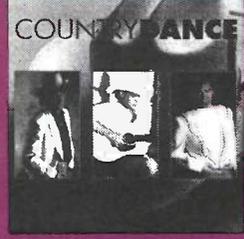
During Grashey's latest trip to Nashville he met with veteran producer Frank Jones and engineer Les Ladd, who has worked with him since 1974.



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| St. John's, NFLD | NTV |
| Saint John, NB | MITV |
| Moncton, NB | MITV |
| Fredricton, NB | MITV |
| Halifax, NS | MITV |
| Charlottown, PEI | MITV |
| Montreal, P.Q. | CFCF |
| Ottawa, ON | CHRO |
| London, ON | CFPL |
| Wingham, ON | CKNX |
| Kingston, ON | CKWS |
| Mid Canada TV Network | MCTV |
| Sudbury, ON | CKNC |
| North Bay, ON | CHNB |
| Timmins, ON | CFCL |
| Sault Ste. Marie, ON | CHBX |
| Kenora, ON | CJBN |
| Toronto/Barrie, ON | CKVR |
| Peterborough, ON | CHEX |
| Winnipeg, MAN | CKND |
| CH 9 Winnipeg | CKND |
| CH 2 Westman | CKND |
| Saskatoon, SK | CFSK (STV) |
| Regina, SK | CFRE (STV) |
| Red Deer, AL | CKRD |
| Calgary, AL | CKRD |
| Edmonton, AL | CKRD |
| Medicine Hat, AL | CHAT |
| Lloydminster, AL | CITL |
| Prince George, BC | CKPG |
| Kelowna, BC | CHBC |
| Kamloops, BC | CFJC |
| Vancouver, BC | CKVU |



Brett Barrow Band wins Jack Daniels showdown

Calgary's Brett Barrow Band won this year's Jack Daniel's Country Band Showdown and a prize package worth more than \$70,000.

The annual showdown began in 1990 at the Big Valley Jamboree in Craven, Sask. The competition is for Canadian country band talent only, and since its inception it has helped advance the careers of several Canadian artists including the Johner Brothers, the Red Hot Burritos, and Tommy Rogers & Headin' West.

This year's competition involved five country music clubs aligned with five major

country radio stations to host and promote the preliminary rounds in June.

The clubs and stations involved were: CKRY Calgary and The Ranchman's; CKGY Red Deer and Rustler's Saloon; CJSN Edmonton and Cook County Saloon; CKRM Regina and The Pump; and CJWW Saskatoon and The Longbranch.

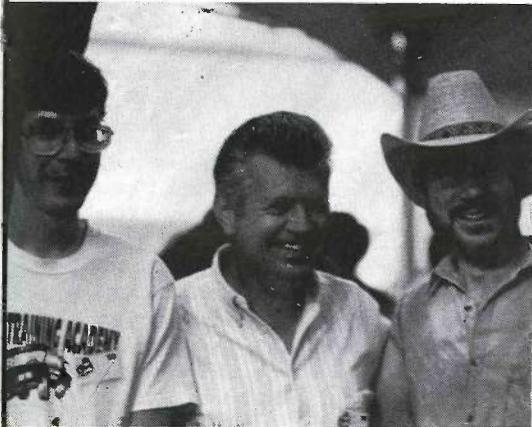
The bands then advanced to the quarter and semi-finals in either Craven or Camrose. The final saw the band from Craven play off against the winner from Camrose (Brett Barrow Band), which won the title.

Barrow's prize includes: a flight to and accommodation in Nashville for a showcase and songwriter's seminar; a televised performance on Ralph Emery's Nashville Now show; a showcase appearance during Canadian Country Music Week '93 in Hamilton, Ont.; \$10,000 worth of studio time at Edmonton's Homestead Recorders; the release of a single on an RDR Countrypak CD compilation, including national distribution to radio stations throughout Canada, the United States and Europe, plus promotion and national tracking of the song in Canada; a video of the main stage performance at the Big Valley Jamboree; a \$3,000 hand-crafted guitar made to the band's specification from La Guitar Classique; a performance on the main stage in Craven and Big Valley in 1994; a trophy souvenir of the event as well as plaques for individual band members; aerial photograph and promotion shots; competition clothing including sweat

shirts and hats; a tour of the five country clubs involved in the competition with a guaranteed pre-arranged booking fee of \$20,000 for the five-week tour; and a Project Discovery TV performance and video production (based on original material) from Shaw Cable.

COUNTRY PICKERS

WADE WILLEY
980 CKRM - Regina
Runaround - Suzanne Gitzi
PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
Do I Do It To You Too - Jackie Bell
KENT MATHESON
CFQM-FM - Moncton
I'm Somebody - Charlie Major
GUY BROOKS
CFMK 96.3FM - Kingston
Roll Like A Wheel - Cassandra Vasik
IAN MCCALLUM
BX-93 - London
Make Love To Me - Anne Murray
JEFF HOLLICK
CKSA Country 108 - Lloydminster
I'm Somebody - Charlie Major
RANDY OWEN and DANN TRAVIS
570 CKGL - Kitchener
Make Love To Me - Anne Murray
DEBORAH KAUFHOFER
CKMW Country 1570 - Winkler
Almost Goodbye - Mark Chesnutt
CHUCK REYNOLDS
CHYR 96.7FM - Learnington
A Couple Of Good Years Left - Ricky Van Shelton
BOB LINN
CKEG Country - Nanaimo
Roll Like A Wheel - Cassandra Vasik
SCOTT O'BRIEN
New Country 1270 CHAT - Medicine Hat
She Used To Be Mine - Brooks & Dunn
BRUCE LEPERRE
CKDM Radio 730 - Dauphin
I'm Somebody - Charlie Major
TOM BLIZZARD
KHJ - Fredericton
Rise Again - The Rankin Family
GREG MACK
Country 630 - Winnipeg
She Used To Be Mine - Brooks & Dunn



Don Reed, Larry Mercey and Morris P. Rainville at the Aug. 6 Festival of Friends concert in Hamilton's Gage Park.

WRITING THE SONGS THAT MAKE THIS COUNTRY

Congratulations and good luck to the nominees for SOCAN Song of the Year at the 1993 Canadian Country Music Awards.

CHARLIE MAJOR

Backroads

PATRICIA CONROY

(co-writer Ralph Murphy)
Bad Day for Trains

JIMMY RANKIN

Fare Thee Well Love

CREIGHTON DOANE

TERRY KELLY
FLOYD KING

In My Father's House

GEORGE FOX

(co-writer Bob Gaudio)
Mustang Heart



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COUNTRY

Mark Chesnutt is close behind with his MCA release, *Almost Goodbye*, gaining enough adds to enter the chart at #66. The title track from Chesnutt's latest album was written by Billy Livesey and Don Schlitz and produced by Mark Wright.

Sawyer Brown, after moving into the Top 10 (#8) last week with *Thank God For You*, goes all the way to #1 this week. The single, written by Mark Miller and Mac McAnally, was taken from their latest *Curb* album, *Outskirts Of Town*. Miller and McAnally also produced. An interview disc featuring the band and host Charlie Chase is available to radio stations.

Joe Diffie gets the nod as the biggest gainer this week. His Epic single, *Prop Me Up Against The Jukebox (If I Die)*, jumps to #12 from #36 after only seven weeks of charting. The track is from his *Honky Tonk Attitude* album and is also included on Sony CD compilation 314.

Three Cancon singles are in the Top 10 this week. Charlie Major's *I'm Gonna Drive You*



Savannah recording artist Gary Fjellgaard and Dolly Parton at their recent Olympic Saddledome show in Calgary. Fjellgaard's new album is scheduled for an October release.

Out Of My Mind, having held down the #1 position for two weeks, holds at #2. Jim Witter's *Distant Drum* moves up to #4. And George Fox's *Breakfast Alone* slides into #10.

I'm Somebody, Charlie Major's new single which he wrote with Barry Brown, is now at radio. Major will perform on the 1993 MuchMusic Video Awards show on Sept. 30. His manager, Allan Kates, has been very busy doing the promotion thing in the U.S. Watch for important U.S. trade coverage on Major over the next few weeks. He'll be getting excellent consumer magazine coverage back home in that same time frame.

Garth Brooks eases into the Top 10 this week with *Ain't Going Down (Til The Sun Comes Up)* moving up to #8 from #15. This is the first single from his new *Liberty* album, *In Pieces*. A special radio interview is available on CD from EMI Music featuring 26:43 minutes of Brooks discussing his album. The CD also features approximately 60 seconds of ambient sounds from the room where Brooks recorded the interview. This can be looped together to provide an intimate program with the radio station's own on-air personalities asking the questions. The program is available at no charge on a non-exclusive basis.

Brooks & Dunn score the most adds with their latest Arista release, *She Used To Be Mine*, which enters the chart at #65. This is a Ronnie Dunn original taken from their *Hard Workin' Man* album, which was produced by Don Cook and Scott Hendricks. Brooks & Dunn were recently presented with Arista plaques commemorating their success in selling four million records.

Joan Kennedy enters the chart at #69 with her latest MCA release, *Dream On*. This is another track from her Mike Francis-produced *Higher Ground* album. The song, which is two-parts Cancon (AP), was written

by Gary Burr and Harry Stinson. Kennedy recently got a five-star nod from *Country Sounds Magazine* for her album. The reviewer noted that Kennedy "is an artist who needs U.S. exposure to break big time. She has all the talent, strong song selection and looks to hit the top. She just needs that major label push."

Coda The West make the chart with *Don't Be Like That* entering at #91. The track, written by band member Wendall Ferguson, is from the group's as yet untitled and soon to be released album. It is included on *Hillcrest CD* compilation 12.

Michael Terry is back on the chart, this time with *She Wants Her Heart Back* (#92). No album yet from Terry, but this track, which was written by Terry, Randall Cousins and Paul Hotchkiss, is included on the *Roto Noto CD* compilation 20118. Hotchkiss produced.

Amber Dawn Fleury, currently on release with her *Royalty* album *Lila's Child*, took a major role in promoting teen talent at the North American Indigenous Games in Prince Albert, Saskatchewan. This is part of the 14-year-old's ongoing promotional activities she has been engaged in since the release of her album. The Edmonton native was the winner of this year's CFCW Star Search. Fleury took home a trophy but she also won album recording and video shoot sessions. The album was produced by *Royalty's* R. Harlan Smith and recorded at *Damon/Soundtrek Studio* in Edmonton. Gary McDonall engineered the session.



Prairie Oyster's Russell deCarle with Louisa Manuell, who is currently on release with *I Don't Think I Love You*.

" THIS OLD HOUSE "

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Julie Greyeyes, co-ordinator of the North American Indigenous Games, country singer Winston Wuttunes promote teen talent at the Prince Albert, Sask. event.

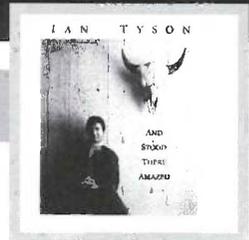
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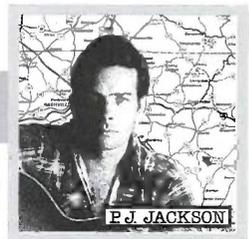
TOM RUSSELL

New Single
"HEART OF HEARTS"

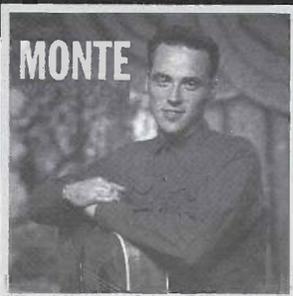


P.J. JACKSON

New Single "HERE COMES
MONDAY MORNING"



MONTE WARDEN



Featuring the single
and video "GIVE MY
HEART A BREAK"

"The former frontman
for the Wagoners
sounds like the second
coming of Buddy Holly or
Ricky Nelson."
- Rolling Stone

"...few country albums
have the go for broke
passion of Monte
Warden's self-titled
release."
- USA Today

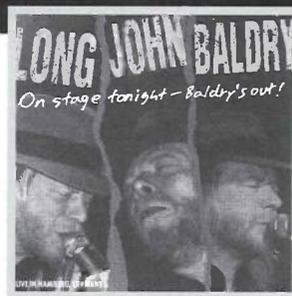
"...oozes Elvis charm and
Buddy Holly sincerity in
buckets, unfettered by
Nashville standards."
- Austin Chronicle

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

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

Canada's Only National 100 Country Survey

TW LW WO - SEPTEMBER 18, 1993

- | | | | | | | | | | | | |
|-----------|----|----|---|-----------|-----|---|--|------------|-----|---|--|
| 1 | 8 | 10 | THANK GOD FOR YOU
Sawyer Brown/Outskirts Of Town/CD single-F
(M. Miller/McAnally) M. Miller/McAnally (Curb) | 35 | 41 | 10 | I'LL CRY TOMORROW
Larry Stewart/Down The Road/BMG comp 19-N
(S. Bogard/R. Giles) S. Hendricks/L. Stewart (RCA) | 68 | NEW | QUEEN OF MY DOUBLE WIDE TRAILER
Sammy Kershaw/Haunted Heart/PolyGram comp 327-Q
(D. Linde) R. Cannon/N. Wilson (Mercury) | |
| 2 | 1 | 14 | I'M GONNA DRIVE YOU OUT OF MY MIND
Charlie Major/The Other Side/CD single-N
(C. Major/B. Brown) S. Fishell (Arista) | 36 | 40 | 7 | CRAZY
Colleen Peterson/No album/Sony comp 314-H
(W. Nelson) R. Prescott (Sony) | 69 | NEW | DREAM ON
Joan Kennedy/Higher Ground/Album track
(W. Stinson) M. Francis (MCA) | |
| 3 | 4 | 12 | IN THE HEART OF A WOMAN
Billy Ray Cyrus/It Won't Be The Last/PolyGram comp 145-Q
(K. Hinton/B. Cartwright) J. Scalfie/J. Cotton (Mercury) | 37 | 42 | 6 | HURRY SUNDOWN
McBride & The Ride/Hurry Sundown/MCA comp 4-J
(K. Stegall/D. Hensler/B. Mason) S. Gibson/S. Brown (MCA) | 70 | 81 | 3 | ISN'T IT ALWAYS LOVE
Lynda Scott/Isn't It Always Love/Album track
(K. Bonoff) R. Prescott (Spinner) |
| 4 | 5 | 12 | DISTANT DRUM
Jim Witter/Jim Witter/EMI comp 14-F
(J. Witter/J. Douglas) J. Douglas (FRE) | 38 | 22 | 17 | IT IS MONDAY
Mark Chesnut/Almost Goodbye/MCA comp 4-J
(D. Linde) M. Wright (MCA) | 71 | 80 | 4 | I'LL COMFORT YOU
Mark LaForme/No album/Roto Noto comp 20118
(M. LaForme) B. Doiged/M. LaForme (Roto Noto) |
| 5 | 2 | 12 | CAN'T BREAK IT TO MY HEART
Tracy Lawrence/Alibis/Warner comp 176-P
(K. Roth/T. Lawrence/E. Clark/E. West) J. Stroud (Atlantic) | 39 | 46 | 12 | A COWBOY'S BORN WITH A BROKEN HEART
Boy Howdy/Welcome To Hollywood/CD single-F
(J. Steele/C. Farren) C. Farren (Curb) | 72 | 83 | 3 | MOONLIGHT DRIVE-IN
Turner Nichols/Turner Nichols/BMG comp 20-N
(Z. Turner/T. Nichols/B. Kirsch) K. Stegall (BNA) |
| 6 | 10 | 12 | A THOUSAND MILES FROM NOWHERE
Dwight Yoakam/This Time/Warner comp 178-P
(D. Yoakam) P. Anderson (Reprise) | 40 | 26 | 19 | BLANK PAGES
Patricia Conroy/Bad Day For Trains/Warner comp 170-P
(P. Conroy) R. Prescott (WEA) | 73 | 84 | 3 | I FELL IN THE WATER
John Anderson/Solid Ground/album track-N
(J. Salley/J. Stevens) J. Stroud/J. Anderson (BNA) |
| 7 | 3 | 14 | EVERY LITTLE THING
Cardene Carter/Little Love Letters/Warner comp 175-P
(C. Carter/A. Anderson) H. Epstein (Giant) | 41 | 28 | 13 | EASIER SAID THAN DONE
Radney Foster/Del Rio TX/BMG comp 18-N
(R. Foster) S. Fishell/R. Foster (Arista) | 74 | 76 | 7 | STEP BACK
P.J. Jackson/P.J. Jackson/Warner comp 173-P
(P.J. Jackson) T. Lavin (Stony Plain) |
| 8 | 15 | 7 | AIN'T GOING DOWN (Till The Sun Comes Up)
Garth Brooks/In Pieces/EMI comp 16-F
(K. Blazy/K. Williams/G. Brooks) A. Reynolds (Liberty) | 42 | 45 | 8 | IF I DIDN'T LOVE YOU
Steve Warner/Drive/BMG comp 19-N
(J. Vezner/J. White) S. Hendricks (Arista) | 75 | 78 | 3 | EVERY TIME I ROLL THE DICE
Chris LeDoux/Under This Old Hat/EMI comp 16-F
(M.D. Barnes/T. Seals) J. Bowen/J. Crutchfield (Liberty) |
| 9 | 16 | 9 | ONLY LOVE
Wynonna/Tell Me Why/MCA comp 5-J
(M. Hummon/R. Murrah) T. Brown (MCA) | 43 | 30 | 15 | CHATTahoochie
Alan Jackson/A Lot About Livin'/BMG comp 19-N
(A. Jackson/J. McBride) K. Stegall (Arista) | 76 | 63 | 19 | IT'S YOUR CALL
Reba McEntire/It's Your Call/MCA comp 3-J
(L. Henger/S. H. Burkhardt/B. Burch) T. Brown/R. McEntire (MCA) |
| 10 | 11 | 13 | BREAKFAST ALONE
George Fox/Mustang Heart/Warner comp 175-P
(G. Fox/B. Gaudio) B. Gaudio (WEA) | 44 | 52 | 8 | I'M NOT BUILT THAT WAY
Billy Dean/Fire In The Dark/EMI comp 16-F
(G. Teren/D. Pfimmer) J. Bowen/B. Dean (Liberty) | 77 | 79 | 4 | COUNTRY JUNKIE
Straight, Clean & Simple/No album/Hillcrest comp 11
(L. Lee) L. Lee (Hillcrest) |
| 11 | 13 | 15 | WHAT MIGHT HAVE BEEN
Little Texas/Big Time/Warner comp 175-P
(Howell/O'Brien/Seals) Stroud/Dinacoli/Grau (Warner Bros) | 45 | 48 | 7 | COMING ON STRONG
Blue Shadows/On The Floor Of Heaven/Sony comp 314
(B. Cawell/J. Hatcher) J. Hatcher/B. Cowell (Columbia) | 78 | 91 | 2 | THE GRAND TOUR
Aaron Neville/The Grand Tour/A&M comp 7-Q
(G. Richey/C. Taylor/N. Wilson) S. Lindsey (A&M) |
| 12 | 36 | 7 | PROM ME UP BESIDE THE JUKEBOX (If I Die)
Joe Diffie/Honky Tonk Attitude/Sony comp 314-H
(J. Slate/B. Montgomery) Blaylock/Phillips/Perdue (Epic) | 46 | 49 | 7 | NOTHIN' BUT THE WHEEL
Patty Loveless/Only When I Feel/Sony comp 314-H
(J.S. Sherrill) E. Gordy Jr. (Epic) | 79 | 86 | 4 | CAN YOU FEEL IT
Ricky Lynn Greg/Ricky Lynn Greg/EMI Music comp 16-F
(R.L. Gregg/D. Sampson) C. Howard (Liberty) |
| 13 | 17 | 7 | LOOKING OUT FOR NUMBER ONE
Travis Tritt/Trouble/Warner comp 180-P
(T. Tritt/T. Seals) G. Brown (Warner Bros) | 47 | 56 | 3 | COWBOY BOOGIE
Randy Travis/Wind In The Wire/Album track-P
(S. MacDougall/W. Wilkie) S. Gibson (Warner Bros) | 80 | 88 | 2 | TO KEEP THE COUNTRY BOY ALIVE
Johnnny Brothers/And Me/Album track
(K. Johnson) R. Hewes (Scope) |
| 14 | 18 | 11 | WORKING MAN'S PH.D
Aaron Tippin/Call Of The Wild/BMG comp 19-N
(A. Tippin/P. Douglas/B. Boyd) S. Hendricks (Arista) | 48 | 54 | 5 | JUST LIKE THE WEATHER
Suzy Bogguss/Something Up My Sleeve/EMI comp 16-F
(S. Bogguss/D. Cridler) J. Bowen/S. Bogguss (Liberty) | 81 | 90 | 2 | THE WAY THINGS ARE GOING
Jann Arden/Time For Mercy/A&M comp 7-Q
(J. Arden) A. Cherney (A&M) |
| 15 | 20 | 9 | WHAT'S IT TO YOU
Clay Walker/Clay Walker/Warner comp 180-P
(C. Wright/R.E. Orrall) J. Stroud (Giant) | 49 | 53 | 6 | MY BABY LOVES ME
Martina McBride/The Time Has Come/BMG comp 20-N
(L. Wilson/S. Longacre) P. Worley/E. Seay (RCA) | 82 | NEW | ON THE ROAD
Lee Roy Parnell/On The Road/BMG comp 20-N
(B. McDill) S. Hendricks (Arista) | |
| 16 | 6 | 11 | WHY DIDN'T I THINK OF THAT
Doug Stone/From The Heart/Sony comp 314-H
(B. McDill/P. Harrison) B. Johnson (Epic) | 50 | 59 | 4 | ROLL LIKE A WHEEL
Cassandra Vasik/Feels Like Home/CD single-H
(T. Thomey/E. Ehm) T. Thomey/E. Ehm (Epic) | 83 | 66 | 19 | MONEY IN THE BANK
John Anderson/Solid Ground/BMG comp 18-N
(J. Jarard/B. D. Pifer/M. Sanders) J. Stroud/J. Anderson (BNA) |
| 17 | 9 | 12 | BREAKIN' ALL OVER TOWN
Joan Kennedy/Higher Ground/MCA comp 4-J
(P. Tills/K. Staley) M. Francis (MCA) | 51 | 61 | 3 | MAKE LOVE TO ME
Anne Murray/Croonin' To/EMI comp 16-F
(Mares/Brunies/Copeland/Pollock) T. West (EMI) | 84 | 85 | 10 | DANCE WITH THE ONE THAT BROUGHT YOU
Shania Twain/Shania Twain/PolyGram comp 317-Q
(S. Hogin/G. Peters) W. Shedd/N. Wilson (Mercury) |
| 18 | 19 | 11 | CRYER'S PARADISE
Ron Hynes/Cryer's Paradise/EMI 14-F
(R. Hynes) D.O. Doherty (EMI) | 52 | 55 | 6 | HALF ENOUGH
Lorie Morgan/Watch Me/BMG comp 20-N
(W. Waldman/R. Nielsen) R. Landis (BNA) | 85 | 87 | 4 | HOLD ON, ELROY
Dude Mowrey/Dude Mowrey/BMG comp 19-N
(D. Linde) M. Clute/T. DuBois (Arista) |
| 19 | 7 | 11 | JANIE BAKER'S LOVE SLAVE
Shenandoah/Under The Kudzu/BMG comp 19-N
(D. Linde) D. Cook (RCA) | 53 | 58 | 4 | THE BUG
Mary-Chapin Carpenter/Come On Come On/CD single-H
(M. Knopfer) J. Jennings/M.C. Carpenter/S. Buckingham (Columbia) | 86 | 95 | 2 | CUTTIN' THE STRINGS
Bobby Lalone/Band/No album/Hillcrest comp 12
(M. McConnell/B. Lalone) B. Lalone (Hillcrest) |
| 20 | 25 | 8 | BEER AND BONES
John Michael Montgomery/Life's A Dance/Warner comp 179-P
(S.D. Shafer/L. Williams) D. Johnson (Atlantic) | 54 | 62 | 3 | EASY COME, EASY GO
George Strait/Easy Come, Easy Go/MCA comp 5-J
(A. Barker/B. Dillon) T. Brown/G. Strait (MCA) | 87 | 93 | 2 | MAN ON A MISSION
Hemingway Corner/Hemingway Corner/Sony comp 15-H
(J. Douglas/D. Martin) J. Douglas/D. Martin/M. Roth (Epic) |
| 21 | 27 | 8 | LET GO
Brother Phelps/Let Go/Warner comp 179-P
(D. Brown/R.L. Phelps/D. Phelps) D. Brown (Asylum) | 55 | 33 | 18 | HAUNTED HEART
Sammy Kershaw/Haunted Heart/PolyGram comp 315-Q
(B. Brock/K. Williams) B. Cannon/N. Wilson (Mercury) | 88 | 69 | 15 | SHAME, SHAME, SHAME, SHAME
Mark Collie/Mark Collie/CD single-J
(M. Collie/L. Leap) D. Cook (MCA) |
| 22 | 14 | 14 | MAMA KNOWS THE HIGHWAY
Hal Ketchum/Sure Love/EMI comp 14-F
(P. Wasner/C. J. Quarte) A. Reynolds/J. Rooney (Curb) | 56 | 38 | 15 | WE CAN DO ANYTHING
Terry Kelly w/Kelita/Divided Highway/Album track
(T. Kelly/F. King) F. King (Gun) | 89 | 68 | 19 | WHEN DID YOU STOP LOVING ME
George Strait/Pure Country Soundtrack/MCA comp 3-J
(M. Holmes/D. Kees) T. Brown/G. Strait (MCA) |
| 23 | 24 | 16 | HOLDIN' HEAVEN
Tracy Byrd/Tracy Byrd/MCA comp 3-J
(B. Kenner/T. McHugh) T. Brown (MCA) | 57 | 44 | 18 | A BAD GOODBYE
Clint Black w/Wynonna/No Time To Kill/BMG comp 18-N
(C. Black) J. Stroud/C. Black (RCA) | 90 | 77 | 23 | NO FUTURE IN THE PAST
Vince Gill/Still Beliefs In You/MCA comp 2-J
(V. Gill/G. Jackson) T. Brown (MCA) |
| 24 | 12 | 16 | RENO
Doug Supernaw/Red And The Rio Grande/BMG comp 18-N
(Supernaw/Buckley/DeLeon/Crider/King/Huff/White) Landis (BNA) | 58 | 60 | 5 | STARTING ALL OVER AGAIN
One Horse Blue/One Horse Blue/CD single-H
(A. Schuld/J. Whitmer) B. Buckingham (Savannah) | 91 | NEW | DON'T BE LIKE THAT
Coda The West/Coda The West/Hillcrest comp 12
(W. Ferguson) W. Ferguson/W. Kameka (Hillcrest) | |
| 25 | 32 | 6 | ONE MORE LAST CHANCE
Vince Gill/Still Beliefs In You/MCA comp 5-J
(V. Gill/G. Nicholas) T. Brown (MCA) | 59 | 64 | 6 | A COUPLE OF GOOD YEARS LEFT
Ricky Van Shelton/A Bridge I Didn't Burn/Album track-H
(G. Bum) S. Buckingham (Columbia) | 92 | NEW | LAY AROUND AND LOVE ON YOU
Lari White/Lead Me Not/CD single-N
(B. David/D. Gillon) R. Crowell/L. White/S. Smith (RCA) | |
| 26 | 31 | 9 | ALREADY GONE
Blue Rodeo/Lost Together/Warner comp 177-P
(J. Cuddy/G. Kesler) Blue Rodeo/P. Doell (WEA) | 60 | 47 | 16 | FORTUNE SMILED ON ME
Cassandra Vasik w/R. DeCarle/Feels .../Sony comp 313-
(T. Thomey/E. Ehm) T. Thomey/E. Ehm (Epic) | 93 | NEW | SHE WANTS HER HEART BACK
Michael Tenny/No album/Roto Noto comp 20118
(P. Hotchkiss/R. Cousins/M. Tenny) P. Hotchkiss (Roto Noto) | |
| 27 | 29 | 9 | COUNTRY GIRL
Lisa Brokop/Harmony Cats Soundtrack/A&M comp 5-O
(P. McCann/L. Brokop) Bill Henderson (A&M) | 61 | 70 | 3 | DOES HE LOVE YOU
Reba McEntire w/Linda Davis/Greatest Hits 2/MCA comp 5-J
(S. Knox/B. Stritch) T. Brown/R. McEntire (MCA) | 94 | 94 | 2 | RIP OFF THE KNOB
Bellamy Bros/Rip Off The Knob/Album track
(D. Bellamy) E. Seay/Bellamy Bros (Intersound) |
| 28 | 39 | 4 | NO TIME TO KILL
Clint Black/No Time To Kill/BMG comp 20-N
(C. Black/W. Nicholas) J. Stroud/C. Black (RCA) | 62 | 71 | 5 | THAT WAS A RIVER
Collin Raye/In This Life/CD single-H
(S. Longacre/R. Giles) G. Fundis/J. Hobbs (Epic) | 95 | 74 | 21 | TELL ME ABOUT IT
Tanya Tucker w/Delbert McClintock/Can't Run .../CD single-F
(B. LaBounty/P. McLaughlin) J. Crutchfield (Liberty) |
| 29 | 43 | 5 | THIS ROMEO AIN'T GOT JULIE YET
Diamond Rio/Close To The Edge/BMG comp 20-N
(J. Olander/E. Silver) M. Powell/T. Dubois (Arista) | 63 | 50 | 11 | TEXAS TATTOO
Gibson/Miller Band/Where There's Smoke/Sony comp 314-H
(D. Gibson/B. Miller) D. Johnson (Epic) | 96 | 99 | 2 | LIVE FOREVER
Shaver/Trump On Your Street/BMG comp 20-N
(B.J. Shaver/E. Shaver) R.S. Field (Praxis/Zoo) |
| 30 | 37 | 8 | A SONG FOR BRENT
Cindy Church/No album/CD single-Q
(R. Irving/R. Murphy/R. Beresford) G. Godard (Mercury) | 64 | 65 | 5 | I'M THE ONLY THING (I'll Hold Against You)
Corway Twitty/Final Touches/MCA comp 5-J
(J. Williams/J. Diffie/L. Wilson) D. Cook (MCA) | 97 | 75 | 6 | I GOT A LOVE
Matthews, Wright & King/Dream Seekers/Sony comp 314-H
(J. Leap) R. Scruggs (Columbia) |
| 31 | 34 | 12 | THE MISSISSAUGA MAN
Morris P. Rainville/The Mississauga Man/Album track
(M.T. Rainville/D. Rainville) R. Prescott (Rarerabbit) | 65 | NEW | SHE USED TO BE MINE
Brooks & Dunn/Hard Workin' Man/CD single-N
(R. Dunn) D. Cook/S. Hendricks (Arista) | 98 | 89 | 18 | THAT SUMMER
Garth Brooks/The Chase/EMI Music comp 9-F
(P. Alger/S. Mah/G. Brooks) A. Reynolds (Liberty) | |
| 32 | 23 | 17 | WE'LL BURN THAT BRIDGE
Brooks & Dunn/Hard Workin' Man/BMG comp 18-N
(R. Dunn/D. Cook) D. Cook/S. Hendricks (Arista) | 66 | NEW | ALMOST GOODBYE
Mark Chesnut/Almost Goodbye/CD single-J
(B. Livesey/D. Schlitz) M. Wright (MCA) | 99 | 73 | 10 | WHATEVER WAY THE WIND BLOWS
Kelly Willis/Kelly Willis/MCA comp 4-J
(M. Orenshaw) D. Was/T. Brown (MCA) | |
| 33 | 35 | 10 | HE AIN'T WORTH MISSING
Toby Keith/Toby Keith/PolyGram comp 317-Q
(T. Keith) N. Larkin/W. Shedd (Mercury) | 67 | 72 | 5 | SOME RIVERS RUN DRY
Diane Raesside/No album/Roto Noto comp 20118
(D. Weltman) R. Cousins (Roto Noto) | 100 | 92 | 20 | THE HARD WAY
Mary-Chapin Carpenter/Come On .../Sony comp 312-H
(M.C. Carpenter) J. Jennings/M.C. Carpenter (Columbia) |

daddy won't you take me to Disney World. his words just stopped me dead.
hard times have fallen on my hometown. it's a struggle just to keep us fed.
it's part of my job to make the boy understand. that there's no money for adventureland.
and his daddy's doing all he can. I kissed him and I said.
son I love you. your mother and I have built a world around you.
on a solid foundation you're the cornerstone.
boy you come from a fortunate home.

daddy won't you buy me a brand new bike. so I gave him my work gloves. there's time to play.
but at the end of the day the hard work's gotta get done.
it's part of my job to make a man out of you. it's one of the things that I'm proud to do.
I can just afford to spend some time with you. we can have some homemade fun.

chorus

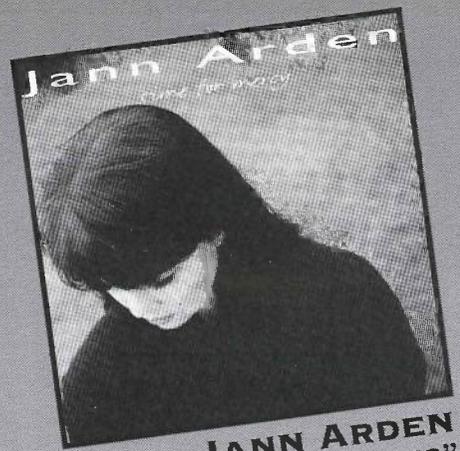
it's part of my job to be a friend to you. but you gotta remember I'm your daddy too.
these are the things I never knew. if only my daddy said. I wish I heard him saying.

chorus

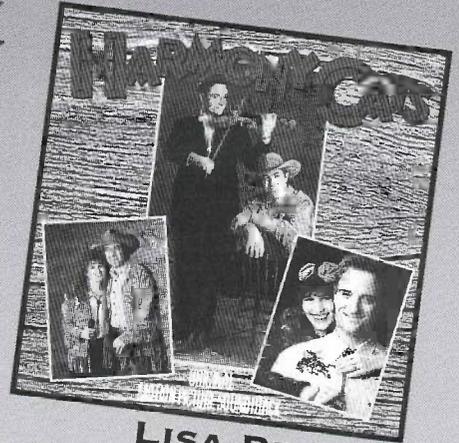
Tim Thorney

FORTUNATE HOME

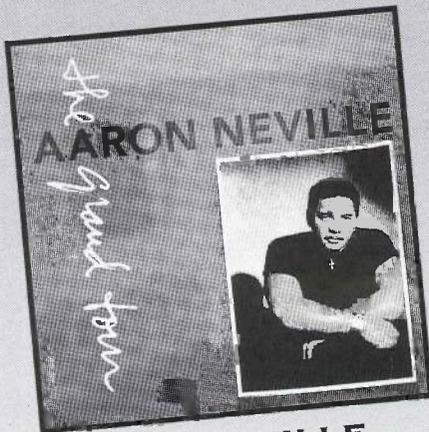
FROM THE ALBUM "SOME OTHER TIME"



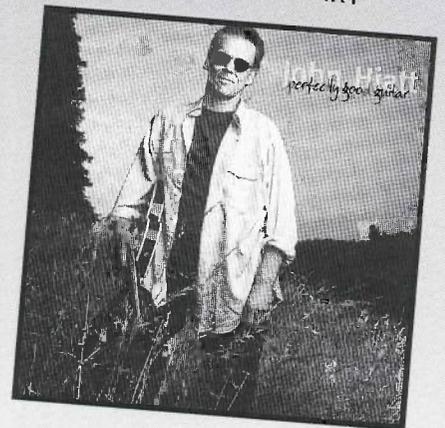
JANN ARDEN
 "THE WAY THINGS ARE GOING"
 FROM THE ALBUM
 "TIME FOR MERCY"
 PRODUCED BY ED CHERNEY
 (BONNIE RAITT)



LISA BROKOP
 "COUNTRY GIRL"
 FROM THE ALBUM "HARMONY CATS"
 TOP 30 ON RPM'S COUNTRY CHART
 TOP 15 ON THE RECORD'S COUNTRY CHART



AARON NEVILLE
 "THE GRAND TOUR"
 FROM THE ALBUM "THE GRAND TOUR"
 COVER OF THE GEORGE JONES CLASSIC



JOHN HIATT
 "BUFFALO RIVER HOME"
 FROM THE ALBUM "PERFECTLY GOOD GUITAR"
 HEAR IT ON THE A&M COUNTRY COMP

**Who says
 we're not Country?**



Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - SEPTEMBER 18, 1993

- 1** 4 6 **RIVER OF DREAMS**
Billy Joel - The River Of Dreams
Columbia-53003 (promo CD single)-H
- 2** 1 18 **I DON'T WANNA FIGHT**
Tina Turner - What's Love Got To Do With It Soundtrack
Virgin-33189 (EMI Music comp 12)-F
- 3** 3 9 **WILL YOU BE THERE**
Michael Jackson - Dangerous
Epic-45400 (Album track)-H
- 4** 5 11 **OOCHIGEAS (Indian Song)**
Roch Voisine MA P L
Star/Select-3105 (CD/Cassingle)
- 5** 2 6 **FIELDS OF GOLD**
Sting - Ten Summoner's Tales
A&M-314 540 070-Q (A&M comp 4)-Q
- 6** 9 7 **WHEN I FALL IN LOVE**
Celine Dion w/Clive Griffin - Sleepless ... Soundtrack
Epic-53764 (Sony comp 5)-H
- 7** 7 8 **CAN'T HELP FALLING IN LOVE**
UB40 - Silver Soundtrack
Virgin-88064 (EMI comp 11)-F
- 8** 8 6 **RAIN**
Madonna - Erotica
Maverick/Sire-45154 (Warner comp 179)-P
- 9** 10 3 **REASON TO BELIEVE**
Rod Stewart - Unplugged ... And Seated
Warner Bros-45289 (Warner comp 181)-P
- 10** 13 5 **DREAM LOVER**
Mariah Carey - Music Box
Columbia-53205 (promo CD single)-H
- 11** 14 3 **MAKE LOVE TO ME** MA P L
Anne Murray - Croonin'
EMI-27012 (EMI comp 16)-F
- 12** 6 11 **RUN TO YOU**
Whitney Houston - The Bodyguard Soundtrack
Arista-2570 (BMG comp 51)-N
- 13** 23 3 **RISE AGAIN** MA P L
The Rankin Family - North Country
EMI-80683 (EMI comp 15)-F
- 14** 11 11 **I CAN SEE CLEARLY NOW** MA P L
Holly Cole Trio - Don't Smoke In Bed
Alert-81020 (CD single)-F
- 15** 12 12 **I'M FREE**
Jon Secada - Jon Secada
SBK Records-98845 (EMI Music comp 12)-F
- 16** 16 9 **WON'T GIVE UP MY MUSIC** MA P L
Lisa Loughhead - Peace + Harmony
WEA-93335 (Warner comp 179)-P
- 17** 18 7 **MISS MY LOVE** MA P L
Sheree Jeacocke - Miss My Love
Arista-74321 14327 (BMG comp 50)-N
- 18** 15 16 **EVEN A FOOL CAN SEE**
Peter Cetera - World Falling Down
Warner Bros-26894 (Warner comp 166)-P
- 19** 20 6 **ONE LAST CRY**
Brian McKnight - Brian McKnight
Mercury-422 848 605 (PolyGram comp 146)-Q
- 20** 21 6 **RUNAWAY TRAIN**
Soul Asylum - Grave Dancers Union
Columbia 48898 (Sony comp 13)-H

- 21** 25 9 **MAN ON A MISSION** MA P L
Hemingway Corner - Hemingway Corner
Epic-80180 (promo CD single)-H
- 22** 26 7 **WHO LET IN THE RAIN**
Cyndi Lauper - Hat Full Of Stars
Epic-52878 (Sony comp 15)-H
- 23** 19 14 **CAN'T GET ENOUGH OF YOUR LOVE**
Taylor Dayne - Soul Dancing
Arista-07822 18705 (BMG comp 50)-N
- 24** 32 2 **HOPELESSLY**
Rick Astley - Body And Soul
RCA-07863 86295 (CD single)-N
- 25** 17 7 **HEALING POWER OF LOVE** MA P L
Dan Hill - Greatest Hits And More ...
Quality-2016 (album track)
- 26** 22 13 **SOONER OR LATER MEDLEY** MA P L
Carol Medina and Mark Ferguson
Margold (promo CD single)
- 27** 30 2 **BREAK IT DOWN AGAIN**
Tears For Fears - Elemental
Mercury-314 514 875 (PolyGram comp 145)-Q
- 28** 24 10 **IT'S ALRIGHT**
Huey Lewis & The News - A Tribute To Curtis Mayfield
Shanachie/World Music-9004
- 29** 31 2 **I STAND FOR YOU**
Michael McDonald - Blink Of An Eye
Reprise-45293 (Warner comp 180)-P
- 30** NEW **FOREVER** MA P L
Patrick Norman - Forever
Star-3188 (CD single)
- 31** 28 13 **I WOULD DIE FOR YOU** MA P L
Jann Arden - Time For Mercy
A&M-3145-40071 (CD single)-Q
- 32** 27 8 **I'M GONNA BE (500 Miles)**
The Proclaimers - Benny & Joon Soundtrack
Milan/Select-73138 35644 (EMI Music comp 12)-F
- 33** 39 2 **BETTER THAN YOU** MA P L
Lisa Keith - Walkin' In The Sun
Perspective-314 549 004 (A&M comp 6)-Q
- 34** 34 5 **I'M GONNA SOOTHE YOU**
Maria McKee - You Gotta Sin To Get Saved
Geffen-24508 (MCA comp 13)-J
- 35** NEW **YOU MAKE ME SMILE** MA P L
Dave Koz - Lucky Man
Capitol-79731 (CD single)-F
- 36** 35 5 **SOLITARY MAN**
Chris Isaak - San Francisco Days
Reprise-45116 (Warner comp 178)-P
- 37** NEW **NOTHING 'BOUT ME** MA P L
Sting - Ten Summoner's Tales
A&M-314 540 070 (A&M comp 8)-Q
- 38** NEW **NAKED RAIN** MA P L
The Waitons - Lik My Traktor
WEA-91951 (Warner comp 181)-P
- 39** 37 17 **BY THE TIME THIS NIGHT IS OVER**
Kenny G w/Peabo Bryson - Breathless
Arista-18646 (promo CD single)-N
- 40** 36 20 **HERO**
David Crosby & Phil Collins - Thousand Roads
Atlantic-82484 (Warner comp 171)-P



COUNTRY ALBUMS

- 1** 1 2 **ANNE MURRAY (Two weeks at #1)** MA P L
Croonin'
EMI-27012-F
- 2** 2 11 **BILLY RAY CYRUS**
It Won't Be The Last
Mercury-314-514-758-Q
- 3** 6 2 **GARTH BROOKS**
In Pieces
Liberty-80857-F
- 4** 5 7 **CLINT BLACK**
No Time To Kill
RCA-07863 66239-N
- 5** 4 9 **CARLENE CARTER**
Little Love Letters
Giant-24499-P
- 6** 3 21 **DWIGHT YOAKAM**
This Time
Reprise-45241-P
- 7** 7 9 **CHARLIE MAJOR** MA P L
The Other Side
Arista-14864-N
- 8** 10 17 **COUNTRY HEAT 3** MA P L
Various Artists
RCA-13510-N
- 9** 11 6 **MARK CHESNUTT**
Almost Goodbye
MCA-10851-J
- 10** 15 7 **SAWYER BROWN** MA P L
Outskirts Of Town
Curb-77626-F
- 11** 9 15 **WYNNONNA**
Tell Me Why
MCA/Curb-10822-J
- 12** 12 25 **BROOKS AND DUNN**
Hard Workin' Man
Arista-07822 18716-N
- 13** 13 52 **THE RANKIN FAMILY** MA P L
Fare Thee Well Love
Capitol-99996-F
- 14** 14 23 **GEORGE FOX** MA P L
Mustang Heart
WEA-90933-P
- 15** 8 45 **GARTH BROOKS**
The Chase
Liberty-98743-F
- 16** 17 8 **JOHN ANDERSON**
Solid Ground
BNA-66232-N
- 17** 20 5 **AARON TIPPIN**
Call Of The Wild
RCA-07863-66251-N
- 18** 16 32 **REBA MCENTIRE** MA P L
It's Your Call
MCA-10673-J
- 19** 22 7 **LITTLE TEXAS**
Big Time
Warner Bros-45276-P
- 20** 18 19 **WILLIE NELSON**
Across The Borderline
Columbia-52752-H
- 21** NEW **THE RANKIN FAMILY** MA P L
North Country
EMI-80603-F
- 22** 19 29 **JOHN MICHAEL MONTGOMERY**
Life's A Dance
Atlantic-82420-P
- 23** 21 25 **ALAN JACKSON**
A Lot About Livin' (And A Little 'Bout Love)
Arista-18711-N
- 24** 23 10 **DOUG SUPERNAW**
Red And Rio Grande
BNA-07863-66133-N
- 25** 24 19 **SAMMY KERSHAW**
Haunted Heart
Mercury-314-514-332-Q
- 26** 25 15 **KICKIN' COUNTRY**
Various Artists
Kickin' Country-24006-H
- 27** 26 21 **TRACY LAWRENCE**
Alibis
Atlantic-82483-P
- 28** 28 16 **JOAN KENNEDY** MA P L
Higher Ground
MCA-10779-J
- 29** 29 20 **TODAY'S COUNTRY GOLD '93** MA P L
Various Artists
Quality-1184
- 30** 30 54 **GARTH BROOKS**
Ropin' The Wind
Liberty-96330-F
- 31** 31 15 **STOMPIN' TOM CONNORS**
Kic Along With
EMI-89451-F
- 32** 32 62 **BILLY RAY CYRUS**
Some Gave All
Mercury-314 510 635-4-Q
- 33** 33 2 **STEVE WARINER** MA P L
Drive
Arista-18721-N

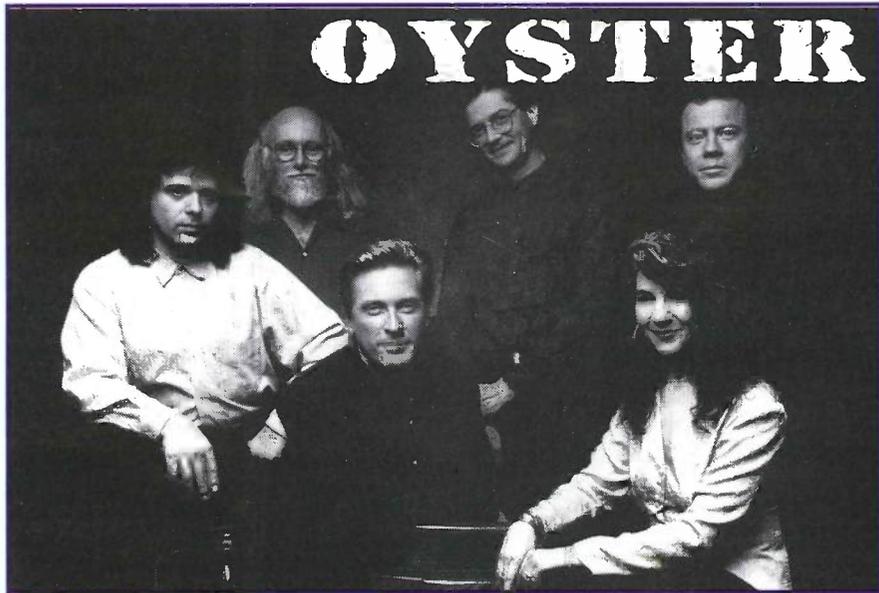
RPM DANCE

- 1** 1 7 **MR. VAIN**
Culture Beat - Serenity
Dance Pool/Sony-90978 (Sony comp. # 16)-H
- 2** 2 6 **WHAT IS LOVE**
Haddaway - Club Cutz Volume 4
Ariola-74321 14842 (BMG comp. # 52)-N
- 3** 8 4 **HAPPY**
Legacy Of Sound - Holy Groove
RCA-74321 15307 (BMG comp. # 52)-N
- 4** 4 3 **IF I HAD NO LOOT**
Tony Toni Tone - Sons Of Soul
Wing/Mercury-314 514 933 (PolyGram comp. July 93)-Q
- 5** 7 2 **CAN YOU FORGIVE HER**
Pet Shop Boys - Very
EMI-89721 (EMI comp. # 13/93)-F
- 6** 6 3 **IF**
Janet Jackson - Janet
Virgin-87825 (promo CD single)-F
- 7** NEW **WHOO! THERE IT IS**
95 South - Quad City Rock
Hypnotic/A&M-71356 1015-Q
- 8** 3 7 **STEP IT UP**
Stereo MC's - Connected
Island-314 514 061 (A&M comp. # 4/93)-Q
- 9** 5 8 **PLASTIC DREAMS**
Jaydee
Epic
- 10** 10 2 **CAN WE GET ENOUGH**
BG Prince Of Rap
Sony Dance Pool

RPM CANCON TO WATCH

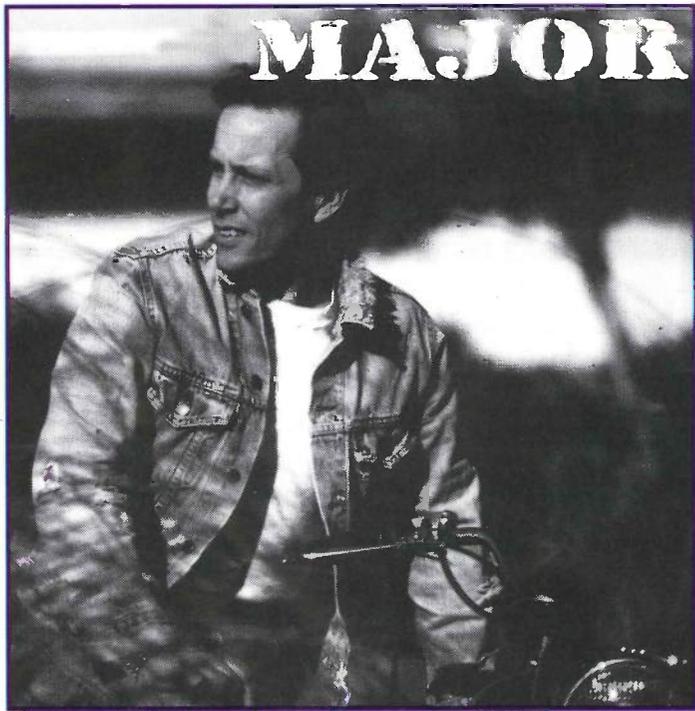
- BIG SKY**
World On Edge - Against All Gods
Virgin-87851-F
- BLOWN**
Acid Test - Drop
Sire-45317 (Warner comp. # 181)-P
- JUST LIKE ME**
Monkey House - Welcome To The Club
Aquarius-569 (EMI comp. # 15/93)-F
- KEEP IT TO MYSELF**
Crash Vegas - Stone
London-422 828 409 (PolyGram comp. early Aug/93)-Q
- LESSON TO LEARN**
The Kings - Unstoppable
Dizzy-4953
- MY HEART'S IN THE HIGHLANDS**
The Barra MacNeils - Timeframe
Polydor-314 519 029 (PolyGram comp. early Aug/93)-Q
- RAIN WILL FALL**
I Mother Earth - Dig
Capitol-98912-F
- SALESMEN, CHEATS AND LIARS**
Lowest Of The Low - Shakespeare My Butt ...
LSD/A&M-74927 9303 (promo CD single)-Q
- WAITING FOR A MIRACLE**
Marc Jordan - Reckless Valentine
Sin-Drome Records-8899 (Warner comp. # 180)-P
- WHEN THERE'S TIME (For Love)**
Lawrence Gowan - Lawrence Gowan ... But You ...
Columbia/Anthem-80183 (promo CD single)-H

PRAIRIE OYSTER



Watch for the upcoming Prairie Oyster Special on the CTV Network.

CHARLIE MAJOR



Watch for Charlie Major on the Canadian Music Video Awards, September 30th on MuchMusic.

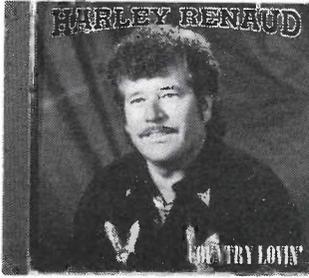
Prairie Oyster, Charlie Major and AMK Management would like to thank Radio, Retail, Print Media, MuchMusic, Outlaws & Heroes, CBC Country Beat and our dear friends at BMG nationwide for all your support and hard work in making 1993 such a great year.

Thanks for the CCMA Nominations.

Best of luck everyone, especially Ken Bain (*Record Co. Person of the Year*) and BMG (*Record Co. of the Year*). We're rooting for you!



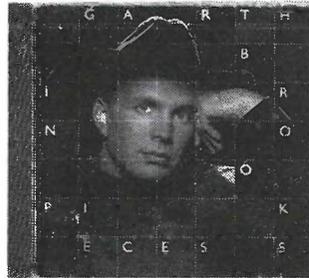
ALBUMS



HARLEY RENAUD - Country
Country Lovin'
No label

North Bay, Ont. resident Harley Renaud makes the right moves to gain recognition. The song material, the instrumental and background vocal assist, and, of course, Renaud's punchy vocal projection tally up to a very impressive album. The album was recorded at Toronto's Kinck Sound with Fred Petersen on the board. Albert MacDonald produced all tracks with the exception of You Can't Build A Fire In The Rain, which was produced by Larry Mercey. Cyril Rawson's penning of Blue Jean Wonder is one of the better tracks here, but Renaud show's he's pretty good in the writing business with We're Happy Again and Are You Lovin' Me And Dreamin' About Him. The album's strength, however, is in the session players, including Don Reed (fiddle), Bill Carruthers (drums), Eugene Falbo (bass), John Dustan (piano/synthesizer), Steve Pitocco (electric guitar), John K. Gullely (acoustic guitar), Roly Platt (harmonica) and Al Brisco (steel, dobro), Rena Gaile, Neil Donell, Elaine Jarvis, Fred Petersen and Debbie Fleming provide the background vocals. Renaud should get his foot in the door with this offering. - WG

jumping all over this one. The Cancon track, Cowboy Boogie, written by Calgarians David Wilkie and Stewart MacDougall (ex-Great Western Orchestra), is now bulleting up the charts in both Canada and the U.S. There seems to be a little confusion over the writers of this song. The album gives credit to Robert Blythe, while press releases and Warner Music CD compilation #182 give the proper credit. The Canadian team is also credited as writers of the title track. This is a first for Travis, a soundtrack to his made for television movie of the same title. There has also been a switch in producers from Kyle Lehning to Steve Gibson. Producers aside, that undeniably Travis vocal treatment stands out loud and clear. The song material, fortunately, has given him a bit more latitude. He has a little more punch with Paniolo Country and Hula Hands, and a comfortable flow on The Old Chisholm Trail. Also keep an open ear for Down At The Old Corral, written by Roger Brown and Luke Reed, and Memories Of Old Santa Fe, from the pen of Brown and Rick Peoples. The title track, of course, should be top priority as a single. Front rack this one, Travis has a lot of fans and when radio really opens up on Cowboy Boogie, the demand will be pretty evident. - WG



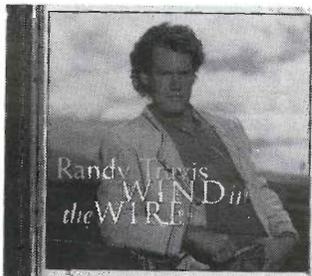
GARTH BROOKS - Country
In Pieces
Liberty - 80857-F

This country superstar continues his phenomenal roll. Advance orders by retailers guaranteed the album Top 5 status on release. The first single, Ain't Going Down (Til The Sun Comes Up), is already Top 10 and opens the door to at least a half-dozen more singles. Brooks has that unquenchable thirst for experimenting. He's one of the rare recording acts of today who has really mapped out a marketing strategy to not only keep old fans happy, but to capture new followers. There's a mix here that couldn't work with a lot of artists, but Brooks' various vocal identities and his choice of material offers an entertainment package that goes beyond comprehension. Whether it's the flat-out American Honky Tonk Bar Association, the thought-provoking The Night I Called The Old Man Out, or the New Grass Revival assisted Callin' Baton Rouge, the appeal is endless. Don't overlook One Night A Day and its crossover possibilities, and his rootsy country approach to The Cowboy Song. Produced by Allen Reynolds. - WG

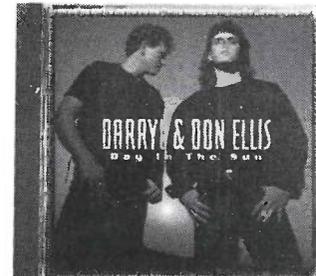


RICKY VAN SHELTON - Country
A Bridge I Didn't Burn
Columbia - 48992-H

A Couple Of Good Years left, the first single from this Steve Buckingham production, doesn't have the spark that Van Shelton is known for. Fortunately, because he is so highly revered by country programmers, he'll recover. This is his first studio album in two years. The last big impact he had on Canadian charts was with Backroads, written by Ottawa's Charlie Major. Unfortunately he didn't tap Major for this album. Van Shelton's struttin' country should maintain his chart prominence with the title track, Roses After The Rain and Linda Lu. - WG



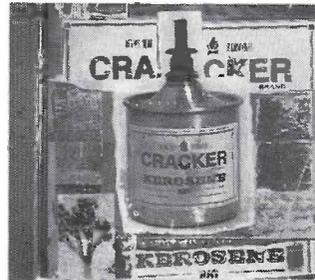
RANDY TRAVIS - Country
Wind In The Wire
Warner Bros. - 45319-P
Radio and retail in the United States are



DARRYL & DON ELLIS - Country
Day In The Sun
Epic - 53559-H

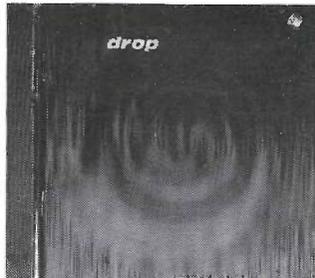
Beaver Fall, Pennsylvania isn't exactly a hotbed for country music, but it's been a good launching pad for these 6'7" and 6'4" brothers. They made a fair impression with No Sir, their debut album, which spawned a couple of short-lived chart tracks: the title song and Goodbye Highway. Now with this follow-up, however, there is more to work on from a promotion and publicity angle.

And vocally, there is a marked improvement. They've tapped some heavy names in the songwriting field, including Waylon Jennings, Dave Loggins, Mike Reid and Neil Diamond. Brother Don isn't too shabby a songwriter either. Their radio friendly warm vocals and lyric methodology puts them in a class of their own. Unlike some brother teams or duos, these guys work beautifully together displaying a harmony give and take that should gain them a larger following. A little heavier promotion and tour dates on this side of the border could bring them into prominence. 10 Minutes Till is the first single. The video should do much to gain them recognition. - WG



CRACKER - Rock
Kerosene Hat
Virgin - V2 7243 8 39012 2 7-F

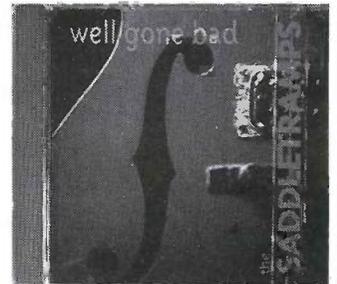
Cracker went to an old soundstage in rural California with producer Don Smith to record Kerosene Hat. The resulting album follows the same path as the band's excellent 1992 self-titled debut, but adds some longer and more down-tempo songs to the mix. Vocalist/guitarist David Lowery, however, continues to be a master of irony and warped ideas in his lyric writing. Movie Star, for example, is a rocking tale dealing with Jayne Mansfield's decapitation. The video for Low, the first single, features Lowery in a boxing ring with comedienne/actress Sandra Bernhard. Get Off This and Sweet Potato are also recommended rockers. Lonesome Johnny Blues was written and sung by guitarist Johnny Hickman and would sound great on country radio if Virgin feels there are daring enough programmers out there to service. Loser, a melancholy song about a fading gambler, was written by Jerry Garcia and Robert Hunter. There are 13 titles listed on the back cover but you'll discover 99 tracks when you put the CD in your player. The majority of them consist of three seconds of silence but you'll also find an eight-minute rendition of Eurotrash Girl, a stomping mystery track and an out-take of the title song. - SM



ACID TEST - Dance/Rock
Drop
Sire/Reprise - CDW 45317-P

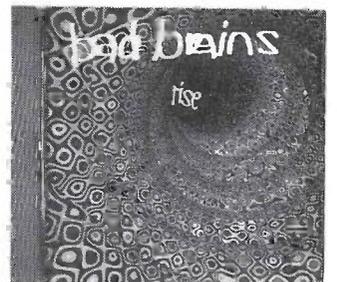
Toronto's Acid Test made a big splash 18 months ago when it contributed two songs to the soundtrack for director Bruce MacDonald's Highway 61. It followed that by releasing an independent EP called Trip On This. The five-piece band soon attracted the interest of Seymour Stein and this is the first Sire/Reprise album from the group. Acid Test mixes Manchester-ish danc music with an occasionally heavy guitar sound and then throws in a few samples for good measure. Overall, Drop is more guitar and less keyboard dominated than one might have expected after listening to the group's previous work. One of the earlier songs, Mr. Skin, was re-recorded for Drop and its fluid dance grooves make it a highlight. It's a shame that Dance wasn't also re-recorded and included here. The

first single, Blown, has been getting some response at radio. Touch Me rocks a little harder than the rest of the album, which makes it stand out. The band also covers the B 52s Dirty Back Road from 1980's Wild Planet album. A lyric sheet is included but vocalist/bassist Lucy Di Santo's lyrics are pretty simple so it wouldn't have taken a philosophy degree to decipher them anyway. - SM



THE SADDLETRAMPS - Rock/Country
Well Gone Bad
Homewreckers - STCD 14

The four members of The Saddletramps met in 1985 when they were in the music industry arts program at Fanshawe College in London, Ont. and they've been regulars on the Toronto and southern Ontario club scenes since then. On Well Gone Bad the band utilizes the talents of Ken Greer as both a producer and pedal steel player, which adds some country touches to the roots rock and pop sound. Greer's influence is most noticeable on Bound By Love and One Hand. Paul MacLeod guests on mandolin on the rocking Sugarcoated. The Softest Hands is another top track. - SM



BAD BRAINS - Rock/Reggae
Rise
Epic - 53951-H

The Bad Brains were making guitar-fuelled hardcore music years before the Black Rock Coalition was even thought of and was described, on more than one occasion, as the world's fastest playing band. Things have slowed down considerably on Rise, however, as the Bad Brains make the transition to major label status. The album also marks the recorded debut of new lead singer Israel Joseph I. Many of Bad Brains' lyrics take an aggressive approach to promoting unity, most notably on Miss Freedom. Radio acceptance could come via Without You, a mainstream mid-tempo ballad. Bad Brains have always played a lot of roots reggae to balance their speedcore, but Darryl Jennifer's previously heavy basslines have been thinned out considerably and detract from Rise's two reggae numbers. - SM

KAT HENDRIX - New Age
Before The Rain
Lion's Gate/Spinner - LG 9305

Hendrix is a producer and engineer as well as a percussionist and keyboardist for the jazz fusion band Skywalk. This is his first solo album but he has ample support from Miles Glick (keyboards), acoustic piano and acoustic guitar), Tom Colclough (tenor sax, alto sax, alto flute, keyboards) and Vince Mai (flugelhorn, trumpet, keyboards, percussion). All four contribute compositions to this exceedingly mellow, all-instrumental album. Before The Rain should be targeted at restaurants as possible background music for quiet dinners. - SM

TW LW WO - SEPTEMBER 18, 1993

Canada's Only National 100 Album Survey

Rank	Label	Artist	Title	Format	Distributor
1	NEW	DANCE MIX '93	Various Artists (Quality/MuchMusic) (CA) QRSPC 1173 (CD) QRSPD 1173	CD	
2	1	U2	Zooropa (Island) (CA) 314 518 047-4 (CD) 314 518 047-2-Q	CD	
3	3	AEROSMITH	Get A Grip (Geffen) (CA) GEFC-24455 (CD) GEFS-24455-J	CD	
4	2	LENNY KRAVITZ	Are You Gonna Go My Way (Virgin) (CA) V4-86984 (CD) V2-86984-F	CD	
5	NEW	GARTH BROOKS	In Pieces (Liberty) (CA) C4 80857 (CD) C2 80857-F	CD	
6	4	ROD STEWART	Unplugged... And Seated (Warner Bros.) (CA) 24-52894 (CD) CDW-45289-P	CD	
7	5	UB40	Promises And Lies (Virgin) (CA) V4 89229 (CD) V2 89229-F	CD	
8	6	BILLY JOEL	River Of Dreams (Columbia) (CA) CT-53003 (CD) CK-53003-H	CD	
9	16	PURE ENERGY	Various Artists (Denon) (CA) SPT-1500 (CD) SPG-1500	CD	
10	NEW	MARIAH CAREY	Music Box (Columbia) (CA) CT-53205 (CD) CK-53205-H	CD	
11	7	SLEEPLESS IN SEATTLE	Soundtrack (Epic) (CA) ET-53764 (CD) EK-53764-H	CD	
12	9	MOXY FRUVOUS	Bargainville (WEA)  (CA) 79 31344 (CD) CD 93134-P	CD	
13	8	THE PROCLAIMERS	Sunshine On Leith (Chrysalis) (CA) F4-21668 (CD) F2-21668-F	CD	
14	10	SOUL ASYLUM	Grave Dancers Union (Columbia) (CA) CT-48898 (CD) CK-48898-H	CD	
15	NEW	THE RANKIN FAMILY	North Country (EMI)  (CA) E4 80683 (CD) E2 80683-F	CD	
16	13	STONE TEMPLE PILOTS	Core (Atlantic) (CA) 78 24184 (CD) CD 82418-P	CD	
17	12	CYPRESS HILL	Black Sunday (Ruffhouse/Columbia) (CA) CT-53031 (CD) CK-53031-H	CD	
18	11	JANET JACKSON	Janet (Virgin) (CA) V4-87825 (CD) V2-87825-F	CD	
19	19	THE BODYGUARD SOUNDTRACK	Various Artists (Arista) (CA) 07822 18699-4 (CD) 07822 18699-2-N	CD	
20	20	THE TEA PARTY	Splendor Solis (EMI)  (CA) E4-89419 (CD) E2-89419-F	CD	
21	18	THE TRAGICALLY HIP	Fully Completely (MCA)  (CA) MCAC-10700 (CD) MCASD-10700-J	CD	
22	36	GEORGE THOROGOOD	Haircut (EMI) (CA) E4-89529 (CD) E2-89529-H	CD	
23	15	SPIN DOCTORS	Pocket Full Of Kryptonite (Epic Associated) (CA) ZT-47461 (CD) CK-47461-H	CD	
24	27	SWV	Its About Time (RCA) (CA) 07863 66074-4 (CD) 07863 66074-2-N	CD	
25	17	THE RANKIN FAMILY	Fare Thee Well Love (Capitol)  (CA) C4-99996 (CD) C2-99996-F	CD	
26	14	NEIL YOUNG	Unplugged (Reprise)  (CA) 24-53104 (CD) CDW-45310-P	CD	
27	28	JON SECADA	Jon Secada (SBK Records) (CA) K4-98845 (CD) K2-98845-F	CD	
28	6	ALAN JACKSON	A Lot About Livin' (And A Little 'Bout Love) (Arista) (CA) 07822 18711-4 (CD) 07822 18711-2-N	CD	
29	24	ERIC CLAPTON	Unplugged (Reprise) (CA) 92-50244 (CD) CDW-45024-P	CD	
30	NEW	ANNE MURRAY	Croonin' (EMI)  (CA) E4 27012 (CD) E2 27012-F	CD	
31	29	MICHAEL JACKSON	Dangerous (Epic) (CA) ET-45400 (CD) EK-45400-H	CD	
32	25	STING	Ten Summoner's Tales (A&M) (CA) 314 540 070-4 (CD) 314 540 070-2-Q	CD	
33	21	BARBRA STREISAND	Back To Broadway (Columbia) (CA) CT-44189 (CD) CK-44189-H	CD	
34	46	PAVAROTTI & FRIENDS	Pavarotti & Friends (London) (CA) 440 100-4 (CD) 440 100-2-Q	CD	
35	30	BILLY RAY CYRUS	It Won't Be The Last (Mercury) (CA) 314 514 758-4 (CD) 314 514 758-2-Q	CD	
36	33	CLUB CUTZ VOLUME 4	Various Artists (Ariola)  (CA) 74321 14842-4 (CD) 74321 14842-2-N	CD	
37	41	HOLLY COLE TRIO	Don't Smoke In Bed (Alert)  (CA) 24-81020 (CD) Z2-81020-F	CD	
38	26	SMASHING PUMPKINS	Siamese Dream (Virgin) (CA) V4 88267-4 (CD) V2 88267-2-F	CD	
39	40	LAST ACTION HERO SOUNDTRACK	Various Artists (Columbia) (CA) CT-57127 (CD) CK-57127-H	CD	
40	34	JERRY STEART	Various Artists (BMG)  (CA) 74321 13510-4 (CD) 74321 13510-2-N	CD	
41	32	SLIVER SOUNDTRACK	Various Artists (Virgin) (CA) V4-88064 (CD) V2-88064-F	CD	
42	39	MIDNIGHT OIL	Earth And Sun And Moon (Columbia) (CA) CT-53793 (CD) CK-53793-H	CD	
43	NEW	DJ CLUB MIX VOL. 2	Various Artists (Polytel) (CA) 518 269-4 (CD) 518 269-2-Q	CD	
44	45	WAYNE'S WORLD (The Basement Tapes)	Various Artists (Arista)  (CA) CAT-1377 (CD) ACD-1377-Q	CD	
45	42	SNOW	12 Inches Of Snow (East West) (CA) 79-22074 (CD) CD-92207-P	CD	
46	50	KICKIN' COUNTRY	Various Artists (Kickin' Country) (CA) TVT-24006 (CD) TVK-24006-H	CD	
47	53	PEARL JAM	Ten (Epic Associated) (CA) ZT-47857 (CD) ZK-47857-H	CD	
48	31	BARENAKED LADIES	Gordon (Sire/Reprise)  (CA) 92-69564 (CD) CD-26956-P	CD	
49	23	TINA TURNER	What's Love Got To Do With It (Virgin) (CA) V4-88189 (CD) V2-88189-F	CD	
50	47	BON JOVI	Keep The Faith (Mercury) (CA) 314 514 045-4 (CD) 314 514 045-2-Q	CD	
51	35	ONYX	Baccaratup (Columbia) (CA) CT-53302 (CD) CK-53302-H	CD	
52	49	2 UNLIMITED	No Limits (Quality) (CA) QCS-2021 (CD) QCD-2021	CD	
53	51	ROBERT PLANT	Fate Of Nations (Es Paranza) (CA) 79-22644 (CD) CD-92264-P	CD	
54	NEW	SKYDIGGERS	Just Over The Mountain (Fre) (CA) L4 00106 (CD) L2 00106-F	CD	
55	44	4 NON BLONDES	Bigger, Better, Faster, More! (Interscope) (CA) 92112-4 (CD) 92112-2-P	CD	
56	NEW	BLIND MELON	Blind Melon (Capitol) (CA) C4 96585 (CD) C2 96585-F	CD	
57	43	KRISS KROSS	Da Bomb (Ruffhouse/Columbia) (CA) CT-57278 (CD) CK-57278-H	CD	
58	56	JANE SIBERRY	When I Was A Boy (WEA/Reprise)  (CA) 92 68244 (CD) CD-26824-P	CD	
59	59	CLINT BLACK	No Time To Kill (RCA) (CA) 07863 66239-4 (CD) 07863 66239-2-N	CD	
60	58	JIMI HENDRIX	The Ultimate Experience (MCA) (CA) MCAC-10829 (CD) MCASD-10829-J	CD	
61	62	CLAY WALKER	Clay Walker (Giant) (CA) 92 45114 (CD) CD 24511-P	CD	
62	38	TEARS FOR FEARS	Elemental (Mercury) (CA) 314 514 875-4 (CD) 314 514 875-2-Q	CD	
63	63	DOUGHBOYS	Crush (A&M)  (CA) 314 540 124-4 (CD) 314 540 124-2-Q	CD	
64	61	DURAN DURAN	Duran Duran (Capitol) (CA) C4-98876 (CD) C2-98876-F	CD	
65	37	SO I MARRIED AN AXE MURDERER	Soundtrack/Various artists (Chaos/Columbia) (CA) OT 57303 (CD) CK 57303-H	CD	
66	74	TONI BRAXTON	Toni Braxton (LaFace/Arista) (CA) 73008 26007-4 (CD) 73008 26007-2-N	CD	
67	67	ROBIN S	Show Me Love (Big Boat/Atlantic) (CA) 78 25094 (CD) CD-82509-F	CD	
68	52	VAN MORRISON	Too Long In Exile (Polydor) (CA) 314 519 219-4 (CD) 314 519 219-2-Q	CD	
69	48	INNER CIRCLE	Bad To The Bone (Metronome) (CA) 17-76774 (CD) CD-76777-P	CD	
70	55	CARLENE CARTER	Little Love Letters (Giant) (CA) 92 44994 (CD) CD 24499-P	CD	
71	75	JAMES TAYLOR	Live (Columbia) (CA) C2t 47056 (CD) C2K 47056-H	CD	
72	70	ABBA	Gold-Greatest Hits (Polydor) (CA) 517 007-4 (CD) 517 007-2-Q	CD	
73	71	GREEN JELLY	Cereal Killer Soundtrack (Zoo) (CA) 72445 11038-4 (CD) 72445 11038-2-N	CD	
74	69	NATALIE COLE	Take A Look (Elektra) (CA) 96-14964 (CD) CD-61496-P	CD	
75	79	BROOKS & DUNN	Hard Workin' Man (Arista) (CA) 07822 18716-4 (CD) 07822 18716-2-N	CD	
76	74	DWIGHT YOAKAM	This Time (Reprise) (CA) 92-52414 (CD) CDW-45241-P	CD	
77	54	TAYLOR DAYNE	Soul Dancing (Arista) (CA) 07822 18705-4 (CD) 07822 18705-2-N	CD	
78	85	BETTE MIDLER	The Divine Collection (Atlantic) (CA) 78-24974 (CD) CD-62497-P	CD	
79	64	POETIC JUSTICE SOUNDTRACK	Various Artists (Epic) (CA) ET-57131 (CD) EK-57131-H	CD	
80	60	THE CULT	Pure Cult (Beggars Banquet) (CA) 314 514 213-4 (CD) 314 514 213-2-Q	CD	
81	86	SUN JAMMIN' 3	Various Artists (Sony TV Marketing) (CA) TVT 24007 (CD) TVK 24007-H	CD	
82	66	CAPTAIN HOLLYWOOD PROJECT	Love Is Not Sex (Imago) (CA) 72787 21027-4 (CD) 72787 21027-2-N	CD	
83	88	KENNY G	Breathless (Arista) (CA) 07822 18646-4 (CD) 07822 18646-2-N	CD	
84	68	TOOL	Undertow (Arista) (CA) 72445 11052-4 (CD) 72445 11052-2-N	CD	
85	90	KISS	Alive III (Mercury) (CA) 314 514 777-4 (CD) 314 514 777-2-Q	CD	
86	92	THE PHARCYDE	Bizarre Ride II The Pharcyde (Delicious Vinyl) (CA) 92222-4 (CD) 92222-2-P	CD	
87	72	OZZIE OSBOURNE	Live & Loud (Epic Associated) (CA) Z4K-48973 (CD) Z2K-48973-H	CD	
88	73	PORNO FOR PYROS	Porno For Pyros (Warner Bros.) (CA) 24-52284 (CD) CDW-45228-P	CD	
89	77	ELECTRIC DANCE FLOOR 2	Various Artists (Quality) (CA) QCS-2023 (CD) QCD-2023	CD	
90	78	H-TOWN	Fever For Da Flavor (Arista) (CA) XR 126-4 (CD) XR 126-2-Q	CD	
91	80	PAUL WESTERBERG	14 Songs (Sire/Reprise) (CA) 92-52554 (CD) CDW-45255-P	CD	
92	83	TONY TONI TONE	Sons Of Soul (Wing/Mercury) (CA) 314 514 933-4 (CD) 314 514 933-2-Q	CD	
93	85	UGLY KID JOE	America's Least Wanted (Sire/Mercury) (CA) 314 512 571-4 (CD) 314 512 571-2-Q	CD	
94	89	ALADDIN	Soundtrack (Walt Disney) (CA) 60846-4 (CD) 60846-2	CD	
95	93	BILLY IDOL	Cyberpunk (Chrysalis) (CA) F4 26000-4 (CD) F2 26000-2-B-F	CD	
96	99	LEONARD COHEN	The Future (Columbia)  (CA) CK-53226 (CD) CT-53226-H	CD	
97	100	BILLY RAY CYRUS	Some Gave All (Mercury) (CA) 314 510 635-4 (CD) 314 510 635-2-Q	CD	
98	57	NEW ORDER	Republic (London) (CA) 422 828 413-4 (CD) 422 828 413-2-Q	CD	
99	87	APRIL WINE	Attitude (Frs)  (CA) L4-00104 (CD) L2-00104-F	CD	
100	81	RUN DMC	Down With The King (Arista) (CA) PCT-1440 (CD) PCD-1440-Q	CD	

CHARTS

by Tim Evans

What a debut! U2 seemed to pull off the impossible nine weeks ago when Zooropa entered the Albums chart at No. 1. Zooropa stayed there for eight weeks until another album pulls that trick. The Dance Mix '93 compilation is the new No. 1 album in Canada. It doesn't have the same overwhelming numbers that U2 had, but the timing is perfect.

Country crossover. There haven't been many artists who have had success on both the Hit Tracks and Country Tracks charts. Only six artists have had multiple No. 1 songs on both charts. Name them.

Carey wins the scramble. Mariah Carey's Dream Lover moves into the No. 1 spot on the Hit Tracks chart. Although Dream Lover reaches that plateau from the No. 4 spot, there's no guarantee that it will be there next week. Seven songs will again be very close in the race for the No. 1 song in the country.

More big albums! Although the Dance Mix '93 album stole the spotlight, four other albums entered in the Top 30, including Garth Brooks' In Pieces debuting at No. 5. Mariah Carey's Music Box also cracks the Top 10, while North Country by The Rankin Family debuts at No. 15 and Anne Murray's Croonin' enters at No. 30.

More good news. The news gets better for The Rankin Family. In addition to a very high album debut, the first release from that album, Rise Again, makes the biggest jump on the Hit Tracks chart. It climbs 28 spots to No. 27.

Workin' hard . . . and havin' fun, that's what the gang at the HMV store in the Pickering Town Centre are usually up to. Diana Ivancic has compiled this list of the best selling albums in that store. 1. Dance Mix '93 2. Garth Brooks 3. Pure Energy 4. Lenny Kravitz 5. Aerosmith 6. Mariah Carey 7. Moxy Früvous 8. Stone Temple Pilots 9. Cypress Hill 10. Billy Joel.

Crossover kings (and queen). The six artists who have had multiple No. 1 songs on both the Hit Tracks and Country Tracks charts are Anne Murray (21 No. 1s Country Tracks - 5 No. 1s Hit Tracks), Kenny Rogers (14-2), Glen Campbell (12-3), Gordon Lightfoot (4-3), Elvis Presley (4-2), and John Denver (3-4).



THOMAS L. SANDLER

Photographer
to the music industry

31 Brock Avenue, Studio 107
Toronto, Ontario, M6K 2K9

(416) 534-5299

BOOKS

AN UNFINISHED CONVERSATION: The Life and Music of Stan Rogers by Chris Gudgeon, 217 pages (paperback), Penguin Books.

How unfortunate that Stan Rogers was never accorded the recognition he so rightly deserved when he was alive. Although he was known and respected by many performers and songwriters, he wasn't fully recognized as a dynamic folk artist/songwriter until after his death. Not to fault the industry, however, as Rogers was not one to push himself. And like many great songwriters and performers of that era, he fell through the cracks. Critics will no doubt want to depict the recording industry as Rogers' failure to achieve stardom. However it's doubtful that, had he lived, that he would be a star today. Rogers was a rootsy folk singer and an excellent writer who was able to weave intriguing stories about Maritime fishermen, prairie farmers and other ordinary Canadians. My early recollection of him was that of an artist who was devoted to his craft and not interested in the politics of the recording industry. He did develop a cult following, not a large one, but one that spanned not only Canada, but many countries of the world, including the United States. Author Gudgeon has an interesting handle on the life of Rogers, most of which comes from conversations with friends and his peers in the industry. Rogers was killed in a plane crash on June 2, 1983 at the age of 33. Gudgeon's examination of Rogers goes far and beyond that of a fan. He has patched into the very heart of one of the cornerstones of Canada's folk music history. "I want to reflect my times," Gudgeon quotes Rogers. "I want to leave something behind that the world can look at 100 years from now." Must reading for everyone in the recording industry. - WG

HARD CORE LOGO by Michael Turner, 199 pages (paperback) \$13.95 Arsenal Pulp Press, Vancouver.

I gave this one a big yawn, but nevertheless decided to quick read the first few pages. Much to my surprise, this is one of those books that has an immediate impact. It's a very record industry-oriented "scrapbook" of a fictional punk rock band that gets the itch to reunite "for one last shot at rock and roll glory." Author Turner, who is a founding member of the Hard Rock Miners, a Vancouver-based band signed to Sony, fashions his make-believe band around some very believable incidents and confrontations with fictional characters who could slip into the shoes of a number of high-profile industry people. Had he cut a little more to the truth of the recording industry, the impact would have been greater. But he does offer an interesting window into the world of rock and roll, even if it is fictional. The book is designed in a well laid-out, easy to read format of monologues,



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interviews, conversations, letters and other devices. If you're in the business, and on the road, you can relate very easily. - WG

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FOR A BOOK ON RADIO ANNOUNCERS

I would appreciate anecdotes, reminiscences or impressions from Canadian or American DJs, fans and listeners. I am particularly interested in pre-top forty radio, but don't want to overlook what happened this morning.

George Pollard
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